An Evaluation of the Types and Levels of Intervention used to Sustain Global Artisanship in the Fashion Sector

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Index Page

Abstract 7

Chapter 1 Introduction

1.1 Scope 9

1.2 Definitions 9

1.3 Background 10

1.4 Craft 14

1.5 Aims and Objectives 19

1.6 Thesis Organisation 20

Chapter 2 Literature Review

2.1 Craft 22

2.1.1 Significance of Craft 23

2.1.2 Context and History of Western Craft 25

2.1.3 Scale of the Artisan Sector 25

2.2 Luxury 25

2.2.1 Luxury Fashion 26

2.2.2 Scale of the Luxury Industry 27

2.2.3 History of Luxury Fashion 28

2.2.4 Modern Luxury 30

2.2.5 Problems with New luxury 31

2.2.6 Luxury and Sustainability 32

2.2.7 Impact of Luxury 34

2.3 Sustainable Development 36

2.3.1 Needed Aid 37

2.3.2 Fair Trade 37

2.3.3 Sustainable Development Models 38

2.3.4 Sustainable Development in the Craft Sector 41

2.3.5 Original Models 42

2.3.6 Market Access Model 43

2.3.7 Skill Imposition Model 44

2.3.8 Equal Partnership Model 47

2.3.9 Design Roots 50

2.3.10 Sustainability and the Role of Design 54
2.3.11 The Future of Design 57
2.4 Textile Artisanship 59
2.4.1 Sustainable Development and Craft 59
2.4.2 The Value of Global Craft 61
2.4.3 The Challenges of Working with Global Craft 64
2.4.4 Cultural Misappropriation 66
2.4.5 Loss of Artisanship 69
2.5 Sustainable Fashion 70
2.5.1 Unsustainable Fashion 70
2.5.2 Designing Change 71
2.5.3 Cause Marketing 73
2.5.4 Design Intervention 74

Chapter 3 Methodology

3.1 Multiple Case Study Approach 78
3.2 Grounded Theory Approach 79
3.3 Compatibility of Methodology 80
3.4 Coding 80
3.4.1 NVivo 83
3.5 Case Study Selection 85
3.5.1 Categorization 86
3.5.2 Sampling Strategy 88
3.5.3 Brand Matrix 90
3.5.4 Case Study Participants 91
3.6 Interview Structure 93
3.7 Measures 95
3.7.1 Data Analysis 96
3.7.2 Empowerment Measures Chart 97
3.7.3 Levels of Intervention Chart 97

Chapter 4 Main Cluster Case Studies

4.1 Overview Santa Fe International Folk Art Market Case Study 100

4.2 Overview Threads of Life Case Study 103
4.3 Overview Global Girlfriend Case Study 105
4.4 Overview Centro de Textiles Traditionales del Cusco Case Study 108
4.5 Overview Ten Thousand Villages Case Study 111
4.6 Overview KUR Collection Case Study 114
4.7 Overview Zacarias 1925 Case Study 116
4.8 Overview Bottletop Case Study 118
4.9 Overview Tonle' Case Study 121
4.10 Overview People Tree Case Study 124
4.11 Overview the IOU Project Case Study 127
4.12 Overview Angel Chang Case Study 129
4.13 Overview Swati Kalsi Case Study 133
4.14 Overview Carla Fernandez Case Study 136
4.15 Overview Zazi Vintage Case Study 139
4.16 Summary of Key Finding for Main Cluster 141
- 4.16.1 Business Type Chart 142
- 4.16.2 Range of Artisanship Comparison 143
- 4.16.3 Range of Product Outcomes Comparison 144
- 4.16.4 Empowerment Measures Comparison 145
- 4.16.5 Respect for Craft Comparison 146

4.17 Cross Comparison Charts 147
- 4.17.1 Business Type Comparison Charts 147
- 4.17 2 Empowerment Measures Comparison Charts 153
- 4.17.3 Levels of Intervention Comparison Charts 157

4.18 Main Cluster Comparison Chart Overview 179
4.19 Main Cluster Word Frequency Analysis 179
4.20 NVivo Code Analysis 186

Chapter 5 Outlier Case Studies

5.1 Overview Ethical Fashion Initiative Case Study 192
5.2 Overview Traditional Arts and Ethnology Centre Case Study 194
5.3 Summary of Key Findings for Outlier Cluster 196
- 5.3.1 Outlier Case Study Word Frequency Analysis 197

5.3.2 Outlier Case Study NVivo Code Analysis 200
5.3.3 Outlier Cluster Final Analysis 202

Chapter 6 Discussion

6.1 Thesis Development 204
6.2 Redefining Artisanship 209
6.3 Model Type Defining Criteria 210
6.3.1 Motivations 211
6.3.2 Motivations Case Study Overlap 212
6.3.3 Business Types 213
6.4 Guiding Principles 217
6.5 Intervention Type 223
6.5.1 Viability Criteria – External Factors 226
6.6 Taxonomy of Model Types 245
6.7 Constellation Mapping 250
6.7.1 Galaxy of Constellations 251
6.8 Individual Case Study Best Practices 253
6.8.1 Consolidated Best Practices 265
6.9 Success Criteria 280

Chapter 7 Conclusion

7.1 Closing the Loop 282
7.1.1 Key Finding 286
7.1.2 Contribution to Knowledge 292
7.1.3 Limitations 293
7.1.4 Recommendations 294
7.1.5 Future Research 294

References 296

Abstract

The aim of this research is to evaluate the range and types of sustainable development models that work with textile artisanship from the around the world, with a view of building a taxonomy of model types. The intent is to identify and classify the various operational models, assess the modes and levels of intervention, and the best practices that support the retention of craft and the people and communities that produce them. This research compares motivations and practices, identifying the connections between the levels and types of intervention and the tier of market distribution. Analysing the methodologies utilised for the sustainment, recovery, reinvention, reinterpretation and replacement of traditional craft, the thesis highlights the ethical considerations of working with traditional craftsmanship and its insertion into fashion related businesses.

Seventeen case studies were undertaken as part of a multi-case study approach, the research is qualitative in nature and based on grounded theory methods. Interviews and observations were the dominant means of primary data collection, supplemented with secondary sources of archival records, website content, product outcomes, annual and impact reports, and any existing research and articles available, leading to a broad diversity of data for analysis. A wide range of mission-driven for-profits, not-for-profit's, NGO's, governmental agencies and faith-based missions were evaluated ranging in scale, geography and craft, with a focus on those bridging the gap between craft and fashion business. The case studies compared and contrasted enterprises that have managed to retain, reintroduce, reinvent or replace textile traditions, as a means of sustainable development.

There are many agencies that use craft skills as a means of job creation and poverty alleviation, as well as businesses that seek to leverage tradition as means of product differentiation. Some honour the traditions of the material culture they work with, while others simply seek to insert artisan traditions into the existing fashion supply chain. Working with traditional material culture, with its embedded meanings, codes and values, whether retaining, replacing or reinterpreting it, inherently creates ethical dilemmas that need to be addressed and evaluated. In a time when the fashion industry is grappling with a series of ethical challenges from climate change to diversity and inclusion it is important that we evaluate and reframe our relationship with global craft, as a possible route towards greater social and environmental sustainability.

Envisioning new models plays an important role in context setting, with the intent of reframing and revaluing global artisanship through its recontextualization in fashion business.

The outcome of this research is a taxonomy of models that incorporate the motivations, impacts and ethics of entities that work with craft, and expressed through a constellation mapping of internal and external viability criteria that identifies best practice, providing insight into the analysis of the different models.

CHAPTER 1

Introduction

1.1 Scope

A broad range of mission-driven for-profits, not-for-profit's, NGO's, governmental agencies and faith-based missions were evaluated. Individual artisans and artisanal communities were researched and documented, with a focus on the people behind the work, their stories, their craft and those bridging the gap between craft and high fashion. With the emphasis on the retention, the reintroduction, and the reinvention of traditional craft skill sets, this research looks at the communities in both developed and developing countries, and the oft times marginalized communities that have managed to retain or reintroduce their cultural heritage, as a means of bringing sustainable development to their communities. Craft and making is viewed through applications for fashion products with a commercial perspective as the means of bringing sustainment of people, place and craft.

Intensive primary research and secondary research of global craftsmanship was undertaken. Working across a multiple of mediums including written, verbal and video, artisans, founders and creative directors were interviewed. Building on fieldwork undertaken for my two commercial publications; Eco Fashion and ReFashioned, the books addressed sustainability in fashion, including components on slow fashion and craftsmanship. I also drew on my writing and research in the commercial, digital and academic space, as well as my work in the craft sector for women's cooperatives in the favelas of Rio de Janeiro, and craft-based SMEs in Peru, and Valparaiso Chile.

1.2 Definitions

- The term 'artisan' and 'craftsperson' are used interchangeably. The World Crafts Council combined the terms and defined the practitioner in 1965 as 'one who executes traditional designs or the design of others' (Frayling, 2011). The Oxford Lexico online dictionary (no date a: online) defines the word 'artisan' as 'A worker in a skilled trade, especially one that involves making things by hand' as well as 'A worker skilled in a particular craft'. UNESCO defines the term as items produced by artisans, either completely by hand or with

the help of hand-tools or mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product (1997).

- The Heritage Crafts Association references the term 'traditional craft' as 'Practices, which employ skilled use of hand tools and an understanding of materials and have their roots in traditional functional design' (Wood, 2016: online).
- The term 'material culture' is defined as 'The physical objects, such as tools, domestic articles, or religious objects, which give evidence of the type of culture developed by a society or group' (Oxford Lexico, no date b: online). It is understood as 'things that embody cultural ideas through methods of production, experience, exchange, and consumption' (Kozlowski, 2015:28), of which clothing and accessories constitute a significant component.

1.3 Background

There has been greater and greater focus on the unsustainability of the fashion system in mainstream media and thereby consumer consciousness over the past decade. The global fashion industry (which includes clothing, textiles, footwear and luxury goods) is worth an estimated $2.5 trillion (Bodimeade, 2013), and projected to reach 1.3 trillion US dollars by 2020 (Shahbandeh, 2020]. It has 'out-perform[ed] the overall market and every other sector across geographies for more than a decade' and is more profitable than even high-growth sectors like telecommunications (Foushee et al., 2015: online) This arguably makes fashion the world's third-largest industry behind automotive and electronics manufacturing (Francis, 2015), an industry that directly employs at least 60 million people (Stotz, 2015), and likely double through the informal economy. These figures have been widely disputed, and contradicted in recent years (Friedman, 2018).

The apparel and textile industries are renowned for poor working conditions and human rights abuses, with systemic exploitation cutting across issues of forced and child labour, repression, discrimination, unsafe, dirty and unfair working conditions (Ditty 2020, Labour Behind the Label, no date a). There are 36 million people living in modern day slavery, many working in the supply chains of Western brands (Walk Free Foundation, 2018) and most in the garment and textile production centres of the world; China, India, Mexico Bangladesh etc. This is exacerbated by the underground economy with millions of undocumented home workers

subcontracted by garment factories to produce on a piecework basis from home (NEST, no date a; Siddharth, 2019) where conditions cannot be monitored.

> We want to trust that what we buy was not made at the expense of someone's life or by trashing the environment. We want to trust that the brands are doing business in an ethical and sustainable way. We want to trust too that governments are making sure that business is accountable, wherever they do business [Fashion Revolution, 2015a online: 16].
>
> From human rights abuses and poverty, level wages to water, waste, energy, overconsumption and many other exploitative practices, the fashion industry is in desperate need for transformational, systemic change (Fashion Revolution, 2015a online: 26).

We know that companies cannot rely solely on governance and policy to remedy these human and environment production problems (Maplecroft, 2015), especially when so many brands are unaware of where much of their raw materials come from. A Behind the Barcode report (Nimbalker et al., 2015) found that 75 per cent of 219 brands surveyed did not know the source of all their fabrics and inputs, and only half were actually able to trace where all their products were cut and sewn. Fashion Revolutions annual Fashion Transparency Index (2020) found that only around 40 per cent of the 250 brands surveyed, publicly disclose a list of their suppliers, with 145 brands not disclosing any suppliers at all. Low wages are rife in many of the garment production centres of the word, with one person's wage often having to support an entire family, which keeps workers in a cycle of poverty and working long overtime hours (Fashion Revolution, 2015). The system of fast fashion relies on low cost, fast turn, disposable consumption, resulting in the need to minimize costs, and squeezing the only negotiable components of the pricing paradigm; production (Fashion Revolution, 2015b). Brands like Fashion Nova epitomize this model, introducing between 600 and 900 new items every week (Siegle, 2019). Cost cutting by manufacturers is passed onto the individual workers and exacerbated by the well-documented gap between a legal minimum wage and the reality of a living wage (Global Living Wage Coalition, no date). It is estimated for example that the current minimum wage in Bangladesh only covers 6 per cent of the cost of living in a slum, while garment workers in Cambodia and China would need to earn at least twice as much to cover the basic cost of living (Labour Behind the Label, no date b). It is a misconception that

this is only a problem in fast fashion however, with brands across all tiers of distribution through to luxury, guilty of supply chain abuse (Taylor, 2018).

In addition to the human rights issues in the fashion supply chain, it is well understood that the scale of waste is enormous, and by default enormously problematic. An average of 15 per cent of wasted materials is produced through the cutting stage of garment production. An estimated 400 billion m^2 of textiles are produced annually, with approximately 60 billion of it wasted (Fashion Revolution, 2015a), or 92 million tons (Bird, 2018). This figure does not include the additional post-consumer waste and the discarding of clothing by individuals or wasted textile production, cancelled and damaged finished garment production and more. Only 20 per cent of textiles are recycled annually (Mzikjan, 2016), while in excess of 80 per cent of textiles sent to landfill are recyclable in some way shape or form (Fashion Revolution, 2015). It is clear that there is a massive waste problem in the fashion system, which ultimately ends up in landfill or incinerated. In the UK alone roughly 350,000 tonnes of discarded clothing (post-consumer waste) are thrown away every year (WRAP, 2015), or around £140 million (WRAP, no date), and of the clothing donated to charity, only 10 to 30 per cent is actually re-sold, with much of the balance exported overseas (Rodgers, 2015). We currently purchase 400 per cent more clothing than we did just 20 years ago (Adamczyk, 2014), with consumption set to rise by 63 per cent by 2030 (Commons Select Committee, 2019), meaning these issues are only set to significantly worsen.

The chemical impacts of textile production are equally problematic, with between 17 and 20 per cent of all industrial water pollution coming from the wet processing of textiles. With an estimated 8,000 synthetic chemicals used throughout the world to turn raw materials into textiles (Ravasio, 2012; Common Objective, 2018)), the pollution implications are clear, but the health implications for those wearing those textiles day-in day-out are still to be fully understood (Greenpeace International, 2012). Textile and garment production is also responsible for enormous water use, with 2,700 litres of water utilized to produce a single cotton T-shirt (WWF, 2013). The washing of polyester and other synthetic materials has also been proven to release micro fibres into the water table. According to a Friends of the Earth Report (2018) although fibres from clothes is the smallest source in terms of tonnage, it has the most direct route to the marine environment. 1,600 tonnes pollute surface waters in the UK, 'the equivalent of 4 trillion individual fibres each year'. Clothing and accessories are the sixth most damaging industry when it comes to releasing plastic into the ocean (United Nations

Environment Programme, 2014). Clothing production is also responsible for between 3 and 8 per cent of global production of CO_2 emissions (the Carbon Trust, 2011; Common Objective, 2019), half of which is generated in the use phase of clothing, with the other half coming from manufacturing.

> Our love of stuff is driving us toward environmental catastrophe, from the energy-intensive extraction of raw materials to the pollution of freshwater and greenhouse gas emissions created as we manufacture, transport and dispose of all things we consume (Siegle, 2019 online).

The exposure of the human and environmental cost of fashion is known as the hidden price tag, the price that is paid by people and planet through production as opposed to paid by the consumer at the till (Riddselius and Maher, 2011). This realization has in great part resulted in considerable growth in local maker communities. The DIY movement has grown in visibility and reach alongside eco-activism through the publication of Greenpeace's Detox reports, and Labour Behind the Label (2014) and the Clean Clothes Campaigns Deadly Denim (2012), and the associated wars waged against unsustainable fashion brands on social media. The popularity of magazines like Selvedge, Hand Eye, and ReFueled, honouring global and local craftsmanship and the authenticity of making, has been bolstered by a multitude of blogs, websites, E-zines and documentaries (Levine, 2008; Sweatshop, 2014; the True Cost, 2015). On shared, open-source platforms, the world of slow fashion has used the digital environment to like, share and learn in a collaborative, instead of a competitive environment (Luckman, 2012).

The current democratization and hacking of education have aided in the rise of online learning environments such as Craftsy and Domestika, who revere the craft of making. The success of brands such as Alabama Chanin who honour the heritage of creation, while contemporizing traditional crafts, and Donna Karan's Urban Zen Foundation, who work with Haitian artisans to produce luxury accessories and interior products, are helping to establish tradition, craft and artisanship in the luxury tier of the fashion industry. Although these two examples are isolated and individual in the realm of fashion, there has been a consensus of a return to the importance of craft in the art and design realm for some time. The Craft Councils International Art Fair for Contemporary Objects reported a 'revival of interest' in both an artistic and economic sense for artists using 'skilled techniques to create their art' (Material Lab, 2018: online). Janet Abrams for Metropolis Magazine hailed a 'renaissance of craft among artists, designers, and DIYers' back in

2011. I observed the same through my work with groups such as COOPA-ROCA in Brazil and the on-going interest of big brands wishing to work with them as a means of establishing authenticity, product differentiation and a rich source of storytelling for marketing. During the 5 years I volunteered with the group, they worked with the likes of Cacharel, Rio Fashion Week, Osklen, Anne Klein, Alexandre Herchocovitch, Lacost, and a host of national and international fashion and related brands.

1.4 Craft

Handcraft and artisan production is estimated as the second largest employer in the developing world (Alliance for Artisan Enterprise, 2016), with women representing the overwhelming majority of garment workers and artisans. Artisanal, heritage craft skills have been eroded in great part due to mass manufacturing, the low cost of industrially produced clothing and the second-hand clothing market, leaving ancient techniques at risk of being lost or already lost or diluted. 'We need to put great value on these dying crafts and do more to utilize and celebrate these time-honoured traditions and unique techniques' (Fashion Revolution, 2015a online: 13).

'Preserving know-how has become an increasing concern' (Hope, 2015: online), particularly at the premium end of the market, where craftsmanship is the very foundation of luxury brands. Luxury in Europe was estimated at 547 billion Euros in 2014, and 4 per cent of European GDP, employing around a million workers (ECCIA, 2014). LVMH, one of the largest luxury conglomerates in the world with over seventy brands to its name, understands the need to maintain the French metiers, as a means to retain and retrain young people for the longevity of luxury craftsmanship. In an effort to do so, they developed the initiative; L'Institut des Metiers d'Excellence (IME), to provide training for young people to learn these skilled trades, while providing long-term investment and support for their best suppliers (LVMH, no date).

In luxury jewellery craftsmanship for example, it is estimated that it takes as long as 10 years to amass the knowledge and skill as a practitioner of the craft (Hope, 2015). Pascal Bourdariat, the 12th workshop director for high-end jewellery brand Chaumet, estimates that craftspeople in Paris have halved over the past twenty years, as a result of falling demand and resulting in a shortage of skilled workers. Paid apprenticeships across the various metiers are designed to ensure there are a supply of talented craftspeople as well as the longevity of the craft itself.

> The whole idea behind this program is to make sure that we value, that we promote awareness around the craftsmanship, make young people know that they could do a wonderful career that they may not think of, or may not even know the existence of. Not just for LVMH needs but also for the jobs, the art, the craft in itself (Hope, 2015: online).

The initiative is in partnership with leading fashion schools around Europe and in the key sectors of LVMH business. Since 2014, when IME was created, they have offered vocational training programs for 500 young people, achieved a 96 per cent graduation rate, with nearly 90 per cent of all graduates finding jobs upon completion of the program. The LVMH Maison's that participate in the IME program include Berluti, Bulgari, Celine, Christian Dior, Emilio Pucci, Fendi, Givenchy, Loro Piana, Louis Vuitton and Marc Jacobs, and the skills training includes leather craft, watch making, cobbling, haute couture, hand pleating and handmade flower making amongst others, with the aim of transmitting its 'savoir-fair' to the next generation.

The loss of traditional craft skills in France is magnified in the loss of global craftsmanship, which is disparate and splintered, and exacerbated by the pressures of modernization and globalization (Murphy, 2018). In the UK alone the Heritage Craft Associations Red List of Endangered crafts (D. Carpenter, 2019) added 4 new crafts to the extinct list in their last publication, alongside 36 crafts listed as critically endangered, and 70 as endangered. UNESCO (no date a) lists a myriad of threats to the retention of tradition worldwide, with globalization, and mass production both featuring prominently, alongside the higher costs and the investment of time involved in hand crafted labour, the inability of artisans to adapt to market needs, environmental pressures and loss of access to raw materials, as well as the lack of interest from the next generation to learn the skills. Global craftsmanship does not have the benefit of one of the world's largest luxury conglomerates to protect it, and ensure its longevity, retention and relevance (Black, 2016).

UNESCO's graphic Intangible Cultural Heritage map (no date a) lists hundreds of different forms of intangible cultural heritage practices in an effort to map the variety of global traditions from oral to craft to ceremonial. The interactive list has 503 elements recorded across 5 domains, divided into regions of the world, of which traditional craftsmanship is one. 257 elements are listed under Traditional craftsmanship, each one with information, videos and

images on their use as well as a description of the current state of the craft. They list 64 elements on the Urgent Safeguarding list along with the specific reasons for their endangerment. This list is by no means exhaustive, nor is it focused specifically on craftsmanship in the textile, apparel and accessories segment, nevertheless it gives great insight into the major contributing factors to its loss as well as the number of traditions under threat worldwide.

The need for companies to embrace sustainable development and ethical business practices, combined with the loss of traditional handcrafted techniques in the Western world (Walker, 2018), potentially positions global artisanship as the future of luxury fashion. Culture, history and heritage, are priceless, and the authenticity of products made with heritage skill sets are a means of reinvigorating the over exposed branded luxury fashion market. The time has passed when a designer could dip into another culture for inspiration and produce their designs without recompense to the community that inspired their work. Designers can no longer in good conscience raid the cultural and historic heritage of others, without partnering with those communities and repaying that debt in equal value. Victoria's Secret's 2012 fashion show precipitated an uproar when Karlie Kloss strutted down the catwalk wearing a traditional First Nations war bonnet and turquoise jewellery. It elicited accusations of racism, and the ire of native communities across the US; 'We are people; not a fashion statement. We are people who are facing serious issues, and for them to further perpetuate the type of stereotypes and disregard for a community's way of life is unacceptable' was one of the many publicized comments after the show (Schwab, 2012: online). Multiple other examples in the more recent past have caused a similar response; Carolina Herrera's Resort 2020 collection, an homage to Latin America, resulted in the Mexican government accusing her of plagiarizing several indigenous communities. Isabel Marant's Spring Summer 2015 collection, which copied a traditional Mexican blouse from Oaxaca resulted in the designer being sued in the French court of law, and Dior's direct copy of a traditional Romanian vest resulted in the launch of an online platform called Bihor Couture, selling original Romanian artisan made vests, while publicly shaming Dior for their plagiarism. This is a long conversation, punctuated with periods of dormancy and outrage, reminiscent as it is of the plundering of colonialism, and fuelled anew with activism in defence of threatened tribal peoples and traditions from around the world.
There is a long reverence for traditional indigenous art and world craft, predominately through the lens of historic artefacts, ethnographic study, artistic curiosity and curation. Contemporary efforts to revalue traditional craft today are most often viewed through the well-meaning 'trade-not-aid' undertakings; training 'disadvantaged' groups a new skill. Many designer

collaborations overstate the developmental component of these undertakings, a reflection of developmental aids roots, while underplaying their existing material culture by introducing new skills, instead of working with traditional ones. This has resulted in the simplification of tradition for commercial purposes (Edgar, 2011; Harrod, 1999), such as with Vivienne Westwood's bag collection made in collaboration with the Kenyan Ethical Fashion Programme, or alternatively Ali Hewson's brand Edun, now defunct, who base their entire business on 'trade not aid', a worthy undertaking that sustains employment, and values people, as indeed does Vivienne Westwood's African bag collection, but does not showcase the skills and creativity of the African communities they work with, but instead completely replaces them with a Western aesthetic, process and product.

Then are a large number of the well-meaning NGO's that do work with heritage craft skills, but whose complete lack of intervention in the final output, results in an undervalued product, that cannot gain major traction or recognition in the sophisticated luxury fashion market, ultimately, the market best placed to truly appreciate artisanship and craft (Johnson, 2018) but, which requires a sophisticated end product to justify the real cost. Few have yet to achieve the careful balance of contemporary design, artisanship and tradition that values each in equal measure, though some have come close. ABC Home in New York, curate a careful mix of art, emerging design, global craft, artisanship, tradition and modernity. Donna Karan achieves it by working side by side with Haitian artisans to produce sophisticated, cutting edge accessories and home products that compliment her fashion collection in her retail outlet Urban Zen. COOPA-ROCA is one of the very few women's cooperatives that managed to make meaningful collaborations with artists and designers a reality, by working with Paul Smith, Cacharel, Tord Boontje, Agent Provocateur, Alexander Hercovitch, Carlos Miele and Osklen to name just a few, and with whom I conducted on-going field research over a period of five years. The success of fashion brands such as Maiyet (now repositioned to promote ethical jewellery), who honour the heritage of indigenous craftsmanship, are helping to establish global artisanship in the luxury tier of the fashion industry, as well as a means to retain traditional material culture.

Many things are conspiring to make the timing right for the re-evaluation of global crafts in an entirely new context. Zeitgeist is everything in the popularity of a particular product or artistic movement, and we are reaching a tipping point with global craftsmanship that could usher it into the luxury fashion space in a major way. Like alchemy or biology, it needs the right

conditions. One of the many convergent currencies that could allow this to take place is the emergence of Africa, as a growing economic force (recognized as the African Lion Economy). With that comes, a number of young designers and artists, who are gaining global recognition, many re-contextualizing traditions in a highly innovative and contemporary way, such as Laurence Airline, Stella Jean, Lisa Folawiyo and Duro Olowu; The popularity and exposure of the Africa Fashion Guide, Haute Culture and Santa Fe International Folk Art cultural tours, offering tours based around traditional textiles and making, to some of the more remote regions of the world; The current vogue of up-cycling and recycling materials; slow design; zero waste cutting; and traditional craft has long since thrown off the mantel of crunchy and granola, now more associated with elitism, the very hallmark of luxury design (Hunnah, no date). The maturation of a range of ethically driven designers, along with their growing popularity includes designers across all areas of ethics and ecology with inspirational work from a purely aesthetic perspective (Brown, 2010).

The massive growth of the luxury branded landscape is simultaneously reaching complete global saturation, with the same product available from Mongolia to Milan (Kingsnorth, 2009, Salter, 2016, Walker, 2018). The over exposure of the ‘bling-bling’ culture of hip-hop, anorexic models, excessive photo shopping in the media, a single, narrow ideal of beauty, youth and celebrity culture, are all at saturation point, causing a backlash from the media and consumers alike. The onslaught of garment factory disasters has also drawn attention to the true cost of fast fashion (Fashion Revolution, 2017; The True Cost, 2015). With open-source access to information and the democratization of design, the future holds distaste and disgust for over consumption (Gray, 2011). As diverse as all these topics seem, they are all culminating in a revolution of the collective value system and signalling a shift to post materialist values. The result is a re-evaluation of authenticity, of value and what constitutes luxury, guiding a renewed focus on ethical sourcing, sustainable materials and the re-evaluation of global craft (McKinsey, 2019).

In eco fashion in general, but slow design and artisanship in particular, the story is paramount. Who, how and where a product is made, this is what allows the purchaser to reconnect to the material world, something completely lost through fast fashion, although still honoured by luxury brands, if not always authentically. The story telling however, as important as it is, is not, and cannot be more important than the design, this is where NGO’s and cooperatives have

failed in great part. People won't buy ugly, boring clothes because of the story, but do relish beautiful clothes with a story.

1.5 Aims and Objectives

The aim of this research is to evaluate the range and types of sustainable development models that work with textile artisanship from the around the world, with a view of building a comparative taxonomy of models.

To document and assess the various types of intervention and retention each model represents and identifies best practices that effectively serve to sustain craft and the people and communities that produce them.

Objective 1:

Identify and evaluate a range of models of sustainable development that work with craft as a means of bringing sustainable development through the production of fashion related products.

Objective 2:

Evaluate what is meant by success, whether that is the number of artisans supported, or the retention of traditional craftsmanship, and the balance between the two.

Objective 3:

Establish the connections between the levels and types of intervention, the tier of market distribution, and the long-term support for the sustainment of traditional craftsmanship.

Objective 4:

Evaluate the successes, weaknesses and challenges of the various models of sustainable development in the craft sector, with the overall intent of building a database of best practices, and identifying the supports required for its success.

1.6 Thesis Organisation

Chapter 1 sets the context of the thesis, with the abstract, scope of the research, and definition of terminology. The section entitled Background reviews the unsustainable nature of the fashion industry from a human as well as an environmental perspective. It reviews some of the

major impacts from labour abuse in the supply chain, to the problems of traceability, waste, chemical use, consumption and disposability. The section on Craft documents the scale of the artisan sector, the loss of tradition and the efforts in place to ensure its longevity through luxury fashion brand investment, while highlighting lack of the same in global artisanship. The Aims and Objectives followed by the Thesis Organization close this chapter.

Chapter 2, the Literature Review, further examines the meaning of craft, craftsmanship and artisanship, its value and the role it plays in history and culture. This chapter continues to explore the impact and importance of the artisan sector in the developing world, comparing and contrasting it with western luxury craftsmanship. It contrasts the definition of luxury fashion in the west with the state of artisanship in the developing world, and the opportunity western brands have to simultaneously support global artisanship and the retention of tradition, while recovering their authenticity. The chapter reviews the history of luxury western fashion, documenting how it compromised its authenticity in service to quarterly returns and stock market share prices. It goes on to document the impact of luxury fashion, sustainable development in general and the part that sustainable development plays in this market sector. It categorises the main model types, reviews the values and challenges of global artisanship, and evaluates potential interventions intended to retain tradition.

Chapter 3 focuses on the methodology, setting out the multi case study approach and its compatibility with grounded theory. Focus is given to the process of case study selection, sampling and the categorization of case study participants in an effort to ensure a broad diversity of participants. The overlap between studies is reviewed, and participants placed in a brand matrix that documents their market placement in terms of cost and aesthetic. The interview structure and process are reviewed, along with the process of coding and analysis in aid of theory building. This chapter references the use of NVivo coding and how it aided in the analysis of data across case studies, resulting in a multitude of charts and matrixes for comparison. It also focuses on the development of the Empowerment and Levels of Intervention charts that evaluate and record a myriad of observational data.

Chapter 4 reviews each of the 15 main cluster case studies, which are attached in full as Appendixes. The case study cluster is evaluated for key findings and the identification of themes. The individually compiled charts and matrixes embedded in each case study are analysed collectively to compare and contrast data, resulting in a multitude of charting. The

charts fall into two main types; those manually generated from observational data that are qualitative in nature, and those generated through the NVivo software and based on quantitative data analysis of word frequency and coding, resulting in various matrixes of recorded data.

Chapter 5 effectively is a repeat of Chapter 4 instead focusing on the second cluster of outlier case studies but utilising the same format of evaluation of key findings and compilation of charts. This small cluster evaluates the value and need for external supports such as NGOs and museums in the success of the establishment and longevity of artisan businesses.

Chapter 6 – Discussion, documents the development of the thesis, pulling on a series of theoretical memos attached in full in the Appendixes. This section reviews the impact of COVID 19 and the BLACKLIVESMATTER movement on the rapidly changing dynamic of consumer awareness and brand response. It focuses on the fair treatment of artisans in the midst of cancelled orders and the increased difficulty of undertaking case study interviews in the midst of a global pandemic. The Theoretical memos document the ongoing progression of the thesis in alignment with grounded theory and the constant evaluation of process based on analysis. This chapter defines a number of vital results from analysis such as the model identification process, highlighting key defining characteristics of successful sustainable development entities in the craft sector as they relate to motivation, business type, their guiding principles and types of intervention. The chapter closes with the visual layout of the totality of defining model criteria in the form of a galaxy of constellation mapping.

Chapter 7 closes the loop of data collection and analysis to the fulfilment of the originally set out aims and objectives. In addition, it identifies the limitations of the study and the recommendations for further research, followed by the references, and appendixes.

CHAPTER 2
Literature Review

2.1 Craft

The common-sense definition of the word ‘craft’ (Frayling, 2011) is simple enough; it involves skill in making things by hand. Derived from the old English *craeft*, it means strength or skill. Becker (1978) describes the ‘pure folk definition’ of craft as consisting of a body of knowledge and skill, which can be used to produce useful objects that have the ability to meet someone else’s practical needs. Despite this common understanding, the differentiation between craft and art has long been contentious. Craft is generally considered a skill that anyone can learn, and art a special gift, bestowed on a few. Nevertheless, craft assumes a level of virtuoso skill, something not necessarily required for art, whose value is not based on technique, but on content. Further, craft tends towards practical use, whereas art is purely aesthetic. That is where the differentiation of high art and low craft comes into play, with arts’ sole purpose to beautify the world and appeal to the intellect, while craft is considered to be embedded in far lesser intellectual pursuits, and more practical ones. The line between craft and art is open to interpretation, with some art having practical applications, and some craft purely aesthetic. Becker (1978) contends that the differentiation between art and craft is complicated by the craftsmen that include the criteria of beauty as part of their work. Frayling (2011) references Diderot and D’Alembert’s eighteenth century *Encyclopedie* that considers artisanship as equal to mental labour, going on to categorize it as a form of social capital.

Despite the disagreement on what differentiates craft from art, its independent significance is not a point of contention. Frayling (2011) describes craft as happening in a cultural and economic context. Fry (2009) agrees by stating that design is never culturally neutral, but always transports socio-cultural values. Conti and Vacca (2008:4) concur, stating that an items value depends on ‘the symbolic, emotional and identification meaning’. They go on to say that craft is a memory of habits and a *transmission* of meanings that embodies the complexity and variety of a dimension. They reference Baudrillard (1968) who wrote:

> The fascination of hand-crafted objects derives from an object having passed through the hands of someone, the marks of whose labour are still inscribed upon its surface; we are intrigued by what has been created; it is unique, because that moment of creation cannot be reproduced (Conti and Vacca, 2008:3 quoting Baudrillard, 1968).

Becker (1978) tracks the complex interplay between the art and craft worlds, showing how each overlap, and how they have developed over the years to invade each other’s space. Despite professing no personal preference for one term or the other, Becker nevertheless consistently refers to craft as a ‘lesser art’, while referring to an artist mining the craft world for new techniques, as being a ‘more advanced’ form of craft. He emphasizes an artist’s use of craft as

generally eliminating the practical function, thereby elevating it to art, and by default devaluing utility, craftsmanship and technique. He continues to differentiate between the two disciplines by stating that craftsmen pride themselves on their ability to produce consistent work, whereas artists pride themselves on the uniqueness of each piece. He describes the tyranny that craft holds over an artist using craft, with its expectation of excellence of technique, which an artist could never master, and which devalues the artistic work due to the lack of mastery.

The D. H. Lawrence poem entitled *Things Men Have Made* (Lawrence, 1994), aptly describes the embedded value that lies within a handcrafted object.

> Things men have made with wakened hands,
> And put soft life into
> Are awake through years with transferred touch,
> And go on glowing for long years.
> And for this reason, some old things are lovely
> Warm still with the life of forgotten men who made them.

The concept of value as being intrinsically linked to the labour that goes into making a hand-crafted item, is a concept also expressed through the cultivation of our food, and one discussed by Splawa-Neyman (2013:5), when talking about French's (2009) 'value added theory', which describes a harvest of home-grown potatoes as having a 'whole season of memories' in every taste, as well as the connections to family and community embedded within. The connotation here is that that both craft and cultivation are an expression of honest labour, with creation at the core, one that embodies political and social meaning.

2.1.1 Significance of Craft

Frayling (2011) discusses the changing historical definition of craft, dividing it into pre- and post-the 1970's, when he believes the term was redefined. Prior to the 1970's, craft had to be made of natural materials, be functional, the embodiment of traditional design, produced in a rural setting, affordable, and untouched by fashion. After the 1970's the understanding became less traditional, to encompass non-functional items that could be produced in an urban setting, could be influenced by fashion, and could demand a high price.

Produced without restriction of quantity or use of raw materials, the special nature of artisanal products derives from their distinctive features. Hand crafted products can be utilitarian,

aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant (UNESCO, 1997).

By introducing an object into the world, design participates in the planning of culture. Thereby, the history of designed objects is the history of culture. Design is never culturally neutral, but always transports socio-cultural values (Fry, 2009). The value depends on 'the symbolic, emotional and identification meaning' that embody 'the complexity and variety of a dimension' (Conti and Vacca 2008). Craft is not a fine product, or even a set of refined technical skills, but a means of understanding the material world (Oppenheimer, 2019).

Textile artisanship, as a subset of craft, is considered as the human-centred economic activity of giving form and meaning to local fibres, while managing the process of making culturally and socially significant items. According to Mazzarella et al. (2015), Artisans' communities are bottom-up aggregations rooted in a territory, sharing a material cultural background, and co-evolving in line with artisans' needs. By using local resources, textile artisans portray socio-cultural traditions, representative of a particular region, passed on from generation to generation. Close-knit communities sustain the accumulation of tacit knowledge, while the transfer of capabilities has the potential to maintain community well being and sustain the cohesion of the community through collective creative experiences (Kipo and Atalay, 2019). Artisanal products are the result of generational tradition. They communicate value and heritage through the days, weeks and months of skilled labour they take to produce. The artisan's identity, skills and technical abilities are embodied within material artefacts (Murphy, 2018). And a relevant aspect of the definition of 'traditional culture' is the existence of a system of management of natural resources characterized by respect for natural process, and utilization of resources within the capacity for recovery (Leitão, 2011).

2.1.2 Contexts and History of Western Craft

Frayling (2011) discusses the political connotations of craftsmanship through a historic lens from a Eurocentric perspective, highlighting the Pre-Raphaelite Brotherhood's association with craft and their leftist political leanings, as well as 1920's Germany when craft was put into service of the political right.

The World Crafts Council tried to redefine the meaning of craft in 1965 when they subdivided categories into *artisan-craftsman*, *artist-craftsman* and *designer-craftsman*, as well as *design in the craft field*, inevitably further blurring the line between art and craft, craft and design, design and artisanship.

2.1.3 Scale of the Artisan Sector

The artisan sector is second only to agriculture in terms of employment in the developing world. An estimated $34 billion market, 65 per cent of artisan activity takes place in developing economies (Kerry, 2015). According to the Aspen Institute [2015], if the creative economy were a country, it would be equal to the fourth-largest economy in the world. It would have the fourth-largest workforce, and rank ninth in value of exports worldwide. Its scale in terms of economic development is rarely fully realized. Artisans create income and work; they foster community, sustain tradition, and help to preserve culture, all vital components of healthy economic development. In regions of conflict artisan work has been known to support healing and promote resolution through collaborative craft programs and projects working across conflicted communities (Roadcup et al., 2017).

2.2 Luxury

The luxury fashion industry in the West is built on the tradition of craftsmanship and traditional skills. The very definitions of luxury as made by hand and produced in limited quantities are in fact the same definitions used to describe craft. The basis of the luxury industry is founded on the rare craftsmanship of artisan producers supplying royalty and the aristocracy with handmade items. Many of today's luxury conglomerates including Louis Vuitton, Hermes, and Cartier were founded in the eighteenth and nineteenth centuries by humble artisans, creating beautiful products for the royal court (Thomas, 2007).

Webster's dictionary defines luxury as 'something adding to pleasure or comfort but not absolutely necessary' and 'an indulgence in something that provides pleasure, satisfaction, or ease'. Luxury brands share several defining characteristics including being family owned for generations, made by hand, rare or very limited in availability, and incorporating extraordinary creativity and design (Daswani, 2016; Dewey, 2009).

The concept of *luxury* derives from the Latin word 'luxuria', which in the late-14th century

meant ‘excess, extravagant living and delicacy’, and coming from *luxus,* meaning magnificence. According to the Online Etymology Dictionary (no date: online), the word connoted vicious indulgence in both Latin and Roman worlds until the 17th century, when the meaning lost the pejorative connotation, and came to mean ‘sumptuous surroundings’, and ’something enjoyable or comfortable beyond life's necessities’.

Wall Street analysts, who needed a term to describe companies such as LVMH, Richemont and Gucci when they become publicly traded corporations, popularized the term ‘luxury goods.’ Prior to the popularization of the term, these companies were simply known for their specific areas of expertise and the global reputation they had garnered (Dewey, 2009).

An independent study by Columbia University (Frejido, 2013 online:4) discussing what constitutes luxury, states that ‘the past decades have eliminated clear-cut boundaries’ leading to variation in understanding, ‘to some it is scarcity, to others it’s price, or aspiration’. Carty (2003:12), a professor of business policy at the University of Lausanne highlights the existence of three sources of rarity and scarcity as they are expressed through luxury goods. The first, from limited availability of raw materials or production capacity, the second, techno-rarity, as a result of ‘continuous investment in innovative product features’, a category Carty names ‘technoluxe’, and finally as ‘managed by companies through ‘special series’ and one-to-one approaches’, referring to limited edition production through virtual supply constraints, not actual ones.

2.2.1 Luxury Fashion

In a study on luxury consumption factors, Husic and Muris (2009) defined luxury products as being perceived as unique, popular, expensive, and defined by the prestige they bring to the owner. Luxury fashion and accessories are a socially agreed upon protocol that defines identity and self-worth, which is determined by the brands, you wear. Quoting Vigneron and Johnson (1999), they cite five different perceptions that consumers have about luxury products: conspicuous value, uniqueness, social value, emotional value, and quality (Daswani, 2011). Fionda and Moore (2009) reinforce this understanding of what constitutes Western luxury, as simply craftsmanship, heritage and exclusivity. Their study on the anatomy of luxury fashion shows the breadth of literature that defines luxury consumption in terms of a symbolic function. They identify luxury in terms of its psychological value, and function as a status symbol,

connected to a person's self-worth (Daswani, 2011). Going on to cite key luxury brand characteristics that include design, craftsmanship, innovation and creativity.

Dana Thomas's iconic book Deluxe How Luxury Lost its Luster (2007), describes Hermes and Chanel as the epitome of luxury. Both companies produce 'exceptional products', not simply for profit, but because of the legacy, history, and intangible value in doing so. They are the fashion industry equivalent of a Rolls Royce. As Coco Chanel said: 'Luxury is the necessity that begins where necessity ends' (Quotetab, no date: online). A Hermes handbag for example is made from the finest materials, sewn by hand, and sells for more than $6,000. To make the bag, a Hermes leather artisan spends two years as an apprentice, likely after graduating from one of France's renowned leather academies. Commanding a year's-long waiting list, Hermes handbags are considered by many to be the last true luxury in the fashion industry and have long been the bag of choice for those who can afford to choose. The antithesis of an 'IT' bag, many Hermes bags were designed centuries ago, and are coveted not because they are in fashion, but because they never go out of fashion, the absolute epitome of 'style endures' (Coco Chanel, no date: online). According to Thomas, to see a Hermes bag being made is to understand what luxury once was and what it is no longer. These basic characteristics are as true of global artisanship as they are of Western luxury brands, in many cases more so, despite not often being considered as such.

2.2.2 Scale of the Luxury Industry

The luxury goods industry is a €281 billion business (Sabanoglu, 2020) that produces and sells a range of products including apparel, accessories, jewellery and perfume that collectively convey status. In the last couple of decades, several luxury brand producers have moved from being small privately owned businesses, to multibillion-dollar corporations and global brands. Of the thirty-five major luxury brands that include Louis Vuitton, Gucci, Prada, Giorgio Armani, Hermes, and Chanel, several have annual revenues in excess of $1 billion. According to a Luxury Solutions report (Dewey, 2009), there is no definitive source to determine the size of the global luxury goods market, due to the lack of agreement as to what the market actually encompasses. Estimates of the markets scale range from €89 billion to €281 billion, depending on what is classified as a luxury. The higher estimate includes a wide range of products and services such as luxury cars, boats and jets, as well as luxury hotels, spas, and resorts, while the lower figure focuses on clothing, accessories and jewellery. According to Fionda and

Moore (2009), the scale of the luxury fashion goods market accounts for approximately 42 per cent of market share.

2.2.3 History of Luxury Fashion

Clothing has always represented status and wealth in the West. The way we dress reflects not only our personality but also our economic, political, and social standing. Luxury adornment has historically set apart the haves from the have-nots. The ancient Greeks sumptuary laws dictated what you were, and were not allowed to wear, based solely on your social standing and wealth.

It was during the reign of the Bourbons' and the Bonaparte's in France that luxury, as we know it in the West, was born. Many of today's most major luxury brands were founded in the eighteenth and nineteenth centuries (Thomas, 2007). With the fall of monarchy and the rise of industrial fortunes in the late nineteenth century, luxury broadened its domain from European aristocrats to include the elite American families, such as the Vanderbilt's, the Astor's, and the Whitney's. Luxury represented an expected element of upper-class life, like belonging to the right club or having the right surname. Products were produced in small quantities, and often made to order for an extremely limited and truly elite clientele, based on wealth rather than birth.

Corporate tycoons and financiers saw the potential of the luxury market, and bought, or took over, luxury companies from the aging founders, and their sometimes-inept heirs. They turned the houses into brands, creating brand identities that regulated everything from the store design to the products. As they sought to expand their ROI, they turned their sights on a broader target market. By democratizing luxury and making it 'accessible' to the middle market, they appealed to a socioeconomic demographic that included everyone from teachers and sales executives to Mc'Mansion suburbanites, the ghetto fabulous, and the criminally wealthy, giving birth to the democratization of luxury and entry level price points to entice an entirely new customer (Daswani, 2011). To appeal to this new market, prices had to be reduced, inevitably resulting in trimming the cost of labour through outsourcing and off shoring.

Brand owners spent billions on provocative advertising campaigns and exploited the historical legacy of handcraftsmanship as a means of giving their products legitimacy. They staged extravagant fashion shows and sponsored high profile sporting and entertainment events to

garner major press coverage. They dressed celebrities, who in return told reporters on the red carpet which brand provided their gown, jewels, handbag or shoes. According to Thomas (2007), luxury brands go to extraordinary lengths to get their products on the red-carpet, sending unsolicited gifts known as 'swag' worth hundreds of thousands of dollars, with the aim of enticing a celebrity to wear their products at a high-profile event.

The very definition of luxury as aspirational is reflected in celebrity culture. Citing a 2004 study by Cotton Incorporated, Thomas states that 27 per cent of female shoppers between twenty and twenty-four get clothing inspiration from watching celebrities. As an example of the importance of celebrity endorsement, a 1995 photograph of Princess Diana carrying a Dior handbag resulted in the brand selling a hundred thousand bags at $1,000 each, single-handedly raising Dior's 1996 annual revenues by 20 per cent. Some brands and blogs entire existence are entirely attributable to copying celebrity fashion at a fraction of the price. Missguided is infamous for posting images of Kim Kardashian on the red carpet next to an exact replica available for sale on their website, while Who What Wear are renowned for identifying cheaper sources of the fashions worn by celebrities.

The 1990s and 2000s saw brands expanding their retail reach, rolling out thousands of stores worldwide. Through calculated marketing strategies, luxury companies created the phenomenon of affordable luxury. The 'IT' bag of the season joined small leather goods and perfume as entry level products in the democratization of luxury. According to Thomas (2007), 'handbags are the engine that drives luxury brands today' – an engine, more than a decade later that shows little sign of slowing down. Production of leather goods by Gucci jumped from 640,000 to 2.4 million items per year between 1994 and 1998. At the same time, lead times were cut from 104 to 68 days from concept to product, predominately through outsourcing and shipping production overseas. Bags such as Takashi Murakami's smiling cherry purses brought double-digit growth to Louis Vuitton in 2005, in part due to the ten to twelve times production cost a fashion handbag sells for. A Columbia University study (Frejido, 2013) highlights the inevitable increased environmental footprint after the 1960's when luxury companies integrated mass production into their business strategy, thereby increasing the rate of consumption and disposability, and associated stress on people and planet.

The Prada black nylon backpack became the emblem of radical change in the luxury fashion accessories market. The bag, first launched in 1984, and made from modern military grade

nylon instead of animal skins, signalled the shift from a small family-owned business producing for the world's elite, to a global corporation selling to the middle market with modern, mass manufactured materials. The Prada backpack became the ultimate 'IT bag', modern, hip and far less expensive than a fine leather bag. Over thirty years later, the nylon bag still features in their collection, although with a much greater focus on sustainability, with Prada announcing the replacement of all virgin nylon with recycled nylon by 2021 (Kent, 2019).

In an effort to compete with luxury fashion and take advantage of the blurring of the previously defined separation between fast fashion and luxury, high street chains enlisted the help of top fashion designers in the designing of capsule collections. Target hired Isaac Mizrahi, Topshop Hussein Chalayan and Sophia Kokosalaki, and H&M brought in Karl Lagerfeld, Stella McCartney, and Viktor & Rolf, to produce micro collections, heavily marketed and rolled out similarly to MacDonald's latest happy meal 'for a limited time only'. Coining the concept of limited-edition collections combined with mass distribution, or 'massclusivity'. The emergence of luxury designer fast fashion eliminated whatever division was left between the high and low ends of the fashion market.

2.2.4 Modern Luxury

The shift from exclusivity to massclusivity by luxury brands, built on changing social priorities. According to a Roper Centre study in 1975 quoted by Thomas, most Americans thought 'the good life' meant a happy marriage, one or more children, an interesting job, and a home. By 1991, responses changed to 'a lot of money', 'a second car', 'a second colour TV', 'a vacation home', 'a swimming pool', and 'really nice clothes', in other words, what constituted success became intrinsically tied to consumption. At the same time, disposable income increased by 88 per cent in real terms over the twenty years preceding. Resulting in the fact that by 2004, nearly half the UK population claimed to have purchased at least one luxury product within the past twelve months. Tim Kasser a psychology professor at Knox College was quoted in the film The True Cost (2015) saying that study after study shows that as materialistic values rise, so does depression and anxiety. While investment banker Guido Brera quoted in the same movie, understands fast fashion as the consolation for the more important things in life being beyond our financial reach.

2.2.5 Problems with New Luxury

Thomas (2007) accredits the luxury industry with changing the way people dress, re-aligning the economic class system, changing the way we interact, and becoming part of our social fabric. To achieve this seismic shift, from niche to democratic access however, it sacrificed integrity, and undermined its products in an effort to hoodwink its customers and make luxury accessible, stripping away everything that made it special. 'Luxury has lost its Luster'.

The same point was illustrated by a Luxury Solutions report (2009), that stated even when products are beautifully designed and of exceptional quality, few are extremely expensive or very rare, the most basic definition of luxury. Husic and Muris (2009) cite the apparent paradox of charging high prices based on exclusivity, while selling products to everyone, a unique achievement of the luxury brand industry. Despite this apparent accomplishment however, they go on to question whether luxury is still prestigious. As far back as 2003:10, Carty asked how the illusion of scarcity could be maintained while simultaneously expanding sales. Answering his own question, he states 'Luxury goods companies are not selling rare and exclusive products'. He goes on to say they are magicians, adept at pretending, by offering the illusion of scarcity.

Thomas (2007) believes the single most important change in the luxury industry in the past thirty years has been the single-minded focus on profitability. The focus has shifted from privately held companies, with a primary purpose of producing the finest products possible, to publicly owned brands focusing on meeting profit forecasts and stockholder dividends. Authenticity of products made with heritage skills is the founding principle of luxury, one that has been lost in great part with the move from family-owned businesses producing 'beautiful, handcrafted pieces' to 'omnipresent global brands'. To do this, luxury companies have used inferior materials, outsourced production, and replaced individual craftsmanship with assembly-line manufacture. This has led to an engineered obsolescence as a means of selling more merchandise. A further result is the immense quantity of leftover merchandise in discounted outlet stores, selling last season's products at vastly reduced prices, as well as the destruction of stock as a means of maintaining brand equity.

Thomas goes on to say that design individualism has given way to standardization across brands, as well as within the brands themselves. Likening the trend to a Hollywood film studio consistently hiring the same handful of bankable stars. Luxury brands used to be design revolutionaries, now they avoid innovation for fear of alienating consumers, with only the

branding and PR differentiating them (Daswani, 2011). Prior to their global expansion, they were immune to economic cycles, as they catered to old-money clients, unaffected by short-term economic downturns. Now luxury brands are as dependent on financial climates as the mass market.

2.2.6 Luxury and Sustainability

In the 2013 Columbia University study (Frejido, 2013), Erik Assadourian stated that, affluent consumer values were shifting toward meaningful consumption, and away from indulgence, a fact that could not be accounted for by the recession alone. The study found that people at all income levels no longer assigned a premium to luxury but were starting to look for something more than just accumulating more 'stuff'. The coming of age of Generation Y supported a consumption preference shift, with greater concern for the environmental impacts of business, and a greater value placed on experiences. According to Luxury Solutions (Dewey, 2009), the overuse of the term luxury was leading to a loss of meaning, and an associated loss of value.

Carty (2003) posited that by putting too much emphasis on virtual rarity, brands might inadvertently rejuvenate the need for authenticity in rare components and materials. In the first in-depth study of its kind, Hethorn and Ulasewicz (2008) showed that 61 per cent of the 78 million-strong Millennials felt personally responsible for making a difference in the world. While Cone (2015) found that 74 per cent of this demographic were more likely to pay attention to a company's message when it showed a deep commitment to a cause. 69 per cent consider a company's social and environment commitment when making a decision as to where to shop, and 83 per cent trust companies that are socially and environmentally responsible. The 2018 Lyst's Year in Fashion report (Fashion Capital, 2021), that tracked more than 100 million online fashion searches on their platform, found a 47 per cent increase in searches for sustainable brands over the previous year. The top 10 ranked brands were predominately those with ethical credentials, with sustainable brands Veja and Reformation ranking 1st and 2nd respectively, as most searched for brands for the first time, over multinational brands such as Luis Vuitton, Prada and Nike.

Assadourian expressed, in the Columbia University study (Frejido, 2013), that there are opportunities for redirecting the concept of luxury towards a more environmentally sustainable rationale given the generational and geographic changes in the luxury goods market. Stating that,

> the luxury goods industry has a role to play in advancing sustainability (Niemtow, 2018), one far stronger than research and policy has acknowledged (Frejido, 2013 online:9).

As documented in a report from the School of International Public Affairs (Frejido, 2013), artisanal products meet the aspirations of this growing number of conscious consumers looking for authenticity in the products they buy. Capitalizing on this trend, could potentially redirect the concept of luxury as more environmentally sustainable (Hethorn and Ulasewicz, 2008). Something Bernat (2017) documents, with new luxury brands recognizing they can be the solution to the culture of disposability and its associated environmental and human cost. Bernat defines Conscious luxury as the bringing together of rare artisanal skill with precision production, often produced in regions with high cultural and low economic resources, in support of artisans and their wellbeing.

The Cone Communications corporate advisory CSR study (2015) revealed one major takeaway, that global consumers had officially embraced corporate social responsibility as a universal expectation. Conducted online with 9,709 consumers across 9 countries, the study revealed that consumers see their ability to make a positive impact through the products they purchase, the places they work and the sacrifices they make. Making recommendations for corporate CSR to engage with consumers, they reported that they expect companies to act responsibly, and require proof that they are doing so (Gardetti, 2014).

Through global research, Cone document and advise the best ways for companies to capitalize on CSR trends. The report stressed the importance of incorporating CSR into the core of a business. They counsel that it is critical for corporations to highlight their CSR efforts through stories as well as data. The study revealed that luxury brand consumers are hungry for socially and environmentally responsible products, a trend that presents significant opportunity for companies that can result in greater financial rewards. They report that given the choice between similar products of similar price and quality, consumers consistently choose the product associated with social or environmental benefits. According to the study, 81 per cent of consumers are willing to consume fewer products; 80 per cent are willing to buy products from an unknown source if it has a strong social or environmental commitment, and 71 per cent are willing to pay more for a responsible product. The commitment goes further than simple purchasing decisions, with customers looking for ways to engage in meaningful actions

with brands outside of the purchasing transaction. The survey recorded that 62 per cent of people are willing to take a pay cut to work for a more responsible company. The report went on to say that global citizens stand ready to support or punish a company based on its CSR efforts, and that consumers pay attention to two main things; companies that make significant efforts towards sustainability, and companies that are called out for their lack of effort. For those found guilty in the court of public opinion, 90 per cent were willing to boycott a brand. This trend has intensified over the past few years, with brands being very publicly shamed for cultural appropriation, casual racism, lack of diversity, animal rights, child labour, slavery in the supply chain and gender equality.

Despite the best intentions however, there is a persistent gap between consumer intent and behaviour, which is at least in part due to lack of available products as borne out by the Lyst survey (Fashion Capital, 2021). As consumers go above and beyond to make conscious decisions, the pressure on companies to show their commitment increases. Nevertheless, committed consumers understand that sustainability is a journey that includes challenges and barriers, with 87 per cent stating they don't expect perfection, just transparency.

2.2.7 Impact of Luxury

The Columbia University study (Frejido, 2013) exploring the role of the luxury goods industry in promoting sustainability stated that although the industry accounts for less than 1 per cent of the worlds GDP, it exerts a far greater influence from an aspirational perspective. The study observed that the sector has not substantially incorporated sustainability into their operations, with the exception of affecting supply chain efficiencies. The World Wildlife Fund study (2007) also concluded that despite commercial drivers, luxury brands have been slow to respond to sustainability, with the largest luxury conglomerates ranking low on social and environmental performance. Moreover, increased production has resulted in increased resource use. The previous president of LVMH, Renaud Dutreuil, stated that

> Consumption has risen, more fossil fuels, minerals, and metals have been mined from the earth, more trees have been cut down, and more land has been ploughed (Frejido, 2013 online: 6).

With annual resource extraction 50 per cent higher than 30 years ago, the luxury industry is also challenged by increased waste generation due to the greater disposability of their products. Burberry were famously reported for the destruction of £28.6 of clothing and cosmetics in 2018 in an effort to protect brand value (Paton, 2018).

While luxury brands have jumped on board with the sustainable fashion agenda in recent years, setting impressive long-term goals for their implementation, they are still at this stage mostly goals not achieved actions. In many cases they have chosen to focus on short-term solutions such as carbon offsetting, instead of reduction of resource use. Luxury fashion has nevertheless incorporated some important initiatives, albeit mostly as a result of high-profile errors. Prada, Gucci and Moncler have all been forced to remove from sale the results of racist product development, through various caricatures of blackface imagery. The outcome of which has been the development of diversity and inclusion positions and councils for several of the top luxury brands. Kering Group in particular have taken a stand on their alignment with the United Nations Sustainable Development Goals (SDGs), falling under their plan of 'Crafting tomorrow's Luxury'. The SDGs were developed as a blueprint to achieve a better and more suitable future by tackling the environmental and social issues related to clothing production and consumption. The 17 goals address challenges, including poverty, equality, climate change, environmental degradation, peace and justice (UN, no date). Another champion of the goals is Bottletop, one of the 15 brands studied through this research.

Fashion Revolutions Transparency Index (2020) is one of the tools being used to measure brands commitment to impacting their supply chain from a human and environmental perspective. The Index is intended to measure the industries efforts towards sustainable change through what a brand publishes. Transparency it not the end goal, but merely a tool for change through public accountability. Of the 250 brands surveyed, 34 could conservatively be considered luxury or premium brands. Of those 34 brands, only 1 was listed in the 51 to 60 per cent evaluation category, and only 5 in the 41 to 50 per cent category of transparency, almost all of which were Kering brands. The bulk of luxury and premium brands scored between 11 and 30 per cent transparency, based on the criteria of: Policy and Commitments; Governance; Traceability; Know, Show and Fix; and Spotlight Issues, with traceability representing the lion's share of the weighted scoring values.

2.3 Sustainable Development

The term *development* came into use in the international community by the mid 1940s. Considered synonymous with the Western concept of modernization, development assistance comprised of economic growth through income generation as the main means of poverty

alleviation (Leitão, 2011).

The definition of sustainable development is by nature, very broad, and not specific to an industry or market sector, thereby the applications vary from industry to industry. In *Our Common Future*, also known as the Brundtland Report (1987), sustainable development was defined as

> Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

The Brundtland Report was undertaken by the World Commission of Environment and Development, on behalf of the UN General Assembly. The charge from the United Nations was to set a global agenda for change that would propose long-term strategies to achieve sustainable development by the year 2000 and beyond. Aakko and Koskennurmi-Sivonen (2013) quoting Chouinard (2008), add to the Brundtland definition of sustainability by stating that you can't use more than you replace, and the process should not create pollution or waste.

The Brundtland report has had its fair share of detractors, first and foremost as a primarily political document and consensus across a diversity of contributors. It has been attacked for its anthropocentric orientation as well as its vagueness of language (Milbrath, 1998), and lack of theoretical base (Simon, 1989). Nevertheless, it remains the most generally accepted definition.

2.3.1 Needed Aid

With 1.3 billion people worldwide living in extreme poverty on less than $1 a day, NGO's, governmental agencies, and mission-driven for-profits fulfil a real need. Many sectors critical to economic growth in some of the poorest countries in the world rely heavily on women (Isaac, 2014; Merckel, 2016). According to the United Nations (United Nations for Women, no date), women make up around 43 per cent of the agricultural labour force in developing countries; yet constitute less than 20 per cent of the world's landowners. They represent 60 per cent of the world's chronically hungry yet run between 30 and 37 per cent of SMEs in emerging markets (Isaac, 2014). They also make up more than two-thirds of the world's 796 million illiterate. The impact is especially great for disenfranchised women from developing countries, where artisanal work is second only to agriculture in terms of employment, and daily income averages less than $3.20 per day (World Bank, 2018a). Women in the developing world are

largely denied access to business training and credit from traditional lenders, and face significantly greater challenges than their male counterparts in gaining access to financial support. The World Bank's Gender at Work report (2014) states 'On virtually every global measure, women are more economically excluded than men' (Isaac, 2014: online). As the primary care givers of both the young and the old, poor women's unpaid daily tasks are often arduous, and inevitably directly impact their ability to produce craftwork. Women overwhelmingly constitute the majority of the world's artisans and craftspeople, with 65 per cent of artisan activity taking place in the developing world and constituting a $32 billion market (Alliance for Artisan Enterprise, no date). Yet artisan activities are not generally considered key economic drivers in developing countries, nor are they viewed as a major focus for development aid. Most artisan enterprises remain small, underfinanced and niche in terms of market reach.

2.3.2 Fair Trade

Stacy Edgar, the founder of Global Girlfriend (2011), defines Fair Trade as a core principle of sustainable development. For Edgar, fair trade means giving disadvantaged artisans the opportunity to earn a fair living wage for their work, while equipping them with development strategies to foster prosperity and reduce poverty. A market-based solution to poverty; Fair Trade enterprises obtain fair trading conditions and achieve sustainable incomes for their suppliers. The World Fair Trade Organization defines fair trade as a response to the failure of conventional trade to deliver sustainable opportunities to people in the poorest countries of the world, and as evidenced by the two billion who survive on less than $2 per day.
Edgar documents the history of the fairly traded craft movement across the US in her book Global Girlfriends: How one Mum made it her Business to Help Women in Poverty Worldwide (2011). She tracks its establishment to the late 1940's when two non-profit organizations; Ten Thousand Villages; originally the Overseas Needlepoint and Craft Project, and SERRV International, began importing crafts from artisans in the developing world. Initially selling in people's homes, churches, and fairs, their aim was to support post World War II refugees by importing crafts from the developing world. Due to the charitable focus of their work, quality and marketability was not initially a concern, with lack of market knowledge contributing to keeping fair-trade products out of the mainstream. Their establishment nevertheless resulted in the slow growth of the fair-trade movement in the US (Edgar, 2011).

Fairtrade track their establishment back to consistent appeals from Mexican small-scale coffee farmers for fair treatment in the global marketplace. It was founded through the collaborative efforts of a number of stakeholders, including Christian Aid, Oxfam, and the National Federation of Women's Institutes in 1992. The first Fairtrade certified products where chocolate and coffee in 1994 (Fairtrade Foundation, no date). The goal was to create market opportunities for small, marginalized producers in the developing world, giving them fair access to markets dominated by huge conglomerates (Dalvai, no date). It wasn't until 2016 that the Fairtrade Textile Standard was introduced, implementing Fairtrade status for textile and related supply chains. It is still however overwhelmingly associated with agricultural products, with the website listing only a small per centage of listed brands as associated with textiles and apparel (Fairtrade Certified, no date).

2.3.3 Sustainable Development Models

In the History, Definitions and Models of Sustainable Development, Keiner (2005), outlines a number of models for sustainable development, the most basic of which incorporates three pillars (Figure 2), one each for environmental conservation, economic growth and social equity. With most sustainable development modelled on this basic structure. The critique of this model is there are no specific provisions for human quality of life.

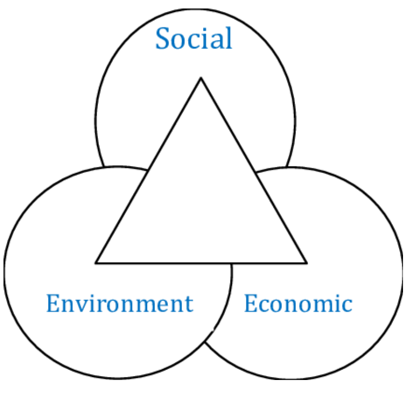


Figure 2: Three Pillars model of Sustainable development

Other models include the World Bank Capital Stocks Model, an outgrowth of the 1994 study, where the capital stock of sustainable development is equal to the capital stock of the environment, the economy and of society. The term capital stock is based on the banking theory, that if you can live off the interest of your investment, you can maintain prosperity, if not, you deplete your natural capital, and your means of existence is endangered.

Capital stock of Sustainable Development (CSD)
=
Capital stock of the Environment (Cen)
+
Capital stock of the Economy (CEc)
+
Capital stock of the Society (CS)

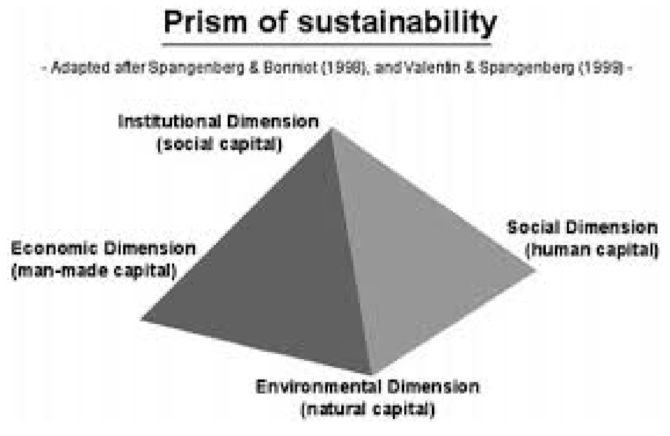


Figure 3: Wuppertal Prism of sustainability

The Wuppertal school prism of sustainable development (Keiner, 2005) has four dimensions, economy, environment, social and institutional (Figure 3). The case for this model is the focus of development must be achieved across all dimensions for sustainable development. This model was further amended by UNESCO in 2009, when they affirmed that the addition of cultural diversity was not in the form of a fourth pillar, but instead as a bond that connects the other three. Going on to explain that Cultural diversity is understood as a dynamic process within which cultural change can best be managed with intercultural dialogue and sensitivity to cultural contexts. Culture therefore cannot constitute a separate pillar or plane but must cut across each of the dimensions.

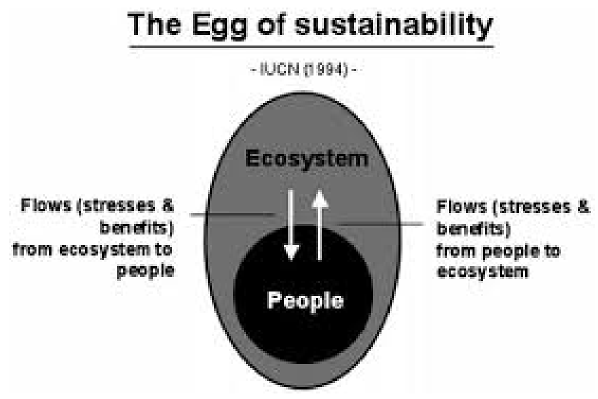


Figure 4: The Egg of sustainability model

The development of the Egg of sustainability and wellbeing model by the International Union model states that economic development can only talke place if we do not go beyond environmenta limit. The egg model for conservation of Nature (IUCN) contends that people and planet are equally dependent, hence why one is encapsulated by the other (Figure 4). This can only take place if we do not go beyond environmental limits. The egg model further contends that without environmental wellbeing, social and economic wellbeing are not possible. As with all the other models, the focus for most sustainable development models is on ecology.

Leitão (2011) defines the social component of sustainable development through culture and empowerment, divided into four dimensions:

- Meaning - as it pertains to creative expression
- Fulfilment - as it pertains to what a culture considers ‘the good life’
- Aspiration - as the ability to aspire to something better, and

- Cultural identity - as the valuing of your own identity outside of imposed value systems. Quoting UNESCO (2009) he states that there is no single model for the development of a society on which development strategies should be based. The Western model of development, conceived as a linear process involving largely economic factors, is often incompatible with the complex social, cultural and political dimensions of societies pursuing different goals.

  > When we apply normative frames of reference, we inevitably impose our values and our notions of democracy and engagement, rather than embracing others context-based experience of empowerment (Leitão, 2011:59 quoting Jupp & Ali, 2010:12).

By failing to take into account cultural diversity, development strategies risk perpetuating the shortcomings they are supposed to remedy. Leitão (2011) references attempts at developing indigenous cultures using Western values, as both unfruitful and unsustainable. Using the example of the Caicara culture in Brazil, where strict ecological restrictions so limited the local population's ability to continue their traditional lifestyle, that they were forced into poverty. He documents the reason for this, as each territory has a unique natural environment, and each territory has different resources that people have learned to manage. If development is always related to economic growth, and the template for happiness is the possession of goods, a successful outcome will always be expressed through an increase in consumption (Daswani, 2011). Regardless of whether an intervention is based on the use of environmentally friendly materials, or with the aim to reduce social injustice, the template continues to be a consumptive form of wellbeing. He concludes with the statement that if we do not create-imagine-stimulate new models for people's aspirations, development will only end up increasing unsustainability. To achieve this, approaches must be bottom-up, not top-down and customizable to compliment the unique location (Luckman, 2012).

Keri Phillips (2013) tracks the history of foreign aid over the past 100 years, as having its roots in European colonialism, with shifting priorities from economic to humanitarian. Initially used to build infrastructure in the colonies, it continued on as a means of supporting economic independence. It has been used as a political tool to encourage allegiance as well as to enforce economic restructuring. Yet, a majority of aid recipient countries have experienced declining long-term growth, as aid is increased. Many believe that developmental aid inhibits competitiveness and creates dependency, misplaces resources, and encourages corruption

(Eberstadt and Adelman, 2008). Similarly, Ladd (2012, quoted by Holroyd, 2018) questions whether well-meaning Western design interventions collude in the perpetuation of dependencies, while Nussbaum (2010, quoted by Holroyd 2018) asks, 'Is humanitarian design the new imperialism?'

2.3.4 Sustainable Development in the Craft Sector

The models for sustainable development in the craft sector are varied, with a variety of different focuses, strengths, weaknesses and intents. They include those that facilitate market access whether that is local or global, physical or digital, facilitated by business, logistical and other supports but no design intervention, as well as those that offer minimal design intervention, all the way through to complete imposition of aesthetics and process on tradition. There are models that facilitate market access, those that teach a new skill, and those that partner with artisans, that are sensitive to their tradition and material culture, and who work collaboratively to develop new products that respects their tradition, while appealing to a new market, and offering access to it. The product outcomes of each of these models are sold through a range of tiers of distribution and price points. Those with minimal intervention are most often sold in local markets to aid workers and tourists, or when sold globally, at an accessible price point. Those that impose a Western technique, process or product are mostly sold in the contemporary marketplace, to a contemporary Western customer at a mid-range price point. While those that partner with artisans with long-term design developments that respect tradition while infusing sophisticated Western design sensibilities, are sold in the premium and luxury markets.

2.3.5 Original Models

The original model for sustainable development in the craft sector was the exclusive domain of government agencies, NGO's and faith-based organizations. With a mission to help the disadvantaged in the developing world, craft was merely a means to an end. As a result of that, neither the craft nor the final product was as important as the social mission to raise standards of living, provide education and health care access, and to help lift people out of poverty. Undertaken predominately from a charitable perspective, they often resulted in limited long-term business and market development. In great part, the consequence is a product without major market traction. In some instances, selling was never even considered as part of the model, while with others it was simply not the main focus. This model has often resulted in an undervalued global craft item, in many cases a watered-down version of a traditional artefact, made with inferior materials, and less skill, an item with only monetary relevance to those

producing it, and often only a geographic relevance to those purchasing it. The phenomenon is described by Urry (1990) as the 'trinketisation' of local crafts. It is borne out by countless examples around the globe of products sold at roadside markets by crafters, makers and artisans. In Peru, for example, it is easier to purchase a hand knitted hat or pair of gloves from brilliantly coloured acrylic yarn, than one from the more subdued vegetable and mineral dyed natural fibres. Often emblazoned with generic patterns such as lamas, rather than symbols tied to a specific community and material culture. The same could be said of Guatemalan hand weaves replaced by machine produced ones or carnival masks imported from China instead of hand made from papier-mâché in Venice. Oxfam have openly admitted that their Fair Trade program that emphasized social good over product quality ultimately had a detrimental impact on the long-term economic development of the very micro-enterprises they aimed to serve (Johnson, 2018 quoting John Ballyn at a Central Saint Martins talk, 2006).

Many people have concerns about the commodification of culturally significant artefacts adapted for Western tourists (Holroyd, 2018 quoting Howes, 1996). Baker (1997 quoted by Holroyd, 2018) however, suggests that concern may mask an assumption that 'non-Western' cultures should remain traditional, effectively exempting them from evolving (Holroyd, 2018). Cohen (1989 quoted by Holroyd, 2018) further posits that hasty conclusions should not be drawn about the supposed 'cheapening' of culture, as it represents a perfectly feasible response to a market opportunity and can coexist alongside more traditional products.

The trinketization and commodification of culture is something Edgar (2011) sees as a basic flaw in the non-profit, fair-trade model, as their main source of income is based around fund raising, as opposed to trade. This lack of market knowledge allowed artisans to make unwanted and undervalued craft items that did not suit the needs or the desires of a Western consumer. Johnson (2018) also cites the lack of market demand as the most commonly referenced problem for small craft-based enterprises. Edgars' talks at length in her book (2011) about a phenomenon she calls the Carved Giraffe Theory, which sit in church basements across the US as a result of product purchases intended to support the producers but made without market or consumer consideration. As Edgar puts it, how many carved giraffe's does one person need? A problem she and other social enterprises still recognize as problematic, and something Threads of Life founder William Ingram refers to as 'Field of Dreams thinking', where an NGO funds product development without an end market in mind. It's a 'build it and they will come' concept, all too often producing a lovely product, which with minor changes might have

found market traction (William Ingram Threads of Life interview: University Repository). Borges (2011, quoted by Holroyd, 2018) further highlights the problems with short-term projects that might produce superior results but fail to offer any lasting benefit to the community producing them.

2.3.6 Market Access Model

One of the most widely used models of sustainable development in the craft sector is the 'Market Access' model. A range of different agencies that work with heritage craft skills in the developing world, do so with no, or minimal intervention in the final product. This model focuses on opening new markets to artisans by facilitating greater access to consumers, but with little or no design intervention. However, with little or no knowledge of the markets they are gaining access to, their products have traditionally been undervalued and underappreciated. Items are not able to gain access to the luxury Western market, the market best placed to appreciate global craftsmanship. This is what Fry (2009) refers to as the softer, but still pernicious form of ethnocide, which centres on the commodification of culture. Setting 'indigenous cultures' up as the 'beleaguered bastion of culture' as well as just another resource for cultural artefacts.

Stacy Edgar, founder of Global Girlfriend (2011) recognizes the good these founding NGOs affected. Not-for-profits like Ten Thousand Villages and SERRV had a vital impact on the lives of artisans in developing countries over the long-term. With their roots in church volunteer groups across the US, they helped to educate thousands of people about the needs of global artisans in the developing world. Simultaneously, they established fair trade, setting standards for ethical trading, fair pay and conditions for producers. Edgar's problem with this model, however, is simply that they never taught the artisans what mainstream consumers were buying, thereby never giving them the opportunity to increase their business and have an even greater impact on reducing poverty.

Over time the market access model has given rise to a range of for-profit, mission-driven businesses that expanded on the goal of faith-based missions to achieve much broader market acceptance by facilitating greater market access for artisans. The original mission-driven businesses merely facilitated market access without any intervention in the production of the final product, much as their progenitors did before them, only with greater market access and business know-how. With a business focus as the means to facilitating change, many of these

mission-driven for-profits' intervened in quality control and material standardization, as well as logistics and sometimes curated content, in an effort to gain greater market acceptance. Some choose to celebrate the cultural and ethnic roots of the work as a point of differentiation in the consumer market, while others found the ethnic identification resulted in poorer market acceptance and avoid any visual references to ethnicity. Both of these types of for-profit mission-driven businesses, however, do not intervene in the designing of the product in any significant way, and focus on the mainstream market as the one that affords greater profits through the sale of more product, and thereby results in greater impact on the artisan's lives.

2.3.7 Skill Imposition Model

More contemporary efforts to sustain global economies are often viewed through the 'Trade not Aid' model of training 'disadvantaged' groups a new skill. Many NGOs and mission-driven for-profits' working in the craft sector are a reflection of their developmental aid roots, emphasizing the 'aid' component, and introducing new skill sets, as opposed to working with existing ones. This is the 'teach a man to fish' concept of aid, as opposed to basic charity or the market access model. This can result in greater market exposure, and a product able to compete in the Western market, often at a contemporary price point. While this does sustain employment, and generally improves standards of living it does not honour the expertise of traditional artisans, instead replacing their skill with a Western aesthetic, process and product. Edgar in her 2011 book recounts a women's group she worked with in Uganda where the Anglican Church had trained over a hundred women to print and sew. The Church had provided space and equipment, what they did not provide access too, however, was a market. At its best, this model does support sustainable development in its truest sense by providing skills and a market in which to utilize those skills for economic gain. At its worst, such as in Edgar's example, it teaches a skill without accommodating market access or appropriate design considerations.

Fry's concept of ethnocide (2009), that of a more powerful culture imposing their norms and practices on a less powerful one, fits nicely into this model. Referencing the West's history of colonial expansion, where everything encountered that doesn't conform to Western norms, including social structures, cultures and ways of inhabiting the environment, were deemed 'uncivilized'. This process resulted in the destruction of the legitimacy of systems of belief and social order, through the rupturing of cultural practices. The Eurocentric ambition as Fry calls it, has a history spanning more than 500 years, creating a global culture underpinned by

capitalism. The same could be said of communist ideals with Mao's Cultural Revolution intended to purge the country of 'impure' elements, and responsible for the destruction of much of the country's cultural heritage (BBC, no date). The Eurocentric understanding is that humanity advances through the increase of production and consumption, thereby allowing entry into the market system, which improves standards of living and the development of a modern state, upholding market conditions. This concept of ethnocide, and colonialism is underpinned by the free market economy, and devalues 'tradition', classifying it as in need of development. Otherwise known as *cultural imperialism*, the economic and political development of an underdeveloped nation was deployed by cultural imposition. The actions mobilized against tradition included the displacement of cultural commodities, historic and traditional material culture and craft.

The vehicle of delivery of *cultural imperialism* has too often been led by the good intentions of faith-based entities, along with governmental and non-governmental agencies. In Fry's opinion, the consequences of displacing local economies and cultures, including the symbolic status of craft skills and the people that produce them, has resulted in many of these activities being destroyed, abandoned or neglected. Leitão (2011) states that external interventions in the production and design of crafts tend to damage the cultural identity communicated through those crafts. Quoting Lima (2010) and Borges (2011) Leitão (2011) explains that many interventions have been revealed as futile for imposing exterior techniques and motifs instead of preserving the community's aesthetic values. Holroyd (2018) however, believes concerns about the authenticity of a product can create unsupportive dichotomies pitting 'genuine' against 'invented' tradition, with products that can trace their origins the farthest, valued more highly than those with complex cross-cultural histories. Disputably, the most important indicator of cultural significance is the perception of the community, and whether they consider a product to embody social, historical, or aesthetic value, outweighing any considerations about authenticity (Holroyd, 2018).

This model of sustainable development ranges from the complete imposition of a new skill to the reinterpretation of existing skills without any consideration or understanding of the codes embedded within them. In this model craftsmen are cut out from the planning process, which is the exclusive responsibility of an external designer. The design/craft company relationship is considered univocal, because there is no exchange or transfer of knowledge between the two. The contribution of design completely re-interprets classic codes and traditional materials, with

craft skills viewed as know-how to be exploited. A common problem with this model is, that craftsmen who do not fully understand or feel part of the process, cannot comprehend the tools, processes and skills provided by the designer to answer market needs. This scenario can lead to disengaged artisans and misinterpreted designs, resulting in long-term limitations (Conti and Vacca, 2008).

(*Re)projected Tradition* is the name given by Conti and Vacca (2008) when textile techniques, from spinning to dying are de-contextualized and transferred from the place of origin to new contexts with new codes. In comparison to the previous methodology, this could be considered partial imposition of a Western aesthetic, as a traditional technique at the raw materials stage, such as spinning, dying, weaving or knitting, is incorporated into a finished product with an entirely Western aesthetic. According to Conti and Vacca, this is an *adaptive/generative* action because, existing craft techniques are *adapted* to different needs, then re-projected and removed from their original context, with the transforming action *generating* new languages and new meanings based on market needs. As a consequence of this, the original identity of the process is lost, along with the traditions and memories they informed. By default, the process is no longer performed by expert craftsmen with inherited know-how from past generations, but instead is performed by new craftsmen who learn the techniques. If techniques with specific identities are passively reproduced, the importance and meaning of crafts tradition is at risk. This methodology does, however, provide new and vital energy to techniques that could otherwise be lost, by combining them with new, more market–oriented know-how and products.

2.3.8 Equal Partnership Model

Very few brands have managed to achieve the careful balance of contemporary design, and traditional craft that value each in equal measure, creating a fair and even exchange of knowledge. Those that have, mostly occupy a niche in the home products or accessories market, or produce capsule collections, not entire ones.

Using Antonio Marras as an example of a partnership between traditional craftsmanship and contemporary design, Conti and Vacca (2008), outline two possible design interventions, one of which requires the craftsmen be considered equal partners within the project from the very start of the process. Thereby, the design, craft and brand relationship are considered bi-univocal due to the connection between the designers' planning process and the craftsmen's skills, with

both cooperating in the planning and development of the design. This bi-univocal relationship ensures that designs can be repeated, while acting as an important innovation for crafts production, with the resulting designs activating an exchange of knowledge and expertise, thus transforming the traditional production process. This model aims at maintaining cultural values through a strong connection between parties, as well as the craft, local history and identity.

With an increased nostalgia for the past and the desire to recover objects and memories, this model produces new ideas for products with unique codes. Due to their intrinsic characteristics, local products are *highly differentiated cultural objects* due to their specific local identity. Craft and design can uniquely re-value tradition by evoking collective memories and the nostalgia for a remote culture that is charged with symbols and meaning. Quoting Blankenship (2005) Leitão (2011:41) writes design 'can serve to synthesize the past with the present for the benefit of the future'. Going on to state that creating crafts with local resources, rooted in tradition, becomes a means of overcoming economic impoverishment, while renewing enthusiasm for historic cultures.

By producing handicrafts that strengthen and valorise the local culture, the meaning goes beyond simple income-generation. It allows people to act in line with their values, creating new means for overcoming their circumstances, thereby being empowered. This concept is named by Fry (2009) as *platforming*, a strategy that maintains existing economic activity and work culture, while building a new direction, with new products that are based on *futuring*. He contends that *design futuring* needs to be circumstantially and critically responsive to the values and beliefs of people within the world they inhabit.

Leitão (2011) states that valorising a culture is not a matter of maintaining its purity, as there is no such thing as a pure culture, culture has always been the product of migration, and exchange. Sighting the history of cooking with chilli, as an ingredient brought to India by the Portuguese, but then stating that Indian cooking is no less Indian for the incorporation of this ingredient. Valorising a culture is sustaining its capacity to be creative and to adapt to new circumstances, resonating with a community's sense of who they are. In other words, valorising a culture means enhancing its sense of identity and taking actions that have meaning to the community. Culture changes over time without diminishing its historical roots, reflecting both continuity and change in how tradition adapts in order to stay relevant (Jung and Walker, 2018).

In the Gleaning Guide Splawa-Neyman (2013) proposes that the answers to today's problems are embedded within the practices of the past. Fry believes however, that the simple recovery of the past for future use is neither viable nor attractive, but the idea of the past *remade* anew, has real potential. He sees past and forgotten low impact technologies displacing more modern ones and substituting machines with human labour in a smart way, thereby significantly reducing our carbon footprint.

Conti and Vacca (2008) believe in the creation of new languages that re-interpret craft techniques through contemporary eyes, avoiding the passive reproduction of style and form. They believe, that if the complexity and variety of the past is unable to transform itself, it will disappear. A viewpoint also held by Nugraha (2018), outlining the great losses already experienced, he emphasizes the need for the contemporisation of cultural artefacts and traditions as a means of ensuring their survival. He goes on to describe the differences between preservation, revitalization and transformation as it pertains to traditional artefacts, explaining the first two as focused on the expression of culture and the third as an interpretation of it. Conti and Vacca see the concept of innovation and reinvention taking traditional forms as a starting point for the rematerialisation of culture through making new forms, knowledge and values from the old, and as a means of recreating and sustaining social ecology as a foundation for change. Change can only happen when borne of a tacit understanding of local materials and processes, with people, place and process informing design. Giard (2018) likens a designer without such knowledge as of as much use as the intellectual understanding of how to swim without the actual practice of it on a sinking boat.

Jung goes on to analyse the planning and production processes that lead to innovation and recover local know-how as focusing on the development of high value-added market niches. Referencing the New Caribbean Design project, Johnson (2018) also states that a design led approach enables the positioning of product outcomes in the higher-end market. Fusing traditional craft with design has proven potential in increasing competitive advantage in micro and small sized enterprises. Conti and Vacca define three possible interventions as: *Adaptive Actions* – actions that adapt external know-how; *Integrative Actions* – actions that integrate pre-existing know-how, and: *Generative Actions* – actions that develop new know-how. They go onto interpret them in terms of process-based interventions; *(Re)projected Tradition*, *(Re)innovated Tradition*, and *(Re)interpreted Tradition*. They believe that the value of a product relies heavily on the emotional identification and meaning, as perceived by the

consumer. That craftsmanship in all of its forms can be seen as a ‘memory of habits’ through the ‘transmission of meanings’. This is the point that sustainable development intersects with traditional craft and artisanship.

Conti and Vacca (2008) call this model of design intervention *(Re)innovated Tradition*, where traditional processes remain strongly tied to their original territory, thereby becoming a tool of innovation for local communities. This is an *integrative/generative* action because it *integrates* different processes, which in turn *generate* a new process, and a new language that adds value to the final product. They believe that it is crucial to combine, memory and innovation according to new codes of expression. That it is important to activate cultural exchange to produce innovation and development that has positive consequences for the local territory. They understand the greatest advantage of this action being the involvement of local communities and the shared identity of the final product. Holroyd (2018) describes the integration of culturally significant designs, products or practices with an initiative that brings new life as’ Revitalization’. With the aim of retaining or enhancing value, outcomes can be assessed from the social, historical, and aesthetic values associated with the emergent form.

A variation on the *(Re)innovated Tradition*, is *(Re)interpreted Tradition*, where manual traditions are recovered by partially removing them from their context. The productive now-how continues to have its roots in the local territory, while an external designer who, projects the local know-how towards new results and different markets performs the planning process. This is an *adaptive/integrative* action because it *adapts* handicraft production from those that traditionally belonged to the territory, producing innovative new products. It also *integrates* the know-how connected to the culture and location, without the techniques losing their identity; and the final product is improved by the addition of new meaning from a different context. However, the techniques and cultural heritage the products come from, risk becoming copies of themselves.

The variations in design approach and levels and types of intervention identified by Conti and Vacca (2008) suggest new and existing ways that artisanship can be sustained and retained through various levels of contemporisation. There are many differing opinions on the topic of efficacy, as well as the ethics of reinvention, reinterpretation and reintroduction of traditional craftsmanship. One of the unifying opinions is however, that traditional crafts or slow design in general is an effective means of combating fashions unsustainable production methodology,

based on faster/cheaper instead of better/slower. Slow design has the ability to change how we value our clothing, how long we hold onto it and wear it, as well as radically impact fashions human and environmental footprint. The British Fashion Councils own report on fashion and the Environment (2019) stated that for the fashion industry to respond to the scale of global environmental challenges it would require systems level change. A new fashion system based on sustainability would have to be developed to have an effective impact, and at least one of those strategies would have to incorporate slow design and craftsmanship.

2.3.9 Design Roots

The chapter Designing Authentic Brands: How Designerly Approaches can craft Authentic Brand Identity by Murphy (2018) in the book Design Roots deserves special discussion due to the close alignment of topic and outcome.

Murphy (2018) uses the more generic term *revitalization* to describe 5 clusters of strategies she identified as Culturally Specific Design Products and Practices (CSDPP) that would benefit from the application of contemporary design to successfully support the revitalization of the product or practice. Success was determined by recognition of the original form in the newly designed products, as an indicator of valuing the traditional meaning and heritage. Murphy identifies 3 primary means of maintaining recognition through intervention as focusing on *design, products*, and *practices*. She goes on to define *design* as relating to traditional patterns or form, *product* as referring to artefact and *practice* referring to process. Each of the identified focuses houses a cluster of strategies as the means of identifying the approach to *revitalization*. Within those clusters, individual approaches are identified, followed by specific examples, leading to 4 levels of observation. The overall intent is to detail actionable steps in support of the revitalization of traditional craft. The clusters were identified as; *sustain through design, transpose tradition, value of place, production process* and *skills*. 3 enablers were also identified as a means of underpinning success as *promotion*, *enterprise* and *research and education*.

The cluster of *sustain through design* includes:

- Remix design elements linked to traditional making practices
  - Creative exploration of design elements linked to traditional practices
- Reintroduce design associated with traditional making practices
  - Reintroduction of lost meaning, symbols and patterns in new ways

- Rework design to meet contemporary needs
    - Reinterpretation of tradition for contemporary use
- Mashup with ‘external’ traditional design elements
    - Blending elements from different locations
- Introduce fresh aesthetic to traditional making practices
    - Retaining a product type with new design elements
- Create new products based on traditional archetypes
    - New interpretations on archetypes using new materials and technology

The cluster of *transposing tradition* includes:

- Reinterpret traditional pattern using new practice
    - Often involving the industrialization of tradition
- Apply traditional making practices to new product types
    - Traditional crafts applied to entirely different product categories
- Transfer traditional making to new materials
    - Use of new high-tech materials to replace shortages of the original

The cluster of *value of place* includes:

- Introduce traditional making practices into new places
    - The result of opportunity for integration, availability of materials, or transferable skill sets
- Reintroduce lost making practices into relevant historical locations
    - As a means of regenerating traditional material culture
- Utilize local materials
    - Creating a strong link between product and place or to utilize a by-product

The cluster of *Production process* includes:

- Develop product capabilities to increase output
    - Increasing speed, efficiency or workforce by adapting scale or materials
- Improve quality and consistency of production process
    - Improving environmental footprint or worker conditions as well as quality control
- Enhance production process using new technology
    - Reinventing methods of making that require collaboration

The cluster of *skills* includes:

- Transmit making skills from person to person
    - In support of the transfer of tacit knowledge of a particular craft
- Create and access enduring records of skilled making practices
    - Through the development of instructional materials
- Design a material tool or kit to support the development of making skills
    - Assistance in the development of skills
- Beyond clusters towards enabling factors
    - As a means of supporting sustainment

Each of the clusters introduce requirements and dangers associated with their use, including the need for in depth research to ensure a designer fully understands the codes and embedded symbolism of the design elements they wish to use, as well as the needs of the specific market they are designing for. Several of the strategies acknowledge the danger of negatively impacting material culture through the ill-considered or insensitive use of codes imbued with symbolic meaning. Where scaling production is concerned there is also a very real danger of cultural misappropriation, ultimately harming the livelihoods of the artisans who produced the original artefacts leading to a loss of tacit knowledge. There is the need to allow local adaptations when introducing new practices, to avoid creating a pastiche of the past. There is also the danger of standardising design elements thereby eliminating individual interpretation and the reduction of knowledge to a series of teachable skills lacking any deeper meaning.
The 3 key factors that support retention of the strategies include:

- *Promotion*
    - To raise awareness and maximize revenue including sales opportunities, and connecting makers and buyers through story telling
- *Enterprise*
    - Supply chain optimization, creation of collectives for economies of scale, and enabling market access
- *Research and education*
    - Documentation or archiving of products and practices including support from museums, and ethnology centres as well as academic writing

Murphy talks in detail about the overlapping and interconnectedness of many of the categories and strategies, resulting in a 'messiness' of content, with potentially several strategies in combination necessary for actual application. With so many options, Murphy suggests a smorgasbord of combined strategies, with no single strategy feasible for all applications

Murphy goes on to highlight 4 key themes relevant to future research challenges as:

- *Looking back to look forward*
    - Understanding the role of location as critical, including material availability
    - Recognition that tradition is relative recognizing the fluidity of culture
    - Awareness of historical context and the dangers of assuming that past popularity guarantees future success
- *The influence of (evolving) technology*
    - Requiring constant reassessment and challenging the meaning of authenticity
- *The creative ecology*
    - Interrelated factors that enable creative practices to flourish, including history, geography, economy, education and training, competencies, skills, ideas and vision embedded in location, resources, policies, hospitality, cultural events and communications, placing the artisan at the centre
- *Limit's extents and focal points*
    - Creating boundaries to the reinterpretation of tradition resulting in loss of meaning, tied to motivation and mission and the scope of activities and the consequences

2.3.10 Sustainability and the Role of Design

Bendell and Kleanthous, (World Wildlife Fund, 2012) famously stated that three planets would be required to supply the needed natural resources if everyone lived like the average European, with five planets required for the average American lifestyle. Fry believes that design practice cannot simply add 'sustainable practices' onto what is intrinsically a flawed foundation. Murphy (2018) validates the 'fashion' of being sustainable with brands, and the surface-level depth of their commitment. Rather, the nature of design practice itself has to fundamentally change, or to use his words, 'has to be redesigned.' While Mazzarella (2015) contends that designers need to boost a systemic cultural shift, transitioning the worldviews from a focus on quantity to one of quality as a key driver from unsustainable consumption. Fry (2009) believes that things should be expected to endure by the way they are made, the materials they are

constructed from, how they function, what they look like, and the energy invested in them, something he terms the 'quality economy', more commonly simply referred to as slow fashion.

The actual and enormous change required to establish the sustainability of the 'artefactual world we create, use and occupy has barely begun' according to Fry (2009:7). Under the guise of sustaining ourselves in the short-term, we have acted in destructive ways towards the very things we depend upon. The consequence of our 'human centeredness' has resulted in treating the planet as an infinite resource at our disposal.

> The guiding forces of the status quo continue to sacrifice the future to sustain the excesses of the present. In the face of a situation, the possibility of another kind of future begs to be articulated, as does the way to bring it into being by design (Fry, 2009:2).

Fry builds on the need for sustainable design as a response to the degradation of the planet, and what he terms Ethnocide. *The age of unsettlement* as the current age is referred to by Fry, is characterized by humanity beginning to feel physically unsettled by geo-climatic change, the accompanying, slowly growing psychological destabilization, and the increasing disengagement of institutional politics. Fry contends that the future of our world demands the abandonment of wealth generation through the current economic system, based as it is on perpetual growth. His proposition is for design to develop a cluster of effective and strategic actions within the remit of creative practice. Displacing the fallacy of perpetual growth, illusory wealth and ethnocentric forms of development, opens a new vista of human potential and engagement. *Design futuring* extends to the consideration of alternative economic models based on material and symbolic exchange. A diversity of projects ranging from large and ambitious to small and tentative, are needed to reach a critical mass, to advance towards the realization of sustain-ability. Fry goes on to outline a number of existing small and large projects that cover a range of design disciplines from architecture to guerrilla gardening, that collectively reimagine a better future where design is a major change agent in our world. This multiplicity of diverse responses to 'sustainment' he calls the 'let a million flowers blossom' model of change, a phrase attributed to Mao Zedong during the easing of the strict communist controls previously imposed. In more recent times other proponents of multi-system change have developed including the Next Systems Project. Building directly on Fry's concept of a diversity of projects, the US initiative was developed to address the systemic change required to impact economic inequality, racial justice and climate change (Next System Project, no

date). Fry's contention about political disengagement is epitomized by the rise of US social democracy and the popularity of Alexandra Ocasio-Cortez and 'the Squad', a small group of young female politicians of colour focused on addressing inequalities in the system (Ypi, 2019), alongside the commitment by the city of Amsterdam to the Doughnut Economic model as a means of addressing post COVID-19 economic recovery (Boffey, 2020). Tied to the UN's Sustainable Development Goals, Doughnut Economics looks to realign our concept of success as one of constant growth to one of sustainment within planetary boundaries.

Fry (2009) uses the term *defuturing* to describe business-as-usual design that ignores the needs of future generations for the short-term gratification of consumption. His response to defutured design is something he terms *design futuring*. The concept revolves around placing design into a political framework, wherein design is reimagined as a force for positive change, within an economic paradigm shift. This positions design as a primary agent of positive change. Implied in this position is that the designer places the needs of the market second to the politics and ethics of gaining sustainability, to the extent of considering whether something should be designed or not, based on need rather than fabricated want.

The term *futuring* refers to the need for the designers to consider the future ramifications of bringing a design into being. Offering the example of the combustion engine, which gave rise to the motor car, ultimately transforming road design, construction, enabling urban sprawl, and leading to a variety of new forms of taxation, insurance, products and services, impacting healthcare and hospital services, the geopolitics of the oil industry and carbon dioxide emissions, along with a host of other ramifications. The concept being, that if the designer of the internal combustion engine could have imagined some of the possible ramifications of their design, what would they have done something differently, or would they even have chosen to bring their design into being? The fact that the future can never be fully predicted does not negate the responsibility of identifying possible precautions. Clearly, this claims a highly emotive and controversial role for design.

Defining his concept of *design futuring* from four perspectives: the self, community, culture and ethics. Fry goes on to explain the concept of ethnocide as a diffuse, but pervasive form of destruction of people's culture. It is by default, inherent in globalization, and remains as a shadow of our colonial past, and requires a process of cultural regeneration as part of *redirective practice*. A practice which he describes as requiring the remaking of design

thinking, process and structure, with a view of developing systems that support a self-sustaining future. Fry believes another kind of future begs to be ushered in, one that is articulated through design. Ivan Illich (1968) voiced an eloquent illustration of Fry's concept of ethnocide, in his 1968 address to the Conference of Inter-American Student Projects in Cuernavaca, Mexico (quoted by Johnson, 2018:190). Illich's address implored the visiting American students to go home and stop 'pretentiously imposing' themselves on Mexicans.

Fry (2009) believes a critical mass of *redirective* action could produce a myriad of projects that collectively constitute a materialized force of change. With a focus on the ethics of making, he envisions a web of linked structures, objects and organizations governed by sustainment and ordered by the common good. He believes that the global economic and environmental crisis is leading to the end of a 'linear economy' based as it is, on the cycle of consumption and waste. This shift makes for a favourable environment for the development of redistributed micro-productions, inspired by the ethics of sustainability and a new economic model.

Answering his own question of where the agent of change will come from, Fry states there will be no single answer or single source, instead there will be a number of strategic, uncoordinated and convergent actions, which collectively will amass a body of *redirective* practitioners acting independently, in different ways, but all oriented toward the goal of sustainment. Communities of practice rooted in local contexts, weaving an ecosystem of interconnected artisanal communities, pose a possible future for artisanship (Wenger, 1998; Kipo and Atalay, 2019). Fletcher (2008) concurs, stating that '(L)ocalism is an antidote to unsustainability', because of the proximity of impact, and the ability to see the effect of your own actions on the environment. She sees local production as in support of job creation, and the sustainable use of local resources.

2.3.11 The Future of Design

In an article for PSFK, a globally recognized forecasting agency, Zitkin (2016) contends there has been a massive shift in the notion of value, combined with far greater customer awareness. This has resulted in a consumer that is more conscious about what they're buying from a multitude of perspectives, over and above simply price. Initially, the proliferation of digital sales channels resulted in greater ease for consumer price-comparison shopping, but has resulted in fewer, often more expensive purchases of higher quality. Zitkin goes on to contend that the leading brands of tomorrow will provide unique products of quality, and couple them

with narratives about the environmental, community commitment, or human rights. The artisan economy is ideally suited to benefit from Information Age technology, as a means of allowing global artisans to increase markets for products that traditionally are sold locally. According to McKinsey's State of Fashion report (2019) Fashion executives view consumer shifts enabled by technology as the most important trend in 2018. With consumer interest for sustainable fashion long since established, the report acknowledges the need for brands to embrace sustainable credibility. Of the main consumer shifts itemised, the report states that passion for social and environmental causes has reached critical mass.

Zitkin (2016: online) states, 'the age of the goliath brand is over, now the David's are running the show.' Global brand domination in the commercial sector, has led to the homogenization of the market, and allowed for the intervention of small disruptive brands (Lenihan, 2017; Murphy, 2018).

Modernization and globalization having had multiple, oft-times conflicting impacts on place-related cultures, acting as both a suppressant and a support for culturally significant designs, products, and practices (Holroyd, 2018). Referencing Gillette as a generic brand that does not inspire, Zitkin compares them to The Dollar Shave Club, a disruptive brand that exudes character and attitude, with a story to back it up. He describes Dollar Shave Club as a perfectly modern example of a craft brand, a brand that provides a specific focus, deep value, and leverages new distribution models to create a direct relationship with their customers. He believes that big corporations mistook omnipresence for powerful branding, while craft brands have realized they don't need to be everywhere, they just need to be where their customers need them to be. Turning traditional marketing upside down, the Internet has allowed micro-enterprises to connect directly with customers (Luckman, 2012). Simultaneously it has enabled DIY makers and crafters to connect around niche interests and bring new life to traditional crafts (Holroyd, 2018). Ecommerce is what has allowed this to happen, leading to the end of the strangle hold retailers have held over brands for years, a stranglehold felt most acutely in fashion. The proliferation of the digital world has led to the possibility of instant sales through a multitude of digital media instead of being restricted to bricks and mortar, presenting new opportunities to articulate national and local identities (Kaiser, 2012:173 quoted by Holroyd, 2018:29). The Internet has witnessed the birth, growth and success of a multitude of craft brands entirely digital in focus, many only selling direct to consumer.

McKinsey reported in 2019 of the rise of a new breed of small emerging fashion brand accelerating disruptive change, and forecasting more to come. The enormous growth of direct-to-consumer fashion has been enabled by platforms such as Instagram, and augmented by Facebook Marketplace, Etsy and others. Vogue Business documented the expansion of big brands embracing direct to consumer sales as an opportunity for better margins as well as customer insight (Chua, 2020). While luxury brands have been divesting from their wholesale accounts for the same reasons (Sherman, 2019).

2.4 Textile Artisanship

Textile artisanship is considered as the human-centred economic activity of giving form and meaning to local fibres, while managing the process of making culturally and socially significant apparel. According to Mazzarella (2015), Artisan communities are bottom-up aggregations rooted in a territory, sharing a material cultural background, and co-evolving in line with artisans' needs. By using local resources, textile artisan communities portray socio-cultural traditions, representative of a particular region and passed on from generation to generation. The artisan's identity, skills and quality are embodied within the material artefacts.

2.4.1 Sustainable Development and Craft

Artisanship has been identified as a growing source of exports, as well as an innovative means to support developing countries. Speaking at a presentation by the Alliance for Artisan Enterprise at the US State Department (2015), John Kerry nevertheless, referenced that none of his previous meetings on economic development had focused on artisanship, despite the creative arts being a major employer in the developing world, with serious business potential. Instead, craft development continues to be seen as predominately a charitable undertaking (Alexander, 2016). Aakko and Koskennurmi-Sivonengo (2013) criticize politicians and government agencies for slow and disappointing progress in global economic sustainable development. This despite the fact that the World Commission on Culture and Development report Our Creative Diversity in 1996 recognized that culture is precisely the medium through which individuals express their ability for fulfilment and is an integral part of development. Senator John Kerry (2015) stated that our hopes for the future, whether environmental, political, economic or social, further depend on the growing empowerment of women. He went on to say this is evidenced in country after country, where women are empowered. Importantly

the artisan sector is a major employer of women in the developing world. In their 2017 market assessment, the Aspen Institute noted the advantages to artisanal practice as a flexible schedule and ability to work from home, allowing for the dual responsibility of domestic duties. The low start-up capital required, and great degree of autonomy also makes it ideal for artisan business development (The Aspen Institute, 2017).

In an effort to preserve traditional artisanship, government and non-governmental agencies have implemented top-down policies, often failing to set labour conditions, rights, quality standards and competitive prices for craft products (Mazzarella, 2015). With trans-national agencies, corporations and non-government organizations often contradicting each other, with cultural conservation and destruction both happening under the auspices of development (Fry, 2009).

Investing in artisans preserves unique cultural traditions and fosters sustainable community development, offering social employment opportunities. Textile artisanship can boost creative economies and enhance environmental stewardship. The facilitation of market access, design consultancy, and business mentorship for artisans increases their income, and benefits their communities. The value of revitalizing creative economies is in localizing production, and rescuing cultural heritage (Mazzarella, 2015). Design can be an important means of empowering traditional communities, and that empowering action helps to create, produce and sell handicrafts, as well as values local culture (Leitão, 2011). Jung and Walker (2018) label the range of interrelated factors that collectively enable a place-based creative ecology of individual craft makers to flourish, a ‘creative ecology’ (Gwilt, 2012; Murphy, 2018), what Kipo and Atalay (2019) refer to as a ‘distributed economy’. Putting place as central to a ‘creative ecology’, it is a representation of local distinctiveness, unique to place, and integrated into a local community’s way of life, and an alternative to standardized production. Whether in a local or international, urban or rural setting, an awareness of place is often central to a creative practice (Luckman, 2012). Beyond an awareness, certain locations attract and support the development of a creative community, with place both attracting artisans as well as acting as inspiration for their creative practice. In a contemporary sense, creative communities act as a network of support rather than competition in part because of close proximity, especially in rural locations. This is as true of western urban creative communities as it is for remote indigenous ones. In fact, a lack of engagement between individuals, communities and the ‘non-

human world', including a connection to the past, may result in an end product that fails to engage the end user (Luckman, 2012).

Successful projects reflect the needs of the recipients, and the involvement of local institutions greatly increases the likelihood of long-term success. Projects must demonstrate collaboration, with locals leading the change. For long-term success, projects must be self-sustaining, and assessments represent more than a tick box exercise, but a continuous drive towards improved performance. Eberstadt and Adelman (2008) call it 'Continuous Information Feedback', and it's a strategy of continuous adjustment based on information sharing.

The oft times conflicting agendas of aid agencies, NGOs, governmental agencies, individuals, activists, and artisan groups too often results in compromise, and is no guarantee of success. The collaboration between traditional craft and design interventions is more complex than it appears, with even generously funded design collaborations ending in failure (Johnson, 2018).

2.4.2 The Value of Global Craft

Mazzarella (2015) describes artisanal communities in terms of their territorial roots, and shared material culture. Clark (2008) states that hand-made garments offer something special, in the same way as *haute couture* does, and are one way to enhance the sensorial qualities of a product. He considers such garments as investments on an economic as well as an emotional level. Conti and Vacca (2008:12) extend this concept stating, 'Objects become icons that testify each culture's origin', with their power conveyed through memory. They contend that what we really connect with is not the object itself, but the relations, meanings and feelings the object represents. According to Aakko and Koskennurmi-Sivonen (2013), handcraft can strengthen appreciation and attachment towards a product on a symbolic level. In the field of traditional crafts, this means the object embodies the history and the narrative of those who invested their time, love and passion into it, transforming their labour into an experiential *cultural object.*

Conti and Vacca (2008) believe that all products prompt certain behaviours or experiences from the user. Viewing product development through the lens of Experience Design; the practice of design focused on human outcomes, they outline three main types; *visceral*, *behavioural* and *reflexive*. Each of these Experiential Design categories being based on use, have a distinct role in the shaping of individual experience. *Visceral design* is based on immediate response and emotional impact. *Behavioural design* is based on performance, with

tactile and sensorial perceptions. And *reflexive design* is linked to the culture and meaning of objects, and to the personal memories they evoke. Different from the other two, *reflexive design* is linked to a message, the culture and meaning of objects, through the memories they evoke. They go on to say that we feel closer to objects with meaning. Those things, with which we have developed a personal connection, evoke pleasant and comforting memories. Quoting Donald (2000), they state it is not the thing itself we are attached to, but rather the relationship, meanings and feelings it represents. In her book Craft of Use, Kate Fletcher (2016) documents individuals across three continents wearing the clothes they love, recognizing the role clothing plays as a living process as opposed to simply a consumed product. Fashion Revolutions fanzine #2 (2017), also featured a series of articles under the collective title of Loved Clothing Last, posting individual love stories about well-loved, well-worn items of clothing and the attachment between the item and the wearer.

Until recently, crafts were viewed as hostile to modernity, due to their rejection of standardization and mechanization. This is why cultural elements are so often neglected by industrial production systems. Craftsmanship has now however become a model for post-industrial production due to its unique character and personalized production. It can easily address the increasing demand for personalized products, while connecting local realities to global markets. John Kerry in his 2015 address stated that he believes we have a hunger to connect to our roots, and value products that are crafted with unique skill and attention to detail. He sees the honesty and authenticity embedded in such products as unrelocatable. Crafts help to define the cultural identity of products through their ties to culture, memory and tradition, and by doing so, become an element of innovation (Conti and Vacca 2008). Crafts facilitate preservation of cultural identity and memory and support a sense of belonging (Kipo and Atalay, 2019). In this context, design becomes a necessary interface between tradition and modernity, with the role of design as contemporizing craft production.

In a world filled with generic, disposable products, where our relationship to those things is abstract, there is a growing demand for design that communicates a connection to our personal and collective identity.

> Commercialization has replaced something distinctive with something bland; something organic with something manufactured; something definably local with something emptily placeless; something human scale with something impersonal (Kingsnorth, 2008:7 quoted by Holroyd, 2018:27).

This has resulted in a growing demand for items that bring value to both creator and user over and above the price (Carpenter, no date). Many believed that industrialization would kill craft, and globalization would kill localized cultural expression, while the reverse is actually true, with demand for handcrafted items expanding (Borges 2012).

In the book Design Roots, Walker (2018) talks in depth about the loss of collective purpose and meaning across communities in the modern and specifically the Western world. He attributes tradition as representative of those lost values, including a sense of belonging, meaning and worth, and traditional craftsmanship as representative of them. As culturally significant artefacts he believes they are as relevant today as in the past, specifically due to the meanings embedded within. Traditional culture, and their representative artefacts, has been unfairly judged by the West, as the result of a system that prioritizes objective, evidence-based research. Walker believes the cost of an over reliance on science, technology and measurement has resulted in the loss of value and meaning in the modern world, and a system that recognizes individuality instead of community, and measurement over value. The obvious deficiency of the modern period is evidenced by the devaluing of embodied meaning, and the tendency to evaluate traditional communities through our own cultural lens thereby projecting and valuing or devaluing them based on those perspectives. Individualism has led to isolation and lack of connection that is directly responsible for the west's slow response to sustainability. Moreover, the imposition of a market driven, consumption-based society dominates the worldview, threatening future expressions and livelihoods linked to social, historical cultural expression. Ultimately, Walker sees the modern worlds lack of values and sense of community as directly responsible for a production system that engenders waste, pollutes the planet and undervalues humanity. This has precipitated increasing interest in tradition and the crafts that represent them, in an effort to achieve greater balance. By valuing the subjective as equal to the objective, and balancing the intuitive with the rational, continuity with innovation, spontaneity with strategy and synthesis with analysis we return a sense of balance to our world. Viewed through this lens, tradition becomes modern. This more holistic perspective then forms the basis for new designs and processes that are imbued with meaning from the past that sustain tradition. Walker refers to designs based on these values as a positive and restitutive means of creation that alleviates social disparity and reduces environmental degradation. This creates a virtuous cycle, with new artefacts ensuring the continuation of belief, and the belief being manifest in the design of new product. This concept instils a sense of responsibility for the continuation of those values.

The devaluation of traditional craft also feeds into the art versus craft argument that values art at the expense of craft and extends to valuing historic cultural artefacts over contemporary cultural objects with ethnographic character. Shir Kochavi (2015) identifies four categories of ethnographic objects, separating cultural artefacts from collectible commodities. Value is based on context, with museum artefacts garnering a far higher value than items of cultural use.

2.4.3 The Challenges of Working with Global Craft

There are many challenges working with global artisanship, particularly as it pertains to its insertion into the fashion product supply chain, all of which, according to Stacey Edgar (2011), founder of Global Girlfriend, are entirely worth the effort. The scale of Western fashion produced in the mega-factories of Southeast Asia have reassured the industry that 'first world' design methodologies usurping the human resources of developing countries is a vital part of the supply chain. This has resulted in detrimentally impacting artisan trade through the on-going struggle against government and trade influences (McComb, 2007 quoted by Johnson, 2018:190). In many cases this is further compounded by export requirements that unfairly disadvantage small producers in favour of big businesses (Picq, 2017) in an effort to support the growth of GDP.

One of the challenges of artisan led fashion businesses is the need for flexibility in the timeline, as it pertains to the completion of orders, something the mainstream fashion system is not known for. Craft production often has to be folded around the artisan's other responsibilities, including seasonal cultivation times for farming, housekeeping and childcare. Since many female artisans are entirely self-supporting, craftsmanship is most often a way to supplement a subsistence farming income, not a full-time job (Jadhav, 2014).

Another challenge that requires a significant shift is the financing model, as low-income artisans and marginalized groups are not usually in a position to wait for the industry standard payment terms of 30 to 90 days. Many require part payment up front to ensure they can acquire the appropriate materials, with the balance of payment paid upon receipt of goods. This ties capital up for much longer periods of time than is usual in the industry and goes against the core principles of retail but is a necessary shift when working with poor communities. In fact, the existing retail model with its fragmented value chain has to be entirely changed to

accommodate artisan production, eliminating charge backs, returns and restrictive vendor agreements (Alexander, 2016).

Variation in production is another challenge that has to be overcome when working with artisans (Jadhav, 2014). The hand of an individual artisan is entirely unique, and something to be celebrated, not homogenized. The expectation from buyers to receive exactly the item sampled without variation, is however a challenge. Stacy Edgar learned that to her detriment in the formative stages of her business, when many products simply didn’t turn out looking at all like the original sample. According to Edgar, it was hard to explain to artisanal groups why a product could not vary in colour or size, or why if she ordered a hundred black and white bags, that 20 could not be pink and blue. Most of the artisans’ prior experience had been selling individual items in their local market as opposed to fulfilling duplicate orders, where variation between pieces didn’t matter. Something Edgar could cope with when her customers were individual clients, but not when they were retailers. The Aspen Institute (2017) go on to observer that production capacity is generally weak, and quality often poor in artisan enterprises, requiring a diverse set of skills to support capacity building, market access and business development.

An additional challenge is often the inaccessibility of the geographic locations of some communities of craft. Sometimes the very reason a tradition has persisted, also makes it difficult to sustain in a commercial relationship, with artisanal communities hard to reach or completely inaccessible at certain times of the year. Many artisans work in isolated environments, lack access to broader markets, recognition of their skills, or fair compensation for their work (Alliance for Artisan Enterprise, no date]. The inequalities of access to digital resources can also negatively impact communities’ ability to compete in a modern marketplace (Luckman, 2012). Landlocked countries like Uganda for example, have to contend with transportation of goods to port, which means negotiating international borders, exorbitant trucking fees, and poor infrastructure. In the New Caribbean Design project, Johnson (2018) discusses the constraints associated with unreliable infrastructure, creating difficulty in securing distribution channels. Geographic location makes it difficult for artisans to compete with countries like China and India, who enjoy proximity to markets, port access, and low-cost labour.

The importation of cheap, machine made versions of traditional materials is a major problem

for artisan made goods (Jadhav, 2014). Combined with a lack of understanding of the time and labour real craftsmanship requires, can price artisanship outside of many consumers understanding of value, and knowledge as to the differences between industrial and hand made goods. Picq (2017) documents how machine-made huipils, a traditional hand embroidered Mexican garment, are being produced as a means of increasing profits, but is resulting in the erasing of generational knowledge. The commercialization of indigenous knowledge invariably leads to cultural appropriation, exploitation and the loss of culture and traditional means of making a living.

2.4.4 Cultural Misappropriation

Artisans suffer enormously from the cultural appropriation of fashion brands that use their material culture as the inspiration for their collection. The tradition of the western fashion industry is based on the appropriation and the incorporation of 'others' visual identities. With few to no legal protections in place to safeguard indigenous material culture, brands continue to raid their cultural heritage for sources of inspiration, despite the number of brands being publicly shamed in social media for doing so. The time has passed in the consumers mind when a designer could dip into another culture for inspiration and produce their designs without recompense to the community that inspired their work. It is taking time however, for the brands themselves to break the habit of generations of appropriation, not to mention academia to stop teaching appropriation as the norm. Western education continues to train designers as autocratic decision-makers in product development irrelevant of context, leading to the belief of its appropriateness to all settings (MacHenry, 2000 quoted by Johnson, 2018:190). Most art and design curricula emphasize the exploration of other cultures as a rich resource of inspiration.

According to Nugraha (2018), the main task of the designer is to develop new ideas, not to preserve those already in existence. Inspired by traditional form, ornamentation, technique and symbolism, he believes a designer's aim should be to imagine fresh possibilities. He believes the designers' responsibility is to interpret and update tradition as a means of supporting its retention. For the purposes of his PhD dissertation, Nugraha developed a teaching methodology to guide designers to the best means of 'developing' tradition. Through a variety of strategies, his system can be used as a means of supporting tradition, technique and skill or simply interpreting it for profit at scale. While designers can use the system as a means of sustaining tradition, it can equally be used in support of cultural appropriation. The use of tradition is

defined by the designers' motivations, whether commercial, ecological or cultural, all of which he sees as versions of sustainment. Not everyone agrees however with such a broad interpretation of preservation.

If the Maasai Intellectual property Initiative (Tialolo, 2009), which seeks to secure intellectual property rights for indigenous cultures in the developing world, becomes widely accepted, then designers will no longer be able to raid the cultural heritage of others (Hebblethwaite, 2013). According to Light Years IP, around 1,000 corporations have used Maasai imagery to promote their products. The companies that utilize Maasai cultural iconography include a range of accessories called Maasai made for Land Rover; Maasai Barefoot Technology, which makes speciality trainers; and luxury fashion house, Louis Vuitton who produce a Maasai collection that includes beach towels, hats, scarves and duffle bags. Light Years IP is an NGO that works in the area of development policy, known as 'intellectual property value capture'. It is the result of a group of Maasai elders deciding to take control of their cultural brand and create a clear process for corporations to apply for commercial license to use their image. The argument is that intellectual property rules offer the potential to provide a valuable source of income for people in developing countries, who's image is far too often used to inspire the creativity of designers around the world, without as much as a 'by your leave' to those that inspired it. Isaac, the Chair of the organization, contends that if his history, heritage and material culture are enhancing other businesses, then 'Why aren't they asking [our] permission?' His contention is that no one should be using another culture for their own benefit, leaving the community without some form of recompense. Respect is central to the argument, while licensing revenues could be used in support of community health, education, water and grazing rights. Light Years IP contend that if the Maasai 'brand' were owned by a corporation, it would be worth more than $10m a year, and even possibly 'tens of millions' (Light Years IP, no date).

The idea of a communities seeking intellectual property protection is not entirely unique to the Maasai, the Native American Navajo brought a case against the clothing company Urban Outfitters, for use of their name in 2012. The Australian Aborigines managed to secure a voluntary code that governs use of their cultural and intellectual property as an interpretation of the copyright law much as 15 years ago. The Mexican government is currently in the process of developing legislation to protect indigenous material culture, an issue that came to a head in early 2020 when Carolina Herrera copied the textile traditions of several indigenous communities in Mexico for their Resort 2020 collection (BBC, 2019). The action resulted in

Mexico's Culture Secretary publicly accusing the brand of plagiarism, stating 'In these embroideries is the history of the community itself, and each element has a personal, family and community meaning.' Similar accusations of plagiarism were aimed at Italian brand Max Mara for their Spring Summer 2019 collection. The Traditional Arts and Ethnology Centre (no date) in Laos, publicly accused Max Mara of copying the traditional patterns of ethnic minority tribal people, the Oma. Having tried multiple times to privately elicit a response from the brand, they decided to post their accusation on social media, demanding Max Mara publicly acknowledge the origin of the patterns they used, remove all stock from sale, donate all proceeds from existing sales to the Oma, and promise not to plagiarize ethnic minority people again. The public demand, initially posted to their Facebook page is an eloquent defences of indigenous material culture, and quickly became viral. The post stated in part,

> Let's be clear, these designs are not 'inspired by' or 'an interpretation of' Oma motifs; they are copied. The colour, composition, and motifs are exact replicas, so besides being lazy and unoriginal design work, it's also direct plagiarism.
>
> The power imbalance here couldn't be starker — an international fashion brand profiting off the traditional designs of ethnic minority artisans in rural Southeast Asia. Acknowledging and compensating artisans for their work and creativity, no matter who they are and where they come from, is important (TAEC, no date g: online).

The post went on to state they were simply looking for the same protections for the Oma that a western artist or designer would demand. Numerous other high-profile examples of indigenous people demanding protection for their material culture abound, from the Association of Mayan Weavers intellectual property law proposition to TEIXCHEL the Guatemalan Weaving Association. The assertion of indigenous rights is greater than just a battle for recognition and legal protection; it is an act of resistance in support of autonomy (Picq, 2017).

There are real financial implications associated with cultural appropriation that leaves the artisans themselves out of the paradigm. While big brands profit from raiding another culture, the artisans themselves struggle to make a living from the very craft that inspired them, all too often leading to the loss of the tradition itself. According to the World Intellectual Property Organization (2019: online), 'cultural appropriation can wield a significant economic blow, undercutting the ability of communities to earn a living by displacing the sale of authentic

products.' In addition, there are real concerns about the devaluing of traditional cultures as a result of their commodification, and often misrepresentation in the commercial space. This highlights the need for indigenous cultures to control how they are represented, to ensure they benefit from it, and to ensure they are not reduced to a folkloric caricature (Cassidy, 2018).

2.4.5 Loss of Artisanship

Artisans are particularly endangered in the developing world due to market corruption, as well as a lack of understanding of international consumer trends, which detrimentally impacts their ability to sell in the international marketplace. Increasing global competition (Hope, 2015) has led many artisans to live in a precarious, and marginalised conditions (Scrase, 2003). Exclusionary policies, lack of investment, poor infrastructure and rapid urbanisation has resulted in an overall decrease in artisan numbers. Seeking more reliable forms of employment, artisans are joining the informal economy (Seth, 1995), with many taking low paying, low skill jobs with no social benefits or protections (International Labour Organisation, 2014).

The global trade in second-hand clothing is also understood to detrimentally impact localized production in the developing world. Oxfam highlighted the problem in their report The Impact of the Second-hand Clothing Trade on Developing countries (Baden and Barber, 2005). Estimating the trade to be worth more than $1 billion a year, they document how low-cost clothing supports people living in poverty, while simultaneously undermining local textile and garment traditions. Common Objective (no date a) estimated the current scale of the industry at between $1.5 billion and $3.4 billion. While the estimates vary widely in terms of scale and value, they are representative of the dearth of verifiable statistics on the impacts of the textile and apparel sector. Nevertheless, they support the premise that the scale of second-hand apparel imports undermines local manufacturing, stifling domestic development, a fact that has led to several African countries agreeing to ban second-hand imports (Webb, 2018). The scale of the second-hand clothing market is currently undergoing enormous growth and is set to overtake the sale of virgin fashion by 2024 reaching an estimated $64 billion in sales (Thread Up, 2020).

Artisanship also suffers from a generational divide, with the younger generation unmotivated to continue tradition, resulting in fewer craftspeople carrying on production of traditional textiles (Walker, 2018). In addition, dwindling resources and the urbanization of manufacturing has made natural fibres unaffordable for many artisans, resulting in many items once produced by hand; to be replaced by cheap, fast mechanized substitutes. Investment in artisanship helps

to preserve unique cultural heritage at risk of being lost. While elevating consumer awareness to the value of handmade products can also help to ensure the continued production of culturally significant artisanal items, helping to preserve unique cultural heritage (Mazzarella, 2015).

2.5 Sustainable Fashion

Craftsmanship and artisanship are a subset of the sustainable fashion movement, sometimes generally referred to as slow fashion. The Common Objective (no date b) defines sustainable fashion as covering a range of products that feature traditional handmade techniques, such as hand-woven, hand-finished, or embellished fabrics, garments, knitwear, jewellery, leather goods and bags. Aakko and Koskennurmi-Sivonen (2013) define it as an endeavour that draws together sustainable development and fashion. According to the Common Objective (no date f), it represents an approach to the design, sourcing and manufacture of clothing, which maximizes benefits to people and communities, while minimizing the impact on the environment. Yet until recently the concepts of sustainability and fashion used together were considered an oxymoron (Aakko and Koskennurmi-Sivonen 2013), or at best a fringe activity (Gwilt, 2012). Today however, it is vital to make this pairing a promise for the future (Clark, 2008). As such it is a market segment experiencing significant growth and an antidote to the unsustainability of fast fashion (Common Objective, no date b).

2.5.1 Unsustainable Fashion

The fashion industry is an enormous, and enormously influential industry that is worth over $1.78 trillion a year at retail (Common Objective, no date e). Employment figures vary enormously dependent up on the source, with no truly reliable figures, and numbers varying between 1.8 million to 60 million people worldwide (Fashion United, no date; Global Fashion Agenda, 2018). We do know it's an industry that overwhelmingly employs women (ILO, 2015). Fashion is one of the most polluting industries in the world, arguably second only to oil in terms of its environmental impact according to Common Objective (no date c), disputed by the New York Times (Friedman, 2018), and others for its lack of scientific evidence. One quarter of chemicals produced worldwide are used for textiles and the industry is often noted as a major contributor to water pollution (Webber, 1017). The apparel sectors treatment of those in the supply chain of is often harsh, with workers routinely expected to undertake difficult, menial or hazardous work for long hours in poor conditions for low pay or even as

forced labourers (Sustain Your Style, no date). This unending supply of cheap goods is at the cost of the environment and workers' rights (Lenihan, 2017). The rise of fast fashion and the associated disposability has a hidden price tag with enormous consequences (Bernat, 2017). Clearly this is an industry in desperate need of sustainable change.

Ironically, fashion, which is often considered innovative, is desperately behind in terms of sustainability, as pointed out by Thomas (2008), 'fashion is late to the game'. Designers in other fields of consumer products have long been concerned with sustainability. Yet, until recently, the fashion industry did not encourage the integration of sustainable practices through the design process (Gwilt, 2012). There is growing awareness about the unsustainability of cheaply produced consumer goods, supported by offshore production, leading to greater interest in handmade items, that circumvent the industrial production methodology (Luckman, 2012). There is, nevertheless, great potential for sustainable development in the textile sector (Mazzarella et al., 2015). Luxury fashion has often been exempted from the push to be more sustainable, mistakenly thought to be sustainable simply by virtue of its cost. CNN Style listed the myth of luxury fashion being more sustainable as second in their 9 Common Myths article (Palumbo, 2020), directly followed by 'The more expensive the garment, the less likely workers have been exploited'. While Godart and Seong discuss the apparent dichotomy between the concept of luxury as something valuable to be held onto, and the concept of fashion as something transitory, intended to last a season at most (2014).

2.5.2 Designing Change

Designers are situated in the middle of the production-consumption cycle, and as such are ideally placed to create change (Dewberry, 2011 quoted by Earley and Vuletich, 2015:1). Every design decision has an environmental impact (Goldsworthy et al., 2010), with design decisions potentially improving environmental performance by up to 80 per cent (Mazzarella, 2015). Designers have a vital role to play in catalysing change (Gwilt, 2011; McMahon and Bhamra, 2015), but to do so, they must consider the individual, the greater community, and the planet, while working across disciplines, cultural and geographic boundaries. Johnson (2018) believes designers are able to facilitate change by moving between cultures and acting as information gatherers rather than the sole decision maker. The World Commission on Environment and Development (1987) stated that the environment cannot exist as separate from human actions, ambitions, and needs, and that past attempts to defend it in isolation from human concerns, had resulted in failure. Design can be one of the key movers of this change (Fry, 2009). To do this

however, the very foundation of design and designing has to be transformed. How a designer thinks about design, how they design, and the consequences of what they design, are all brought into question, and all in direct conflict with the existing mainstream fashion system.

Sandy Black and Regina Root (2013) believe that for sustainable fashion to be truly sustainable, it must integrate culture and aesthetics into the process. Sustainable fashion demands a new way of thinking, involving the slowing down of fashion cycles, as well as the understanding of why and how garments are made. Treading lightly on the earth, designers must seek out workable solutions in an era of urgency and crisis. Social sustainability has one key aim; to understand and achieve balance between human and natural systems, and to do this, the process needs to move beyond people. Designers must be holistic, pragmatic, purposeful, immersive and capable of fully understanding and responding to change on micro and macro levels (McMahon and Bhamra, 2015).

To achieve transformative change, designers will have to move beyond creating objects and into creating positive experiences. Essentially, transformative action has to focus on changing us, by transforming the worlds we make for ourselves (Fry, 2009). Referred to as *experience design* by Conti and Vacca (2008) and defined as a way of conceiving a product beyond its aesthetic characteristics, design must encompass emotional and behavioural perspectives, with a functional, cultural impact. Addressing the emotional and physiological concerns of the users is central to design, while solutions need to be customized, dynamic, responsive and adaptive (Mehta, 2016). This approach has its roots in the work of Gilmore and Pine (1998), who described an *experience economy*, as a distinct economic offering, different and more evolved than the *service economy*.

According to Kipo and Atalay (2019), Turkey is a country that has successfully managed to develop a female led, craft-based design approach to sustainability. Building a sustainable fashion culture, Turkey have rejected the fast fashion model of the west and replaced it with a burgeoning slow fashion movement based on local expertise and materials. Founded on the traditions of craftsmanship, they are experiencing a re-appreciation of local crafts, valuing quality over quantity, and diversity over monoculture. Using craft as an agent of activism and anti-consumerism, Turkish designers are incorporating traditional design elements into contemporary fashion. Craft has come to represent resistance in the commodity driven capitalistic system, resulting in its representation as an agent of change. They have had to

overcome the challenges of scale, loss of local skills, the extinction on local crafts, and the urbanization of the population, all exacerbated by the industrial scale of the countries production capabilities and resulting in slow but steady progress in the building of a sustainable fashion culture. This has generated two main design led roles in a craft centred approach; designers as craftspeople; and design collaborations with traditional artisans. Working in small-scale ateliers, these undertakings address the mainstream fashion challenge of connecting the value chain. By using craft as the means of connecting customers to designers they embed emotional value into their product offerings through storytelling and origin.

Several trends indicate that demand for artisan goods will expand. Those trends include increased interest in locally produced goods, greater numbers of international and domestic tourists, and an increased willingness to pay higher prices for unique items. Even during the economic crisis of 2008, exports of art and crafts rose significantly over previous years. There exists a desire to defend and promote real quality and celebrate creative expression (Salter, 2016). Artisan production holds great promise for developing countries seeking to expand exports. As reported in the Creative Economy (UNCTAD, 2010) report, 'the production and trade of art crafts are vectors for job creation and export earnings, and therefore are feasible tools for poverty alleviation, the promotion of cultural diversity, and the transfer of community-based skills.' Citing a successful UNESCO pilot project using handcraft as the vehicle for poverty alleviation in women and youth, the Aspen Institute (2017) showed that integrating artisans into global commerce, not only supports individual income generation and employment, but properly scaled, can also transform the economic landscape of nations.

2.5.3 Cause Marketing

Clearly, causes sell, they touch human emotions and create deep allegiances to experiences and products, the communication of which has given birth to *cause related marketing*. According to Hethorn and Ulasewicz (2008), *cause marketing* is created when a for-profit and a not-for-profit business join to create a marketing partnership to support a social cause. At its best, it is an experience designed to enable the consumer and the retailer to come away from a transaction feeling good about being an agent of positive change (Linial, 2003). The idea of design affecting change is referenced by the World Watch report (Gray, 2011) through a discussion of ways we can collectively move away from the consumer culture that is undermining the planet. This has in turn given rise to *conscious consumption*; a concept they believe could change the world. *Conscious consumerism* is defined as consumer decisions made with a view

to minimizing human and environmental impacts, and it is driving brands to be more sustainable. Consumers unequivocally believe companies have the ethical responsibility to address social and environmental issues, with 9 out of 10 expecting brands to do more than simply make a profit (Cone, 2015). Consumers increasingly act as change agents, investing in environmental and human interests through the vehicle of fashion (Hethorn and Ulasewicz, 2008). The image sharing platform Pinterest, tracking data from its 320 million users around the world, identified 10 main themes relating to cultural shifts in consumer behaviour, with environmental themes and conscious consumption crossing all categories. 'There is a shift toward more conscious consumption as people revaluate their impact' Pinterest wrote in the report (Frost, 2019). Marketing Week substantiated the findings, tracking the rise in *conscious consumerism*, alongside brands willingness to rise to the challenge (Valentine, 2020: online).

2.5.4 Design Interventions

Fashion can find ways to enable consumers to prolong the life of garments, and to develop positive relationships with their clothes; one that takes into account the people involved in the production (Earley and Vuletich, 2015). Contending that fashion in the future must feed our souls, our minds and our passions, and give back more than it takes from the planet, Earley and Vuletich reference a favourite T-shirt or sweater that could be threadbare but remains part of our wardrobe because of our emotional attachment to it. The development of 'emotionally durable design' relies on the relationship between garment and wearer (Gwilt, 2011 quoting Chapman, 2005:75).

There are competing opinions about the various means of reinventing, reinterpreting, retaining and reintroducing traditional crafts, and the ethical implications of strict adherence to tradition, as well as the contemporisation of it. Johnson (2018) asks how do we prioritize design practice in different situations, as well as questions why we need design intervention at all? What role does the designer play, and should we be attempting to mediate between tradition and change? Can intervention develop into sustainable livelihoods, or is it doomed to a short-term intrusion? With no one formula for artisan engagement, Fathers (2016:7 quoted by Johnson, 2018:191) believes the key is authentic self-reflection based in an immersive and flexible practice, as the means of appropriately understanding the context before intervention. The reality is that any design intervention requires an in-depth knowledge of the culture before a successful design led project can take place. Murphy (2018) goes further to state that the role of design has changed with a designer's responsibility shifting from making an existing product pretty to

designing the product from scratch, allowing for true authenticity through design. Referencing a series of home-grown Scottish brands, she discusses how authenticity is a direct outgrowth of their mission and values, not something manufactured through branding and messaging.

In his paper Culturally Significant Artefacts and their Relationship to Tradition and Sustainability, Stuart Walker (2018) documents the shift from hand crafted items to mass manufactured ones, through to the current realization that production and consumption is a major contributor to climate change and ecological damage. The realization that our patterns of consumption are deeply harmful to people and planet and engender enormous waste, has triggered a reassessment of what constitutes value. He concludes by stating that it is imperative that designers recognize that the models of production we currently utilize are out-dated and harmful and that it falls to designers to find culturally relevant means of producing product that is rooted in local materials and skills and is deeply meaningful. The outcomes he describes are the same as those that exist in the traditions and material cultures of the craft world; traditional skill sets that utilize local materials require hand skills and are imbued with cultural meaning.

Amy Twigger Holroyd (2018) argues that culturally significant designs must continue to evolve and should not be tied to a specific notion of origin or tradition, particularly as it pertains to endangered traditions. Indeed, it's rare to find cases of pure preservation, with the idea of transformation fitting more readily into the context of design interventions (Nugraha, 2018). Twigger Holroyd argues against preservation as the initial response to loss of tradition, as something that degrades the cultural significance and harms its likelihood of survival.

> It can be argued that if culturally significant designs, products, and practices are to be truly relevant to their communities, they must be allowed to change (Holroyd, 2018:35).

Holroyd argues in favour of cross-cultural collaborations as a natural part of cultural development, suggesting that there is no such thing as origin, as all our practices are the outgrowth of on-going influence and imposition.

The transmitted meanings and interpretations of traditional artefacts change and evolve over time, thereby perpetuating the local traditions and knowledge embedded within them. This transmission is vital to the preservation of culturally relevant knowledge, skills, and beliefs, as well as cultural and religious identity (Jung and Walker, 2018). Communal craft production has the ability to sustain community through production, indeed the integration of craft and

design as a community-based experience is necessary for craft to survive in a consumer-oriented society, preventing the extinction of traditional techniques (Kipo and Atalay, 2019).

In Chock Weaving and Textile Enterprises (2018) Disaya Chudasri identifies five potential areas that design can contribute to the continued development of local craft communities. Of the five areas identified, two relate directly to new product designs and new production development, with the others relating to marketing, sales, and knowledge transfer.

Ciftci (2018) acknowledges the diversity of opinion on the survival of traditional handicrafts, questioning whether all meaning is lost when a cultural artefact is reinterpreted for decoration from ritual. He comes to the conclusion that storytelling and marketing are the answer to sustaining craft, rather than redesign or reinterpretation. Citing most artisans' lack of interest in, and knowledge of marketing, including simply photographing and cataloguing work, as one reason why interest in skills is waning. He cites design intervention as a problem-solving methodology to facilitate traditional craft development more in tune with the modern world, requiring designers to act as a bridge between tradition and modernity, and the preservation of culture.

Traditions can be sustained by the market economy, but rarely survive without some form of integration. Culturally significant products and practices need to adapt to consumer society for their survival. Holroyd (2018) identifies three key factors in support of the commercial integration of craft. First, craft products have to compare favourably with cheaper commercially available items. Second, craft has to be seen as progressive, and representative of modernization or it risks being considered old-fashioned. Third, products must reflect changes in everyday lifestyles, to remain relevant (Holroyd, 2018).

Chapter 3

Methodology

The multi case study approach to this research is qualitative in nature, and based in grounded theory, reflecting the constant comparative nature of the methodology, (Cassidy, 2018), with the intended result being a study with practical applications (Urquhart, 2013). Interviews and observations were the dominant means of primary data collection. Secondary sources included relevant documents and materials in the commercial sphere, archival records supplied by the participants, the entities own website, product outcomes, observations, annual and impact reports, and any existing research and articles available, leading to a broad diversity of data to be analysed.

3.1 Multiple Case Study Approach

The use of multiple case studies as the chosen methodological approach was based on the need to understand the complex role that craft plays as a social and cultural phenomenon Troman, 2007). Case studies were identified as the most appropriate means of evaluating a wide variety of entities all operating with different structures, but the same intended outcome of improving the quality of life for communities through the medium of craft. Its success as a research method is proven as particularly pertinent to the study of individual groups, organizations and of complex social phenomena (Yin, 2013).

The diversity and variety of different approaches and motivations behind the support of traditional artisanship, craftspeople and making dictated the need for multiple case studies. The logic of choosing a multiple case study approach was based on the need to document, evaluate and compare a breadth of material. This approach also offered the opportunity to compare and contrast different models as a means of identifying best practices across model styles. The range and number of case studies however resulted in some ‘messiness’ in the categorization of the data collected (Murphy, 2018). Of the three main types of case study methods; the explanatory, descriptive and exploratory, the exploratory was identified as the most pertinent due to the nature of the contemporary focus of the research question (Yin, 2013). With a focus on the ‘what’ of the thesis; what are the major components of existing models, and what works to sustain the craft and the people who practice it? The final goal is the development of a

taxonomy of models that identifies best practices. The multiple case study approach was further defined as both embedded, due to the number of inputs within each case, and contrasting, due to the variations between them. Interviews were selected as the main method of data collection to ensure equality of data comparison across case studies, irrelevant of the scale of the entity. Interviews were conducted as guided conversations rather than structured questionnaires in an effort to ensure individual and idiosyncratic content that was reflective of the entity and the person interviewed. Interviews were focused, lasting an hour or more in a single sitting, sometimes more than one sitting, and each followed up with multiple emails for clarification and additional questions. This process allowed for open-ended conversation while still following some structure. The interview questions were selected based on the type of information required for comparison, including the structure of the organization, the methods of operation, the process of product development, and the relationship with the makers. Questions were continuously refined and amended as each case study was completed, with observations and outcomes informing the need for more detail on specific topics, or additional questions for comparison across case studies.

3.2 Grounded Theory Approach

Grounded Theory Methodology (GTM) was identified as the most appropriate methodology for the research, and the best means to examine actors, actions and their contexts (Urquhart, 2013). Glaser and Strauss (1967) defined grounded theory as, the discovery of theory from data, systematically obtained and analysed. The basis of grounded theory methodology is to allow theories to emerge from the data, rather than privileging other theories from existing literature (Al-Adwan, 2017). One of the main characteristics is the concept of constant data comparison. Another key characteristic is the selection of slices of data, with different types of data revealing different perspectives, informing understanding, data categorization and aiding in the building of theory. Grounded theory also lends itself to the rich data collected from sustainable development entities in the craft sector (Cassidy 2018). The combination of these components aligns with the Glaserian definition of grounded theory, as opposed to the Straussian.

3.3 Compatibility of Methodology

The compatibility of multi-case study methodology and a grounded theory approach had to be established due to the nature of the two approaches being embraced at different stages of the research. The thesis began life as a multi-case study methodology, with grounded theory (the Glaserian approach) being incorporated when it became clear that was the process being followed, not by design, but by nature, and as an outgrowth of having spent significant time in the field, observing and writing about sustainable fashion long before undertaking a Ph.D. This meant that substantial fieldwork; research and analysis had already been undertaken prior to a literature review, in alignment with grounded theory methodology.

There has been some contention about the compatibility of the two methodologies, as they both represent distinct and defined means of research. That is not the case for Patzelt (no date) however, who teaches at the Middle East Technical University on case study research and the grounded theory approach. His understanding is validated by Al-Adwan (2017), who discusses the 'marriage' of the two concepts through the lens of healthcare and information systems, the fields where the use of grounded theory is most established as a means of evaluating both social and organizational issues, both issues evaluated in this research. Further, Darke et al (1998) states that combining case study methodology with grounded theory offsets the inherent weakness of case study analysis, through the utilization of coding.

3.4 Coding

Coding is defined as attaching conceptual labels to data to allow for analysis and theory building, aiding in the identification of relationships between the codes. The process of using grounded theory methodology is to first identify the *open codes* with which to label the collected data. The term 'open' reflects the intent to keep all options open, and not limit the research, thereby potentially limiting a future direction theorizing might take. This process requires the attaching of labels to all the data collected from interviews to websites, which are subsequently grouped into larger codes, with the aim of building theory. Coding was undertaken line-by-line and word-by-word, as recommended by both Glaser and Strauss, forcing an intimacy with the data through the transcription and coding process, as well as on-going comparison of the codes across studies.

The first *open codes* applied were descriptive in nature and a simple summary or classification of content but were subject to a process of refinement over time, to define concept rather than observation, and to aid analysis for a general sense of data content. The act of coding and attaching concepts to the data collected helped in managing the content as well as labelling it, with codes suggested by the data, not through a literature review. For this reason, a literature review was not undertaken until late in the process of theory building, with the major themes already identified, and referred to as *bottom-up coding* in GTM. This process required reflection and the constant questioning of the data.

Open coding progressed to *selective codin*g with groupings and sub-groupings of *open codes* formed to create larger categories. *Selective coding* then enabled the categorizing and clustering of identified themes and key elements, patterns and areas of contradiction, built into relationships and formed into theory. This process helped direct future *theoretical sampling*, until the categories were saturated, and no new codes were identified. *Theoretical coding* emerged when coding relationships were identified, and as the precursor to building theory. The process of identifying categories and connecting them allowed the comparison of data, and the development of theories based on constant comparison. Coding moved seamlessly from descriptive to analytical, as data was evaluated for intent, and through observation.

Initial coding and concept drawing was driven by experience and observations in the field, as well as research undertaken for commercial publication, as opposed to a literature review. Prior to the start of this research in 2015, I already had many years' experience of writing and working in the field with women's cooperatives and SMEs in the creative community. At that time there was a dearth of existing writing on global craftsmanship available in academia, which is no longer the case, with most publishing focused on narrow and deep studies on a specific technique or community, or when broader, on topics such as sustainability, not specific to craft.

The coding of interviews, communications and secondary materials was directed by observations and emergent theories. This resulted in the on-going addition of new codes as case studies progressed, which then had to be retroactively added to previously coded data for comparison and analysis. The detailed nature of coding aided enormously in the analysis of data. It was however a lesson learned the hard way, with the initial coding of large chunks of data, resulting in too many overlapping codes, with more than one theme identified in each

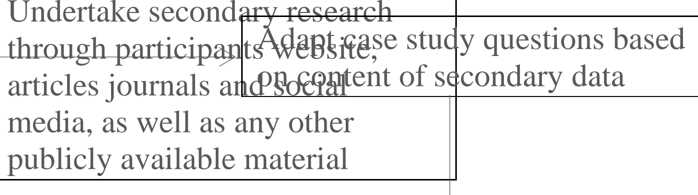
chunk of text coded. This resulted in the need to recode multiple data sets to reduce coding to the level of lines, sentences and individual words.

Case Study Process Chart

Identification of first case study directs selection of next case study based on a diverse representation

Identification of case study participant

Undertake secondary research through participants website, articles journals and social media, as well as any other publicly available material



Adapt case study questions based on content of secondary data

Conduct interview, transcribe and get sign off

Identify gaps in data to generate additional follow up questions

Write case study, building manual matrixes to record data

Code data in NVivo

Open coding (observational)

New codes added as data dictates, based on repetition of identified themes, until theoretical saturation

Selective coding (grouping and sub-grouping of open codes)

Theoretical coding (development of theory based on emergent themes)

Figure 5: Case study process chart

3.4.1 NVivo

Content analysis as defined by GTM was performed using the coding software NVivo to count, analyse and compare incidences of codes within and across case study data. NVivo supported the application of common-sense categorization and the linking of categories to form larger categories across sources for development into themes. The breadth of interviews conducted, and the emerging theories and conclusions gleaned from the case study data, helped to direct and redirect the selection of future case studies. This analysis of previous data directing future data collection is classified as 'theoretical sampling'. All interviews, communications, reports and other content including the respondent's websites were coded for comparison and analysis either manually or digitally dependent upon the type of content. Coding themes were categorized, identified by colour and grouped together to form a *key theme* and subsequent *sub-codes*, thereby forming families of codes. The overarching themes identified and referred to in NVivo as nodes were: *mission driven*, *market access*, *for-profit*, *not-for-profit*, and *assessment*. For example, the main themed code *work*, has *artisan*, *craft*, *labour intensive* and *low tech* listed as *sub-codes* underneath to form a family of related codes.

Initially all data collected was coded, however with such a wide variety of case studies, the data collected was extremely unbalanced with some of the larger entities generating an enormous amount of documentation that covered impact reports, annual reports, partnership assessments etc., while other single person sole traders didn't even have an organization chart or any full-time employees. While the diversity of the case study selection enriched the data collected, it also increased the amount of data to code and analyse, unbalancing the coding analysis and skewing the outcomes. This resulted in only coding and comparing the interviews across case studies for coding analysis in NVivo, to ensure parity and equity across case studies. All other data was used to inform the individual case studies. In contrast to this, the two case studies in the Outliers cluster, both generated enormous amounts of data. While they were quite different in terms of scope, scale and reach, both were agencies dedicated to supporting, documenting and communicating the value of material culture, hence both generated significant amounts of material, however they were still imbalanced in terms of content with one a regional and the other an international agency. Even though only two studies were undertaken for this cluster, the decision was made to code and analyse just the interviews as with the main cluster, using all the collected documentation to inform the case study.
Coding is to a certain degree subjective. For example, when coding the word *work*, the intention was to differentiate how makers were referenced by the entity being studied as an indication of respect. It was not simply intended to record the number of times the word was utilized, but to

differentiate between references of *artisan*, *worker*, *employee*, and *maker*. However, a word like work is used in a lot of different contexts that do not connote how the value of a worker's labour is perceived. It is also used to simply describe a physical act, meaning that coding had to be undertaken subject to the context in which the word appeared, and the intent behind its use.

Using NVivo to code data helped in analysis, with all collected data cross-compared, including data manually recorded through observation and not recorded in NVivo, such as brand aesthetic or company type, resulting in far greater insight.

Below is an example of the coding process and how coded information in NVivo progressed through *open coding* to *selective coding*, code groupings or families of codes to one of the illustrated *overarching themes* (Figure 6).

Coding Process Chart

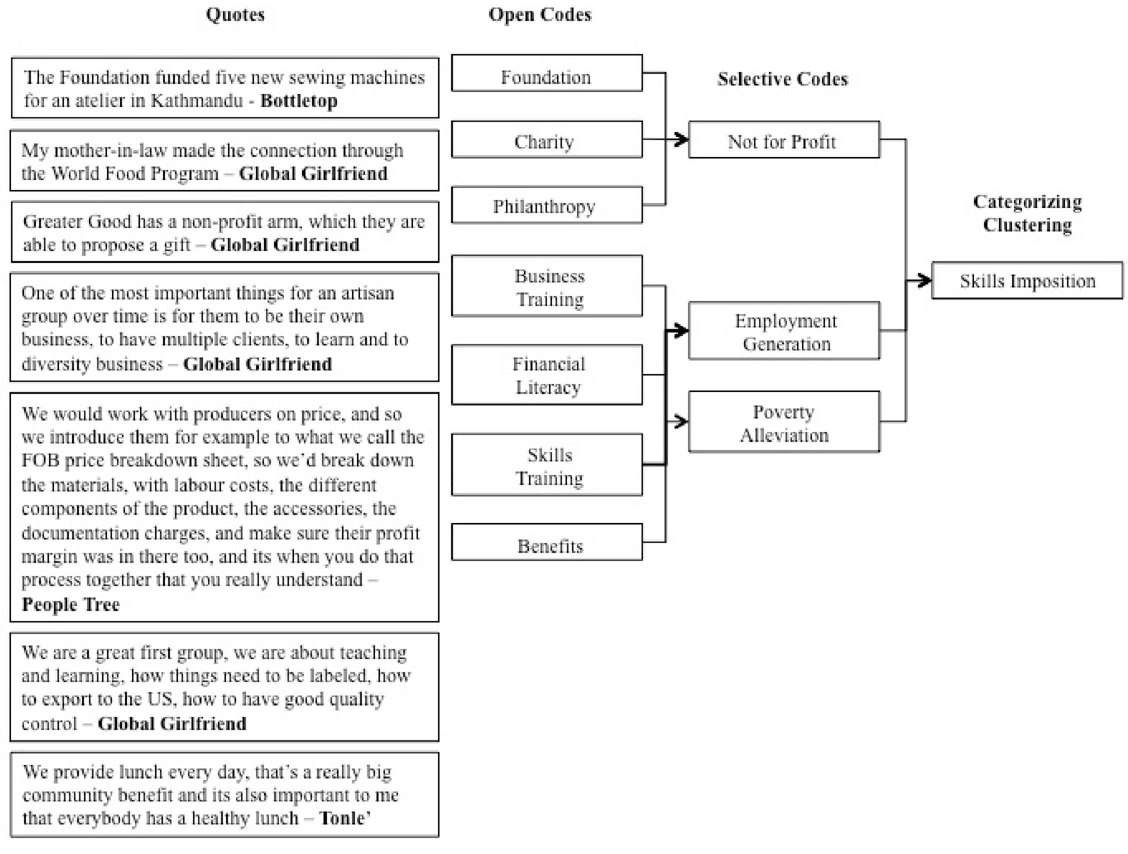


Figure 6: Coding process chart

3.5 Case Study Selection

Initially this study was planned as a series of 18 individual case studies equally distributed across three clusters, with each cluster focused on a specific pre identified theme and type of sustainable development operational and business model that incorporates the financial sustainment of people and / or skills. This aided in preliminary planning for case study selection to ensure a broad spread of participants with a diversity of operations. The three main types of sustainable development models in craft were preliminarily identified as; global artisanship without intervention; global artisanship imposing western traditions; and global artisanship with design partners. Names were edited and refined over to time, before arriving at the final more succinct labels of; *market access*, *skill imposition*, and *design partnerships*. Six individual case studies were identified as the number per type of model evaluated, as a significant enough sampling to show and evaluate diversity across examples. The case studies were chosen to

represent those working with craft and making as a means of sustaining communities, and based on a broad range of criteria including:

- High-profile large-scale entities as well as small emerging brands
- Not-for-profits', NGO's and mission-driven for-profits'
- A range of techniques and material expressions as well as products from accessories to garments, traditional and contemporary, and use of raw materials
- Various types of intervention from none to extensive, as it pertains to fashion, apparel, accessories and textile products
- A global spread of participants
- A variety of price points for the end product

In order to identify appropriate case studies that met the requirements, several sources were used, including the membership listing from the Alliance for Artisan Enterprise, an association supported by the Aspen Institute in the US that works to empower artisan enterprises in the developing world; the ITC Ethical Fashion Initiative, a flagship program of the United Nations that connects micro-communities of artisans from the developing world to global fashion houses; the Ethical Fashion Forum, since re-launched and renamed the Common Objective, a digital network of industry stakeholders focusing on social and environmental sustainability in the fashion industry; The Artisan Resource at NY NOW, a semi-annual trade show for overseas artisan enterprises offering handmade product collections and custom production for export; the Santa Fe International Folk Art Market exhibitors list, whose mission is to celebrate and preserve living folk art traditions and create economic opportunities for and with folk artists worldwide; Aid to Artisans, who create economic opportunities for artisan groups around the world; and a variety of print and digital fashion and lifestyle publications focusing on ethical fashion and accessories, some no longer in operation, and including Eco Salon, Ecouterre, Inhabitat, Hand Eye Magazine, Selvedge Magazine, Slowear Journal, No Serial Number Magazine, the Guardian, GreenBiz, Huffington Post, and the New York Times.

3.5.1 Categorization

A long list of potential brands, companies and institutions were compiled from the above resources, then subdivided into the key themes of: *market access*, *skill imposition*, and *design partnerships*. Brands were removed that focused predominately on non-fashion and accessories related products, such as interior and product design or jewellery, and prioritized into lists that

represented a breadth of material expressions, craft techniques, and levels and types of intervention. The separation and categorization of these resources was more complex than first perceived, with brands, NGO's and mission-driven for-profits alike falling into multiple categories through some level of intervention or other. There were very few pure cases for example, that exercised zero design intervention for the *market access* models, with some intervention exercised through the less formal means of product curation rather than design intervention. Nevertheless, making product selections does influence what is made through financial reward, as only those items selected are purchased. This made the categorization of participants quite complex, resulting in a sliding scale of the various types of intervention, rather than a simple categorization and reminiscent of what Murphy (2018) referred to as 'messiness' in the categorization of data. This record was then used to ensure a breadth of representation across case study participants. Contact information was compiled for each prioritized entity, and a record of communication kept for each. Contacts were gleaned from the above noted resources, as well as through social media and contacts in the industry.

Case Study Categorization

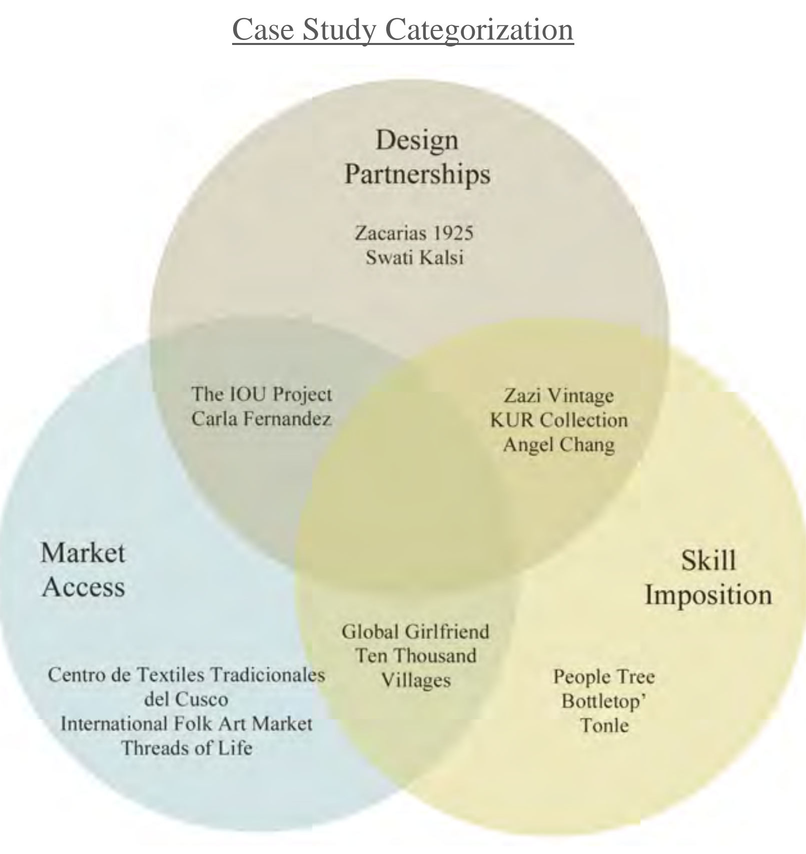


Figure 7: Case study categorization

3.5.2 Sampling Strategy

When selecting which entities to pursue for the first set of case studies, a chart was developed that itemized the basic type of organization E.G., for-profit, not-for-profit, NGO etc., the geographic location they worked in, the craft techniques utilized, which market they served and the general price point (see Appendix A case study information comparison chart). All information was used to ensure a wide spread of types of entities within the three identified key themes and type of operational models. Theoretical saturation in data analysis confirmed the appropriate number of case studies, with no new concepts emerging from analysis. The range of artisanship evaluated for the purposes of the case studies was restricted to textiles, apparel and accessories, excluding jewellery, as well as to commercial applications for product outcomes. It is important to note that a number of other sustainment strategies were excluded from the case study selection, including, but not restricted to, social, cultural and environmental sustainability as well as non-commercial applications. While these topics are discussed within the body of the individual case studies, they are not the focus. Due to the focus on fashion products as a means of sustainment whether of people or craft, commercial applications were considered for the purposes of the case studies, to be the most appropriate to focus on, while simultaneously recognising many other non-commercial applications outside of a market economy and value system.

The original 3 clusters of 6 case studies were revisited towards the end of the writing of the second set of case studies and as a result of on-going overlap (messiness) between models. It became apparent that the scale of overlap was far greater than initially considered, despite the fact that the themes themselves were developed as a result of observation and research in the field (Figure 8). The increased scrutiny on the individual participants through writing the case studies resulted in less clarity of categorization, and the realization that the initial three-cluster categorization was an oversimplification. Yin (2013) observes that real life phenomena often have blurred boundaries. The thought process was documented in more detail, in the first of several theoretical memos.

Case Study Model Overlap

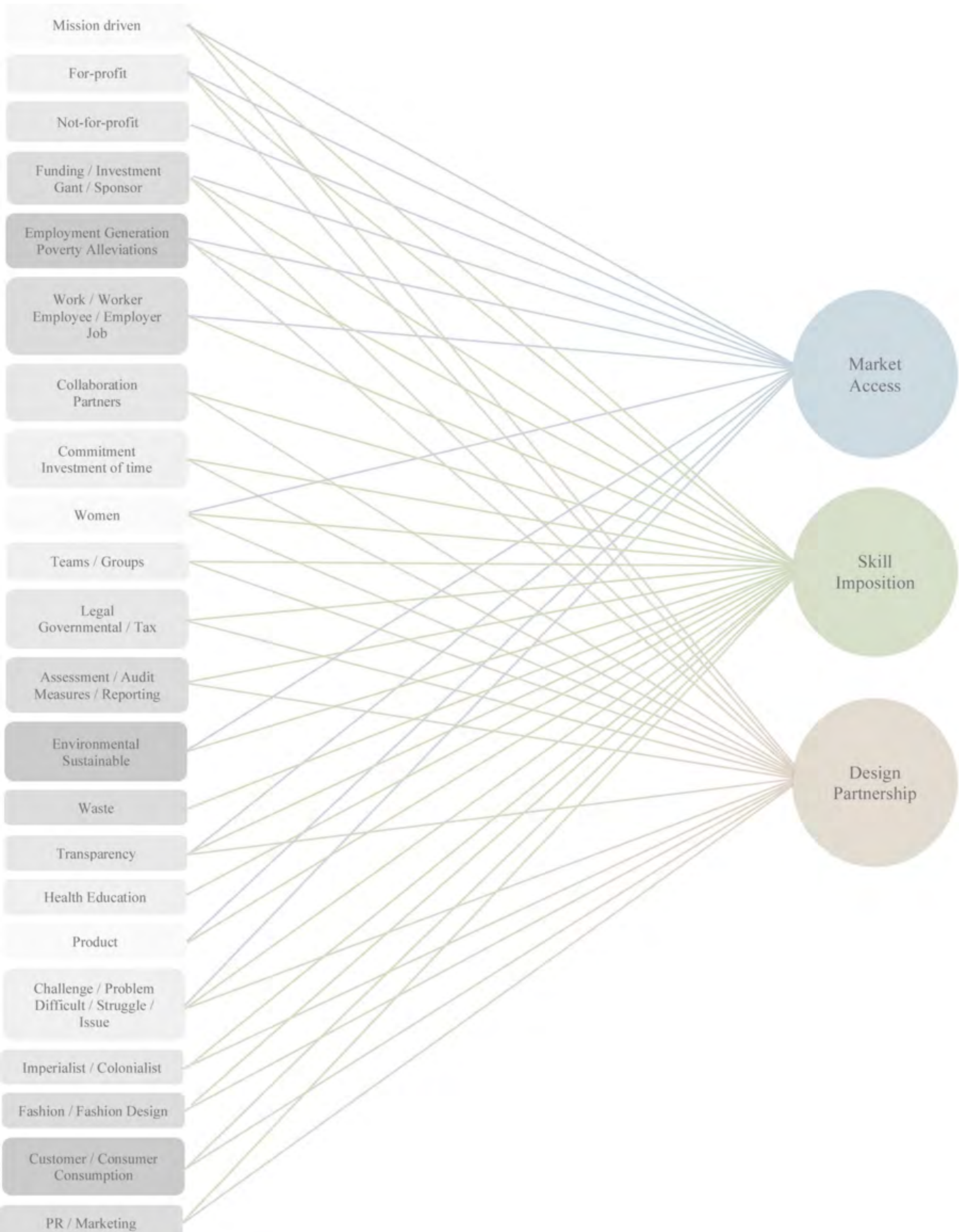


Figure 8: Case study model overlap

This eventually led to the elimination and redistribution of the three clusters into a single large cluster with an additional added outlier cluster, not initially conceived of. The reason for the

addition of these outlier case studies was because it had become apparent that the success of each of the entities was to some degree, dependent on a number of externalities outside of the control of the entities themselves. Those externalities include national pride in the crafts of the region; their representation in museums; available funding or support for communities of craft, and governmental regulations. None of these externalities were recorded in the first cluster of case studies with the focus on evaluating the entities themselves and the supports the entities gave to the artisans. The on going thought process of the elimination of the original three clusters, as well as the addition of the 'Outlier' case studies, and the variations in case study content from Cluster 1 to Cluster 2 was documented in the second Theoretical Memo. An additional reason to eliminate and combine the three clusters into one large cluster was to evaluate whether the initial proposition of three main types of motivation and operational models was in in fact provable through data analysis as opposed to personal observation. Urquahart (2013) describes how a working theory based on our experience of the world 'may not be true', as it is an individual perception, and not truly 'grounded', further substantiating the need to evaluate model types from emergent theory. The onset of the global pandemic, the resulting lockdown and explosion of the #BLACKLIVESMATTER campaign impacted both me personally as well as the entities studied and those still in process, resulting in a greater push to complete the research, and capping the total number of case studies at 17.

In addition to the combining of the 3 separate clusters of case studies into one, on-going research and analysis also led to the realization that the original aim of developing a single operational model of sustainable development that works across all crafts, locations, scales of operation and all product types, was not feasible. The range of case studies representing so many variants led to the idea of a customizable model or toolkit, rather than a single pre-prescribed one size fits all template. This process later developed into the identification of best practices; with the toolkit development out of scope to be further developed post grad.

3.5.3 Brand Matrix

A Brand Matrix or Tiers of Distribution chart is a tool most often utilized by corporations to evaluate the breadth of their product range, or to establish their place in the market in relation to their competition. The X and Y-axis can be used to evaluate the two extremes of any two criteria in a graphical representation. For the purposes of this study, a Brand Matrix was used to locate the range of case study participants in relationship to each other, in terms of the price point of the products they sell, and whether the design of those products was based on a

traditional or contemporary aesthetic. The two axis criteria are *tradition* and *cost*, ranging from *contemporary* to *traditional* and *value* to *premium / luxury*. The centre point is assumed to be *mid-market* in terms of price, and the aesthetic of the product outcomes (Figure 9). The original terminology used to identify the axis were *luxury* and *Mass Market* which were amended to *luxury / Premium* and *value*, to align with the McKinsey report (2019) State of Fashion market categorization (See Attachments F1 and F2).

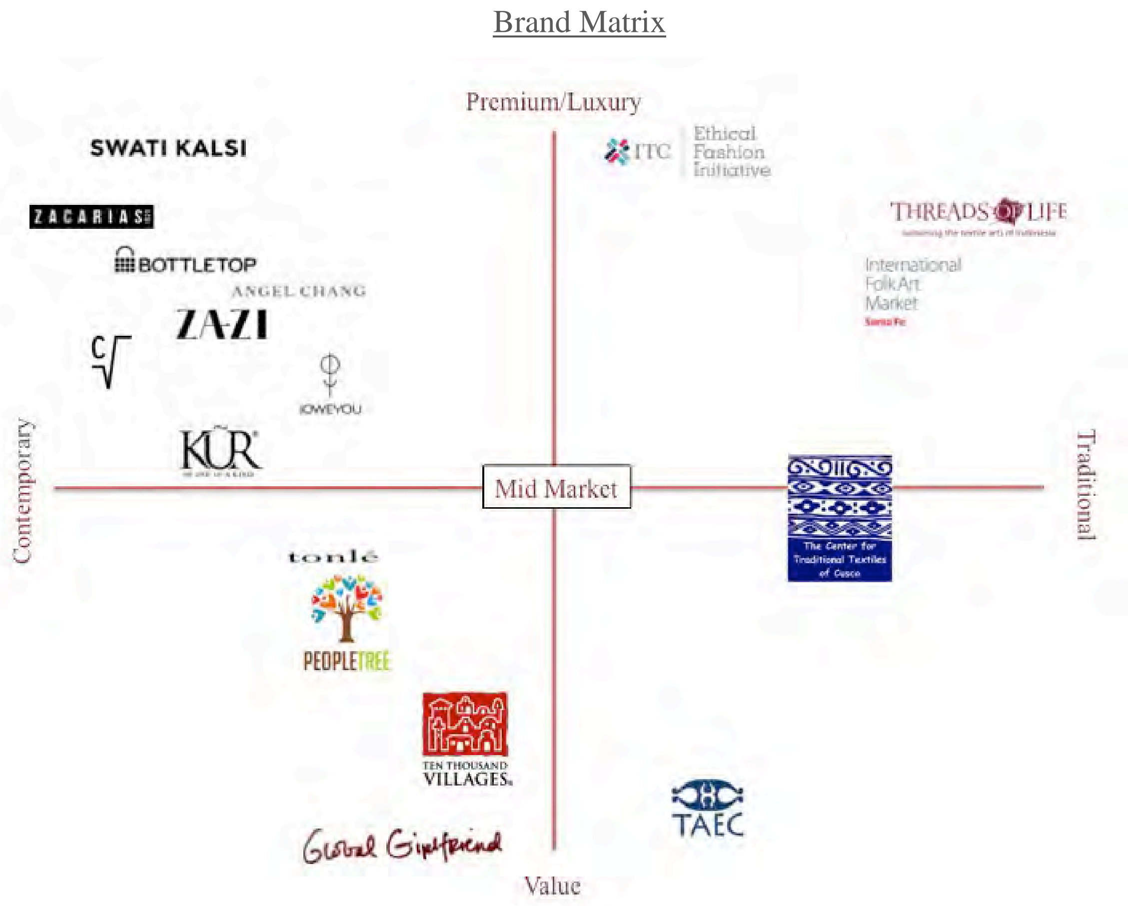


Figure 9: Brand matrix

3.5.4 Case Study Participants

The participants for the single cluster of 15 case studies are:

- Santa Fe International Folk Art Market: the single largest craft market in the world, showcasing traditional global craft from over 200 artisans across 60 countries, and operating as a not-for-profit.
- Threads of Life: a fair trade business and associated not-for-profit foundation that works with culture and conservation to alleviate poverty in rural Indonesia in support of heirloom-quality textiles.

- Global Girlfriend: an online for-profit marketplace that supports women's empowerment through craftwork groups around the world, producing items for the US gift market.
- Centro de Textiles Tradicionales del Cusco: a not-for-profit organization established by Andean weavers to aid in the survival of Cusquenan textile traditions and the indigenous people who create them.
- Ten Thousand Villages: A for-profit online marketplace that supports artisans in developing countries bring their products to the US market.
- KUR Collection – a small emerging contemporary for-profit fashion brand that utilizes traditional Sri Lankan hand-made lace in the design of their collection.
- Zacarias 1925 – a small accessories brand producing highly conceptual art inspired creations from hand woven wicker and other materials, operating as a niche label under the umbrella corporation S C Vizcarra.
- Bottletop – an accessories brand founded as the funding and promotional arm of a charitable foundation focusing on health care for youth in disadvantaged locations in the developing world and producing a luxury bag collection incorporating crochet recycled soda can ring pulls.
- Tonlé – A contemporary women's fashion brand based in Cambodia that works with pre-consumer garment production waste, to produce a zero-waste collection.
- People Tree – a contemporary Fair Trade apparel brand founded in Japan and working with other Fair Trade producer suppliers around the world.
- The IOU Project – a contemporary men's and women's apparel collection made almost entirely from hand woven Indian Madras check, that acts as a communication platform for supply chain transparency and as a means of promoting and crediting the makers.
- Angel Chang – an artisan based contemporary womenswear collection produced through traditional farm to hanger processes, with the ethnic minority tribes of the Dong and Miao in China.
- Swati Kalsi – who produces a luxury artisan collection based entirely on a contemporary variation of traditional Indian Sujani embroidery and produced through a collaborative, co-creative process.
- Carla Fernandez – who produces two collections, one entirely artisan made based on the re-contextualizing of traditional indigenous Mexican crafts, intended to support

communities with new product development, as well as an industrially produced fashion brand that helps finance the not-for-profit aid work.

- Zazi Vintage –a small niche brand that produces contemporary boho chic clothing in India and Afghanistan from vintage artisan fabrics, in part in collaboration with the Ethical Fashion Initiative.
- Traditional Arts and Ethnology Centre (TAEC) – a privately owned museum and education centre focused on the creative expressions of Laos ethnic minority traditions, and one of the two outlier case studies.
- The Ethical Fashion Initiative (EFI) – a co-secretariat of the United Nations Alliance for sustainable Fashion, and part of the International Trade Centre. They link international lifestyle brands to a network of global artisans and one of the two outlier case studies.

See Appendix A; case study information comparison chart for the original separation of case studies into 3 clusters.

3.6 Interview Structure

Interviews were the main mean of primary data collection, and consistent across all case studies. The interviews were semi structured, immersive and highly flexible. The case study began with common interview questions, exploratory in nature (Al-Adwan, 2017), and focused on the establishment, history and origin of the company, along with the motivations for its set up. The hierarchical structure and criteria for artisan selection, market positioning, curation of product, range of crafts represented, and levels of intervention, as well as the respect for tradition were addressed (see Appendix C for the base case study questionnaire). Initial interviews were predominately conducted over Skype, except where technology was problematic, which in some instances was due to geographic location, with all video conferencing banned in some locations and Internet connections unreliable. Two participants chose to respond via email and another via WhatsApp voice notes. Skype was chosen as the platform to conduct most of the interviews on due to the large geographic spread of participants, free access, and no limit to its use. The overlap with the COVID-19 global pandemic and resulting international lockdown also restricted ability to travel even where feasible. Further data was collected in the form of additional questions, added as emerging

concepts dictated, resulting in an inductive process and continuous refinement of the interview questions. Participant interviews were conducted with the Founders, Creative Directors or Partners, in some instances, supplemented by additional personnel dependent upon the scale of the entity and the division of responsibilities. Participants all received a Participant Information Sheet. Data analysis and coding began as soon as data was collected, and a constant comparison process was used to compare data and label it as part of a category (Urquhart, 2013).

The organization of data and the writing of the case study itself helped identify areas of missing information, prompting follow up questions, additional research and the constant editing of the questionnaire. Using Grounded Theory Methodology, it became necessary to amend the case study questionnaire to suit the individual being interviewed as well as based on information available in the public domain, including website, ecommerce sites, annual and impact reports, articles etc., plus any documentation sent directly from the entity themselves. For example, a question such as *how important is curation of product?* while highly relevant to an entity that works across multiple product lines and a variety of artisanal groups, is less so for a small emerging designer working with a single community of artisans.

To ensure the accuracy of all content, all transcripts were transcribed and validated with the source, and signed off digitally. Material was analysed for a general sense of data content, and to aid in the future refinement of the questions with a view to identifying concept codes, important themes, impressions, emergent patterns and areas of contradiction. Analysis stimulated further data collection, leading to further analysis, in a ‘spiral of understanding’ (Lacey, 1976). A set of key elements was identified, including the level of empowerment achieved through craftwork; the extent of the design intervention; support for artisans with business development, and any supporting partnerships. In some instances, the supports for artisan and craft or business development were secondary, not primary, in other words were undertaken by another external entity. This was especially true of those entities that supplied market access to artisans, where otherwise non-associated NGO’s and cooperative organizations supported some aspect of business or skills development, thereby removing first-hand knowledge of the level of intervention and putting it outside of the scope of the research.

3.7 Measures

To evaluate the effectiveness of each of the entities studied, a series of charts and matrixes were developed for comparison, and to measure artisanal empowerment as well as levels of intervention. Information was gleaned from individual interviews and a range of other available material listed in the methodology. The initial manual matrixes developed in the process of writing the individual case studies were the *brand matrix*, *organization chart* which further evolved into mapping part of the supply chain, *range of artisanship* chart, *intervention measures* chart, and *empowerment measures* chart.

Individual measures were evaluated, augmented and amended over time as additional case studies were undertaken, and as it became clear that some criteria required clarification, or additional criteria was required. The realization of the difference between respect for culture and respect for the traditions of material culture, precipitated the revisiting of all case study *empowerment measures* and changing the wording from *respect for culture* to *respect for traditional material culture*, to differentiate between respect for a community and respect for the traditional crafts of the region. In the intervention matrix, the categories of *product development* and *design curation* were additions to the original criteria. *Product development* was added to differentiate between *design interventions* that resulted in the product outcome, and *product developmen*t, which referred to the intervention in the process or technique.

A similar realization occurred with the *value* measure listed under Empowerment Measures, which could be understood as the market value as opposed to the intended measurement of how the entity studied values the merchandise produced. To clarify this, the terminology went through several changes, from *value*, to *perceived market value* to *perceived value*, before being eliminated as criteria, as market value was already recorded in the *brand matrix*, and perceived value, implicit in the other two recorded measures. This resulted in revisiting all previous case studies to eliminate it from the charts.

An additional complication arose as a result of recording business type, with several of the entities studied operating more than one business type, for example a mission-driven for-profit and a philanthropic foundation. Those entities that operated in more than one business type muddied some of data recorded in the charting. The *brand matrix* was complicated by some entities use of traditional materials in a contemporary collection, resulting in some brands being recorded as a median between the two aspects, on the *traditional / contemporary* axis.

The Range of Artisanship chart began simply as a record of the types of crafts practiced by the entity being studied, making simple differentiations between knitting and weaving for example. As studies progressed and the range and types of artisanship expanded, it became clear that more detailed differentiations needed to be recorded, such as differentiating between backstrap weaving and pit loom weaving. This led to the individualization of the data recorded dependent upon the entity itself. A record of product outcomes was also added, again as the diversity of those studied dictated.

3.7.1 Data Analysis

The analysis of data was divided into three phases. Data Reduction, which helped to keep the project manageable by limiting the amount of data across the case studies to the interviews. The second stage of Data Display was used to organize, and display collected data into charts, graphs and matrices (Robson, 2002) such at the Levels of Intervention chart. The final stage of conclusion drawing, and verification began at 'the start of data collection, noting patterns and similarities across the studies (Miles and Huberman, 1994).

The charts were developed to evaluate the effectiveness of artisanal support and empowerment, the sensitivity and respect for the culture, tradition and heritage of the craftspeople, and the ability to sustain or regain traditions of craft. The perceived value of the end products, market penetration, and the valorisation of the artisans and their work were also evaluated along with levels and types of intervention. Data was analysed through observation and the lens of experience in the field of fashion, as well as input from the participants through the interview questions.

In addition to the *brand matrix*, a *range of artisanship* charts were developed for each of the case studies and simply record the crafts and product types that the entity worked across specific to apparel, accessories and textiles. A range of *product outcomes* comparison chart was also developed to list the various types of products produced by the enterprises studied. For the purposes of this research, the study was restricted to apparel and accessories, and the textiles used to produce them, excluding jewellery. Several of the case study participants produce a far wider range of products than apparel and accessories, which in some instances was important to record, even though they were not used as measures of comparison, they do act as an indicator of the level of specialism of each enterprise studied.

3.7.2 Empowerment Measures Chart

The Empowerment chart records the levels of:

- *Artisanal empowerment*, defined as the level of respect, independence and authority granted to the artisans by the entity that contracts them.
- *Respect for traditional material culture* evaluates the level of appreciation and esteem with which the traditional culture and the objects and artefacts that play a part in the customs of that culture represent.

3.7.3 Levels of Intervention Chart

The *levels of intervention* chart evaluate, records and compares the various types of intervention on artisanal work from a variety of perspectives, and intended to be used as a means of comparison across case studies. The measures run from none to total with none implying zero intervention and total as the complete impositions of a specific type of intervention by an external entity. The evaluation of the measures is a result of input from the participant interviews, observation, assessment of product, and market placement.

The levels of Intervention chart records:

- *Design curation*, defined as the conscious selection, and organization of certain objects over others whether for purchase or resale or as a component of a product. Curation acts as a form of market intervention through the chosen remuneration of some products or techniques over others.
- *Design intervention* is defined as the level of intervention that is exerted on the design of a product that is not part of the artisan's traditional material culture.
- *Product development* is evaluated separately from *design intervention* to record the levels of intervention on the development and techniques of production rather than the overall design.
- *Quality control* is considered the means of imposing and maintaining a standard of production from a technical perspective.
- *Business intervention* evaluates and records the level of business support given to the artisans in a variety of forms that include but is not restricted to support of financial literacy or business development.

CHAPTER 4
Main Cluster Case Studies

This cluster of case studies evaluates the strengths and weaknesses of a range of enterprises that provide market access to artisans, and opportunities for sustainable development in the craft sector through a range of interventions and supports. It assesses the motivations behind the enterprises, identifies the business model and any correlations between the model type and the product outcomes and the types and levels of intervention, in an effort to understand the best practices, advantages and challenges of the various models of operation.

There are fifteen case studies in the cluster, focusing on a variety of mission-driven for-profits', not-for-profits' and NGO's that support global craft through facilitating some form of inclusion in the supply chain of fashion related products. Collectively, the case studies represent a range of market interventions that span design and business intervention. The case studies seek to evaluate the respect for material culture, the level of artisanal empowerment and the value of the final product outcomes. They explore the connections between the levels and types of intervention and the tier of market distribution, as well the imposition of skills and techniques in service to design. They are exploratory in nature, and used to cross-reference and validate findings across models, with the overall intent of building a database of best practices specific to the craft and artisan sector in the developing world. A brief overview of each of the case studies in this cluster is below with the full cases studies attached.

4.1 Overview Santa Fe International Folk Art Market Case Study

Figure 1.1: Cover photo from the cover of IFAM 2016 impact report

The International Folk Art Market (IFAM) is the largest Folk Art festival in the world (2017). Founded in 2004, the market has hosted 1,000 master crafts people from across 100 countries, and 6 continents, as well as 193,000 visitors. The market has generated $31 million for artists with between 80 and 90 per cent of all sales going directly to the artisans. The strength of the market is the depth and breadth of artisan crafts represented, and the exposure it gains for the artisans in a very limited period of time.

The market is scheduled over 3 days in June, and located in Santa Fe, New Mexico. The geographic location of the market is considered as central to its success, as a crossroad for

culture and commerce for centuries. The IFAM model is a hybrid of commerce and giving, raising $2 million in support of artisan training and resources. The enormous scale of the market requires the collaboration of the municipality to support the 22,000 visitors a year.

Figure 1.2: Santa Fe International Folk Art Market 2017

As a consumer-facing marketplace, the model is essentially one of enabling market access for artisans. Product is carefully curated to represent the highest quality folk art made in the world. Artisans are selected to represent a broad range of artistic expressions, and crafts, with a focus on master craftspeople that exemplify traditional skills. The main criterion for artisan selection is the quality of the workmanship, necessitating that all artisans have achieved the status of a master craftsperson. The crafts selected must be representative of the region and be rooted in territory and tradition. Selection of craftspeople is based on a broad global representation of geographic regions, as well as range of craft traditions and products. Competition is fierce, with over 750 applications for 170 spaces.

What sets IFAM apart from other market access models, is their dedicated focus on traditional craftsmanship. They are not a social agency focused on raising the standard of living of a people, using craft as the vehicle. IFAM have a deep reverence for craftsmanship and material culture. While the outcome of the Folk Art Market is a better standard of living for the artisans, it is based on the valorisation of craftsmanship. IFAM celebrate the ethnic origins of the workmanship on display as a source of pride and value, where others consider the overt

ethnicity of a product reduces its value. This in great part represents the differentiation between attitudes at the low end of the market and the high, with ethnic products at the lower end of the market often considered tchotchkes and trinkets, while at the high end of the spectrum the authenticity of traditional artefacts is highly valued.

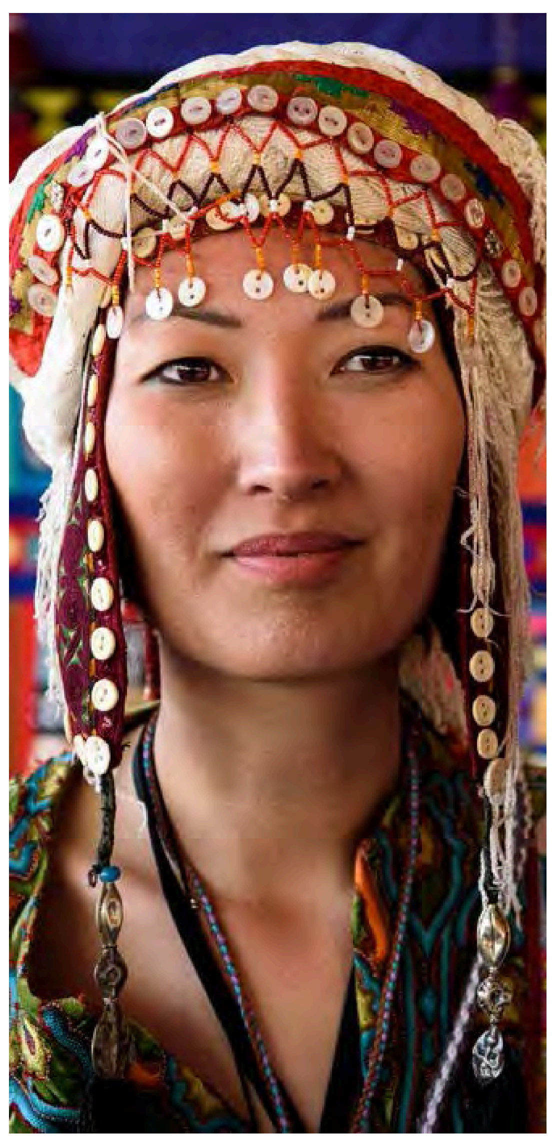


Figure 1.3: Santa Fe IFAM exhibitor

By supporting master craftspeople and traditional skills, the market by default helps to support and sustain craft traditions in the long-term. With the constant erosion of tradition materials, patterns and meanings, and many traditional crafts in danger of disappearing, it is vital that master craftspeople are supported, not just the craft itself.

The Santa Fe International Folk Art Market capitalizes on a culturally and historically relevant geographic location, during the holiday season as the most optimal time to attract attendees. They honour and respect craftsmanship by only showcasing the very best of traditional craft. They raise the level of respect and value of the work being shown, while simultaneously managing to curate a wide price range of products to maximize consumer buy in, without denigrating the value. The impact on the lives and well-being of the participating artisans is enormous, most especially when balanced against the very short timeline of the market (Brown, 2015a).

A word frequency analysis from the Santa Fe International Folk Art Market interview highlights the words *market* and *artisan* as the most frequently utilized words, which perfectly represent the focus of their work and those they strive to support. See Appendix D1 for full case study, E1 for the word frequency chart and F1 for the NVivo coding chart.

4.2 Overview Threads of Life Case Study

Figure 1.1: Threads of Life Savu, Rajua: weavers wearing their own made textiles including the Ai Pudi all dark blue textile

Threads of Life are a fair trade business working to alleviate poverty in rural Indonesia through the production of heirloom-quality textiles. Working with over 1,000 artisans, they support the retention and reintegration of traditional textile techniques and methodologies. A combined for-profit and not-for-profit, they facilitate workshops, and training programs, that support artisanal groups to develop their skills and increase their market access. The textiles they are dedicated to preserving, all form part of a living tradition, made and used for traditional ways of life.

With a mission to support cultural integrity, Threads of Life reintroduce natural dyes through the tradition of hand weaving. Purchasing for their gallery store in Bali, they buy in accordance with local community values, as a means of doing no harm. Their aim is to have no effect on the weaver's value system based on their buying preferences, so they abide by the community ranking of textiles even when the more expensive pieces are less desirable to their end customer. The Threads of Life model is essentially one of enabling market access for artisans.

The Bebali Foundation, Threads of Life's not-for-profit arm, was established to support the social mission of developing and re-establishing natural dye and weaving traditions unique to the region. The Foundations programs help communities develop independent businesses in support of environmental sustainability. There are three pillars to their work: livelihood, cultural integrity, and environmentally friendly natural dye processes. The Foundation is committed to nurturing traditional culture. Through botanical research they help develop management plans that preserve biodiversity.

Figure 1.3: Timor, Malaka: pounding the bark of roots of Morinda citrifolia for the red dye

With so many dye traditions broken or partially broken, the Bebali Foundation facilitates knowledge transfer between communities with similar traditions. They are able to support the proliferation of natural dye processes wherever a living textile tradition still exists. When the textiles are no longer being produced through traditional means, the Bebali Foundation supports their reintroduction.

One of Threads of Life's key challenges is how to express the role of a vital animistic culture through development. The understanding that the work undertaken is an outgrowth of vocation, rather than production, is a sensitive balance that constantly needs reasserting. The mission of Threads of Life however extends beyond simply retailing textiles and giving remote communities the ability to support themselves, to igniting passion and dedication in keeping the traditions, ceremonies and crafts of a dynamic and unique location alive.

A major point of differentiation between Threads of Life and many other mission-driven for-profits is their focus on the craft and the sustainment of it as it relates to the material culture of an indigenous people. Craft is not the means to an end for community sustainment, but the end

itself. Their goal is not to proliferate artisanship and positively impact the greatest number of artisans, it is instead to ensure that those they work with are truly authentic and sustaining their traditions, which is a differentiator from many market-access mission-driven for-profits.

Figure 1.2: Artisanal community support from the (Threads of Life: Bebali Foundation)

A word frequency analysis from the Threads of Life case study interview shows the most frequently used word as *textiles*, which given the focus of TOL on artisan handmade textiles, as opposed to finished products is therefore entirely representative. A variety of other words are featured quite prominently, including *traditional*, *communities*, *artisans*, *weaving*, *culture* and *groups*. In addition, a node frequency search similarly revealed that the most important codes as *tradition* and *community*, which is entirely representative of the brand values and motivations. See Appendix D2 for full case study, E2 for the word frequency chart and F2 for the NVivo coding chart.

4.3 Overview Global Girlfriend Case Study

Global Girlfriend

women made. fair trade.

Global Girlfriend is a digital marketplace that helps support women worldwide gain economic security, by providing disadvantaged female artisans with market access. Working with over 100 artisanal organizations across 30 countries, they produce handcrafted products for the US gift market. They were founded to create opportunities for women to connect through the simple act of purchasing a fairly traded product made by women in poverty. Their mission to support women in the developing world is accomplished by providing technical assistance in support of the development of craft-based businesses. Global Girlfriend's focus is on female empowerment, not on craft, but development with craft acting as the medium. Providing long-term partnerships, they support women with a fair and sustainable wage, equal employment opportunities, healthy and safe working conditions, product development and technical assistance.

Figure 1.4: Threads of Life Savu, Rajua: weavers wearing their own made textiles including the Ai Pudi all dark blue textile

Global Girlfriend (no date) focus on the mainstream, price conscious, contemporary market allows for maximum market exposure, and by default maximum artisanal reach. They describe their products as 'heritage craft skills light', thereby taking the focus away from tradition and craft, and placing it firmly on commerce. Global Girlfriend in many ways act as an introduction to business for the artisans, helping to build companies and understand Western customers, giving them the confidence to grow their business. The strive to find a balance between the applications of good business practices, supporting the women who need the most help, and choosing desirable, saleable products. This requires Global Girlfriend to maintain a good knowledge of the mainstream market and to ensure compatibility with current trends and competitiveness in terms of price point.

Global Girlfriend's choice to serve the contemporary, mass market, results in part, in the watering down of labour-intensive traditions. While they do produce hand made products, their focus is on commerce as opposed to the retention of craft. In some instances, the cultural roots of the work purchased are deliberately obscured to ensure acceptance into the mainstream US market. The company focus on this market segment has resulted in maximizing sales thereby supporting greater numbers of women.

Figure 1.3: Global Girldfirned, how its mae

They measure their impact by the number of artisans they reach, and the financial impact that doing business with them, has on their quality of life. As such, Global Girlfriend are a good example of a market access model that directs and supports the work of artisans to a solid market based on good market intelligence.

A word frequency analysis from the Global Girlfriend case study interview shows the most frequently used word as *artisans*, which is not entirely representative of Global Girlfriends products. The word is however tempered by other important words that offer context, including *products, business, design* and *groups*. A node frequency search on NVivo gives a more nuanced insight to the brand by highlighting the codes of *business, teams, product* and *artisans*, revealing the brand values and motivations. See Appendix D3 for full case study, E3 for the word frequency chart and F3 for the NVivo coding chart.

4.4 Overview Centro de Textiles Traditionales del Cusco Case Study

Figure 1.1: Andean weaver

Centro de Textiles Tradicionales del Cusco (CTTC) is a not-for-profit organization established by Andean weavers to aid in the survival of Cusquenan textile traditions and the indigenous people who create them. The textiles they are dedicated to preserving are those that form part of a living tradition, and material culture that has a long and ancient history in the traditional ways of life in the region. The centre works to help rescue textile traditions through community organization, workshops and educational opportunities, enabling the retention and re-establishment of indigenous heritage hand-woven textiles and techniques, specific to individual communities in the Cusco region of Peru.

The vision of the Centre is to raise the level and understanding of ancestral textile weavers to that of recognized global artists. Thereby ensuring the valorisation of the craft, the recognition of the artisans, and the continuity of the textile practice. The Centres mission to empower weavers through sustaining ancestral textiles, allows the weavers to maintain their unique identity and textile traditions while improving their quality of life. The CTTC fight to show

that these textiles matter, not just historically but as a living tradition, bringing them back from the brink of extinction, through exhibitions, research and daily use.

Figure 1.2: CTTC weavers

The Centre works with ten weaving communities across the Cusco region. Each community represents individual textiles styles, techniques and designs, with the CTTC and the weavers responsible for rediscovering and maintaining processes, designs and techniques that were almost forgotten. They do not dictate or intervene with the design of the weaving itself. The weavers have complete freedom to choose pattern, colour and techniques, while they do exert design influence in the development of contemporary products produced from the weaving.

The CTTC run an Education Department whose mission is to provide a space for weavers and the public to interact through programs that promote ancestral textiles. They publish, attend festivals and conferences, and participate in museum exhibitions. The CTTC store incorporates a weaving museum intended to educate the visitor, providing insight into the role of textiles in everyday indigenous culture. Demonstrations and courses offered in the Centre, as well as within the communities, include spinning, dyeing, weaving, knitting and braiding. One of the most important aspects of the CTTC is the Young Weaver Groups, as they teach the next generation from the communities to ensure the longevity of local tradition.

Figure 1.4: Weaving demonstration by indigenous weavers in the CTTC store in Cusco

The CTTC measures their impact through the level of respect and value attached to indigenous Peruvian textiles in the global market. While they use craft to improve the standard of living of the artisans, the sustaining of the craft tradition itself is their *raison d'être*, not merely a vehicle to attaining a better standard of living, as is the case with many enterprises that rely on market access. They consider textiles as an integral component of cultural identity.

A word frequency analysis from the case study interview shows the most frequently used word as *communities*, and supported by the words by *textiles, weavers,* and *tradition,* which is entirely representative of the work that CTTC undertake. An NVivo node frequency search gives a greater insight by highlighting the codes of *community, tradition, handmade* and *collaboration*. Collectively those few words encapsulate the brand values and motivation. See Appendix D4 for full case study, E4 for the word frequency chart and F4 for the NVivo coding chart.

4.5 Overview Ten Thousand Villages Case Study

Figure 1.1: Ten Thousand Villages logo

Ten Thousand Villages (TTV) is one of the largest fair trade organizations in the world, a founding member of the World Fair Trade Organization, and a pioneer of the mission-driven, non-profit, market access model. They have been in existence for nearly seventy years (Ten Thousand Villages, no date), and directly employ around 200 people and coordinate hundreds of volunteers. Working with over 20,000 artisans across 38 countries, they specialize in sourcing hand made products from disadvantaged artisans. Ten Thousand Villages mission is to create opportunities for makers in developing countries to earn an income by bringing their products to North American markets through long-term, fair trade partnerships. They choose to work with women, people with disabilities and those excluded from the global economy, in support of financial independence, enabling their children, families and communities to flourish.

TTV collaborate with artisans in the product development of some items and not others. Many are solely the product of local tradition and heritage, while others are the outcome of shared trends and inspiration, or imposed designs based on the materials and techniques already in use by the artisans. With a focus on selling product to a mainstream North American consumer, Ten Thousand Villages have established their market position in the gift market. The market determines the price range of just under $50, a price that presents certain challenges when working ethically with hand made goods. Almost half of the products sourced are accessories.

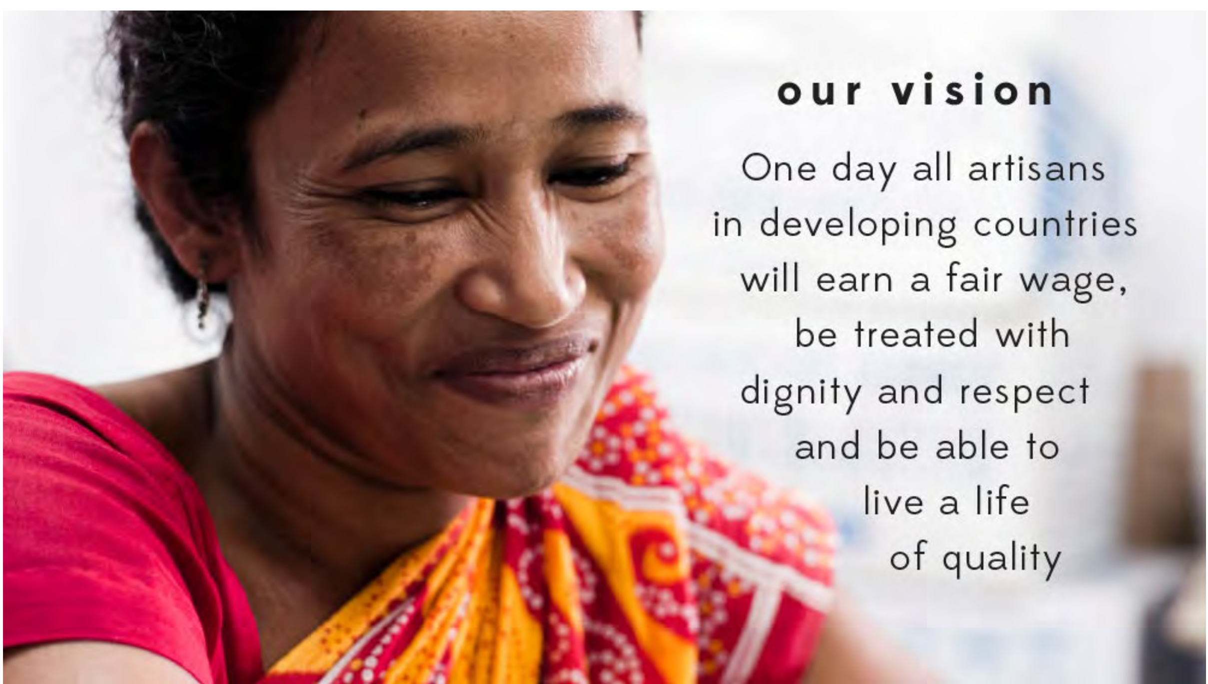


Figure 1.4: Quote from an artisan that works for Ten Thousand Villages

Ten Thousand Villages' primary aim is to support those in need, not the development or retention of craftsmanship. Craft in this instance is a means to an end, and a reflection of the large number of women and other disadvantaged communities that work within the informal economy with traditional craft skills. This places Ten Thousand Villages' focus on empowerment of the disadvantaged, not on craft, but development with craft acting as the medium. While they do prefer it when that income, generation helps to preserve a traditional skill or craft, it is not the driver. They measure their impact by the improved standard of living of the artisanal groups they work with and the long-term commitment of those relationships.

Ten Thousand Villages are an example of a market access model that directs and supports the work of the craftspeople to a solid market, based on good market knowledge. The combination of the market access model with a not-for-profit business with a business savvy focus necessitates the need for good market knowledge as a means of sustaining business in the long-term. They choose to help as many people as possible, and by doing so have dictated the market they must serve: the contemporary, mass market so that items can be purchased by the majority of Americans without too great a financial consideration. That focus limits the price they are able to pay, and inevitably impacts the sustainment of tradition, resulting in the watering down of labour-intensive traditions. While the company does focus on hand made products, there is no specific focus on tradition. In some instances, the cultural roots of the work purchased are

deliberately obscured to ensure acceptance into the mainstream American market. The company focus on this market segment has resulted however in maximizing sales, and by default supporting more disadvantaged communities around the world.

Figure 1.6: Ten Thousand Villages artisans

A word frequency analysis from the Ten Thousand Villages case study interview shows the most frequently utilized word is *product*, supported by *artisans, market, stores* and *business*. A node frequency search on the interview supports these finding with *artisan* and *product* the most coded words, which does give insight into the brand values. See Appendix D5 for full case study, E5 for the word frequency chart and F5 for the NVivo coding chart.

4.6 Overview KUR Collection Case Study

Figure 1.1: KUR Collection AW19 all over handmade Beeralu lace shirt

KUR Collection is a small, emerging designer brand that works with the traditions of handmade bobbin lace, known as Beeralu lace in Sri Lanka. The tradition is not indigenous to the island but was introduced by the Portuguese in the 15th century. As a product of colonialism adopted by local women, the lace has become synonymous with the southern coastal region of the island where European settlers first landed. The lace making is contracted through the Dickwella Lace Centre, whose mission is to support traditional lace makers in the region. A community development project, the Centre was established as a response to the devastation of the 2004 tsunami. They Centre work with the poorest women in the Dickwella coastal villages, training and improving their lace making skills as well as providing opportunities to market and sell their products. They teach lace making, design and some business skills to local women, and acts as the go between for small brands and individuals looking to purchase traditional handmade lace.

KUR Collection utilizes handmade lace in traditional patterns across the majority of the collection. While the collection is decidedly contemporary and aimed at a Western fashion forward consumer, the lace used is entirely traditional. Initially attracted by the beauty of the

local handmade lace from the region where the founder grew up, the original motivation to utilize the lace was simply as a means of product differentiation. KUR Collection did not start with a mission to support the retention of traditional handmade lace; nevertheless, its retention has developed into a major motivator. KUR Collection now sees their role as helping to sustain the craft through their on-going commitment to its utilization. They have taken on the identity of Beeralu lace as the identity of the brand, with the motivation to scale the business, in part a motivated to ensure the longevity of the craft.

Figure 1.4: Handmade bobbin lace

KUR Collection only work with traditional Sri Lankan Beeralu lace designs that have been handed down mother to daughter as part of the local cultural heritage. They only utilize lace in traditional white and black, preferring to adhere to tradition, which like so many others, is on the verge of extinction, and the only source of income for many women (Dissanayaka, 2017).

The KUR Collection is an example of a market access model that supports the retention of a dying craft and thereby the artisans that produce it. The combination of market access model with a for-profit business necessitates the need for good market knowledge as a means of sustaining business in the long-term, which in turn allows them to sustain a long-term partnership with the Lace Centre.

A word frequency analysis from the KUR Collection case study interview shows the most frequently used words as *design* and *customer*, supported by the words *collection, product,* and *market,* which is very representative of the brand. An NVivo node frequency search supports the word frequency use with *fashion, customer* and *craft* the most coded words, which does

give more insight into the brand values. See Appendix D6 for full case study, E6 for the word frequency chart and F6 for the NVivo coding chart.

4.7 Overview Zacarias 1925 Case Study

Figure 1.1: The Empowerment Measures Chart

Zacarias 1925 is a for-profit family-run business located in the Philippines who push the creative boundaries of the traditional craft of basketry and cane weaving through a conceptual fashion accessories collection. Zacarias 1925 bags are perhaps more appropriately described as conceptual, wearable art with a practical purpose. Their designs defy what is generally considered possible through the use of the traditional hand weaving of cane and grass. Bags are intrinsically sculptural and architectural in nature. As a sub-brand of a larger corporation, Zacarias 1925 represents a departure from the company's existing aesthetic, extending their product offerings in a more conceptual design direction.

Zacarias 1925 is at its heart, a family entity, a family that extends to the artisans, makers and workers. The Manila atelier employs approximately seventy people. Some employees are actual extended family members, with second and third cousins working in the atelier, while other families have been working for the company for two and even three generations. Nearly 70 per cent of all the workers, along with their families live on the premises, close to the workshop. Rent in Manila is particularly high, and with many workers having relocated from other regions of the Philippines, this makes living accommodations a major benefit.

Zacarias 1925 operate as a for-profit business, not a mission-driven one, albeit one with defined family values that extend to their employees as it pertains to their health and well-being, and employs them on a full-time basis, as opposed to piece work, the norm in the industry. They do not have a mission to support those in need, or to right a social wrong, they simply employ people fairly and treat them well, giving them greater support than most, and well beyond what is required by law. Nevertheless, they are not a mission-driven for-profit, simply a business with values.

Zacarias 1925 consider the workers artisans, not makers or even crafters, and given the level of complexity of the Zacarias 1925 designs that is a fair description of the work they do. The brand feels a sense of obligation to continue the family business, as well as to sustain the craft of hand-made basketry in the region, through reinterpretation, modernization and contemporisation. While Zacarias 1925 do not teach new skills to their artisans, they do stretch the limit of those skills through the development of highly unique designed products. Their focus is not preservation of craft, although they benefit significantly from artisanal skill, they are also not limited by them, instead together they find new ways of expanding upon them.

Zacarias 1925 produce a product that is made to a high technical standard with great skill, one that has some connection to place, albeit not one that is not steeped in tradition or coded with symbolic cultural meaning. While they do not produce culturally significant artefacts, the level of complexity and experimentation of the design work does reinterpret traditional skills and expand upon their use.

Figure 1.5: The Empowerment Measures Chart

A word frequency analysis from the case study interview shows the most frequently used word as *weavers'*, which as a company whose product is hand woven wicker bags, is highly representative. An NVivo node frequency search supports the word frequency utilization with

craft, the most coded node, followed by *design* and *product development*, giving greater insight into the brand values. See Appendix D7 for full case study, E7 for the word frequency chart and F7 for the NVivo coding chart.

4.8 Overview Bottletop Case Study

Figure 1.1: Bottletop Canica bag. A Narciso Rodriguez collaboration with interwoven metal ring pulls and zero deforestation leather

Bottletop is a UK based, luxury, mission-driven for-profit brand that produces a range of bags and small fashion accessories; most notably incorporating recycled pop can ring pulls. Bottletop the brand, and mission-driven for-profit, is inexorably linked to Bottletop the

Foundation, a not-for-profit that supports grass roots health, education and skills training projects in the developing world. In fact, it is their reason to be, with Bottletop the brand funding all of Bottletop the Foundation's running costs. Effectively Bottletop is a Foundation, with the for-profit entity the means of funding. The Foundations focus is not specific to a single geographic location, but supports young people with grass roots vocational training, and health education. Tackling a range of sensitive issues that include the prevention of HIV/AIDS, unplanned teenage pregnancy, substance abuse, gender inequality, low self-esteem and vocational skills deficits, the Foundation work at the local grassroots level through partnerships with local cultural entities. They partner with social enterprises at an early stage of their development, with the aim of supporting their long-term sustainability, funding each of their partner projects for a minimum of three years.

Figure 1.4: Bottletop Foundation

What sets Bottletop apart from other fashion brands producing a contemporary product with a social mission, is that the mission-driven for-profit is led by the Foundation, making their main reason to be community and youth education, not craftsmanship. Their product is firmly placed in the premium marketplace, with superior processes, skills and aesthetic to most products in the marketplace irrelevant of location or mission. They are driven by the desire to support the

next generation through empowerment and education through a highly sophisticated product with a niche focus. Many brands with a social mission choose the contemporary market as a means of appealing to a greater number of western consumers at a higher price point, but Bottletop push that model to the higher end of the market, choosing quality not quantity, honouring the makers and their human rights, rather than honouring a craft. They celebrate the people, rather than craft, while simultaneously raising production standards to a highly sophisticated level in locations chosen for their challenges. The products that Bottletop produces are luxury bags produced with common materials to a high standard of craftsmanship based around a social mission.

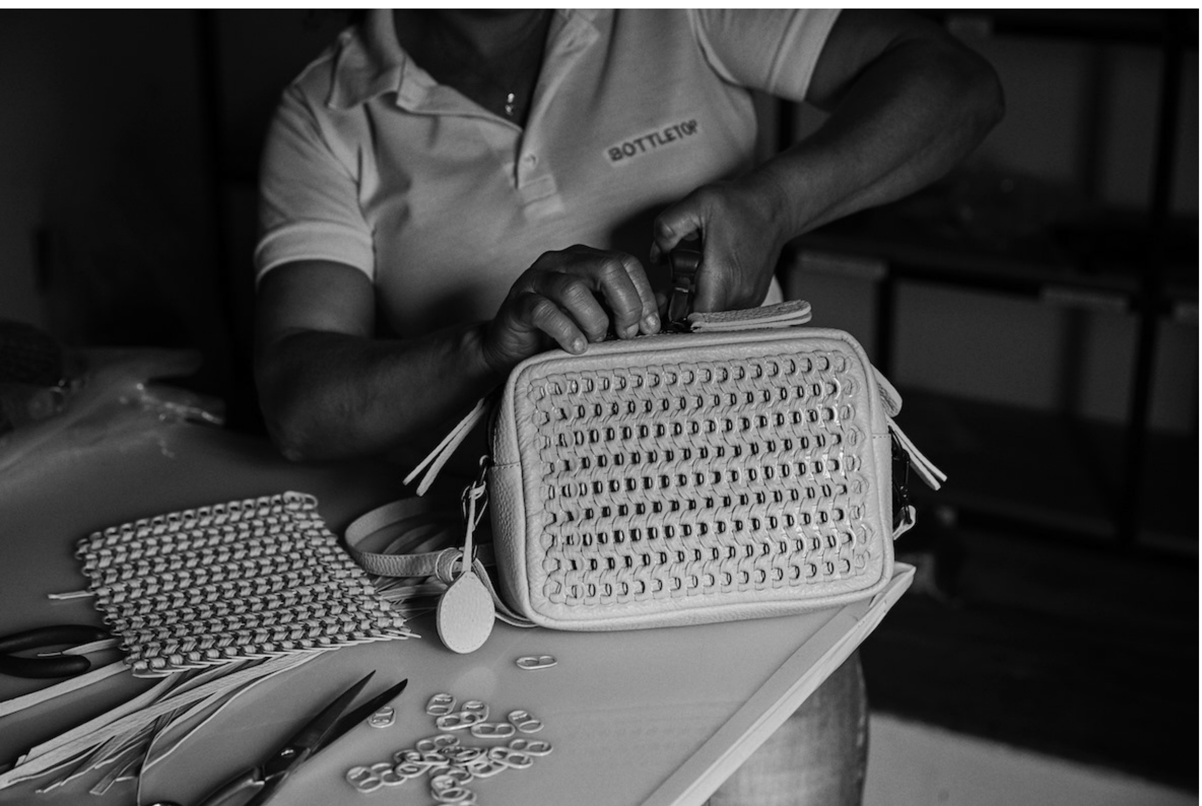


Figure 1.3: Bottletop artisans

Bottletop fall clearly into the definition of a brand that works to sustain people through the vehicle of craft. They produce a product that is made with skill, one that has a connection to place and existing skills, all be it one that is not steeped in tradition or coded with symbolic cultural meaning. Bottletop operate in the truest sense of developmental aid, from a not-for-profit perspective, all be it one that is entirely funded operationally from a for-profit fashion brand. They are a contemporary version of the tradition of developmental aid, using craft as a

means to raise people's standard of living, using contemporary youth culture to communicate their mission and to support health education and empowerment.

A word frequency analysis from the Bottletop case study interview shows the most frequently used word as *product,* supported by *working, Brazil,* and *groups,* which as a brand embedded in the mainstream fashion system is quite representative. Collectively the words represent the brands focus on a fashion product produced in collaboration with social enterprises and their atelier in Brazil. See Appendix D8 for full case study, E8 for the word frequency chart and F8 for the NVivo coding chart.

4.9 Overview Tonlé Case Study

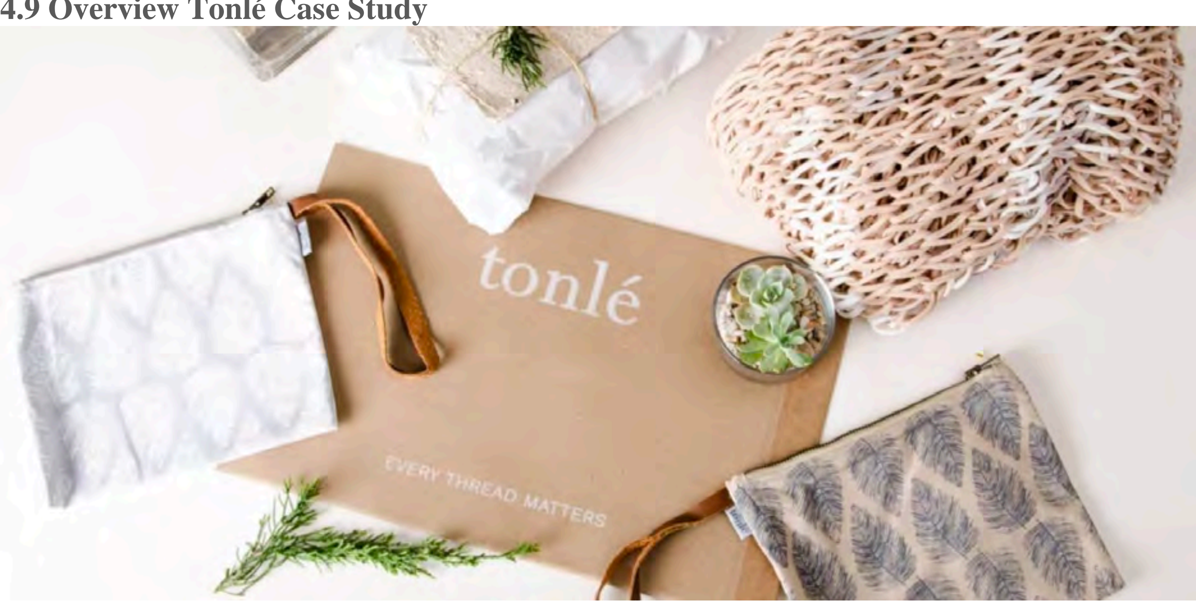


Figure 1.1: Tonlé gift wrapping

Tonlé is a mission-driven for-profit, fashion brand, based in Cambodia. They create contemporary clothing and accessories from the wasted textiles of Cambodian fast fashion clothing manufacturers. Registered as a benefit corporation, their collection is based on zero waste principles, empowering women through fair and equitable employment. With a focus on the environment, they build sustainability into everything they do, utilizing upcycled materials in all their products. Acutely aware of the scale of waste in the fashion industry, they don't waste a single scrap of fabric.

Tonlé practice fair trade principles in every aspect of their business, this requires concern for the social, economic and environmental well being of employees through fair wages and fair

practices. They employ around thirty people at their Cambodian workshop, all employed full time, earning fair wages, with generous bonuses and benefits. All Tonlé's work is produced at the Phnom Penh workshop, from the design conception, through cutting, sewing and handwork, with the exception of hand weaving, which is undertaken by a weaving centre that work with the disabled.

Their entire production team is Cambodian, and female led. Tonlé team members are trained across multiple aspects of production, with the opportunity for career advancement. They practice a lean manufacturing model, where workers produce entire garments in small collaborative pods. Workers are encouraged to train on other machines and to switch roles, allowing them to learn the entirety of the garment production process. Tonlé values workers as makers and partners in the success of the business and in crafting a better future for the garment industry and the planet, using fashion as the vehicle.

Figure 1.5: Tonlé What is zero waste fashion?

Tonlé's social mission is their reason to be, clothing production and the craft and skills they involve are simply the means to an end. Their product is firmly placed in the accessible, contemporary marketplace, in keeping with the manufacturing done all around them for major

western brands. They are driven by the desire to show that it is possible to produce a well-priced, fashionable garment without exploiting the people that produce the garment or by polluting the environment. As with many other brands with a social mission, Tonlé choose to work in the contemporary market as a means of appealing to a greater number of consumers, and thereby impacting a greater number of people, balanced with the need to make a profit, to be able to sustain the work.

Tonlé clearly fall into the definition of a brand that works to sustain people through the vehicle of apparel production. They work to a limited degree with craft, but do not focus on the retention of local skills or material culture. The skills they use do not hold cultural significance to the region, except in the most tenuous way through their use of hand weaving, but instead seeks to give Cambodians the opportunity to participate in fair labour employment. By their own admission, Tonlé do not produce clothing, they produce opportunities. In many ways Tonlé operate similarly to not-for-profits and developmental aid agencies, rather than a corporate entity, even a mission-driven one, with the rights of workers not equal to profit, but superior to it.

Figure 1.7: Tonlé screenprinting

Tonlé clearly fall into the definition of a brand that works to sustain people through the vehicle of apparel production. They work to a limited degree with craft, but do not focus on the retention of local skills or material culture. The skills they use do not hold cultural significance to the region, except in the most tenuous way through their use of hand weaving, but instead seeks to give Cambodians the opportunity to participate in fair labour employment. By their own admission, Tonlé do not produce clothing, they produce opportunities. In many ways Tonlé operate similarly to not-for-profits and developmental aid agencies, rather than a corporate entity, even a mission-driven one, with the rights of workers not equal to profit, but superior to it.

A word frequency analysis from the Tonlé case study interview shows the most frequently used word as *fashion*, with the words *work, fashion, handmade, environmental* and *product* in succession. Notably the term imperialist also ranks quite high, with additional codes of cultural appropriation and white saviour, clearly articulating Tonlé's focus on righting the wrongs of a colonial past and identifying the brand motivations clearly. See Appendix D9 for full case study, E9 for the word frequency chart and F9 for the NVivo coding chart.

4.10 Overview People Tree Case Study

Figure 1.1: People Tree our story

People Tree is a mission-driven for-profit corporation and pioneer in sustainable Fair Trade fashion. People Tree was established in Japan to trade a wide range of goods to cater to the growing number of ethical consumers. They were the first fashion company to be awarded the World Fair Trade Organization product label (WFTO, 2015), and the first to meet the Global Organic Textile Standard (GOTS). The WFTO certification guarantees People Tree's dedication to the principles of fair trade, covering fair wages, good working conditions, transparency, environmental best practice and gender equality (People Tree, no date a). Fairly Traded products are purchased from marginalised producers in the developing world, with the aim of empowering them to attain sustainable livelihoods (People Tree Foundation, no date b).

People Tree creates contemporary women's apparel and accessories from environmentally friendly materials. They are committed to changing the way clothes are made, from farm to factory and believe fashion can be used as a tool for sustainable development, and a means to protect people and planet. From the beginning of the design process People Tree understand that every choice they make, affects the lives of the producers making their designs. The designers create clothing that incorporates hand skills to provide support for artisans in the developing world. People Tree work with a multitude of practices, techniques and traditions, from the raw material stage through to the finished product.

Figure 1.2: People Tree partnerships in Bangladesh

The People Tree Foundation is an independent charity, working alongside People Tree, the for-profit enterprise. The Foundation has built a reputation as a major force in capacity building

and technical assistance for artisan groups in the developing world, helping them to overcome barriers, and sell in international markets. The Foundation was established to benefit farmers and artisans through training, technical support and environmental initiatives (People Tree Foundation, no date c). All producers participate in continuous training programmes as a means of maximizing efficiency and reducing waste. Trainings include pattern cutting, tailoring, dye techniques, quality control and production management.

As a Fair Trade business, People Tree are required to support disadvantaged communities while being considerate of the environment. As a major source of employment for remote communities with few options for employment, it was inevitable that an apparel-based business would work with craft. While People Tree does work with craftsmanship, this is 'craft light' that requires skill and ability but is not an attempt to maintain a material culture. It is not an attempt to ensure the longevity of patterns or prints, of continuing the symbolic meaning and embedded codes, but is instead a means of utilizing existing skills and know how, to improve the standard of living of disadvantaged people. With people at the centre of everything they do, People Tree chose to work in the contemporary fashion market as the market that offers the best opportunity to sell more products, and thereby affect greater change with more producers and their communities.

Figure 1.9: People Tree partners Bombolulu

People Tree clearly fall into the definition of a brand that uses craft and apparel production as a means of bringing meaningful employment to the disadvantaged.

A word frequency analysis from the People Tree participant interview shows the most frequently used word as *product*, supported by *producers, business,* and *design,* which is representative of a company who function as product driven.

A node frequency search supports the word frequency use with *waste, assessment, manufacture* and *environmental*, giving a broader overview of the brands values. Collectively the words represent the brand. See Appendix D10 for full case study, E10 for the word frequency chart and F10 for the NVivo coding chart.

4.11 Overview the IOU Project Case Study

Figure 1.1: Ramanujan real Madras scarf by Ioweyou

The IOU Project is a mission-driven for-profit that produce unique, handmade clothing and accessories for men, and women. Known for their use of Indian Madras fabric, they celebrate the unique characteristics of hand-woven textiles, telling the stories of the people involved in the making of the textiles and the garments, as well as those that purchase them. Their central mission is to empower artisans by bridging artisanal tradition with social media through storytelling and customer engagement. The IOU Project is part storytelling experiment, part ecommerce website, part community and part social space, where the values of authenticity, transparency, diversity and purpose are shared.

Garment traceability, communication and connection is how The IOU Project connect purchaser to weaver. Customers are able to trace the production of any item back to the individual weaver who hand wove the fabric, understand the significance of the textile, read

the stories of each item of clothing, how and see where the item was created, and the background of the people who created it.

The brand dubbed their supply chain the ‘prosperity chain’ to enshrine the regard in which they hold their suppliers, artisans, makers and partners. They were founded to demonstrate that business can be truly transparent and authentic to both people and planet, fostering a shared responsibility for customers, partners and suppliers alike. The website is organized as a social network, and a meeting place for a community to share values, and acts as a catalyst for change beyond the usual scope of a fashion brand. IOU believe goods can be made in a way that is more respectful of the environment and of the people involved in the production process, and The IOU Project is their contribution to that change. It is their attempt to challenge the traditional system of fashion, and the way products are made and sold.

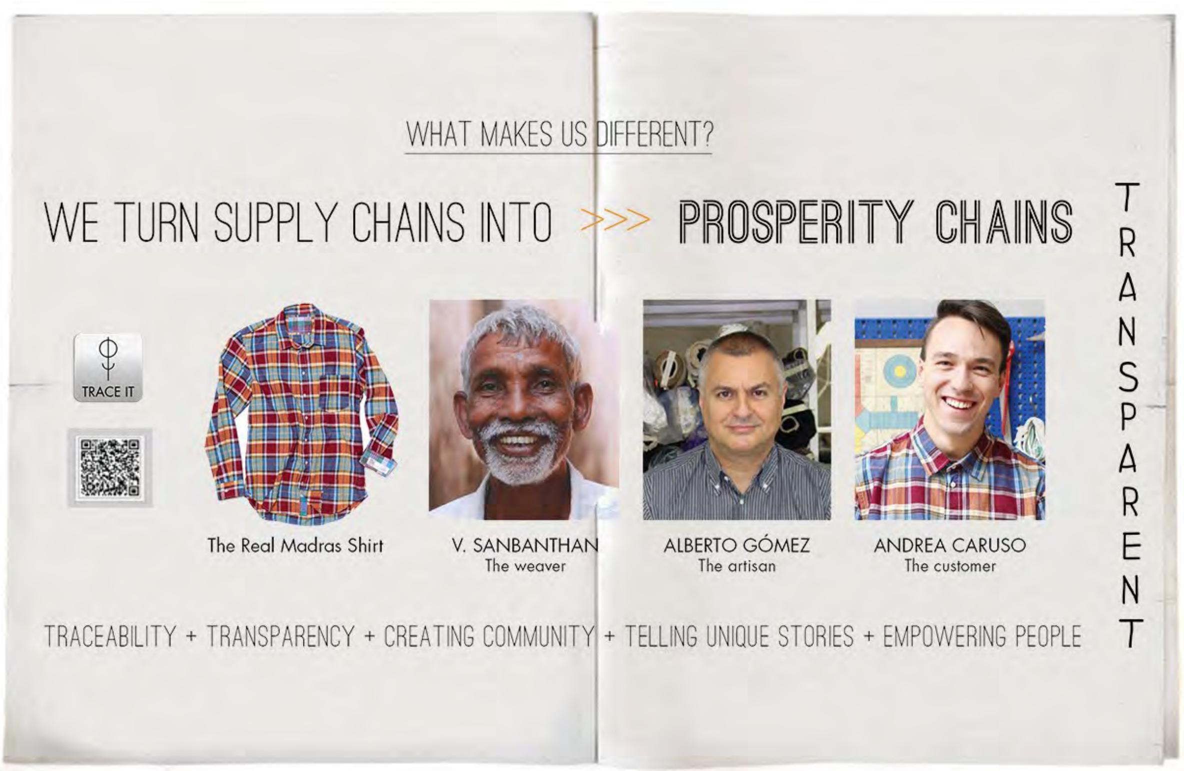


Figure 1.4: The IOWEYOU Project Magazine

The IOU Project also produces an edgy, premium, fashion forward capsule collection for wholesale only. The brand work with heritage textiles and master craftspeople, and while they support the retention and revival of those traditions, it is not their main goal. They capitalize on existing skills and traditions, they do not train artisans or intervene in the process, and they instead honour the practitioners of the craft. They choose to work in the contemporary market

as a means of appealing to a greater number of consumers, and thereby impacting a greater number of artisans and makers, honouring the tradition of the material culture and local skill sets.

The IOU Project's motivation is transparency throughout the entirety of the value chain, honouring, naming and valuing equally every single hand that goes into the making of the product, right from the fibre stage to the purchaser and wearer. The focus is on raising the profile and drawing attention to, the parts of the supply chain most often hidden and undervalued by the mainstream fashion system. There would be no end product without them, no output without the input of their skill, yet their contribution is traditionally hidden from view, devalued, and rarely given credit.

A word frequency analysis from the IOU Project case study interview shows the most frequently used word used is *artisan*, supported by the word's *product* and *community*, which is appropriate given the main focus of the brand is to highlight the makers and artisans in their supply chain. Collectively those three words highlight the key values of the brand and are a good representation of the brands values. See Appendix D11 for full case study, E11 for the word frequency chart and F11 for the NVivo coding chart.

4.12 Overview Angel Chang Case Study

Figure 1.1: Angel Chang inspecting hand woven fabric

Angel Chang is a mission-driven for-profit fashion brand, based in New York and working in Guizhou Province, China. Chang's mission is to support the long-term sustainability of bio cultural heritage through the creation of a textile supply chain and fashion collection. Helping to maintain artisanal material culture, Chang creates an elevated daywear collection handmade in harmony with nature, and I accordance with ancient traditions.

Chang's focus on preservation of craft and the traditional lifestyle it is part of, is represented by a two-pronged strategy; the production of her own namesake fashion brand, and the commercialization of traditional textiles from Guizhou, which she showcases at Premier Vision. Some of the textiles Chang represents from the indigenous Miao, Dong and Buyi tribes are the product of 2,000 years of tradition. The undertaking is intended to enhance the value of intangible cultural heritage by making the work of traditional textile artisans available to the international designer market (Premier vision, no date).

Figure 1.2: Angel Chang in Guizhou

The ethnic minority tribal villages of southwest China produce Chang's collection. Villagers are self-sufficient farmers who use the land to grow the raw materials for their textiles and live-in harmony with nature. Each community has their own orally transmitted textile tradition,

passed down from mother to daughter. The ethnic minority groups Chang works with, live a traditional lifestyle, expressed through the material culture of their textiles and costumes.

Figure 1.3: Hand spinning Guizhou

Lack of interest in promoting China's ancient crafts is pushing many traditions to the verge of extinction, with rare skills being relegated to the past due to lack of demand (Yuchen, 2010). To be able to create a collection with the Miao and Dong people, Chang has to work outside of fashion industry norms, producing pieces based on the supply of raw materials, not orders, following a seasonal order dictated by nature, not fashion calendars.

The ethnic minority tribal villages of southwest China produce Chang's collection. Villagers are self-sufficient farmers who use the land to grow the raw materials for their textiles and live in harmony with nature. Each community has their own orally transmitted textile tradition, passed down from mother to daughter. The ethnic minority groups Chang works with, live a traditional lifestyle, expressed through the material culture of their textiles and costumes. Lack of interest in promoting China's ancient crafts is pushing many traditions to the verge of extinction, with rare skills being relegated to the past due to lack of demand (Yuchen, 2010).

To be able to create a collection with the Miao and Dong people, Chang has to work outside of fashion industry norms, producing pieces based on the supply of raw materials, not orders, following a seasonal order dictated by nature, not fashion calendars.

Chang's original motivation to establish her brand was based on concern for the loss of traditional culture. Her motivation has since shifted to climate change, health and wellbeing, and the communication of mainstream fashions environmental footprint. A topic she feels is not only more relevant, but one closer to people's hearts than cultural preservation. Chang's refocus from preservation of craft to environmental sustainability is effectively a redirection of motivations that impacts her PR and marketing but does not significantly impact the process or the outcome of her work, simply the messaging and storytelling. This is very different than most others in the sustainable fashion space whose long-term commitment and dedication to a cause is often what sets them and their work apart from the mainstream commercial space. Despite this, the authenticity and purity of the product development process, and the dedication that requires ensuring complete transparency of the supply chain, is without question. With environmental sustainability likely to become a greater and greater motivator for consumer behaviour and purchasing in the future, this makes Chang's focus on environmental sustainability on trend.

A word frequency analysis from the Angel Chang case study interview shows the most frequently used word used is *artisan*, which is a fair representation, as the entire supply chain is undertaken through a traditional artisanal process. An NVivo node frequency search offers greater insight into the brands values with the word *funding* featuring heavily, with *environmental, artisan* and *marketing* closely following. The coding offers an insight into the brand motivations. See Appendix D12 for full case study, E12 for the word frequency chart and F12 for the NVivo coding chart.

4.13 Overview of the Swati Kalsi Case Study

Figure 1.1: Swati Kalsi with a group of artisans

Swati Kalsi is a Textile and Fashion Designer working with traditional Sujani embroidery from Bihar, India. Her innovative approach intersects art and fashion, to produce unique designs considered both wearable art and luxury fashion. Her work attempts to create an interface between traditional artisan skills and practices, with timeless themes and designs that empower artisans to fulfil their creative potential through artistic collaboration. She is renowned for bringing contemporary relevance to the time-honoured handcrafted textiles of India. Recognized for championing the livelihoods of Indian artisans, Kalsi helps them increase their income, while giving them the opportunity to enhance their creative capacity (Pool38, 2013). Swati Kalsi's primary mission is to produce exemplary innovative handcrafted work, not the development of a business based on craft. While Kalsi believes that preserving existing traditions of craft is vital, she also believes it's important to foster new ways of seeing tradition (Rathnasuriya KUR Collection Interview in the University Repository).

Kalsi's investigations with artisanal craft are rooted in the discovery and exploration of process and technique, which have led her to the development of her own unique design

Figure 1.2: Swati Kalsi the process of embroidery

vocabulary. Her engagement with artisans through intense interactive creative processes, attempts to marry the skills of traditional craftsmen with their aesthetic spirit (Swati Kalsi interview: Appendix D13). Working directly with a team of Sujani artisans, the workshops have led to the development of a unique process, out of which emerge the designs. Each piece created is the result of a highly collaborative, personal and intimate experience (Pool38, 2013). Organized as a residency, the artisans travel, stay, eat and live together during the creative development process. Producing no more than 7 new pieces a year across two workshops, the workshops last between 13 and 30 days in length. Kalsi's pieces are not season specific, and silhouettes are developed to accentuate the detail of the craftsmanship. The garments produced are regarded as museum worthy, and so highly prized that people don't just buy pieces to wear, but also as art for their homes (Rathnasuriya KUR Collection Interview in the University Repository).

The work that Swati Kalsi undertakes to contemporise hand crafted, artisan made textiles, helps to make possible the basis for artisanal livelihoods, and aims to support women artisans in Bihar creatively and economically (Pool38, 2013).

Retention, exploration, development and expression of craft are the reasons behind the Swati Kalsi collection. With a deep respect for the history and culture of Indian handcraft, Kalsi uses Sujani to explore new directions while respecting the tradition and the innate creativity of the artisans themselves. Kalsi walks the fine line between retention and reinvention of material culture based on respect and collaboration. Few people manage to carefully and respectfully manage the past and the future of craft while valuing the artisans and translating their skills and traditions into sophisticated offerings suitable for a global luxury consumer, but Kalsi does. Kalsi is in the process of defining artisanal craft from the developing world as on par with the western understanding of a luxury fashion house and product (Brown, 2015b). Through showcasing her work in museums as art and using her collaborative embroidery workshops as an opportunity to explore and push the boundaries of craft, she is forging a new path for the redefining of luxury fashion (Fotheringham, 2015).

Figure 1.6: Swati Kalsi from the Anhad collection

A word frequency analysis from the Swati Kalsi case study interview shows the most frequently used word as *collection*, which is interesting, as it does not accurately represent the brand. The next most frequently used words do shed greater light, with the words *printing, embroidery, artisans* and *workshops*. An NVivo node frequency search revealed the term *handmade, artisan, craft* and *benefits*, offering a greater descriptive depth to the brands operations. See Appendix D13 for full case study, E13 for the word frequency chart and F13 for the NVivo coding chart.

4.14 Overview Carla Fernandez Case Study

Figure 1.1: Embroidered detail from Carla Fernandez

Carla Fernandez is a mission-driven for-profit, fashion brand, based in Mexico City. Recognized for championing the traditions of textile artisans, Carla Fernández is dedicated to preserving and revitalizing the textile legacy of the indigenous communities of Mexico. Traveling across the country, Fernández works with communities of artisans who specialize in centuries-old handmade textile techniques (Fernández, no date a). The brand has gained international acclaim for their approach to preserving the rich cultural heritage of Mexican artisans and transforming it into beautiful clothing (Prince Claus, 2013).

Having studied the DNA of indigenous garment construction techniques for many years, Fernández applies these traditional, pre-Hispanic methods, already familiar to the artisans, in the creation of new design development. Working in collaboration with them, Fernández incorporates techniques like hand weaving and embroidery as an integral component of new design work (Fernández, no date a).

Figure 1.2: Artisan community

As well as the mission driven for-profit, Carla Fernández also operates an NGO dedicated to product development and capacity building work in indigenous communities. The NGO undertake product ideation and development with artisan communities. The workshops they provide are based first on listening and learning, understanding that in order to teach, they must first learn to develop a collaborative process based on artisan tradition (Carla Fernández

interview: Appendix D14). The workshops cover colour and material analysis, with a focus on organization, supply chain and design, with a view to expanding product offerings, improving production, quality, marketing and pricing for artisan made products. Fernández's aim is to slow the rate of extinction of Mexican handicrafts, so that artisans are able to make a living from their craft (Fernández, no date a).

Figure 1.3: Tradition is not static T-shirt

Creation is a political statement in the hands of Fernández, with every piece she creates a statement of solidarity and respect for Mexico's indigenous roots, and in opposition to the valorisation of imported goods over indigenous. Fernández considers traditional practices part of a new luxury and return to sustainable methodologies in balance with the environment (Fernández, 2017a). Of vital importance to Fernández, is the telling of Mexico's hidden stories, which she believes should be exposed and promoted, in order to understand the rare beauty of the techniques, the tradition and the culture that produce them. Fernández holds the knowledge these women carry with them in high esteem. She has a profound respect for the multiplicity of indigenous material culture. She takes her commitment to the indigenous groups they work with seriously, committing to work with them over the long-term. While she does consider all communities part of the rich tapestry of Mexican tradition, she carefully looks at what also makes each community unique, not just from a craft perspective, but also from a social and community perspective, what their problems are, where they work and what they need to live a decent life as artisans in their own community. Fernández is determined to raise the profile and respect for indigenous Mexican craftspeople and their crafts to the level of highly respected individual artists. She believes that indigenous craft is the haute couture of Mexico, and that 'the future is handmade'.

A word frequency analysis from the Carla Fernandez case study interview shows the most frequently used word is *artisans*, followed by *communities, design* and *Mexico*. A node frequency search is in support, with the word *community* closely followed by *fashion* and *handmade*, provide greater insight into the brand values. See Appendix D14 for full case study, E14 for the word frequency chart and F14 for the NVivo coding chart.

4.15 Overview Zazi Vintage Case Study

Figure 1.1: Zazi Vintage collection overview

Zazi Vintage is a mission-driven for-profit fashion brand, based in the Netherlands and working in Uzbekistan, Afghanistan and India with vintage and artisan made materials. Their mission is to connect artisan communities to their customers, telling the stories of the women who make their clothing, creating a narrative that connects cultures through the warp, weft and stitch of traditional materials. Inspired by the artisanal wisdom of women from around the world, the brand source and produce along the Silk Road (Zazi Vintage, no date a). They believe that by

working with women's artisanal communities, they can empower both consumer and artisan though ethical, responsible production (Zazi Vintage, no date b).

Design development for the collection is a collaborative co-creative process involving creative discussions with artisans and makers, and new style development based on the availability of materials and consensus from the makers. The collection inspiration is based on artisanal needs and capabilities, not trends. Designs are western in terms of styling, while fabrics are traditional, artisanal and vintage. Environmental and human sustainability are at the core of Zazi Vintage, and the reason behind their material choice (Zazi Vintage, no date j).

Figure 1.6: The Saheli women

The Zazi Vintage collection isn't based on seasons; instead a few styles are added every few months, with staple designs carried through from one year to the next. They don't participate in wholesale; a system they believe prioritises the profits of retailers, agents and reps over designers, makers and consumers. Selling direct to consumer allows Zazi Vintage to keep healthy margins, pay artisans and makers a fair price, and make direct connections to customers, while lowering prices and broadening their customer base (Jeanne de Kroone Zazi Vintage case study Appendix D15). Working outside of the mainstream fashion system by not producing seasonal collections, not wholesaling in any significant way, or participating in market week, as well as continuing design staples in the collection year after year, requires a dance of smoke and mirrors to participate in fashion press.

Zazi Vintage go way beyond the usual mission-driven for-profit expectation of placing people and planet equal to profits, to the extent that the brand continues relationships that from a

business perspective, should have been severed a long time ago. Instead, they see their relationships as an integral part of their business, their past and their future. Zazi's respect for those who make their clothes and where the material traditions come from extends beyond simply using the materials and telling the stories of those who make them. Their level of responsibility to photographing the collection in the place where the textiles are from, on a model from that geographic region, is a level of diversity and inclusion not often considered by a brand. Zazi Vintage symbolize a vision of a more ethical fashion business; a caring company that values people and respects the planet, and whose sole objective is not profit and definitely not at the cost of the environment or the people they work with (Zazi Vintage, no date j).

A word frequency analysis from the Zazi Vintage case study interview shows the most frequently used word as *artisan*, with to the word *storytelling,* featuring as the most coded node, followed by *artisan* and *fashion.* Jeanne de Kroon, the founder of Zazi Vintage sees a brands major function as storytelling, and insight, which comes across clearly through coding. See Appendix D15 for full case study, E15 for the word frequency chart and F15 for the NVivo coding chart.

4.16 Summary of Key Finding for Main Cluster

The range of case studies selected includes enterprises from tiny to enormous, a single proprietorship to the single largest artisanal craft market in the world. They span different regions of the world and very varied expressions of craftsmanship. They utilize different materials, and different techniques. They represent different cultural meanings and material cultures and completely replace them. Some adhere strictly to traditional material process and product outcomes, while other reinterpret, reinvent and recontextualize tradition. Some of the case study participants operate as not-for-profits, while others are mission driven for-profits, and others a combination of the two. There are product outcomes that are entirely untouched by Western aesthetics, and others that are entirely contemporized by them, making evaluation of the totality of this range of case studies a challenging undertaking. The intent was however, to cover as wide a range of business enterprises and expressions of practice as possible, in an effort to ensure that the outcome was representative across a broad as possible range of businesses, crafts and locations as possible.

A number of charts were developed to consolidate the individually recorded data from each of the main cluster of case studies to display the information in a single chart. The charts developed included *business type*, *range of artisanship* and *product outcomes*. Additional charts also combined each of the individual *empowerment measures* and the *levels of intervention* data, followed by a cross comparison of all data collected, each displayed in the form of a chart for easy identification.

4.16.1 Business Type Chart

The below chart identifies all the individual main cluster case study *business types* in a single visual output. It records the basic business type of for-profit and not-for-profit, and the combination of the two (Figure 10). It does not record the greater detail of 501c or Fair Trade etc, which is recorded in the individual case studies. The business type is in some instances dictated by circumstance, such as with Angel Chang in China, where the government restricts the foundation and operation of not-for-profit entities, or as in the case of KUR Collection who operate as a sole trader as a result of having no direct employees. In other instances, the choice of business identifies the motivation for the foundation of a business; such is the case with Bottletop, set up as a Foundation, later adding the Limited Liability arm as a means of fiscal support for the Foundation.

Figure 10: Business type map

4.16.2 Range of Artisanship Comparison

Below is a visual compilation of all the main clusters individual case study *range of artisanship* charts. It illustrates the major areas of craft production each entity participates in (Figure 11). In some instances, less important techniques were omitted, as they did not constitute a major focus for the entity or the craftspeople. For example, hand spinning and hand dying were not linked to the Global Girlfriend case study, even though some artisan groups they partner with may practice the skill. If the skill was not identified on the website or other associated documentation as an important component of the product, even if it is likely part of the process, it was not referenced on the chart. The combining of the individual measures allows for comparison across case studies in the main cluster.

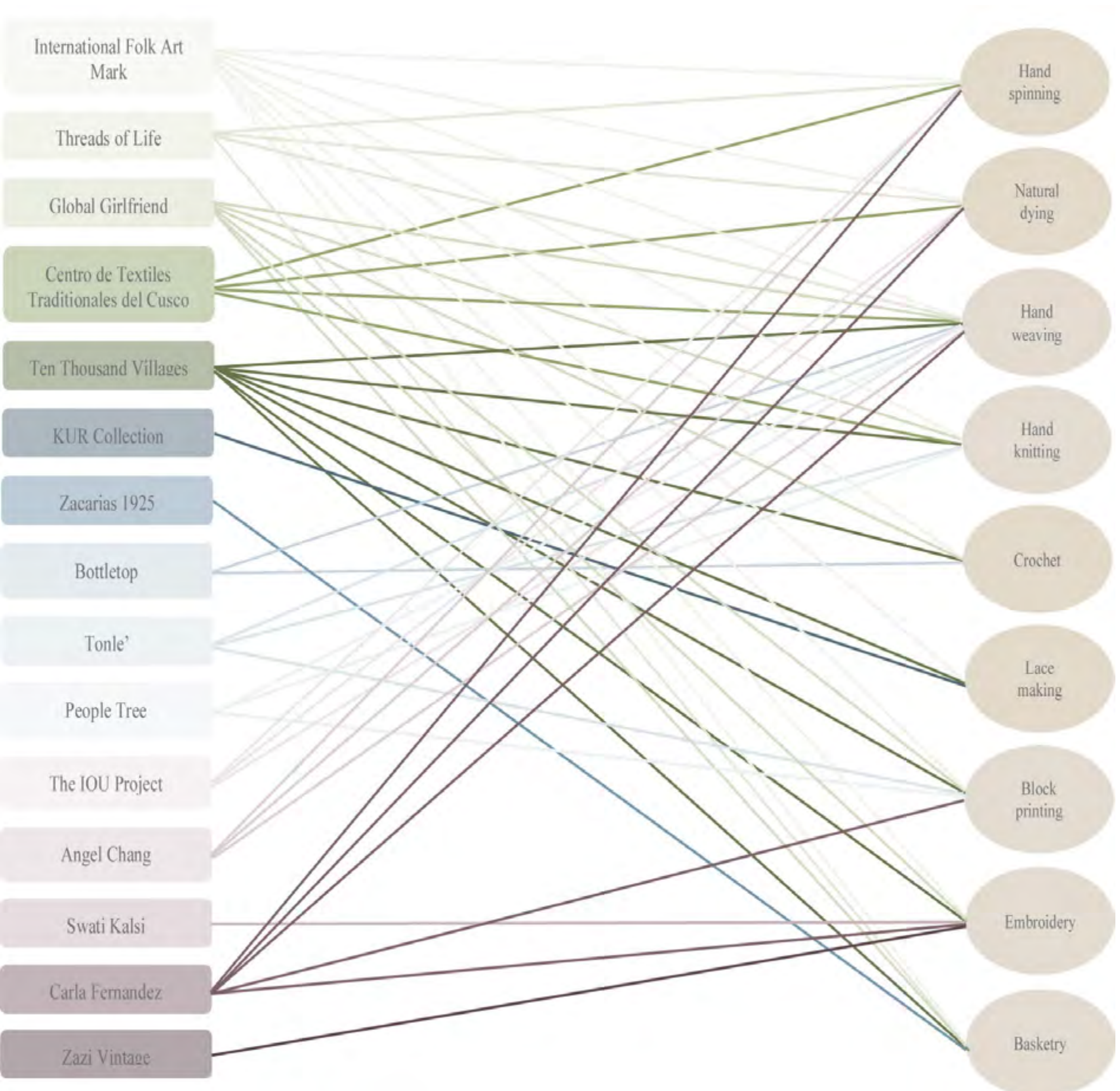


Figure 11: Range of Artisanship chart

4.16.3 Range of Product Outcomes Comparison

The chart below compiles the individual case study *range of product outcomes* from the main cluster and combines them into a single chart that illustrates the major areas of product development each entity participates in (Figure 12). In some instances, less important products were omitted, where they did not constitute a major focus for the entity or the craftspeople. This chart was not recorded in each individual case study, as in some instances it was unnecessary, with some entities only producing a single relevant product type, such as textiles, or apparel, although they may have produced products outside of the scope of this study such as products for the home or example, which are indicated below. With a diversity of product outcomes across case studies it seemed pertinent to record them in a single chart, the combining of which, allows for easier comparison across case studies.

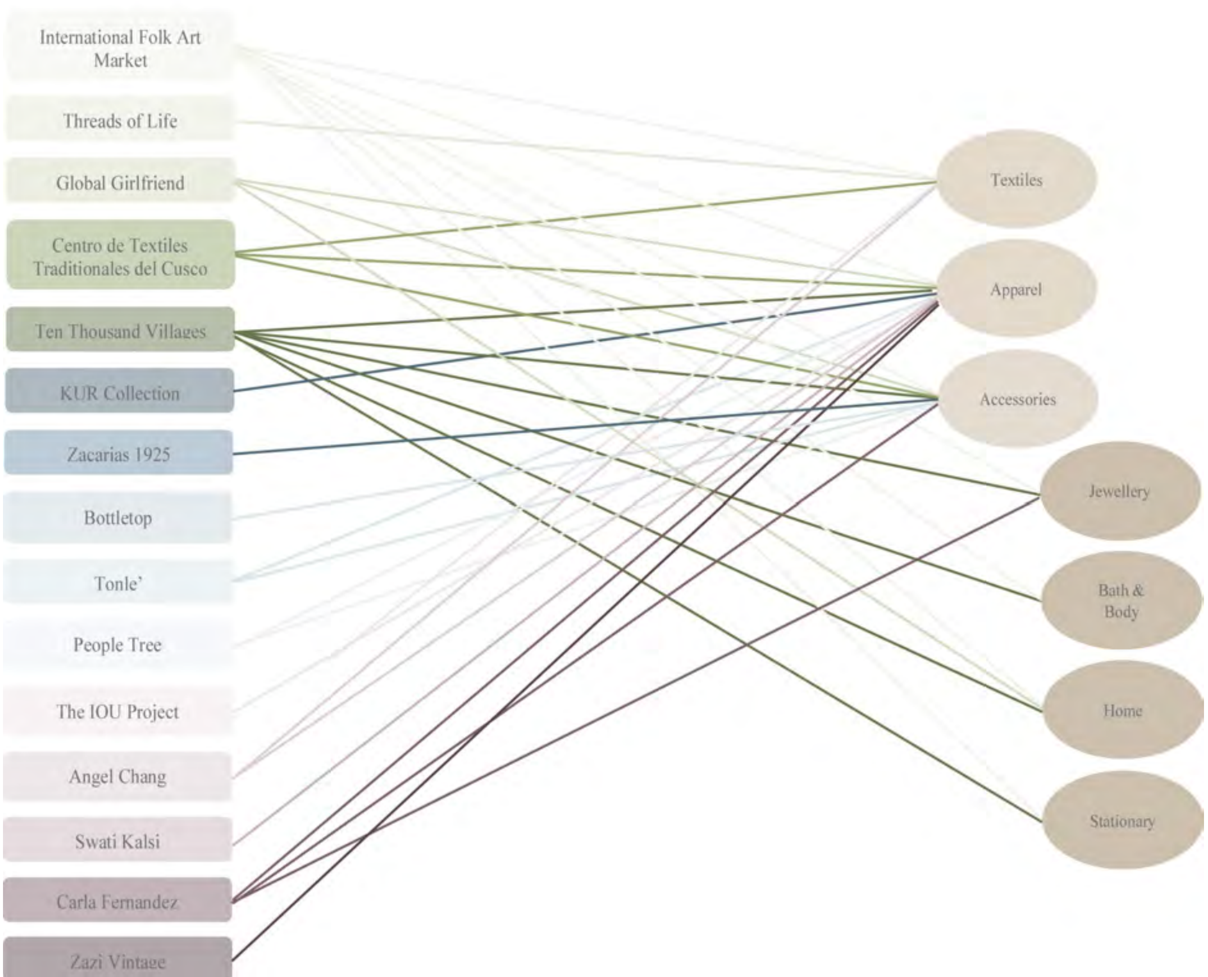


Figure 12: Range of product outcomes comparison chart

4.16.4 Empowerment Measures Comparison

The below chart compiles the individual main cluster case study *empowerment measures* into two separate charts; one that records *artisanal empowerment*, and the other records *respect for culture*, allowing for comparison across case studies (Figure 13). Each of these measures are cross compared with others to find commonalities and divergences across case studies and as a means of building theory and gathering outcomes to inform best practices across studies.

Figure 13: Artisanal Empowerment Comparison chart

4.16.5 Respect for Craft Comparison

The below chart compiles the individual main cluster case study *respect for craft* measures into a single chart that records the levels of respect across case studies (Figure 14). Each of these measures are cross compared with others to find commonalities and divergences across case studies and as a means of building theory and gathering outcomes to inform best practices across studies.

Figure 14: Respect for Craft Comparison chart

4.17 Cross Comparison Charts

A series of cross comparison charts combine, contrast and compare data collated across the main cluster of case studies, with the aim of drawing conclusions, finding commonalities and divergences that give insight to best practices and operational paradigms of the multiple case study participants.

4.17.1 Business Type Comparison Charts

A comparison between the *business type* and the *brand matrix aesthetic* axis reveals a considerable dominance of for-profit brands producing more contemporary products, almost without exception (Figure 15). The outcomes are mimicked in the combined for-profit / not-for-profit entities, whereas the not-for-profit entities both produce highly traditional products.

Brand Matrix: Aesthetic + Business Type Comparison Chart

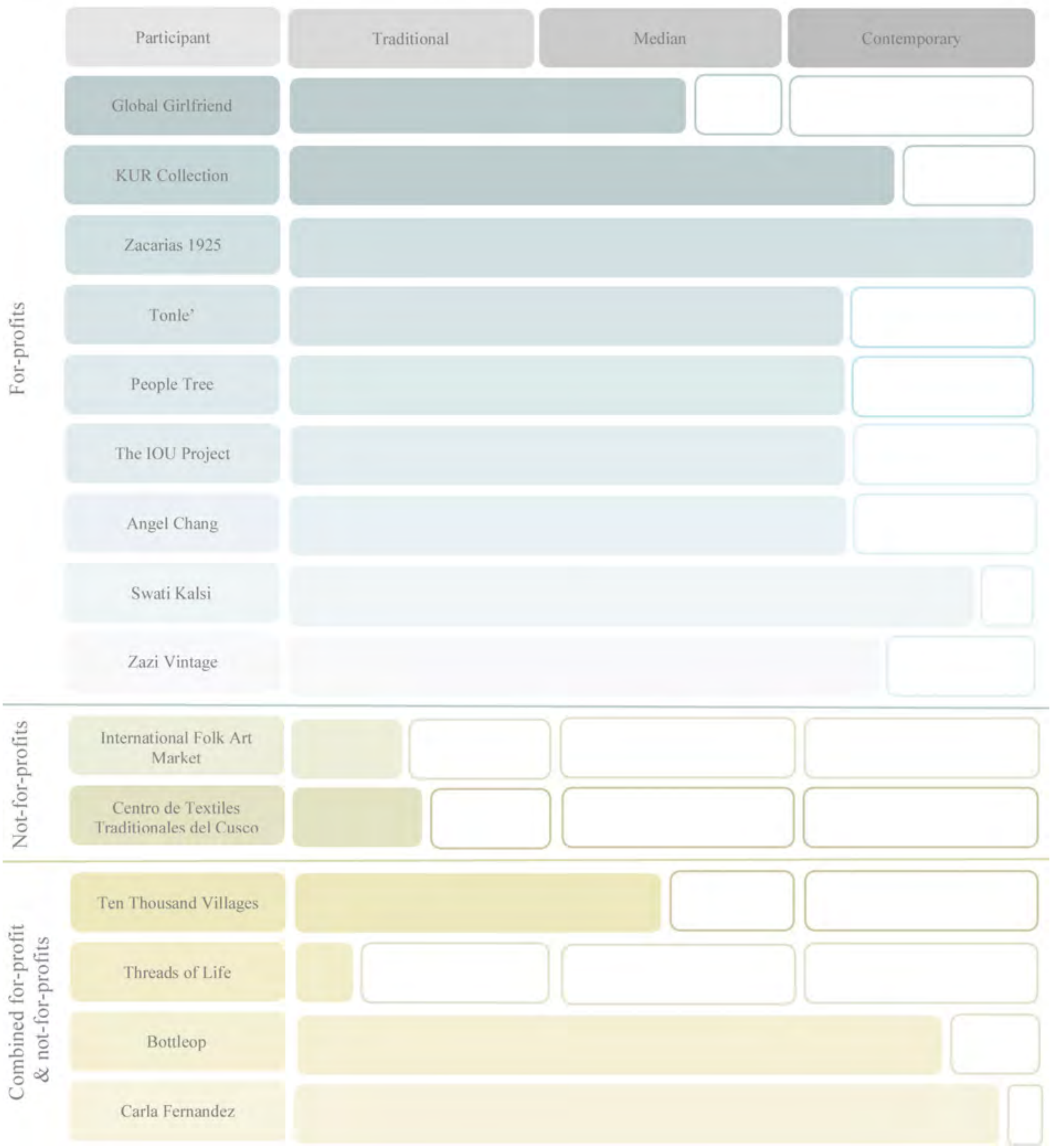


Figure 15: Brand Matrix: Aesthetic + Business Type Comparison Chart

Brand Matrix: Price + Business Type Comparison Chart

A comparison the between *business type* and *price* point axis of the *brand matrix* does not reveal any marked outcome with both for-profit, and not-for-profit entities spread across all market sectors (Figure 16). The only real conclusion to draw is that the combined for-profit and not-for-profit entities with one exception all produce premium product outcomes. The not-for-profit entities tend towards the higher end of the market, but the for-profits run from value through to premium with no definitive weighing to either end of the market.

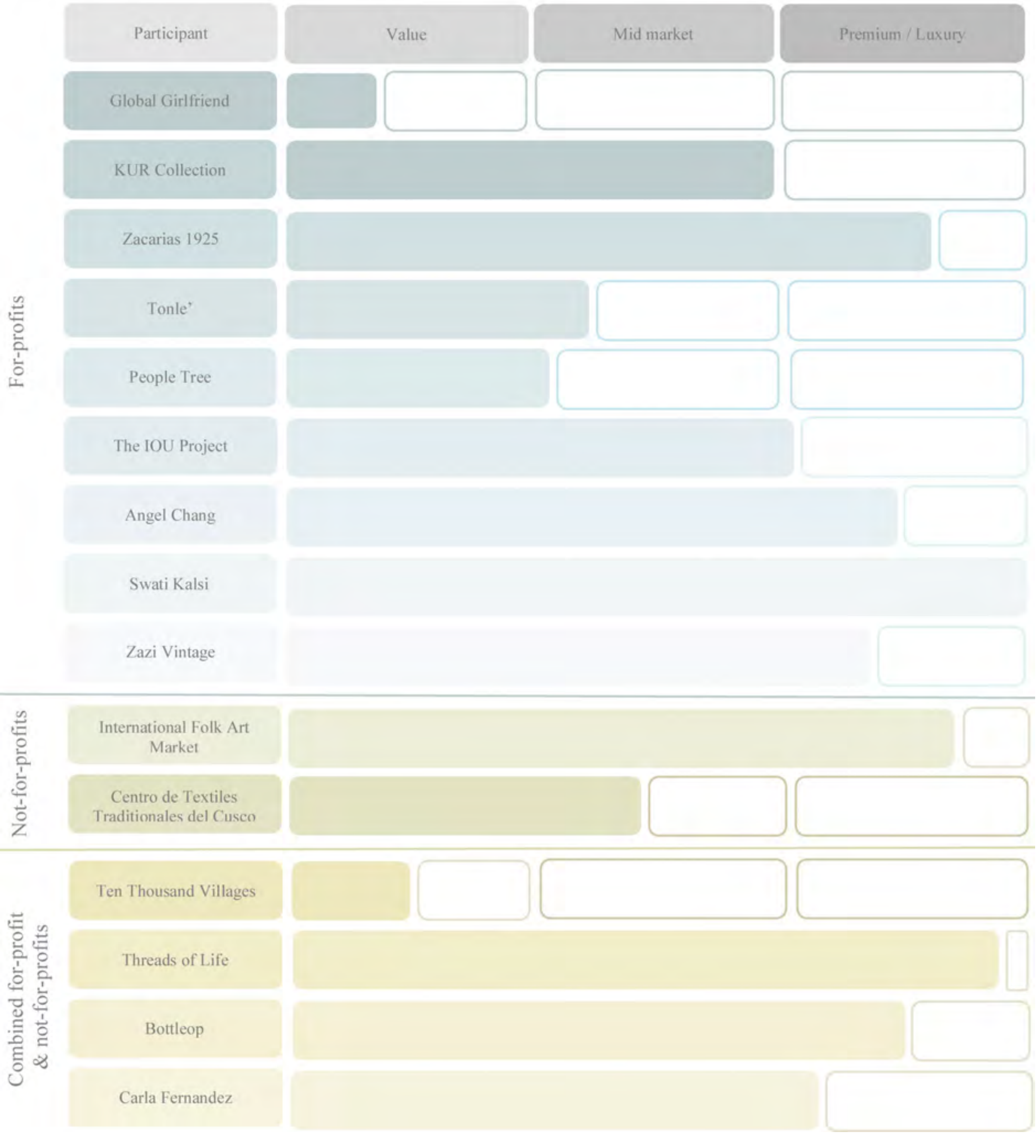


Figure 16: Brand Matrix: Price + Business Type Comparison Chart

<u>Empowerment Measures: Respect for Craft + Business Type Comparison Chart</u>

A cross comparison between the business type of each of the individual case study participants in the main cluster and the recorded *empowerment measures*, reveals a dominance of higher rankings in both *artisanal empowerment* and *respect for craft* for the not-for-profit entities, and combined not-for-profit's and for-profits (Figure 17). While there is no hard and fast rule, those motived beyond making a profit across scales and product outcomes, are more likely to empower the artisans as creators, as well as have a greater respect for the tradition of their material culture. The contrast is not perhaps as great as one might expect, with the outcomes driven by motivation and commitment more than any other factor, with some for-profit entities ranking as high or higher than not-for-profit and combined for-profit and not-for-profit entities. These are however the exception to the rule.

Figure 17: Empowerment Measures: Respect for Craft + Business Type Comparison Chart

Empowerment Measures: Artisanal Empowerment + Business Type Comparison Chart

The *artisanal empowerment* chart is less defined than the *respect for craft* chart, with most entities founding their business as a means of supporting craftspeople either in the sustainment of their craft, or the sustainment of the people that produce them (Figure 18). These two measures were recorded separately due to the difference between respect for people and respect for craft. Those entities that rank highest are driven by mission as well as motivation irrelevant of business type. As a reflection of their complete reverence for craft and those that produce it, both for-profit businesses the IOU Project and Zazi Vintage ranked as *total* in *artisanal empowerment*. The same is the case for two of the combined business type organizations that were ranked as *total*. Swati Kalsi, Tonlé and People Tree, as for-profit entities, all received high rankings as a reflection of their commitment to the people or the craft. The not-for-profit's and combined for-profit and not-for-profit entities all rank as extensive or above in *artisanal empowerment* with the exception of one entity. Overall, all business types respected the individual artisans, those that respected them the most held them, their lifestyle and their craft knowledge in complete reverence, irrelevant of their business type.

The contrast between high and low rankings across business types is slightly more significant in the *respect for craft* measure as would be expected, where for-profit entities tend to be more invested in sales and following international market trends than not-for-profit entities. As a result of this, greater deviations from tradition, and therefore respect for the traditions of the craft were recorded in not-for-profits. The two not-for-profit entities were recorded as having extensive *respect for craft*, and two of the combined entities were recorded as having total *respect for craft*. The two combined entities were both recorded in the lower rankings as a result of motivation, with a focus on market driven trends as the driver for their not-for-profit work, and a focus on poverty alleviation and employment as opposed to craft retention. The for-profit entities that rank highest in *respect for craft* are those with a single-minded motivation, such as Swati Kalsi whose entire business is based on the reinterpretation of traditional Sujani embroidery, or KUR collection and the IOU Project, both of whom produce a very contemporary collection, from an unadulterated traditional material source, and Zazi Vintage who predominately use vintage traditional materials.

Empowerment Measures: Artisanal Empowerment + Business Type Comparison Chart

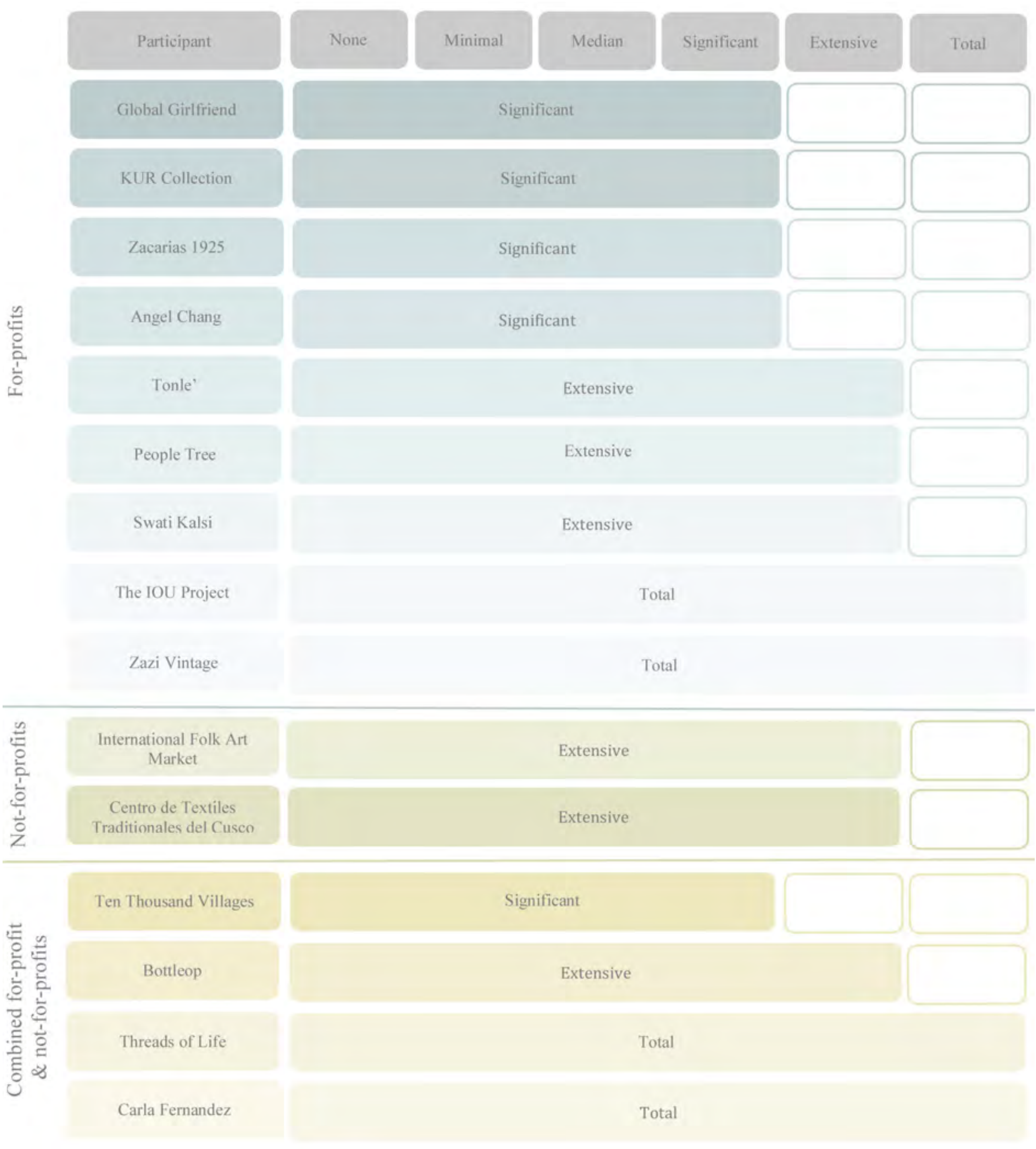


Figure 18: Empowerment Measures: Artisanal Empowerment + Business Type Comparison Chart

4.17.2 Empowerment Measures Charts

Empowerment Measures: Artisanal Empowerment + Brand Matrix: Price Comparison Chart

A comparison between *artisanal empowerment* in the *empowerment measures* chart and the *brand matrix price* axis reveals that those that empower and respect the artisans the most, predominately sell in the *premium* to *luxury* marketplace, with more than double the number of entities ranking as significant or higher in the top price brackets. Those that sell in the *value* or lower half of the *mid-market*, rank overall a little lower on average in terms of *artisanal empowerment* than those in the premium price points. No entities rank below significant in this measure, simply because the motivation to work with artisans necessitates concern for the artisans to begin with.

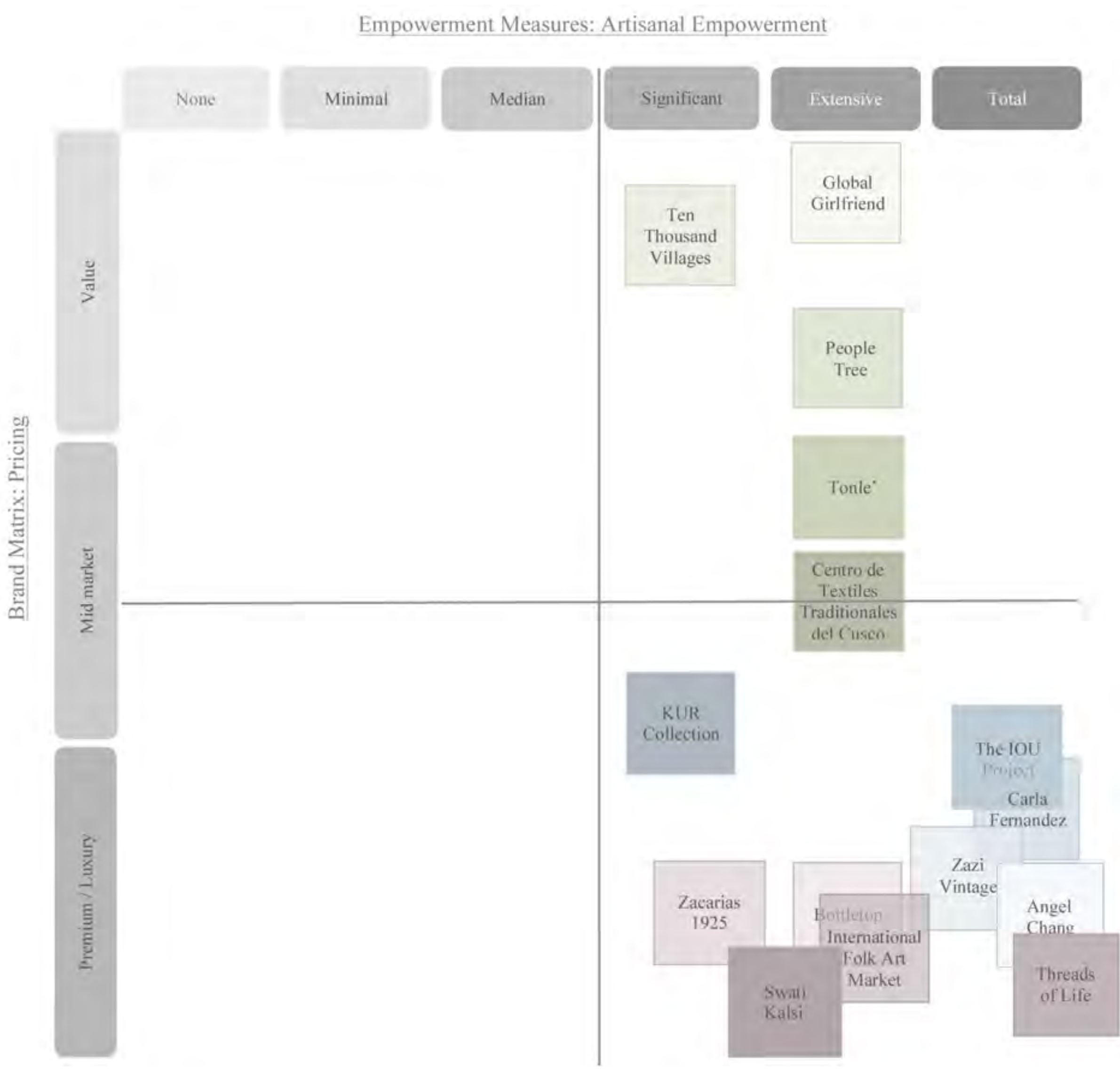


Figure 19: Empowerment Measures: Artisanal Empowerment + Brand Matrix: Price Comparison Chart

Empowerment Measures: Respect for Craft + Brand Matrix: Price Comparison Chart

This *artisanal empowerment* trend is similarly supported in *respect for craft* where the results rank those who sell in the *premium* to *luxury* markets higher in terms of *respect for craft,* than those that sell in the *value* or mass market (Figure 20). There is a greater separation between value brands and higher priced brands than with *artisanal empowerment*, with Bottletop the most notable exception.

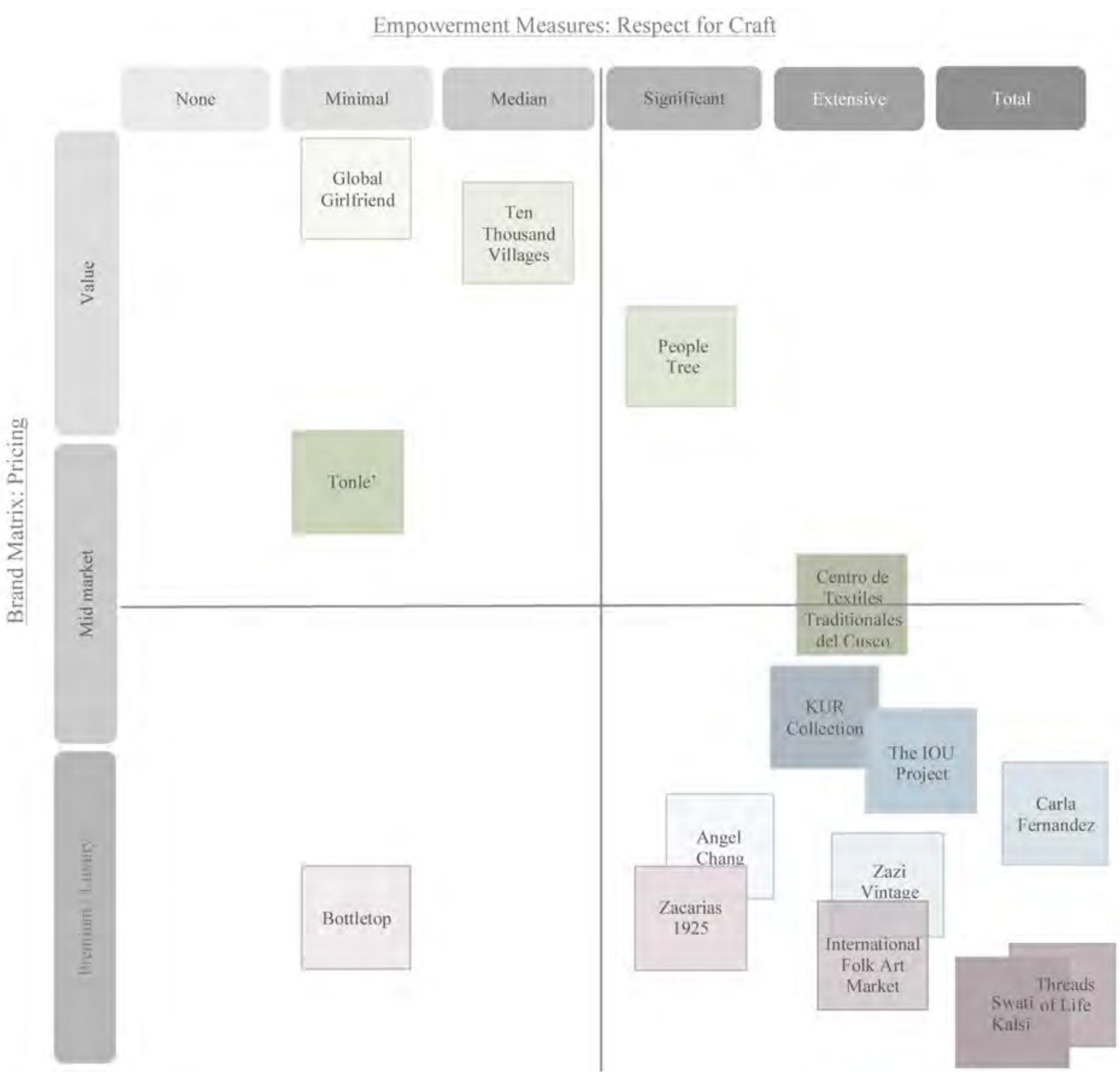


Figure 20: Empowerment Measures: Respect for Craft + Brand Matrix: Price Comparison Chart

Brand Matrix: Aesthetic and Empowerment Measure: Artisan Empowerment Comparison Chart

A Comparison between the *empowerment* chart and the *tradition* or lack thereof, of the end product, recorded on the *brand matrix* revealed that the enterprises that express the greatest *artisanal empowerment* as well as *respect for craft*, all produce more traditional products (Figure 21). Those that *empowered* the artisans the least, either produce *contemporary* products, or neither *contemporary* nor *traditional*.

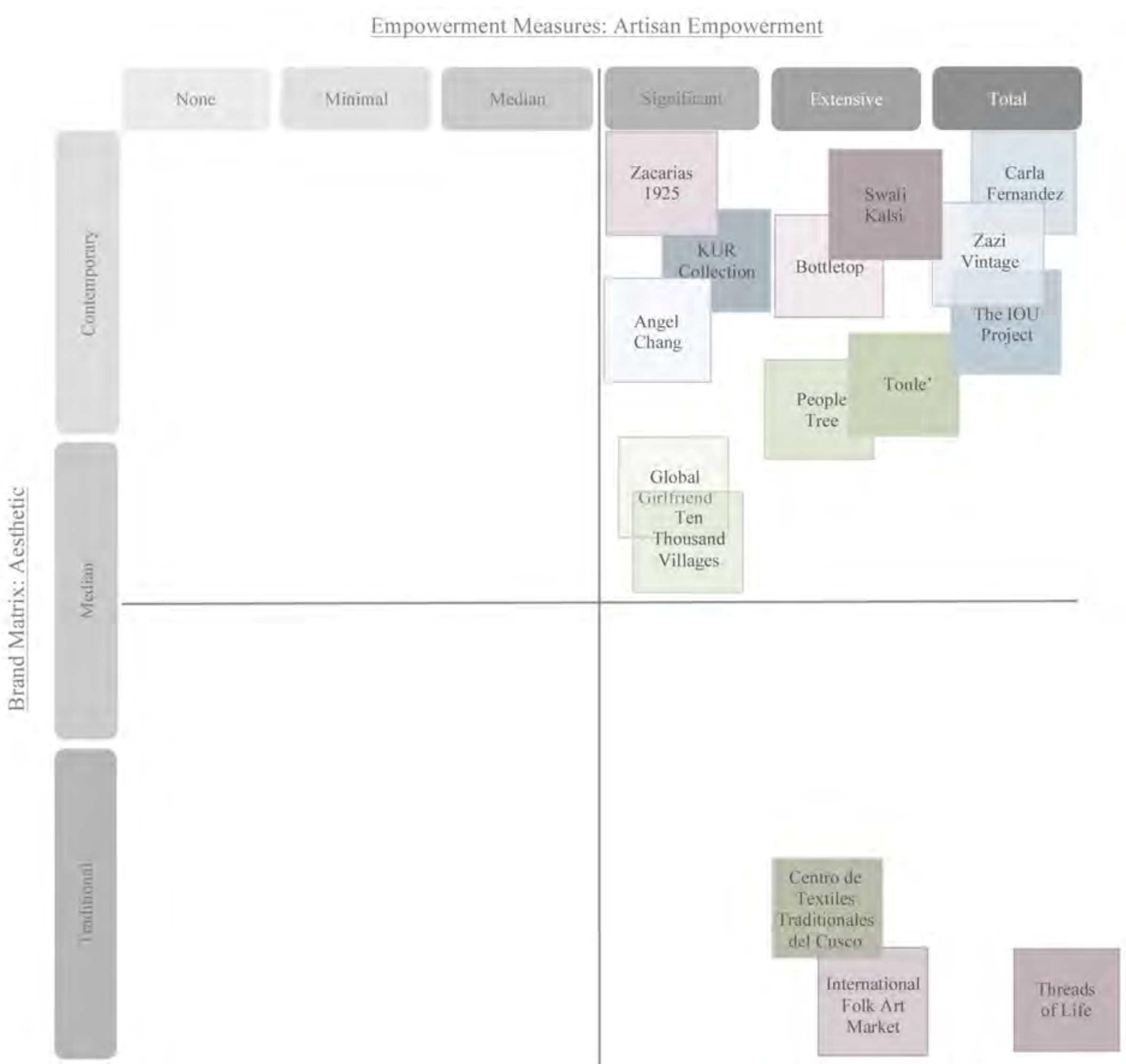


Figure 21: Brand Matrix: Price + Empowerment Measures: Artisan Empowerment Comparison Chart

<u>Empowerment Measure: Respect for Craft + Brand Matrix: Aesthetic Comparison Chart</u>

The *artisan empowerment* measure of *respect for craft* recorded the most *traditional* products with some of the highest levels of *respect for craft*, while those with *median* to *contemporary aesthetics* spread over a wider range of *respect for craft* ranking from *minimal* all the way through to *total*, with those producing products closest to more *traditional* material cultural artefacts, also respecting the culture more, as was to be expected (Figure 22).

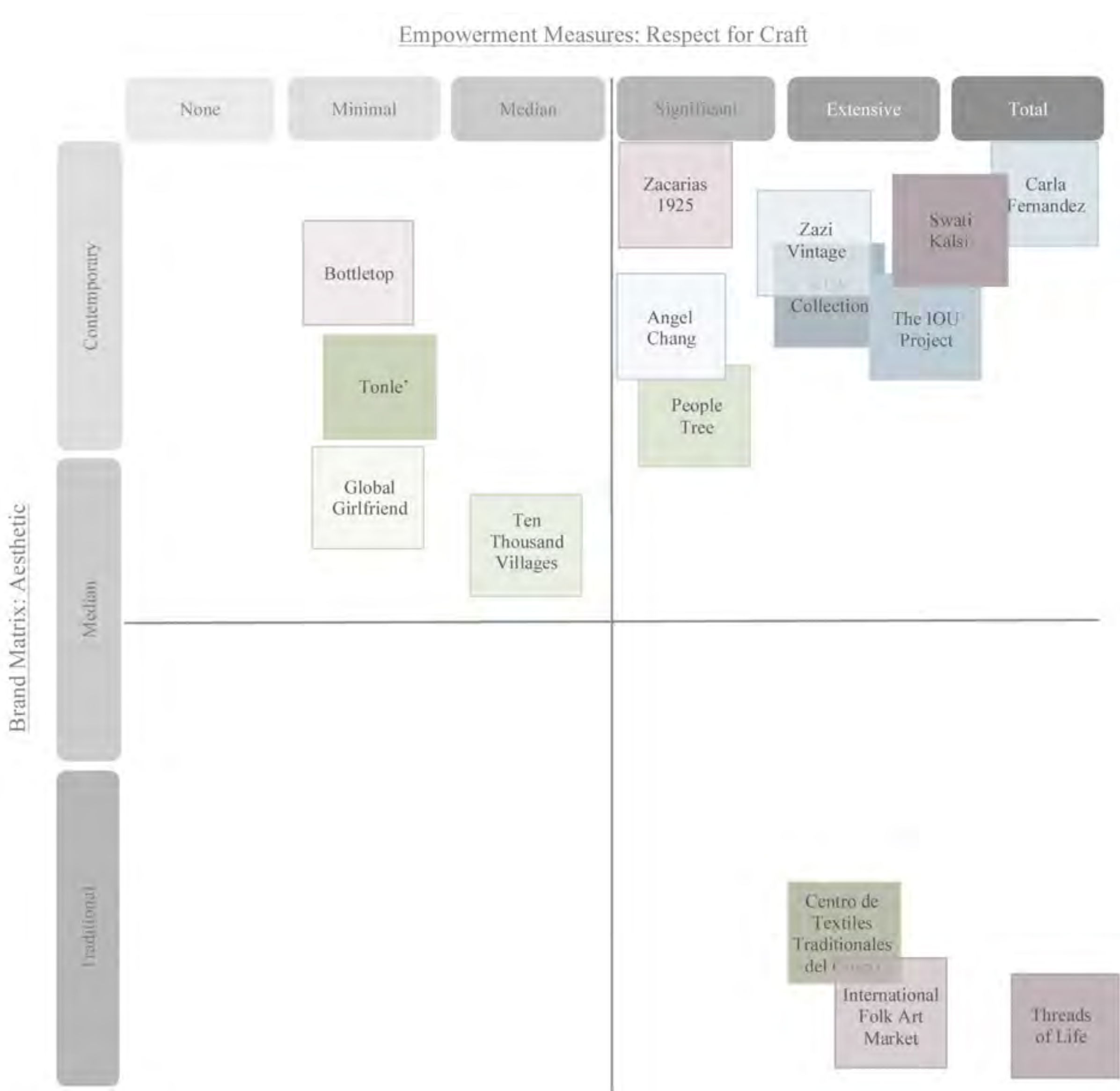


Figure 22: Empowerment Measures: Respect for Craft + Brand Matrix: Aesthetic Comparison Chart

4.17.3 Levels of Intervention Charts

The below chart compiles all the individual case study *levels of intervention* measures and combines them into a single chart to allow for easier comparison across case studies (Figure 23). Certain measures were added at various stages of case study development, in line with grounded theory and resulting in some cases with asymmetric data comparison charts. In the instance of *design curation*, this category was relevant only to the entities that provided market access for artisans, and so was eliminated as a measure from all other case study data records, hence why only 6 entities are recorded on this measure. The *material curation* category was added only when it became apparent that certain case study participants chose from existing materials and artisan product ranges. KUR Collection was the first case study to make this apparent, as they who do not intervene in the process of lace development at all, with the exception of ensuring the quality of raw materials used, but instead choose from a range of traditional artisanal patterns. Zazi Vintage also purchase individually selected vintage materials from available options. There are only a limited number of case studies this category is relevant to, resulting in a limited number of participants being recorded, and the shifting of some recorded outcomes already recorded being moved from *design curation* to *material curation*.

For purposes of succinct inclusion, combined with the large number of charts, *design curation* and *material curation* categories in *levels of intervention* were combined into a category. The full chart is below. Several participants are not included in certain categories within the chart, because they do not participate in any significant way in that category of intervention. Participants not included in the *design curation* category are, Angel Chang, Bottletop, Swati Kalsi, Carla Fernandez and Zacarias 1925. Angel Chang uses only one fabric in her collection, Swati Kalsi effectively produces her own fabric as do the artisanal communities that Carla Fernandez works with, and Zacarias 1925 use natural cane products, so while they do make a selection of materials much of it is part of product development rather than curation of materials of existing designs.

Levels of Intervention Comparison Chart

Measure	None	Minimal	Median	Significant	Extensive	Total
Design Curation	CTTC		TOL	IFAM Global G 10,000 V		
Material Curation		IOU Project	People Tree	KUR	Tonle'	Zazi Vintage
Design Intervention	IFAM TOL KUR	CTTC	Global G	10,000 V Swati Kalsi Carla F	IOU Project Zazi Vintage	Zacarias 1925 Bottletop Tonle' People Tree Angel Chang
Product Development	IFAM CTTC	TOL KUR		Global G 10,000 V Angel Chang Carla F Zazi Vintage	Zacarias 1925 Bottletop People Tree IOU Project	Tonle' Swati Kalsi
Quality Control			Zazi Vintage	IFAM Global G CTTC 10,000 V KUR IOU Project Angel Chang Carla F	TOL Zacarias 1925 Tonle' People Tree	Bottletop Swati Kalsi
Business Intervention	CTTC KUR Zacarias 1925 Bottletop Tonle' IOU Project Angel Chang Swati Kalsi	Zazi Vintage	IFAM 10,000 V	TOL Global G	People Tree Carla F	

Legend:
Global G = Global Girlfriend
KUR = KUR Collection
IOU Project = The IOU Project
IFAM = International Folk Art Market
CTTC = Centro de Textiles Traditionales del Cusco
10,000 V = Ten Thousand Villages
TOL = Threads of Life
Carla F = Carla Fernandez

Figure 23: Levels of Intervention Comparison Chart

Levels of Intervention: Material and Design Curation + Brand Matrix: Aesthetic Comparison Chart

Of those recorded on the comparison of *design curation* and *aesthetics*, there are only general observations to draw, such as those that produce the most traditional products also tend to intervene in terms of *design curation* and *material curation* the least (Figure 24). Those that produce more contemporary products have a tendency to undertake greater curation, with The IOU Project the main outlier, ranking as *minimal* in *curation*, but who use a very *traditional* material in the production of their very *contemporary* product. People Tree is the second lowest ranking entity in terms of curation, who tend to use traditional processes but not traditional materials, as they do work with hand weavers, block printers and embroiderers for example although with less traditional materials, prints and patterns.

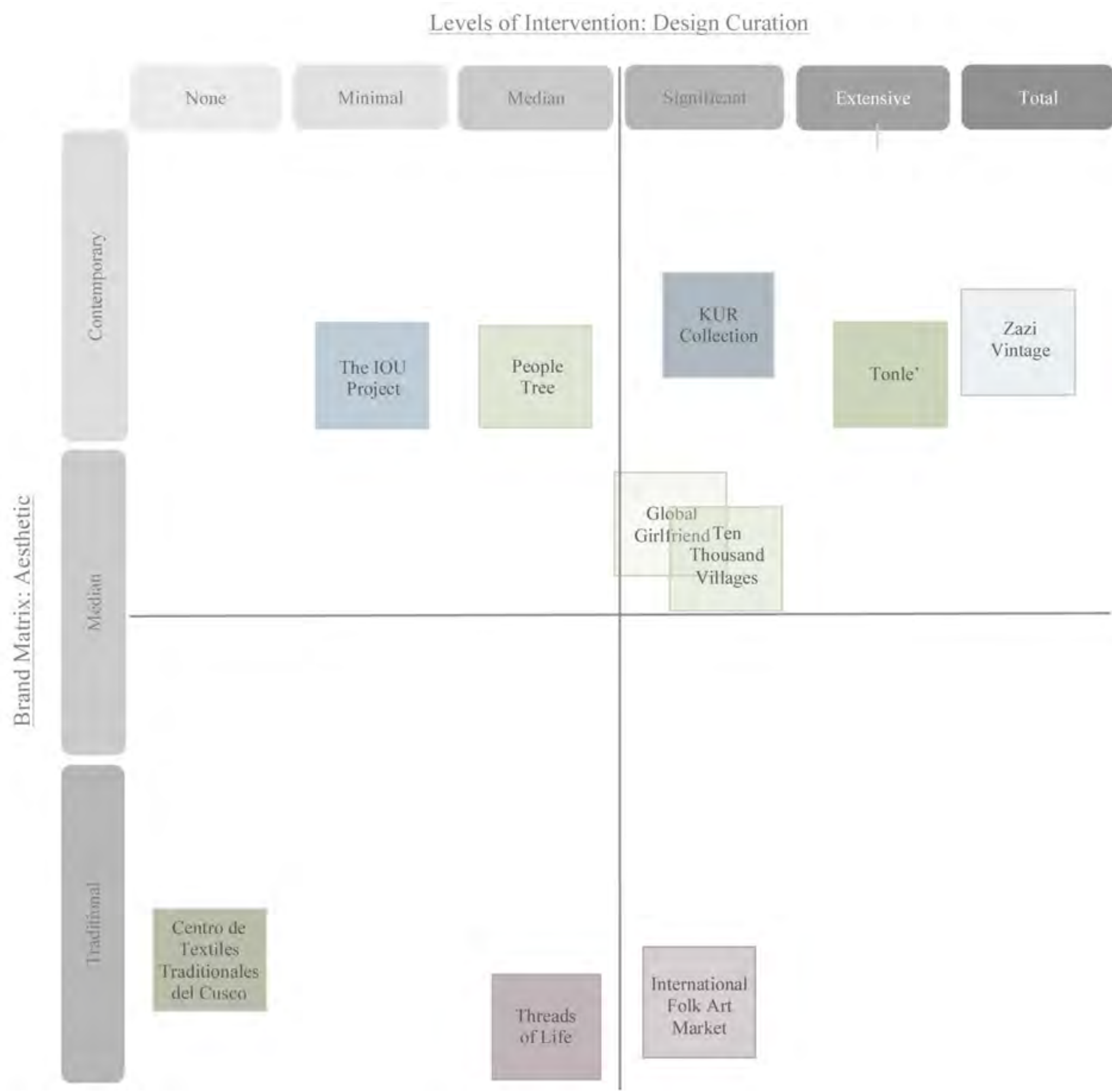


Figure 24: Levels of Intervention: Design Curation + Brand Matrix: Aesthetic Comparison Chart

Levels of Intervention: Design Intervention + Brand Matrix: Price Comparison

The below chart compares the recorded levels of *design interventions* with the *brand matrix pricing* strategy (Figure 25). Those that sell at the highest price points tend to intervene in the design of the product the most, although there are major exceptions to that tendency with two of those producing the highest price products: IFAM and Threads of Life, exerting almost no design intervention at all. There is a strong correlation between lack of intervention in the design of the product and the level of tradition of the end product, with contemporary brands almost exclusively exerting the highest level of design intervention, with the exception of those that produce a contemporary product from traditional materials. This is a relatively obvious conclusion to draw, but one borne out by the comparison.

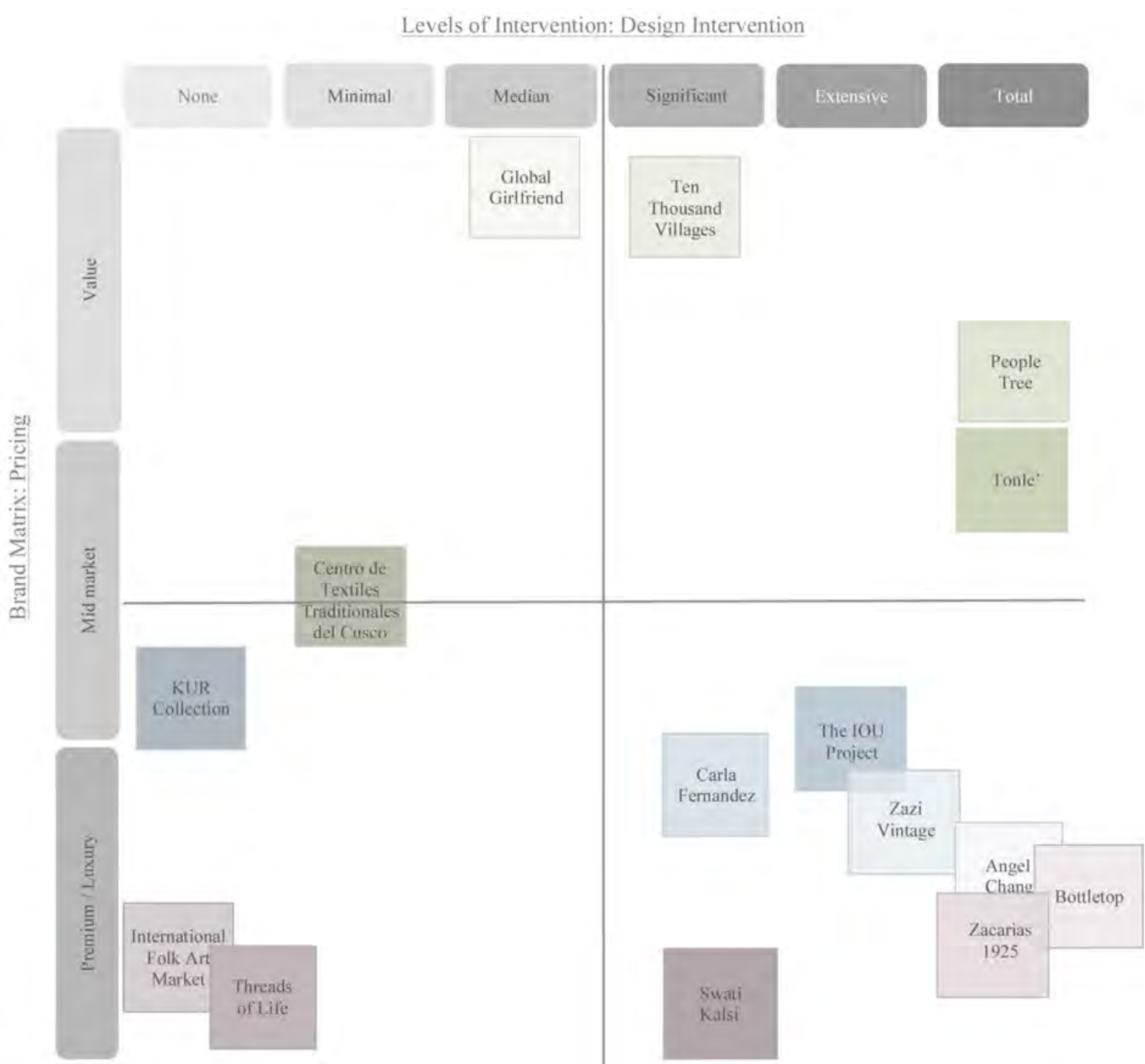


Figure 25: Levels of Intervention: Design Intervention + Brand Matrix: Price Comparison Chart

Levels of Intervention: Product Development + Brand Matrix: Price Comparison

The below chart compares the *levels of intervention* for *product development* and compares them with the *brand matrix price* strategy (Figure 26). Overall, the entities that produce the higher priced items also have a tendency to intervene most in the product development of those items. This is not true across the board, with two of the entities that produce the most expensive items, not intervening in *product development* at all. In both cases these entities exemplify the *market access* model of development, selling very *traditional* materials and products, International Folk Art Market and Threads of Life. The balance of brands and entities in the higher price brackets produce *contemporary* items and all intervene significantly in the *product development* of the end product. Those entities selling in the lower price points all intervene *significantly* or more in *product development*. Overall, irrelevant of price point, more contemporary brands intervene the most.

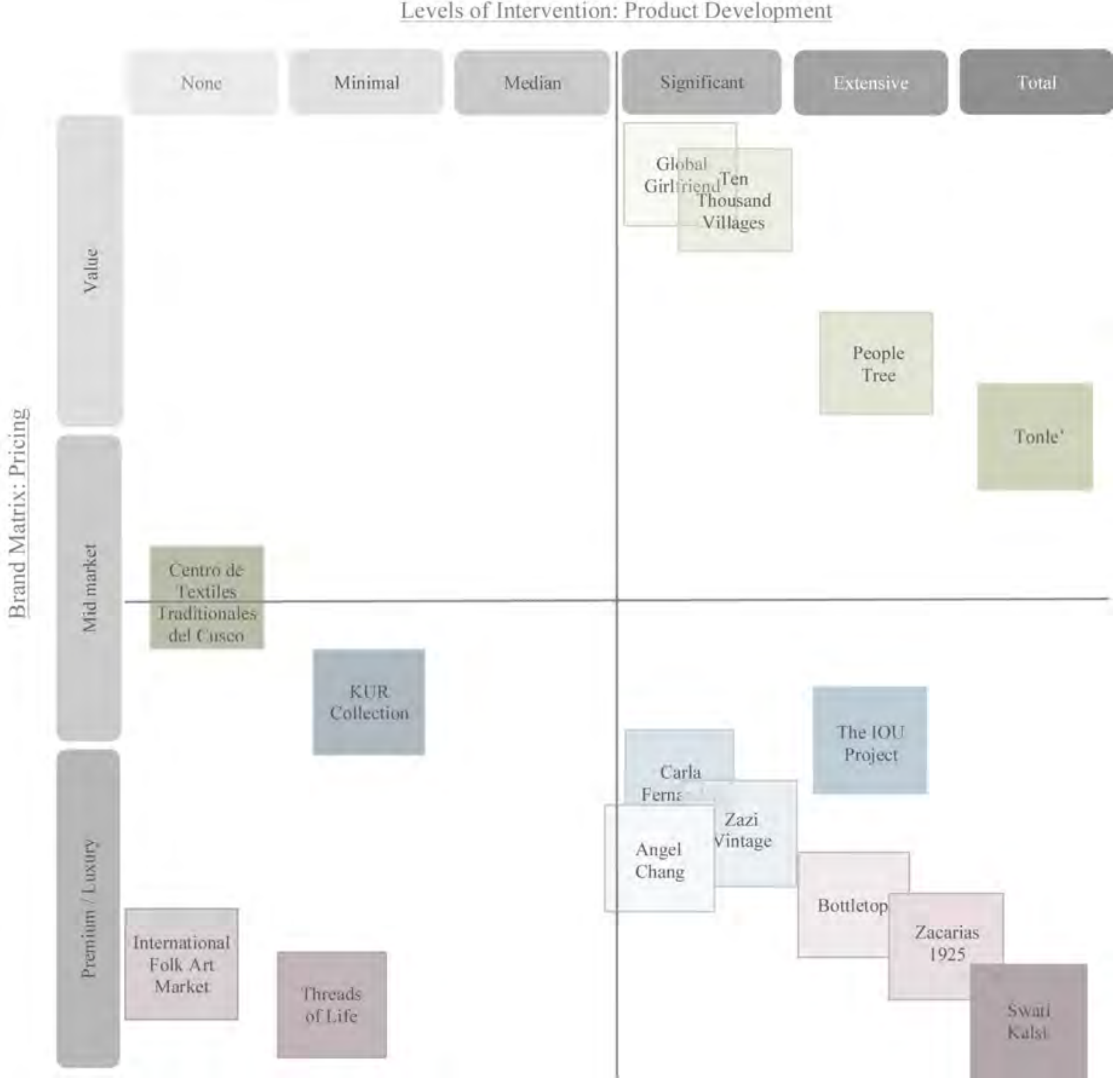


Figure 26: Levels of Intervention: Product Development + Brand Matrix: Price Comparison Chart

Levels of Intervention: Quality Control + Brand Matrix: Price Comparison

The below chart records and compares the levels of *quality control* as a *level of intervention*, cross referenced with the *price* point as it is recorded in the *brand matrix* (Figure 27). As a general rule, irrelevant what market a brand is selling in, or what price point, all entities were interested in good *quality control*. Inevitably those at the higher end of the market were more invested than those at the lower end, but that is not something specific to working with craftsmanship. Those that produce greater quantities of product were also highly invested, with People Tree and Tonlé both ranking as *extensive*.

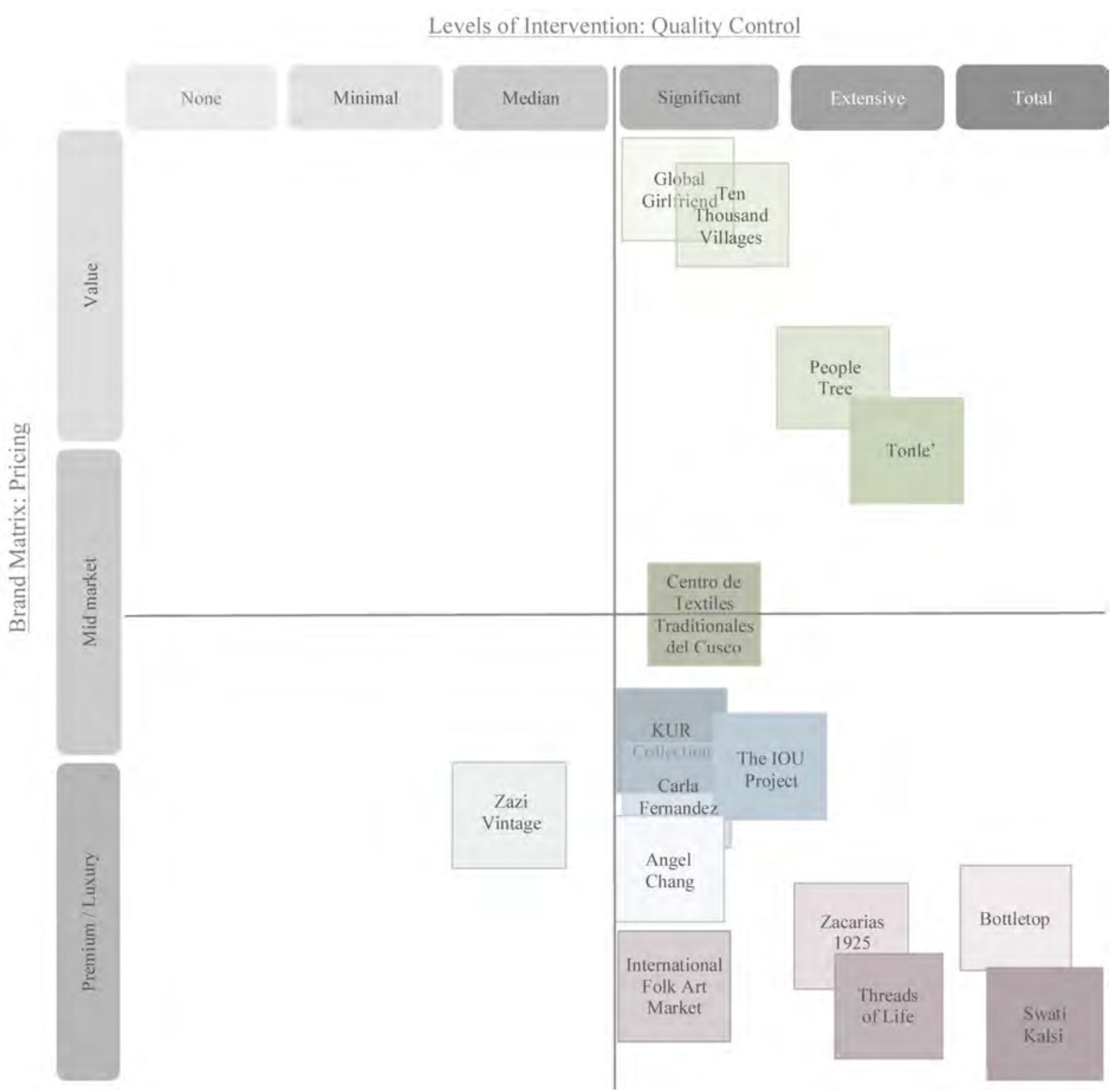


Figure 27: Levels of Intervention: Quality Control + Brand Matrix: Price Comparison Chart

Levels of Intervention: Business Intervention + Brand Matrix: Price Comparison

The below chart cross compares the level of *business intervention* and *price* to see if there are any correlations to draw from that comparison (Figure 28). Overall, very few entities intervened in the business of the artisans, in many cases because they function as for-profit businesses with the artisans effectively employees as opposed to partners. Those that did intervene in the business of the artisans were not specific to a market category or price point but were predominately Fair Trade businesses as in the case of People Tree, or those that operated a Foundation not-for-profit in conjunction with a for-profit entity, such as in the case of Carla Fernandez and Threads of Life, or whose mission is poverty alleviation, such as in the case of Global Girlfriend and Ten Thousand Villages.

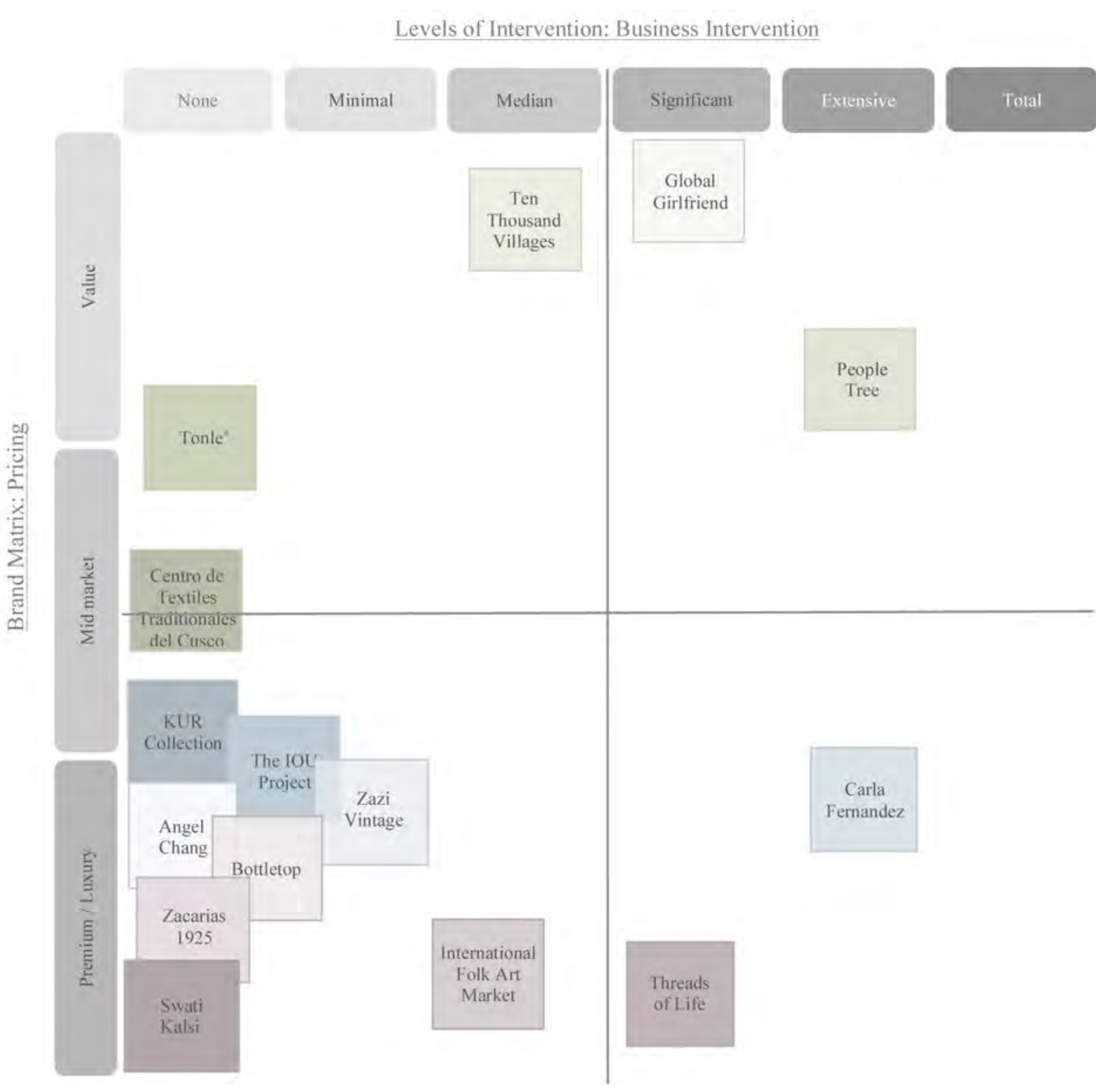


Figure 28: Levels of Intervention: Business Intervention + Brand Matrix: Price Comparison Chart

Levels of Intervention: Design and Material Curation + Business Type Comparison

The below chart compares the *business type* with *design* and *material curation* on the *levels of intervention* chart (Figure 29). Overall, there is a tendency for the for-profit businesses to undertake a greater level of material and product curation than the not-for-profits or combined for-profit and not-for-profit entities with some exceptions. The two most notable exceptions are People Tree and The IOU Project, both of whom do not *curate* the materials highly, choosing to use traditional materials and processes, they do however participate to a great degree in product and design interventions.

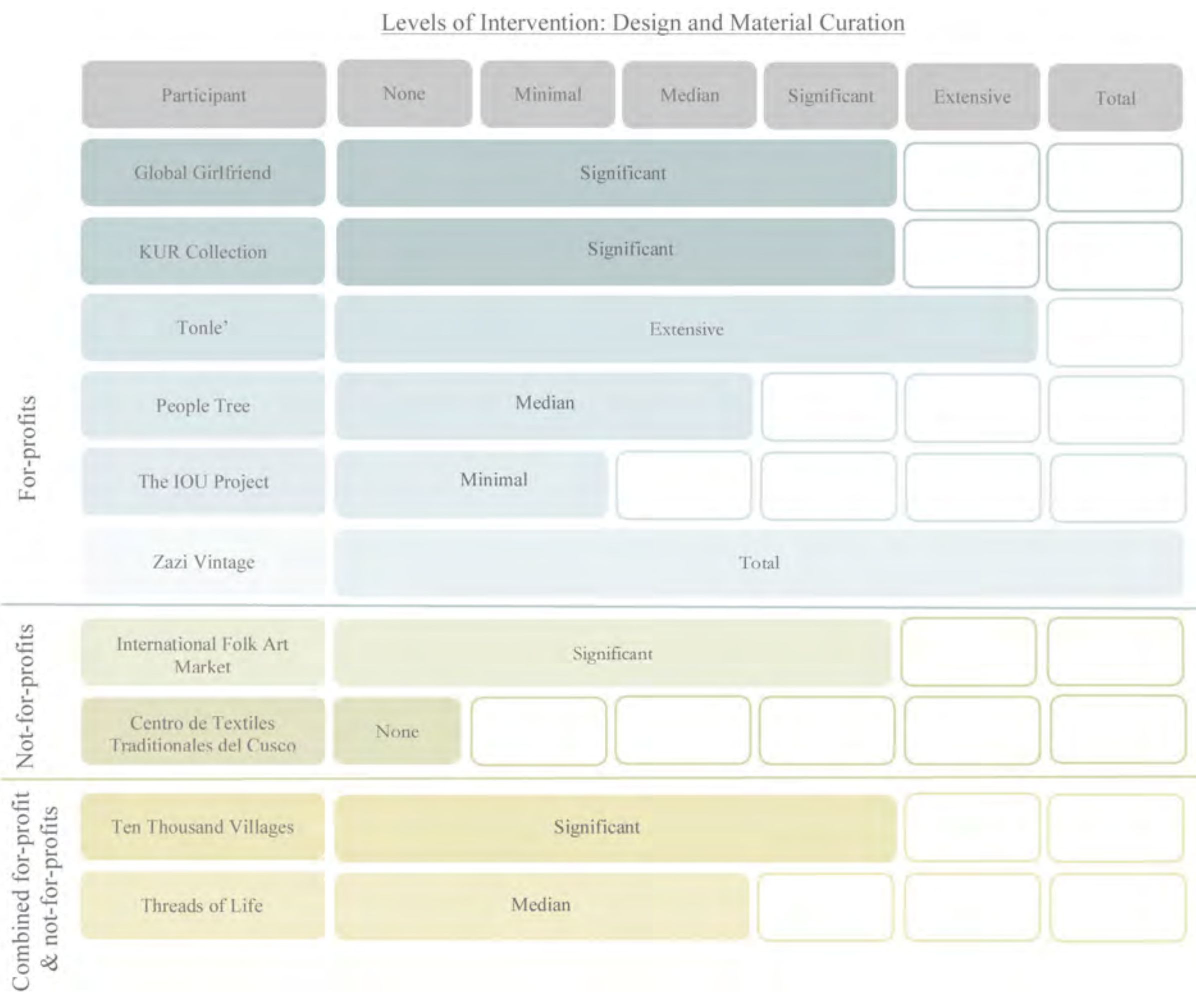


Figure 29: Levels of Intervention: Design and Material Curation + Brand Matrix: Price Comparison Chart

Levels of Intervention: Design Intervention + Business Type Comparison

The below chart contrasts the levels of *design intervention* with the *business type* to evaluate whether there are any correlations between the two sets of data (Figure 30). Overall, the *for-profit* entities intervene at far greater levels than the *not-for-profits*, with 4 out of the 9 entities registering as *total* intervention. The outlier in *the for-profit* organizations was KUR Collection, who do not intervene in the design of the lace they utilize but do produce a very contemporary collection. Conversely, the two *not-for-profit* organizations were recorded as either intervening minimally or not at all.

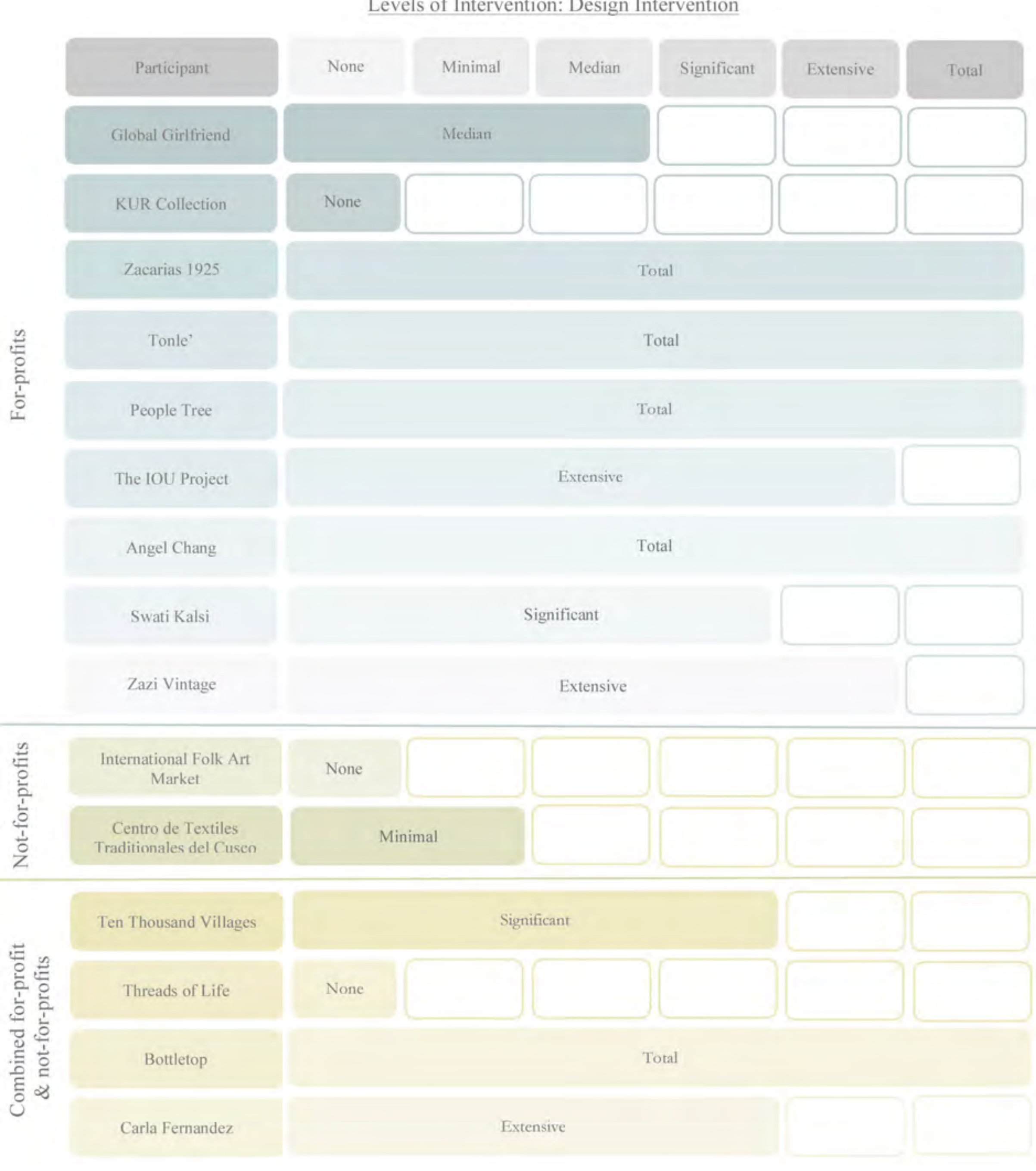


Figure 30: Levels of Intervention: Design Intervention + Business Type Comparison Chart

Levels of Intervention: Product Development + Business Type Comparison

The below chart contrasts and compares the *product development* intervention levels with the *business type* (Figure 31). The *for-profit* entities exhibited far greater intervention with the *product development* of their end product than the *not-for-profits*. The contrast could hardly be starker, with 2 entities registered as having *total* control over *product development*, with an additional 3 ranked as having *extensive* intervention levels. In contrast the only two entities registering as having no intervention in *product development* are the 2 *not-for-profit* entities.

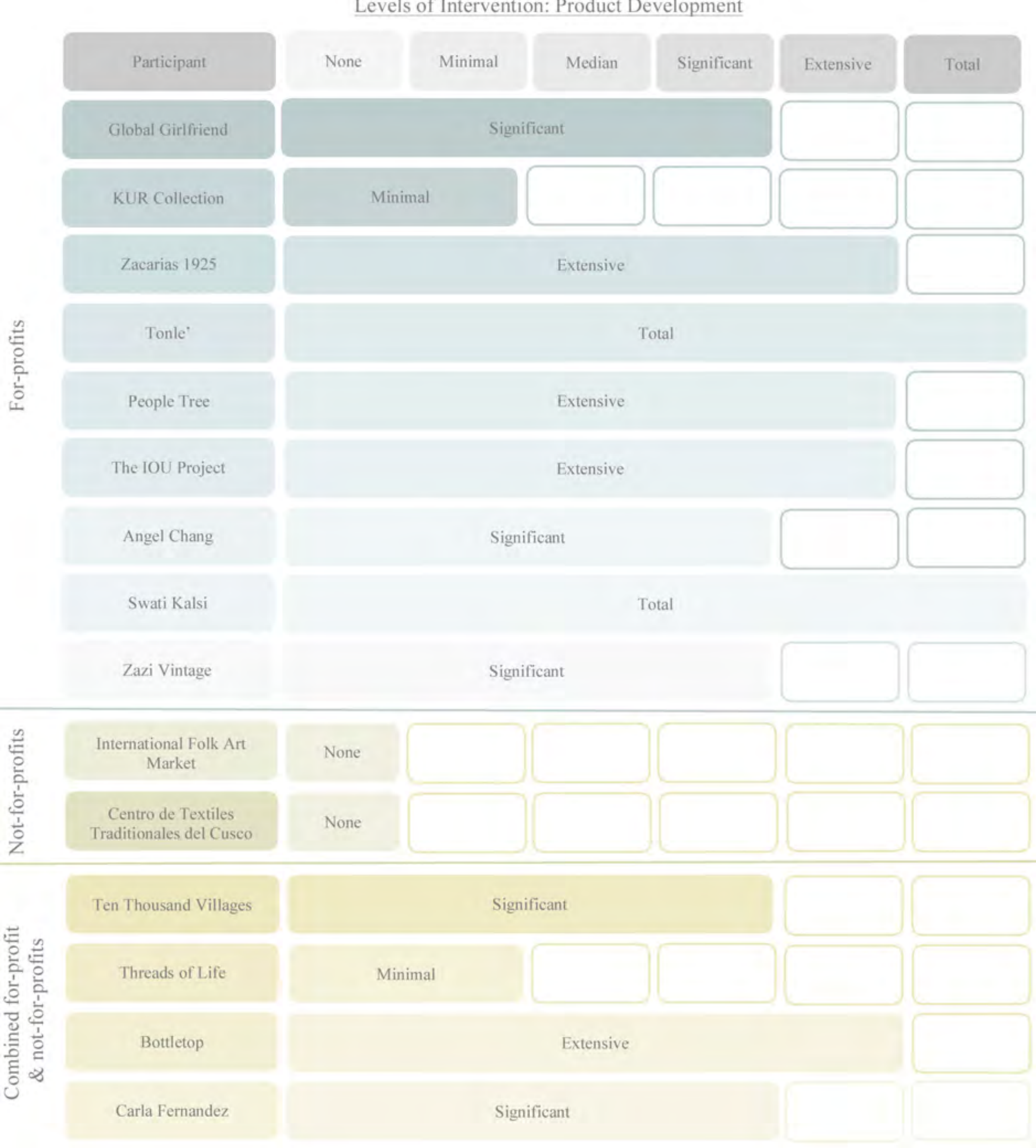


Figure 31: Levels of Intervention: Product Development + Business Type Comparison Chart

Levels of Intervention: Quality Control + Business Type Comparison

The below chart records and compares the *quality control* Levels of Intervention and the *business type* (Figure 32). There are no major conclusions to draw from the below measures with *business types* ranging significantly in this measure, and all entity types recorded as significant or higher. There is a slight tendency towards greater levels of *quality control* in the *for-profits* and *combined for-profits and not-for-profits* but not in any significant way.

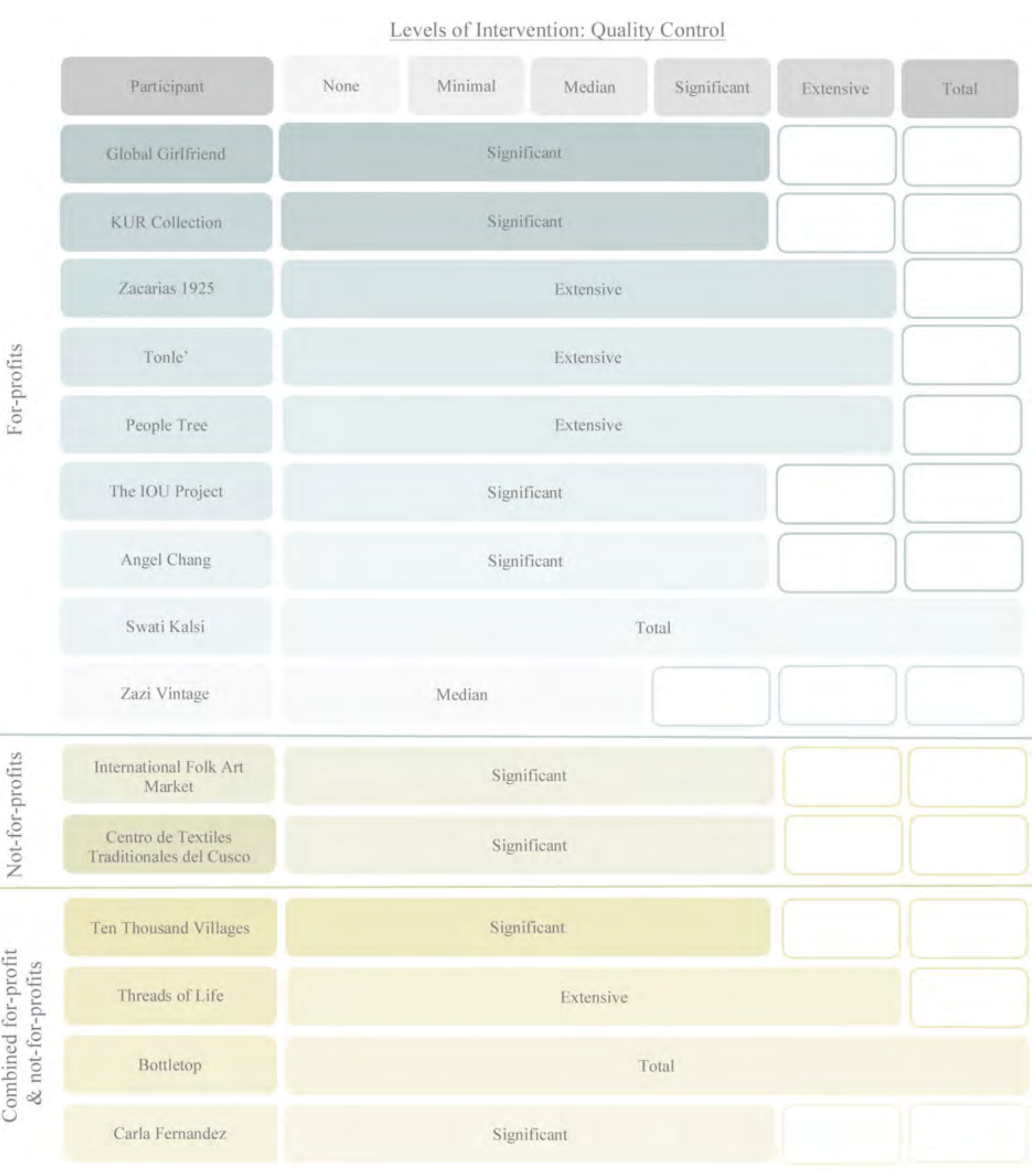


Figure 32: Levels of Intervention: Quality Control + Business Type Comparison Chart

<u>Levels of Intervention: Business Intervention + Business Type Comparison</u>

The chart below records and contrasts the *business interventions* measures from the Levels of Intervention chart with the *business type* (Figure 33). Of the 9 *for-profit* entities, all but 3 were recorded as having *no* intervention at all, and one of the remaining 3 as having *minimal* intervention. Of the two *for-profit* entities, one is a Fair Trade organization – People Tree, and the other partners with a 501c charitable organization – Global Girlfriend and Greater Good. The *not-for-profit* and *combined not-for-profit* and *for-profit* entities overall ranked higher, although there was a broad spread of results.

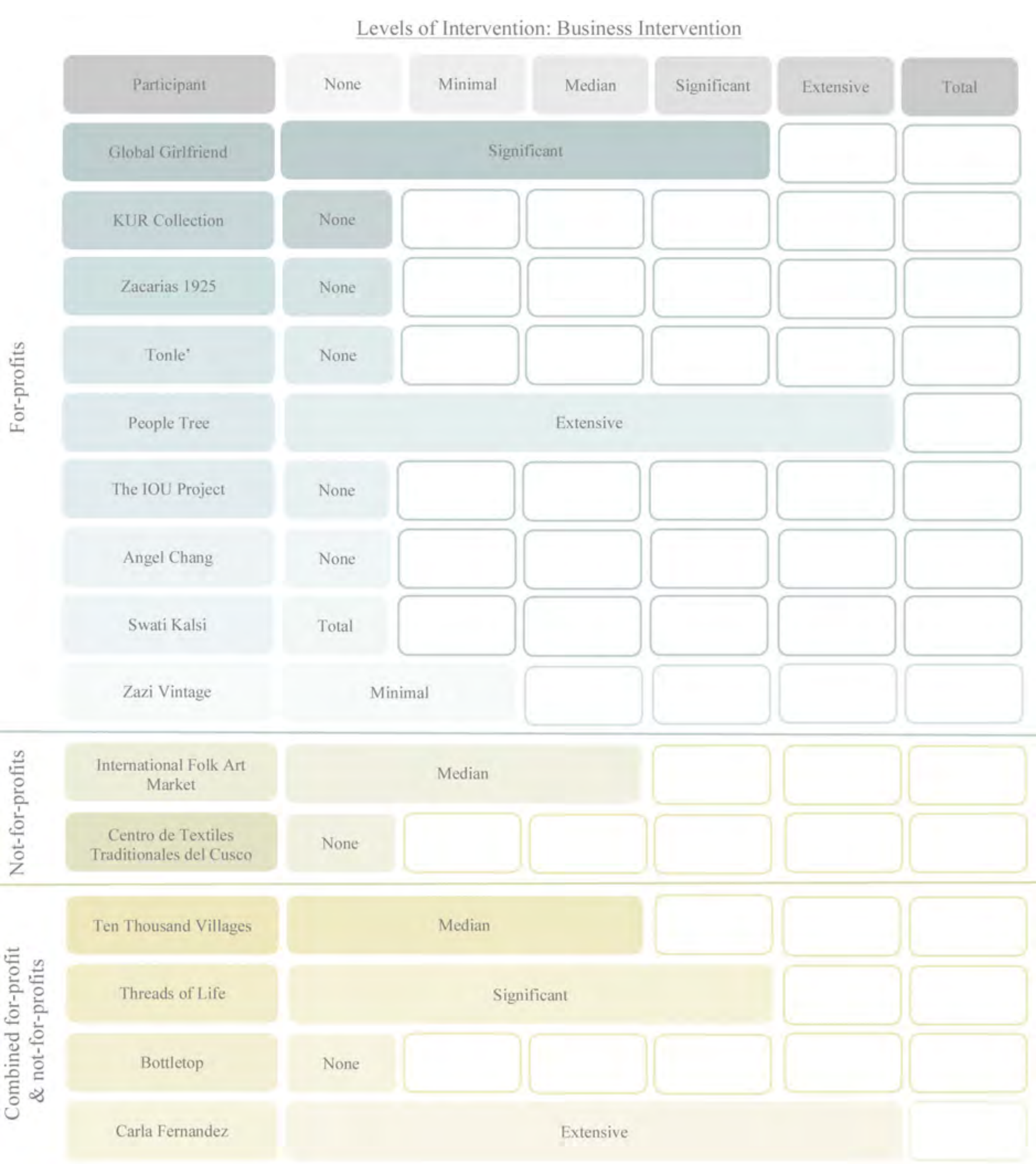


Figure 33: Levels of Intervention: Business Intervention + Business Type Comparison Chart

Levels of Intervention: Design and Material Curation + Empowerment Measures: Artisanal Empowerment Comparison

The below chart compares the recorded levels of both *design* and *material curation* with *artisanal empowerment* across the main cluster of case studies (Figure 34). Not all entities participate in product curation, hence not all case study participants are included in the chart. Those that do all range in the higher end of *artisanal empowerment* measures, although range from *none* to *total* in *material* and *design curation*. There are no clear conclusions to draw from this cross comparison, other than those that do practice *curation* also *empower* their artisans.

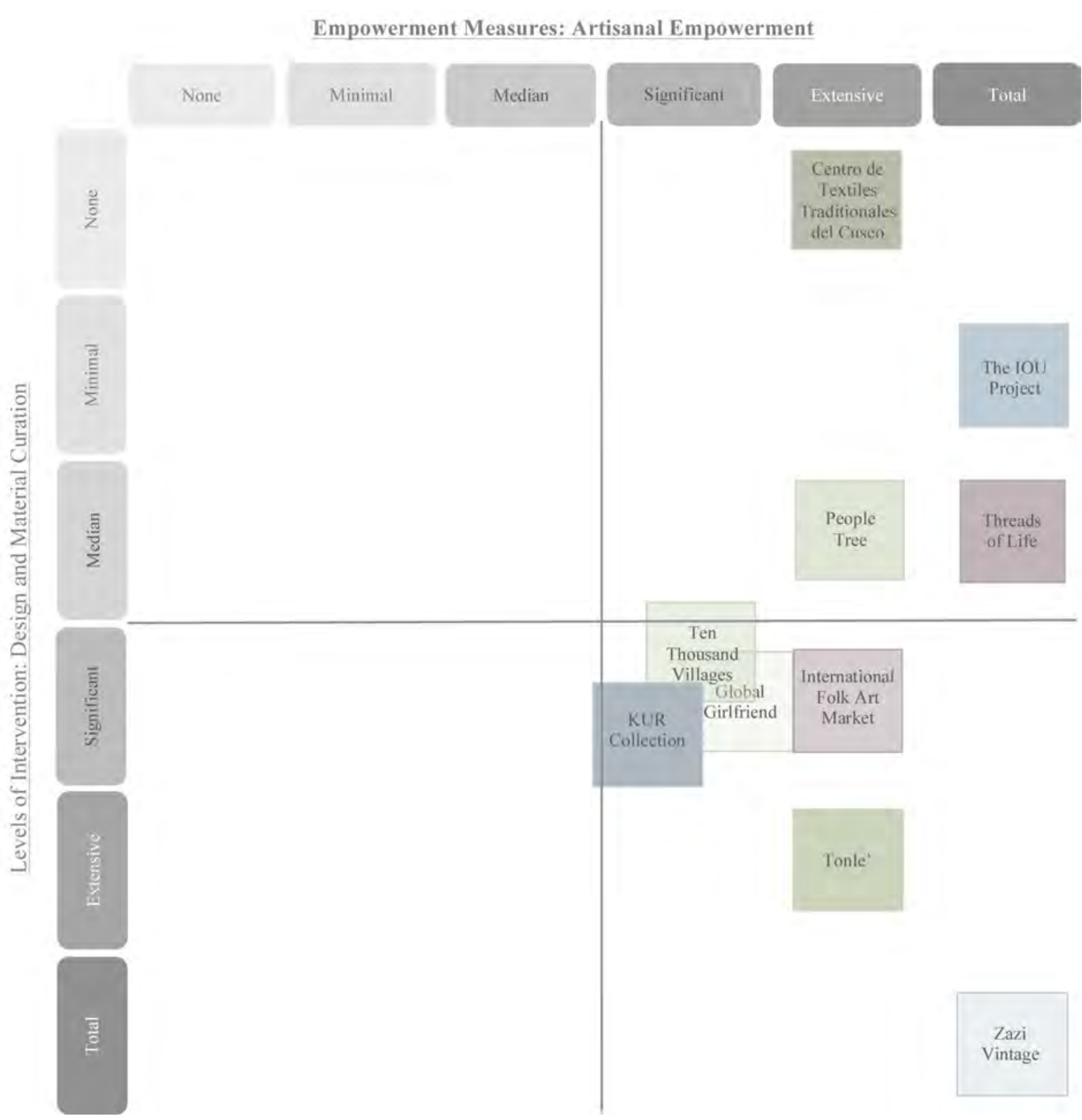


Figure 34: Levels of Intervention: Design and Material Curation + Empowerment Measures: Artisanal Empowerment Comparison Chart

Levels of Intervention: Design and Material Curation + Empowerment Measures: Respect for Craft Comparison

The cross comparison of *respect for craft* as part of the Empowerment Measures with *design and material curation* offers a slightly more marked correlation. Those that do the least amount of *curation*, tend to *respect* the craft the most, but overall, there is quite a spread of participants.

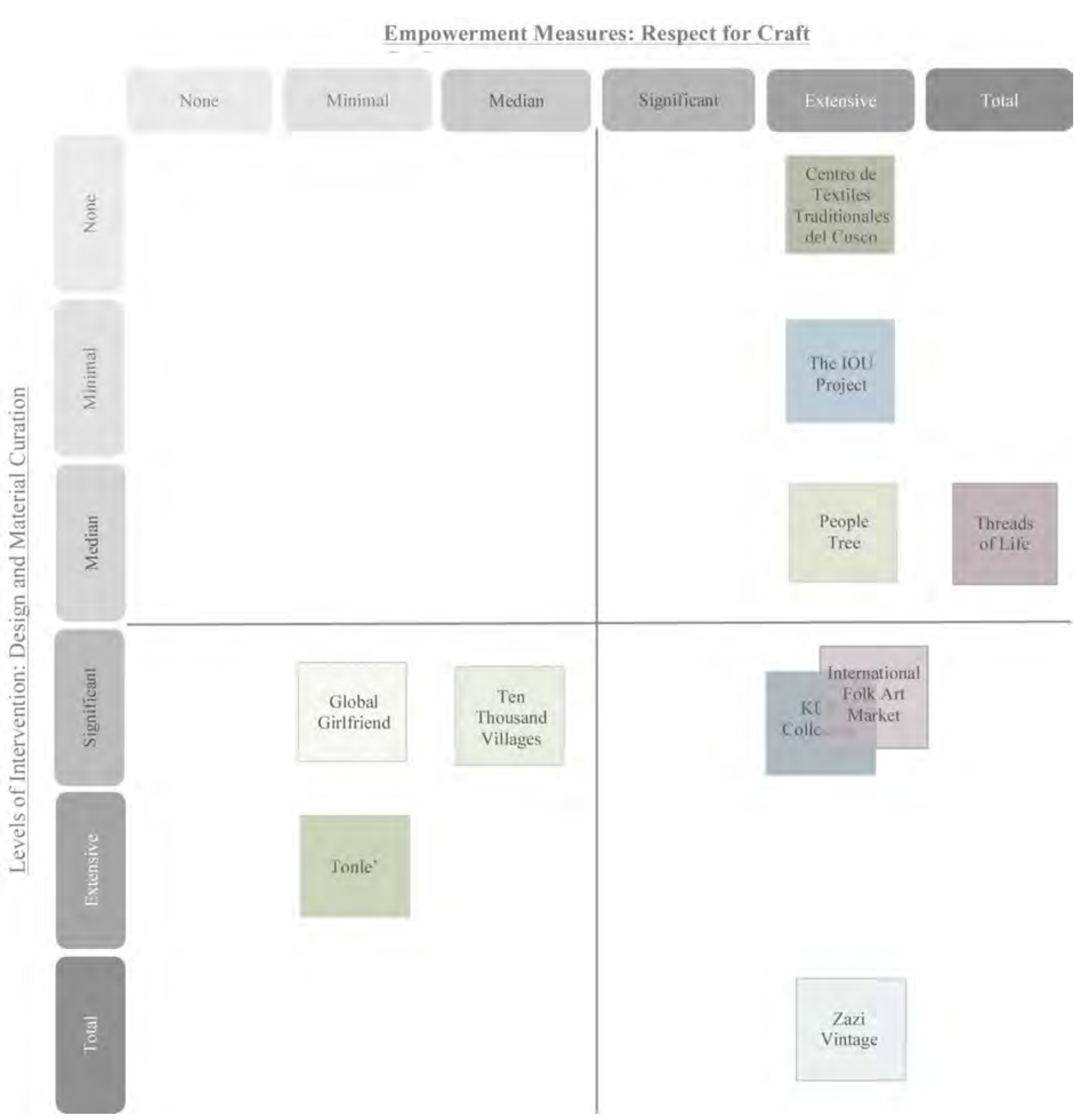


Figure 35: Levels of Intervention: Design and Material Curation + Empowerment Measures: Respect for Craft Comparison Chart

Levels of Intervention: Design Intervention + Empowerment Measures: Respect for Craft Comparison Chart

The cross comparison between *respect for craft* with *design intervention* shows a dominance of brands fall into the higher range of *respect for craft*, with the majority of those also tending to greater levels of *design intervention*, with double the number of participants falling into higher levels of both measures (Figure 36).

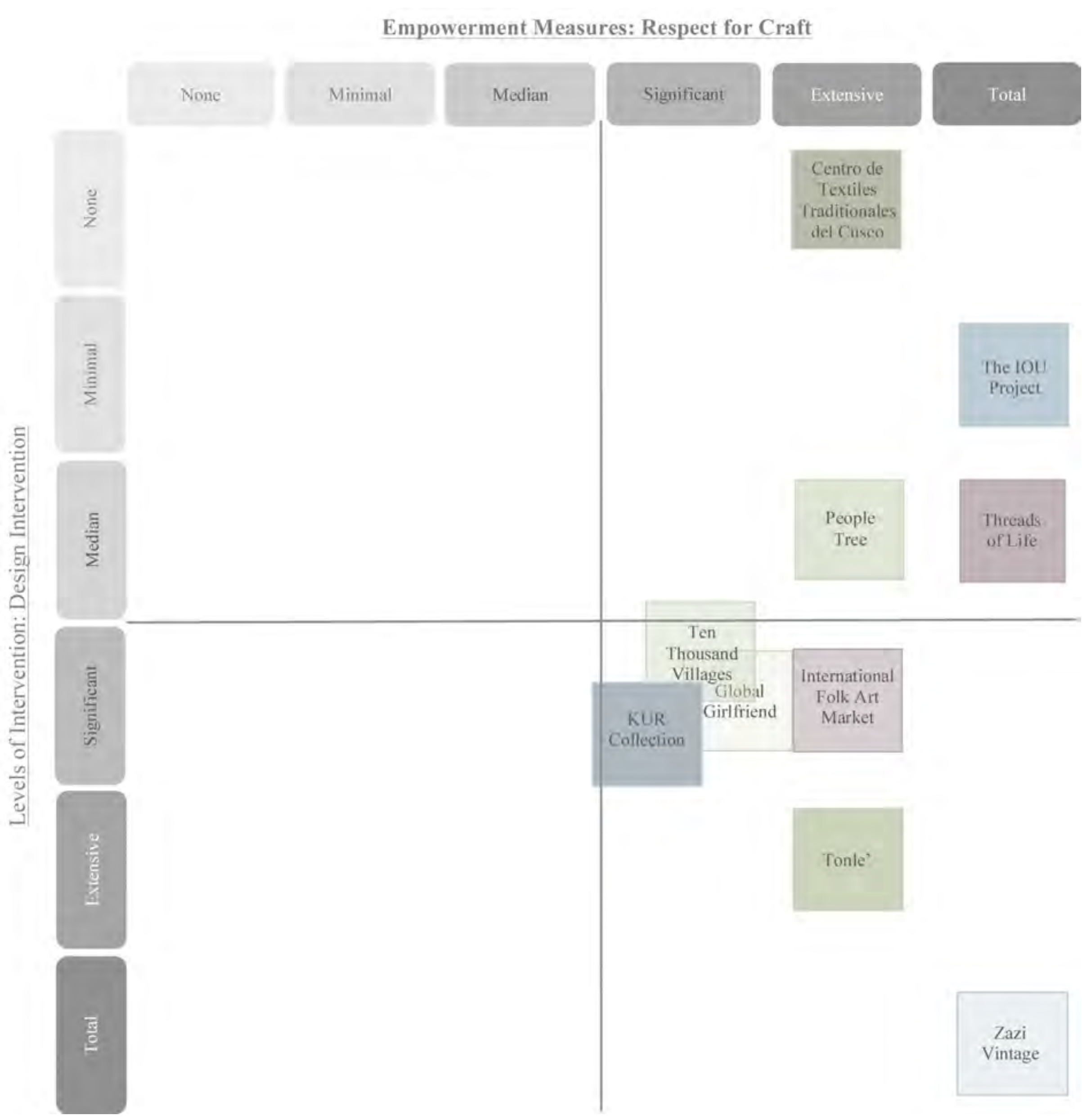


Figure 36: Levels of Intervention: Design and Material Curation + Empowerment Measures: Artisanal Empowerment Comparison Chart

Levels of Intervention: Design Intervention + Empowerment Measures: Artisanal Empowerment Comparison Chart

The cross comparison between *artisanal empowerment* with *design intervention* reveals a greater spread of participants, although the majority of those that *respect* the craft the most also *intervene* in the design the most (Figure 37).

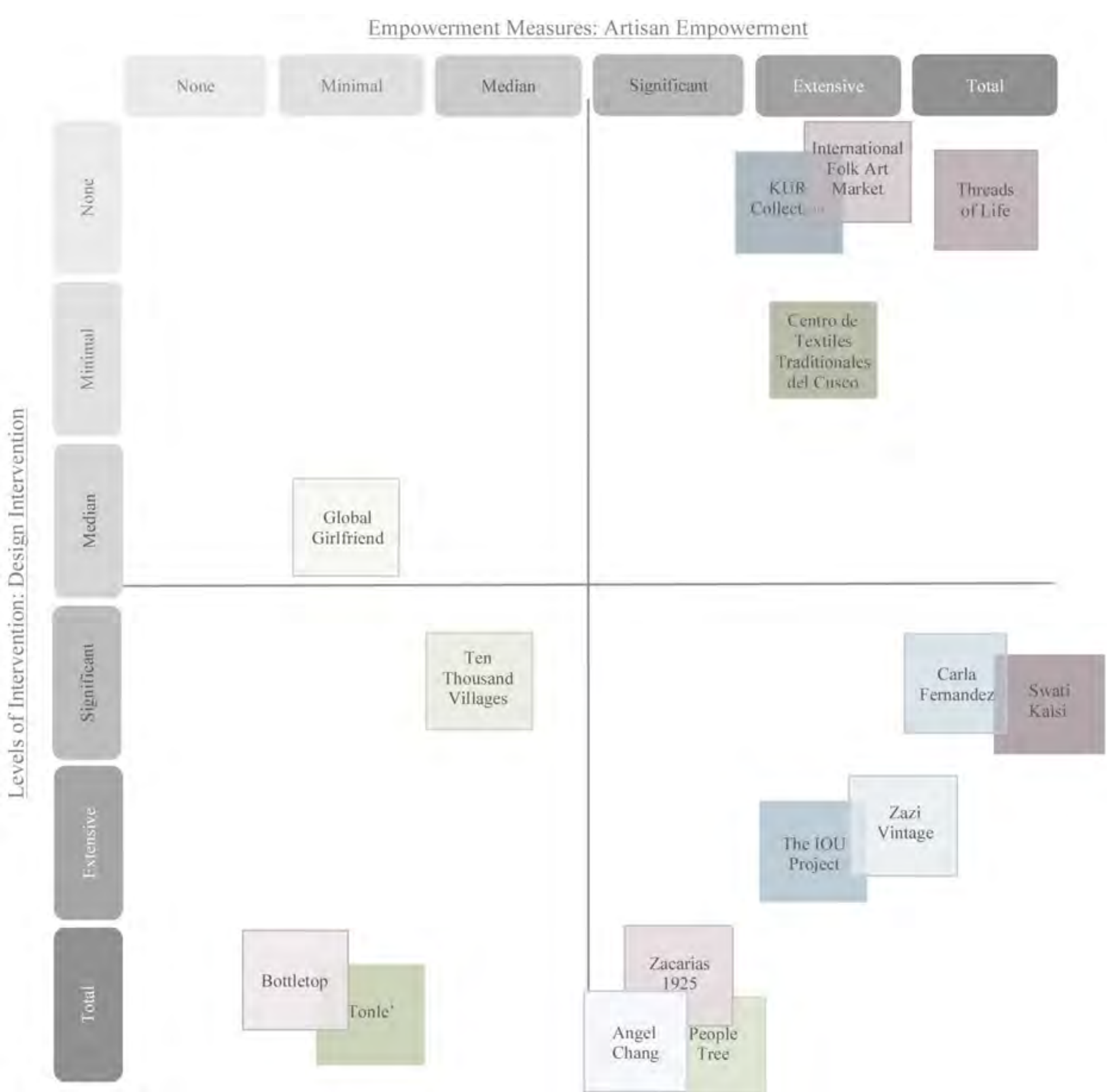


Figure 37: Levels of Intervention: Design Intervention + Empowerment Measures: Artisanal Empowerment Comparison Chart

Levels of Intervention: Product Development + Empowerment Measures: Artisanal Empowerment Comparison Chart

The cross comparison between *artisanal empowerment* and *product development* shows a significant tendency for those that *empower* the artisans the most, to also intervene in the *product development* to a greater degree (Figure 38).

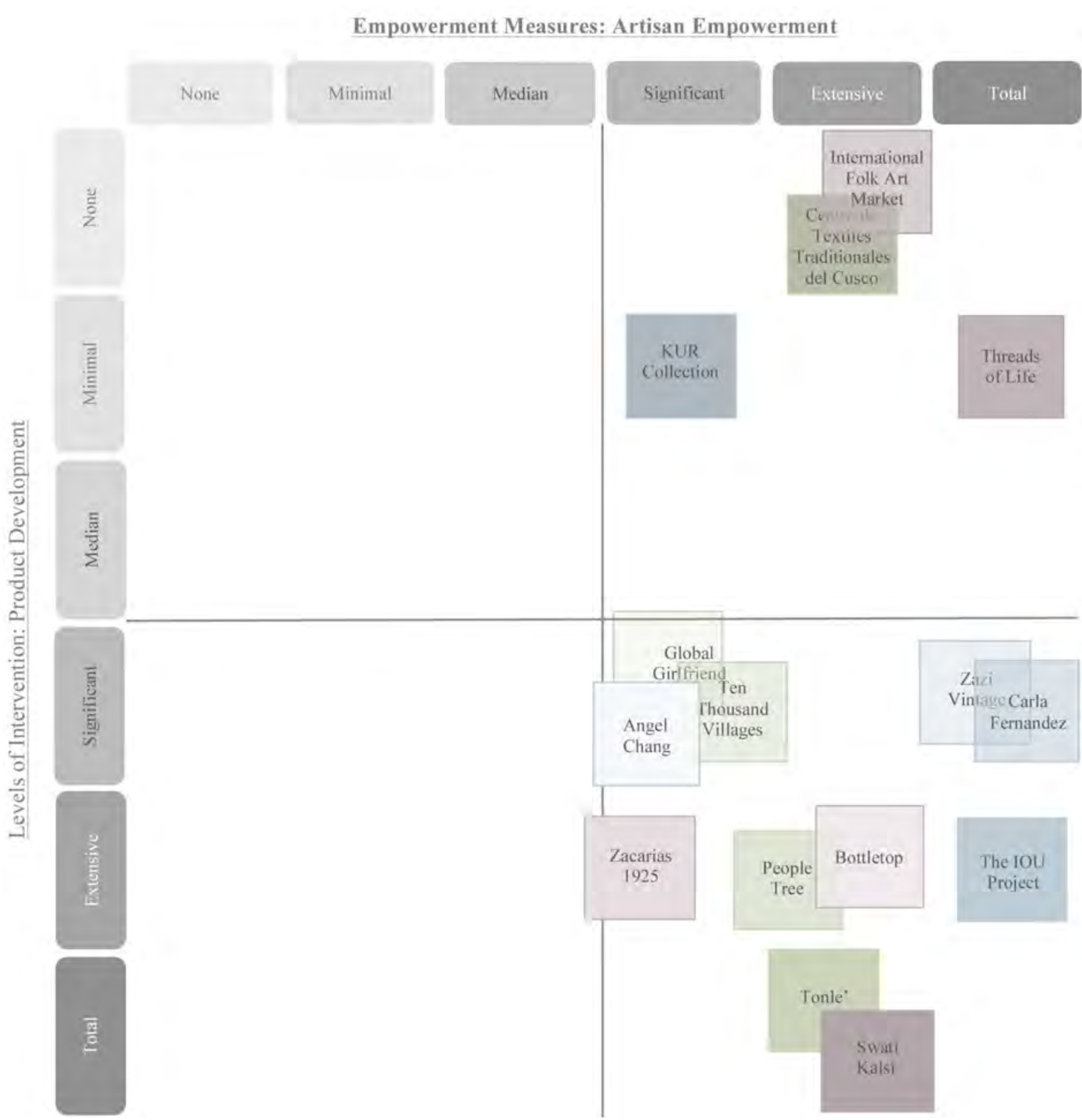


Figure 38: Levels of Intervention: Product Development + Empowerment Measures: Artisanal Empowerment Comparison Chart

Levels of Intervention: Product Development + Empowerment Measures: Respect for Craft Comparison Chart

There is a dominance for brands that register high in *respect for craft*, to also register high in levels of intervention in *product development* as well (Figure 39).

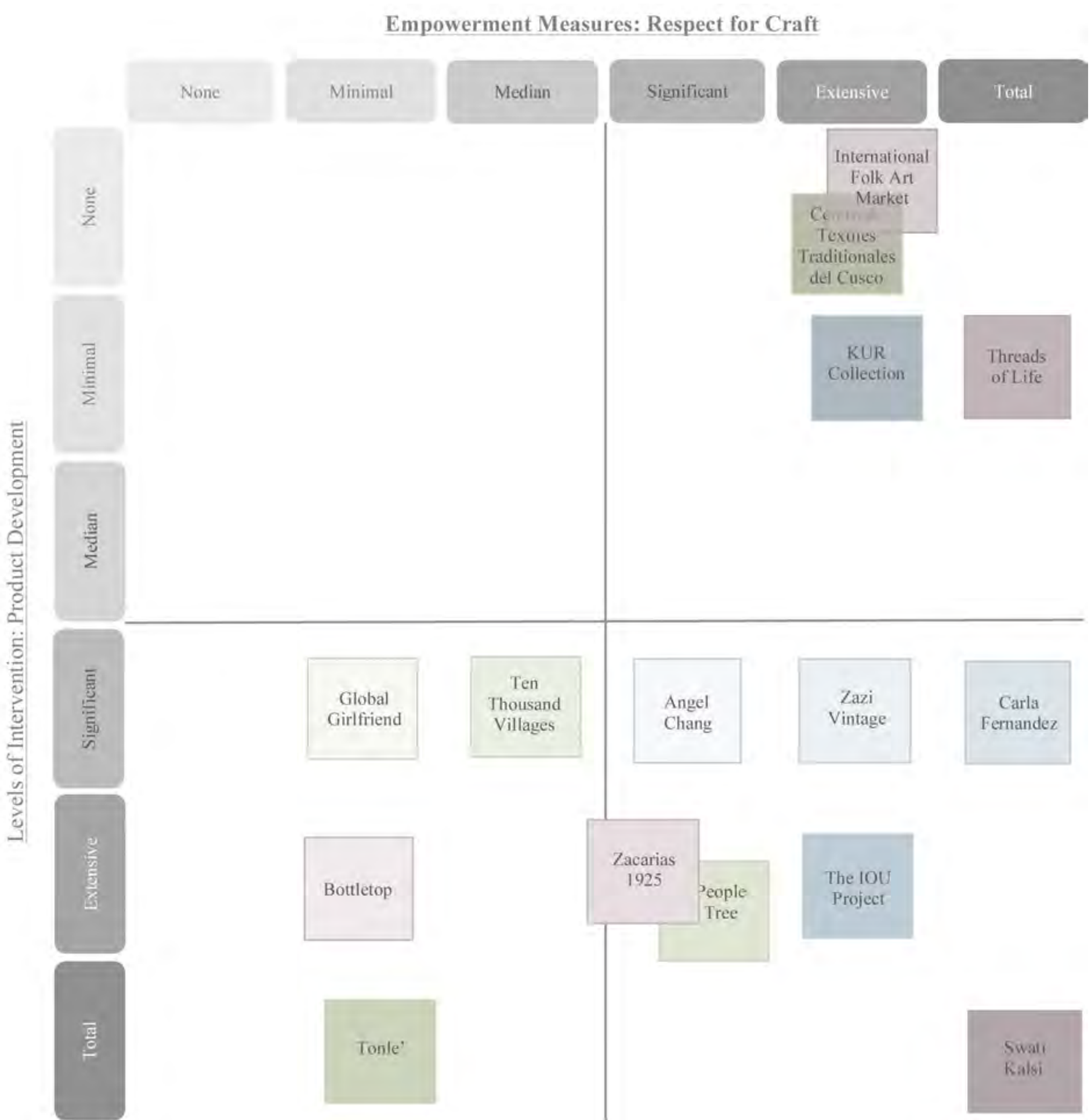


Figure 39: Levels of Intervention: Product Development + Empowerment Measures: Respect for Craft Comparison Chart

Levels of Intervention: Quality Control + Empowerment Measures: Artisanal Empowerment Comparison Chart

The measure of Intervention with *quality control* compared with *artisanal empowerment* revealed that the brands that *respect* the craft the most also tended to intervene with the levels of *quality control* of the end product the most (Figure 40).

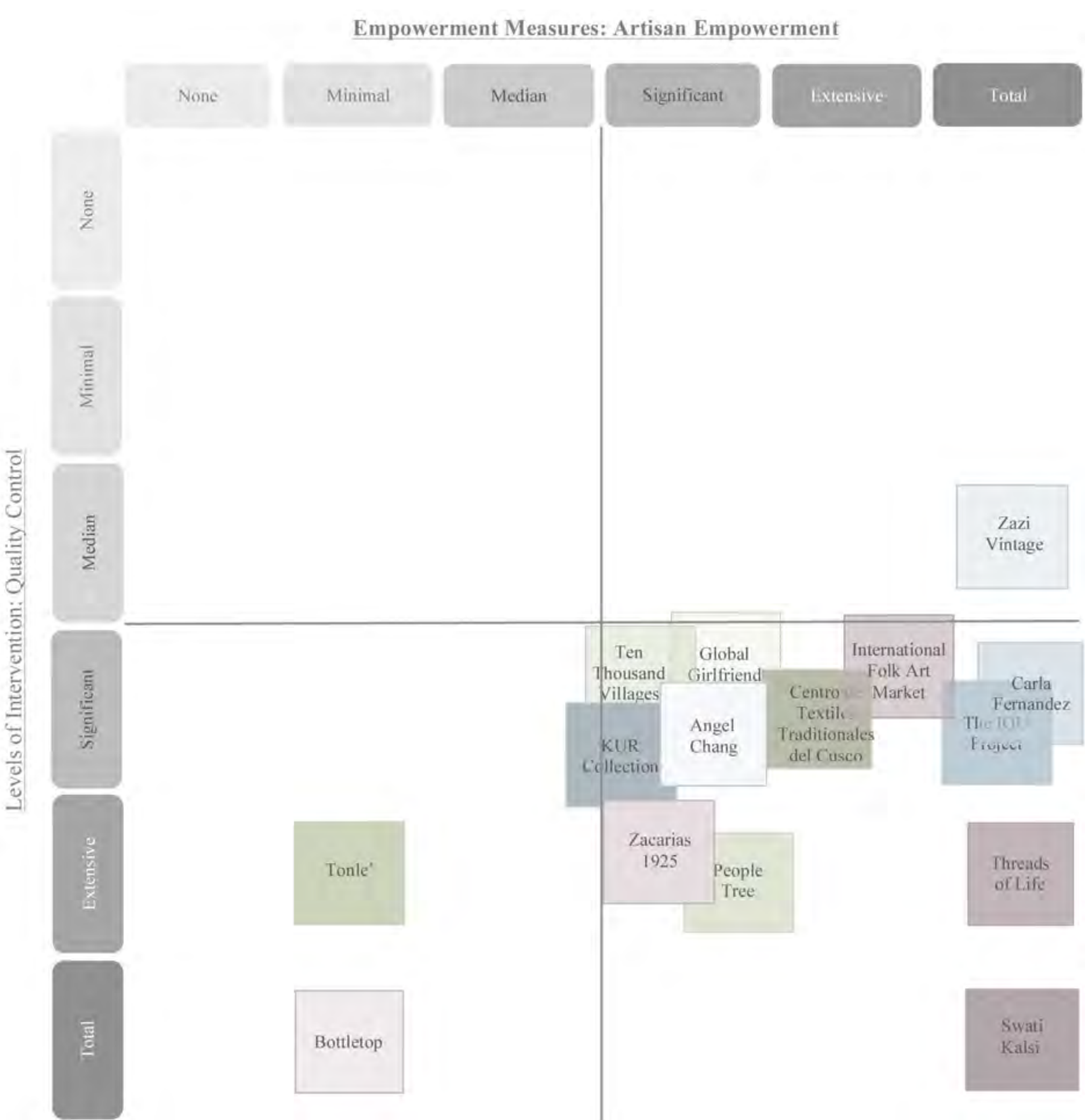


Figure 40: Levels of Intervention: Quality Control + Empowerment Measures: Artisanal Empowerment Comparison Chart

Levels of Intervention: Quality Control + Empowerment Measures: Respect for Craft Comparison Chart

Similarly, the higher levels of *quality control* intervention also correlated with the highest levels of *respect for craft* with two thirds of brands correlating (Figure 41).

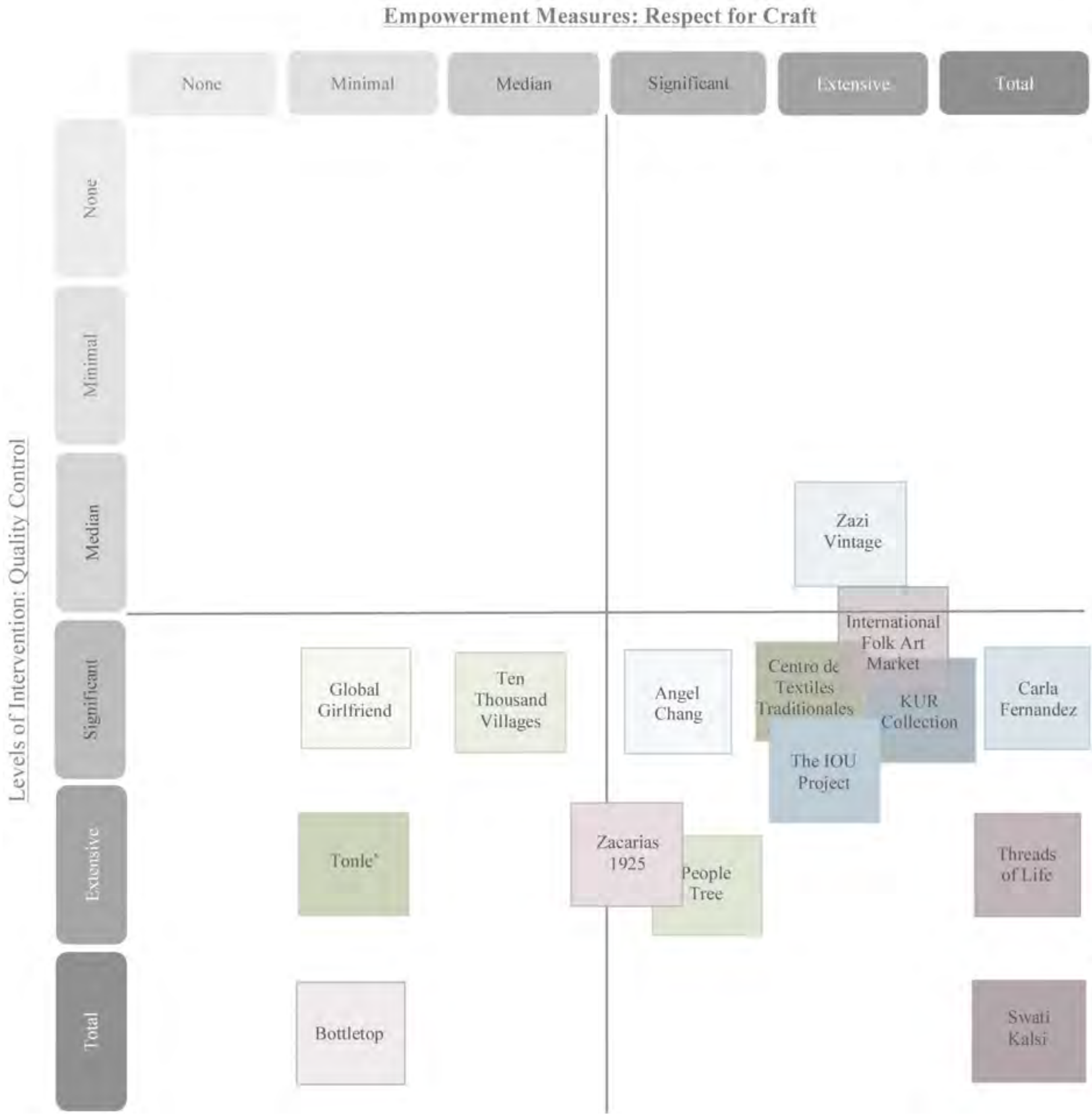


Figure 41: Levels of Intervention: Quality Control + Empowerment Measures: Respect for Craft Comparison Chart

Levels of Intervention: Business Intervention + Empowerment Measures: Artisanal Empowerment Comparison Chart

The comparison of *artisanal empowerment* and *business intervention* revealed a major tendency for those that *empower* the most to also intervene in the *artisan's business* the least (Figure 42). There is a particular concentration of participants that don't intervene at all, or very minimally.

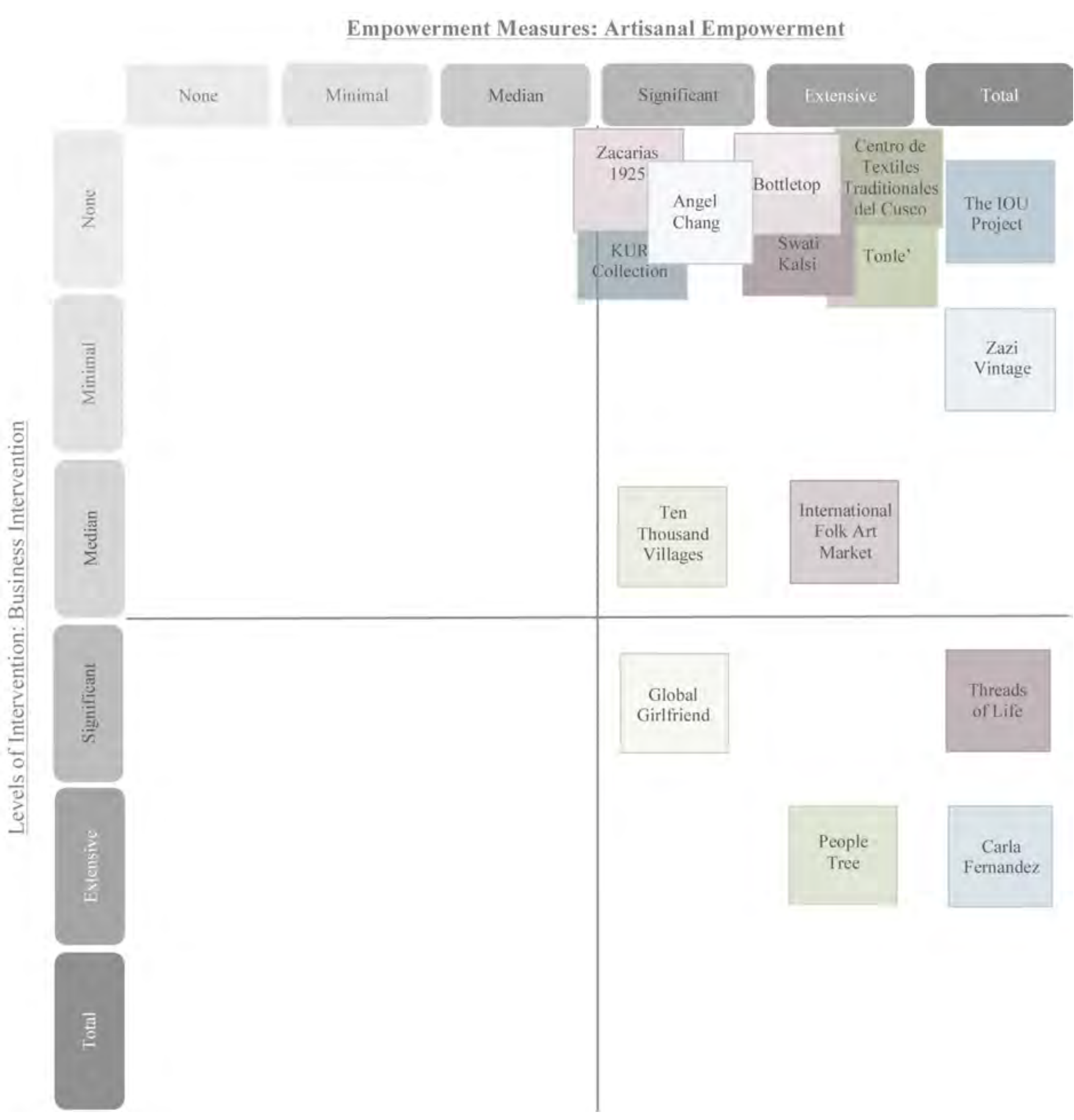


Figure 42: Levels of Intervention: Business Intervention + Empowerment Measures: Artisanal Empowerment Comparison Chart

Levels of Intervention: Business intervention + Empowerment Measures: Respect for Craft Comparison Chart

A cross comparison between the *respect for craft* and *business intervention*, similarly, reveals a tendency for those that *respect the craft* the most to *intervene* in business the least, although with less of a marked correlation than with *artisanal empowerment* (Figure 43). Nevertheless, there is a significant cluster of participants that either don't intervene in the business of the artisan enterprises or intervene quite minimally.

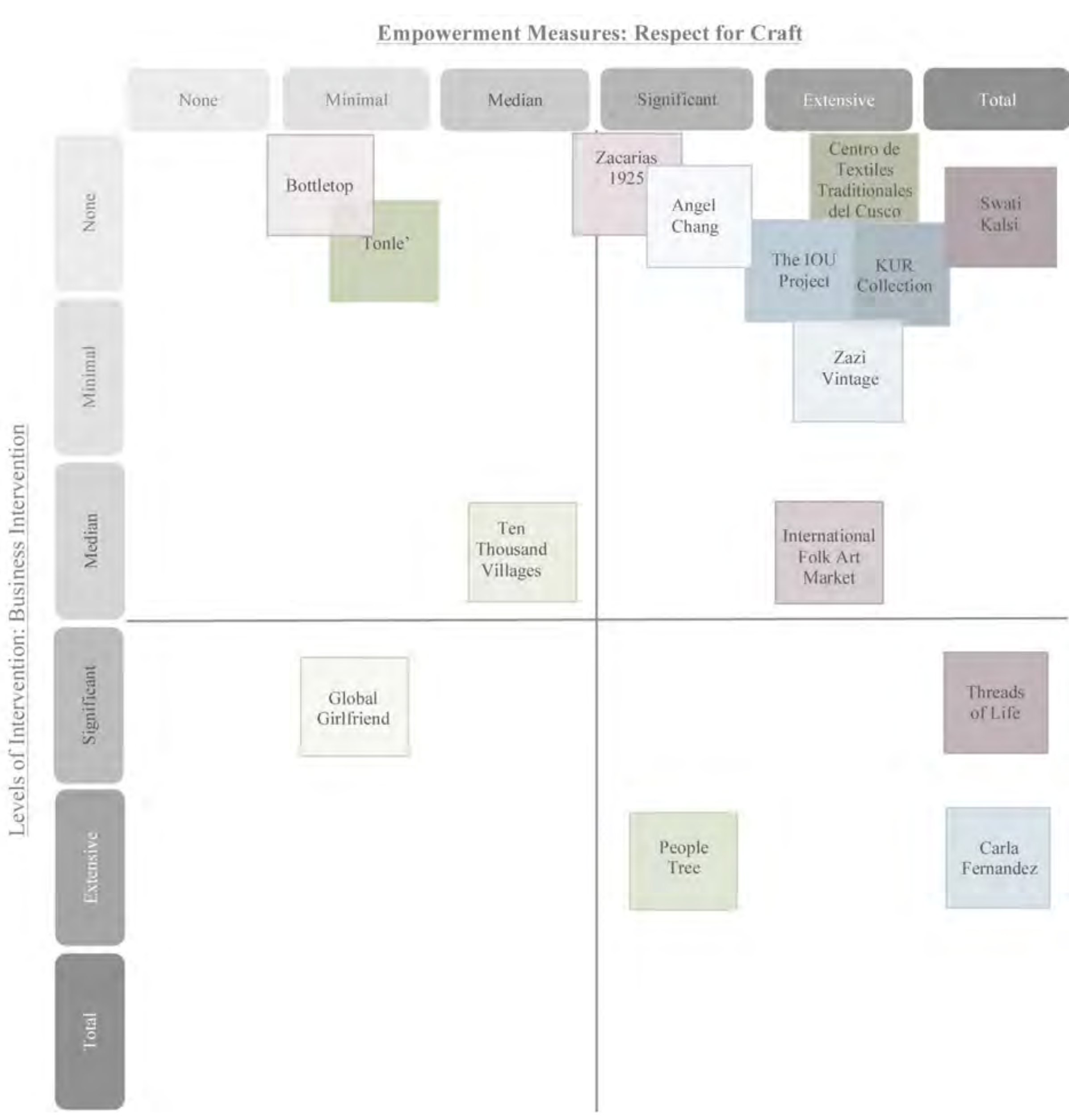


Figure 43: Levels of Intervention: Business Intervention + Empowerment Measures: Respect for Craft Comparison Chart

4.18 Main Cluster Comparison Chart Overview

A simplified review of the above comparison charts reveals that for-profit and combined for-profit and not-for-profit entities are most likely to produce contemporary product outcomes, while not-for-profits tend to produce more traditional products. Conversely, not-for-profits and combined for-profit and not-for-profit entities are most likely to have the greatest respect for craft as well as empower their artisans more. Interestingly the combined business entity types are most likely to produce premium and luxury priced items. And those producing premium and luxury end products are most likely to respect the craft and empower the artisans the most. In terms of the various Levels of Intervention, the following conclusions could be broadly drawn:

- Those that exert the greatest amount of *material* and *design curation* were for-profit entities producing a contemporary product and empowering their artisans the most.
- Those exerting the most *design intervention* were for-profits, contemporary brands, producing a product at the higher end of the market and empowering their artisans the most.
- Those exerting the greatest intervention in *product development* tended to be for-profit brands selling a premium contemporary product and respecting and empowering their artisans the most.
- Those imposing the greatest levels of *quality control* tended to be not-for-profits or combined for-profits and not-for-profits producing higher volumes of higher priced product and empowering their artisans the most.
- Those intervening in business the most tended to be not-for-profits or combined not-for-profits or fair trade businesses and also respected and empowered the crafts people the highest.

4.19 Main Cluster Word Frequency Analysis

Two main types of coding analysis were undertaken through NVivo, word frequency searches of the interviews, the individual word clouds from which are highlighted in the case study's and attached in their entirety in different formats both list and chart format. The full comparative chart of the interview word frequency search for the main cluster is attached as Appendix E18. Word frequency searches were carried out on NVivo to identify the most commonly used words associated with each of the enterprises. The word frequency searches were only conducted on interviews and not all collected material, due to the uneven amount of collateral across the various enterprises; with some producing annual reports, impact reports,

and having a substantial digital presence, while others generated minimal documentation. By using only, the interviews the results were more balanced, as each case study had one interview each of a similar length and each based around a core set of questions. The word search was limited to the 25 most frequently used words of over 6 characters in length, in an effort to eliminate words that did not add to knowledge such as conjunctions. The decision to limit the number of words searched to 25 was after considerable trial and error, initially starting out with word searches of 100, which elicited too many weed words and conjunctions. With each word search list specific to and individual case study however, it still a very large list when combined, resulting in a list of 141 frequently used words across 15 case studies. The word search was set up to detect and group root words, such as *work*, *working*, *workers* etc., however NVivo was unable to detect other related words such as *factory* and *producer*, or *fabric* and *textile*, which had to be manually combined. This process did raise some question with regard to which words to combine and which not, such as in the case of worker and employee, which do connote slightly different values, so when in doubt both terms were left intact and individual. In some instances, judgement had to be utilised, along with knowledge of the participant, their brand and their motivations, to determine when it was appropriate to combine words, and when it wasn't. Analysis of the word frequency query highlighted some important recurring themes in each individual case study, acting as a visual snapshot, and giving insight to the character of each enterprise. Through word association, groupings of words were identified which collectively highlighted recurrent themes for each of the individual case studies. In addition, certain words were identified as unique and specific to individual case studies. The individual word frequency searches are included in the form of word clouds in the case studies attached, with the full chart attached as Appendix E18. Figure 44 shows the word cloud from all the individual case studies combined.

Main Cluster Word Frequency

Figure 44: Main Cluster Word Frequency Cloud

Evaluating the words frequency overview of all case studies, as opposed to individual case studies, the single most frequently used word is *artisan*, which was referenced a total of 267 times across all of the main cluster interviews. While *artisan* received the single highest total for word frequency use, the second most used word was *work*, followed by *design, community, market, fashion, product, tradition* and *textiles*. Certain words were identified across all or nearly all case studies. Those words were *business, collection, community, design, development, fashion, market, organization, partner, problem, process, product* and *work*, all referenced almost universally across case study participants.

There were many frequently used words that were specifically representative of individual case studies such as geographic location, whether *Afghanistan, Africa* or *Brazil*. Other words identified product types or processes, such as *architectural* as a descriptor for Zacarias 1925's product aesthetic and *baskets* a descriptor of the product outcomes, or *application* and *artist* for IFAM, who are a highly curated marketplace that has multiple layers of application for artists to participate in. *Natural* was identified as a word used frequently by Angel Chang, Swati Kalsi and Threads of Life, all of whom focus on local natural material use see Appendix

E18 for all word frequency listings. Such highly individual word frequency use was easy to identify with a limited number of entities listed and highlighted on the chart. Insight into motivations, values and operations were gleaned from reviewing the choice of words utilized by the participants in their interviews. For example, Angel Chang and Ten Thousand Villages were the only two entities that, registered buying or purchase in the top 25 most frequently used words. Given that both entities primary motivation is in fact business, gives far greater insight into the brand values than are communicated through all their public facing media. Bottletop is the only entity that references *campaign*, given their recent expansion into Nepal and the development of two new atelier partners specifically producing the SDG campaign bracelets, represents the enormous amount of focus the brand have invested in their development. CTTC is the only entity that registers the term *capacity*, given they are a cooperative of various creative entities focused on building their creative output, again proves insightful. IFAM is the only entity that registered the word *committee*, a reflection of their application process for participants. The IOU Project are the only entity that register *cotton* in their top word frequency use; with a focus on cotton madras as their main material, it offers insight into their product focus. Angel Chang is the only entity that registers the word *pricing*, which when used collectively with other finance-based terms referenced by Angel Chang (*profit* and *funding*), clearly identifies the main impetus behind the brand, which is opportunistic by design. CTTC are the only entity that reference *revive*. Zazi Vintage is the only entity that lists *stories* on the word frequency list, relating directly to a comment the founder Jeanne de Kroon made during her interview about believing it is a brands responsibility to be a storyteller. Other words merely indicate the obvious such as Tonlè's listing of *waste* or IFAM's listing of the word *volunteer*.

The word *culture* features in those entities who are very much focused on the material culture of the communities they work with; Angel Chang, Carla Fernandez, CTTC, IFAM and Threads of Life, all of whom see major value in their products being the result of a living material culture. CTTC are the only entity that log *difficult* in their top 10-word frequency, which given the lack of harmony with some of their cooperative agreements, makes sense, and definitely offers insight into the inner workings of the entity, something not intonated in any way through public facing documentation. Swati Kalsi and Threads of Life are the only two entities that register *exhibition* or *gallery* in the word frequency chart, an indicator into how they showcase their work. People Tree and Tonlé are the only two brands that commonly utilise the word *factory*, an indicator of their production methodology as well as their scale of production.

Bottletop is the only entity that registers *foundation* in their list, a reflection of how the for-profit business is actually lead by the not-for-profit. Angel Chang is the only entity that registers *funding* on the chart, a reflection of how much her business model has relied on funding, sponsorship and other forms of external finance. Carla Fernandez is the only entity that registers *government*, which is an insight into the important role she is playing in the development of legal protections for indigenous material culture in collaboration with the Mexican government. The word *groups* are highlighted across multiple entities, effectively those that work with multiple other entities such as Bottletop, Global Girlfriend, IFAM, People Tree, Ten Thousand Villages and Threads of Life, all of whom collaborate with other groups. Zazi is the only enterprise that references *travel*, given the entire introduction and motivation to founding her business was travel, it is an insightful indicator. IFAM and Threads of Life are the only two entities that reference *selection* highly, a reflection of their process of content curation.

There were some misleading results also, such as Ten Thousand Villages being the sole entity that registered *mission driven*. Reasoning can explain away most of the anomalies, with mission driven not a term many entities used to describe themselves with, but an external label applied to them.

Reviewing word frequency use in comparison to business type, certain words were concentrated in one business type over another. Artist as a word that infers total respect for creative expression, even more so than perhaps artisan, was used dominantly by only two entities, one a not-for-profit and the other a for-profit that also operated a not-for-profit entity. This implies that not-for-profit entities respect their artisans the most highly, and significantly more than for-profit entities. Not-for-profits were the only entities to register the word *association*, and the only entities to reference *capacity building*. Interestingly the word *difficult* was also only itemized under not-for-profit enterprises, that could in great part be due to the fact that they tend to operate in some of the most challenging parts of the world, by default those in most need. Similarly, *program, revive* and *success* and were exclusive to the not-for-profit entities.

The word *groups* were not exclusively used for no-for-profits but was ranked highly only by not-for-profits or combined for-profit and not-for-profit entities. Similarly, the word *culture* was utilized by almost all not-for-profit and combined entities, and almost no for-profits. As

were the words *Donations, education, economic, foundation, government, mission-driven, program*, and *revive*. Those combined words all connote driven, organizations with a focus on economic supports through formal channels. In contrast the word *partner* was almost exclusively logged in the for-profit sector. Insightfully *pricing* only appears in the for-profit sector, as does *profit, seasons, supply* and *sustainable*, while *sustaining* only ranks in the not-for-profits. That particular example highlights the subtlety of language, with sustainable the term du jour for corporate social responsibility, while sustain relates far more closely to people and crafts. Similarly, the word *supply* tends to pertain to a more traditional for-profit fashion system as it relates to supply chains and the minimizing of the importance of people in the supply chain, except as a cog in the supply of goods.

Comparing the word frequency chart with the aesthetic of the product outcomes, certain trends were identified. The gradation in colour coding in the attached spreadsheets for markets is intended to indicate the fact that the price point designation is more of a sliding scale than a categorization. *Associations, program* and *organizations* only registered for traditional product outcomes, and *ateliers* and *studios* only for contemporary brands. *Benefits* only registered for contemporary products, as did *supply* which makes sense in as much as contemporary producers were more likely to operate within the mainstream fashion system and operations. Ditto for *campaigns*, associated as it is with mainstream fashion media and marketing. *Capacity, revive* and *quality* only registered for those producing a more traditional product, as did *selection*. The inference being that the entities that produce a more traditional product, thereby respect tradition more, and also take greater care in the production quality of the outputs and tend to edit existing artisanal products rather than design them. *Clothes*, *collection, seasons, concept, create, innovate* and *fashion* almost exclusively registered with contemporary products. *Collaboration* and *contract* also only ranked with contemporary brands. *Committee* only registered with traditional product outcomes. Interestingly *crafts* and *materials* only ranked in contemporary brands, not traditional ones with *craft* often considered less skilled than an artisan or artist. The term *employee* was also only used by contemporary brands, as was *pricing*, and *website*.

Cross-referencing the word frequency chart with price point from the brand matrix, terms that connote artistic expression such as *architectural, artist*, *atelier* and *innovate* and *create* were attributable to premium priced products. The words *campaign, experience, sales, stories* and *websites* were all highlighted exclusively in premium brands, the associated meaning being an

increased focus and likely associated budget for promotional campaigns, ecommerce and storytelling. The words *collaborate, connect, share* and *contract* were also exclusively associated with premium brands, inferring more equal partnerships across stakeholders. *Education, training, employee*, and *success* were all also attributable to premium brands, highlighting a possible focus on employee development as a means of measuring success. The words *associations*, *benefits*, *capacity*, and *formula* were all recorded in mid-market priced product. They all relate to business-oriented language. The word *factory* crosses over the top end of the value price point and the lower end of the mid-market, tending as it does to quantity over quality. The term *business* is recorded as a frequently used word in all value-based product lines, not at all in the mid-market and sporadically in the premium priced brands. *Manage, mission*, *operations*, and *impact* are all associated with traditional business operations, all of which were attributed only to the value market.

The final cross-referencing of the word frequency chart is with the model types, with the intention of looking for alignments and associations. Those entities identified as *market access* used a number of words exclusively, including those related to development such as *economic, program, capacity, associations, committee*, and *application*. Other terms aligned specifically with the *market access* models were *selection, revive, sales* and *success*, all referencing products based on reviving and selling existing products. The overlap between *market access* and *skills imposition*, also focused on development related terminology such as *impact* and *market driven*, as well as business focused with *competition* and *income*. The word *revive* in the *market access* model is complemented by *heritage*. The skill imposition models highlighted additional development related terminology with a focus on *education* and *skills*. There is a greater focus on the *environment* and *ethics* within a business context of *factory, management*, and sales with *campaign* and *ecommerce*. Skill Imposition and combined design partnerships added to the educational and business focus with *funding, pricing, knowledge*, and *operations*. In addition, the terms extended into the creative and promotional realm with *concept* and *storytelling*, grounded in *motivation* and *connections*. Design partnership models focused predominately on artistic expression with the words *architectural, collection, craft* and *innovation*. Business language was featured heavily with the word frequency use of *benefits, contract, employee* and *department*, in addition to promotional terminology including *exhibit*. Finally, the combined models of design partnership and market access used the words *indigenous* and *government* exclusively as an indication to their motivations see Appendix E18 for the full word frequency chart.

4.20 NVivo Code Analysis

Coding for NVivo went through continuous revision, adaption and editing. Initially when 3 clusters of case studies were envisioned, the NVivo coding was specific to the cluster focus and the type of data that was being identified. When it was decided to combine the three clusters into a single cluster to evaluate whether the themes were in fact appropriate and justified, the coding had to be reduced to a single set of codes and sub codes instead of 3 separate sets. The below listing is that single set of codes listed alphabetically, highlighting the main nodes. The intent was to enable identification of coding saturation. Having already have gone through this process with the original 3 separate clusters however, there was no further need to highlight coding saturation which was achieved long before the 15th case study.

In analysing data coding of the participant interviews coded through NVivo, certain themes were identified, supporting the addition of new categories and codes, and the moving of others under different major codes. For example, *artisanship* initially existed as a major node in the first cluster of case studies, however as the decision was made to combine all three previously identified case study clusters into one, it was moved under the major node of *work* along with *labour, craft* and *low tech*. Only certain frequency coding searches have been used to illustrate points as while identified and coded text used does identify the frequency of topic matter, it does not reference whether the word or term is used with a positive or a negative connotation, and as such can only be used selectively and where it supports existing observations.

- Assessment/Audit/Measures/Reporting
- Challenge/Problem/Difficult/Struggle/Issue
- Collaboration/Partners
- Customer/Consumer/Consumption
- Design
- Employment Generation/Poverty Alleviation
- Environmental/Sustainable
- Fashion/Fashion Design
- For-profit
- Funding/Investment
- Health Education
- Imperialist/Colonialist
- Legal/Government/Tax

- Market Access
- Mission Driven
- Not-for-profit
- PR/Marketing
- Product
- Sales
- Transparency
- Waste
- Women
- Work/Worker/Employer/Job

Bottletop, followed by Centro de Textiles Traditionales del Cusco and Tonlé were listed as having the greatest number of coded references. The top 3 recorded entities that used the term *artisanship* were Carla Fernandez, Zazi Vintage and the Santa Fe International Folk Art Market. The use of and respect for *artisanship* (which falls under code family of *work*) by the three enterprises supports the focus of each of the enterprises, which focus exclusively on the retention of traditional craft, and traditional craft techniques and processes, which revolve around artisanal skill. In the *community* node, which falls under the major node of *collaboration*, the enterprise with the highest number of references by far was CTTC, which is a community-based aggregation of weaving cooperatives. Second listed is Carla Fernandez followed by Threads of Life, who similarly work with communities of artisans, who learn from each other and share knowledge across communities, as a means of improving their collective practice for the longevity of the craft.

Under the node of *business training* and *financial literacy,* which falls under the *employment generation* family of nodes, Global Girlfriend, closely followed by IFAM both ranks significantly higher than the other enterprises studied. This aligns with the support Global Girlfriend invests in their artisan groups, helping them to build businesses and expand their customer base beyond themselves, and in an effort to encourage artisanal independence. They consider themselves as the first level of business mentorship for the artisan groups, sharing information on labelling, exporting, quality control and more. Similarly, the IFAM offer workshops for all first-time exhibitors, on customer experience, the importance of visual imagery, pricing and much more.

Under *philanthropy* and *charity,* which falls under *not-for-profit*, Bottletop is listed highest. As a combined *for-profit* and *not-for-profit* that offers training, financial support, and significant sponsorship, especially for new collaborations, this is supported by the case study.

All NVivo node codes were recorded in a single chart as well as subdivided by various criteria in the attempt to analyse and evaluate content for commonalities and divergence. Evaluating the coding subdivided by *business type*, most of *employment,* including *benefits*, and *business training*, but not *skills training* codes were attributable to the *for-profit* entities, a logical conclusion given that the dominance of business terminology is attributable to the entities focused on business. To compliment this, the coding nodes relating to sales were also predominately attributable to *for-profits*, including *retail, sales, direct to consumer sales, storytelling* and *wholesale*. The business designation of *for-profit* inevitably was coded most in the *for-profit* entities, as was *mission-driven, PR* and *marketing*, a logical conclusion given the business focus of this business model. *Design,* and *manufacturing* also featured dominantly, again practises in alignment with mainstream fashion business models. *For-profit* entities also ranked the highest with coding related to cultural *appropriation, imperialist* and white *saviourism*, all associated with privilege, and western superiority. In contrast the entities motivations were also driven by *environmentalism* and *transparency*, in alignment with the focus that many big brands have in terms of CSR commitments. In contrast, the *not-for-profit* entities mostly dominated in terms of coding with words related to *skills training, community* and *tradition*. Those entities that combined *for-profit* with *not-for-profit* operations focused predominately on the various types of *collaboration,* including *community, commitment*, and *teams*. They also were the most frequently coded for *artisan*, *craft, labour intensive* and *low tech*.

Comparing the node coding in NVivo with the aesthetic of the product outcomes as recorded in the *brand matrix*, the entities that produce more *traditional* products were coded most often for *community, storytelling* and *problem*. Clearly there are more stories to tell when working with communities, with the diverse cultures and values often resulting in challenges. The entities that were recorded as having a mid-level of aesthetic, neither traditional nor contemporary, were coded most for *business* and *retail*. There was a dominance of contemporary brands evaluated, resulting in the bulk of the node coding overall falling into the contemporary category. Most of the *collaborative* terminology, including *teams*, and

commitment, although not *community,* were recorded by the *contemporary* brands. The *customer* and *sales* terminology of *direct to consumer*, and *wholesale* similarly fell under *contemporary* entities, as did *PR* and *marketing*. *Employment, work, benefits, skill training, maker, manufacturer, product* and *product development* were also coded highest in *contemporary* brands. Additionally, *labour intensive, low tech* and *handmade* were also predominantly coded most for *contemporary* brands. They were also however coded the most for *imperialism, cultural appropriation* and *white saviourism*.

Evaluating the NVivo coding nodes and cross comparing them to the case study product pricing, the results were widely spread not revealing any defined results. There was a general dominance of *assessments* and *benefits* in the *value* range, as well as *waste*, but no other defined results for the value market placed product outcomes. That indicates the more formalized nature of the value market with employee benefits and product supply chain assessments in place. *Mid-market* product outcomes tended to focus on the *environment*, and *unique* product outcomes, indicating the brand values and founding motivations. The premium and luxury market placement focused significantly on *sales* related coding, with *direct to consumer*, and the *digital* environment. They also dominated the *legal, governmental, funding* and *foundation* coding, indicating a greater focus on the legal structures of doing business. The final area of focus for the *premium* category of products was on *product development*, with a major emphasis on *women, craft* and *artisanship*, potentially supporting the proposition that the *luxury* and *premium* market is best positioned to support traditional craft skills.

The final category of cross comparison with NVivo coding was with the three main operational models of *market access, skill imposition* and *partnerships*. The market access category of business models exhibited a dominant use of the business and operational coding of *retail*, and *sales*, as well as *business training*, all logical parallels to draw given the focus of most market access businesses, supporting existing craftspeople to reach new markets and sell more product. They also registered prominently under the nodes of *charity* and *foundation* in recognition that the entities in this category are mostly not-for-profit entities, or for-profits selling in the value market. In addition, they also registered the greatest number of *challenges* or *problems* of the three different operational categories. Interestingly they also logged zero references to *waste* and *cyclability* as well as *white saviourism*. Logical coding references, as market access models do just that, they don't intervene with western design sensibilities excessively, a result in many cases of western brands believing they know better, representative of *white saviourism*. With

a main focus on giving craftspeople access to new markets, generally speaking few additionally focused on environmental commitments.

The combined entity types of *market access* and *skill imposition* logically dominated in *product* related coding, while *skill imposition* dominated in *customer, wholesale, manufacturing, work* and *product development* codes. *Skill imposition* entities registered the most coded nodes for *teams, groups*, and *benefits*, which as people focused entities is a logical conclusion to draw. In addition, they are also the most environmentally focused entity type, registering the greatest number of codes for *environment, waste* and *transparency*. The overlapping model types of *partnerships* and *skill imposition* registered the most references to *imperialist*, while they also rank marginally higher in *imperialist*, and *cultural imposition*. The combined models also register almost equally for *handmad*e, *product development, craft* and *fashion*. The individual category of *partnerships* dominated with the number of *storytelling* codes, although not significantly so. They were also the highest-ranking entities for *funding* and significantly highest in *legal*, *marketing, digital presence*, *storytelling*, and *PR*. They rank marginally higher for *handmade* and significantly higher for *maker*, and by far higher for *women, artisan*, and *craftsperson*. As the entities that tend towards the higher priced end product, it is representative that artisanship would be recorded most in this operational model entity type, along with the other associated terminology. Conversely, they did not register at all with *business training*, or *health education*, which as entities that tend to direct partnerships based on craft not philanthropy or poverty alleviation, is representative of their business type.

Some key conclusions from the analysis are:

- Those that innovate and create the most tend to be not-for-profit or combined not-for-profit / for-profit entities, they produce contemporary products in the premium to luxury market through a partnership model.
- Those that produce or use the most traditional materials tend to be not-for-profits, have a more traditional product outcome, and work within a market access model.
- Those that work to build artisan and crafts peoples capacity tend to be not-for-profits, produce merchandise that utilizes traditional craft, at a mid-market price point through the market access model.

- There are no conclusions to draw about collaboration or partnership, with for-profits and not-for profits producing contemporary and traditional products from mid-market to premium price points through all model types.
- Those that work with traditional materials tend to collaborate more and focus on capacity building.
- Those that produce a contemporary product work within the fashion system with supply chains, producing seasonal collections with a focus on price and innovation as well as marketing and PR.
- Those that sell at the value end of the market, focus on the supply chain and business operations.
- Those that produce for the mid-market also focus on supply chain management and capacity building.
- Those in the premium end of the market focus most on creativity and innovation as well as storytelling. They tend to collaborate and educate more.
- Those that operate in the market access model focus on capacity building through collaboration and more traditional products.
- Those that cross over between the market access and skills imposition models focus on the market, impact and income.
- Those that operate within the skills imposition model tend to undertake more skill building within a managed supply chain, leverage marketing and focus on the environment.
- Those that operate across the skills imposition and partnership models tend to focus on concept and pricing to tell stories and build connections.
- Those that work within the partnership model tend to focus on creativity, have a more traditional business structure.
- Those entities that cross over between the partnership and market access models often work with the government and indigenous communities.

CHAPTER 5
Outlier Case Studies

During the process of undertaking the first cluster of case studies, it became apparent that the success of an entity was not only impacted by a series of criteria within the entities control, but also by a number of externalities, which lead to the addition of two outlier case studies. Those externalities include national pride in local traditions of craftsmanship, international recognition, representation in exhibitions and museums, as well the wearing of traditional garments by high profile governmental officials at international and national events, governmental regulations, the proliferation of NGO's focused on craft development or supporting services, and funding opportunities, all of which impact an entity's ability to succeed. Of the two outlier case studies, one is international in focus – the United Nations Ethical Fashion Initiative, and the other one national – the Arts and Ethnology Centre Laos. The external various factors are reviewed in greater detail in the Discussion chapter of the thesis.

The two case studies in the 'outlier' cluster are both overviewed below, with the full case studies Appendix D16 and D17 respectively.

5.1 Overview Ethical Fashion Initiative Case Study

The International Trade Centre's (ITC) Ethical Fashion Initiative (EFI) is classified as a co-secretariat of The United Nations Alliance for Sustainable Fashion. The Alliance brings together several agencies to coordinate efforts towards implementing the Sustainable Development Goals (SDG's) through social, economic and environmental change in the fashion industry (EFI, no date a). They are a development project, an industry project, and a supply chain project, intended to regenerate communities impacted by poverty with craft as the means of empowerment (Of Fresh Wear, 2019).

As a structured program of the United Nations, the Ethical Fashion Initiative is committed to contributing to several of the sustainable Development Goals (SDGs); Empowerment of women, reduction of extreme poverty and equitable forms of work and trade, aligning with SDGs 1, 5 and 8. They are a long-term market led program that focus on development and growth that follows national and international labour standards. They evaluate performance

and compliance of the entities they work with, based on a code of conduct that is inspired by the International Labour Organization and the Universal Declaration of Human Rights (no date). The EFI Code takes into account the differences between the formal and informal sectors, with the standards adapted to social enterprises operating in the different sectors, ensuring minimum requirements for both.

The EFI business model is to link artisans, micro-producers, internally displaced people, returnees and potential migrants from the developing world to the international market, through a social enterprise hub. The social enterprise acts as a centre for the production and commercialisation of fashion. They offer work opportunities that contribute to broader economic development through skills training and job creation, food security, conflict resolution, poverty reduction, environmental conservation, human development and growth. Their model supports informal businesses, farmers and artisanal groups in formalising their structure and operations. They build capacity in informal industries by creating links to the international fashion market, as well as supporting them in the acquisition of tools, equipment and technology to help improve productivity (EFI, no date d). They believe that solutions must come from regional entities, governmental and non-governmental, for-profit and not-for-profit entities.

The EFI believe the value of development organizations is ability to reach artisans in marginalized conditions. They see their role as complimentary to that of governments, with the state responsible for adopting and enforcing legislation from international conventions. While the role of the EFI, is to produce, develop and test those standards and conventions, to ensure their relevancy and to offer guidelines and develop work programmes within local economies (Of Fresh Wear, 2019).

The EFI model requires the management of two distinct lines of work, one that operates within the norms of the fashion supply chain and international development work; two entirely different systems. Their business model marks a radical departure from previous development interventions, because they facilitate a direct link between the informal sector and the fashion industry. The EFI connects artisans to the international value chain through the production of ethical fashion goods and in response to market demands. To do this, they have created a business support infrastructure based around centralised production hubs that allow numerous communities to participate.

The EFI represent the importance and value of private/public partnerships (Of Fresh Wear, 2019). They believe the support of developmental aid is an integral requirement for success, especially when working with artisans in challenging regions of the world. They also consider the pre-existence of a good market as a necessity, along with good technology partnerships, after all what good is the development of a product if there is no market in place to sell it to.

This is not a program where craft is the medium to deliver livelihoods; it is one where the artisans, their knowledge, their culture and their traditions are placed central to their mission.

A word frequency analysis from the Ethical Fashion Initiative case study interview that shows the most frequently used word is *people*, quickly followed by the word *artisan*, which is a fair representation of the focus of the EFI, using and elevating the importance of artisanship in the developing world. Another frequently utilized word is *development*, which as a not-for-profit developmental aid agency is key to understanding their motivation and mission. Other words indicate their collaborative approach, such as *social*, *groups, centre*, and *together*, while others highlight their focus on *heritage* craft skills and *tradition*. See Appendix D16 for the full case study, E16 for the word frequency chart and F16 for the NVivo coding chart.

5.2 Overview Traditional Arts and Ethnology Centre Case Study

The Traditional Arts and Ethnology Centre (TAEC) is a privately owned museum and education centre with a focus on the creative expression of Laos ethnic minority traditions. Founded as a social enterprise, TAEC promote the appreciation and transmission of Laos' ethnic cultural traditional skills. They help communities safeguard their cultural heritage and promote sustainable livelihood development. TAEC's mission is to promote Laos' diverse peoples, by supporting and safeguarding their tangible and intangible cultural heritage. Their vision is to be a centre for learning and knowledge exchange on the ethnology and artisanal heritage of Laos (TAEC, no date a).

The Centre acts primarily as a museum, with a fair trade handicraft store that links artisan communities from across Laos. TAEC conduct research, educational outreach, offer craft workshops, and lectures (TAEC, no date b). The Centre engages in a broad range of community activities including mounting exhibitions, documenting material culture, fostering learning and awareness, and supporting income-generation opportunities (TAEC, no date a). They are the

only independent resource for foreign and local visitors, dedicated to the country's many and diverse ethnic communities. They have emerged as a regional leader in cultural heritage management and community development, as well as an advocate for the protection of indigenous intellectual property rights worldwide.

The TAEC team undertake field research to document festivals and special events as well as to record oral histories, document and collect artefacts for the collection. The research informs exhibition planning and development and is shared with academics in a multitude of formats including film, photography and written accounts (TAEC, no date e). TAEC recognize the unique obligations of a museum that represents these communities, to also support and work with them to develop livelihood programs based on traditional handcraft skills. The outcomes of those programs and skills are sold through the museum store (TAEC, no date c).

TAECs livelihoods program supports over 600 handicrafts producers and their families, across 20 different ethnic groups, in 13 provinces. The programme offers a window into the breadth and diversity of traditional crafts practiced throughout Laos. TAEC products focus on accessibly priced gift market items. They work with a multitude of different practices, techniques and traditions, from the raw material stage through to the finished product (Tina Gujadhur TAC Interview N17). TAEC organize a range of workshops and training for artisan communities, sometimes at the invitation of development agencies. Workshops range from introduction to craft for communities with no background in craftsmanship, to those in support of new product development for already commercially viable entities. They support leadership development, organization, order management and logistics, communication, and general capacity building. TAECs focus is not on reintroduction of lost traditions, and they don't teach technical skills, what they do is help develop product and markets for new products based on existing skills.

It is clear there is a major and important role for museums and ethnology centres to play in raising the profile of artisanal crafts, particularly those from rural settings and in the developing world. TAECs focus on promotion of Laos cultural heritage both locally and internationally seeks to revalue the traditions of rural ethnic minority communities, raising their profile with the local urban population, who all too often look down on their country cousins. This perspective is exaggerated in the developing world, where urbanization and commercialization are the main driver for many governments, individuals and communities, often resulting in

prejudice and stereotyping of country dwellers and craftspeople. Museums and research centres hold an esteemed place in society, enabling them to aid in raising the profile of communities and crafts, which by default helps to fight against discrimination. This places TAEC in the unique position of supporting craft development whether they do so physically, intellectually, or both, and as such constitutes a vital externality, in support of profit-driven artisan collaborations.

A word frequency analysis from the Laos Traditional Arts and Ethnology Centre case study interview that shows the most frequently used word is *design*. When viewed collectively with *product, process,* and *market,* all of which feature highly, reflect the institutes focus on the contemporising of traditional skills for a predominately western tourist market. The other group of words and terms that feature heavily in the word frequency search are *people, groups, community, ethnic* and *cultural*, all of which identify the collaborative and supportive nature of the work they undertake with ethnic minorities across the country. See Appendix D16 for the full case study, E16 for the word frequency chart and F17 for the NVivo coding chart.

5.3 Summary of Key Findings for Outlier Cluster

In the case of the outlier case studies there were general characteristics of the entities studied, but not the cross comparison of charts, because much of the information as outliers was simply not appropriate or even possible as a source of analysis. The outlier case studies were undertaken to evaluate how entities from outside of the brand and product space support the environment that brands working with artisans operate within. As such that information is qualitative and observational. In the case of the Ethical Fashion Initiative although they do work with product, or rather support the production of artisan work, they are primarily a facilitator, and work with such a wide range of brands it wasn't feasible to evaluate the breadth of the work they do through simple charting. While that might have appeared to be the case with the International Folk Art Market or even People Tree for example, the end product, the market, and the quality of the outputs unified them. No such unifying characteristic exists with the EFI other than poverty alleviation and bridging markets. In TAEC's case, charts were developed, but without the ability to replicate those same charts for the only other case study in this cluster, there were of no value in terms of comparison, simply of documentation in a visual format.

5.3.1 Outlier Case Study Word Frequency Analysis

As with the single cluster of case studies, the outlier case studies were analysed for word frequency use specific to the case study interviews, as well as NVivo coding analysis. The individual case study word clouds are included in the case study in Appendix D16 and D17, along with the complete word frequency and code analysis charts E19 and F19 respectively, and the combined outlier case study word frequency cloud is shown in figure 45. As with the main cluster of cases studies, the word frequency searches were limited to the top 25 words with a minimum of 6 syllables and used for analysis. Even with only two case studies in this cluster, that resulted in a combined word frequency search of 39 words in total. Word searches were only conducted on the interviews and not all the other collected materials for the same reason as for the main cluster of case studies, which is the uneven number of materials collected across entities. All other parameters and considerations were applied as in the main cluster.

Outlier Case Study Word Frequency Cloud

Figure 45: Outlier Case Study Word Frequency Cloud

Analysis of the word frequency across the two outlier case studies does highlight the single most frequently used word as *artisan*, fitting given that global artisanship is the vehicle both entities utilize whether for poverty alleviation or raising the profile of minority communities (Figure 46). The word is significantly more utilized by the EFI than TAEC, logical given the market and price point differentiation between product outcomes, with EFI specializing in

premium and luxury brand partnerships, while TAEC predominately produce gift priced items for their own museum store outlet. The word frequency searches of *people* and *development* support the word search of *artisanship*, as highly frequently used words across both case studies, again significantly skewed towards EFI. They are supported with additional highly ranking frequently used words *community* and *groups*, *communities* recording higher for TAEC and *groups* higher for EFI. Results are representative of the two entities, with EFI partnering with other entities, and TAEC working and coordinating with indigenous communities, a subtle difference in their collaborative relationships. The secondary focus across studies is *design* and *work,* both skewed in favour of TAEC, but which ultimately is how both entities support development. The word frequency search rankings are supported by the words *production, textiles* and *tradition*. Between the two case studies, TAEC has a greater focus on *community*, with the very specific addition of *minority* and *ethnic*, further supported by *culture* and *government,* words that are entirely underrepresented in the EFI searches. The EFI has a greater focus on *artisans, production*, *development* and *heritage*, representative of the premium market they operate within.

Outlier Case Study World Frequency Chart

Word Frequency	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTALS
Artisans / artisanship	40 + 12	18	70
People	41	24	65
Production /product / produce	33	15 + 8	56
Development	35	16	51
Design	18	28	46
Working / work	18	24	42
Market	20	19	39
Materials / textiles	13	12 + 10	35
Communities	5	24	29
Company / companies	24	4	28
Countries	12	12	24
Country / countries	12	12	24
Tradition	9	14	23
Together	8	14	22
Managing / manage	18	3	21
Business	17	4	21
Training	13	6	19
Invest / investing	13	6	19
Fashion	11	8	19
Collaborative / collaboration	6	11	17
Leather	16	0	16
Industry	16	0	16
Groups	11	5	16
Building	15	0	15
Access	5	10	15
Education	8	7	15
Capacity	14	0	14
Finishing	14	0	14
Social	14	0	14
Museum	0	14	14
Ethnic	0	14	14
Changed	13	0	13
Cultural	5	8	13
Heritage	12	0	12
Program	12	0	12
Minority	0	11	11
Government	0	10	10
Process	0	8	8
Support	0	8	8
TOTALS	481	324	805

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Figure 46: Outlier Case Study Word Frequency Chart

5.3.2 Outlier Case Study NVivo Code Analysis

As with the main cluster of case studies, the NVivo codes underwent on-going revision and analysis. Beginning with the same coding list as the main cluster as a starting point, codes were eliminated that did not feature significantly in this the second cluster of case studies, and similarly added when additional words rose to prominence. As a much smaller cluster than the main cluster, it resulted in a much shorter list. Some words were listed under different major nodes than in the main cluster, such as *women* under *culture*, as opposed to as an independent code. All the major codes overlapped across clusters with the inclusion of *work, production, artisanship, teams* and *design* coded across both clusters. Some new nodes were coded due to their frequent referencing, such as *culture, disadvantaged, ethnic diversity, profile raising, capacity building, development* and *research*. Some codes from the main cluster were combined in the outlier case studies, such as *imperialist, colonialist* and white saviour. Below is the main coding listing, followed by the frequency coding list:

- Collaboration / Partner
- Commitment / Investment of time
- Culture / Community
- Development / Aid
- Education
- Imperialist / Colonialist / White saviour
- Legal / governmental / tax
- Market Access
- Product / Production / Commercialization / Manufacturing
- Digital presence
- Retail / Sales
- Tradition / Traditional / Heritage
- Work

Outlier Case Study NVivo Coding Frequency Chart

Node	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTAL
Collaboarion / Partner	12	12	**24**
Teams / Groups	9	1	**10**
Commitment / Investment of Time	7	6	**13**
Culture /Ccommunity	4	20	**24**
Disadvantaged / Poor	2	4	**6**
Ethnic diversity / Ethnic minority	0	12	**12**
Profile Raising	0	6	**6**
Women	16	5	**21**
Development / Aid	20	5	**25**
Capacity Building	8	1	**9**
Employment generation / Poverty alleviation	2	3	**5**
Education	7	7	**14**
Business training / financial literacy	3	3	**6**
Research	1	5	**6**
Skills Training	12	5	**17**
Imperialist / Colonialist / White saviour	3	0	**3**
cultural approrpriation / Cultural imposition	2	5	**7**
Legal / Governmental / Tax	6	11	**17**
Market Access	9	1	**10**
Product / Production / Commercialization / Manufacturing	30	12	**42**
Design / Designer / Creator	13	12	**25**
Hand made / Hand woven / Hand embroidered	3	5	**8**
Maker / Sewer / workshop	1	7	**8**
Product development	1	17	**18**
Quality control	8	1	**9**
Digital Presences	1	2	**3**
Retail / Sales	0	5	**5**
Tradition / Traditional / Heritage	16	4	**20**
Work	14	10	**24**
Artisan / Artisans	26	9	**35**
Craft / Craftsmanship	3	10	**13**
TOTAL	**239**	**206**	**445**

Figure 47: Outlier Case Study NVivo Coding Frequency Chart

The Outlier case study NVivo Coding chart is shown on Figure 47. Overall, the Ethical Fashion Initiative recorded more coded content than the Traditional Arts and Ethnology Centre in Laos. The top code recorded overall is *product*, although it skews heavily in favour of EFI, nevertheless it outranks all other codes by a clear majority of references, followed by the word *artisan*. As both entities produce and partner with entities that produce goods from artisan skills, the dominance of the coding is representative. Directly after artisan, *development* and *aid* are the next highest registered codes. Both entities collaborate with different types of

entities and focus significantly on developmental aid, making the coding ranking representative of the work they undertake. The EFI is a developmental aid agency, while TAEC's work goes far beyond a museum as an ethnology centre, one of whose responsibilities is to develop and maintain material culture in the country's ethnic minority people. There are no major surprises overall with the coding frequency with *development aid* followed by *design, collaboration, culture, work, women* and *tradition*. There are inevitably variations in the prominence of coding across the two outlier case studies, with the EFI recorded with a dominance of codes in *product, artisan, development, women, tradition, work, design* and *skills training*. TAEC's focus and coding prominence was recorded as *culture, product development, product, design collaboration, ethnic diversity, legal* and *work*. The number of coded references directly represents each entity, their motivation and focus of their work. Interestingly EFI don't record any coding for *ethnic diversity, profile raising* or *retail sales*, each of which are specific to TAEC's organization, while TAEC don't have any coding's on *imperialist*.

Comparing the word frequency search with the coded nodes from the interviews, striking parallels compound the findings with *artisanship* the number one and two coded and frequently utilized word. Similarly, *product* shows up in the top three on both charts, and *developmental aid* and *design* in the top five of both. *Work* features prominently on both listings, as does *community* and *tradition*. Commonalities run across both listings, reinforcing the focus of the outlier case studies, and the place they hold in support of brands and not-for-profits working in the artisan sector.

5.3.3 Outlier Cluster Final Analysis

There is no question that external entities such as the Ethical Fashion Initiative and the Traditional Arts and Ethnology Centre play a pivotal role in the success of other entities ability to succeed in working with artisans, whether those other entities are for-profit or not-for-profit. The support of governmental and non-governmental agencies, museums, and ethnology centres play a vital role in the development of creative clusters, which create fertile ground for building sustainable communities and businesses. An important component of successful creative cluster development is the recognition and exhibition of material culture, historical and contemporary. Jung and Walker (2018) recognized its relevancy in their study on Santa Fe, as did Keith Recker, Creative Director of the Santa Fe International Folk Art Market in his interview for the IFAM case study. The great number of museums dedicated to or focusing on crafts from the region in Santa Fe are recognized as playing a vital role in the current value and

prominence of contemporary craftsmanship. Both reference the important role a historic archive of material culture plays in inspiring contemporary artisans. Cassidy (2018) and Murphy (2018) also affirm the importance of archived material and museum's role in influencing culture. The Traditional Arts and Ethnology Centre in Laos additionally and specifically cite their role in raising the profile and level of respect for the craftsmanship. Museums are seen as respected institutions that carry great sway in terms of what traditions are exhibited and by default respected, something Fernandez references in her book the Barefoot Designer (Fernández, 2013b)). Jung and Walker particularly cite museums as benefitting the success of the creative community by conservation of artefacts that affirm their importance an value in history as well as currently; as a resource for study by contemporary artisans; and acting as a material source for commercial and academic journals and articles on the topic, adding to contemporary literature, and acting to support the interdependencies that contribute to a vibrant creative ecology thereby affirming the importance of craft.

It is through an ethnology centre that Angel Chang reached out to and continues to organize and work with the artisans in remote ethnic minority villages in China. It is also through a museum in Sri Lanka that KUR Collection coordinates handmade lace production.

CHAPTER 6
Discussion

6.1 Thesis Development

Working with Grounded Theory, meant the constant evaluation of data, analysis and reflection on outcomes, resulting in many shifts of perspective and changes throughout the PhD. That on-going analysis resulted in the move from 3 clusters to 1 large cluster of case studies. It also resulted in the refinement of the aims and objective, and the intended outcome of the thesis, from the development of one standardized model of sustainable development, to a variable model and finally an analysis of model types and representation of best practices. The coding of data for analysis was continuously expanded and amended, as new content demanded new codes, and interview questions changed as participants presented new information. The thesis design and layout were reorganized for clarity and as new topics of research presented themselves and new insights and themes were identified. As the case studies were completed, it became clear that certain information across all case studies was simply duplicatory, such as methodology, case study selection, definitions of terminology, data collection etc., and had to be removed from individual case studies and consolidated in a single location. The ever-increasing word count also meant that the case studies had to be relegated to attachments rather than embedded in the thesis. The editing required revisiting all the completed case studies and redesigning the thesis layout to accommodate the changing word count and sections.

A great deal of refining of categorization, titles and subtitles was undertaken during the writing of the case studies as the content and their preliminary analysis dictated, and as my knowledge and comprehension of the content grew. Layout changes were made in how text was presented, moving away from simple bullet pointed lists to descriptive text. Many additional section titles and sub-titles were developed as a means of labelling content and making for clearer presentation. New ideas were generated through the process, including the realization of the increased importance of the motivation behind the various case studies' establishment, which in turn dictated many of their operational decisions. The relevance of each entities history also became a defining factor, with many decisions that defined the businesses, the outcome of circumstances and experiences that became clear through the interview process. Data analysis led to the constant refining and extension of language, with descriptors such as craftsperson, artisan and maker, each with differentiated meanings from each other. Definitions of

terminology were expanded and combined with terms like artisan defined differently by different entities, and individual interpretation of its meaning adding complexity to data collection and analysis. Matrixes were developed to display the ever-increasing amount of data, and new criteria recorded in existing matrixes (see Appendixes E18, E19, F18, F19 and G).

All manual measurement charts were originally configured as ranging from *none* to *total* with *minimal* and *significant* as the only identified levels recorded in between. As the complexity of cases studies grew it became evident there was the need to add an additional measure, that of *median*. Interview transcription was amended over time as a result of practice. Initially all interviews were transcribed in total and as an exact replication of all verbal content. As coding progressed, it became clear this was problematic when running word frequency codes with some interviewees liberally using weed words and terms such as 'you know' and 'like' throughout their text, resulting in their representation in the with word frequency clouds and other word count reports. This led to the elimination of weed words from interview transcriptions, as they added nothing to the understanding of the content. It also led the running of reports multiple times to review them for word frequency and one by one, eliminating certain 'weed' words from comparison through NVivo, as well as limiting word search criteria to a minimum of 6 letters in length. While the set-up of parameters for the search helped, each transcript was different, and each transcript required individual evaluation.

The diversity of the case studies presented an additional challenge, that of the vast variance in the amount of data to analyse, resulting in a variation in length of the case studies themselves. At first this appeared to be a shortfall in writing ability, but as more than one case presented itself, it became obvious it was simply the result of a much simpler and smaller entity with fewer moving parts to document. This variation in scale and reach of participants also resulted in varying layouts of the case studies themselves, with content documented in some that simply wasn't relevant for others.

One major impact of data analysis was the decision to eliminate the original 3 clusters of case studies and to combine them into 1 large cluster and to add an additional *Outlier* cluster of participants that were enablers, not brands. The need to add this additional cluster became clear when writing case studies on participants that were supported by other agencies, whether governmental or non-governmental, but without whom they would not succeed. The focus of the case studies on an individual brand, did not allow for an expansive focus on other entities,

hence necessitating the addition of the two outlier case studies. To ensure some breadth of content, one national and one international, one non-governmental and one privately owned outlier case study participants were identified for study.

The variety of entities covered through the case studies was vast and varied. As the case studies progressed, and the diversity of entities increased, it become clear that the variety of models, missions, visions, and values were huge, and that no single operational model could support the variety of needs, scales, locations and crafts. What did appear initially to be feasible was however, a road map with variable inputs that collectively chart a range of paths to sustainable success. What constitutes success however is open to interpretation, as it means different things to different people.

Through the synthesis of information, the importance of certain themes developed over time, one of which was ethics. As the Literature Review expanded and I read more work by other academics, one of the missing themes identified was ethics. Many authors wrote extensively on global craft, on its importance as a means of sustainable development, and how western customers could help sustain tradition, but most of it without any evaluation of the ethics of the methodologies, whether reinvention, reinterpretation or reintroduction. With traditional skills the outgrowth in many cases of a material culture with embedded codes, meanings and values, the exclusion of the rights and wrongs, and the varying perspectives seemed to be a major missing component from much writing.

As work progressed towards the development of a theoretical model of sustainable development, a number of criteria became critical in that process, including the evaluation of what model guidance was already in existence. Many of the existing guidance for the development of an artisan-based business being restricted in some way shape or form, whether through various criteria including membership or cost. Such is the case with Fair Trade, where a fee is applied, similarly with individual certifications and external certifying agencies, and advisement agencies such as NEST. Alternatively, some agencies that don't apply fees such as the Ethical Fashion Initiative for example have a limited capacity, having to pick and choose whom they have the ability to work with and who not. Many have a very specific focus such as Fair Trade, whose primary concern is the fair payment and treatment of small producers in the developing world and are unconcerned with the sustaining of craft knowledge. This puts access to these services and by default the knowledge they hold, out of reach of many, even to

the extent that they are unknown to many SMEs. A big motivating factor was to build a tangible, practical guide that could be open source, accessible to anyone who could benefit, and in particular the small and emerging design community that is motivated to make change, but often doesn't know the route to work with remote artisans. The work that many NGOs undertake is inevitably in support of the artisans, while those entities that do focus on design support, are often out of small designer's financial reach. The idea of developing a tangible guide ultimately however proved to be out of scope of the thesis itself as an expansive project that requires the compiling of a significant number of pre-existing guides such as NEST's Standards, Fair Trade Guidelines and basic business 101 guides such as the Prince's Trust and the PESTLE analysis, relegating my own research to one component of many, focusing equally on collating, editing and organizing others work. While the results could be developed into a tangible tool and made available to emerging designers wishing to develop an artisan business, it did not seem an optimal use of my research, and hence is now out of scope of this thesis. This decision ultimately led to refocusing on the aims and objectives, and the development, analysis and documentation of best practices gleaned from the case studies, accompanied by the associated impacting factors which were visualized through a series of charts and matrixes.

Thesis development went through a series of phases in progression, the last one of which was brought on through the global pandemic and the brutal murder of George Floyd in the US. Lockdown presented a number of challenges, those that directly impacted me, and those that impacted case study participants, with their focus suddenly averted elsewhere. There were participants who found themselves responsible for school aged children, or older immuno-compromised and aging relatives or community members. There were also those whose responsibility included artisans a world away faced with lost orders and who could barely afford to feed their families. One response from a case study respondent after more than 3 months of no reply explains the situation well

> So sorry for the delay. The last few months have been crazy on multiple levels, not only with the number of lives lost in the pandemic in New York, but also with massive unemployment, civil unrest, economic fallout, and the collapse of the fashion industry. Businesses are closing, and people are in survival mode at the moment. It has been very difficult to do anything outside of this at the moment (Angel Chang personal communication, 2020).

All this resulted in the withdrawal of several previously agreed participants, and enormous difficulty in follow up and completion of others. The pandemic was responsible for a major

shift in how we do business and how and what we consume overnight. This shift resulted in a sharp contrast with the long-term investment of time a part time PhD represented, making citations and references appear out of step with the changing reality of the fashion industry.

In the midst of the pandemic, the #BLACKLIVESMATTER movement brought racial equality to the forefront of many people's lives and the responsibility of being an ally to those desperately in need of allyship. Prejudice and equality are two issues many of the case study participants are impacted by. The movement brought into focus the systemic racism of a system of business that continues to target and deny people of colour equal access to opportunities, and in far too many cases puts their very lives in danger. People of colour were already negatively impacted by loss of business due to lockdown from a system of fashion that unfairly treats them, pays them, and values them. The combination of these two events pushed me to make the decision to submit my PhD early, get back to a healthier and more engaged life with a work life balance and apply the results of my research to real world cases. We will not emerge from these two crises' the same, the world values of many have shifted, forcing us to take sides and make a stand, and affect meaningful and tangible change in an industry that is built on white privilege.

The final phase of thesis development did not come about until the completion of all the case studies, and after the regrouping of the clusters from 3, to 4, then finally 2 in number. The closing of the loop proved to be a bit of a circuitous route, with a significant detour that ended up being side lined as post graduate work, that of developing a tangible, hands on guide to enable emerging designers to ethically set up an artisan-based business. A refocusing on my aims of identifying best practices and a taxonomy of models however lead to the construction of various charts that identify best practices as well as internal and external viability criteria for success.

6.2 Redefining Artisanship

One of the outcomes of analysis of the case studies was the extension and redefining of the meaning of artisanship. This extension of meaning is the result of coding, and the need to differentiate artisan from maker and craftsperson. It is the result of questioning what the

difference is between craft and artisanship and asking questions such as: Can artisanship be taught? If craft can be taught by aid agencies and NGOs in a matter of months, is there a need to define the differences between craft and artisanship as something that requires years not months to learn? Does artisanship have to be grounded in place? Does it have to use local materials? Does it have to respect natural cycles or seasons, and does it have to be sustainable? Does it have to be handed down through generations? How many generations? Does it have to be a unique practice to the place it is practiced in, as opposed to a ubiquitous craft that is replicated around the world? What about a ubiquitous craft but with unique local indicators that make it unique in some form, whether the use of pattern, colour, materials etc? The United Nations defines Artisanship as

> Products that are produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product… The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant (UNESCO, 1997: online).

While the above meaning encapsulates the essence of time, and skilled labour that craftsmanship incorporates, nevertheless, to fully embody true artisanship it must include a reference to being tied to place, with a history and tradition that connects it to a specific culture or community, all be it not necessarily exclusive to one culture alone. It might be the product of a long history of practice in a single location, or the incorporation of another's material culture through immigration, invasion or other means of transfer, embraced and adapted by the community as part of their own local practice. Culture is fluid as well as transferable, each time enriched by the transfer and incorporation, making a minimum timeline difficult to define; nevertheless, it should extend at least two generations in its application and practice. These were the considerations prior to the extension of UNESCO's definition of artisans (no date a), and resulting in the following updated and expanded definition as:

> Products that are produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant (UNESCO, 1997: online).

> Artisanship must contain unique identifiers of place specific to location or community and must be based on techniques and processes handed down over at least two generations. It is differentiated from craftsmanship by the nature of the amount of time required to master techniques, processes, and patterns that embody meaning. It should be based on the use of local materials, with sustainable sourcing and management part of the practice.

This expanded understanding of artisanship builds on UNESCO's definition to extend the meaning, and as a direct result of the analysis and synthesis of the case study data.

6.3 Model Type Defining Criteria

Several criteria were identified as defining the values of an artisan-based business, each of which informs the other (Figure 48). The defining criteria identified were motivation, business type, guiding principles and intervention type, each of which is assessed in greater detail below.

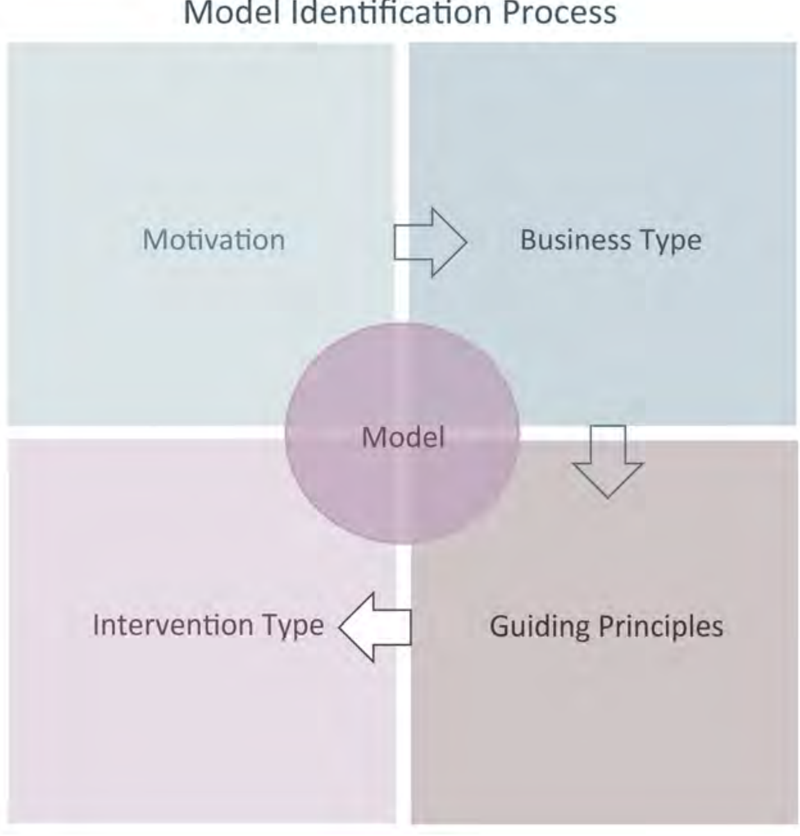


Figure 48: Model Identification Process Chart

6.3.1 Motivations

What became evident through the process of analysing the case studies and literature in the field, was that the type of model suitable for the foundation of an entity, is in great part determined by the motivations behind working with global artisans, craftspeople and makers. Those motivations can be distilled down to three main short descriptors; *sustain people*, *sustain craft*, or *make product*.

Sustain People can take the form of poverty alleviation, employment generation, and skills training. Bottletop and Tonlé who are specifically focused on supporting their makers and raising their quality of life, exemplify this group. The examples of Global Girlfriend and Ten Thousand Villages also fit here, where they work respectfully with the artisans to utilize their skills to produce a product, with the ultimate goal of poverty alleviation.

Sustain Craft can be to retain endangered traditions, to recontextualize traditional craft for a contemporary western audience, and to reintroduce lost traditions. It can be tied to the valorisation of the people who produce the craft, the culture in which the craft plays a role in a belief system, and the craft itself. Threads of Life for example, value the craft itself, but also recognize it as a vital component of the traditional cultural animistic belief system. It is valued in part because of its role as the material culture, and an expression of their belief system.

Make Product can build upon existing skills to make a product that is differentiated in the marketplace. It could be to take advantage of cheaper labour, and it can be done respectfully in partnership with the artisans, or it can simply be opportunistic, with the artisans merely a component in the supply chain. Angel Chang is an example of this motivation type, where she saw the opportunity to use the traditions of the Miao and the Dong to tell a story and promote environmental awareness while working towards capitalistic goals. KUR Collection also fit into this motivator as they use traditional handmade lace as a unique selling point for the collection development.

6.3.2 Motivations Case Study Overlap

The motivations broadly align with identified sustainable development model types of *market access*, *skill imposition*, and *design partnerships*:

- *Sustain people* is in alignment with *market access*
- *Sustain craft* is in alignment with *design partnerships*

- *Make product* is in alignment with *skill imposition*

The overlap between motivations and the model types varies significantly, with substantial overlap identified through shared or adjoining motivations. The IOU Project for example was identified as overlapping between *design partnerships* and *market access* in the Case Study Overlap chart (Figure 49), but in the Motivations chart, it is identified as overlapping between *sustain craft*, *sustain people* and *make product.* No entity worked in a single representation of motivation, all overlapped with a least one other.

Motivations Case Study Overlap Chart

Figure 49: Motivations Case Study Overlap Chart

6.3.3 Business Types

Perhaps business designation is the most fundamental formative decision for a business, one that should be in alignment with the motivations. There are multiple business types than can be applied or adapted to a mission-driven business, although some business designations are specific to location, and some regions of the world are tightly controlled by politics, particularly in non-democratic and communist nations restricting the options available. Such is the case for Angel Chang in China, where she was not permitted to function in the not-for-profit sector. In other cases, history played a role, as with Bottletop who were set up prior to B Corp and Social Enterprise business designations being available options, hence they were originally founded as a charity. Ten Thousand Villages was also set up as a charity, in their case not due to limited options, but because it was founded initially as a faith-based mission. Effectively all entities fall under the basic designations of for-profit, not-for-profit or a combination of the two. Overall, all entities working with craftsmanship, are to some degree mission-driven, even when the business type was not designed or intended as such, as a mission is for the most part a reflection of motivation. There can of course be vastly differing missions, as the chart illustrates

(Figure 49). Entities studied for the purposes of this research included a variety of business types. Business type is by default a combination of mission and motivation, restricted in part by other criteria such as scale and location, illustrated in Figure 50. Below are the main business types illustrated in a constellation of options (Figure 51), each one outlined in more detail below.

Business Type Equation

Mission + Motivation = Model Type

Figure 50: Business Type Equation

Business Type Constellation

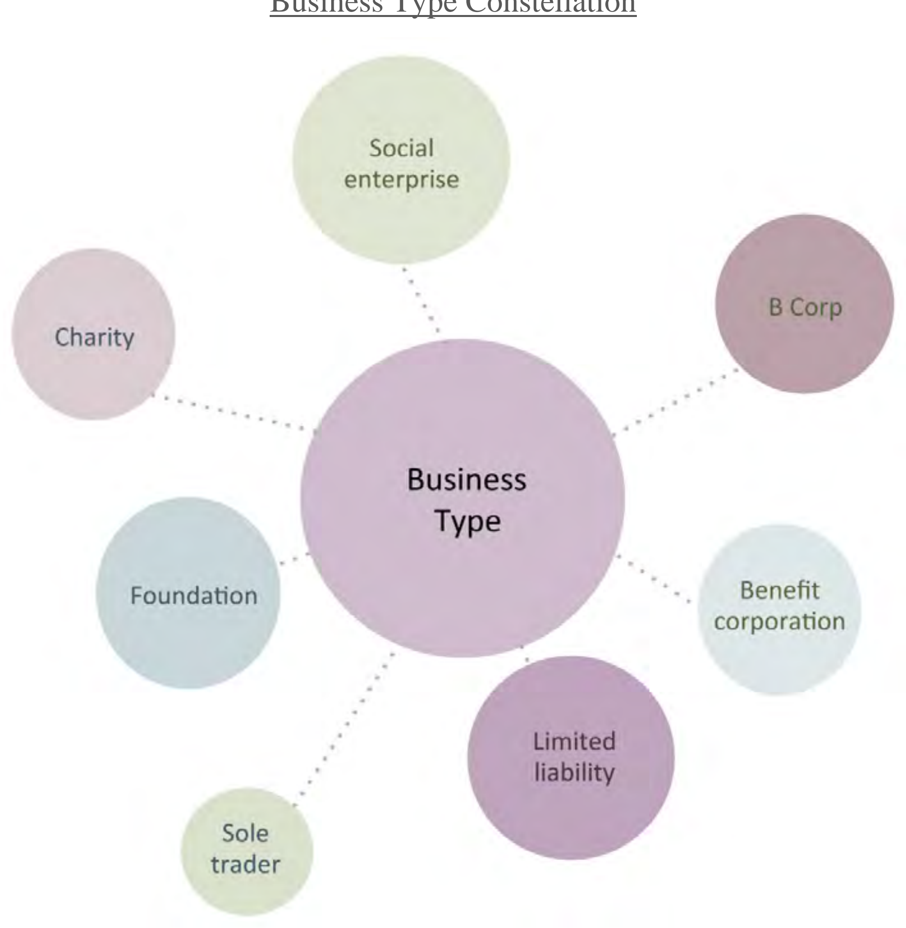


Figure 51: Business Type Constellation

Sole Trader

A sole trader is usually a small business managed by a single individual, with no legal distinction between the owner and the company. This means there is no separation of liability when it comes to debts or profits, sometimes referred to as 'unlimited liability'. This business type is relatively unregulated, with enormous freedom in decision-making. There is however a requirement for keeping financial records (Smith 2018). KUR Collection began as a sole trader, as did Zazi Vintage, and Swati Kalsi maintains this business designation, effectively single owners whose business grew out of their interests, skills and opportunities, often folded around other 'jobs' that initially pay the rent. Such is the case for Kasuni Rathnasuriya, founder of KUR Collection, who continues to work for a fast fashion brand as the means of financing her own collection. Many, particularly small design led entities, begin as a sole trader, but as they scale up and become more successful, make the transition into a more formal business type. The challenge with this business type is they are often the response to a design desire or opportunity, with a limited foundation in business planning, and operational responsibilities and best practices.

Limited Liability

There are both private and public limited companies. A private limited company is usually a small independent business; while a public limited company is traded on the stock exchange, and by default an option only available to far larger, already successful businesses. The benefit of a limited company is that it offers limited liability to the owner. The business, as opposed to the owners enters into a contract with its employees, with all debts and profits assigned to the company, not the individual. The company must be legally registered. A Limited liability company should have a Board of Directors, with the owner not necessarily involved in the day to day running of the business, unless elected to the Board (Smith 2018). There have been many high-profile incidences of brand founders ousted by the Board of Directors from their own company. Most of the for-profit entities studied operate as private limited liability corporations, including Angel Chang, KUR Collection and Zazi Vintage.

Social Enterprise

This business type is operated to benefit a social on environmental goal. It must operate transparently and commit to reinvesting profits to achieve its social or environmental goals. Several business types fall under this heading including: cooperatives, credit unions,

development trusts, employee-owned businesses and housing associations (Smith, 2020), and including the Centro de Textiles Tradicionales del Cusco.

B Corp

B Corporations are certified entities expected to verify they meet the highest standards of social and environmental performance, transparency and legal accountability to balance profit with purpose. B Corps use profit and growth to achieve the greater goal of positive impact for employees, communities and the environment. B Corps work towards reducing inequality, lowering levels of poverty, supporting a healthier environment, making stronger communities, and creating high quality jobs with dignity and purpose (B Corp no date a). Tonlé operate as a registered B Corp. with founder Rachel Faller motivated to establish the brand as a means to right some of the wrongs the West has perpetrated on the developing world and show by example that a fashion brand can be both equitable and profitable.

Benefit Corporation

A Benefit Corporation is a legal tool to create a foundation for long-term alignment of value creation. It is a traditional corporation only with modified obligations that commit to a higher standard of purpose, accountability and transparency. Many B Corps choose to also register as a Benefit Corporation, which fulfils the legal accountability requirement of B Corp certification (B Corporation, no date b). While Tonlé is not currently a registered Benefit Corporation, it is their intention to apply.

Charity

A charity by default is not a business even when it operates through trade, it must be maintained as a separate entity, with income sustained through grants and donations, even when those donations are significantly from its own trading initiatives. Charities benefit from reduced business rates and tax exemption (Smith, 2020). Global Girlfriend and Santa Fe International Folk-Art Market both operate as 501c charitable organizations.

Foundation

A foundation or trust is most often used to describe a charity with private, independent and sustainable income. However, there is no legal definition of a ‘charitable foundation’ in the UK. For this reason, they are often in association with a profit driven entity, as their source of sustainable income. They provide an efficient, transparent and intentional means of

transforming private monies for public benefit (Association of Charitable Foundations, no date). Both Bottletop and Threads of Life operate foundations, with the associated Limited Liability for-profit Corporations financing the foundation at least in part.

6.4 Guiding Principles

Formal certifications are often out of the reach of small emerging designers and artisans alike due to administration, registration, bureaucracy and fees, nevertheless the criteria they set out can still form the basis of ethical trading protocols and policies with many of their policies publicly listed and accessible. The Fair Trade and Declaration of Human Rights are listed above under business type, other process specific certifications are:

- SDG's
- NEST Standards for homeworkers
- Fair Trade
- Fair Labour Association Code of Conduct (FLA)
- EFI RISE
- International Labour Organization
- Universal Declaration of Human Rights

While not strictly business types, they do define the means, values and operations of a business, that can be applied to any business type and define the values of an artisan business, based on the identified motivations. The Motivations + Guiding Principles constellation below (Figure 52) visually displays operational conventions and validations, with the motivation circled by the various guiding principles applied to the operations of it and followed by greater detail on each set of guiding principles. Every case study participant adhered to guiding principles, many adapted from the above list, whether through formal or informal adoption. People Tree for example are a Fair-Trade business and adhere strictly to the principles dictated by that business designation. Bottletop align their business and even develop product specifically in line with the United Nations SDGs.

Motivation + Guiding Principles

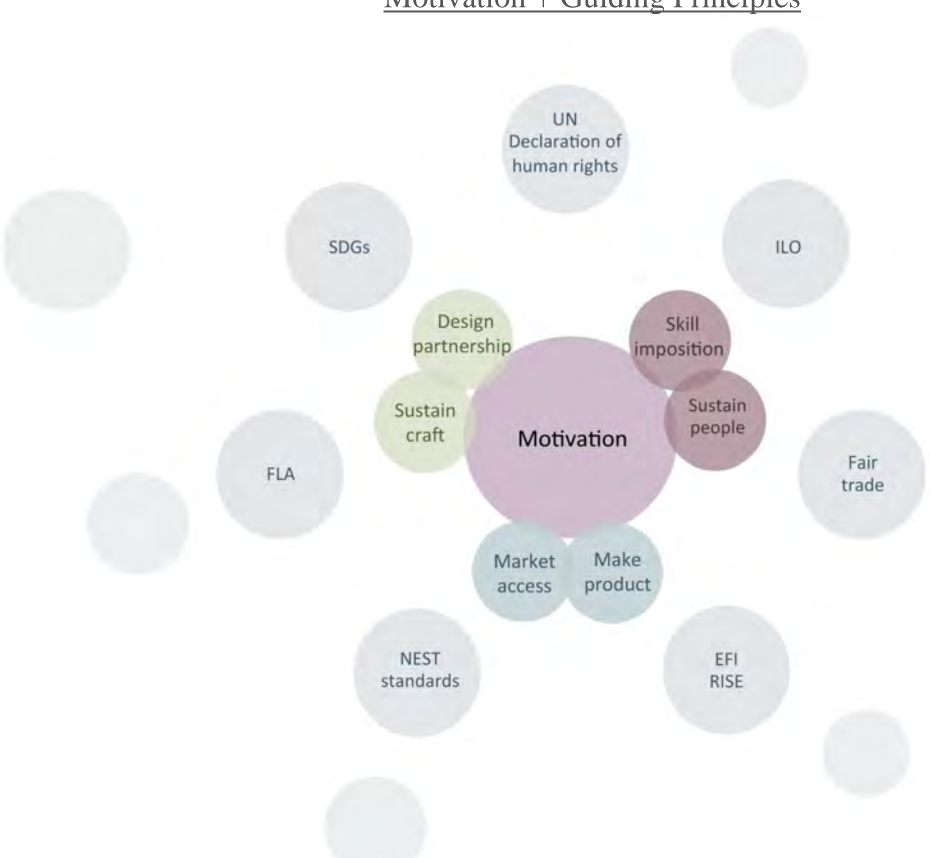


Figure 52: Motivation + Guiding Principles Galaxy

SDG's

The Sustainable Development Goals (SDGs) were developed as a blueprint to achieve a better and more suitable future by tackling the environmental and social issues. The 17 goals address challenges, including poverty, equality, climate change, environmental degradation, peace and justice (DESA, no date b).

The 17 SDGs were developed by the United Nations to provide a blueprint for peace and prosperity for people and planet. Adopted by the UN in 2015, they replaced the Millennium Development Goals that preceded them. The United Nations provides support for their implementation with funding, education, training and guidance. The UN published guidelines, analysis and reports specifically for Micro-Small and Medium-sized Enterprises (MSMEs) across industries to support the tangible implementation of the17 goals (no date). The 17 Goals are:

1. No poverty
2. Zero hunger

3. Good health and well-being
4. Quality education
5. Gender equality
6. Clean water and sanitation
7. Affordable and clean energy
8. Decent work and economic growth
9. Industry, innovation and infrastructure
10. Reduced inequalities
11. Sustainable cities and communities
12. Responsible consumption and production
13. Climate action
14. Life below water
15. Life on land
16. Peace, justice and strong institutions
17. Partnerships for he goals

Each goal has a subset of targets for achievement, supported by reports with statistics, impacts, examples and suggestions for implementation. Not exactly a set of guidelines, but a set of targets.

As a flagship program of the United Nations, the Ethical Fashion Initiative align their work with the SDGs, as do Bottletop, who also help promote and communicate the goals through their #TogetherBand.

As a subset of the SDG's, the UN also coordinate the Alliance for Sustainable Fashion, designed to coordinate the application of the SDGs within the fashion industry, and across UN agencies. They promote sustainable fashion events and share ethical fashion news (United Nations Alliance for Sustainable Fashion no date).

<u>NEST Standards for homeworkers</u>

The NEST Ethical Handcraft Program was created to generate industry wide transparency and compliance in the traditional difficult to monitor homeworkers and handwork textile economy, part of the informal economy. With the intent to make homework a safe option for garment and textile production, NEST measures compliance across a matrix of more than 100 standards.

They offer a training program designed to address the complexity and diversity of the fashion supply chain that too often includes multiple layers of contracting, sub-contracting and homework. Aimed at small workshops and homeworkers, the Standards is intended to safeguard cultural traditions of craft, by working with brands, and hand worker's, offering fair market access to connect artisans with brands and consumers to a human-centred, decentralized supply chains. NEST's approach includes compliance and capacity assessments to drive capacity building, compliance training and development programs. The intent behind the development of the standards is to address the complete lack of compliance standards in the homeworker economy, that works without protections even when directly subcontracted by certified factories, but all too often through a series of middlemen and sub-contractors further distancing the homeworker from any compliance standards. The standards are based on SA8000, the FLA and Fair-Trade USA, and include a detailed definition of terms that clarifies and separates hand workers from artisan and homeworker and small workshops from production workshops, community workshops and home workshops. NEST provides assessments based on their Standards and recommend remediation programming based on the results. Compliance and approval of NEST Standards results in a seal of approval specific to a product line, not a business. Standards cover a range of criteria that access workers' rights, business transparency, child labour, pay, health and safety and the environment, each with multiple specificities and policy recommendations. The NEST Standards are open source, and they are funded by donations, volunteer programs, brand partnerships, paid for programming, membership and publications (NEST, 2019). It was at a training session offered by NEST that Jeanne de Kroone from Zazi Vintage met Simone Cipriani, the founder of the Ethical Fashion Initiative.

Fair Trade

Outlined in 2.3.2, Fair Trade is an operational commitment intended to give disadvantaged producers fair access to global markets, and the opportunity to earn a fair living wage, as a market-based poverty alleviation solution. The World Fair Trade Organization through the Fair Labour Association (FLA, no date a) defines Fair Trade obligations. The FLA brings together three key constituencies; universities, civil society and companies to find sustainable solutions to systemic labour issues. They set standards, as well as monitor and report compliance (FLA, no date). Case study participant People Tree is a registered fair-trade corporation, and TAEC were a founding member of Fair-Trade Laos, while others such as the IOU Project and Tonlé adhere to most or all of the codes without formal registration.

Fair Labour Association Code of Conduct

The Fair Labour Association's (FLA, no date b) Workplace Code of Conduct outlines ten principles of Fair Labour and Responsible Sourcing. The Code is a commitment by member organizations that agree to implement and uphold it. It seeks to protect apparel manufacturing workers as well as those that work in the agricultural sector. The Code is based on the International Labour Organization standards. The FLA monitor compliance with the Code through a system of benchmarking that identifies requirements for each standard. The elements of the code cover employer relationships, non-discrimination, harassment or abuse, forced labour, child labour, freedom of association, health safety and environment, hours of work and compensation (FLA, no date).

EFI RISE

The Ethical Fashion Initiative (EFI) is a flagship program of the United Nations and a sub agency of the International Trade Centre (ITC). RISE is the EFI's system for monitoring, evaluating and implementing a system of supply chain transparency and accountability. RISE stands for Respect, Invest, Sustain and Empower, and is aimed at artisan production for the fashion industry. As a tool intended to support ethical production in the artisan community it was developed for use in both the formal and the informal economy. The EFI team generate a report for each order placed through the compliance tool that highlights the communities involved, the skills utilized and the impact on the artisans' livelihood. The EFI undertake to assess, control and trace through the RISE tool, measuring and monitoring artisan activities, labour compliance and environmental performance through production. They work with continuous data gathering through assessment, focus groups, surveys, mapping and tracking tools, for analysis and reporting, with a focus on female empowerment. The tools are only available to EFI partners, although the results of individual reports are open source. The tool is applied to specific production orders not to a brand, a collection or a producer. The EFI's mission is to link micro producers in the developing world to the fashion worlds' top brands. They facilitate dignified work at a fair wage, thereby connecting some of the worlds most marginalised artisans predominately in Africa and Haiti to the fashion system. The EFI is a member of the Fair Labour Association (FLA) (International Trade Centre, no date f).

International Labour Organization

The International Labour Organization's (ILO) mission is the promotion of social justice, human and labour rights as essential to universal and lasting peace. The ILO's Labour

Standards is a comprehensive system of instruments aimed at promoting decent and productive work opportunities and is a specialized agency of the United Nations. An instrument for social justice, the ILO Standards were developed to ensure work exists in conditions of freedom, equity, security and dignity, and in recognition that working standards of large numbers of people worldwide imperil world peace through the threat of unrest. It recognizes that labour is a not a commodity to be negotiated for the highest profit at the lowest cost but is part of everyone's daily life and crucial to a person's dignity. The ILO is formed of 187 member states that include governments, employers and workers. It sets labour standards, develops policies and devices programmes that promotes decent work. The ILO has four strategic objectives, which are to:

1. Set and promote standards, principles and rights to work
2. Create greater opportunities for decent employment and income
3. Enhanced social protections for everyone
4. Strengthen tripartite and social dialogue

ILO standards are predominately tools for governments to guide and implement labour law and social policy but are also used by multinational enterprises as a basis for the development of voluntary codes of corporate conduct, as part of CSR policies (International Labour Organization, 2019). These are broad sweeping standards, each with policies and conventions that overview a basic minimum expectation of work. They are intended for government and multinational adoption and compliance, and as such, they are not a user-friendly example of rules to guide a small artisan enterprise but could be used as broad sweeping guidelines to direct the development of independent policies and procedures. The subsection of the Standards specific to Indigenous and Tribal People, does recognize the unique contribution of material culture, traditions and customs intended to guide not just governments, but also NGO's and indigenous communities, and resulting in two conventions (169 and 107) (International Labour Organization, 2019). The ILO formulate, apply and supervise international policies and programmes that promote basic human rights, improve working and living conditions and enhance employment opportunities. They operate and implement an extensive program of technical cooperation to support countries put the policies in place that includes training, education and research (International Labour Organization, no date). Case study participant the Ethical Fashion Initiative adopted the International Labour Standards set out by the ILO.

Universal Declaration of Human Rights

Effectively a charter, similar to a specific clause of a nation state's constitution as it pertains to human rights. The UDHR was adopted by the United Nations General Assembly in 1948. It is considered the foundation of human and civil rights and contains 30 articles that detail individual basic human rights and has been adopted as the common standard for all nations which inspired international human rights law and has been incorporated into regional and national constitutions and legal codes. The Declaration includes familiar language of all 'human beings are born free and equal in dignity and rights. It rejects slavery, torture and punishment; mandates equal legal representation, elimination of discrimination, freedom of movement, the right to own property, freedom of religion and the right to free assembly. As such, while the goals are lofty, they also form the basis of what most people consider basic standards of fair behaviour and treatment. While it was not designed for industry and is not specific to the supply chain or the apparel industry, its basic tenants should form the basis of any and all interactions with other people, and particularly of employment, although clearly that is not the case particularly in fashions supply chains where slavery and human rights abuses are rife.

6.5 Intervention Type

Jeanne de Kroone, founder of Zazi Vintage commented in her case study interview about how many emerging designers she knew that would love to work with artisans, but struggle with knowing how to reach them or how to work with them. Whether coming from an industry or an academic background, designers mostly embody mainstream fashion values and experiences, which are too often blindly accepted as the only route to success, and entirely out of alignment with artisanal collaborations. They seek to place artisans within the supply chain, merely as a component of manufacture, which sets both them and the artisans up for failure. There are many NGO's and governmental agencies that support artisan development, many of which are region or craft specific. Those entities that focus on supporting the design side of the partnership however, too often come with a price tag, out of reach to many small emerging, design businesses. The various certification and training programs are often operated through the for-profit arm of a not-for-profit entity and used to support their artisan activities. Worthy undertakings that too often exclude many that wish to work with artisans that could support their survival. NEST exemplifies this where their artisan support is based on need but financed by for profit programs aimed at designers and delivered through fee-based training workshops.

Murphy (2018) highlights 4 key challenges relevant to future research on the reinterpretation of tradition, as creating boundaries that don't result in the loss of meaning, tied to motivation, mission, scope and consequences, precisely the focus of this research. Too many strategies offer solutions without consideration of the consequences. Strategies such as the industrialization of tradition, the relocation of it, and the mixing of it with other traditions, entirely decontextualizing place-based traditions, with success evaluated by recognition of origin for example instead of long-term community support, protection or even knowledge of the embedded meanings, or sustainment of the craftspeople that developed the tradition. This is the sustainment of design, product or process without consideration of source, and as such, potentially borders on cultural appropriation, and a colonialist mind-set. While Murphy does give consideration to the potential negative outcomes of reintroduction and revitalization as loss of meaning that should be counterbalanced by in-depth research, she does not specify the requirement of collaboration and communication. Without collaboration as well as knowledge sharing, these strategies border on imposition, with success only effectively achieved through long-term, transparent and equal partnerships with the communities, a missing component from Murphy's design strategies. As such they are a product of a colonial process and system, used to impose a particular perspective based on privilege. While many of Murphy's strategies could result in sustaining designs, products or processes, without the associated ethical and social considerations of those who developed them, as opposed to an assumption of perceived value, but a real and equal knowledge exchange, the value of the outcome has to be questioned, as it is does not consider the sustainment of the artisans themselves. What are offered is design strategies, not design collaborations, which done in partnership could result in successful outcomes, but without, likely result in the imposition of western values over others. This brings us to the question of what is value, who gets to decide what it is, and does one party get to impose their idea of value on another? Does the retention of the visual elements of a traditional material culture that does not benefit the people of that culture have real value? Murphy's work is detailed and considered but is missing a defined ethical perspective. Conti and Vacca (2018) state that the value of a product lies in the emotional identification and communication of meaning, something that can only be done if the cultural codes remain intact from the source, while Johnson (2018) questions what role the designer should play in design mediation, and Father (2016, quoted by Johnson 2018:191) states that he 'believes the key is authentic self-reflection based in an immersive and flexible practice', as the only means of appropriately understanding the context prior to intervention.

When discussing her introduction to the ethnic minority people she now works with, Angel Chang stated that her first intent was to commercialize the materials produced by the Dong and Miao ethnic minorities as a means of bringing fiscal prosperity to what she saw as an impoverished people. After working side by side with them however, she came to the conclusion that her response was precisely that, her response based on her value system, and not in fact what the Miao and the Dong wanted for themselves. In the process of assigning her own values, she did not recognize the real value of what they had achieved, which is a life in tune with nature, one that follows the seasons and lives within the ecological limitations of the region. They do not pollute, are not concerned with the value of currency or the consumption of industrially produced goods, values and ways of life long since lost to the west, and something she could destroy with the imposition of her interpretation of success and value. William Ingram of Threads of Life came to a similar conclusion, motivating him to reintroduce traditions specific to a region and community that had been lost through commercialisation and modernization. He sees enormous loss in the intrinsic component of the Indonesian animistic belief system they incorporate in their material culture through ritual, events and values.

The basic types of intervention, which all other types and sub-types can fall underneath, as it pertains to working with traditional craftsmanship, were identified and documented as:

- Reintroduction
    - The reintroduction of a lost technique, skill, pattern or tradition.
        - Threads of Life exemplify this.
- Retention
    - The use of existing traditional materials, techniques, processes and products.
        - KUR Collection and the IOU Project both exemplify this.
- Reinvention – incorporating reinnovation, reinterpretation, reimagined, reprojected, reinvented and redirected.
    - Reinterpretation of an existing traditions or techniques for contemporary use, putting the artisans in service to the designer.
        - Global Girlfriend and Ten Thousand Villages as well as Carla Fernandez all exemplify this strategy with entirely different outcomes and products.
- Replacement

        - Teaching artisans a new skill to produce products with them serving as employees.
            - Tonlé and People Tree exemplify this strategy.

6.5.1 Viability Criteria – External Factors

There are multiple considerations and impacts in the operations of an artisan-based business, much of which are entirely external, but which directly impact the success of an entity. Jung and Walker (2018) reached a similar conclusion when evaluating the Santa Fe's creative community, identifying 10 categories that impacted their success, while Murphy (2018) listed a litany of impacting factors. Before being able to identify and compare the best practices of artisan-based businesses it was necessary to itemize the criteria that impact, and sustain them, hence the reasoning behind adding the Outlier case studies. The impacting factors identified through the evaluation, comparison and analyses of the 15 case studies were:

- Geography
- Political and Legal Landscape
- Economy
- History
- Culture / Social
- Respect and recognition
- Supply chain
- Creative clusters
- Skills transmission
- Logistics
- Environmental

The *viability criteria* were developed first as a list of impacting factors, then illustrated in the constellation map. The *criteria* and the associated *constellation map* are populated with criteria specific to the success of an artisan business (Figure 53). Each of the 11 *criteria* has a subset of identified impacting externalities outlined below and listed in full as well as represented with the key word identifiers on the constellation map. With 11 identified viability criteria, only two of which begin with a vowel, there was no easy acronym that fit the *criteria*, although several were attempted, and all of which necessitated some left-over consonants. Below is a

detailed list of the external viability criteria with examples and explanations followed by the descriptions of each item.

Geography

- Biodiversity
  - Flora, fauna - used for raw materials and processes
- Climate
  - Some material processes are tied to seasonal availability
  - Seasons or weather patterns can dictate production cycles
- Landscape
  - Acts as an inspiration
  - Often represented in traditional print, pattern and colour

Political and Legal Landscape

- Political leadership
  - Free elections and political representation
- Government policy
  - Legislation
  - Labour law and minimum wage
- Taxation
  - Tax incentives and deduction
  - High taxes de-incentivizes the export of materials and goods
- Political stability
  - Political instability is one of the major push factors for migration
- International trade agreements
  - Impacting duties and tariffs on the import and export of goods

Economy

- Migration
  - Loss of skilled workers
- Immigration
  - Refugees can bring new skill sets with them
- Developmental aid
  - NGO's and faith-based missions that support poverty alleviation, job creation and skills training
- Currency exchange

Interest rates impact imported materials and exported products

Labour costs

Minimum versus living wage

Unemployment rates and access to a skilled labour pool

Poverty levels

Subsistence

Cost of living

Housing, food

Consumer spending

Habits and purchases

Inflation

Currency stability

Environmental

Sustainable resource management

Impacting the availability of local resources and materials

Environmental health

Degradation of biodiversity

Climate change

Impacting normal seasonal cycles

Regulation

Governmental requirements for waste disposal, recycling, and carbon emission caps

History

Cross cultural integration

Invasion and colonialism impacts tradition

Historic trading routes

Material culture

Its role in the transmission of tradition through artefacts

Culture / Social

Demographics and psychographics

Attitudes, values, beliefs, population growth, age distribution

Retail diversity

Markets, high street shopping, small business proliferation

Social diversity

Music, dance, opera, art etc. are all part of a diverse creative culture

Tourism

Cultural heritage

Supports the transmission and sustainment of cultural identity

Hospitality

Supports tourism

Cultural events

Gender roles

Restrictions, values, freedom of movement, work, work may have to be configured around childrearing or harvesting duties, work / life balance, disparities, owning of property, bank accounts etc.

Creative economy

Diverse representation in support of a creative economy

Respect and recognition

Museum exhibitions

Current and historic in focus, ethnology centres

Galleries

Academia

Publication & coursework inclusion or collaboration with artisanship

Ethno-linguistic prejudice

Urban versus rural prejudice, ethnic, racial superiority, inferiority norms

Trinketization of tradition

Devaluing local traditions

National recognition

Inclusion of artefacts or traditional dress as part of national holidays

Worn by government officials in international events

Designation of national treasure or master craftsperson

Cultural appropriation

Intangible cultural heritage protections

Supply chain

Material access and availability

Skills

Competencies

Transparency

Knowledge of supply chain

Creative clusters

Related services

Specialised contractors, dying, finishing etc

Craft diversity

Diverse representation of skills supporting cross disciplinary collaboration

Place based creative economy

Skills transmission

Training

Education

University coursework

Familial knowledge transfer

Handing down of knowledge from mother to daughter requiring an intact family structure

NGO's

Apprenticeship availability

Documentation

Recording of traditional techniques and processes

Aging practitioners

Logistics

Digital communication

Technology

Email, phone service and industrial innovation

Basic utilities

Electric, water

Transportation

Remoteness and accessibility to artisans with the proximity of roads, train, ports and other transportation options

Closed market

Middlemen controlling trade, e.g., Mafia, racketeering, extortion, black market etc.

Geography

Geographic considerations can relate to a number of criteria, which can impact production capability. First and foremost, most traditions of craftsmanship are tied to location, as a product that has developed due to local knowledge, beliefs and most of all local materials. The natural beauty of a region often impacts the development of the visual identity of a local material culture, often represented in local patterns, symbols and colours (Mitchell et al., 2014 quoted by Jung and Walker, 2018:19). In some cases, particularly those reliant on natural resources, the biodiversity of a region directly relates to the materials used in production. The ability to produce certain materials or processes can similarly be tied to climate and season in a region. Angel Chang for example talked at length about the seasonal timeline of production, tied to certain plants and flowers growing season, it was also referenced by Jung and Walker (2018) who state that geographic biodiversity influences the development of a specific style or making process. Chang also talked about the dying process having to take place during the summer months due to the fact that it is accomplished outside, making the winter months impossible to undertake this part of the process. The People Tree case study references one of their fair trade partners called Bombolulu, who produce handmade jewellery from semi-precious materials in Mombasa Kenya. Rainy season often brings with it heavy rains, flooding and mud slides which, without governmental infrastructure to support recovery, directly impacts their ability to practice their craft. Tonlé referenced on-going issues with electrical outages as simply part and parcel of working in that region of Cambodia with poor infrastructure. Production schedules have to be configured to account for such delays. Geographic location can impact logistics and the associated costs significantly, with landlocked countries at a geographic disadvantage over those with access to a port. Alternatively, the very nature of isolation can in fact be the very reason why a tradition is maintained and survives in the face of urbanization and modernization elsewhere. Jung and Walker (2018) reference the historic isolation of the Santa Fe as playing an important role in the development of an independent local economy that generated a strong sense of cultural identity reflected in their arts and crafts. Several of these criteria overlap with politics and culture, being both dictated by geography but also impacted by it.

Political and Legal Landscape

Respect for tradition is recognized in government policy, supported through tax incentives and protected by international trade agreements. UNESCO list repressive policies, intolerance and disrespect under the heading negative attitudes on their list of threats to intangible culture. An understanding of the political landscape of a region as a route to understanding the stability of

a business proposition is vital. A basic history of stability or instability, extremist movements, elections and leadership must form part of any basic assessment of a region particularly in the developing world. The associated trade agreements such as import and export duties, tax and industry regulations are vital basic understandings of any geographic you work in. UNESCO (no date b) references how repressive policies negatively impact the sustainment of craftsmanship and can lead to intolerance and disrespect. The CTTC talk at length about the prejudice experienced by indigenous weavers in the urban centres of Peru, something they have worked hard to reverse, making indigenous dress an identifier of pride. They associate their gained respect in part to political leaders choosing to wear traditional dress for important national and international events. Zazi Vintage who partner with the EFI in Afghanistan have to work to skirt the legal and cultural restrictions placed on a woman's right to work, open a bank account, or even have financial independence. In too many regions of the world, women face significantly greater challenges than men in gaining access to financial services (Isaac, 2014). The EFI, who work in some of the most unstable regions of the world, are well aware of the challenges that political instability and conflict pose to their work, while UNESCO list them as threats to the retention of intangible cultural heritage (no date b). Threads of Life reference past problems with the reintroduction of traditional craft methodologies in Indonesia due to governmental incentives intended to encourage international commercial trade through the subsidization of chemical dyes and machine technologies, having the unintended side effect of discouraging traditional practices, and pushing them farther into obscurity. Kipo (2019) references the challenges of encouraging local Turkish designers to support and incorporate artisanship into their work, as problematic in the face of government support for the industrialization of garment production, something the formation of the Turkish Fashion Designers Association later helped counteract. He also references that the nationalist politics of the 1980's allowed Turkish fashion to gain currency in the global market due to the governments elimination of customs barriers. Tonlè's founder discusses their inability to negotiate directly with garment manufacturers for their left-over fabrics due to government regulations that require factories to ship all materials back to the country that financed production, materials not worth the cost of international shipment, effectively pushing deadstock fabric sales into the black market, and forcing them to work through middlemen, even when the brands themselves would be happy to give their left-over fabrics away. Industrial production and a surge in new technologies is also listed by UNESCO as threats to the retention of material culture (no date b).

TAEC are currently attempting to document the breadth of traditional material culture in Laos, as the first step towards developing legal protections for it, the same process that Carla Fernandez is currently involved in with the Mexican government, as they develop intangible cultural heritage status and protections for the indigenous crafts in the region. The process of developing legal protections for indigenous textiles would not have happened without the support of the Mexican Minister of Culture. The CTTC reference the importance of political figures choosing to wear traditional dress for important national and international events, as a vital step in gaining respect for traditional culture. They talk at length about the prejudice experienced by indigenous weavers in the urban centres of Peru, something they have worked hard to reverse, making indigenous dress an identifier of pride.

Economy

The scale, importance and recognition of art and culture in a region's economy directly impacts external factors such as government policy, and public respect for craft. Important considerations include exchange rates, economic growth and decline, inflation, interest rates, labour costs and consumer spending. The World Economic Forum's Strategic Intelligence online tool links financial and monetary systems with financial stability risks and resilience (WEF, no date). Broom (2019) tracks global inflation rates and documents the impact on regions suffering from high inflation on the World Economic Forum's website. In their 2019 publication Venezuela was listed as suffering from an inflationary rate of 282,972.80 per cent, making it impossible to do business in that region, and resulting in massive numbers of Venezuelans fleeing the country, something the EFI refer to as 'push' factors. Several African countries feature in the top 10 ranking of high inflationary rates, many the home of incredible artisanal traditions. When inflation is too high or is subject to frequent fluctuation, it makes it difficult to set prices, and plan spending, vital components of a sustainable business and pricing strategy. The EFI identify major migration push factors as poor political and environmental conditions as well as lack of employment opportunities, which seriously impacts a country's economy resulting in economic refugees (Ethical Fashion Initiative, no date d). Many nations have of course benefitted from immigration, with skilled workers arriving from other nations. The UK for example will forever be indebted to migrants from the Caribbean who responded to the call for skilled labour after the second world war, with many nurses and other skilled workers filling much needed vacancies. Jung and Walker (2018) cite the cross-cultural interchange between Mexican, Spanish, and Western immigrants as playing a vital role in the economic development of Santa Fe.

In many instances the remoteness of a community may be the reason why a certain craft developed and is retained, due to the lack of access to modern, consumer made goods, while the same factors limit their economic recognition and success. Regional economy and local economic factors are important consideration in working with artisan communities, as local trade will have to be conducted using local currency, and local currency is influenced by the stability and politics of the region. In her interview, Carla Fernandez talks about the poor exchange rate of the Mexican Peso as the main reason they don't showcase the collection outside of the country or import materials from other locations. She also cites this fact as a contributing factor to better valuing native resources and skills.

History

History plays an enormous role in the development of certain traditions and crafts, as so many are handed down through generations, developed over time and impacted by historical events such as war, invasion, migration, colonialism and immigration. Keith Recker, the Creative Director of the Santa Fe International Folk Art Market quite specifically referenced the importance of Santa Fe’s history of artisan craft development and markets with the Spanish and Indian Markets as forming the basis of the success of the Santa Fe International Folk Art Market. In Design Roots, Jung and Walker (2018) also refer to the success of the local creative economy in Santa Fe as a result of the history of craft and craft markets in the region. Conti and Vacca (2008) talk about how we connect and value objects due to the fact that they embody the historic narrative of those that created them, with the history of designed object ultimately the history of culture itself. Murphy (2018) in Design Roots discusses the critical nature of understanding and respecting the value of heritage before being able to work with traditional craftsmanship.

History plays a role in the craft traditions of all of the participant case studies, from Carla Fernandez working with indigenous communities to find ways of reinterpreting their ancient wisdom and knowledge of crafts as a means of sustaining their future, to KUR Collection utilizing traditional Dutch handmade lace from Sri Lanka, a product of the countries colonial past, to produce a very modern and contemporary fashion collection, leaving the tradition of lace making untouched but utilizing it in an entirely new way.

Culture / Social

Local culture and community directly impact how, when and with whom you are able to work, as well as what you produce. Leitão (2011) talks at length about the importance of understanding the culture that produces objects, and how homogenized craft production, diminishes its cultural value. Particularly when working in the developing world, a clear understanding of standards of living, income levels, housing and ways of life are invaluable in establishing realistic expectations for production. Several case study respondents discussed women's role in society and how that impacted their ability to work. Carla Fernandez documents women's domestic responsibilities in indigenous Mexican communities, particularly as it pertains to child rearing, and how that has to be seamlessly woven into craft production processes and deadlines. She describes women embroidering with one child on their shoulders, and another eating a taco at their feet, necessitating they develop simple guidelines and supports for artisans to adhere to, to ensure work is not stained and without restricting the artisan's domestic responsibilities. The development of their strategies is directly based on their knowledge, understanding and sympathy for the local ways of life. Fernandez also talks at length about the rich diversity of indigenous culture, crafts and traditions that adds significantly to the richness of material culture she has the ability to access, each one unique to a specific location.

The CIPD (Morrison, 2020) reference the importance of understanding lifestyle choices, cultural norms and expectations of work attitudes as well as population demographics, consumer tastes and buying habits. Failing to take into account cultural diversity risks perpetuating the very shortcomings most social enterprises are supposed to remedy (Leitão, 2011). UNESCO references rural to urban migration, as well as population influx, as threats to intangible cultural heritage, alongside rapid socio-cultural change. Fry (2009) frequently references the political and economic impositions used by the west to deploy cultural imperialism responsible for the elimination of traditional values, practices and crafts. He describes how the west imposes cultural practices through colonialism, designating all social structures, cultures and ways of life that did not conform as 'uncivilized', something he describes as ethnocide. In a post-colonial world, Fry sees globalization as a continuation of the same ethnocidal practices, determined to 'civilize' others through capitalistic values. Conti and Vacca (2008), talking about the recovery of local history, identity and community through craft, discuss the intrinsic differentiation and value of objects produced through cultural recovery. Cassidy (2018) discusses the historical context that motivates many First Peoples to reconnect with their cultural roots, in many cases through craft. He argues that culture is central

to sustainable development as a resource for territorial transformation of culture. In the book Design Roots (2018), Jung and Walker ascribe Santa Fe's strong cultural reputation as integral to building and sustaining a vibrant creative economy. They reference the significance of Santa Fe as a cultural crossroads that adds significantly to the richness of arts and crafts in the region. They go on to stress the significance of understanding the scale, diversity and value that art and culture add to the local economy, referencing the concept of a creative economy as including a multitude of creative expressions from art to music. A creative economy creates a virtuous circle that includes hospitality, music, dance, regional cuisine and crafts.

The EFI through their sister agencies in the UN often refer to gender specific challenges faced by female artisans due to cultural and legal restrictions related to owning property, access to banking, restrictions on financial independence or the expectation of male family members approval to even be able to practice a craft. Tonlè talk of the particular pride they feel at being able to provide Cambodian women with the skills and freedom to exercise autonomy outside of their stereotypical role of subservience, which requires an intimate knowledge of social and cultural roles in Cambodian domestic society, vital in setting realistic timelines, work responsibilities and roles. Cultural and social awareness implies the effort to understand and respect the cultural specificities, identities, values and worldviews of the place and the people you work with.

Respect and Recognition

Respect for craft is transmitted in a myriad of ways, and is in part a result of historical context, tradition, material culture, and economic success. It is communicated by representation in museums and ethnology centres. Carla Fernandez references the important role that museums play in the representation and exhibition of traditional culture as invaluable in raising the level of respect for material culture. Santa Fe benefit from a multitude of museums entirely dedicated to indigenous art and material culture, something referenced by Jung and Walker (2018) as well as by Keith Recker in the interview for the IFAM case study as vital to the success the regions art and crafts enjoy. Jung and Walker go on to say that inclusion of original artefacts in museum archives affirm the value placed on the culture of the region, encouraging understanding and study. Contemporary representation is also important through the inclusion of modern products made with traditional techniques in galleries, by default raising the inferred value to that of collectors' items and art. Cassidy (2018) also references the importance of archiving and museums influencing culture.

In the book Design Roots Walker (2018) discusses the importance of understanding the significance of culture to ensure the local wisdom and knowledge is embedded through any recontextualization of the craft, to ensure that outcomes are respectful and supportive of culture as well as contribute to creating a better future. Murphy (2018), in the same publication talks of the criticality of understanding historical context as an enabler of respect and value for traditional craftsmanship

In the case of Santa Fe, respect is represented in part by the visible inclusion of artefacts of craftsmanship inclusion in national holidays and important national events. It is characterised by national dignitaries and politicians choosing to wear traditional dress or carry symbols of their material culture at important international events. It is represented in academic curriculum from high schools through to Universities with curriculum that highlights those traditions, as well as through project briefs, artisanal collaboration opportunities and academic journals. The CTTC in their interview importantly reference how indigenous people and their associated material culture has long been disrespected by the urban, more modern cities and their inhabitants, with their 'poor country cousins' viewed as backward, unsophisticated and ignorant. By default, their material culture was similarly viewed, being seen as the representation of lack of access to consumer goods. A big part of the CTTC mandate is to raise the profile and respect for the indigenous people and the textiles so interrelated to their customs and traditions. TAEC in Lao have a similar mission. Cassidy (2018) in Design Roots references the 'folklorization' of indigenous tradition as one means that traditional artefacts are devalued and disrespected, while Urry (1990) calls the same phenomena 'trinketization' and UNESCO (no date b) list the 'touristification', 'theatrificaiton' and 'commercialization' of intangible cultural heritage as a threat to its survival. They also list the freezing of culture in a time warp, making it irrelevant to current lifestyles as a threat. It could be argued that some of the entities that work towards providing artisans in the developing world with market access specific to the gift market are guilty of the trinketization of culture, with a low price point associated with lower value. Global Girlfriend and Ten Thousand Villages in the case studies both focus on the gift priced market as a means of bringing sustainable development to more artisans by selling more product at more accessible price points.

The devaluing of tradition overlaps with the cultural appropriation of it, with TAEC highlighting the disrespect shown by Max Mara when utilizing the Oma people as the

inspiration behind their designs in April 2019 (TAEC, no date g). In defence of accusations of cultural appropriation, Max Mara stated that the Oma's designs were in the public domain and therefore they owed them no compensation or even notification of their use. UNESCO (no date a) list misappropriation as a threat to the sustainment of cultural heritage. Cultural appropriation is a common means of inspiration in the mainstream industry (Cassidy, 2018), and also the reason behind the foundation of Light Years IP in protection of Maasai intangible cultural heritage (Tialo, 2009), as well as others such as the Mayan Weavers association. Cultural appropriation is by default a devaluing of the people that represent a tradition, while simultaneously pillaging their traditions for creative inspiration for commercial gain. The need to understand and respect cultural specificities, identities, values and worldviews is cited by UNESCO and the World Bank as important.

Supply chain

Most traditional crafts are borne out of the abundance and use of local materials and skills, making them place based creative economies. A functioning supply chain requires access to raw materials as well as the services of a number of other related material resources, processes, tools or services to function. Aakko and Koskennurmi-Sivonen (2013) identifies the importance of local resources for the production of traditional craft, as one of three key identifiers, while Leitão (2011) defines the meaning of 'traditional culture' as operating within a management system for local resources characterized by respect and utilization 'within the capacity for recovery'. He goes on to define the term 'traditional' in reference to localized communities living in sustained interaction and adaption to a particular ecosystem, the extension of which is resource-based products. He states that traditional cultures sustain themselves within the resources of their local territory, and where such access is denied, it disrupts their sustainable lifestyle. Cassidy (2018) references such a specific incidence, where the Atikamekw people were denied access to the local materials necessary to transmit their material culture, due to government environmental policies. Threads of Life dedicate themselves to the retention and reintroduction of regionally specific material culture built around local biodiversity and its sustainment, supplying all the materials they need. Similarly, CTTC focus on the sustainment of local traditions, borne out of local material availability and use. Tonlé's entire business is founded on the supply chain of others and the waste endemic within it, with all their materials the result of other manufacturers waste streams.

The Egg of Sustainability and Well-being model (Keiner, 2005) illustrates the interconnected nature of people and ecosystems. In supply chain terms that means artisans are dependent upon the supply of raw materials. He goes on to say that 'Social and economic development can only take place if the environment offers the necessary resources.' LVMH understand the interdependent nature of material and skill access for the sustainment of couture fashion, demonstrating their commitment to its longevity through the purchasing of the Metiers des arts and the associated training program; L'Institute des Metiers d'Excellence, aimed at addressing the skills gap with paid apprenticeships (Hope, 2015).

It is important to ensure that artisans are never treated as simply part of a supply chain, with the 'fashion as usual' expectation of faster and cheaper. Bottletop for example, very carefully construct their production schedules to ensure that artisans never feel the pressures usually associated with production deadlines, workload and necessitated overtime. To ensure they never subject their artisans to that, they built in overflow production capabilities that could take on work to alleviate pressure on their artisan hubs.

Creative Clusters and Related Services

The concept of clusters of creative services and supports is the basis of small-localized production and a place based creative economy. Referencing Scott (1996), Jung and Walker (2018:17) discuss how location isn't just a geographical reference, but also acts as a repository of specific making capabilities, skills and know how. He discusses how 'cultural product enterprises' benefit from location concentrations, while Luckman (2012) references cultural work as an organization economy and synergy of creative locations, clusters and densities. Murphy (2018) discusses how makers benefit from the connected enterprises such as integrated supply chains that bring together a creative community, citing the One Village One Product initiative that began in Japan.

Jung and Walker (2018) review the success of Santa Fe as a creative cluster of complimentary crafts, services and skills that support the strong cultural reputation the region enjoys. They go on to say that New Mexico succeeds in the sustainment of its creative economy because of a confluence of multiple criteria including artistic cultural representation, a diverse cultural heritage, migration, government policy, history and heritage that together form a sustainable creative economy. They identify the importance of local materials, locally sourced, as well as a multitude of high-level opportunities to showcase and sell their work through markets,

galleries, museums and stores, referencing the value of cultural events, hospitality, as well as resources and supplies as vital to their success story. In the Santa Fe International Folk Art Market case study, Creative Director Keith Recker affirms the importance of the regions supporting industries such as tourism and hospitality as vital to the success of the 3-day market, while Jung and Walker (2018) also referencing Santa Fe affirm the value of a supportive engage creative community as a major contributor to New Mexico's creative economy. Tonlé's entire business is based on proximity of raw materials and skill sets as a result of Cambodia's importance in the global supply chain, as well as craft skills that support their zero-waste design model that works with hand weavers and knitters as a means of utilizing all left-over fabric scraps. The CTTC, who represent hand weavers across the Cusco region of Peru base their entire reason d'être on place-based materials, processes and skills, likewise Angel Chang's collection is based around localized production and raw materials in China. One of the advantages of an artisan based, localized supply chain is of course transparency and thereby accountability, founding principles of Fair Trade (World Fair Trade Organization 2015).

Skills Transmission

The transmission of traditional skill sets is vital to the survival of craft. Sadly, in a rapidly modernizing developing world, craft is too often considered out of date, associated as it is with tradition and history. It is only in a post-modern world that the West has realized how much it has lost en route to modernization and industrialization. LVMH's commitment to ensuring the longevity of French artisanship is well known though their L'Institut des Metiers, a training scheme deigned to induct the next generation into various crafts through paid internships. LVMH and Chaumet own 70 luxury brands including Louis Vuitton, Dior and Givenchy, many of whom are support through the retention of these artisanal traditions (Hope, 2015). Murphy (2018) in Design Roots, references the need to document and record the skills utilized in traditional crafts to ensure the transference of the skills. He recommends the development of instructional materials across all skill levels to aid in transference, while acknowledging that such open access to tradition also runs the risk of losing the embedded codes and meanings, reducing a tradition to a skill set, and removing it from its role in the material culture of a community and place. UNESCO (no date b) highlights the potential problem of standardization through education as a threat to the continuity of intangible cultural heritage. In the TAEC case study, Tara Guajadhur also references the need to document the diversity of skills and traditions across Laos, in this case to aid in the development of governmental protections for indigenous material culture from cultural appropriation. Similarly, UENSCO (no date b) have documented

the intangible cultural heritage around the globe through their Living Heritage Biome project. As part of the 'Threats' biome, UNESCO documents the many forms that traditional cultural heritage is threatened, central to which is 'weakened practice and transmission'. They go on to identify the specific threats to the loss of transmission as:

- Aging practitioners
- Diminishing participation
- Diminishing interest by the next generation
- Few practitioners
- Halted transmission
- Hampered transmission
- Loss of significance
- Reduced practice
- Reduced repertoire

As identified by UNESCO, certain dangers exist in the transmission of skills, as loss of meaning, often through intervention in the transmission of traditional skills. The loss of value and interest by the next generation is also cited by multiple case study participants that work with tradition in the midst of modernization, as another real danger to its continuity. The CCTC specifically developed their young weaver's association, to ensure the continued transmission of craft to the next generation. UNESCO (no date) also ties the loss of transmission to the length of time it takes to train alongside insufficient remuneration. Swati Kalsi made a particular point in her interview to differentiate between the transmission of tacit knowledge and technique and the transmission of the meanings and values embedded in the tradition of making.

As a flagship program of the United Nations, the Ethical Fashion Initiative is well aware of the danger of loss of tradition in the transmission of cultural value, something their creative cluster hubs are designed to counteract. Referencing one specific case, the EFI highlight Cartiera one of their social enterprise partners in Italy, founded to counteract 'the progressive loss of skilled workers' (EFI case study Appendix D17).

Jung and Walker (2018:11) citing Kroeer and Kluckhohn (2015) talk at length about the cultural significance of traditional products and practices being handed down from generation

to generation as the main means of continuity. The vital nature of the values, beliefs and spiritual meanings often embedded in cultural artefacts, which are perpetuated through transmission, which in turn sustains local traditions and contribute to cultural identity. Citing their case study on Santa Fe, they reference the passion for craft traditions in the region acting as strong drivers to ensure practices are passed on. Murphy (2018) referencing Culturally Significant Designs, Products and Practices (CSDPP) in Design Roots discusses at length how the cultural significance of crafts is transmitted from generation to generation, while recognizing that culture is never static but continuously transformed through the generations. The Tonlé case study offers an example of how traditional skills, in this case Cambodian traditional silk weaving is reinterpreted to upcycle wasted materials, utilizing the existing skills, but changing the materials, ultimately transforming the outcome, while UNESCO (no date b) reference industrial production, new technologies and the use of modern materials as potentially posing a threat to the sustainability of intangible cultural heritage knowledge.

Logistics

In the Threads of Life case study, William Ingram talks of the difficulty of logistics across more than fifty different artisanal communities across twelve islands in Indonesia, with some locations entirely inaccessible during certain months. As they expanded the communities they work with, many were dictated due to the difficulty of logistics, requiring they maximize the benefits of the arduous journeys to certain locations by visiting more than one community at a time, with so many residing in remote and difficult to access locations, great distances apart. In the case of the communities the EFI work with, some are located in such politically unstable regions of the world that the UN requires them to reside in protected UN compounds. The founder of the EFI talked about the problems of working in unstable and war-torn regions of the world when it comes to logistics, something referred to by Simone Cipriani as 'negative externalities', that requires them to price their products with a development component to cover the additional difficulties and expenses incurred. As reference under Geography, landlocked countries are also at a geographic disadvantage to those that have access to a port for import of raw materials and export of finished product.

Environment

Most traditions of craftsmanship have evolved as a creative response to the availability of raw materials, making the sustainment of the natural environment an important issue in the sustainment of traditional craft. An important component of 'traditional culture' is the

management of natural resources within the capacity for recovery as it pertains to the materials and processes utilized in the production of traditional crafts (Leitão, 2011). McMahon and Bhamra (2015) discuss the importance of social sustainability as the recognition that the relationship between people, planet and the economy is one of equality and balance between them. Several of the case study participants acknowledge the value and importance of the health of the natural environment, as vital to their success. Angel Chang's entire production cycle is based on the natural environment in the region she produces her collection in. The seasons dictate the time when the raw materials can be harvested, when certain plants used for dying are available. The weather dictates part of the process such as dying, which can only be done outside during certain months. The natural environment, its abundance and health dictate the entirety of her supply chain from raw material to finished product. The recognition of which dictated a shift in the business mission from one of sustainable materials to a lifestyle in tune with nature.

UNESCO recognize environmental degradation as a major threat to the sustainment of intangible cultural heritage, itemizing climate change, deforestation, degraded eco systems, invasive animal husbandry, mining, natural disasters, urban development and water pollution as all factors in its loss. The clear and present threat to natural resources from climate change is cited by Fry as 'ecocide', defined as destruction of the natural environment by deliberate or negligent human action, something he believes is tied to colonization and the pervasive nature of an economic system tied to exponential growth. That correlation can easily be identified in the destruction of Mongolia's fragile ecosystem due to overgrazing predominately from cashmere goats. Once a luxury material, the democratization of fashion (Thomas, 2007) has made it popular with fast fashion retailers, causing a major increase in cashmere goat farming in Mongolia, and resulting in destruction of Mongolia's fragile eco system (McLaughlin, 2019). In the Tonlé case study, Rachel Faller stated her belief that there should be no separation between human and environmental sustainability, with environmental justice intrinsically linked to the health and well-being of community. She sees the long history of colonialism and the western fashion system as responsible exploitation of resources as well as labour, intellectual property and cultural heritage.

External Viability Criteria Constellation Map

The visual layout of the *constellation map* (Figure 53) is based on UNESCO's Intangible Cultural Heritage Threats biome, which identifies factors that threaten the sustainment of

intangible cultural heritage and connects the individual threats to individual cultural heritage expressions. The map includes examples of all types of cultural expression including dance, storytelling, rituals, and material culture such as textiles that form part of a living cultural expression. (no date b). While the UNESCO map does focus on intangible cultural heritage it is not specific to textile related craft and is intended as an identification tool for individual threats to cultural heritage. The intent with my mapping is to identify impacting factors that can both support or threaten the development or sustainment of an artisan-based business specific to fashion and related products. The Constellation map could be utilized to evaluate new product lines, artisan groups, processes or materials on an on-going basis.

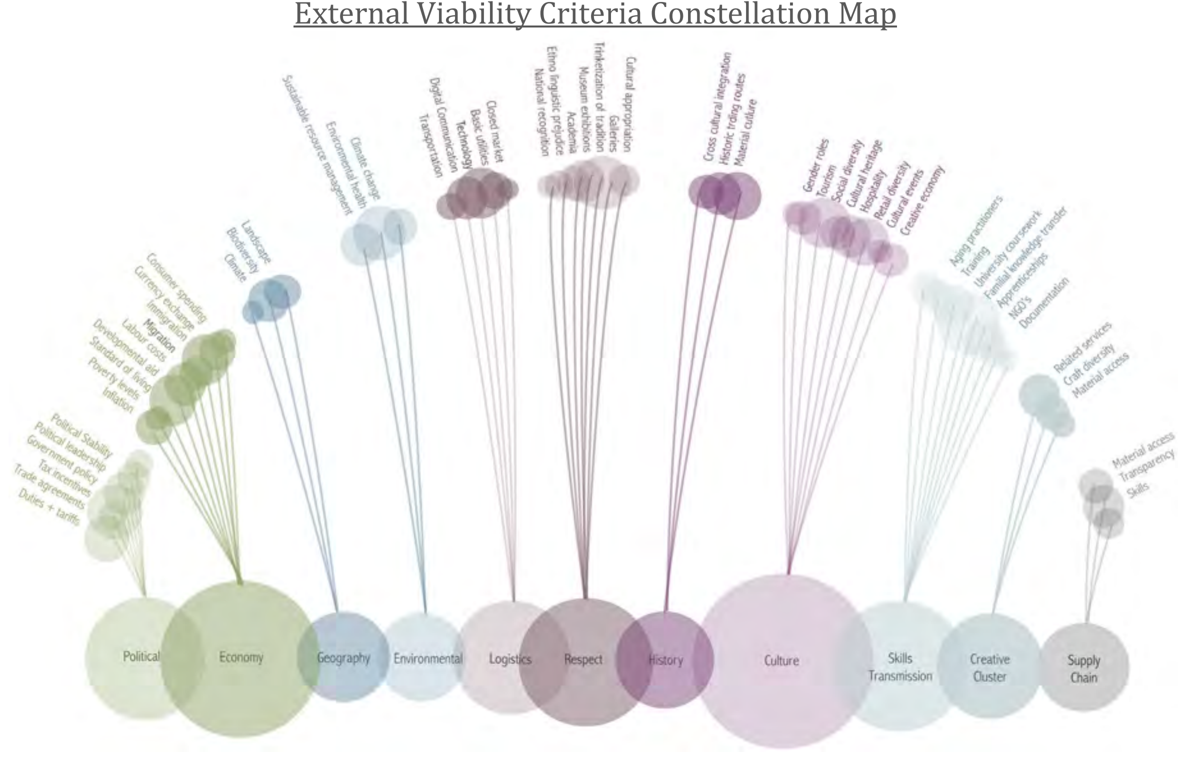


Figure 53: External Viability Criteria Constellation Map

6.6 Taxonomy of Model Types

The three main types of operational models illustrated through the case study analysis were Market Access, Skill Imposition and Design Partnerships, all outlined below in the Taxonomy of Models chart which, aligns model type with motivation, operational strategy, the benefits and challenges of each and the market best placed for product outcomes as a synthesis of the collated and categorized data (Figure 54). Within this paradigm, the operational model dictates the type and method of intervention to some degree. Figure 54 is a visual representation of this assessment, showing model types, appropriate strategies, pros and cons and market suitability, followed by a more detailed explanation. As posited previously in the Case Study

Categorization however, the model types also overlap, creating an addition 3 model type combinations as market access + skill imposition, skill imposition + design partnerships, and design partnerships + market access.

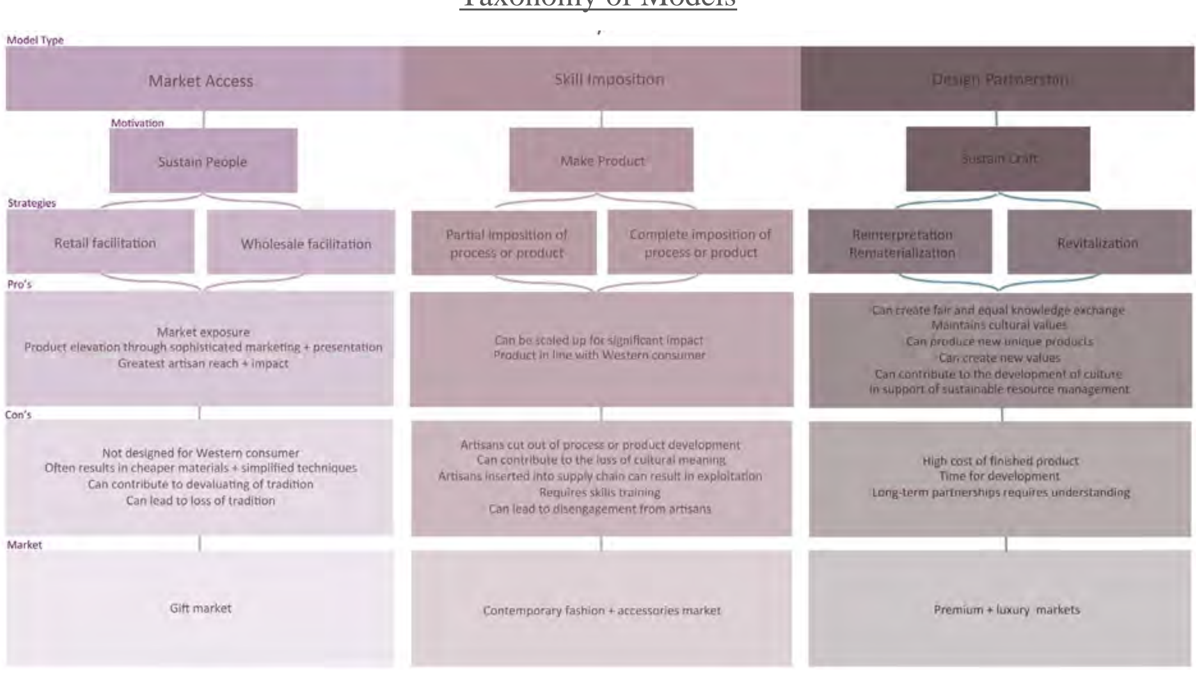


Figure 54: Taxonomy of Models

Market Access + Sustain people

Effectively retail representation or facilitation of existing artisan work with varying levels of support, mostly focused on business, operations, logistics, quality control and marketing rather than design intervention. This strategy can include some level of intervention in product development particularly where it concerns quality control, and particularly when this model type overlaps with the skill imposition model type. Operational strategies include:

- Wholesale or retail facilitation
- Physical or digital representation

Cifti (2018) believes all that is required for the survival of traditional handicrafts is storytelling and marketing, not redesign, and artisans lack of knowledge of such is the reason it is disappearing. Ten Thousand Villages and Global Girlfriend take complete responsibility for the photography, promotion and presentation of all artisan work to ensure it is appropriately represented for their customer base, even when a third of the product sourced comes directly

from the artisans without any intervention. While the Santa Fe International Folk Art Market train first time artisans on photography techniques, customer service, pricing and other important aspects of doing business in the west, curating artisans rather than product to ensure qualitative outputs. The two main schools of thought by academics are that artisans require design intervention (Conti et al, 2008; Holroyd, 2018), or they require promotional and marketing support (Cifti, 2018) to compete in the west. Analysis suggests however that PR alone may only give access to a more limited range of markets, mostly at lower price points. The combination of both design intervention and marketing can result in a luxury product, able to compete at a much higher value (Johnson, 2018), the market most suited to honour tradition and skill on par with western artistry.

Pros

- Gives artisans market exposure not otherwise accessible to them
- Product elevation and customer engagement possible with support of sophisticated visual representation and communications
- Can be scaled up to reach and impact a great number of artisans
- Can represent a wide diversity of craft, techniques and products
- Enormous opportunity for visual story telling
- Products can be tightly curated to present a coherent whole

Cons

- Limited intervention means products are not designed for a Western consumer often limiting market acceptance
- Products are often a cheaper version of tradition in terms of simplified techniques and cheaper materials (Edgar, 2011)
- Can contribute to the devaluation of tradition and lead to the loss of meaning and tradition
- Without significant supports, end product can be inconstant

Market Placement

Product is most suitable for the gift market due to design and quality variations.

Skill Imposition + Make product

This model type encompasses varying levels of skill imposition from minimal to total, with

minimal imposition potentially overlapping with either the *market access* or the *design partnership* models. The level and type of intervention determines which model it overlaps with. Potentially this model represents the greatest diversity of possible product placements dependent upon the type of imposition and the overlap with other model types. Ten Thousand Villages and Global Girlfriend for example, do exercise some design and product development intervention, but produce for the budget friendly gift market. They operate a combination of the *market access* and *skill imposition* models, erring more towards *market access*. KUR Collection and Angel Chang on the other hand both produce premium products while still classified as utilising the *skill imposition* model only overlapping significantly with the *design partnership* model also. The development of the motivations and model type charts clearly identify, document and synthesize the data collected from the case studies, broadening the understanding of sustainable development in the craft sector beyond simple classification to a sliding scale and overlapping of model types, motivations and interventions. Two basic strategies fall under this model, those operational strategies are:

- *Reinvention:* the complete imposition of a new skill to produce a new product with new processes.
- *Reinterpretation:* the partial imposition of process or product, and the reinterpretation of existing skills including:
  - Techniques decontextualized (new designs or materials) or taken out of geographical and cultural context.
  - Conti and Vacca (2018) consider this a reinterpretation of existing skills, referred to as *(Re)interpreted tradition*, where manual traditions are recovered through removal from its context. An external designer redirects product or process based on existing materials or techniques, but with entirely new uses resulting in new designs for new markets. This is an *adaptive/integrative* action because it adapts tradition and integrates the knowledge, however how integrated it is depending entirely on the level of imposition by the designer on the artisan. As such, this strategy walks a fine line between cultural appropriation and imposition.
  - Conti and Vacca also propose a second alternative called *(Re)projected tradition*, an adaptive/generative process because it adapts techniques to generate a new language or meaning. Potentially this strategy could also fall under the Design Partnership model, dependent upon the level of collaboration as opposed to imposition.

Pros

- Can be scaled to impact significant numbers of artisans
- Product can be developed in line with consumer markets resulting in their acceptance into the competitive marketplace
- Fashion collections can be developed and merchandised in line with the mainstream fashion system
- The development of seasonal collections allows for maximizing of PR and marketing efforts in line with press deadlines.

Cons

- Artisans are cut out of the process and designs and or techniques are imposed
- Contributes to the loss of cultural meaning (Leitão, 2011; Borges, 2012) but can be retained in part dependent upon the type and level of intervention.
    - Holroyd (2018) argues that concerns about authenticity are outweighed by contemporary values
- Artisans are often simply inserted into the supply chain as workers, which can lead to exploitation
- Insertion into the supply chain can result in time and price gouging
- Requires new skills training
- Can lead to disengaged artisans and lowered quality due to disengagement (Conti and Vacca, 2008)

Market

The end product is appropriate for the contemporary market, which can lead to greater employment generation and a highly differentiated product due to unique local identity.

Design Partnerships + Sustain craft

Design partnership models with the motivation of sustaining craftsmanship offer a collaborative and shared development process where external designers and artisans are partners, resulting in a knowledge exchange. An uneven partnership between the designer and artisan, with the balance of power lying with the designer, overlaps with the *skill imposition* model. This combined operational model is described by MacHenry (2000, quoted by Johnson,

2018) as a result of design education and practice, where the designers 'first world' knowledge is considered 'autocratic' and appropriate in all situations. A more culturally sensitive and even-handed design-led exchange between the designer and the artisan however, resulting in a fusion of traditional craft and contemporary product design, not only 'increases competitiveness' but also enables access to the luxury market (Johnson, 2019). These correlations were directly observed and documented through the case studies, building upon existing knowledge in this space. Operational strategies include:

- *Reinterpretation* of existing skills. Described by Conti and Vacca (2008) as *(Re)innovated tradition*, a natural progression of tradition with all the meaning intact, but integrating new ideas and materials, and integrative/generative action. Overlapping with *skill imposition* dependent upon the level of intervention exerted.
    - *Rematerialization* (Conti and Vacca, 2008) also falls under this general heading. Defined as innovation and reinvention of traditional forms based on knowledge, and value borne of tacit understanding of local materials and process with people, place and process informing design, and which must include collaboration!
- *Revitalization* (Holroyd, 2018; Nugraha, 2018) of existing traditions based on exchange not imposition, involving local community values, a sense of place, history, and maintaining embedded codes, with the aim of retaining or enhancing value. Murphy (2018) uses the same term to describe contemporary design applications that maintain recognition of the tradition through the continuation of the design, product or practice.
    - Also called *remade anew* (Fry, 2009), *contemporisation* and *transformation* (Nugraha, 2018)
- *Reintroduction* of lost traditions in their original form. Nugraha (2018) calls this *Preservation*.
- *Retention* of existing traditions before they are lost.

<u>Pros</u>

- Can create a fair and equal exchange of knowledge between partners.
- Maintains cultural values through a strong connection between parties, craft, identity and history.
- Produces new ideas and unique products
- At its best it goes beyond simple income generation and creates new values and meaning based on culturally sensitive history, designs, patterns and meanings

- Can lead to revaluation of tradition
- Can produce a highly differentiated cultural object with local identity synthesizing the past and the present for the benefit of the future.
- Can invoke value and pride in tradition, traditional knowledge, technique and materials (called *platforming* by Fry 2009)
- Can lead to sustainable ecological management of resources and raw materials
- End products can gain traction in the premium and luxury markets

Cons

- Results in a premium priced product due to the expanded responsibilities for equal partnership
- Significant investment of time for product development
- Long-term relationship building requires forgiveness of mistakes and financing of product development

Market

Most suitable for niche markets and products, capsule collections at the premium to luxury price point

6.7 Constellation Mapping

Three individual constellation maps were developed to illustrate the various criteria and visually document their connections to each other. The motivations and Business type constellations were elaborated on earlier, and below is the Intervention and External Viability Criteria Constellation Map. The below Constellation map visually connects the intervention type to the viability criteria and associated impacts.

Intervention Type + External Viability Criteria Constellation

Figure 55: Intervention Type + External Viability Criteria Constellation

6.7.1 Galaxy of Constellations

Collectively the various constellations make up a galaxy of spheres (figure 56), each one circling a central planet that defines them and interacts with or impacts the other constellations. The Business Type Constellation is surrounded by the various business types; both for-profit and not-for profit. The Motivation Constellation is surrounded by planets that represent the Guiding Principles and values of a mission driven business in the craft sector, from the Sustainable Development Goals to the Universal Declaration of Human Rights. The Motivation Constellation directly connects to and influences the Intervention Type Constellation, which is orbited by the External Viability Criteria. Each of the constellations directly relate to the Empowerment Measures and Levels of Intervention criteria evaluated in the 17 case studies and reflected in the NVivo coding and word frequency use in the case study interviews. The Empowerment measures, as well as the Intervention Measures are themselves embedded in the Intervention Type Constellation, as well as in certain planets within the Viability Criteria.

Galaxy of Constellations

UN
Declaration of
human rights
SDGs
ILO
Design
partnership
Skill
imposition
Sustain
craft
Motivation
Sustain
people
FLA
Fair
trade
Market
access
Make
product
NEST
standards
EFI
RISE

Figure 56: Galaxy of Constellations

6.8 Individual Case Study Best Practices

A number of best practices were identified through the writing of the 17 case studies, itemized and listed by case study below, and attached in Excel format (see Appendix G) where the individual best practice observations listed are separated by topic and subtopic, and the individual listing of case studies replaced with a sliding scale stacking the number of references across case studies, with categories combined for clarity.

Santa Fe International Folk Art Market Best Practices

- Represent a diversity of cultures people and places
- Artisan support for business development
- Enormous scale of artisan reach and impact
- Focus on master craftspeople elevates the value of product outcomes
- Curation of product ensures a consistently high standard of workmanship
- Craftsmanship is central to everything they do
- Diversity of crafts represented
- Concentration on 2 days of sales a year maximizes impact
- Artisan independence encouraged
- Any incurred expenses such as market participation costs charged after sales
- Vast collaboration network coordination from municipality to hospitality
- Focus on the breadth of storytelling about artisans and crafts
- Encouragement of new design collaborations with traditional craft
- Offer tangible training skills to participants on market knowledge
- Focus almost exclusively on traditional crafts supports long-term sustainment and retention
- Choice of location takes advantage of cross-cultural influences, history and tourism

Threads of Life

- Facilitate the development of community-based cooperatives
- Concentrate artisan community outreach within geographic locations to minimize inaccessibility issues
- Support peer to peer knowledge sharing across communities to support recovery of processes
- Support sustainable resource management
- Offer skill-based workshops

- Deep knowledge of traditional textiles and the material culture they represent
- Mission to support the cultural integrity of traditional textile processes
- Hands off approach to introduction of contemporary methodologies
- Curate the artisan groups they work with instead of curating product
- Focus on quality workmanship
- Consider themselves students of the artisans not the reverse
- Focus on tradition supports long term sustainment and retention
- Documentation of processes and techniques kept in trust for the communities
- Relationship with external experts that support the recovery of processes (Kew Gardens)
- Supply artisans with raw materials until a tradition has been recovered
- Long term commitments to communities
- Support artisan's fiscal responsibility
- Commitment to reaching very remote regions allows them to access difficult to find textiles.
- Gallery location in cultural tourist hotspot
- Impacts measured through intangible and tangible community improvements
- Decoupled growth as a measure of success, choosing preservation in its place
- Welcome academic study
- Work within production limitations

Global Girlfriend

- Scale and reach of artisan impact enabled by gift price point
- Leverage female to female empathy as means to facilitate sales
- Focus on female artisans impacts child education, healthcare and other critical development issues
- Practice Fair Trade standards and assessments
- Digital only sales keep costs low
- Sustainable sourcing with minimal environmental impact
- Leverage complimentary welfare and health education NGO programs
- Long term partnerships with artisan groups
- Offer market readiness and quality control supports artisan independence
- Focus on product, not process facilitates acceptance by a western consumer

- Purchasing decisions are based on artisanal need
- Business collaboration with Greater Good allows for shared expenses
- Market knowledge allows them to select market ready product
- Absorb costs of artisan's mistakes
- Significant local knowledge

<u>Centro de Textiles Tradicionales del Cusco</u>

- Innate understanding of the role textiles plays in the cultural identity of the region
- Follow Fair Trade principles
- Work towards raising the level of respect of craft to art
- Young Weaver group supports knowledge transfer to next generation
- Work to raise the level of indigenous identity and pride
- Work to maintain, retain and recover lost patterns and processes
- Diversified sales outlets including own retail outlet and ecommerce
- Committed long-term partnerships
- Weavers retain creative freedom
- Offer a shared education space for weavers to connect
- Operate a museum in store
- Participate in national and international weaving events raising their profile
- Offer weaving demonstrations and courses to engage visitors and communicate the value of craft
- Focus on telling the stories of the weavers and the tradition of weaving
- Partnerships with respected international bodies such as National Geographic
- Community development, training and sharing of techniques and practices
- Commit to defined orders in advance allowing communities to plan
- Support health and well-being of the artisans
- Measure impact through the level of respect and value of their textiles
- Support legal and operational framework for weaving communities
- Support academic research
- Retail location allows for maximize exposure to cultural tourists

<u>Ten Thousand Villages</u>

- Sophisticated business operation
- Access to a large pool of volunteers because of faith-based support
- Easy access to credit from religious foundation
- Diversified and significant sales channels including direct to consumer, bricks and mortar ecommerce, wholesale and licensing
- Diversified product and price range
- Focus on accessible price point allows greater market acceptance
- Long-term commitment to artisan communities
- Business partnership shares facilities and costs
- Enormous reach and impact
- Registered Fair Trade business prioritising people and planet
- Focus on working with women and people with disabilities
- Invest in equipment and materials for the artisans
- Environmental responsibility
- Not-for-profit status enables all profits to be reinvested
- Share market knowledge with artisan groups
- Provide support for partners to meet Fair Trade standards
- In depth research and induction for new artisan groups
- Detailed understanding of fair pay specific to region
- Ensure product pricing does not compromise artisan profits
- Pay 50 per cent of cost paid up front to artisans with the balance on shipment
- Forgiveness of errors on the part of the artisans
- Focus on purchasing from those that need the work the most
- Artisan special needs fund supports special artisan projects
- Promote energy efficiency and minimal environmental footprint
- Support artisan business development

KUR Collection

- Does not intervene with tradition of lace making
- Supplies raw materials to ensure traditional purity
- Support of external entity facilitates artisan outreach and pricing
- Commitment to use of handmade lace in every collection

- Intimate knowledge of history and cultural relevance of handmade lace
- Committed to slow expansion and growth
- Diversified sales channels including direct to consumer and wholesale
- Does not negotiate lace prices but pays asking price
- Demonstrates that traditional materials can be utilized in contemporary fashion
- Communicates history, tradition and work of the artisans
- Good understanding and leverage of social media

Zacarias 1925

- Share's facilities and skills with umbrella business
- Umbrella business relieves financial pressure
- Ubiquitous craft allows for creative freedom tied to skill not tradition
- Sophisticated art and design background
- Loyal long-term employees
- Employee benefits in excess of legal requirements
- Housing for employees and families reduces their expenditures
- Family conglomerate offers support of non-related services such as health care and pharmaceuticals for employees
- Only full-time employment with no contract or subcontracted labour
- Considerable time allotted for new product development
- Diversified product offerings eliminate seasonal employment
- Collaborative product development process with weavers
- Shared inspiration with weavers allows for greater understanding and engagement
- Extensive exhibition and trade show participation has garnered international exposure
- Significant number of collaborations supports diversification
- In house skill-based employee training
- Workers treated as family

Bottletop

- Ability to leverage support of a successful heritage brand (Mulberry Company)
- Celebrity connections benefit PR
- Founded on principles of helping the disadvantaged

- Work with common skills not rarefied heritage tradition
- Fund machinery investment and other physical support of quality production
- Offer apprenticeships for skilled positions
- Profits from for-profit funds the not-for-profit
- Product made from wasted materials
- Work with homeless and unemployed for collection of raw materials
- Fund youth and health education
- Luxury market placement allows for higher profit margin
- London workshop allows them to relieve production pressure from ateliers
- Employ disadvantaged and abused women
- Collaborate with other NGOs
- Provide skills training for employees
- Full time employment offers security
- Use of environmentally friendly materials
- Long-term commitments to partners
- Local partnerships give insight to local problems and culture
- Adherence to and promotion of the SDGs
- Diversified direct to consumer sales only including retail, pop ups and ecommerce
- High profile artist and designer collaborations
- Sophisticated media and PR including video documentaries
- Skills and physical audit of new partners identifies machine and training needs
- Invest significant time in skills and product development
- Do not adhere to fashion calendar offering greater freedom
- Environmental and compliance audits
- Encourage employee ideas for the benefit of planning and efficiency
- Production based on workshop capabilities, so they are never pushed beyond their limits
- Invest significant time in the development of a new collaboration
- Deep market knowledge benefits appropriate product development
- Pay is significantly higher than local wage rates
- Offer accommodation for abused female employees in Nepal atelier
- Utilizes storytelling to promote and share artisans and process stories

Tonlé

- Motivation to right the wrongs of a Eurocentric system
- Committed to a justice-based system
- Works with waste
- Focus on female empowerment
- Material sourcing takes best advantage of regional resources
- Adheres to Fair Trade principles
- Environmental practices built into all processes
- On demand skills-based training for workers
- Workers encouraged to participate in management decisions
- Secure full-time employment with benefits
- Generous bonus system
- Employee retreats
- Partner with hand weaving NGO that supports disabled people
- Partner with health care organization
- Sources workers from an NGO that works with vulnerable women
- Free employee lunches
- Opportunity for organizational advancement
- Lean manufacturing model, so workers learn diverse skills
- Small production runs keep work interesting
- Employees encouraged to become independent business owners
- Overtime available but capped and not expected
- Pay rates established in collaboration with employees
- Annual pay raises
- Long-term secure employment
- Workers considered partners not employees
- Diversified sales with wholesale and direct to consumer digital and bricks and mortar
- Directly links retail price to the amount the worker is paid
- Registered benefit corporation requires triple bottom line
- Track environmental impact on every item they produce
- Environmental practices including solar power, dyes leftovers used as plant fertilizer and take back program
- Utilizes mainstream fashion system, has agent, participates in trade shows

- Does not compromise principles for trade
- Takes complete fiscal responsibility for hand weaving partner
- Transparent supply chain
- Promote and honour employees through public recognition

People Tree

- Registered fair trade
- Multiple certifications including GOTS, World FLO, WFTO and PETA approved
- Internal assessments, compliance, social reviews and third-party certification
- Partner with other aligned agencies such as Pesticide Action Network, War on Want etc
- Support disadvantaged producers
- Significant skill based and knowledge transfer training with focus on capacity building
- Long-term partnerships
- Producers are considered partners, not contract labour or employees
- Only use natural materials
- Choose production methods that employ the most people
- Long product development process
- Environmental protections
- Transparent supply chain
- Development fund that improves vulnerable garment workers conditions
- Participate in joint projects that benefit multiple producers
- Support cotton farmers transition to organic crop
- Use gold standard of Fair Trade + GOTS certified cotton
- Diversified sales including wholesale and direct to consumer digital and bricks and mortar
- High profile designer collaborations
- Guarantee minimum 3 months' work a year to all producer partners
- Diversity of community supports from education to women and violence
- Work across a diversity of hand skills
- Scale of artisan impact is enormous
- Support growth and expansion of partner producers towards independence
- Pay for work 50 per cent in advance

- Product pricing linked to pay at 20 per cent

The IOU Project

- Supply train transparency
- Values everyone in the supply chain equally
- Encourages supplier independence
- Focus on a single textile tradition allows significant impact
- Central mission to empower artisans
- Significant social and digital media engagement
- Encourages consumer engagement as part of the value chain
- Diversified sales channels with ecommerce direct to consumer and wholesale
- Encourage a shared responsibility for all stakeholders from earth to dirt
- Employs the Tupperware concept of turning customers into sellers
- Do not negotiate artisans' prices, pay what they ask
- Decoupled sales as a marker of success
- Artisans have complete creative and production autonomy
- Support the retention of traditional processes and products
- In depth process knowledge
- Long-term commitments
- Assigns authorship to maker and weaver on each product
- Working with master weavers eliminates the need for quality control or training
- Minimize textile waste by using scraps for labels
- Non seasonal collection removes seasonal deadlines
- Financial incentive for quality work
- Do not follow mainstream fashion calendar
- Flat organizational chart with shared responsibilities

Angel Chang

- Traceable supply chain
- All-natural materials and processes
- Production undertaken in very small geographic area eliminating carbon emissions
- Production numbers confirmed in advance giving artisan security

- Supports retention of ancient techniques and processes
- Long-term commitment
- Prioritize women
- Supports traditional lifestyle of ethnic minority tribes
- Sustainable resource management
- Facilitates international exposure to marginalized textile communities
- Deep understanding of connection between material culture and traditional lifestyles
- Maximizes grants, sponsorships and funding opportunities
- Focus on marketing has garnered press coverage
- Partners with governmental agencies with a focus on cultural preservation
- Does not intervene in traditional processes
- Diversified sales strategy with bricks and mortar and online direct to consumer
- Promotes the tradition and history of products and processes
- Leveraged learning and networking opportunities as an entrepreneur
- Production follows natural environmental seasons not market dictates
- Small completely coordinatable collection maximizes sales
- Deep knowledge of market trends

<u>Swati Kalsi</u>

- Highly collaborative creative process
- Reinterpretation of tradition maintains traditional techniques
- All female project
- Luxury market placement absorbs immense cost of artisan labour
- Museum quality products raises the level of value
- Museum exhibit participation raises the profile of craft
- Timeless, genderless designs maximize customer appeal
- Does not participate in mainstream fashion of calendar, collections, fashion shows etc.
- Works with disadvantaged community
- Pushes the boundaries of textile tradition
- All artisan expenses paid in addition to pay during workshops
- Bonuses paid
- Deep knowledge and appreciation of craft

- All work entirely done by hand
- Zero carbon footprint through production
- Leveraged major fashion press
- All-natural materials
- Secondary commercial collection supports artisanal work
- Long product development timeline
- Full time employment for workshop team
- Works outside of mainstream fashion system giving greater freedom of creation
- Curated retail outlets ensure luxury placement

Carla Fernandez

- Raises the profile of indigenous communities through all communication channels
- Significant immersion in the cultures she works with
- Supports retention and reinvention of traditional crafts
- Works across a diversity of crafts
- Supports artisans develop their own commercial product
- Artisans paid for inspiration not just process
- Production always undertaken by relevant artisan community
- Artisan techniques never mechanized without permission
- Collections with varying amounts of artisanship for diversify range and customer appeal
- Commercial collection subsidizes artisan heavy pieces
- Adapts construction processes to align with artisans' traditions
- Collection based on traditional indigenous pattern making shapes
- Collaborative product development
- Use of artisanship is part of the design plan, not an addition to it
- Pay fair labour prices
- Honours and shares the history and process of traditional artisanship in all media
- Operates outside the mainstream fashion system
- Alignment with the art world has helped raise the profile
- Long-term relationships
- Collection is planned to ensure on-going artisan employment
- Student of ancient methodologies not teachers of modern processes

- Offer design and market training for artisan groups
- Developed artisan supports to work within other responsibilities including childcare
- Empower women
- Transparent pricing and supply chain
- B Corp requirement of human and environmental standards
- Museum collaboration raises the profile and value of artisan work
- Artist's collaborations
- Working to develop legal protections for intangible cultural heritage
- Minimal carbon footprint
- Diversified retail with bricks and mortar, events, pop ups, ecommerce
- Unfitted designs maximize customer diversity
- Pay 50 per cent up front with 50 per cent upon completion to artisans
- Offers artisan repair to customer
- Always ensures innovation emanates from the artisans, never imposed

<u>Zazi Vintage</u>

- Values partnerships more than profits
- Telling the stories of artisans is paramount
- Honours the history and skills of the artisans
- Cultural representation extends through all media
- Non seasonal collection eliminates development pressure
- Operates outside the mainstream fashion systems dictates including calendar, pricing, wholesale, agents, over production, sales, investor returns etc.
- Direct to consumer sales allows healthy margins and fair pay for artisans
- Decoupled success measures from greater sales and constant growth
- Authentic motivations
- Vintage material use eliminates carbon footprint of virgin material production
- Designed for western consumer
- EFI collaboration complies with highest standards of compliance
- Pays over market value to artisans
- Deep understanding of artisan's life, living conditions, family, financial needs etc.
- Radical transparency throughout supply chain including all costs

- Environmentally conscious
- Produce impact assessment report
- Supports women
- Collaborative product development process
- Sophisticated PR and marketing

6.8.1 Consolidated Best Practices

The above lists of individualised case study best practices were compiled into a single excel spreadsheet and attached as Appendix G. Data was also reconfigured with the individual case study names removed and replaced with a scale of references to highlight the total number of times specific best practices were exhibited across case studies. The key categories expressed as best practices across case studies are listed below not specific to case study, with the full Excel spread sheet with subcategories listed as Appendix G. The main key word headings of best practices across case studies are listed below:

- Diversity (*diversity and inclusion*)
- Training and support (*knowledge transfer*)
- Quality
- Collaboration (*partnerships* and *commitments*)
- Communication (*visibility*)
- Geography (6.1.6 Viability criteria)
- Tradition (6.1.3 Intervention type)
- Motivation (6.1.2 Motivations)
- Money (*pay*)
- Environment (6.1.6 Viability criteria)
- Culture (6.1.6 Viability criteria)
- Research
- Certification (*evaluation* and *assessment*)
- Design (*product development*)
- Production (*production deadlines* and transparency)
- Business (6.1.4 Business types)

Several of the above listed best practices were already addressed in previous chapters, where that is the case, the chapter is listed in brackets alongside the section number. All the other

items are covered below in greater detail, in some instances renamed or subsumed into other categories. For example, Training and support is addressed below under *knowledge transfer*; Collaboration is addressed under *partnerships* and *commitments*; Communication under *visibility*; Money under *pay* etc, in which case the title is listed in italics in brackets without a section number. Quality and Research are the only exceptions, which were universally included across all case studies and addressed in multiple locations previously.

The Consolidated best practices Excel spreadsheet across case studies (see Appendix G) shows a hierarchy of common best practices ranked by the most universal, to the least. The highest ranking of all of the individual best practices listed is *long-term commitment*, listed under *collaboration*, and exhibited by 13 of the 15 case studies, only not listed by Tonlé who only work with full time employees, and Santa Fe International Folk Art Market, which is a 2 and a half-day annual marketplace. In equal place behind *long-term commitment* is *support of women, artisan independence* and *fair pay*, followed by *storytelling* and *digital presence*. The two lowest ranking best practices across case studies are *poverty alleviation* and *corporate structure*, both quite precise terminology with *poverty alleviation* specific to motivation and *corporate structure* as expressed as business operations. The full Excel spread sheet is attached as Appendix G. The list could be said to rank the most important expressions of best practice across model types and motivations, with the lowest ranking not necessarily the least important, but in some instances specific to a particular model or operational type. Of the best practices not already evaluated, the below constitute key factors of operation:

- Pay
- Charge backs and returns
- Production deadlines
- Commitments
- Evaluation and assessment
- Transparency
- Diversity and inclusion
- Partnerships
- Research
- Product development
- Knowledge transfer
- Visibility

Pay: Traditionally the fashion industry sees garment production as the main means of reducing costs by squeezing prices and delivery dates. The race to the bottom is not only problematic in fast fashion but across all tiers of the market. In a reversal of the mainstream fashion system, payments to artisans have to be made at least in part in advance. Many artisans struggle to survive on their craft, a situation that has only been exacerbated by the pandemic (Pati, 2020). There is a need to support artisan production costs with the payment of 50 per cent of the final price in advance, to ensure the quality of the raw materials is not compromised, and they can afford to pay for basic necessities while producing the work. The balance of the payment for the goods must be on delivery of the finished product to ensure fiscal support for the artisan. This strategy doesn't only apply to individual artisans, but also to small artisanal workshops that otherwise would pass on late payments and credit terms to the artisans. Ten Thousand Villages consider their payment system a form of micro financing, with artisans paid 50 per cent in the form of an advance, interest free payment, with the balance paid at the time of shipment (Doug Lapp Ten Thousand Villages interview in the University Repository).

It's not unusual in the mainstream fashion industry to expect a producer to bear the time and the cost of sample development, a mainstream fashion expectation, too often considered a product development expectation and responsibility. Artisans need to be compensated in full for all design developments including first and subsequent sample development and tests, even those that don't result in orders or are considered failures, a practice TAEC specifically referenced in their interview.

There are numerous free online tools global living wage calculators available including the Fair Wage Guide (Good World Solutions, no date) and the Global Living Wage Coalition that support the fair calculation of a living wage specific to a region. Rachel Faller, founder of Tonlé calculated fair pay rates for her workers after consultation with the employees themselves and a detailed assessment of the local cost of living. It is vital that artisans are paid a fair living wage in return for their skills and abilities. There is evidence however that the overpayment of artisans in a fiscally challenged community can cause more harm than good and support the development of mafia and middlemen taking a per centage of the profits and placing the artisans into subjugation. Threads of Life talked about a specific community they were physically dissuaded to visit and talk directly to artisans because of such a situation (William Ingram Threads of Life interview in the University Repository). Stacey Edgar in her

interview also references problems with ‘well intentioned’ for-profits paying too much and resulting in unsustainable pricing and relationships.

Key Pay Points:

- 50 per cent payment on order
- All sample developmental costs paid at same rate as production prices
- Final 50 per cent of payment on delivery

Chargebacks and Returns: Returns and Chargebacks are the norm in garment production, where unsold merchandise can be returned to the maker, resulting in return freight charges as well as returned merchandise. Manufacturers are also routinely charged for late, as well as incorrect deliveries, which can be as insignificant as a misplaced hangtag or unapproved hanger. Some retailers have even turned chargebacks into a profitable revenue stream (Environmental Audit Committee 2019). Removal and reversal of such standard supply chain policies requires a complete rewriting of the fashion system, and the valuing of artisans similar to the French Métier des arts in France (LVMH, no date). While much of this happens within industrial scale production and department store deliveries, artisans are too often inserted into that supply chain as subcontracted labour and homeworkers, or contracted through small workshops, with the squeeze on manufacturing by default being passed onto them.

The most common reason for returns is quality control failures, a particular challenge when working with the in-exactitudes of craftsmanship. Threads of Life have a process where the master craftsperson within a community is asked to grade the quality of the output of the community artisans, resulting in an exacting standard. Ten Thousand Villages have a quality control system where their warehouse evaluates merchandise. Any initial problem shipments are accepted with them assuming any financial burden. Problems are logged, so if a problem persists there is a record, and the artisan notified they would not accept a repeat of the same problem, when they could potentially be asked to bear 50 per cent of the loss. They operate on three strikes and you’re out policy, with a third problem resulting in the termination of the relationship. This policy avoids the potentially toxic issue of repeated problems other case study participants were willing to accept (CTTC and Zazi Vintage), simply as the cost of maintaining valued relationships. In the case of IFAM where there are market expenses for the artisans to participate in the fair, they are not charged until the completion of the fair itself, so

that the costs can be deducted from sales instead of being an up-front charge, making it more financially feasible for artisans to participate.

Key Chargeback Points:

- Zero chargebacks or returns
- QC problems need to form the basis of open responsible communication, with problems and resolutions a shared responsibility
- Any necessary charges such as participation in trade fairs should be charged after sales are applied, so they are not up-front charges

Production Deadlines: The mainstream fashion industry is a seasonal, deadline driven business, with excessive working hours an entrenched problem with production peaks reliant on excessive overtime. In addition to imposing restrictive production pricing, unrealistic and short lead times result in compromising workers welfare. Poor pay standards lead to artisans and makers working extremely long hours in order to supplement basic earnings, and as the result of continuous pressure from brands (Environmental Audit Select Committee, 2019).

Many artisan-based businesses do not operate within the mainstream fashion calendar, thereby eliminating the deadline driven nature of work, instead choosing regular product drops on an on-going basis, and non-seasonal products where possible. Some choose direct to consumer sales only as a means of circumventing the calendar, others offer retailers limited quantities of product. Angel Chang produced her entire collection in advance of sales, choosing to carry limited stock to eliminate order time lags and putting pressure on the artisans who don't work to the same schedule. Tonlé who do significant wholesale business offer trans-seasonal styles in limited numbers dictated by fabric availability, and simply don't do business with retailers that can’t understand the unique nature of their business model and the variation in colours, fabrics and prints dictated by their zero-waste model.
Bottletop are extremely sensitive to their makers workload, maintaining a UK based production facility capable of taking the pressure off the Brazilian atelier to alleviate deadlines, and minimize the pressure when necessary (Rosa Tulvio Bottletop interview in the University Repository). NEST’s own Ethical Compliance Standards (date) list that homeworkers should not be required to work more than 48 regular hours per week, irrelevant what the production calendar demands, and Tonlé operate on the understanding that employees should be able to

achieve a living wage without overtime, instead choosing to give bonuses for quality work (Rachel Faller Tonlé interview in the University Repository).

Key Production Deadline Points:

- Setting of realistic timelines in collaboration with the artisans and not reliant on overtime
- Deadline forgiveness for late deliveries

Commitments: In the mainstream fashion system, the maker or artisan traditionally sits within the supply chain hierarchy, which places the designer at the top of the model with the makers simply in service to their vision. This hierarchy has to be dismantled and replaced with partnerships and knowledge exchanges that are valued equally. Equal partnerships are long-term investments ensuring the longevity of the relationship and the agreement of a joint resolution of any problems. The mainstream fashion system is characterized by short-term contracts that only cover a relationship for the production of a single item, leading to contracts awarded based on speed and price as opposed to shared values, marked by intense cost competition and unstable orders (Environmental Audit Selection Committee, 2019).

Best practice requires long-term, committed relationships with advanced purchase confirmations, as security for the artisans. Most of Ten Thousand Villages suppliers have been working with them for between 5 and 10 years, with others over 20 years, while Zacarias 1925 has the children, grandchildren, nieces and nephews of prior employees currently employed by the family. Zazi Vintage's commitment to their partner artisans even resulted in a plan to ensure their ability to survive lock down and cancelled orders due to COVID-19.

Key Commitments Points:

- Long-term commitment to working together as partners
- Agreement to resolve problems together

Evaluation and Assessment: Impact reports, assessments, evaluations and standards form the basis of an informed relationship. They inform the baseline of a community or artisans' quality of life and standards of living, as a means of understanding and recording future impact. Whether formal or informal, an impact report assesses the greater community context of the artisans, and includes measurable data such as access to education, housing and income, as

well as intangible data such as self-esteem, hope, self-reliance and pride. Impact reports should be undertaken on an annual basis to best assess impacts. The external viability Constellation was developed to outline the multitude of factors that impact success in establishing an artisan business.

Record keeping forms the basis of all assessments and reports, and the diversity and types of records and reports are broad; diversity and inclusion, health and well-being, education, skills, environmental impact, forming the basis of policy and procedures to safeguard artisans, their communities and their environment. Some assessments and standards are specific to a material or process such as Global Environmental Textile Standard (GOTS, 2016), guaranteeing organic material standards are maintained.

Several of the case study participants officially adhere to standards, such as People Tree and Fair Trade, while others follow the tenants without being official signatories. The IOU Project believe their unofficial adherence to Fair Trade principles is more authentic than many official participants who see it as a tick box exercise of compliance. Zazi Vintage who work with the Ethical Fashion Initiatives Enterprise hub in Afghanistan, by default benefit from their strict Code of Conduct and assessments.

Before working with a new workshop, Bottletop undertake an assessment of the workshops physical space, any machinery and all skills, to define whether they need to invest in new machinery or artisan training to upgrade production capability and professionalism. Carla Fernandez first ensures that a community has the interest and motivation to collaborate on new product development, before making an assessment of the community itself and the artisans' standards of living, which they call a diagnostic. The diagnostic is supported by a report undertaken by an anthropologist or sociologist, to help them understand the problems the artisans face, their health and well-being as well as to determine the sustainability of their resources (Fernández, 2013b).

Inherent bias has to be assessed in terms of motivations as well as evaluating research. There is a Western tendency to assume disadvantage when evaluating communities with different values than our own. Angel Chang learned early that her values did not always translate to the remote communities she wanted to work with, which were based on her conceptualization of them as disadvantaged, an understanding she later came to reverse when she fully understood

how in tune the artisan's way of life and production was with nature and the natural, seasonal cycles of the environment.

Key Assessment Points:

- Skills, capabilities and machinery assessment
- Standard of living assessments to set the baseline for an impact report
- Development of policies and procedures based on improving on existing standards

Transparency: Supply chain transparency is a particularly important topic currently with mainstream suppliers having focused on cheaper, quicker outsourcing to the bottom of the pyramid for so long, they have lost total knowledge of their supply chain, in many cases a wilful ignorance that exempts them from responsibility. Fashion Revolution's Transparency Index (2020) that evaluates the public disclosure of fashions supply chain across brands and markets, ranks the vast majority of those evaluated as sharing less than 10 per cent of their supply chain, while a Behind the Barcode report found 75 per cent of brands couldn't trace the source of all their product inputs. This wilful ignorance is the basis of Fashion Revolution's push towards transparency, as the first step to taking responsibility.

Angel Chang could be said to adhere to the Fibershed principles of locally production from all natural, non-toxic materials and processes, with her total knowledge and understanding of the entirety of her supply chain from farm to hanger. Tonlé who operate their own workshop in Cambodia, undertake the entirety of the garment making process themselves, or with trusted partners, but can't trace the source of their materials, which are sourced through middlemen and local factories, working for international brands and imported fabrics.

Key Transparency Points:

- Accurate documentation and recording of artisans pay and hours
- Records of all aspects of the supply chain including material sourcing, processes and waste

Diversity and Inclusion: Over 65 per cent of artisan activity takes place in the developing world, with the majority of artisan's women. Countries where women are often disadvantaged in terms of access to education, health care, financial services and independent decision-making. In addition to this, a great deal of artisan activity happens in the informal economy,

outside of government and most international aid agencies oversight (Alliance for Artisan Enterprise no date). According to the Environmental Audit Select Committee report (2019:13) the 'fashion industry and all the problems that persist across the value chain is a huge feminist issue.' Female representation and rights aren't the only issue; issues of representation include prejudice and racism whether based on skin colour, ethnic group, religion, race, sexual orientation, disability, union affiliation and ethno-linguistic prejudice.

Many of the participant case studies focus on employment for women, some specifically living with HIV/AIDS or having suffered from sexual or physical abuse. Tonlé partner with a weaving cooperative that specifically employs weavers with disabilities, this in a country with one of the largest per capita incidences of disability, in great part due to land mine injuries (Channareth and Coghlan, 2000). Global Girlfriend's entire business is based around supporting women artisans, relying on an international sisterhood of producers and purchasers. The CTTC specifically work with indigenous weavers, ethno-linguistic groups that have experienced great prejudice from modern city dwellers, but who now proudly wear their traditional dress. Working to rebalance prejudice and disadvantage is the basis of almost every single case study undertaken.

Key Representation Points:

- Documentation of representation across artisan base as well as within the brand itself
- Anti-discrimination and harassment policy
- Anonymous reporting, documentation and remediation of bias-based incidences

Partnerships: perhaps one of the most significant differences between a social enterprise and the mainstream apparel industry is that workers and collaborators are more often considered partners than simply workers or contractors. Traditionally, the fashion system places workers within a hierarchy of importance, formalized through the tiers of the supply chain, with the designer at the top and the workers at the bottom of the pyramid. Makers are too often not considered as individuals, instead simply a component of a supply chain they seek to optimize. The Environmental Audit committee stated in their report 'Precarious employment conditions are rife, with temporary contracts, agency work and sub-contracting the norm' (2019:20). While the report was specifically documenting problems in the UK apparel industry, they are representative of international and small brand practices throughout the industry. The

commitment to long-term partnerships with artisans is vital to their sustainable development, their ability to plan and attain income security. Business as usual attitudes have no place in artisan-based businesses, where the skill and knowledge of the artisan is the very basis of value, the source of storytelling, the product and brand USP. Many artisan businesses are founded on principles of artisanal partnership, thereby elevating the place the maker inhabits within the production process. Partners also commit to work together to resolve problems rather than simply end the relationship; the typical knee jerk reaction the mainstream industry is most often responsible for.

In the case of IFAM it takes the support of the entire city to produce their 2-day event. They collaborate with municipalities, retailers, the hospitality industry and more than 2,000 volunteers to make the market work efficiently, as well as to maximize its impact and value. They call on retailers to dedicate window displays to exhibitors' merchandise, supermarkets to donate meals to visiting artisans, hoteliers to offer accommodation and they give local businesses concession opportunities to sell food and drink to visitors, and even receive support from the medical profession with free check-ups and eye tests for artisans. The Market is a mammoth undertaking that requires the coordination, participation and support of a village of people to achieve.

People Tree refers to all the entities they work with in their supply chain as 'partner producers'. As a Fair Trade business, they mostly work with other Fair Trade businesses, thereby ensuring shared values and practices, part of which requires respect for people and planet. The IOU Project perhaps embodies the idea of equal partnerships better than any of the other case study. Kavita founded the business on equality and artisan empowerment, considering the business just a part of the 'prosperity chain' as opposed to a supply chain. They foster a sense of shared responsibility than runs from supplier to customers, valuing each in equal measure, with no one person or group more important than another, whether designer, weaver or farmer.

Many of the case study participants also choose to partner with NGO's or other entities that provide complimentary services, such as skills training or healthcare for example. This the case with Tonlé who source many of their makers through external NGO's, some of whom offer training and health access opportunities for abused and health compromised women. The same is the case for Bottletop, whose Nepalese partner supports women rescued from human

trafficking. In many cases a local partner is also the means of ensuring authentic understanding and connection with local groups, values and practices, when working from a distance.

Key Representation Points:

- Commitment to long-term partnerships with problems faced jointly with a view to resolution
- Identify and leverage networks and entities that offer support services such as health and welfare, skills training or other skill-based workshops to partner with

Research: Research is invaluable as a means of building knowledge about the people, the place, the craft and all the internal and external factors that impact an artisan-based business. Every case study participant undertook some form of research, and many continue to do so on an annual basis as part of an impact or annual report. Some are required to do so for continued certification, such as Fair Trade, who requires on going monitoring and measuring of impact. The Viability Criteria Constellation was built as a guide to the main external factors that impact the sustainability of an artisan business and therefore require research and understanding; they range from understanding the political landscape to the embedded social codes in material culture. Jung and Walker in Design Roots (2018) both emphasize the importance of understanding the history of a place and people as well as the interrelationships and interdependencies that occur in certain geographies. Of all the types of research, perhaps cultural understanding is the most vital.

The Ethical Fashion Initiative undertake significant research prior to the development of a new project, first undertaking an overview of the craft in the formal economy before expanding into informal and rural locations. They deeply immerse themselves in the culture, people, the place and the craft before embarking on product development, educating themselves to other agencies and government supports in place. KUR Collection is based around the local lace making tradition from Sri Lanka, something the founder remembers fondly from her childhood, understanding its place in her culture and history. Carla Fernandez spends at least 3 months with a new community, immersing herself in their traditions, lifestyle, values and craft before creating new product. Her entire methodology revolves around adapting to a community's ways and traditions, rather than expecting them to adapt to hers. She realized early in her work with indigenous tradition, there was no use imposing western methodologies on non-western

traditions, developing collection after collection based on indigenous patterns, processes and shapes. Their research involves working with sociologists and anthropologists as a means of fully understanding community values and traditions.

Key Research Points:

- Understand all the external viability criteria that impact business
- Research the history, culture and people that participate in craft development with a particular focus on intangible cultural heritage

Product Development: Traditionally the designer initiates the product development process almost entirely in the mainstream fashion system. It is the product of design iteration undertaken either on the mannequin or in a sketchpad, inspired by any number of variables including design, pattern, form and material. The design is then handed over to a sample maker to produce a first sample. Best practice when producing work with artisans shifts product design from a solitary practice to a collaborative one. The artisan is an equal partner in the developmental process, one who bring as much skill and knowledge to the process as the formally trained designer. The artisan completes the picture to include history, tradition, meaning and value to the paradigm. The line between inspiration and characterization, natural progression and appropriation, collaboration and imposition can be a fine one that carry with it ethical implications. Leitão warms of diminishing the cultural value through the homogenization of traditional crafts intended to revitalize them (2011). While Jung and Walker (2018) believe that design innovation, must be driven by values not-profits.

Carla Fernandez who has worked with indigenous design for decades has undertaken a great deal of study regarding the pros and cons of introducing innovative proposals to the folk art and handicraft industries. Aware of the potential threat design intervention poses, she understands it is a process that must be undertaken with great respect as well as a sound understanding of the techniques being used. It is a process they believe must be done in collaboration, with the artisans themselves initiating innovation, not just the design team. The process utilizes local materials wherever possible, supports manual labour, and is guided by good taste and originality. To quote Carla ‘why make pizza if the artisans make great tacos?’ Fernandez warns that no traditional hand technique should be replaced by digital or industrial means, but where it must be, the permission of the entire community should be sought.

Fernandez also ensures that new design development is based on the artisans needs for work rather than her design aspirations (Fernández, 2013b). Swati Kalsi also works in a highly collaborative process with the artisans. She brings ideas and concepts which they jointly investigate, in a hands-on explorative process directly on the fabric, leading to results neither party could conceive of independently.

The range of case studies undertaken covers every level of design intervention from complete to none. Tonlé's completely impose Western designs and techniques, using imported Western materials, training locals to learn new skill sets, while encouraging and developing their managerial skills. Threads of Life however, work to reintroduce authentic, traditional methods and materials to communities that have lost the knowledge. The motivations behind the two brands are entirely different, and are what dictates their operations and processes, as much as location, economy and history play a part.

<u>Key Product Development Points:</u>

- Done in collaboration with the artisans
- An equal partnership that respects the artisan's knowledge

Knowledge Transfer: One of the greatest threats to the continuation of traditional techniques, materials and designs is the discontinuation of knowledge handed down from one generation to the next. There are a multitude of reasons why this is the case, including migration, changing values and lifestyles, environmental degradation, a long learning curve, and the lack of ability to sustain work leading to lack of interest from the next generation. While there is a range of factors negatively impacting the retention of tradition, there is also a range of positive impacts too. One of the counteractive forces is to ensure that craftsmanship is well paid and respected, shifting it from an undervalued, underpaid trade, to a well-respected, well paid one, thereby making it more attractive to the next generation. Transmission of knowledge requires multiple stakeholders, including government policy, museum representation and education, but it has to start somewhere. Carla Fernandez who believes Mexican couture lives in the indigenous mountain villages, and CTTC's desire to see indigenous weaving respected equally to Western artists, both epitomize the foundation to knowledge transfer.

CTTC also founded young weavers' groups to ensure tradition is handed on to the next generation. As well as teaching traditional techniques, they transmit history and help to uncover lost pre-Columbian traditions and patterns. CTTC, Threads of Life and TAEC all encourage academic collaboration as a means of documenting and communicating traditional material values. CTTC's efforts focus on recovery of lost techniques and patterns, while Threads of Life develop workshops to teach the hands-on skills in danger of being lost and TAEC actively engages with the academic community with two academic advisors and collaborators who work alongside them. A big focus of their work is the documentation of tradition, seen as the first step towards legal protections for intangible cultural heritage. While working in the field in the favelas of Rio de Janeiro, I saw artisans eliciting enormous pride at seeing the outcome of their work photographed in high fashion magazines, alongside the likes of Prada or Pucci.

Knowledge transfer is not just one way, with the artisans sharing their skills and abilities with a designer, but should go both ways with training and support for the artisans towards capacity building, market knowledge, quality control etc. Many of the participants offer training, or partner with others than do. IFAM offer a broad range of training particularly to first time participants through their market readiness programming. They support first time exhibitors in display basics for their stand, customer service, and pricing, with the goal on supporting the artisans to gain independence, build confidence and develop professionalism. Carla Fernandez, through her not-for-profit Taller Flora spends weeks with artisan groups developing their market knowledge and understanding from product development to quality control and sales, with the same intent. People Tree's Fair Trade standards require on-going support and training for their makers that include visits to retailers and trade shows, to gain insight into sales and marketing and exposure to trend forecasts to support product development.

<u>Key Knowledge Transfer Points:</u>

- Support academic research
- Communicate the value of the artisan's skills and traditions through whatever communication vehicles are available including social media
- Collaborate with NGO's or government training programs that support the retention of intangible cultural heritage

Visibility: The mainstream fashion system has traditionally hidden its supply chain out of fear of competition, a practice at odds with the current push for transparency and responsibility. It is important that artisan businesses honour and credit the artisans they work with. Not just granting visibility to the artisans, but crediting them for the work, celebrating their talent and giving them a platform to be heard. It is important to give context to the workmanship with information about the people, place, origin and meaning of the techniques.

As part of raising the profile of those that produce the work, they must also be seen to be valued with their workmanship elevated. Craft needs to be redefined and valued as equal to that of Western craftsmanship. Instead, what often happens in the midst of a rapidly modernizing world, it is seen as old fashion and out of place, devalued as not part of contemporary processes. The ramifications of this are the global devaluing of traditional crafts as undervalued. Actions toward the valorisation of tradition are needed. One thing all the participant case studies revealed was the valorisation of the workforce, whether they were master craftspeople upholding ancient traditions or constructing garments in a workshop. The revalorization of manual labour, of craftsmanship, of tradition needs to be across the industry, but nowhere more so than in the labour of hand craftspeople worldwide.

The IOU Project connect the work of every single artisan to each individual design on their website, accrediting the weavers and the garment makers equally. The reason behind the founding of the brand was to revalue the supply chain, crediting makers equally to the designer, giving them a platform to celebrate their creativity and give them credit. The antithesis of the mainstream fashion industry, they are encouraged to use the platform to promote their own work and gain additional exposure and work. According to the founder Kavita Parmar, there is a running joke at the brand, that they are really an educational platform disguised as a fashion brand. Jeanne de Kroone, founder of Zazi Vintage believes it's a brands responsibility to be storytellers. She sees the stories they tell about the people behind their designs as the single most important thing about the brand. Something she does not only by featuring the artisans but also by representing them in their choice of models and look book shoot locations.

Key Visibility Points:

- Artisans should receive full credit for the work in all media, at all times

- Share the background, history, tradition and meanings of the craft, the people and the region in all communication
- Ensure that the stories told about the brand and the people are respectful
- Leverage communications vehicles to tell the artisans stories
- Elevate the level of respect shown for manual labour and skill

6.9 Success Criteria

Through the listing of best practices, a variety of success criteria was identified, based on motivation and intent, and further developed into a Success Equation. Success criteria does need to be evaluated in artisan-based business and not assumed to be the same as in a mainstream fashion business. As an outgrowth of motivation, it could potentially be defined as:

- Artisan reach
- Scale of business
- Profits
- Artisan empowerment
- Poverty alleviation
- Employment generation
- Sustainment of craft
- Reinterpretation of craft
- Reintroduction of craft

The basic equation for the implementation of an artisan-based business is identified in the following Success Equation (figure 57):

Success Equation

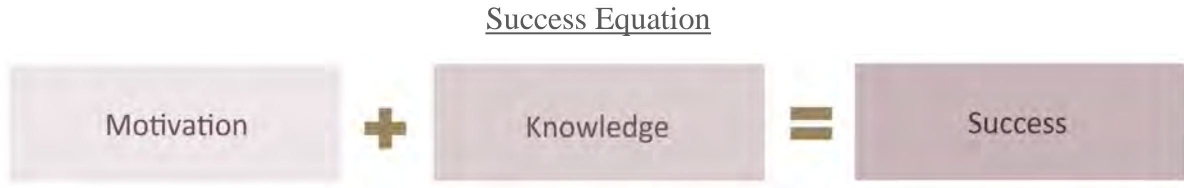


Figure 57: Success Equation

The basic success equation was built into a Virtue Loop (figure 58) in support of the attainment of continuous success. Much like an accreditation standard, there is no finite goal and no such thing as perfection, but instead a process of continuous improvement and progression, directed by the embedded values of the artisan-based business.

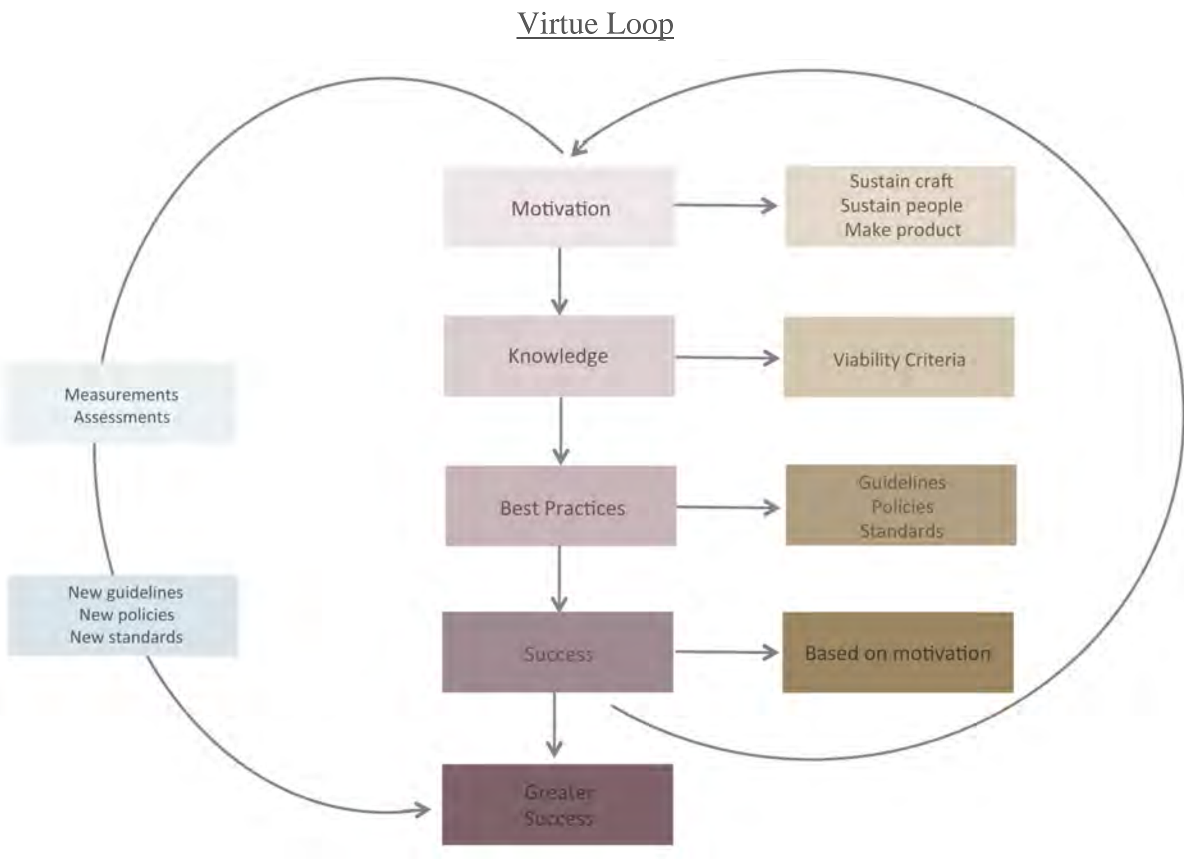


Figure 58: Virtue Loop

CHAPTER 7
Conclusion

7.1 Closing the Loop

The aim of this research was to evaluate the range and types of sustainable development models that work with textile artisanship from the around the world, with a view of building a comparative taxonomy of models. This was achieved through the development and analysis of multiple case studies across a broad range of business types, product outcomes and models of operation, which can be found in the Appendixes D1 through D17. For ease of referencing the Aims and Objectives are relisted below and aligned with the specific Objectives that support them. The case study participants were identified in section 3.5, clustered by operational model, and further developed into a sliding scale of models with overlapping model types visually

illustrated in Figures 7 and 8, thereby achieving Aim 1 and Objective 1; to identify and evaluate a range of models. Participants were evaluated for product placement and aesthetic in the Brand Matrix (section 3.5.3), and the data mined for the levels of empowerment and intervention each participant exerted (3.7.2 and 3.7.3). The business types and range of artisan techniques each participant utilised, were documented, compared and analysed in section 4.16, with every measure cross-referenced and evaluated against every other measure to identify correlations and exceptions to every aspect of their operational model (4.16 and 4.17). This process led to the development of a second set of models defined by motivation, and aligned to the originally identified model types, expanding and enriching content and identified in Figure 49 and section 6.3.2. The business and intervention type constellation maps were developed and built into a galaxy of spheres, each one circling an identified central theme that impacted the success of the various model types itemized in section 6.7. The constellation maps included Business Type, Motivation, and Intervention Type, circled by the Viability Criteria, establishing connections between the levels and types of intervention, the tier of market distribution and the sustainment of craft, effectively achieving most of the second Aim; to document and access the various types of intervention and retention each model represents, as well as Objective 3, and outlined in section 6.5.1. Analysis was documented in a comparative taxonomy of models with identified best practices (6.6), thereby completing the first Aim, and representing the synthesis of existing writing while simultaneously documenting, clarifying and analysing data and literature. The second aim to document and assess the various types of intervention and retention each model represents and identify best practices that effectively serve to sustain craft and the people and communities that produce them, was achieved through the consolidation of best practices, and the identification of a litany of observations and applications, that collectively builds on existing knowledge. The collected data was analysed and evaluated through the constellation mapping, representing the expansion of existing knowledge in the field, populated with criteria specific to the success of an artisan business combined with the identified impacting externalities (6.5.1). Operational models were placed in alignment with motivation, strategy, the benefits and challenges of each model, and the market best-placed for product outcomes (see Figure 54). Content was evaluated for what constituted success, whether the retention of tradition, number of artisans supported, or the combination of the two in section 6.9. Best practices were individually listed, consolidated and itemized across key expressions of best practices that serve to sustain craft and the people and communities that produce it, and linked back to individual examples from the case studies (6.8), satisfying Objectives 2 and 4 and completing Aim 2. Through that process the definition of artisanship was redefined in

section 6.2 as distinct and separate from craftsmanship, with the UN definition expanded. Weaknesses and challenges of sustainable development models within the craft sector were evaluated, identifying the supports required for its success, thereby satisfying the balance of Objective 4.

Aims and Objectives

Aim 1

The aim of this research is to evaluate the range and types of sustainable development models that work with textile artisanship from the around the world, with a view of building a comparative taxonomy of models.

Objective 1:

Identify and evaluate a range of models of sustainable development that work with craft as a means of bringing sustainable development through the production of fashion related products.

Objective 4:

Evaluate the successes, weaknesses and challenges of the various models of sustainable development in the craft sector, with the overall intent of building a database of best practices, and identifying the supports required for its success.

Aim 2

To document and assess the various types of intervention and retention each model represents and identify best practices that effectively serve to sustain craft and the people and communities that produce them.

Objective 2:

Evaluate what is meant by success, whether that is the number of artisans supported, or the retention of traditional craftsmanship, and the balance between the two.

Objective 3:

Establish the connections between the levels and types of intervention, the tier of market distribution, and the long-term support for the sustainment of traditional craftsmanship.

There are a multitude of ethical considerations in the development and sustainment of an

artisan-based business, a concept rarely considered or evaluated in the mainstream fashion supply chain, the exploration of which satisfies Objective 2. Artisans are all too often inserted into the supply chain as part of a process and subjected to the same lack of considerations imposed on factories and suppliers, squeezing both fiscal remuneration and timelines, resulting in undervalued and overworked artisans. It is a failing of academic writing to consider the passing of judgement on the ethics of a relationship as inappropriate, content instead to observe, report and offer propositions without evaluation of the ethical rights or wrongs of those propositions, at best listing potential ramifications. Strategies such as the industrialisation of tradition, the relocation of it, and the mixing of it with other traditions, entirely decontextualizes place-based traditions, with success evaluated by criteria other than long-term community support, protection or even the sustainment of the craftspeople or the craft. What is offered is design strategies, not design collaboration, resulting in the imposition of western values over others.

Academia still routinely teaches fashion design students to use the world as a rich source of inspiration without recompense or consideration to intangible cultural heritage and its embedded meanings and codes. As an educator who often evaluates fashion design student work for competitions and awards, an enquiry about the source and meaning of inspirational imagery used, too often results in a complete lack of knowledge or understanding of source, often accompanied by the response 'I was never asked to do that'. These attitudes and learning's are carried into the fashion industry, where cultural appropriation is an industry standard, practiced to the detriment of global artisanship. This trend has recently been highlighted by the recognition of the important role design education has to play in affecting systemic change, with the development of the Decolonizing arts Institute at the London College of Fashion (no date) and the Fashion and Race Database (no date) at Ryerson University in Toronto.

The international community has been in agreement for some time that the foreign aid system is broken and in need of an overhaul, yet this knowledge has not elicited a new business model. In their paper Foreign Aid: What Works and What Doesn't (2008), Eberstadt and Adelman call for new business models, as does Petersen (2001), and the HELP Commission (2007). All of whom come to the same conclusion as reached through my research, which is that a one size fits all model cannot resolve the problems or take advantage of the diversity of developmental opportunities. The characteristics of success overlap with several of the best practices identified

through the case studies, further developed into the viability criteria and constellation mapping as a means of documentation, exploration and evaluation, thereby adding to existing knowledge.

Many authors (Alexander, 2016; Cone Communications, 2015; Conti et al., 2008; Giard, 2018; Mazzarella et al., 2015; Walker, 2018; Zitkin, 2016) contend that the leading brands of tomorrow will have to provide unique products of quality coupled with narratives about the environment, community or human rights for success. Meanwhile, the mainstream fashion brands have used wilful ignorance as their defence against the accusation of complicity in poor supply chain standards, citing their lack of control over the ethical standards of their contractors or subcontractors. This is an excuse that cannot be tolerated in fashion any longer, and in particular in the case of artisan businesses, which must be based on knowledge, understanding and partnership from the outset. The focus of not-for-profits on value decoupled from traditional for-profit considerations such as growth and profits are a perspective that all entities that work with traditional craft have to consider. As mission-driven for-profits, the mission must be other than profit as an equal motivator, if not a greater one.

In this context, it was my intent to evaluate whether global artisanship could be completely re-contextualized and valued through the partnership of tradition and sophisticated design, and if so, through what strategies and models. It is clear that the partnering of design and craft can honour and value the tradition, and history of the craft, the context and the people while simultaneously re-contextualizing it, through equal partnerships that re-value the artisanal work through cutting edge, sophisticated designs. While much has been written on developmental aid, it tends to be broad in context, not specific to craft, and where it is, it is often deep and narrow, specific to an individual craft, technique or community. In the instances craft is discussed more broadly, it all too often does not evaluate the ethics of the outcomes. I chose to focus on this aspect, investigating and analysing the ethics of the outcomes through the various intervention types and the identification of best practices. Ultimately distilling down the success factors to a simple success equation in section 6.9, while simultaneously questioning what success constitutes as directed by motivation and knowledge.

7.1.1 Key Findings

The key findings of this report as they relate to the Aims and Objectives of the thesis are succinctly outlined below, with the identification of the location of the relevant content listed above under 7.1: Closing the Loop.

Fashion can be utilised as a vehicle to sustain traditional craftsmanship, as well as find creative means of reintroducing and reinterpreting it.

> A multitude of operational strategies were explored through the seventeen case studies and augmented by the work of others such as Mazzarella et al (2015) and Conti and Vacca (2008) through the Literature Review. The entities studied all utilized craftsmanship to produce fashion related products. The collective operational strategies were mapped, clustered and categorised by a multitude of criteria including levels of intervention, respect for craft and the ethics of the strategies as it pertained to retention, reintroduction and reinvention of material culture.

A wide variety of models and methods of operation need to be utilised to sustain craftsmanship as well as those producing it.

> It became clear through the research that no single strategy could be applied across a broad diversity of situations, places, people, crafts, histories, cultures, and values, as well as motivations, missions, and goals. If undertaken from a perspective of knowledge and based on research that is sensitive to and respectful of the currency of the artisans needs, then a wide range of methodologies could successfully be utilised. In order to identify a range of strategies, a database of best practices was gleaned from the diversity of model types, motivations, markets and interventions leading to the development of a best practices listing.

Motivation was defined as the key defining characteristic that determines the levels and types of intervention of an entity, as well as the market most suitable for the end product.

> By tracking and categorising all case study participants, and a constant comparison of data as dictated by grounded theory, the interrelated nature of motivation, model type and business type, levels and types of intervention and the market most suitable for the end product were identified. The alignment of model types and motivations were all documented in the Discussion chapter, 6.6 Taxonomy of Model Types.

Although a commercial art form, fashion can be used in an ethical way, to ensure respect, fair pay and fair treatment of both the artisans and the craft if undertaken from an ethical and informed perspective.

> The development of the external viability criteria, as well as best practices from each individual case study, and cluster of studies were categorised and combined to produce a combined best practice listing.

Commerce can be a useful means of sustaining artisans and their material culture, but it is not the only means.

> Several strategies and models were studied across the seventeen case studies. Those model types included for-profits, not-for-profits, and a combination of the two, however all entities utilised commerce at some level to sustain either people or craft and to produce fashion related products. It is recognised however that commerce is not the only means of sustaining craftsmanship, nor necessarily the best means for all situations. It is however a means that works well when translating craftsmanship into fashion related product and selling that product as a means of sustainment.

If sustainment of a labour intensive and skill-based craft is the motivation behind working with artisans, then the market most suitable for the sale of the finished product, is the premium marketplace.

> While different markets and strategies were evaluated, where the motivation was to sustain, reintroduce or reinterpret labour intensive and meaning laden material culture, the premium market was identified as the most suitable. The markets suitability for this motivational model type was determined as a result of the time, knowledge and skill required, combined with the need to understand, respect and honour tradition and those producing it. Different motivations and types of tradition however require different strategies and markets.

Business type, motivation, research, standards, operations, product development, intervention types and levels, end product and market suitability are all inexorably linked and to some degree determined by motivation.

> The detailed comparison, cross comparison and on-going analysis of model types, strategies and operational modalities revealed the interrelated nature of the various criteria, with each strategy dictating another through suitability and alignment. This

evaluation aligned the motivation of *sustaining people* for example with the operational model type of *market access*, and the gift market, as the means of reaching as many artisans as possible. Similarly, the model type of *skill imposition* was aligned with the motivation of *making product*, and the contemporary market, and the *design partnerships* model type was aligned with the motivation of *sustaining craft* and the premium marketplace.

Solid, in depth research knowledge and understanding of the people the place, the history, tradition, craft, skill and the currency of the way of life and standard of living of the artisans is critical to the ethical success of any artisan enterprise.

Through the evaluation of motivations and ethics across case studies, it became clear that no entity could truly support the craft or those practicing it without an in-depth knowledge of both internal and external criteria that impacted the past, the currency and the future of the craft collaboration and related product development. To that end an external viability criterion was developed as a guide for the required research. The external viability criterion lists a set of multiple phenomena that impact the strategy and success of an entity. Each criterion was supported by the identification of a subset of conditions, and further described in the Discussion Chapter 6.5 Intervention Type.

A re-evaluation of the role of designer as at the top of a pyramid of importance needs to be re-evaluated with the designer in a more democratic position of partner alongside the makers, crafters, and producers, all of who are integral to the process and production of product.

Best practices revealed the need to revaluate the hierarchical status of the designer in the western supply chain when fair and equitable means of sustaining people and craft was the motivation behind either product or business development. This hierarchical model is based on a fashion system that sustains the privilege and dominance of the west over the rest of the world, devaluing the skills of the maker in the supply chain. It seeks to place the artisan within the existing supply chain, which is a strategy that is not in alignment with the values of artisan workmanship.

Cultural appropriation plays an important role in the loss of traditional crafts.

Cultural appropriation was identified as one of multiple criterions that devalues traditional craftsmanship. Lack of accreditation to source, appropriation of patterns,

processes and techniques, relocation of production and circumvention of employment of artisans all contribute to the devaluation and loss of traditional material culture.

Fashion can be a vehicle for positive and sustainable change, through a reconsideration of value and success factors, whether the number of artisans supported, the sustainment or reintroduction of tradition, the recovery of the traditional role of material culture in a community etc.

It became clear through the evaluation of motivations behind the case studies, that fiscal success or the indicators of that success such as scale of operations, greater sales and more products could not be the only means of evaluating success when operating a mission-driven for-profit focused on the retention of traditional craft and those producing it. Success had to be identified and evaluated through an alternative set of values based on motivation. Alternative success criteria were proposed in the Discussion Chapter under point 6.9 Success Criteria.

Interventions in craft making have an ethical dimension that must be evaluated and considered.

The report constitutes a valuable contribution to knowledge through the considered ethical evaluation of the various types and scales of interventions with craft production in a commercial space. While there is a great deal of writing about various strategies of craft intervention and reintroduction, much of it is undertaken without evaluation of the ethical ramification of the sustainment of people or craft. It is a failing of academic writing that identifies and proposes strategic options and ramifications but does not evaluate those ramifications from an ethical perspective.

Global craft needs more than market access and a global audience for its successful acceptance into the fashion industry, particularly the luxury segment; it needs re-contextualization through collaborative partnerships (Holroyd, 2018). It needs the tradition, the craft and the authenticity, reinterpreted through a collaborative process with a sophisticated market knowledge and fashion aesthetic. It also needs some level of support from external agencies; a respect for traditional culture, the recognition of institutions such as museums as a component of national cultural heritage, political and legislative support, not to mention the need for logistics in transportation and communication, often not a given in remote artisanal communities.

Luxury fashion is tailor made to support global artisanship, having systematically lost direct connection to the craft of making, outsourcing it and cheapening it to appeal to a broader market and more customers. Their entire brand imagery is based on a reality they no longer participate in, while global artisanship offers the opportunity for luxury brands to directly reconnect to tradition and craftsmanship. Western luxury would benefit from a reconnection to its roots in preservation of craft, while simultaneously offering humanitarian support to communities of craft in need, attaining ethical credentials, and bolstering the failing authenticity of their craft heritage en route. Global craftspeople have the need to make new partnerships that support the conservation of their craft, the retention of material culture, and its embedded meanings with fair compensation for their skills. This gives developing countries a distinct advantage due to the diversity of cultural traditions, distinct designs still practiced, and availability of local materials (the Aspen Institute, 2017).

My proposition falls under one of the several strategies proposed for future exploration by Murphy. Under the sub cluster of *skills*, and 'Beyond clusters towards enabling factors; as a means of supporting sustainment' Johnson (2018) proposes that design led approaches must be positioned in the high-end market, offering the potential of increasing competitive advantage for micro and small enterprises. The same conclusion was reached as a result of my own research. If the goal is to sustain traditional craftsmanship, the most successful participants studied were those that charge a premium for the end product, as a direct reflection of the respect for the craft and the practitioners.

The diversity of case studies and the solutions each of them represents in terms of process, retention, intervention, tradition, contemporisation as well as scale and market reinforced the notion that a myriad of models are required to sustain craftsmanship. While others have reached this conclusion, the breadth of documentation, analysis and synthesis is unique, particularly when viewed through the lens of ethics, thereby building on existing knowledge. There is no single right or wrong in the sustainment of traditional culture, but a range of opportunities with a sliding scale of outcomes, very few of which are either entirely good or bad but can only be evaluated based on personal values. This is the same issue that plagues the communication of sustainability in general, making education complex. In sustainability, how do you value sustaining craft over minimizing carbon footprint, or water savings over CO_2 emissions? In an industry responsible for a myriad of impacts, there must be a myriad of solutions. Similarly, in artisanship, how do you value reinvention of tradition over reintroduction, if both are

undertaken from a perspective of knowledge, research and authenticity? This realization led to the development of the Success Equation, which prioritizes both motivation and knowledge filtered through a revaluation of success criteria. The defining criteria is motivation, which is based on personal values, and which must be informed with a deep understanding of people and place, evaluated through individual bias as the means of defining the output and process, thereby contributing to knowledge in the field. A diversity of responses, processes and interventions will be required to sustain, maintain and reintroduce craftsmanship.

Of particular note in terms of contribution, is the methodological approach. The use of grounded theory has traditionally been used predominately in the medical field, however its application to social / cultural contexts is equally appropriate. In instances where there is prior knowledge and experience in the field, this methodology is particularly effective, as a Literature Review is not undertaken until after field research, analysis and preliminary theory building. While it does allow for qualitative data collection such as semi structured interviews, the detailed style of coding and analysis forces minute analysis word-by-word and line by line, adding a quantitative dimension to otherwise qualitative data. The exhaustive categorisation and coding of data encourages levels of cross comparison for the identification of parallels and divergences across data sets that would not otherwise have been undertaken at such a level of detail. The comparison of this detailed data coding led to more comprehensive and nuanced observations, and theory building. The sheer amount of analysis gleaned from this process was so vast, that it also led to the development of a multitude of charts and matrixes, as a means of visually displaying complex content in an easily understandable, as well as visually pleasing format, impossible to do with giant Excel spread sheets. The use of NVivo as a coding software, combined with manual observational comparisons, led to exhaustive amounts of data analysis and data display, the processing of which will support researchers looking to substantiate qualitative and observational information in visual matrixes in the future. In addition, the exhaustive nature of the chart development, could aid designers and other visual or practice-based research to explore creative means of data display that not only communicates research data, but informs and supports its analysis.

7.1.2 Contribution to Knowledge

The contribution to knowledge from this thesis is:

- A diverse range of case studies linked to craft and fashion built into a taxonomy of model types that can be used as a resource for other researchers and which collectively reveal new insights
- The holistic nature of the research, connecting sustainability, education, the fashion system, the changing zeitgeist of cultural values, cultural appropriation, developmental aid and fashion businesses
- The linking of craft intervention, sustainment strategies and operational model types to sustainable development
- A database of best practices gleaned from across a diversity of case studies
- The combined methodological approach of multi case study with grounded theory, applied to a social /cultural context
- The example of exhaustive and detailed comparison and cross comparison of detailed data sets gleaned from observation, interviews, websites, articles and other sources, as an aid to theory building
- The development of multiple visual matrixes as a means of comparing and contrasting exhaustive data sets
- The development of the viability criteria as a means of assessing external impacts, expressed through interconnected constellation mapping
- The wide diversity of visually displayed data comfigured into a complex constellation that incorporates multiple galaxies of information
- The inclusion of the ethical dimension as they relate to the types and levels of intervention strategies used to sustain craftsmanship
- The tracing of the interconnected nature of motivations and impacts for entities that work with craftsmanship, offering original insight.

7.1.3 Limitations

The limitations of this study are in the scope and breadth of case studies, particularly the outlier cluster which could have been expanded to include a western national scale agency such as the Craft Council or British Council, to add greater diversity of responses. The main cluster of case studies could also have been expanded and further developed into 6 model types instead of 3, to accommodate the model type overlaps with multiple examples of each cross over model type. It should also be stated that although a wide range of entities was studied, they all focus on commerce as the medium for sustainment, whether sustainment of tradition or of people.

Even the not-for-profits and international aid agencies studied utilised commerce as the vehicle for sustainment. That limitation is reflected in the focus on business types, as well as models of operation. The choice of focus is not intended to devalue non-monetary solutions to sustainment and tradition, or acknowledgement of the importance of alternative solutions, but instead merely serves as the choice of focus for bridging craft and fashion for this particular study. This choice resulted in a number of model types being excluded from the study, including: entities working outside of fashion and textiles, but working with craft development; projects that have no commercial application but instead focused on retention, documentation, or social or cultural sustainment outside of a market economy; projects focused on the mainstream and lower price points; as well as projects that are consumer driven including mass customisation for product development. The focus on the market driven solutions for craft products suitable for fashion and accessories, inevitably impacted the case study selection, the data collection and the outcome of the analysis, restricting it to market driven applications skewed toward the premium market due to the labour-intensive nature of many of the techniques and traditions studied.

7.1.4 Recommendations

The development of a tangible and interactive tool and guide available in an open-source platform to support the development of artisan-based businesses to the emerging design community would be of real value, and an opportunity to build upon the work already undertaken in this study. Similar to the Prince's Trust, it could guide designers to do the work required to sustain business, specific to the support of the global craft community as it pertains to fashion and related product development. Such a toolkit could be a joint project in collaboration with one of multiple agencies such as NEST, the Artisan Alliance, the Ethical Fashion Initiative or Common Objective as a means of publicising the outcomes and making them available to a diversity of potential users from small independent designers to big brands. This would further develop the written exploration of this study into the practice-based realm of tangible outcomes for a professional as well as an educational audience.

In addition, the development of core fashion design, fashion business and fashion communication curriculum that directly addresses colonialism in pedagogy in all of its representations and across all mediums not only including curriculum, but also its support

networks, such as the library, to better represent diverse communities and histories, not compiled from a single cultural perspective. Fashion curriculum needs to address issues of a single ideal of beauty as represented through fashion illustration, model choice and presentation formats: the basis of the mainstream fashion system. It needs to be cognizant of cultural appropriation through ideation development, and systemic racism embedded within the system of fashion, not to mention a single focus of what constitutes success and how to achieve it. Despite a far greater focus on sustainability in fashion, it is too often taught as a module or as a lecture in a tick box exercise of addressing a litany of content inclusion, instead of being the foundation to the entirety of the curriculum. There is no future for fashion without these paradigm shifts.

7.1.5 Future Research

The research could be utilised by others to further test theory development by extending the range of case studies to include more governmental, faith based and not-for-profit examples, or the external organisations that support them. Equally, the research could be extended and built upon through greater exploration of entities that work in the budget and mass markets, as a means of comparing interventions, values and motivations with the mid to high end entities studied here. The outcomes of the research could be exploited to develop a tangible how to guide for use in the development of artisan products, in both an educational as well as a professional setting, thereby leading to both curricular and modular pedagogy and business guides. It could be used to categorise and name the various strategies for craft intervention as an educational tool. The case studies could be expanded to include crafts with applications outside of fashion and textiles, as a means of proving or discounting the theory development, as well as expanded to training projects that work with locally or internally disadvantaged communities such as prison releasees, refugees etc. The research could also be used to link to technological solutions to the sustainment of craftsmanship and the communities that practice it, through applications such as block chain, that document and verify the authenticity of the supply chain, and the links to direct-to-consumer sales.

Further, this research should prove useful as a guide or support to the following stakeholders:

- Research students in the fields of craft, material culture, sustainable development, fashion and related product development, and in particular in the developing world
- Academics and researchers in any of the above fields

- Independent and emerging designers looking to gain knowledge of how to work with artisans
- Existing brands and businesses that wish to extend their existing products to encompass artisan made goods

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Appendices

Appendix A	Case study information comparison chart	342
Appendix B1	Brand matrix aesthetic	345
Appendix B2	Brand matrix price	346
Appendix C	Case study questions	347
Appendix D1	International Folk Art Market case study	349
Appendix D2	Threads of Life case study	369
Appendix D3	Global Girlfriend case study	388
Appendix D4	Centro de Textiles Tradicionales del Cusco case study	407
Appendix D5	Ten Thousand Villages case study	436
Appendix D6	KUR Collection case study	464
Appendix D7	Zacarias 1925 case study	483
Appendix D8	Bottletop case study	504
Appendix D9	Tonlé case study	534
Appendix D10	People Tree case study	564
Appendix D11	The IOU Project case study	608
Appendix D12	Angel Chang case study	633
Appendix D13	Swati Kalsi case study	661
Appendix D14	Carla Fernandez case study	688
Appendix D15	Zazi Vintage case study	731
Appendix D16	Traditional Arts and Ethnology Centre case study	759
Appendix D17	Ethical Fashion Initiative case study	787
Appendix E1	International Folk Art Market word frequency list and chart	826
Appendix E2	Threads of Life word frequency list and chart	828
Appendix E3	Global Girlfriend word frequency list and chart	830
Appendix E4	Centro de Textiles Tradicionales del Cusco word frequency list and chart	832
Appendix E5	Ten Thousand Villages word frequency list and chart	834
Appendix E6	KUR Collection word frequency list and chart	836
Appendix E7	Zacarias 1925 word frequency list and chart	838
Appendix E8	Bottletop word frequency list and chart	840
Appendix E9	Tonlé word frequency list and chart	842
Appendix E10	People Tree word frequency list and chart	844
Appendix E11	The IOU Project word frequency list and chart	846

Appendix E12	Angel Chang word frequency list and chart	848
Appendix E13	Swati Kalsi word frequency list and chart	850
Appendix E14	Carla Fernandez word frequency list and chart	852
Appendix E15	Zazi Vintage C word frequency list and chart	854
Appendix E16	Traditional Arts and Ethnology Centre word frequency list and chart – top 25 words	856
Appendix E17	Ethical Fashion Initiative word frequency list and chart	859
Appendix E18	NVivo interview complete word frequency main cluster Chart – top 25 words	862
	NVivo interview complete word frequency main cluster Chart – top 25 words + business type	863
	NVivo interview complete word frequency main cluster Chart – top 25 words + aesthetic	864
	NVivo interview complete word frequency main cluster Chart – top 25 words + price	865
	NVivo interview complete word frequency main cluster Chart – top 25 words + model type	866
Appendix E19	NVivo interview complete word frequency outlier cluster chart	867
Appendix F1	International Folk Art Market coding list	868
Appendix F2	Threads of Life coding list	869
Appendix F3	Global Girlfriend coding list	870
Appendix F4	Centro de Textiles Tradicionales del Cusco coding list	871
Appendix F5	Ten Thousand Villages coding list	872
Appendix F6	KUR Collection coding chart and list	873
Appendix F7	Zacarias 1925 coding chart and list	874
Appendix F8	Bottletop coding chart and list	875
Appendix F9	Tonlé coding chart and list	876
Appendix F10	People Tree coding chart and list	877
Appendix F11	The IOU Project coding chart and list	878
Appendix F12	Angel Chang coding chart and list	879
Appendix F13	Swati Kalsi coding chart and list	880
Appendix F14	Carla Fernandez coding chart and list	881
Appendix F15	Zazi Vintage coding chart and list	882

Appendix F16	Ethical Fashion Initiative coding chart and list	883
Appendix F17	Traditional Arts and Ethnology Centre coding chart and list	884
Appendix F18	NVivo interview complete main cluster coding chart Business Type	885
	NVivo interview complete main cluster coding chart Clusters	886
	NVivo interview complete main cluster coding chart Aesthetic	887
	NVivo interview complete main cluster coding chart Price	888
Appendix F19	NVivo interview compete outlier cluster coding	889
	NVivo interview compete outlier cluster totals	890
	NVivo interview compete outlier cluster EFI rank	891
	NVivo interview compete outlier cluster TAEK rank	892
Appendix G	Best Practices chart - individual	893
	Best Practices chart - consolidated	894

Appendix A – Case Study Information Comparison Chart

#	BRAND	TYPE	LOCATION	TECHNIQUES	MARKET	PRICE
1	**Canter of Traditional Textiles of Cusco**	Not for Profit	Peru	Textiles & textile products	Indigenous	Mid
	Dara Artisans	For profit	New York	Apparel & interior Global artisan	High	
	Global Girlfriend	For profit	USA/global	Varied product, multiple artisans	Gift	Low end
	KUR Collection	For profit	Sri Lanka	Dutch handmade lace fashion	Contemporary	High
	New York NOW	For profit	New York	Varied product, multiple artisans	various	low to high
	Santa Fe International Folk-Art Market	Not for Profit	USA	Varied product, multiple artisans	Traditional	low to high
	Ten Thousand Villages	For profit	Global	Varied product, multiple artisans	Gift	Low end
	Threads of Life	For profit & NGO	Indonesia	Textiles	Indigenous	Premium
2	Argande	Social Enterprise	Turkey	Women's clothing	Contemporary	Mid
	Bottletop	For profit & NGO	Brazil & Nepal	Bags	Contemporary	Premium
	Dosa	For profit	India	Women's clothing	Contemporary	Mid
	Edun	For profit	Africa	Women's clothing	Contemporary	Premium
	Hand Work Studio	For profit	Global	Various	Contemporary	Mid
	Lulea	For profit	Kenya	Bags	Contemporary	Luxury
	Matter prints	For profit	India	Women's clothing	Contemporary	Mid
	Monsoon	For profit	Global	Women's clothing	Ethnic	Mid
	People Tree	Fair Trade	Global	Women's, men's & children's	Contemporary	Mid
	Tonle'	For profit	Cambodia	Women's clothing	Contemporary	Mid
	The IOU Project	For profit	India	Women's & men's clothing	Contemporary	Mid
	Tracy Reece	For profit	New York	Women's clothing	Contemporary	Mid to premium
	Universal Utility	For profit	UK/India	Women's clothing & accessories	Contemporary	Premium
	Vivienne Westwood Africa bags	For profit	Africa	Bags	Contemporary	Luxury
	Zacarias 1925	For profit	Philippines	Bags	Contemporary	Premium
	Zazi Vintage	For profit	Uzbekistan	Women's clothing	Contemporary	Mid
3	7 Weaves	For profit	India	Hand woven textiles	Traditional	Mid
	Angel Chang	For profit	China	Women's clothing	Contemporary	Premium
	Animana	For profit	Argentina	Women's accessories	Contemporary	Mid
	Artisans of Fashion	Social Enterprise	Australia/India	Embroidery & weaving	Traditional	Mid to high
	Bibi Hanum	For profit	Uzbekistan	Ikat clothing	Traditional	Mid to high
	Brand(Trade)	For profit	Canada/Peru	Textiles & accessories	Contemporary	Mid to high
	Brother Vellies	For profit	Africa	Shoes	Contemporary	Premium
	Carla Fernandez	For profit	Mexico	Women's clothing	Contemporary	Premium
	Craft Revival Trust	Not for profit	India	Textiles	Traditional	Mid

	GIE CABES	Social Enterprise	Burkino Faso	Textiles	Traditional	Mid to high
	Indieo Africa	Not for profit	Ghana	Textiles & accessories	Traditional	Mid
	Injiri	For profit	India	Women's clothing	Traditional+	Mid to high
	Joti Fair Works	Fair Trade	Germany/India	Women's & men's clothing	Contemporary	Mid
	KUON	For profit	Japan	Women's & men's clothing	Contemporary	Premium
	Maiyet	For profit	Global	Women's clothing	Contemporary	Luxury
	Maku Textiles	For profit	India	Women's clothing	Contemporary	Mid
	Noir	For profit	China	Women's clothing	Contemporary	Premium
	Norlha	For profit	Tibet	Accessories & textiles	Contemporary	Premium
	Osklen	For profit	Brazil	Women's & men's clothing	Cotemporary	High
	OZ	For profit	Chile	Women's clothing	Contemporary	Premium
	Pero	For profit	India	Women's clothing	Contemporary	Premium
	Poetic Threads (Meena Mahal)	For profit	Pakistan	Women's clothing	Contemporary	Mid to high
	Profirio Gutierrez y Familia	Social Enterprise	Mexico	Textiles	Traditional	Mid to high
	Reincarnated Soles	For profit	Vietnam	Women's shoes	Contemporary	Mid to high
	Savia	For profit	Chile	Women's clothing	Contemporary	Mid to high
	SEP Jordan	Social Enterprise	Jordan	Embroidered Accessories & home	Traditional+	Mid
	Sleysla	Social Enterprise	Saudi Arabia	Bags	Contemporary	Mid
	Stella Jean	For profit	Italy/Africa	Women's clothing	Contemporary	Premium
	Sulafa	Social enterprise	Palestine	Embroidery	Traditional	Mid to high
	Swati Kalsi	For profit	India	Women's clothing	Contemporary	Luxury
	Urban Zen	For profit	Haiti	Women's clothing + accessories	Cutting edge	Premium
	VOZ	For profit	Chile	Women's clothing	Contemporary	High
	Women in Hebron	Social Enterprise	Palestine	Embroidered accessories & home	Traditional	Mid
	Zarif Design	For profit	Afghanistan	Women's outerwear	Contemporary	Premium
	Zazi Vintage	For profit	Afghanistan/India	Women's clothing	Contemporary	Premium
4	Crafts Council	Government	UK	Various		
	British Council	Government	UK	Various		
	Ethical Fashion Initiative	UN	Africa	Various		
	NEST	Not for profit	Global	Various		
	Traditional Arts and Ethnology Centre	Museum/ethnology Ctr	Laos	Various		
	UNESCO	UN	Global	Various		
	Aid to Artisans	Not for profit	Global	Various		
	Social Enterprise Alliance	Not for profit	Global	Various		

Legend:
Entity names bolded are included in the conducted case studies
The list was originally divided into the 3 main clusters of model types identified by the number in the left-hand column
Original 3 cluster listing with additional outlier case studies:

Cluster 1 = Market Access Models
Cluster 2 = Trade Not Aid Models
Cluster 3 = Design Partnership Models
Cluster 4 = Outliers

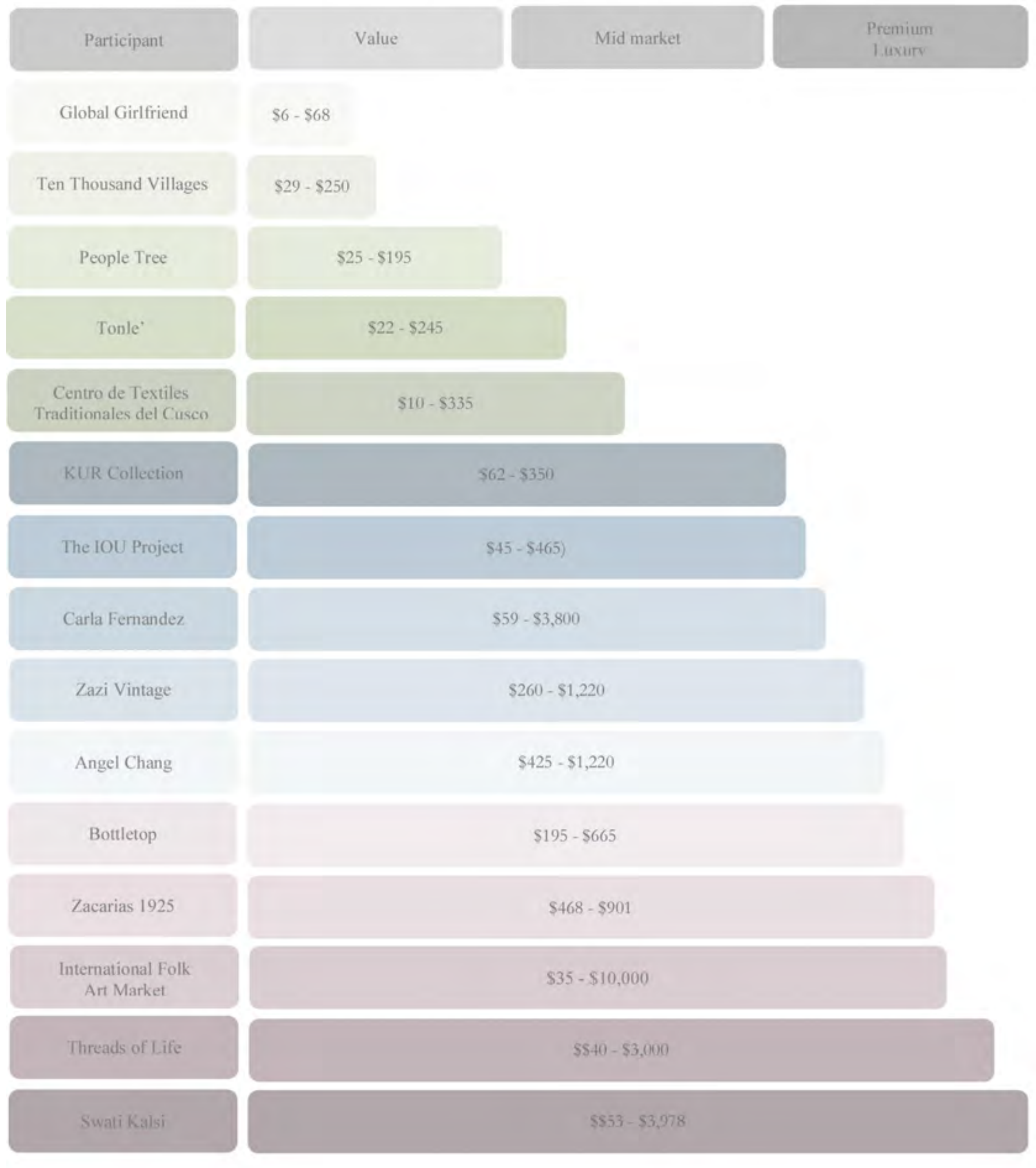
Appendix B1 – Brand Matrix Aesthetic

Brand Matrix Aesthetic

Participant	Traditional	Median	Contemporary

- Threads of Life
- International Folk Art Market
- Centro de Textiles Traditionales del Cusco
- Ten Thousand Villages
- Global Girlfriend
- People Tree
- Tonle'
- The IOU Project
- Angel Chang
- Zazi Vintage
- KUR Collection
- Bottletop
- Swati Kalsi
- Carla Fernandez
- Zacarias 1925

Appendix B2 – Brand Matrix Price



Appendix C – Case Study Questions

- Do you have any information you can send me about your company, or is there somewhere online you can direct me?
- What is the hierarchical structure?
- What are your criteria for selecting artisans?
- How important is the curation of products based on a diversity of materials, geographic location, product type, design etc?
- How do you know what will appeal to your customer?
- How did you define who your retail consumer is, and what the market would bare in terms of price range?
- Were there reasons you chose this market segment to sell to?
- How many different artisanal groups do you serve?
- What regions of the world do you work in?
- What is the process for a new artisan or a cooperative to work with you?
- How many different craft techniques do you represent?
- How important is the narrative, and telling the story of the women and the craft to your consumer?
- What support do you put in place for artisans as it relates to business and market knowledge?
- Do you put any other supports in place for artisans or groups such as health care, micro finance etc?
- Do you partner with any other groups to supply complimentary services to your artisans?
- How much support do you give artisans in standardized production and quality control? And how does that happen?
- Did you model your business on any other examples of NGO's, mission driven for profits or governmental agencies?
- Do you work with any groups or artisans that are not market ready to help them become so, and what do you do?
- Is it necessary to have partners in the geographic region where the artisans are to oversee production, QC etc, or do you empower the artisans themselves to develop these skills?

- How do you determine a fair price with artisans, and do you work with them to decide what that is?
- Would your model have worked prior to easy access to the internet?
- How much of the impetus to start your business was from a gut reaction to circumstances and wanting to make a difference?
- Is there a religious foundation to your desire to help?
- You reference in your book that you have design input; can you define to what extent?
- How important are sponsored trips like USAID to help broaden your artisanal partnerships?
- Did you study any models of sustainable development before starting your works?
- What do you think are the strengths and the weaknesses of some of the models used in sustainable development in the craft sector?
- Is there governmental support for the craft and tradition you work with?
- Is there legislative support for the craft and tradition you work with, whether tax subsidies etc?
- Are there any NGO's that do other supportive work?
- Do you work with a community group or cooperative?

Santa Fe International Folk Art Market

Case Study

by

Sass Brown

Figure 1.1: Cover photo from the cover of IFAM 2016 impact report

Executive Summary

This case study evaluates and accesses the strengths and weaknesses of the Santa Fe International Folk Art Market (IFAM). It analyses the levels and types of intervention, the supports it offers for retention of craft and the respect it shows for artisans. IFAM is the single largest artisan market in the world. Founded in 2004, the annual 3-day market showcases traditional global craft from nearly 200 master craftspeople worldwide. It represents traditions from over 60 countries, with every region of the world represented at some time in their history. The craft market attracted more than 24,000 attendees in 2016, garnering more than $2.85 million in artists' sales. It has an economic impact on the city of Santa Fe and the local economy to the tune of $11.4 million (IFAA, 2016).

Charlene Cerny and Judy Espinar founded the market in 2004 from a passion for cultural preservation, and an appreciation of traditional craftsmanship from non-Western countries. IFAM embrace, encourage and treasure traditional folk art through sharing the material expression of communities around the world (see the University Repository for interview transcript).

Introduction

This case study focuses on one example of sustainable development in the craft sector that empowers a variety of artisans, craft workers and craft groups from around the world. The principal objective is to evaluate the effectiveness of this model, as one that opens market access for artisans with limited business support and training, and no design intervention, but does exercise curation of content. This case study is exploratory in nature and represents one of multiple case studies used to benchmark success. The aim is to cross-reference and compare best practices and build a taxonomy of operational model types that sustain artisanship.

Definitions

In this case study, the term 'artisan' and 'craftsperson' are considered interchangeable. The World Crafts Council combined the terms and defined the practitioner as "one who executes traditional designs or the design of others" (Frayling 2011). The term 'traditional craft' is used to refer to artisanal communities and practices that are rooted in history and characterized by territory. A human centered aggregation engaged in giving form and meaning to local natural fibers (Mazzarella 2015).

Methodology

The methodology for this case study included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website, observation, through attendance at the craft fair, interaction with participants, and the International Folk Art Market's own 2015 and 2016 Impact Study's. Data collection included a semi-structured interview with Keith Recker, IFAM's Creative Director. Recker has an overall history of 10 years overall involvement with IFAM, with 2 years at time of writing, in his current position. Data collection was supported by a visit to the market itself, as well a thorough review of product outcomes from the ecommerce site. The interview lasted between 1 and 2 hours and was conducted via Skype, with follow up questions and clarifications via email.

The case study began with common nterview questions focused on the establishment, history and origin of the company, along with the motivations for its set up. The hierarchical structure and criteria for artisan selection, market positioning, curation of product, range of crafts represented, and levels of intervention, as well as the respect for tradition were addressed. The initial interview, which was conducted over Skype, and all follow up communications were transcribed and saved. The geographical distance between parties necessitated electronic communications including email, and Skype. Keith Recker holds a prominent place in the global artisan community as the publisher of HAND/EYE Magazine; an online publication that communicates the diversity and beauty of global craft. He also operates the HAND/EYE Fund, a not-for-profit that works to improve the lives of artisans worldwide through small grants and programming. Keith Recker was also the Executive Director at Aid to Artisans from 1999 till 2001. Keith's involvement with IFAM began on a voluntary basis, before he was asked to serve on the board, then Communications Advisor, donor and finally Creative Director, now totalling over 10 yeas of involvement. His background in retail as well as colour and trend forecasting, and branding and communications in the not-for-profit sector gives him unique insight into the consumer facing market.

Preparation for Data Collection

The Santa Fe International Folk Art Market was chosen for a case study as a high profile, example of a mission-driven not-for-profit (501c) that focuses on the support and exposure of the best in traditional global craftwork. The criteria for the case study selection were established as follows: The respondent should identify as a mission-driven not-for-profit; the product base must include apparel and accessories; the products must be made by artisans and crafts people;

and the business should use commerce as a vehicle of empowerment, and sustainable development.

<u>Body</u>

Since its foundation in 2004, IFAM has played host to 1,000 master crafts people from across 100 countries, and 6 continents. It has generated $31 million for artists with between 80 and 90 per cent of all sales going directly to the artisans themselves. The strength of the market is the depth and breadth of artisan crafts that it represents, and the exposure it gains for the artisans in a very concentrated period of time. According to their website, IFAM (IFAA, 2016) has hosted 193,000 visitors.

Figure 1.2: Santa Fe International Folk Art Market 2017

As a consumer-facing marketplace, the IFAM model is essentially one of enabling market access for artisans. Juried by two panels of experts, content is carefully curated to represent the highest quality folk art made in the world by individual artists, family enterprises, and community artist cooperatives. Artisans are selected to represent a broad range of artistic expressions, crafts, materials and geographic locations. The Market focuses on master craftspeople that exemplify tradition and skill based on regional practice, to ensure a harmonious whole. The artisan-centric model is supported through long-term partnerships with UNESCO and the World Craft Council, as well as well as an army of volunteers, individuals and local businesses.

The market represents crafts of all kinds including clothing, accessories, textiles, jewellery, basketry, ceramics, glass and metal work. It is scheduled over 3 days in June, and located in Santa Fe, New Mexico. Santa Fe has been a crossroad for culture and commerce for centuries, a fact that Recker believes is central to his success. Santa Fe's long history of commerce with the Indian and Spanish markets proves the relevance of the market and event driven model. Recker believes the successful history and natural affinity to the region is a combination that is unique to the location. Since the market's inception, the city has become a place 'where the humanity of the handmade triumphs over the faceless mechanization of mass production' (see the University Repository for interview transcript).

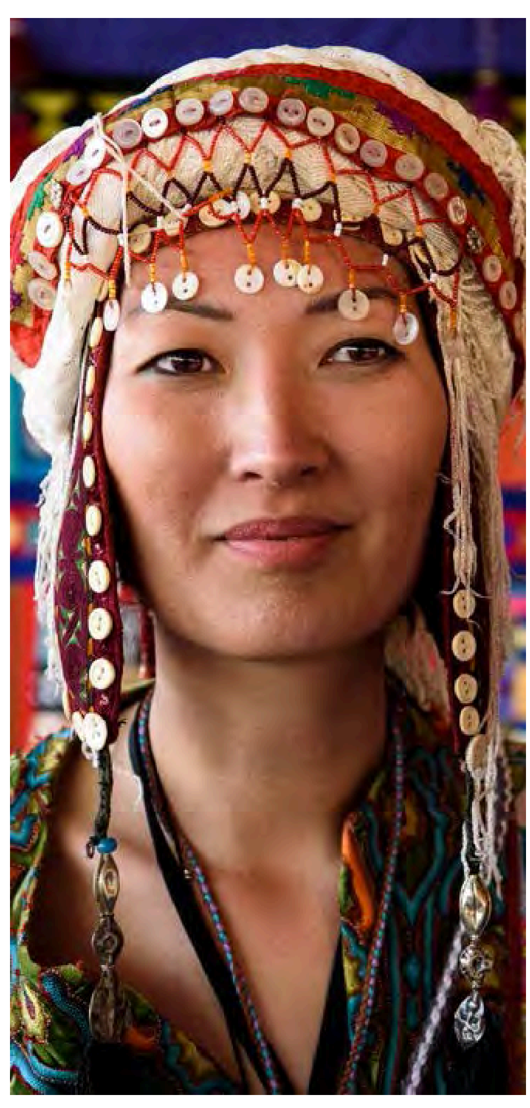


Figure 1.3: Santa Fe International Folk Art Market exhibitor

Despite the fact that IFAM is essentially a 3-day market, thereby severely limiting the exposure to potential customers to a very short time span, in a single, non-centralized, geographic location, IFAM have managed to turn those limitations into opportunity. They create a festival atmosphere that attracts a gathering of like-minded souls that come together once a year to revel in the work of master craftspeople and the best that global craft has to offer. Many artisans dress in traditional dress, wearing the product of their own craftwork. By gathering almost 200 artisans from over 60 countries (Impact Report 2016), IFAM represents the single largest gathering of global artisan in the world. While there are other artisan fairs, they tend to be housed within traditional trade show formats. The Artisan Resource for example, is housed within the greater home and lifestyle tradeshow, New York Now, and only open to wholesale purchases, and the Renegade craft Fair and Peru Moda are both regional examples showcasing local craftwork, not global. While these are successful trade and consumer facing shows in their own right, they are far more limited in scope, with the last two examples further bound by the geographic and cultural limitations.

IFAM provided close to $1 million in direct financial support to new artists exhibiting in 2016. They have offered business development and entrepreneurial education workshops to 930 artists from 40 countries to date (IFAM, 2016). The organization raises around $2 million to support artisan work and offer an artist sponsorship program with around 30 new artists sponsored for attendance each year. They aim to attract around 30 per cent of new artisans to participate in the Market each year, out of which the goal is to sponsor all those that are eligible (companies are exempt from qualifying for sponsorship). IFAM encourages all participants to become financially responsible hence avoiding the use of 'toxic charity' from year 2 onwards. Sponsorship covers almost all of the artisan's expenses, including flight, accommodation, shipping costs, and food and drink. Food is supplied by Wholefoods every day to all market exhibitors free of charge. Artisan expenses include booth rental at a few hundred dollars per booth, with no charges applied until the final day of the fair, meaning those that pay for their own booth do not have to do so until after the collection of all their sales (personal communication, 2019).

IFAM provide a sewing workshop to artisans, as well as an instructional workshop on how to use a cell phone to make videos for social media, an introduction to a phone app that links artists to tourists, and information on intellectual property provided by attorneys at Pro Mujer. One of the board members offers his Inn where first time exhibitor's stay, and they have an arrangement with Whole Foods who donate meals for each artisan. In addition, IFAM also support artisans with visa applications and organize an artisan sponsorship program with 25 to 30 new artists sponsored each year for attendance. The Market also spotlights successful examples of leadership and entrepreneurship with its Living Tradition and Community Impact awards.

IFAM honours the dignity of the handmade and increases individual and community impact. According to Jeff Snell, CEO at IFAM quoted in the 2016 Impact Report, he considers IFAM as a form of social innovation.

For veteran artisan exhibitors interested in entering the global wholesale and export marketplace, IFAM offer a hands-on education program and the opportunity for 25 artisans to participate in the Dallas market centre wholesale and retail exhibition. As the largest home and gift show in the US, 57 artisans have earned more than $800,000 from immediate sales and

hundreds of thousands of dollars from wholesale orders. They provide 31 groups, representing 26 countries with an opportunity to sell through their online store, and thereby earn year-round income. Although the ecommerce site closed down in 2017, it was reopened when the global pandemic hit in 2020, forcing the market to go online. Working with the artists to create collections that meet the needs of buyers across the world, IFAM online sales exceeded $180,000 in 2 years.

The IFAM model is a hybrid of commerce and giving. The scale of the market requires the collaboration of the municipality to support the 22,000 visitors. In 2016, the market made $2,38 million in total revenue, included ticket sales of $402,025. Another source of income for the IFAA is their Passport to Folk Art Trips, offering the opportunity for those that can afford it, the chance to meet master folk artists in their home countries, and experience traditional craftsmanship first-hand. Since 2016, they have organized two trips, the first to Cuba, and a second trip to South Africa.

A festival atmosphere permeates the event that takes over the entire city of Santa Fe, generating an economic impact of $112 million on the local economy, and $1.6 million in contributions and fees to the State of New Mexico, the Museum of New Mexico Foundation and other state museums. IFAM celebrate the skills of the participant artisans in an artist's procession and concert, where artists perform workshops and demonstrations, and crowd attendance reaches 7,000. Since its inception, the event has taken 6,700 volunteers, and more than 188,000 hours of support. Keith Recker believes the festival atmosphere is vital to the event, turning a consumer facing craft fair into a customer experience. He goes on to say that the face-to-face experience is an important motivator for sales, combined with the presence of the artisans themselves, creating a desire for experience over artefact.

Profound positive social change is the outcome for the artisans that showcase their work at IFAM to buyers who appreciate the workmanship and skill and are prepared to pay the price for excellence. The wealth of individual stories from the artisans who support their communities from the sales across the 3-day market, are incredible. Artisans have returned home to build schools, bridges, wells, and community centres, purchased cows and medical supplies, fought political dislocation, gender inequality, and all forms of social and economic oppression. It offers artisans the opportunity to make more money in three days than they can often make in an entire year. Their success has collectively impacted an estimated 1.1 million

lives. According to Recker, some crafts people face some pretty dire financial circumstances, making market sales a real blessing (personal communication, 2017). The impact is especially great for disenfranchised women and artists from developing countries, where artisan work is second in scale to agriculture and daily income averages less than $3.10 per day (Alliance for Artisan Enterprise, 2016). Every folk-art purchase at the Market is a catalyst for economic opportunity and positive social change.

The IFAM retail model follows the forecasts for retail buying, and consumer behaviour, transforming shopping into entertainment and experience, and relationship-based innovation (Ganesan et al., 2009). Their model elevates storytelling to an important focus, highlighting the individual stories and artisan experiences; stories such as first-time market artist Tarek Abouelenin, who represents the Tentmakers of Cairo, and who plans to help his own community through education.

> My hope is to establish a school for the children of the families that create the tent textiles. They presently do not have an opportunity to be educated (IFAM, 2016).

In an interview with Elhadji Mohamed Koumana at the 2016 International Folk Art market in Santa Fe, the artisan explained how his family continues a tradition of craftsmanship that spans over twenty-five generations of Tuareg silversmiths based in the Niger. Jewellery holds a special place in the nomadic traditions of the region, where few material possessions can be carried, and beauty is cherished, making jewellery the most portable expression of beauty and wealth. Designs and materials have traditional significance and uses. Elhadji has participated in the Santa Fe Folk Art Market since 2009, making enough profits each year from the festival to support his community of two hundred people, as well as to buy enough food to feed 500 people in neighbouring village for three months (Brown, 2015a).

Figure 1.4: Elhadi Mohamed Koumana

Key Issues, Goals and Problems

IFAM's future challenges revolve around the expansion of artisan opportunities, raising the question of how the 3-day market might expand into other locations without diluting the importance and value of the existing Market. They have already tested this through their online marketplace, and the Dallas wholesale market, and have another physical market planned for Arlington, Texas. By selecting very different market platforms; wholesale and online, they have managed growth to date without any detrimental impact. But will the addition of another physical market in a different location have a detrimental effect on Santa Fe? Another question is whether the focus on traditional craft to the exclusion of designer partnerships, limits the long-term valorisation and growth of the crafts themselves, while simultaneously discouraging young contemporary artists from experimenting with craftsmanship through non-traditional means? For the 2017 market IFAM challenged this question themselves. For the first time they included 30 contemporary designers working with craft in a new and initiative ways, called Innovation Inspiration. Initial results were impressive and signal the likely expansion of the initiative in years to come, without affecting sales to traditional artisans. On the contrary, it attracts an entirely new consumer who may not have otherwise attended the market. On-going challenges include the careful balance of support versus independence, and how to maximize support for the artisans while encouraging the need for learned fiscal and market sustainability. Could that support be extended to help future participants reach a market ready stage for application? Currently support is limited to those that are accepted for participation in the market, but could earlier support help expand future markets and greater numbers of successful first-time applicants? IFAM's lack of support for applicant artisans may disadvantage certain cultures and communities based on oral traditions as well as craftspeople who may be illiterate or lacking in the skills to document their work and complete paperwork. The 3-day timeline is very limited in terms of exposure and sales for the artisans, yet at the same time, that very limited timeline is what creates the sense of urgency as well as establishes the carnival atmosphere that the market and the artisans benefit from, maximizing the return on investment.

The model for IFAM is predominately to provide market access. They use a literal marketplace and format to achieve this goal, and although it does have a single location, and not a particularly centralized one, it is far from local, with 63 per cent of all attendees coming from outside of Santa Fe, and 41 per cent from outside of New Mexico. While IFAM do supply artisanal support through their Mentor to Market program (M2M), it is limited to a day of training for first time exhibitors once they have been selected and in preparation for the market

itself. First day workshops include a pricing review, customer service advice, and expectation management, as well as quality assurance information, and documentation advice that help them for years to come. Recker refers to the training as ‘retailing 101’. A second day of workshops are offered to all participants, both veteran and newcomers. 2017 saw almost 20 separate workshops delivered on a myriad of topics from colour theory to the role of folk art in branding. Through M2M, artists develop valuable skills to improve their businesses, build assets, and gain economic security (IFAM no date b). The program offers multi-tiered training and education, from basic business and marketing skills to intensive training with accomplished business mentors. IFAM see individual artisanal improvement in how they do business over a series of years. After the market is over, IFAM also offer some health-related support through the organization of doctors, free reading glasses and dental exams, and partner with KIVA to supply artist’s loans.

Kiva is an international non-profit, founded in 2005 in San Francisco, with a mission to expand financial access to help underserved communities. Supported by crowd funding, Kiva make low interest loans to needy small businesses, farmers, students, and artisans in countries where they face financial barriers. Lenders can lend as little as $25 to help create economic and social good, and borrowers can borrow up to $10,000 at 0 per cent interest rates. With $3.1 million borrowers, 1.8 million lender and $1.26 billion in loans funded, Kiva enable individuals to grow a business and create opportunity for themselves (KIVA, no date a).

Corporate Structure

The top levels of IFAM’s governance follow standard corporate practices with a Board of Directors, an Executive Committee and CEO. The Managerial level of the structure is more democratic than your average corporation, and functions with minimal support staff, and as many as 2,000 volunteers each year. The organizational chart reads more like a corporate entity than a not-for-profit. There are 14 paid staff members in total. IFAM is a registered 501c and thereby is tax exempt.

Santa Fe International Folk Art Market Organizational Chart

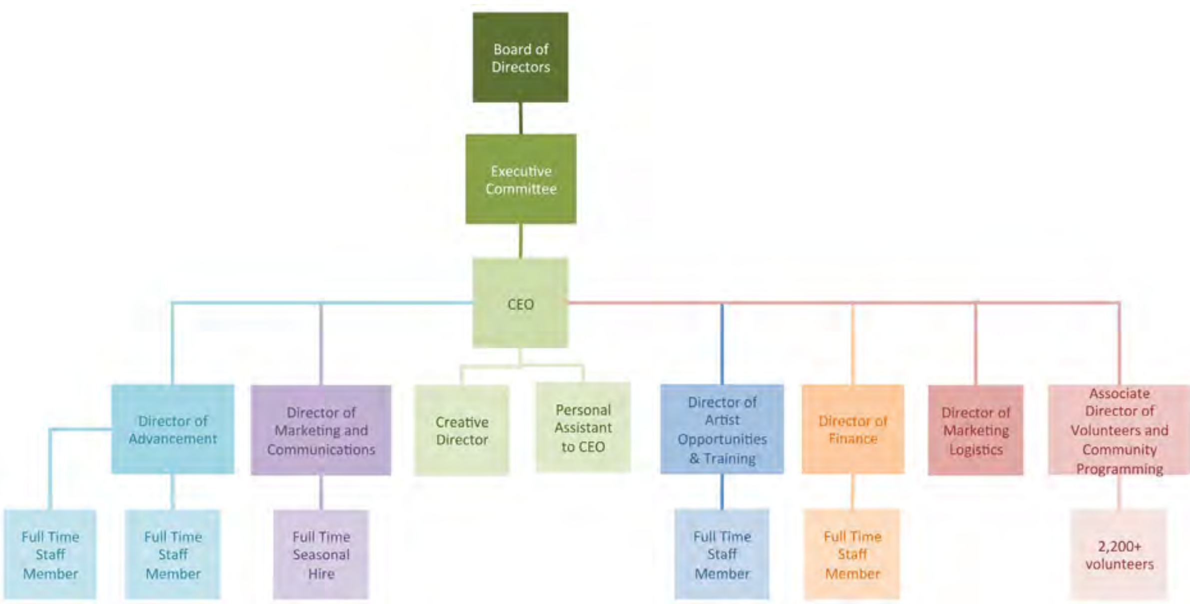


Figure 1.5: IFAM Organizational Chart

Artisan Selection

The criteria for artisan selection for the Santa Fe International Folk Art Market is the quality of the workmanship, necessitating that all selected artisans having achieved the status of a master craftsperson. The crafts selected must be representative of the region and be rooted in territory and tradition. The selection of the craftspeople is based on sound merchandising principles, with a broad global representation of geographic regions, as well as range of craft traditions and products. With 155 booths, including several shared booths, that represent more than 60 countries and between 160 and 180 artisans, competition for application is fierce, with over 750 applications for the 170 spaces. Applicants are sometimes referred, but most come via word of mouth within the artisan community, and applications are open to every culture with the exception of the US (IFAM, no date a).

The process of selecting artisans is subject to a double jury selection committee staffed by academics and gallerists with an intimate understanding and knowledge of folk art. The selection criteria are to determine the finest expression of folk art possible and an opportunity to weed out tchotchke's such as key chains, as well as products with an industrial manufacture rather than artisanal. The committee are committed to ensuring that all accepted work must be the product of an atelier or a craftsperson with deep roots in the locale culture through methods, motifs, materials and meaning. The Committee are also very careful to "weed out any whiff of design or a designer in the process", although that is changing with future designer collaborations in the works that represent respectful designer/artisan collaborations. The

second jury that applicants are subjected to are composed of marketers, merchandiser, collectors and consumers, who refine the product selection with a focus on the relevancy to the customer, as well as to ensure eradication of duplicatory products and techniques.

Observation

What sets IFAM apart from other market access models, is their dedicated focus on craftsmanship. They are not a social agency focused on raising the standard of living of a people, using craft merely as the vehicle to do so. IFAM have a deep reverence for craftsmanship and material culture. While the outcome of the Folk Art Market is a better standard of living for the artisans, that is based on the valorisation of craft, with the full value chain considered from a commercial perspective, a component far too often missing from programs focused solely on a social mission. IFAM celebrate the ethnic origins of the workmanship on display as a market differentiator, as well as a source of pride and value, where others consider that the overt ethnicity of a product reduces its value. This in great part represents the differentiation between attitudes at the low end of the market and the high, with ethnic products at the lower end of the market often considered cheap and poorly constructed, while the authenticity of traditional craft is highly valued as a signifier of a long traditional heritage at the top end of the market. Products cover a wide range of material expressions, including stone, metal and textile, with apparel, accessories and jewellery a major focus. While there are a wide range of crafts represented at the Santa Fe International Fork Art Market, that is a merchandising consideration to ensure maximum buy through from visitors, with all craftspeople and crafts valued equally as the best representations those traditions and regions have to offer.

The market readiness programs and trainings IFAM facilitate for first time sellers act as a confidence boost as well as skill building for the artisans. The support programs are limited in scope by design, with a belief that charity can be toxic and create dependencies, rather than encourage independence. The goal to constantly add new artisans to the roster resulted in 48 first time exhibitors, with 106 returning artists, and 4 new countries represented in the 2017 Market. Nevertheless, there is a core number of multi-year veterans that sell at the market year after year, with some building their wholesale capacity and exhibiting in other related events such as the Dallas Market Centre wholesale tradeshow, or the year-round Ecommerce site, both of which allow for year-round sales, not just 3 concentrated days of the Market itself.

Analysis

The success of the IFAM model is based on the following criteria:

- The concentrated timeline of the market itself that maximizes the return on investment in terms of financial remuneration for the least amount of financial investment, as well as time.
- The Market focus on master craftspeople helps to elevate the value of traditional craftsmanship, associating the outcomes with luxury values, including authenticity, tradition, history, craftsmanship, exclusivity, and rarity, all important components of the Western luxury market.
- The geographic location in Santa Fe with its history of Indian markets, and a vacation and holiday home location, the benefit of a warm and sunny climate, and timing that coincides with annual summer vacation.
- The breadth and variety of product, craft, and technique, as well as the price range of products represented, maximizes buy through from visitors.
- The market driven structure and focus on business, maximizes the financial gain to participant artisans, returning over 90 per cent of all sales to the artisans themselves.
- The huge volunteer base allows the market to be run on vastly reduced costs.
- The physical market set up and carnival atmosphere allows IFAM to maximize on the retail trend towards experiential purchases, with the associated story telling adding an additional emotive value to each purchase.

By supporting the artisans, and valuing master craftspeople, and traditional skills, the market by default helps to support and sustain craft traditions in the long-term. With many traditional crafts in danger of disappearing, and constant erosion of traditional materials, patterns, and meaning, it is vital that it is the master craftspeople that are supported, not just the craft itself. Jeffrey T Snell, CEO of IFAM stated in their Innovations and Milestones Impact report (2016) the importance of preserving traditional crafts.

Range of Artisanship

The range of crafts represented is inevitably quite broad, with over 150 different artists and traditions on exhibit. For the purposes of this case study however, and to facilitate comparison

across case studies, the focus is specific to textile, apparel and accessories, while the market itself does not limit itself with intended use, market category, technique or end product. The below chart (figure 1.6) gives a visual overview of the range of crafts covered that fall within the case study parameters, to be used to compare and contrast with other case studies.

Figure 1.6: The Range of Artisanship Chart

The Range of Artisanship Chart tracks the types of craft that is represented at the Santa Fe International Folk Art Market that fall within the parameters of this case study. In the case of the Santa Fe Folk Art Market the range of artisanship is immense, however only textile products and processes, particularly those relevant for clothing and accessories were considered for evaluation.

Empowerment Measures

An Artisanal Empowerment chart (figure 1.7) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The Empowerment Measures chart places the Santa Fe International Folk Art Market in the *extensive* category for both *artisanal empowerment* and *respect for craft*, as reflected in the research. The rank of *significant* in the *market value* category is based on the wide range of products and the associated price range of the crafts represented at the Market.

Empowerment Measures Chart

Figure 1.7: The Empowerment Measures Chart

Levels of Intervention

The *Levels of Intervention* chart (figure 1.8) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

IFAM do not intervene in the design of product, an indicator in other case studies that signifies mass market as the tier of distribution, while IFAM operate at a much higher-level of the market than mass. Although there is a range of price points across product sold that does include lower cost items, there is a pervasive valorisation of craft, and honouring of tradition that directly impact the perceived value of all goods sold. The additional focus on master craftspeople, simultaneously guarantees the valuing of the end product. In great part, the large number of artisans, techniques, products and prices ensure the Market cannot be characterized or labelled easily, making market categorization challenging.

<u>Levels of Intervention Chart</u>

Santa Fe International Folk Art Market – Levels of Intervention						
Design Curation	none	minimal	median	significant	extensive	Total
Design Intervention	none	minimal	median	significant	extensive	Total
Product Development	none	minimal	median	significant	extensive	Total
Quality Control	none	minimal	median	significant	extensive	Total
Business Intervention	none	minimal	median	significant	extensive	Total

Figure 1.8: The Levels of Intervention Chart

Design curation was added to the original categories of *design* and *business intervention*, as an informal means of influencing production. The Santa Fe International Folk Art Market was recorded in this category as exerting significant curation. With a focus exclusively on folk art and traditional craftsmanship rooted in geographic location, IFAM are very careful to ensure that those they represent have reached the highest level of craftsmanship possible. Over and above the selection of artisans and artisanal groups, IFAM further curate content by ensuring a diversity of categories as well as a geographic spread of artisans. A Selection Committee, whose first priority is the representation of traditional artisanal work, oversees selection. According to Recker;

> [The] placement Committee is conscious that the public is receptive to jewellery, clothing, textiles and carpets, so they ensure there are enough diverse offerings in those popular categories (see the University Repository for interview transcript).

Despite that however, there is a distinctly un-commercial focus on culture first and excellence in craft rather than sales. The Committee also identify holes in geographic representation,

which often results in them expanding their network to find ways to support the application process of those underrepresented nations.

Design intervention for IFAM is recorded as zero, as they do not impose any design intervention on the artisans or craftspeople that participate. Ditto for *product development,* where there is zero intervention on the process of the development of the products sold at the Market.

The *quality control* measure was defined as significant due to the criteria to only showcase the work of master craftspeople that by default are the best practitioners of their craft from that region. So, although the *quality control* is self-imposed by the artisans themselves, it nevertheless forms an important part of the selection criteria reflected in curation of product.

The level of *business intervention* was recorded as *median* as the supports that IFAM offer are to those that have already been selected to participate in the Market. The process to apply to participate in IFAM requires significant paperwork as well as photo submissions, for which no support is given to the applicants. Applicant artisans must be able to complete the application process themselves or find others that can support them in that process. This likely disadvantage those without the literacy or digital skills required for the process, nevertheless it does support IFAM's commitment to enabling the artisans to self-sufficiently and away from 'toxic charity' (see the University Repository for interview transcript).

For those artisans who are accepted for participation in the Market, IFAM do a day of training to support them in market readiness that includes a pricing review. This measure in particular has allowed IFAM to watch artisans improve over time with the development of realistic pricing models that allow not just for raw materials and labour, but also include food and lodging for their trip. The day of training support includes a mentor to market program with a basic introduction to the market, customer service, instructions on how to greet customers, how to answer questions, direction on booth display, and information on pricing and quality, hang tags, documentation etc.

Word Frequency Cloud

Figure 1.9: Word cloud generated on NVivo illustrating the word frequency from the case study interview

A word frequency analysis of the case study interview, undertaken on NVivo, identifies the most frequently used words as largest and closer to the centre of the cloud (figure 1.9). Understandably the word *market* stands out as the single most prominent word used, with *artisans* of equal importance. A number of other words stand out that are unique to this case study, which refer to the market processes such as *application*, *committee*, *retail*, *product*, *sales, selection*, as well as *traditional charity,* and *craft*. A coding frequency search on the interview similarly revealed that the single two most important nodes were *market* and *artisans*, closely followed by *product, artists*, and *applications*. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E1, and the coding chart and list as Appendix F1.

Conclusion

The Santa Fe International Folk Art Market have capitalized on a culturally and historically relevant geographic location, chosen the perfect time of year to attract the greatest number of attendees. They are riding the wave of retail trends of experiential shopping. They honour and

respect craftsmanship by only showcasing the best of traditional craft. They raise the level of respect and value of the work being shown through that respect, while simultaneously managing a wide price range of products that maximizes consumer buy through, and without denigrating the value. The impact on the lives and wellbeing of the artisans is enormous, most especially when balanced against the very short timeline of the market, thereby making the ROI impressive.

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Figure 1.3: Santa Fe International Folk Art Market exhibitor (2016) *photo from 2016 impact report*. [Online] [Accessed on 16th January, 2017] https://static1.squarespace.com/static/52669d1fe4b05199f0587707/t/584aec10440243bff33a0ab0/1481305126023/2016+AAE+Impact+Report_FINAL.pdf

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Threads of Life

Case Study

by

Sass Brown

Figure 1.1: Threads of Life Savu, Rajua: weavers wearing their own made textiles including the Ai Pudi all dark blue textile

Executive Summary

This case study evaluates the strengths and weaknesses of Threads of Life, a fair trade business that works with culture and conservation to alleviate poverty in rural Indonesia. It documents and evaluates the types and levels of intervention, as well as the supports for the retention of craftsmanship. Working with over 1,000 women across 12 islands in Indonesia, Threads of Life support weavers form independent cooperatives recover the skills of their ancestors, sustainably manage their resources and express their cultural identity while building financial security. Specializing in heirloom-quality textiles and baskets made with traditional techniques and methodologies. Threads of Life collaborate with their not-for-profit Foundation called Bebali (YPBB). They facilitate workshops and training programs that help cooperatives develop their organizations, improve their marketing skills and increase their market access, encouraging weavers to boost their income through quality not quantity.

Introduction

This case study focuses on one example of sustainable development in the craft sector that empowers a variety of artisans, craft workers and craft groups across Indonesia. The principal objective of this study is to evaluate the effectiveness of this model, as one that opens market access for artisans while encouraging the development of independent artisanal cooperatives. Partnering with the Bebali (YPBB) Foundation, they offer financial and cooperative business support. Threads of Life do not intervene in the product design but do encourage the use of traditional textile techniques specific to their geographic and cultural location. This case study is exploratory in nature, and represents one of multiple case studies, used to cross-reference and validate findings against other case studies, and benchmark success, best practices and identify weaknesses with the aim of building a taxonomy of model types.

Preparation for Data Collection

Threads of Life were chosen for a case study as a well-established example of a mission-driven for-profit that focuses on enabling the retention and re-establishment of heritage vegetable dyeing and hand-woven textile and basket weaving techniques, specific to individual communities across Indonesia. The textiles they are dedicated to preserving are those that form part of a living tradition, made and used for ceremonies and traditional ways of life. The criteria for the case study selection were established as follows: the respondent should identify as a mission-driven for-profit; the product base must include textiles, apparel or accessories; the products must be made by artisans and crafts people; the business should use commerce as a

vehicle of empowerment and sustainable development.

Body

Threads of Life have been in existence for over 20 years, initially founded in 1997. They were incorporated as a Limited Liability Company in 2013, with the not-for-profit arm launched in 2002. The company began by organizing tourist visits to artisanal villages for cultural presentations that included hand weaving, and natural dye demonstrations, as well as song and dance traditions. They moved on to organizing dye workshops in Bali, and the buying and selling of traditional textiles with a focus on traditional weaving techniques and natural dye processes.

As a bricks and mortar gallery that retails artisan craftsmanship in woven textiles and baskets, the Threads of Life model is essentially one of enabling market access for artisans (Threads of Life, no date a). Craft for them is not simply a means to empower communities; it is the entire reason for their business, with every textile purchase a catalyst for economic opportunity and positive social impact. As a mission-driven for-profit, Threads of Life's social mission is to support cultural integrity and the use and reintroduction of natural dyes through the traditions of hand weaving. The textiles Threads of Life purchase for the gallery are decided to a certain degree by the artisans themselves and based on the understanding that no one knows the value and quality of the textiles better than the artisans. According to William Ingram, Managing Director and Co-CEO, Threads of Life try not to have any market preferences when buying textiles from their various artisan groups. Their intent is not to impact the status of textiles within a community through their own buying preferences; instead, they allow the weavers themselves to rank the textiles of the highest value, through to the lowest. They buy in accordance with local values, as a means of doing no harm and abide by the community ranking of textiles even when the more expensive pieces are less desirable to their end customer. If that means purchasing the highest status weavings as a loss leader of sorts, then Threads of Life consider that the cost of doing business, and structure their own pricing system to allow for it. While their purchasing decisions are guided by their understanding of the culture, they are nevertheless cognizant that the textiles must be saleable, and that the market dictates the price. This allows for a curation of sorts with the artisans and artisanal groups with whom they choose to do business. There are for example, some textile traditions that simply don't convert into a monetary based system of valuation. Lombok for instance produce textiles with a simple check and stripe pattern, which when produced with natural dyes does not convert to a marketable

price. Meaning the Threads of Life model does not work with all textile traditions. With the utmost respect for the artisans, they come into a community as students of that culture, not to try and make the artisans students of outside market forces.

Threads of Life see a tangible link between the weaver, their level of dedication, connection to their historic traditions and spiritual practice and the end value of their work. Something they see confirmed by the market time and again, where the true value of the work is communicated directly from the textile to the purchaser. Ingram observed that 'People pick up on whatever that charisma (is) that goes into a piece' (see the University Repository for interview transcript). This observation of what sells and what customers value reinforces the mission behind Threads of Life, which is to work with producers that maintain the cultural integrity of the tradition, and to work with them to develop an economic model that allows them to continue to do so.

Threads of Life essentially started from a single conversation with twelve weavers on a porch in Lembata, Indonesia in 1997. The conversation centred on the economic crisis, and the artisans need to sell textile heirlooms as a means of survival. The conversation developed from one of loss into one of replacement as the founders discussed the weavers' ability to replace their lost heirlooms, and from there began the exploration of the idea of buying textiles and commissioning them for resale. The founder's personal interest in natural dye work, combined with the ability to sell the same at a premium, allowed for the development of a business. Initially returning to the US to sell the textiles at a variety of events, Threads of Life managed to build sufficient stock to open a gallery in Ubud, Bali by 2001. The gallery sells woven textiles and baskets with a focus on cultural integrity not simply aesthetics. Wherever traditional textiles are still being made, there is a story they can tell through their sale.

The criteria for artisan selection for Threads of Life is the quality of the workmanship they require from their artisans, necessitating that selected artisanal communities have achieved a high standard of workmanship. The crafts selected must be representative of the community, made for and used in ceremonies, preferably produced with natural dyes and with a compelling story to tell. The selection of the craftspeople is based on sound merchandising principles, with a broad representation of textiles from different regions, representing a range of techniques, patterns and styles (see the University Repository for interview transcript).

What sets Threads of Life apart is their customer base is predominately tourists, educators and collectors. Their geographic location in Ubud Bali makes for an extremely popular setting, with a constant supply of tourists, many of whom are cultural tourists with money to spend on cultural artefacts, such as traditional textiles.

Threads of Life works with more than fifty different artisanal communities across twelve islands. The selection and sourcing of those artisanal communities initially began with the communities they were organizing tour groups to, which began in Lamelera, Lembata in Indonesia.

Figure 1.2: Artisanal community support from the (Threads of Life: Bebali Foundation)

Their proliferation from one community to over fifty is based on the criteria that the textiles must form a part of a living material culture, the marketability of the textiles and the geographic location. With many of these communities residing in remote and difficult to access locations, great distances apart, expansion is based on accessibility, and focused on the regions they already visit. Their selection criterion is based on high quality weaving, good quality dying, and authenticity of use. 'What we try and do, is we try and learn about the different textiles within a community' (see the University Repository for interview transcript). Threads of Life source a variety of textiles from within a single community, representative of different people and different uses that identify different points in a life journey. Learning about the various textiles is an important part of Threads of Life's interaction with the community, one that allows them to tell the story of the work to the marketplace. The support for artisans for Threads of Life is on going and organized around the physical visits (Threads of Life, no date b).

Threads for Life's not-for-profit arm, the Bebali Foundation supports sustainable livelihoods for indigenous people across Indonesia through the textile and natural dye arts. The realization that they could not support the social mission of developing and re-establishing natural dye traditions unique to the region appropriately within a for-profit structure was the impetus for

its establishment. The Foundations partnership with the for-profit arm Threads of Life, has allowed hundreds of weavers living in remote rural communities to achieve greater market access. The Foundations programs help communities develop independent businesses in support of environmental sustainability and cultural integrity. The Bebali Foundations priorities were established as a response to a hierarchy of local issues and needs and are dependent on aspects of culture that are unique to their rural location that allow them to sustain growth without further aid. There are three pillars to their work: livelihood, cultural integrity, and environmentally friendly natural dye processes.

The Bebali Foundation aims to understand, engage with, and support aspects of a community's culture and traditional social institutions that empower people. They incubate community businesses to help create skilled jobs, raise incomes, empower women, and improve child education and health care. The skilled jobs created depend on an aspect of culture that is unique and inseparable to the rural location, resulting in growth staying within the community. The Foundation is committed to nurturing traditional culture, and countering the common understanding that devalues their worth, and all too often considers the weavers backward or primitive. Through botanical research and field workshops, they help communities fully understand their resources and develop management plans that preserve biodiversity as well as raise their incomes. They initiate community forest stewardship and forest product management programs for sustainable business use. They also facilitate dialogue with local governments in order to formalize community use of non-timber forest products. The Foundation documents local biodiversity through their herbarium collection, which is intended to form a buffer against the loss of botanical knowledge within communities. To date, the Foundation has documented over 200 different species and variations in the oiling process, preparation of thread, and in mordent use for the process of dying fibre from across the archipelago. These variations manipulate chemistry in the dye process that results in a huge range of local taxonomy and plant chemistry, and a myriad means of dealing with local water and soil conditions. This despite the fact there are essentially only two dyes used across the entire country: Indigo blue, and a red from the bark of the root of the Morinda Citrifolia tree (Threads of Life, no date c).

As a not-for-profit, the Bebali Foundation has received funding from a variety of sources over the years. Currently Bebali's main funding for community development is through the Threads of Life for-profit business, which is completely self-sustaining. Their biggest funder was the Ford Foundation, and they also received some early support from the World Bank. Utilizing

the same staff across both Threads of Life and the Bebali Foundation requires they maintain the same pay structure across both organizations, with staff assigning hours to one or other based on work done, while the artisans are always paid by Threads of Life.

To facilitate local knowledge, Threads of Life bring weavers together locally, regionally and across islands to share their dye knowledge with each other. They document the entire natural dye process, not for documentation purposes alone, but to learn the traditions, and hold them in trust for the communities. With so many dye traditions broken or partially broken over the course of the past few generations, the Threads of Life dyers test local recipes to identify if any part of the tradition has been lost or forgotten. Government pressure to support the use of synthetic dyes and simplify motifs in order to access greater market share, has resulted in many fractured traditions. The removal of a single plant from a recipe can have a dramatic impact on the colours achieved. Working with Kew Gardens in London for taxonomy, and ethno-botanists to identify the chemistry of the dye process, has resulted in a greater understanding of the chemical contribution specific plants make, enabling them to identify what might have been lost. The bringing together of two different communities with similar traditions, experiencing different problems has also supported the identification of gaps in knowledge through peer-to-peer exchange, and without additional external input (see the University Repository for the interview transcript).

Figure 1.3: Timor: pounding the bark of roots of Morinda citrifolia

Threads of Life are able to support the proliferation of natural dye processes wherever a living textile tradition still exists, meaning that textiles are still being made and used for traditional ceremonial purposes. When the textiles are no longer being produced through traditional means, Threads of Life are able to substitute natural dyes for synthetic ones and use the

reintroduction of tradition as a means of sustainable development. Even with only one woman in a community still working with natural dyes, they are able to facilitate its reintroduction via that one master dyer acting as the link with the tradition. Where a community no longer has a natural dye tradition, but still produce a compelling living textile, and is looking for new markets, Threads of Life will work with the weavers to re-establish the tradition. Where they are able to, they supply the weavers with naturally dyed thread, while encouraging them to make the switch to natural dye processes as a means of making more money. Initially weavers working with synthetic dyestuffs are not interested in investing the time it takes to learn the natural dye process. However, over the period of a few years, one weaver will often express interest, when they are invited to participate in a workshop, and start to learn about natural dyes. Over time the weaver makes the transition from synthetic to natural dye, after which time the old women in the community are called upon to share their knowledge, and the recovery of tradition is facilitated. In many cases the older women have not been asked to share their knowledge for over a decade, but this facilitation allows for the recovery of their tradition instead of the imposition of a dye tradition from somewhere else (see the University Repository for the interview transcript).

In an effort to build relationships and trust with artisanal communities, a great deal of time needs to be spent in conversation over many cups of coffee. While this investment of time is invaluable, it requires repetition with every single artisan, making for a lot of caffeine fuelled sleepless nights, and a lot of time. Threads of Life's growth meant this investment of time kept expanding, so in an effort to consolidate, they shifted the responsibility to the artisans to form groups. They identify the social nexus of a community and encourage them to bring all the artisans together under her roof, where a single conversation can be had, instead of a multitude of individual ones. This allowed Threads of Life to move from purchasing from individual artisans, to buying work from a group of artisans. In many instances the artisan identified as the social centre of the community would also be the master weaver or dyer, someone who held a position of respect within the community. Through the community gatherings, the group would be encouraged to share their dye and weaving knowledge amongst themselves. From there they are persuaded to pool finances to cover the expenses of the gatherings, so the host does not suffer financially. The pooling of finances has had the effect of building community, as well as responsibility, which would not be the case if Threads of Life simply financed the community gatherings (see the University Repository for the interview transcript).

With the proliferation of cell phones in the remote villages, communication between Threads of Life and the artisans has greatly improved since its inception in 997. Prior to this, they might arrive at a village after weeks of travel, only to be told the work they had commissioned was not yet complete. Ensuring the lead artisan had a phone and that the phone expenses were covered through the pooling of community funds was another important step in the sustainability of the group. It required fiscal management on the behalf of the artisans, giving them a real understanding of the cost of doing business. The pooling of monies however has had an unexpected side effect, as the funds built up; artisans used it as a source for loans. These loans however were not documented or managed appropriately, leading to potential mismanagement with significant ramifications. This resulted in the Bebali Foundation giving micro finance bookkeeping workshops for the artisans. While effective in the short-term, the problem was that the skill set taught was marketable, and those with it often left the community for work in the nearest town. This made the long-term management of the program untenable (see the University Repository for the interview transcript).

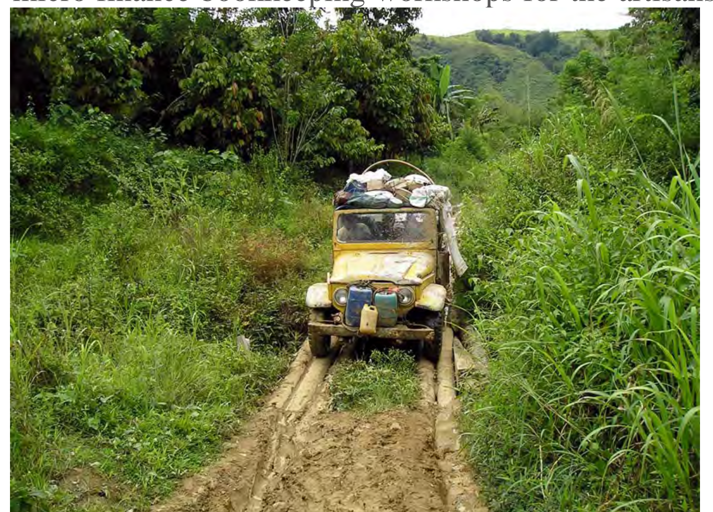

Figure 1.4: Threads of Life truck visiting a remote artisan community

Key Issues, Goals and Problems

One of Threads of Life's key challenges is how to express the role of a vital animistic culture through development. This living tradition is what animates the textiles, and makes them attractive to the purchaser, according to Ingram. The understanding that the work undertaken is an outgrowth of vocation, rather than production, is a sensitive balance that constantly needs reasserting to the outside world, as well as to the artisans themselves. It's easy for the artisans to be enticed by the hope of producing more work of lesser quality, with cheaper materials, quicker, as a means of making more money. The mission of Threads of Life however extends beyond simply retailing textiles and giving remote communities the ability to support themselves, to igniting passion and dedication in keeping the traditions, ceremonies and crafts of a dynamic and unique location alive. This delicate balance requires on-going negotiations and realignment to ensure the quality and integrity of the work. The strategy is vital, and not negotiable, despite the discomfort that sometimes arises out of it. The crafts' relationship to

the environment, natural dye process, and the cosmology and spirituality of the culture is transmitted through the textiles, and therefore is the basis of doing business.

An early challenge that Threads of Life had to overcome was how to pay the artisans, who were uncomfortable with the idea of being paid a fixed price in advance of the products being completed. This resulted in the need to engineer a complex payment system to ensure the artisans were never out of pocket. They developed a system that paid them a small per centage of the final cost on order, with a series of other payments a bit at a time until the textile was complete, and the final balance paid. Part of the reasoning behind this multi payment process was the artisans need to complete the work before being able to set a price, and as an outgrowth of past experience with inflation (see the University Repository for the interview transcript).

Pricing in general is an on-going challenge for Threads of Life, who have to be careful not to raise prices for the artisans work too quickly or by too much, which while sounding desirable can cause unexpected cultural responses. By paying an artisan more than the regional going rate, the artisan may no longer see the need to actually do the work, but instead outsource it to another artisan willing to work for the old rate. This effectively creates a middleman resulting in the desired artisan no longer doing the work and adding an additional layer to the market chain. Threads of Life were asked to fix such a situation created by another designer in Timor who doubled the price they paid for artisanal work, and for which they were unable to find a solution. The margins the artisan in charge received was so significant that it resulted in a hostile response to any outsiders trying to circumvent them, creating a mafia of sorts that slashed tires and scratched cars as a means of dissuading outside interference (see the University Repository for the interview transcript).

Another challenge for Threads of Life has been utilizing ecommerce to augment their retail exposure. They tried selling online previously but abandoned it after problems with returns. Initially the Internet connection wasn't reliable enough to sustain an ecommerce platform. However, the bigger problem was managing customer expectations. They found returns were impossible to handle due to the high cost of shipping from Bali. While they were clear about not accepting returns on sales, consumers consistently returned work, due to colour differences between how a piece looked on screen, and how it appeared in person. The decision not to offer online sales was taken by the Founders as a means of managing consumer expectations, minimizing costs, and protecting their reputation. Interestingly Threads of Life however

currently place a major focus on social media presence, as well as take the time to connect with those that support the proliferation of their brand, including collectors, academics and anyone considered to be in a position of authority in the sphere of textile arts.

Running both a business and a not-for-profit is an on-going challenge for Threads of Life in determining where the line lies between the two. Defining the line between participation and business decision-making, and where business economics lie is an on-going negotiation.

Threads for Life has chosen to no longer participate in any trade or craft shows. The reason being, they get significantly more traffic, and attract more business in the gallery in Bali. Ingram states

> The last retail show I did I was sitting there, and I was receiving text messages from the gallery and their sales were much more than I was making, and I was wondering what I am I doing over here? (see the University Repository for the interview transcript)

The only event they see potential value in, is the International Santa Fe Folk Art Market. They have been approached to attend several times, however the emphasis on bringing an artisan to represent the craft, does not fit with their business model of working across multiple communities.

> In our experience bringing a producer can be good for sales but problematic in terms of creating conflict and jealousy within the community you choose to bring the weaver from (see the University Repository for the interview transcript).

'How do you choose who to bring? And how do you choose between communities?' Making the decision simply too complex to deal with.

The decision not to participate in either ecommerce or trade shows does inevitably limit their consumer reach and exposure.

Corporate Structure

The Threads of Life Organizational chart (figure 1.5) is intimately intertwined at the top level with the not-for-profit arm, the Bebali Foundation. The three co-founders overlap responsibilities with the same three pillars of value supporting both institutions. Nevertheless, the focus of the for-profit is focused on the gallery, the procurement of textiles and the selling of them. The layers of hierarchy are relatively simplistic, with Finance and Gallery Managers reporting directly to the founders, and a variety of Retail, Accounting and Administration staff

below that. For the not–for-profit arm of the collaboration, the focus is on ethnography, conservation, and technical support, much of which revolves around fieldwork.

Threads of Life Organizational Chart

Figure 1.5: Threads of Life Organizational Chart

Data Analysis

The data collected for this case study included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website, as well as that of their partner: the Bebali Foundation. Data collection methodology included a semi-structured interview with William Ingram, Threads of Life Co-founder and Co-Director since 1997. The interview lasted between 1 and 2 hours, with follow up questions and clarifications by email. The geographical distance between parties necessitated electronic communications including Skype, which was recorded and transcribed.

The success of the Threads of Life model is based on the following criteria

Data collection in combination with the interview facilitated the development of a list of criteria that contribute to their success:

- The long-term investment of time with the artisans has resulted in building trust, thereby trough the supply of a reliable income.
- The enormous value placed on textiles that play a part in a living tradition.

- Their hands-off approach of not imposing market tastes on the artisans or their work.
- Their focus on the use of natural dyes, and traditional weaving that supports the sustaining of tradition, as well as natural resources.
- Their commitment to reaching very remote regions across Indonesia, allowing them to access difficult to find textiles.
- Their ability to connect artisans from across communities and support them in building a sharing community in support of sustaining traditions and skills.
- The geographic location of the Threads of Life gallery in Ubud Bali, in the centre of the Indonesian tourist trade.
- Their belief that the weavers truly maximize the value of their labour by working to the highest standard of quality.
- The development of the not-for-profit arm, the Bebali Foundation that works with artisanal groups for forestry management and biodiversity.

Threads of Life measure their impact by the level of importance that traditional textiles play within a living culture. While they can see physical improvements in daily life, such as improved housing conditions, and child education, it is difficult to concretize the sustainment of material culture. A significant portion of the artisans' income is never monetized, with barter for materials or goods common, and not recorded. Thereby the data that Threads of Life is able to collect is qualitative in nature and based on observations through their continued collaborations.

Range of Artisanship

The below chart (figure 1.6) gives a visual overview of the range of crafts covered by Threads of Life that fall within the case study parameters, and to be used to compare and contrast with other case studies. Threads of Life exclusively sell textiles and baskets, each made with traditional techniques and produced to museum quality. They represent the work of the master craftspeople of the region, across a range of techniques and traditions, including vegetable dying, and tending towards a higher end market price.

The product ranges that Threads of Life sell are traditional to the extreme. While all end products are textiles (with the exception of the basketry they produce, but not evaluated in this

study), they cover a wide range of techniques and traditions, across a broad geographic region.

Range of Artisanship Chart

Threads of Life Range of Artisanship	
Dying	Traditional dye processes including harvesting of dye plants and mordents
Hand Weaving	Focus on traditional use of raw materials, dyes and patterns
Baskets	Focus on traditional use of raw materials, styles and patterns

Figure 1.6: Range of Artisanship chart

Empowerment Measures

The Empowerment Measures chart (figure 1.7) is a reflection of the research, placing Threads of Life in the *total* category for both Artisanal Empowerment and Respect for Culture. There is a pervasive valorisation of craft, an honouring of tradition that directly impacts the perceived value of all goods sold. Beyond the valuing of craft, Threads of Life's real value lies in their representation of a living culture, which animates the textiles, and increases their value.

Empowerment Measures Chart

Figure 1.7: Empowerment Measures Chart

Levels of Intervention

The measures below (figure 1.8) represent the various levels of intervention recorded through analysis of the interview with William Ingram. Threads of Life do exert some Design Curation

through the selection of artisan groups they choose to work with, itself based on the type of textiles the groups produce. They do not however develop any product with the artisans, nor do they exert any design intervention whatsoever, an indicator in other case studies that signifies mass market as the tier of distribution. Threads of Life operate however at a much higher tier of distribution level than mass market. Although there is a range of price points sold in the Gallery, none of the items are low-cost items.

The Design Intervention is recorded as *none*, while the Product Development measure is recorded as *minimal*, as a result their insistence on squared textiles, something not inherent in all indigenous textile weaving. The Quality Control measure is listed as *extensive* as Threads of Life do intervene extensively by using the quality control measures the weavers themselves utilize within their own cultural aesthetic and insisting on museum quality. Business Intervention is listed as *significant*, although it is predominately expressed through their not-for-profit arm, the Bebali Foundation. The Bebali Foundation is however funded in great part by Threads of Life. The types of business support that the Bebali Foundation supply are in alignment with Threads of Life three pillars of incubating community businesses: livelihood, cultural integrity, and environmentally friendly natural dye processes.

Levels of Intervention Chart

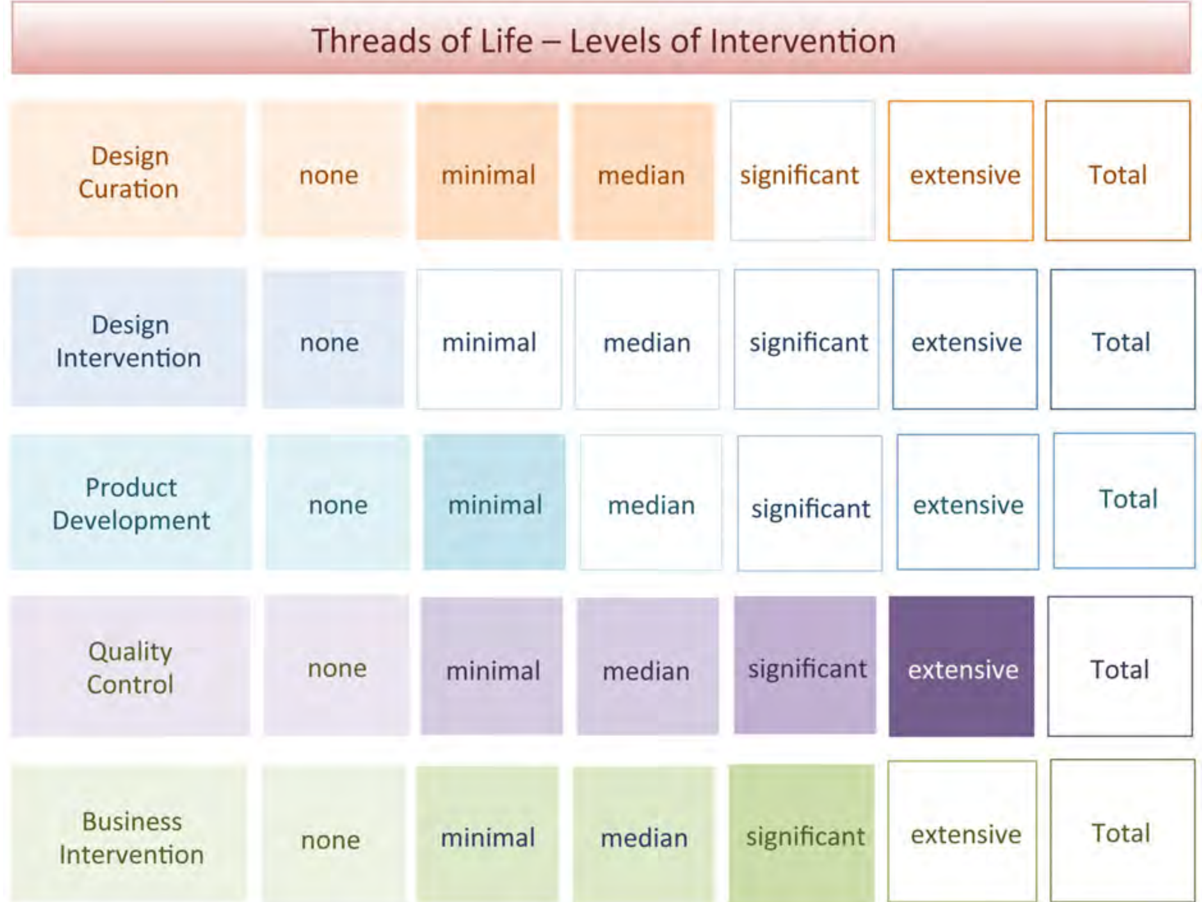

Figure 1.8: Levels of Intervention Chart

World Frequency

The word frequency analysis from the interview with William Ingram shows the most frequently used words largest and closer to the centre of the cloud. The words *Textiles* stands out as the single most prominent word used, which given the focus of Threads of Life on artisan handmade textiles, as opposed to finished products made from textiles makes sense. A variety of other words feature prominently, including *traditional*, *communities*, *artisans*, *weaving*, *culture* and *groups*. In addition, a node frequency search on the interview similarly revealed that the most important codes were *tradition, community, craft* and *challenge*. The NVivo node search focuses more specifically on tradition and community, which is more representative of the brand values and motivations. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E2, and the coding chart and list as Appendix F2.

World Frequency Cloud

Figure 1.9: World cloud generated on NVivo illustrating the word frequency from the case study interview

Conclusion

Threads of Life is a rare example of a mission-driven for-profit, who went to the length of developing their own not-for-profit Foundation, to support the aspects of material culture and traditional methods of natural dying and weaving, which fall beyond the capabilities of a for-profit to manage. The Foundation allows them to supervise the sustainability of the dyeing and weaving techniques, as well as the resources that support them. The focus of the not-for-profit is in complete support of the textile outcomes. This symbiotic relationship allows the Bebali Foundation to focus on the biodiversity and forestry management required for long-term sustainable dye practice, as well as on the business development of the artisan’s work.

Threads of Life have actively chosen tradition over contemporary experimentation and quality over quantity, making considerations of growth as a measure of success almost irrelevant. One of the main means of measuring success in the West is growth and its potential, however when we are talking about the preservation of tradition and material culture, this is not a relevant or even culturally sensitive means of measurement. The limited ability to grow as an organization

could be seen from a Western perspective as a future challenge for Threads of Life but with the entirety of their focus on preservation of material culture, it cannot be used as a measure. In addition to their focus on authenticity and quality, Threads of Life are limited in future growth opportunities by the physical limitations of a small team, but mostly through a limited supply of traditional weavers, and the output of work from them. Their lack of participation in international craft fairs, online sales, pop-ups and trunk shows, as well as social media engagement limits their exposure, but without access to additional weavers and product it is irrelevant. One question might be whether their intractability on the question of purity of historical craft, materials and processes, unnaturally hold the development of material culture back by placing the emphasis on pure tradition? Clearly that focus eliminates the possibility of any future growth into contemporized versions of tradition. However, with their entire focus on the retention and reintroduction of traditional craft, the lack of undertaking contemporary design partnerships, simply does not fall within their focus or mandate. While the not-for-profit arm of Threads of Life does not restrict artisan collaborations with other partners, it does not encourage experimentation with young contemporary artists working with craftsmanship through non-traditional means.

A major point of differentiation between Threads of Life and many other mission-driven for-profits that do not intervene in the design process, is that they do not accept watered down versions of tradition, and support true, authentic material culture unique to the location and community. This lack of intervention instead encourages internal methods of quality control based on the ability and knowledge of dye masters and master weavers. In addition, despite the Gallery's reliance on the tourist trade as their primary market, this is not an unappreciated local product made without skill, with only a faint connection to the past, that by default, results in raising the market value with little akin to a vacation tchotchke, but something closer to museum quality investments.

Another major differentiator is that Threads of Life's focus on the craft and the sustainment of it as it relates to the material culture of an indigenous people. Craft is not the means to an end for community sustainment, but the end itself. Their goal is not to proliferate artisanship to a huge customer base, thereby positively impact the greatest number of artisans, it is instead to ensure that those they work with are truly authentic and sustaining their traditions, which is a differentiator from many market-access mission-driven for-profits.

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Global Girlfriend

Case Study

by

Sass Brown

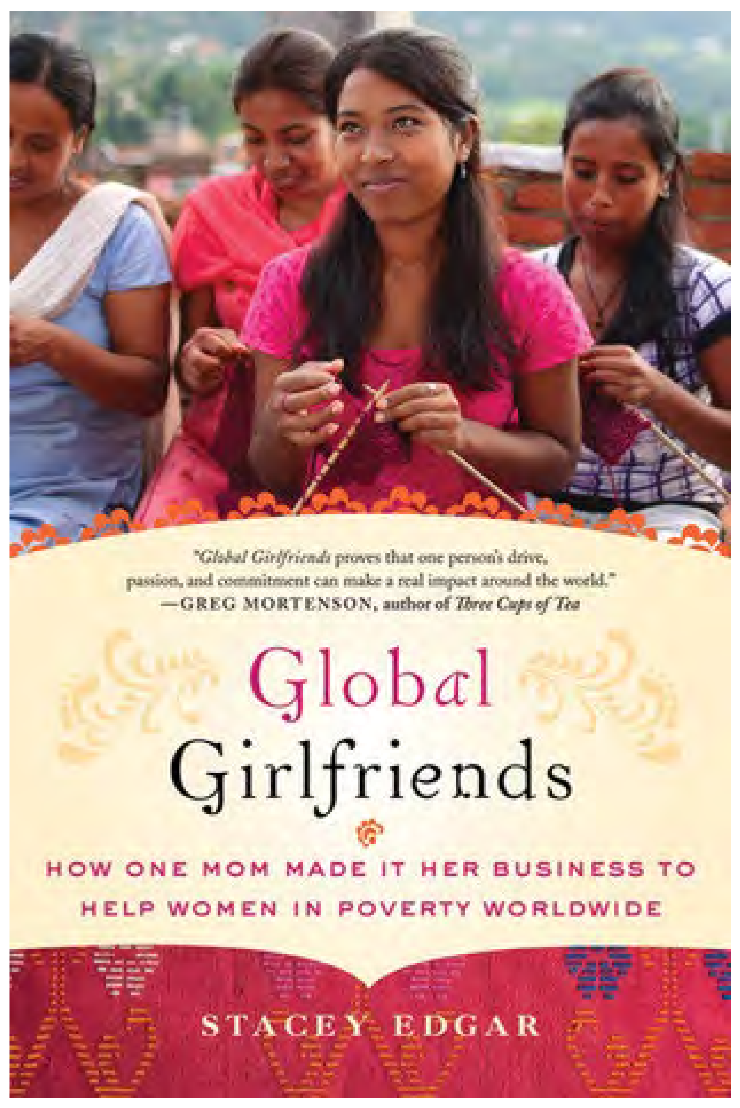

Figure 1.1: Global Girlfriends book by Stacey Edgar

Executive Summary

This case study evaluates the strengths and weaknesses of Global Girlfriend, as one example of sustainable development in the craft sector that supports women's empowerment through craftwork across a range of women's groups around the world. It evaluates the various types and levels of intervention, as well as any support for the retention of traditional craftsmanship. Based on the belief that opportunities for women are the key to affecting positive change in the world, because women invest in the health, nutrition and education of their children, thereby building a stronger community. By opening market opportunities for women desperately trying to make a living by selling artisan quality goods, Global Girlfriend offer US customers a range of artisanship across multiple categories in the gift market. Working with fair trade producers, they pay women a living wage, offer safe working conditions and offer technical assistance to support the development of their businesses, foster prosperity and reduce poverty.

This case study is exploratory in nature, and represents one of multiple case studies, used to cross-reference and validate findings against other case studies, and benchmark success, best practices and identify strengths and weaknesses with the aim of building a taxonomy of models.

Introduction

This case study focuses on one example of sustainable development in the craft sector that empowers a variety of women led artisans and craft groups around the word. The principal objective of this study is to evaluate the effectiveness of this model, as one that opens market access for artisans with some business support and development, exerts curation of product, but provides minimal design intervention. Global Girlfriend does not intervene significantly in the product design, although there is collaboration with artisans on product development, often mixing and matching the artisan's designs, or changing scale to build a product that will appeal to their customer base.

Methodology

The methodology for this case study included the collection of relevant documents and materials from published articles and books in the commercial sphere, the companies own website, observations, recorded interviews, articles and the founder's own book. Data collection included a semi-structured interview with the founder of Global Girlfriend, Stacey Edgar, as well as observations of product outcomes from the online marketplace. The main interview lasted between 1 and 2 hours, with follow up questions and clarifications by email

where needed. The geographical distance between parties necessitated electronic communications including Skype and email.

Preparation for Data Collection

Global Girlfriend was chosen for a case study as a renowned high-profile example of a mission-driven for-profit that focuses on women's empowerment through the sale of craft items including clothing, accessories and jewellery. Global Girlfriend is a digital marketplace that supports women worldwide gain economic security through product sales. Founded in 2003 by Stacey Edgar, Global Girlfriend work with over 100 women's artisanal organizations in over 30 countries and specialize in sourcing hand made products for the gift market. The criteria for the case study selection were established as follows: The respondent should identify as a mission driven for profit; the product base must be dominated by fashion and accessories; the products must be produced by artisans and crafts people; and the business should use commerce as a vehicle of empowerment and sustainable development.

Body

Founded in 2003 by Stacey Edgar, Global Girlfriend is one of the forerunners of the mission-driven, for-profit, market access model. Their mission is to help women worldwide gain economic security by providing disadvantaged female artisans with market access to the United States for their hand made products. It is based on the understanding of a global sisterhood, and the principle that women are intrinsically empathic and nurturing. They share an understanding of the challenges of gender roles, and the joint difficulties of childbearing, domestic tasks, the health and well being of the family and budgeting and earning to ensure the above. Edgars believes that and that given a choice, women would choose to purchase a product that supports other women. Global Girlfriend was created to act as a conduit, connecting poor but talented female artisans with conscious and compassionate female consumers in the United States. Her intent was to create opportunities for women to band together through the simple act of purchasing a fairly traded product made by women in poverty. Trading on the idea that buying fairly traded products made by female artisans could change lives one Global Girlfriend at a time. Working with women on economic development does not solve all of their problem, it doesn't change their local resources, the violence of war, natural disasters, poor public transportation, local food security, corrupt government rulers, or unfair water rights, but it does give them money, and money is a tool for a better life.

This understanding of women in poverty and their priorities as responsible purchasers is borne out by Nobel Peace Prize winner, Muhammad Yunus, pioneer of microcredit and microfinance, and founder of Grameen bank. The recipients of Grameen banks loans are predominately women, to the tune of 96 per cent, and as a result of his observation that 'women brought much more benefit to the family, than money going to the men' (Wharton, 2005).

Global Girlfriend has three core values; products must be made by women, they must be fairly traded, and they must be eco-friendly. The decision to purchase only eco-friendly products was made so that supporting women was not at the cost of the environment. The decision to purchase only fair-trade products was to ensure that the purchase of women made goods fairly supported the women making them.

Figure 1.2: Global Girlfriends: Women made. Fair Trade.

Edgar was motivated to start Global Girlfriend by the 1.3 billion people living in extreme poverty, and in particular, those living on less than $1.90 per day, which is defined by the World Bank as "absolute poverty" (World Bank 2018), 70 per cent of whom are women. That figure translates into 900 million women struggling to meet basic needs for food, water and

shelter for themselves and their children. Women in many cases are disadvantaged by local laws that prevent them from owning property and deny them access to credit, can be trafficked as sex slaves, and are infected by HIV/AIDS at a rate twice that of men. At the same time, women in the US control 80 per cent of all consumer-purchasing decisions. (Edgar, 2011:3). For Edgar, the correlation and connection were clear. Familial ties guided her interest in humanitarian work through the World Food Program, and the work they do through tying food programs to girls' education in the developing world. A combination of world events; Columbine and 9:11 culminated in a feeling of complete helplessness and anxiety rooted in her maternal fear for her children's future. As a result of which, Edgar started selling Body Shop products to support a brand that was dedicated to making change. This example helped to build the physical foundation for Global Girlfriend.

With a minimal first investment of just $2,000 gleaned from a tax refund, Edgar used the money to buy products from women around the world. She launched the business from her dining room table, without a business plan, or even a passport, having never travelled outside of the US before. Coming from a background in social work with under privileged boys of colour, the intent was to help women out of poverty. Edgar had learned through her social work, that even in the US, women are the hardest hit by poverty. Of the 37 million Americans living below the poverty line, over half are women, and women make up 70 per cent of the worlds poor (Edgar, 2011:1). The business was based on the belief that economic opportunity for women holds the promise for real change in the world, that, when women have a secure income, they reinvest in their children, creating stronger families and communities. She was infuriated by the thought of talented women trying to survive by selling their beautiful, handcrafted products to a small pool of aid workers. Knowing in her heart that there had to be a larger and more sustainable market they could access. Edgar reinvested all profits for the first 5 years back into the business, until Global Girlfriend reached over $1 million in annual sales.

The original spark to use craft as a means of empowerment for women came through Edgar's Mother-in-Law who worked with the World Food Program. She would return from her trips with beautiful items, that she knew the women in her life would appreciate and purchase. With no background in craftwork or importing goods, Global Girlfriend's initial outreach was through welfare and health education programs, not craft development. Craft in this instance is a means to an end, and a reflection of the large number of women in the informal economy with traditional craft skills. This places Global Girlfriend's focus on women's empowerment,

not on craft, but development with craft acting as the medium. Global Girlfriend's original customers were in fact actual girlfriends of the founder, which extended to neighbours and the mothers of other children at her children's school. As the company expanded from home parties to an ecommerce website, and a mail order catalogue, a wholesale business was then added, extending Global Girlfriend's reach to thousands of women across the US.

Figure 1.3: Global Girlfriend; how it's made.

Global Girlfriend forms long-term partnerships that provide women with a fair and sustainable wage, equal employment opportunities, healthy and safe working conditions, and on-going product development and technical assistance. They go the extra mile by working with their artisanal partners to identify the market niche within the Global Girlfriend site, and work with them, providing design assistance and guidance, to fill it.

Their focus on the mainstream price conscious, contemporary market, allows for maximum market exposure, and by default maximum artisanal support, despite the accessible price point of the end product. They go well beyond the tradition of simply granting market access and hoping that exposure to a greater market is the artisan's only requirement for success. The nature of their support extends to helping women with familial responsibilities to work from home, so they can take care of their families as well as earn an income. Their inclusive work policy allows them to reach far more women, further their economic power, and decrease women's vulnerability to human trafficking, HIV/AIDS and violence.

The company actively works with approximately 126 different artisanal groups, across 31 different countries. Global Girlfriend stay true to their mission of being an anti-poverty program. They select new artisans based first and foremost on gender, choosing only to support women's empowerment efforts. They look for a breadth of skills when considering taking on a new group, as well as an in-depth knowledge of what types of products and techniques

traditionally sell well for them. They favour a broad geographic spread of artisans, as well as variety of techniques. Focusing on an individual country they expand their ties in that region to deepen and strengthen their connections, adding new groups every year.

Figure 1.4: Global Girlfriend's product offering

While Global Girlfriend does sell heritage craft products, they do not feature the skills used to make them. Stacey describes what they sell as 'heritage craft skills light.' Their main focus is on anti-poverty for women with craft as the means to achieve it, thereby taking the focus away from tradition and craft, and placing it firmly on commerce.

Global Girlfriend supports their artisanal partners in the development of their own business, and thereby expand their customer base beyond a single client. This allows the artisans to diversity their business. With a focus on teaching and learning, Global Girlfriend in many ways act as an introduction to business for the artisans, helping to build companies, to understand Western customers, the importance of quality control, labelling, export regulations, giving them the confidence and experience to grow beyond this their first business experience. They invest significant time in one-on-one communication, as well as conduct workshops and meetings about sample making, design exclusivity, consumer safety, and testing. Global Girlfriend has even paid their artisans rent, and given them a salary until they were established, sometimes facilitated through their business partner Greater Good. In some ways Global Girlfriend absorb the growing pains of the artisans, allowing them to make mistakes while supporting their growth, so they are able to expand beyond them. Every new artisanal group starts only with direct-to-consumer sales through the Global Girlfriend ecommerce site. This allows Global Girlfriend to act as a buffer between the artisan and the consumer, to catch mistakes and help guide the artisans to success. The relationship over time may develop into a

wholesale agreement, of which Global girlfriend has about one thousand across the US. Greater Good's non-profit arm supports Global Girlfriend, and the artisanal communities with healthcare through another NGO partner experienced in the field. Funded by customers the support comes in the form of a gift.

Global Girlfriend produces around one third of total production through the tradition fashion system methodology, with a sample supplied, and prototypes developed prior to an order being placed. These items tend to be basic clothing items and graphic T-shirts. Global Girlfriend employs a graphic designer to work on T-shirt graphics and have contracted freelance designers to design around craft techniques and relate them to forecasted trends. Another third of production is developed more organically with small changes proposed to existing artisanal work, such as a change in scale of a design or the substitution of one motif for another. The final third is from existing artisanal work and designs without any intervention at all. The bulk of their work is based on a gut response to the market rather than trend forecasting, combined with an in-depth understanding of their customer and past sales. The company is not design led, and while they do work with heritage craft skills in many instances, they do not focus on them. Their focus is not on the preservation of craft, although it can be an outcome of their work.

Story telling is an important for Global Girlfriend and the most compelling reason that Edgar wrote her book. Although the ability to tell stories has been impacted by the merger into a greater corporate structure of Greater Good, so is predominately expressed through in person activations. As important as the stories are, however, Edgar recognizes they are nothing without a desirable product. It nevertheless acts as the connector between maker and customer, reminding buyers that a person is behind their purchase, and an individual made the item they purchased.

Key Issues, Goals and Problems

With a focus on selling product to a mainstream US customer, not on the retention of craft

skills, Global Girlfriend products cannot afford to appear to be 'too ethnic', or of inferior quality, traits all too often associated with global artisanship at the lower end of the market. Designs have to appeal to women who simply like the product and perhaps have no concern for the cause; therefore, they need to be reflective of market trends, particularly in terms of colour and shape. 'I wanted products that could be sold on their own merit' (Edgar, 2011:4). The goal of the company is to be a viable long-term business, which means they have to find balance between the applications of good business practices, supporting the women who need the most help, and choosing desirable, saleable products. It requires Edgar to maintain a constant balance between wanting to support every woman artisan who contacts them, her moral obligation and desire to help, and the need for sustainable business practices.

Global Girlfriends' focus on supporting young businesses and artisanal groups in need of help means they inevitably end up absorbing the occasional costly mistake. The support required to grow a new business can be both costly and time consuming. This is however a conscious choice by Global Girlfriend to help those most in need, and to support their long-term success, and is the very core of how they define themselves as an agency of poverty alleviation.

While Global Girlfriend maintains autonomy over the products they source, as well as maintain their own website, as with all partnerships, there are benefits and compromises. Some of the benefits they derive from the partnership with Global Good is technical support and shared warehousing which reduces costs and consolidates shipping and operations. Greater Good have even paid the rent and salary of artisans in the past as they got through the initial set up and learning curve of producing their first orders. In addition to this Greater Good operates a not-for-profit arm funded by their customers that supports artisans with health care. While Global Girlfriend maintains significant autonomy over the products they choose to sell, they are also limited with resources and especially promotional budgets, thereby limiting their potential customer outreach.

One of Global Girlfriends key challenges remains fair trade costing and pricing, which is exacerbated by the wide range of regions around the world they work in, each with different expectations, economies, duties, logistics and costs of living. What is considered fair pay is of course a regional issue, making for disparity between countries and therefore product prices. Fair Trade is a means to ensure fair labour practices, ensuring that the women producing the products are fairly paid and fairly treated. As with others in this space, Global Girlfriend have

suffered on occasion from a well-intentioned for-profit company paying far higher wages than usual in the region, throwing expectations out of alignment with the local economy. As with many seasoned fair trade producers, Global Girlfriend know that it is far better in the long run to sustain prices that work for both the artisan and the producer, allowing the artisans to sustain themselves as well as incrementally grow. Giving too much money too quickly can have an unintended impact and exacerbate social problems. This view is supported by World of Good, who produced a fair wage guide available online. Global Girlfriend always try to pay above the minimum legal requirements and build on it over time, referencing the World of Good fair wage guidelines (Good World Solutions, no date).

Another challenge is the power play that sometimes results in supporting artisan businesses. Global Girlfriend's philosophy is to support the artisans to build their own business and work with multiple clients as a means of diversifying their customer base. They act as a great first client, teaching them the rights and wrongs of selling to the West, including how to export to the US, labelling, quality control, design exclusivity and other operational practices. As a vertical online business, they are willing to support the development of the groups they work with, mistakes and all, some of which can be costly as well as resource intensive and time consuming. There have been many times when an artisan's customer base grew so significantly that it negatively impacted Global Girlfriend with pricing and product deliveries. As the balance of power shifts, it can affect the basis of the equal partnership that Global Girlfriend establishes at the outset. The encouragement of the growth of their partner artisans however is integral to Global Girlfriends philosophy, all be it one that is contrary to the norm in the fashion industry, where sources are jealously guarded secrets, and never shared with the competition.

The market placement of their product restricts their ability to work with some artisanal groups and products due to their establishment of a very limited price range, which restricts final price points to between $12 and $60 US dollars.

Corporate Structure

Global Girlfriend is a Fair Trade, mission-driven for-profit, owned by not-for-profit Greater Good. The two companies merged operations in 2007, when Global Girlfriend was brought in under the umbrella of Greater Good. Greater Good sell a wide range of products, mostly home and lifestyle related, making the apparel and accessories focus of Global Girlfriend a compliment to their existing product range, as well as a market differentiation. As a business,

Global Girlfriend effectively lives as an island within the larger corporation of Greater Good. The merger between Global Girlfriend and Greater Good took place with founder Tim Cunian in 2007 made a case for a fully fair trade brand under their umbrella, specific to supporting women. Greater Good's focus is philanthropic with a portion of all profits donated to one of several charities and foundations focusing on specific issues including hunger, breast cancer, veterans, autism, diabetes and literacy. The Greater Good website is a combination of several sites each one focused on a different cause. The ecommerce site initially housed Global Girlfriend, which has since separated to maintain market differentiation. With Greater Good the owner, Global Girlfriend sits underneath them in terms of hierarchy (figure 1.6). While they are wholly owned by Greater Good, Global Girlfriend retains significant autonomy, and employ a small team, mostly part time and contracted, with only one full time employee, making for a very lean organization.

Global Girlfriend Organizational Chart

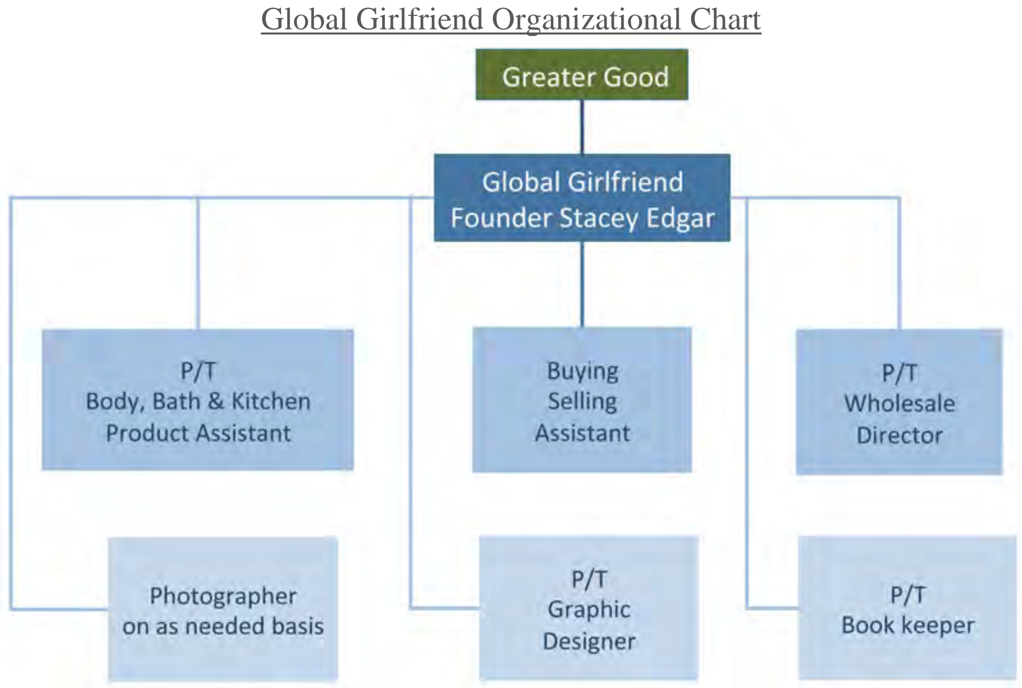

Figure 1.6: Global Girlfriend Organizational chart

Analysis and Observation

Global Girlfriend measures their impact by the number of artisans they work with, and the financial impact that doing business with them has on their quality of life and that of their family. By supporting women in making products that protect their local environments, they see the result in healthier children, rivers, and skies. The long-term support of Global Girlfriend in the business development of the artisans they work with, directly impacts the financial health of the groups by encouraging them to diversify their client base and grow their customers beyond Global Girlfriend. As part of their on-going support, they support and encourage their artisan groups to move into wholesale with them, a step that is developed slowly to ensure success, as the consumer wholesale market is far less forgiving than direct to consumer. A diversified client base is a basic tenet of a healthy business, allowing artisans to be less reliant on a single customer. As such, Global Girlfriend help their partner artisans by providing product development assistance and fair-trade market opportunities not exclusive to them, but as part of their developmental support in building women led microenterprises.

A point of differentiation for Global Girlfriend is their knowledge of the market they serve and the direction they give to the artisanal groups to produce product suitable for that market. Their direction extends to price point as well as aesthetics, helping to ensure market acceptance of their product, and thereby continued orders. Unlike many market access groups, Global

Girlfriend don't merely open market channels, but ensure there is a market for the goods, and direct their suppliers with their knowledge of that market to ensure their mutual success. They have built on previous models and learned from their mistakes by ensuring the viability of the market. By focusing on a contemporary American female consumer, they manage to avoid vacation style tchotchkes, instead raising the tier of distribution and the price point to a mass consumption level.

Another major differentiator with Global Girlfriend is the fact that they span both direct to consumer sales as well as wholesale, allowing artisans to grow and diversify their business beyond a single market. A key market is their focus on women led businesses, combined with their marketing to American women. By focusing on a gender connection between maker and buyer, Global Girlfriend capitalizes on a sense of shared responsibility and empathy between women, from which they benefit. This sense of shared commitment is however based on solid numbers.

Success criteria

Data collection in combination with the interview facilitated the development of a list of criteria that contribute to Global Girlfriend's success:

- A global understanding and knowledge of consumer trends allows them to choose partners with real viability in the marketplace and guide them on the development of product offerings.
- A broad range of artisanal representation in terms of variety of techniques as well as geographic spread making a diversified product offering to consumers.
- Their focus on accessible price points allows consumer purchases to be impulse led, instead of a considered purchase.
- The collaboration with Greater Good has allowed them access to greater resources, and support of artisans needs.
- Their focus on commerce rather than craft, and their set up as a for-profit business has been a major driver in their success.
- Their lean business set up with a remarkably small number of employees allows them to minimize costs and by default maximize profits.
- The extension of their business from direct sales to wholesale to over 1,000 stores across the US, has led to a major growth in sales.

- Their artisan extension program focuses on developing new groups in a given area rather than developing an entirely new geographic area, thereby taking advantage of economies of scale through geographic proximity.
- Their preference to work with artisanal groups rather than individual artisans has allowed them to reach more artisans quicker.

Range of Artisanship

The Range of Artisanship chart (figure 1.7) tracks the different types of craft that Global Girlfriend represent, and which fall within the parameters of this case study. Their full range of product offerings extend beyond the range of this study and include home products, candles and stationery.

Range of Artisanship Chart

Global Girlfriend Range of Artisanship	
Dying	Traditional dye processes including harvesting of dye plants and mordents
Hand Weaving	Focus on traditional use of raw materials, dyes and patterns
Baskets	Focus on traditional use of raw materials, styles and patterns

Figure 1.7: Global Girlfriend Range of Artisanship chart

Empowerment Measures

The Empowerment Measures chart (figure 1.8) was developed to reflect research and observation in an easily readable visual layout. Global Girlfriend were recorded as *significant* on the measure of Artisanal Empowerment, despite the fact that they predominately produce contemporary, trend driven products. This reflects the fact that the bulk of their product (two thirds) is developed entirely independently by the artisans or is a combination of existing products they already produce. However, while the Artisanal Empowerment is *significant*, the Respect for Traditional Material Culture is recorded as low. That is not to say that Global

Girlfriend do not respect the culture of those they work with, but that they do not invest in the traditions of local craftsmanship. While much of the work they purchase comes out of the skills and traditions within artisan communities, their focus is not on the sustaining traditional material culture, but the sustaining of the artisans themselves through employment. As Global Girlfriend focus on accessible product price points, this measure is inevitably low to reflect the price range of products they sell. Their market strategy is based on pricing goods for sale at an accessible price point allowing the maximum number of customers to support the maximum number of artisans.

Empowerment Measures Chart

Global Girlfriend- Empowerment Measures							
Global Girlfriend	Artisanal Empowerment	none	minimal	median	significant	extensive	Total
	Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.8: Global Girlfriend Empowerment Measures chart

Levels of Interventions

The Levels of Intervention represent the various levels and types of intervention observed and recorded through data collection and analysis. Global Girlfriend were recorded as exerting a *significant* amount of Design Curation through the selection of products they support. Design Intervention was recorded as *median*, as the company directs and combines more than it designs, with the exception of the graphics for T-shirts. Product Development was recorded as *significant*, where Global Girlfriends do focus on the development of market ready product at a very specific price point. Global Girlfriend's Quality Control measure is recorded as *significant*, as expressed through training for the artisans about Western consumer expectations.

The Business intervention measures are recorded as *significant* for Global Girlfriend's, as artisan success is their primary concern. They predominately work with groups of artisans rather than individuals, often benefitting from group development support from their partner Greater Good or another external NGO. Global Girlfriend also conduct workshops and

trainings, particularly for new groups that focus on labelling requirements and the complexities of export regulations, sharing a wealth of information with their partners, including support on pricing and basic business and accounting.

Levels of Interventions Chart

Global Girlfriend – Levels of Intervention

Design Curation	none	minimal	median	significant	extensive	Total
Design Intervention	none	minimal	median	significant	extensive	Total
Product Development	none	none	median	significant	extensive	Total
Quality Control	none	none	median	significant	extensive	Total
Business Intervention	none	none	median	significant	extensive	Total

Figure 1.9: Global Girlfriend Levels of Intervention chart

World Frequency

A word frequency analysis from the Global Girlfriend interview with Stacey Edgars' shows the most frequently utilized words largest and closest to the centre of the cloud. Interestingly the word *artisan stands* out as the most prominent word used, which is not entirely representative of Global Girlfriends end products. The word is however tempered by the surrounding words in the cloud, which gives greater context; those words are *products, business, design* and *groups*. In addition, a node frequency search on the interview, gives a more nuanced insight to the brand by highlighting the codes of *business, teams, product* and *artisans*, revealing the brand values and motivations. The interview transcript is in the

University Repository, the interview word frequency chart and list are attached as Appendix E3, and the coding chart and list as Appendix F3.

World Frequency Cloud

Figure 1.10: Global Girlfriend World Frequency cloud

Conclusion

Global Girlfriend is a good example of a market access model that directs and supports the work of artisans to a solid market based on good market intelligence. The combination of market access model with a for-profit business necessitates the need for good market knowledge as a means of sustaining business in the long-term, which in turn allows them to sustain long-term partnerships with female artisans.

There are certainly advantages of economies of scale that come from the merger with Greater Good, however that also raises the possibility of a loss of some autonomy as well. One aspect that is not currently being exploited adequately is the ability to tell stories, which seems to have been overshadowed by the commercial focus. The company's entire raison d'être is women supporting women, a common gender bond designed to support our more vulnerable sisters

struggling to survive, but despite the tag line of 'Women Made. Fair Trade', and the stories of producers told on every page of their website, there is a generality to it, and minimal personal connection made between the buyer and the maker, through the telling of individual stories. This seems to be a missed opportunity to connect women to women, with few photos of artisans or stories of how a purchase supports individuals and communities. Any individual stories are pushed onto the social media feed and Stacey's personal blog, not on the main website. Global Girlfriend have approximately 18,000 followers across three main social sites: Instagram, Facebook and Twitter. The limited PR budget they work with severely impacts their ability to gain traction in the social space. With no shortage of stories to share, this could be an opportunity for Global Girlfriend to increase their customer engagement, and potentially reach new markets.

Global Girlfriend has the opportunity to document the impact of their work, and the lack of doing so directly impacts their ability to tell the individual artisanal stories, and the good they do. While impact in artisan communities is often qualitative not quantitative by nature, making recording and quantifying difficult, it is a valuable process to document the visible changes observed in the communities they work with.

Global Girlfriend have actively chosen to help as many women as possible, and by doing so has dictated the market they must serve, the contemporary mass market; so that items can be purchased by the majority of Americans without too great a financial consideration. That focus limits the price they are able to pay for work, as they have to be extremely price conscious. To inevitably impacts the sustainment of tradition, resulting in the watering down of labour-intensive techniques, the imposition of new materials and simplified processes. With a focus on commerce as opposed to the retention of craft, this is an inevitable ramification. While the company focuses on hand made products, there is no specific focus on tradition. In some instances, the cultural roots of the work purchased are deliberately obscured to ensure acceptance into the mainstream American market. The company focus on this market segment has resulted however in maximizing sales, and by default supporting more women.

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Figure 1.4: Global Women Artisans (no date a) *Global Girlfriend's product offering*. [Online] [Accessed on 15th May 2018] https://globalwomenartisans.com/social-venture/global-girlfriend/

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Appendix D4 – Centro de Textiles Tradicionales del Cusco Case Study

Centro de Textiles Tradicionales del Cusco

Case Study

by

Sass Brown

Figure 1.1: Andean weaver

Executive Summary

This case study evaluates the strengths and weaknesses of Centro de Textiles Tradicionales del Cusco (CTTC), a not-for-profit organization that was established by Andean weavers with the mission to aid in the survival of Cusquenan textile traditions. It evaluates the types and levels of intervention utilized in the retention of tradition and documents the respect shown to the indigenous communities that honour those traditions. The centre works to help rescue traditions through community organization, workshops and educational opportunities, fostering the use of traditional weaving techniques specific to their geographic and cultural location.

Introduction

This case study focuses on one example of sustainable development in the craft sector that empowers a variety of indigenous weaving communities in the Cusco region of Peru. The principal objective of this study is to evaluate the effectiveness of this model, as one that opens market access for artisans while promoting the weavers and their work through fair trade principles. The criteria for evaluation are, the effectiveness of that support in the long-term, the sensitivity and respect for the culture, tradition and heritage of the craftspeople, and the ability to sustain or regain craft traditions. The perceived value of the end products will be assessed as expressed through the tier of market penetration (value through luxury), and the valorisation of the artisans and their work. This case study is exploratory in nature, and represents one of multiple case studies, used to cross-reference and validate findings against other case studies, and benchmark success, best practices and identify weaknesses with the aim of building a taxonomy of model and practices.

Methodology

The methodology for this case study included the collection of relevant documents and materials from published articles in the commercial sphere and the companies own website and publications. Data collection included two semi-structured interviews with Sarah Lyon, Centro de Textiles Tradicionales del Cusco's Head of Education. The initial interviews lasted approximately 1 hour, with a follow up interview organised for clarifications and additional questions. The case study began with common interview questions focused on the establishment, history and origin of the NGO, along with the motivations for its set up. The hierarchical structure and criteria for artisan selection, market positioning, curation of product, range of crafts represented, and levels of intervention, as well as the respect for tradition. Final clarifications and corrections were made through email communication. The geographic

distance between parties necessitated electronic communications including Skype and email. Coding software NVivo was used to help identify key themes, and content displayed in a series of charts and matrixes.

Preparation for Data Collection

Centro de Textiles Traditionales del Cusco was chosen for a case study as a well-established example of a non-profit that focuses specifically on enabling the retention and re-establishment of indigenous heritage hand-woven textiles and techniques, specific to individual communities in the Cusco region of Peru. The textiles they are dedicated to preserving are those that form part of a living tradition, and material culture that has a long and ancient history in the traditional ways of life in the region.

The criteria for the case study selection were established as follows: The respondent should identify as a non-profit; the product base must include textiles, apparel or accessories; artisans and crafts people must make the products; and the organization should use commerce as a vehicle of empowerment, and sustainable development.

Body

Andean weavers and their supporters established the Centre for Traditional Textiles of Cusco as a non-profit organization in 1996. The mission of the Centre is to aid in the survival of Cusqueñan textile traditions and to provide support to the indigenous communities who create them. The vision of the Centre is to raise the level and understanding of ancestral textile weavers to that of recognized global artists. Thereby ensuring the valorisation of the craft and through that recognition assuring the continuity of their ancestral textile practices (CTTC, no date a).

The Centre works with weaving communities in the Cusco region of Peru on a fair-trade basis in an effort to rescue traditional techniques and to promote the weavers and their work. The Centres mission to empower weavers through sustaining ancestral textile practice in the Cusco region, allows the weavers to maintain their unique identity and textile traditions while improving their quality of life.

Figure 1.2: CTTC weavers

The history of Andean textiles stretches back thousands of years to the first people to settle along the coast of what is now modern-day Peru. Contemporary Andean weavers, who proudly continue the tradition, inherited the lineage of pre-Columbian textiles. Some of those links are seriously fractured, others intact, and still others completely broken. The Chavin are generally accredited with the invention of the backstrap loom somewhere between 900 and 200 BCE, a technique still used by weavers in the Andes today. Various weaving cultures, including those of the Chavin, Paracas and Nazca, and many others, developed across the Andes (Cartwright, 2015). These cultures invented hundreds of textile techniques, including painted textiles, embroidery and tapestry, some of which are entirely unique to Peru. The Inka, the last in a long line of textile cultures in the region that culminated in the integration of many disparate textile traditions, is now generally considered synonymous with the depiction of flora, fauna and geometry as the universal representation of Peruvian textiles.

The textile tradition inherited by the Inca was already long, highly developed, and highly prized. As with previous cultures, textiles played a critical role in Incan civilization far beyond the production of clothing. The *quipu* for example is a form of textile technology in which a series of coloured knots was used as a numeric device to record specific information, often used in the recording of census data. Through the analysis of historic data records, a clear hierarchy is apparent in the Inka Empire, with people first, llamas, alpacas, and vicuñas, all

fibres used to produce textiles were recorded second, and third were the textiles themselves. All other goods, including food, gold and silver were recorded in ledgers of the time, as of lesser value. It's difficult to quantify the value and importance of Andean textiles in the region, which bears no resemblance to the part it played in Western civilizations. In pre-Columbian times, textiles were everything, involved in every single aspect of culture and society (CTTC, no date b).

Textiles played many key social and cultural roles in the Incan Empire, with certain textile patterns and techniques symbolizing social hierarchy. The Inka did not develop a monetary system as we use today, instead the ritual gifting of textiles built up bonds of obligation and commitment between both individuals as well as states. Textiles even played a role in architecture through the invention of the suspension bridge, formed from twisted and braided fibres.

The colonial era in Peru precipitated the fall of Incan infrastructure and the blending and subversion of indigenous culture. Weaving centres established by the Inca throughout their empire ceased functioning, with the Spanish systematically eradicating textile production to eliminate competition for Iberian artisans. The Spanish set up workshops to train Andean artisans in lower quality European style loom work, which replaced the rich Incan textile traditions. Despite the Spanish attempt to eliminate fine Incan textiles however, weavers continued to produce traditional textiles from vicuna and alpaca, while also incorporating new luxury materials like silk and metal threads into their weaving. Sheep wool was solely used for low quality textiles in the *obrajes* (Spanish centres of textile production). Introduced by the Spanish during the colonial era, wool has since been adopted for use by indigenous weavers.

The tradition and importance of textiles in the indigenous communities in the Andes of South America are omnipresent. Representing generations of unique creative invention, textiles from the region are both practical as well as beautiful, forming a powerful part of local cultural identity. This identity is currently at risk from cheap machine-made products that are eroding respect for handmade materials, while the indigenous communities who produce these textile traditions are subject to racism and prejudice. The on-going cultural misappropriation of traditional patterns and the lack of respect for the intellectual rights of the native people of the region only make this worse. The CTTC however are fighting to show that these traditions and

textiles matter, not just historically but as a living tradition, bringing them back from the brink of extinction, through exhibitions, research and daily use.

While many NGOs in the region work with weavers as a means of improving their quality of life through the sale of textiles, the CTTC constitute a significant difference. The Centre invests heavily in the reestablishment and retention of culture, tradition and identity. They consider textiles and the various traditions of weaving, an integral component of cultural identity, and a source of great pride. Founder and weaver Nilda Callañaupa Alvarez stated

> I have learned that each and every piece of cloth embodies the spirit, skill, and personal history of an individual weaver. Weaving is a living art, an expression of culture, geography, and history. It ties together with an endless thread the emotional life of my people (Nilda Callañaupa Alvarez quoted by Davis, 2017)

The CTTC was founded in 1996 as a non-profit by Nilda Callañaupa and became a registered NGO in 1998. The CTTC initially partnered with a small number of communities, with the goal of working with community elders to recover textile designs, techniques, and knowledge and help them teach it to other weavers. Their next stage of development was to build a weaving centre within the community where women and men could meet and work free from distraction. As the weaver's skills improved however, it became a priority to market their products, which they did by opening a store in Cusco.

Figure 1.3: Map of Cusco and the weaving communities represented by the CTTC

The CTTC currently work with ten weaving communities across the Cusco region: Accha Alta, Acopia, Chahuaytire, Chinchero, Mahuaypampa, Huacatinco, Patabamba, Pitumarca, Santa Cruz de Sallac, and Santo Tomas. Huacatinco was the last community to join and incorporated in 2012. Each community maintains unique ancestral textiles styles, techniques and designs, with the CTTC and the weavers both responsible for rediscovering and maintaining natural dye processes and recovering designs and

techniques that were almost forgotten (CTTC, no date c).

The Centre does not formally dictate or intervene with the design or product development of the weaving itself. Nevertheless, there is an inevitable influence based on what products they purchase from the weaving communities.

The number and types of items purchased are agreed in advance for delivery within a certain timeline, but the weavers are not told what colours or patterns to use. Where the CTTC does exert design, influence is in the development of contemporary products produced from the weaving, such as bags, cushions and table runners. The majority of the products sold through the centre are fabric lengths and traditional items such as ponchos and chullo's however, and not items reconfigured for contemporary use. The weavers have complete freedom to choose pattern, colour and technique but not end use, or the design or shape of the product that is made out of their weaving. As the Centre takes on individual and private orders from customers however, this model does present a problem as the weavers expect total freedom of choice in the development of the textiles.

The centre has played a pivotal role in raising the level of indigenous identity and pride, where previously shame and prejudice lived. The CTTC's hope is that sense of pride in their traditions should extend beyond Peru gaining global respect for the weavers and their textiles.

The CTTC runs an Education Department whose mission is to 'provide a space for weavers and the public to interact through programs, investigations, and publications that promote and revalue ancestral textiles'. The Centre has published six books, regularly attend national and international festivals and conferences, participate in museum exhibitions, and organizes educational events for the weavers, their families, and the public. The largest event the CTTC organizes is Tinkuy, an international conference and gathering of weavers from around the world. The Centre considers one of its most important undertakings, to be with the Young Weavers Groups, as it is through the education of the younger generation that the CTTC hopes to ensure a future for textile traditions in the region (CTTC, no date d).

The CTTC store incorporates a weaving museum that aims to educate visitors about the unique local textile traditions, providing insight into the role that textiles play in everyday indigenous culture. Traditional garments that identify various textile traditions from wedding attire and

ceremonial dress to everyday outfits are displayed and explained. The store displays the entire weaving process from the spinning stage through dyeing and various weaving techniques.

Figure 1.4: Weaving demonstration by indigenous weavers in the CTTC store in Cusco

The Cusco store also acts as the CTTC headquarters and office, while the Chinchero store is the main outlet for sales, where they sell blankets to wall art, and bags to belts. The weavers sell their work for a fair price, earning a living wage for themselves and their families while keeping tradition alive. All textiles are hand made from natural fibres and natural dyes and produced by the various community weaving associations. The Centre offers woven, knitted and braided textiles as well as hand spun yarn for sale. Store sales are augmented by a couple of shop in shops at local museums.

The CTTC also offers a number of weaving demonstrations and courses within the weaving communities as well as in the Centre itself, allowing members of the public to learn from

accomplished weavers from the region. Demonstrations and courses offered include spinning, dyeing, weaving, knitting and braiding and are generally around three days in length.

One of the most important aspects of the CTTC is the Young Weaver Groups, as they teach the next generation from the communities of the responsibility to ensure the longevity of local tradition. The Young Weaver groups have been in existence for around fifteen years, when a group of young children from Chinchero came together and expressed their desire to learn to weave and to sell their work to support their studies. The group was originally named the Jakima Club, after the narrow ribbons that children first learn to weave before moving onto more complex projects. Inspired by this example the CTTC has helped other communities to organize children's groups. Today, all ten of the weaving associations support Young Weaver Groups who meet on the weekends in their centres where they learn from elders. The groups support leadership skills and inter community relationship building and are supported by grant money and donations from supporters.

Key Issues, Goals and Problems

Since the early 1900's, and the introduction of rayon yarn and aniline dyes, indigenous weavers have slowly moved away from their natural dye tradition to incorporate the brighter colours of synthetic materials and colours, that no longer require them spending long hours hand spinning and dyeing their own yarn. The issue of tradition is a complex and sometimes contentious one, even within the indigenous communities, some of whom see the replacement of tradition as a modern convenience, while others see it as a Western imposition. Many see the use of synthetic yarn and dyes as a highly desirable due to the range of bright colours available, the ease of use, and the perception that they are more fashionable and stylish than the more reserved natural alternative. To be able to make synthetic yarn strong enough to weave on a backstrap loom however, it still requires the weavers to re-spin it, due to its lack of tensile strength. The re-contextualization and reworking of Western ready-made products such as acrylic yarn and rickrack braid, sequins and buttons is something indigenous weavers have been doing for some time, using them to represent traditional symbols and patterns, and show that tradition is not static or frozen in time, but undergoes change and transformation over time. Traditional clothing is not, nor has it ever been timeless and unchanged.

Accha Alta weaver Victor Chura talks about the value of recovering of value in wearing traditional clothing,

> We have recovered our traditional clothing; in the same way our desire is that our children in the community and the children that work in our Centre here in Accha Alta use it. Although they might be professionals one day, we hope that they never let our traditional clothing disappear again (CTTC, no date c)

There is no right or wrong with either argument, the traditional one assumes a static nature to culture, which is not the case, the other represents an ingenious interpretation with indigenous people actively shaping their own culture with the modern tools available to them and recognizes that culture is in a constant state of change and adaptation.

Prejudice and racism against indigenous people have been responsible for a backlash against traditional textiles and clothing, resulting in the loss of textile knowledge. Rather than suffer abuse, many wear Western clothing when traveling to the city. As men undertake most travel, it leaves the women as the bastions of tradition. The prejudice against the indigenous population and the visual symbols they embody has led to a devaluing of textiles, with the ability to weave seen as antiquated and a useless pursuit that does nothing to augment family income. This has resulted in many complex designs and techniques being lost or reduced to a caricature of their former meaning. Today various organizations support the revival and appreciation of Andean textiles, which is simultaneously buoyed by the tourist trade. Natural dye processes are being rediscovered and community elders are sharing their knowledge of ancient techniques almost lost. There is nevertheless a gaping hole in the knowledge and understanding of these traditional textiles.

The Centre has played a vital role in this revalorization, with the weavers agreeing to wear traditional clothing when visiting the CTTC. According to the two Pitumarca weavers, Benita Ccana and Aquilina Castro 'We like our clothing and put it on with pride. It is something personal that we made ourselves' (CTTC, no date d).

One of Centro de Textiles Tradicionales del Cusco's key challenges is their lack of recognition in the region, which is due to them focusing on the international market. The majority of their client base are tourists, not locals who tend to undervalue textiles simply because they are such a common part of everyday life, so they are no longer seen as special but simply ordinary. The history and tradition of local textiles is not taught in schools, and the Incan history is not valued except on a very superficial level, when traditional clothing is donned almost like fancy dress for certain celebrations. The clothing worn for these occasions is often a poor imitation of the

real thing, produced from synthetic fibres, and machine made in Bolivia or China, instead of being used as an opportunity to honour the rich local tradition and craft. This lack of local valorisation, compounded by the Centres international clientele has led to their inability to apply for or receive local funding, where government programs rely on a system of human connections that simply are not in place for the CTTC (see the University Repository for the interview transcript).

Another challenge comes from the inherent biases and imbalances between what the various communities are paid for work. Despite a re-evaluation of the pricing formula undertaken a few years ago, and intended to address inequities in the pricing system, some communities benefit more than others. The process of re-evaluation included a study that measured the time it took to produce various types of weaving, comparing them across communities, and which revealed overpayment to some communities for the same work other communities were underpaid for. Despite revealing the inequalities, and a change in the pricing formula, the prices paid have remained the same, revealing instead inherent imbalances and favouritism in the valuing of some weaving communities over others by those in a position to affect pricing. The study resulted in some discord and disagreement amongst staff that could not agree on a fair pricing system. This issue seems to have been compounded by the lack of research done on standardized pricing models for work in the textile industry. The valuing and pricing of skill and tradition is inevitably difficult to achieve across communities, raising questions such as how to evaluate tradition and skill over the time invested in the actual making and the cost of raw materials. As with all retailing, there is the dichotomy of balancing market value with fair pay for work, leading to some compromises on pricing for both the artisans and the Centre in an effort to find a workable solution.

The bias in the pricing model seems to be the result of favouritism and has developed into what appears to be a toxic relationship with interpersonal problems between communities retarding further development. The disaffected people are no longer receptive to the learning resources offered by the Centre, threatening the future of the partnership.

The Centre's desire to expand into the wholesale market, as well as take on additional private orders as a means of supporting more artisans is proving to be difficult for several reasons. In both cases, customers tend to have specific requests in terms of pattern, colour, size and shape. Because the basis of the Centres partnership with the artisan communities gives them total

freedom in product development however, these types of orders tend to be difficult to fulfil, which presents possible future problems as it pertains to business expansion. One of the main issues with working to order is the difference in aesthetics when it comes to colour choice. Western customers often prefer colour combinations, which appear abhorrent to indigenous tastes, resulting in the artisan's refusal to produce the items as ordered. The Centre has attempted to organize colour workshops various communities, introducing different colour palettes more sensitive to a Western consumer. However, the sense of colour aesthetics seems to be so ingrained in the indigenous tradition that it proves almost impossible to overcome.

The development of a wholesale business for CTTC will require some understanding of international standard pricing models as well as the development of industry standard collateral such as line sheets, product specs, etc., all of which takes industry knowledge and expertise. The opportunity to expand into wholesale is a very real and present one with enquiries to the Centre on an on-going basis, but currently with simply no capacity to fulfil the interest.

The Centre has considered the possibility of producing an impact report, which could fairly and effectively address imbalances between communities, as well as the overall impact of the Centre on the artisan's standard of living over years. The stable long-term partnerships the CTTC establish with the various weaving communities puts them in an enviable position with which to carry a report out. The motivation on the part of the Centre is to generate qualitative data that could form the basis of additional grant applications. The organization Guaman Poma has offered to conduct an impact report for the CTTC, but without any existing metrics to compare to, it would merely be the first step in measuring improvement, by quantifying current standards of living within the communities. As with all studies of this sort it would be imperative to establish a means of measuring not just improvements in standards of living but also of the revival of material culture and current attitudes towards it. These are difficult measures to establish and quantify, but nevertheless the main reason to undertake a qualitative study. The decision not to undertake a study currently is in great part the result of prioritizing funds for more concrete outcomes.

Despite the lack of any qualitative or quantitative records, Sarah Lyon's, the Education Department Coordinator, who has been with the CTTC for over four years, has personally observed a difference in the pride of the weavers in their own heritage. The weavers express that pride through wearing their traditional dress to all CTTC events.

Many indigenous people stopped wearing their traditional clothing due to the insults and remarks they received in the cities and towns they visited outside of their own communities. This led the CTTC to support pride in traditional clothing and encourage the weavers to wear it when participating in events and activations. Over the period of more than twenty years, initial reticence, embarrassment and shame has turned into fierce pride and defence when wearing traditional clothing. Traditional dress is now perceived as positive in many public places, with politicians even donning it for various public appearances. While this may be a relatively superficial expression, it nevertheless expresses a major shift in attitude.

While the CTTC's weaving relies on tradition and authenticity produced by hand, the products made from the textiles are simple and unsophisticated, undervaluing the weaving and reducing it to reminders of a vacation rather than collectors' pieces. A review of the ecommerce site reveals a product line of approximately 70 items, many available in a variety of sizes, colours and weaves, and focused predominately on small accessories, scarves, ponchos and home decor. The range includes 13 basic shoulder bags, six small purses 18 knitted hats and 12 ponchos and shawls, with the balance of the products for the home with table runners, place mats, cushion covers and a pencil case. For the most part these constitute gift items, the sort of purchase that does not warrant considerable forethought and which make ideal, inexpensive gifts from a trip, an opinion confirmed by Sarah Lyons (CTTC, no date e).

While the Centre clearly invests heavily in the weavers, the tradition and the storytelling it embodies both historic and current, the casual tourist, even a cultural one is not likely to invest in a luxury bag or other item, so while their products may seem expensive to the local population, they are not considered such by the tourists. It does seem there is an opportunity to really live up to the Centres mission to raise the global recognition of the skills of their weavers to that of global artisans, yet the products produced from those weavings are far from that. Leaving the opportunity for far superior designs and international designer collaborations to produce truly luxurious products. One could easily see collaboration with a brand like Mulberry for example producing quality leather goods augmented by beautiful hand-woven textiles from the region.

The Centre is clearly restricted with space and finance in its effort to continue to grow. Support could be dedicated to the development of designer collaborations, a wholesale model to allow

for more sales and the development of a slick visually stimulating ecommerce site. These are all opportunities that could be explored with additional support and focus, none of which are possible currently. There clearly is the opportunity for the Centre to further develop online sales, which currently represent a negligible income, as well as international wholesale. To do so however requires much greater capacity and international knowledge of markets than currently resides in the Centre. This leaves them in a bit of a catch twenty-two; restricted in growth due to fiscal, human and spatial restrictions, while those very restrictions in turn limit their ability to seek additional funding, space and expertise.

Figure 1.5: Image from CTTC product catalogue

The ecommerce website is not attractive and although full of historic and contemporary commentary on textile traditions, it is neither aesthetically pleasure or user friendly and not appealing to an international consumer. This is something the CTTC is aware of and hopefully will find the funds necessary to address in the near future. From an aesthetic perspective the layout is unsophisticated, the images used are not professional and the text used naive. Lyons was quick to point out that they 'had no budget for the website' which is effectively is simply a pdf of their printed catalogue inserted into the website (the website has gone through considerable update since the global pandemic).

Funding for the founding of the CTTC was received from National Geographic along with other individual donors and foundations, who continue to support the Centre through on-going visits and tours, which act as a form of patronage. The Centre has participated in the International Folk Art Market for ten years, which is a consistently profitable event in terms of sales and making textile contacts. Despite participating in a series of other events however, they tend to be one-offs and by default not sustained, whether the Peru-themed Smithsonian event, or another in Belgium in late 2018. While each of these events is valuable in their own way (not always fiscally) none, with the exception of Santa Fe, are repeated events, meaning sales are not sustained. The success of these events is measured, as much from a marketing and PR perspective as it is from sales, with international publicity and consumer knowledge an important outcome. Nevertheless, that global recognition has not as yet been translated into a local one with locally organized events generally being neither profitable nor successful from a PR perspective. That may in part be a result of on-going focus by the Centre on the international market to the detriment of the local, as well as a general lack of appreciation for textiles in the region due in part to the everyday role they play. This has led to the local impression that the CTTC is for tourists only and grossly over-inflates the value of the textiles themselves for the unwitting visitor.

> There are some people who do value their culture and tradition and are willing to pay the high price for the textiles that we have, but most people see textiles as a low inexpensive craft instead of the high art that we're participating in, and they don't understand why our textile could possibly be so expensive.
>
> (O)ur store and museum is on a main street here and people go by it all the time, and they know us as that super commercial store that has super expensive textiles, and they have to be ripping off the weavers and the money must all be going into the pocket of the owner (see the University Repository for the interview transcript).

The Centro de Textiles Tradicionales del Cusco's geographic location in the centre of Cusco Peru, en route to Machu Picchu makes for an extremely popular location with a constant supply of tourists, many of whom are cultural tourists with money to spend on cultural artefacts, such as traditional textiles.

<u>Observation</u>

The CTTC works with ten different weaving communities in the Cusco region, each with its own unique weaving tradition, collectively recovering hundreds of almost forgotten designs and techniques. Their community partnerships have come about in one of two ways. One is that the Centre reaches out to a community to see if they would like to work with them, or alternatively the community approaches them. Their criteria for selection ensure a broad representation of techniques across various geographic regions and are not focused on the beauty of the textiles themselves. They avoid neighbouring communities who share similar traditions, preferring diversity. A second criterion is the level to which their textile tradition is in danger of disappearing, preferring to work with communities where the greatest impact can be realized. Other criteria for selection include a community's level of interest and ability to undertake a long-term relationship.

While the CTTC have a mission to work with more and more communities, they have already surpassed capacity, and as such are compelled to turn communities away on an on-going basis. Even with the ten communities they already work with, the weavers are capable of weaving far more than the Centre can sell, requiring caps on all deliveries from the various communities. Caps are divided across various product types including ponchos, blankets and bags. Capacity is determined by the Centre's own ability to sell product. For this reason, they have been considering categorizing communities into three different categories; well-developed communities with a great deal of autonomy including cultivating their own sales; weaving communities that are fairly advanced but not yet ready to be semi-independent; and new communities that need a great deal of support to reach capacity, as well as relearn and integrate traditional processes and patterns. This idea however is just in the early exploration stage and will require years before implementation can take place. A possible closer goal that could help support their ability to sell more textiles is the development of a wholesale business. To do so however would require a great deal more standardization of product than they currently achieve. Similarly, there is limited scope for expansion of online sales, as each item is unique making photographing products for sale time consuming and labour intensive with only a single sale as the best possible outcome. To do this will require dedicated personnel to manage the online store, and they would need to develop processes and protocols for handling wholesale orders, production and logistics. A lack of understanding and knowledge of the growing global ethical market as well as of the work required to sell at wholesale is a major factor in holding the Centre back. Currently however, the CTTC consider the option of adding in wholesale business too complicated and problematic.

Corporate Structure

The CTTC organization chart (figure 1.6) is relatively straight forward with the Board of Directors, and Board President at the top, followed by the Vice-president and Secretary, then the Director, who simultaneously serves on the Board of Directors (Nilda Callanaupa Alvarez), and who is also one of the founders. The Director oversees all aspects of the NGO, including the direct oversight of the community Development department, the Education department and Special Projects. The Director also oversees the General Manager, who in turn is responsible for Administration, Textile Acquisitions, and Sales and Marketing. Of all the categories, Textile Acquisitions incorporates the greatest number of subcategories with Textile Management, Purchasing, Processing, Making and Selling, Social Projects and importantly the Young Weavers Association falling under their oversight. Social Projects is shared between Community Development, Education and Special Projects, while Young Weavers fall directly under Community Development.

Centro de Textiles Tradicionales del Cusco Organizational Chart

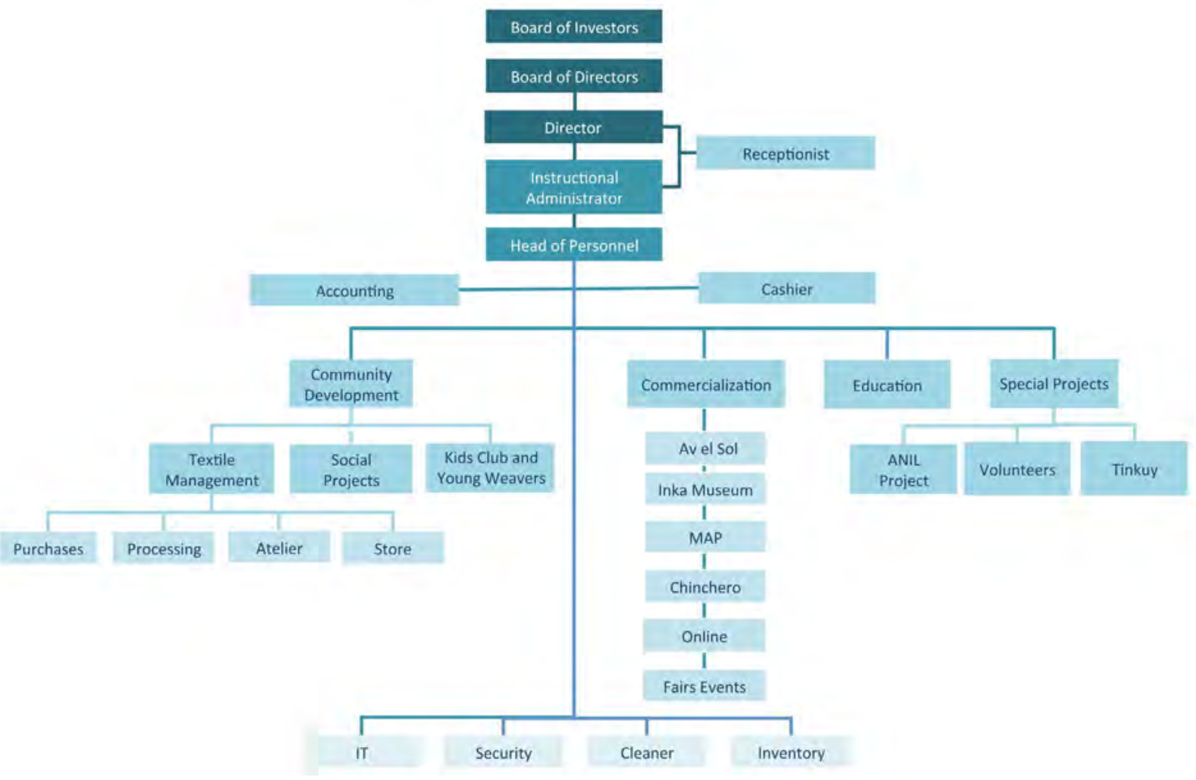

Figure 1.6: CTTC organizational chart

Each of the subcategories carries with it a multitude of responsibilities. Acquisitions incorporate planning, textile purchasing, quality control and costing. Processing incorporates the cleaning of the textiles, coding, pricing, stocking and tagging. The Sewing Workshop is responsible for making the textiles into products, under the instruction of the Marketing and Sales department. While the Textiles Acquisitions department controls production, and pricing, and the store takes care of monthly inventory. Activities, trips, including contest, workshops, gatherings, anniversaries, holidays and health related activities fall under Education or Community Development depending upon the focus. The Young Weaver Groups includes education, workshops, exchanges and competitions. The Marketing & Sales Department is responsible for all sales channels including the store, museum shop in shops, ecommerce sales and fairs and events. Education subsumes publications, exhibitions, courses, social events and workshops, the museum, library, volunteer programs, social media, website maintenance, international and national events, photo archive, design catalogue, library, and textile collections. Finally, Special Projects incorporates the ANIL Project, Wawa wasi (day-care centre), and the Tinkuy weaving conference organized around every four years.

Analysis

The best practices of the IFAM model were observed and documented through the analysis of the case study interview and associated media, and identified as:

- A deep respect and knowledge of hand weaving traditions in the region and the indigenous communities that produce them.
- The long-term investment of time with the artisan communities, in support of their on-going development.
- They were founded by indigenous weavers, which have resulted in a level of trust with artisanal communities that simply would not have been possible otherwise.
- A partnership with National Geographic not only supported their founding but helps in their on-going sustainment.
- The geographic location of their retail store and museum in the tourist capital of Peru close to Machu Picchu allows for maximum exposure to cultural tourists, their primary customer.
- The enormous value they place on textiles as a living tradition.
- Their hands-off approach to imposing market tastes on the artisans or their work.
- Their focus on the use of natural dyes, and traditional weaving that supports the sustaining of tradition, as well as natural resources.
- Their youth programmes that train and support the next generation of weavers to continue tradition.
- Their ability to connect artisans from around the world through Tinkuy to share traditions and values across indigenous communities.
- The museum that adds a layer of respect and authenticates the value of textiles in the local culture currently as well as historically.

While the Centro de Textiles Tradicionales del Cusco do not intervene in the design of the textiles, an indicator in other case studies that signifies mass market as the tier of distribution, conversely the Centro de Textiles Tradicionales del Cusco operate at a much higher level than mass. Although there is a range of price points sold in the Gallery, none of the items are low-cost items. There is a pervasive valorisation of craft and honouring of tradition that directly impact the perceived value of all goods sold. Beyond the valuing of craft, the Centro de Textiles Tradicionales del Cusco's real value lies in their representation of a living culture that continues to represent a traditional lifestyle in the midst of hastening modernization across Peru.

A major point of differentiation between the NGO Centro de Textiles Tradicionales del Cusco and many other mission-driven for profits is that they do not intervene in the design process at all. While they do encourage the tradition of authentic weaving from the region the community is from, and support their rediscovery or continuation of traditional processes, they do not restrict the weavers in their own interpretation of those traditions and see material culture as living and adaptive by nature.

The CTTC's reliance on the tourist trade as their primary market does allow them to leverage a culturally appreciative consumer with an appreciation of the tradition and history the textiles represent. This has resulted in a high-end product, although not yet at the premium level the Centre would like to attain. This is in part due to the basic and ethnic styled products they produce from the weaving.

Another major differentiator is that Centro de Textiles Tradicionales del Cusco focuses on the craft and the sustainment of hand woven and hand knitted textiles and products as it relates to the material culture of the indigenous people of the region. This mission inevitably requires the revival of natural dyeing and traditional spinning processes, not just that of weaving technique colour and pattern. The intention is the revival of culture, identity and pride in the textiles themselves. To do so, the CTTC have to work with the elders who still remember those techniques and skills before they disappear forever. Sadly, many pre-colonial or pre-Columbian patterns have long since been forgotten. To that end the Centre often work with academic scholars to revive these old and ancient techniques with the weavers. Inevitably the longer the length of time the technique or pattern has been lost, the more difficult it is to reconnect the weavers to it. In the case of working with academic experts in pre-Columbian techniques, the CTTC usually invite the scholar to give workshops directly to the weavers themselves as the main means of reconnecting them with their past. Craft is not merely the means to an end for community sustainment, but also the means of recovering pride and identity. Centro de Textiles Tradicionales del Cusco chooses tradition over contemporisation of product.

Range of Artisanship

The CTTC focus on two main types of craft, hand weaving and hand knitting, with a dominance of hand weaving. Many of the textiles are sold as textile lengths, and in the form of traditional

items such as ponchos and chullo's, or when reconfigured into home or apparel items, with minimal intervention, such as with wraps and table runners. The skills represented extend to the natural dyeing and spinning of the fibres and yarns. While they do produce accessories products from the weaving, items are basic, simple and limited, including clutches, coin purses, table runners, and bags. Despite the narrow range of crafts represented, they incorporate a multitude of techniques, colours, patterns and designs unique to each community. The below chart (figure 1.7) gives a visual overview of the range of crafts covered that fall within the case study parameters, used to document, compare and contrast with other case studies.

Range of Artisanship Chart

CTTC Range of Artisanship	
Dyeing	Traditional vegetal dye processes
Hand Weaving	Focus on traditional use of raw material and patterns rooted in geographic location
Hand Knitting	Focus on traditional use of raw materials, styles and patterns
Braiding	Focus on traditional use of raw materials, styles and patterns

Figure 1.7: CTTC Range of Artisanship chart

The Empowerment Measures

The Range of Artisanship Chart tracks the types of craft that is represented by CTTC that fall within the parameters of this case study (figure 1.8). The CTTC measures their impact through the level of respect and value attached to indigenous Peruvian textiles in the global market. The Centre has a mission to ensure the textiles achieve the same level of respect that European art has achieved. It seeks to ensure the longevity and sustainability of textiles as part of the history and currency of the indigenous people and a living, breathing culture. They promote respect locally for indigenous people and their traditions, where they are no longer prejudiced against, and take pride in who they are and the material representations of that.

The Empowerment Measures chart is a reflection of research and observation, placing the Centro de Textiles Tradicionales del Cusco in the *extensive* category for both Artisanal Empowerment and Respect for Culture. The rank of *extensive* is based on the valorisation of the artisanal textiles, the tradition they arose from and for those that produce them.

Empowerment Measures Chart

CTTC - Empowerment Measures							
Centro de Textiles Tradicionales del Cusco	Artisanal Empowerment	none	minimal	median	significant	extensive	Total
	Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.8: CTTC Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.9) tracks levels of design and business intervention in each individual case study, in a format intended to be used for comparison across other case studies. Design Curation was added to the original categories of Design and Business Intervention, as an informal means of influencing production. CTTC develop some basic products from the hand weaving produced by the artisans, with their weaving as the raw material. The exception to this is poncho's, scarves, belts, bracelets, blankets, table runners, rugs and tapestries, which are hand woven to shape to begin with. The other exception is the knitted goods they produce, which are by default knitted into finished products. The CTTC do not exert any Design Curation, other than determining the overall numbers of purchases per community divided into product type, but do not exert any preference within that as to colour, pattern, size, shape or technique. As a reflection of that, Design Curation was recorded as *none*.

The CTTC also do not exert any design intervention on the weaving, except in as much as what artisanal groups they choose to work with, and in the production of the few accessories they produce such as bags and purses. This category was recorded as *minimal*. Product Development was also listed as *none* as they operate without intervening in the development of the product in any direct way. They do offer workshops to reintroduce lost patterns or colours, but mostly act to facilitate knowledge sharing through existing craft masters within

the community, and not imposed from outside. As a result of this, the Quality Control measure is listed as *significant*. Items that are deemed to be substandard are either not accepted or returned to the weavers for correction if they do not meet the quality control exerted by the acquisition's office. In the case of particularly problematic textiles with significant defects, the Centre may still accept them and use them in the production of goods such as bags or cushions as a means of disguising the defects.

Business Intervention is listed as *none* as the CTTC do not significantly support the financial literacy of the weaving communities they partner with. They do see a need for the development of personal finance due to the raising of their standards of living and increase in discretionary income among the artisans. While this is an area the CTTC would like to develop they are limited in terms of their own funding and personnel. They have in the past however undertaken a few small projects in collaboration with other NGO's or visitors. Currently the type of organizational support they give to new joiners is to help the weavers help themselves, by forming a Weavers Association within the community itself. To support them as they develop a Board of Directors and the associated bureaucracy, including the legal process of forming an Association, followed by capacity building workshops that focus on quality control. Other supports fall under the heading of technical or technique-based assistance through the facilitation of discovery with the elders and switching from chemical to natural dye processes.

Centro de Textiles Tradicionales del Cusco Levels of Intervention Chart

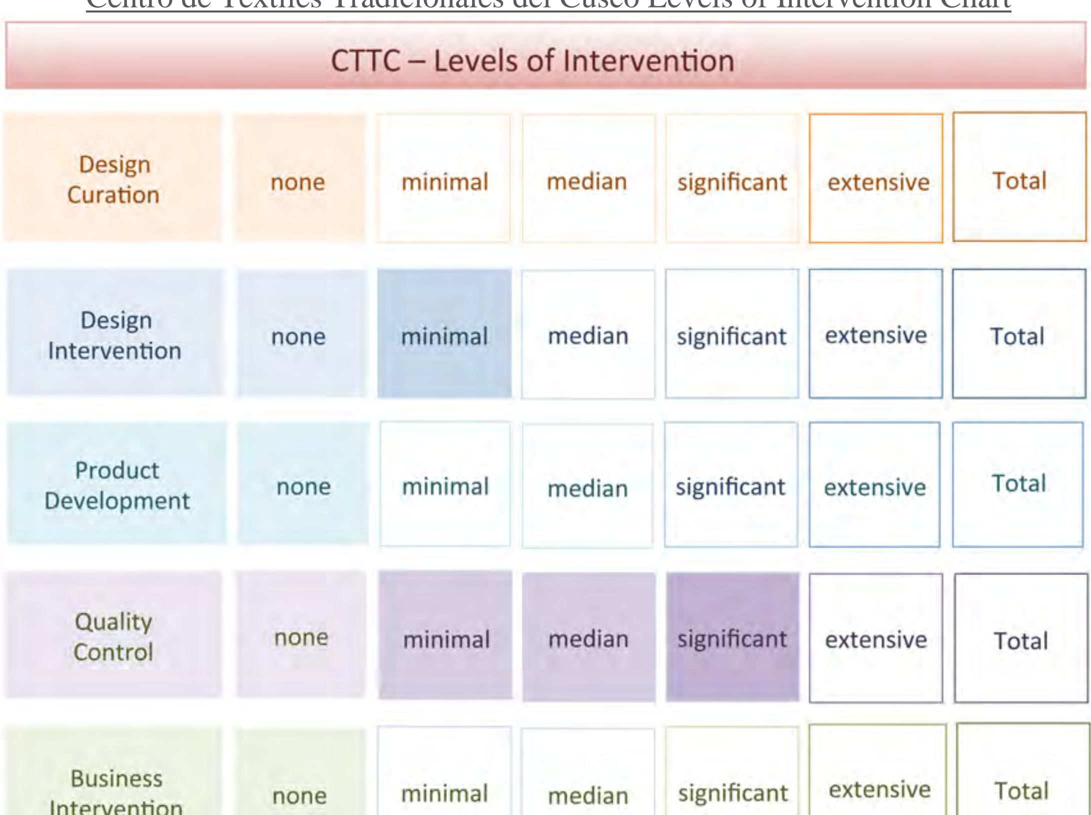

Figure 1.9: CTTC Levels of Intervention chart

A word frequency analysis from the CTTC case study interview shows the most frequently used words largest and closer to the centre of the cloud. The word *communities* stand out as the single most prominent word used, which is entirely representative of the work that CTTC undertake. The word is supported by the surrounding words in the cloud of; *textiles, weavers,* and *tradition*. Collectively those few words encapsulate the brand values and motivation. In addition, a node frequency search for coding on the interview, gives a greater insight to the brand by highlighting the codes of *community, tradition, handmade* and *collaboration*, which clearly reveals the brand values. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E4, and the coding chart and list as Appendix F4.

Centro de Textiles Tradicionales del Cusco Word Frequency Word Cloud

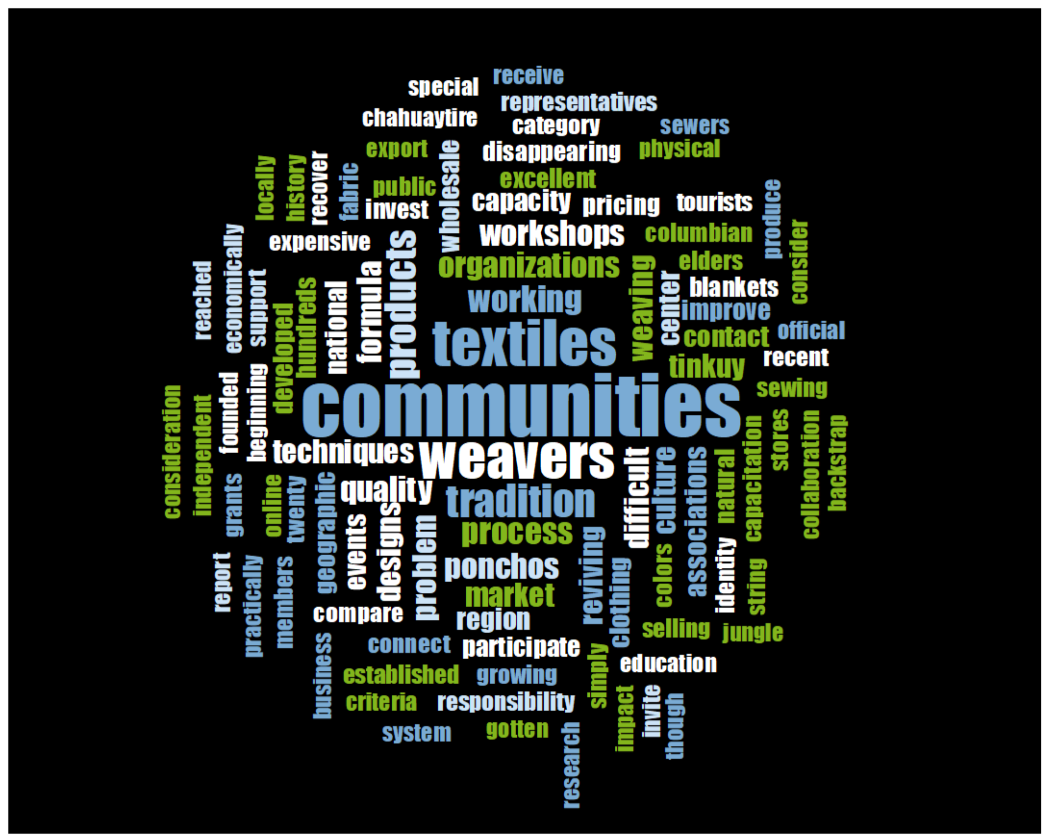

Figure 1.10: Cover photo from the cover of IFAM 2016 impact report

Conclusion

Centro de Textiles Tradicionales del Cusco is a great example of an NGO with preservation of craft at the centre of their mission. While they do use craft to improve the standard of living for the artisans, the sustaining of the craft tradition itself is their *raison d'etre*, not merely a vehicle to attaining a better standard of living, as is the case with many enterprises that rely on market access. The Centres focus on the retention and rediscovery of traditional weaving techniques, practices and patterns has resulted in building greater pride within the artisan indigenous community, their traditions and the importance of their material culture.

The CTTC enables market access for the artisans through the retail outlet in the centre of Cusco with its rich stream of cultural tourists *en route* to Machu Picchu. The Centre attempts to balance reviving and sustaining tradition through weaving techniques and natural dye processes, with the production of a limited range of contemporary items produced from traditional textiles. There is an inherent dichotomy with this balance of tradition and contemporary design that is further exacerbated by the Centre's desire to raise the respect for

local indigenous weaving to be on a par with European art. There is a worthy and lofty goal that seeks to return the historic pre-colonial value to local textiles, but one that cannot be achieved with the production of basic and simplistic products without the same craftsmanship established through the long tradition of weaving.

To be able to achieve this goal it is important that the CTTC works with luxury manufacturers instead of local sewers, and international designers to appeal to a premium global customer instead of a local cultural tourist. This would also support a more sustainable customer base as they could build a loyal clientele instead of relying on the passing foot traffic of the tourist trade (something since compromised in a world in the midst of a global pandemic.

This does allow the CTTC the opportunity to develop their wholesale business in the premium and luxury sector through designer collaborations in the luxury market further satisfying their goal of raising the respect for the weaving traditions of the region to the level of the luxury Western standard. This would require the support of a highly sophisticated international partner who could manage the outreach and connection to luxury design houses, much like the Ethical Fashion Initiative, which manages African artisans to partner with luxury designers such as Vivienne Westwood and Stella McCartney.

The CTTC clearly have some challenges with some of their partners, which suck the limited time and resources available at the Centre with limited payback. The re-evaluation of existing artisanal partnerships and the possible severing of one or more of the partnerships would enable the Centre to better utilize their time and resources in productive relationships with greater future potential, ultimately adding to the diversity of weavers represented at the Centre. Clearly, this is a highly emotive topic with political implications for those at the Centre, but as painful as it might be, it would likely better utilize resources and garner greater good will in the long term. There are few relationships more exhausting and deflating than those you spend valuable time and effort on with little or no return, often leading to disgruntled employees and loss of commitment to a vision.

The Centro de Textiles Tradicionales del Cusco has enormous potential for future growth with the influx of greater resources and capital. The development of a wholesale side to their business could aid significantly in the raising of the standards of living with the artisanal communities. Currently none of the communities the Centre works with are producing at

capacity, meaning there is great, untapped potential within the existing communities they already work with, which could be even greater with the expansion into additional communities. This expansion however has presented the Centre with a certain dichotomy; the lack of Western industry knowledge including that of pricing standards and formula for the textiles as well as the finished goods. Currently the Centre does not hold this expertise, which would best be garnered likely from outside the community. Unfortunately, the Centre finds themselves in the middle of a catch twenty-two situation currently without the funds or ability to grow and no resources to further seek those funds.

An additional challenge is the fact that the Centre has outgrown their physical space, but do not currently have the ability to purchase more land and build a new centre. For the Centre to increase it size would also mean them relocating outside of the city where a much larger centre could be built. The store could then be retained but focused solely on sales and events instead of also incorporating the business and operations.

The CTTC has the further opportunity to grow Tinkuy: the gathering of the Textile Arts into a truly global phenomenon specific to the weaving community and their supporters. Similar in form to the Santa Fe International Folk Art Market, the potential to build themselves into the organizers of a specialist weaving conference that appeals to international and national weavers, textile artists, textile enthusiasts, and professionals alike could give them the opportunity to forge much needed local support through a network of other weaving communities local and international. The focus for Tinkuy currently is the indigenous weavers, but that focus need not be sacrificed in the development of a wider event with a broader appeal. The conference is currently scheduled on an ad hoc basis every 4 years or so and was attended by a total of thirteen different countries, around 900 people in 2017. To do this however the conference would have to run annually or semi-annually on a regular schedule and would require additional funding and personnel. Currently the conference serves the purpose of connecting weavers from around the world to share techniques and learn from each other. This could easily be built into a public facing event that does not compromise the underlying value of collaboration and learning. Inevitably this would require dedicated personnel to manage and promote, but it does hold the possibility for major international and local promotion of their work, while supporting the work of other weaving communities around the world. It would require significant funding, which is the current reason it does not happen on a regular basis, the high cost and limited support with which to organize it.

The CTTC could further support sales through the development of their ecommerce site to a far more sophisticated level of design to appeal to a globally sophisticated consumer. The raising of their digital resource standards could potentially cross a variety of digital platforms to maximize exposure and focus attention on the quality of the workmanship of the weavers. Currently the Centre do operate a Facebook page which is relatively active but is in need of a much more sophisticated make over to raise the perceived value of product and reach a premium consumer. They do maintain a YouTube channel, which similarly could use far more sophisticated oversight, while other important digital channels are completely un-utilized including most specifically Instagram, which many contemporary designers have built into their main sales channels in recent years. This is a loss of opportunity that could be rectified by the same oversight as the ecommerce channel and Facebook but would require manpower and expertise. With National Geographic as a former partner, surely a partnership could be organized to ensure a far higher standard of visual representation than the Centre currently manages.

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Figure 1.2: (2020) *CTTC weavers*. [Online] [Accessed 12th December 2020] https://www.facebook.com/CentrodeTextilesTradicionalesdelCusco/photos/3503415389694355

Figure 1.3: [no date] *Map of Cusco represented by the CTTC*. [Online] [Accessed 12th December 2020] https://www.textilescusco.org/our-communities

Figure 1.4: (no date) *Weaving demonstration by indigenous weavers in the CTTC store in Cusco*. Online] [Accessed 13th December 2020] http://www.horseridingcusco.com/What-to-do-in-Cusco/

Figure 1.5: (no date) Image from CTTC product catalogue. [Online] [Accesses on 17th August 2019] https://www.textilescusco.org/shop-categories

Ten Thousand Villages

Case Study
by
Sass Brown

Figure 1.1: Ten Thousand Villages logo

Executive Summary

This case study evaluates the strengths and weaknesses of Ten Thousand Villages, as one example of sustainable development in the craft sector that supports artisans in developing countries to earn an income by enabling their products to market. It documents and evaluates the operational model and explores the connections between the levels and types of intervention and the tier of market distribution. This case study seeks to evaluate the respect for material culture, and the level of artisanal empowerment achieved through product development. The study is one of 15 that focus on a variety of mission-driven for-profits, not-for-profits, NGOs, and governmental agencies that support global craft through a variety of means. It evaluates the success of this model as well as the weaknesses and challenges, with the overall intent of building a database of best practices and build a taxonomy of models for sustainable development specific to the craft and artisan sector.

Introduction

Ten Thousand Villages (TTV) was chosen for a case study as a high profile, renowned example of a non-profit that focuses on artisanal empowerment through the sale of handcrafted items including clothing, accessories and jewellery. TTV operate a chain of brick-and-mortar stores, both fully owned and through affiliate partnerships. They manage a wholesaler business and oversee an ecommerce site that support artisans worldwide gain economic security through sales.

The criteria for the case study selection were established as follows: The respondent should identify as a not–for-profit; the product base must include fashion and accessories; artisans and crafts people must produce the products; and the business should use commerce as a vehicle of empowerment and sustainable development.

Methodology

The methodology for this case study included the collection of relevant documents and materials from published articles in the commercial sphere on TTV, the companies own website, observations and recorded interviews. Data collection included a semi-structured interview with the Director of Artisan Relationship and Purchasing Manager of Ten Thousand Villages, Doug Lapp, as well as photos of product outcomes from the online marketplace and associated social media. The main interview lasted between 1 and 2 hours, with follow up questions and clarifications by email as needed. The geographical distance between parties

necessitated electronic communications including Skype and email.

All interviews with the Director of Artisan Relationships Doug Lapp were recorded, with an initial interview conducted over the phone, with all follow up communications transcribed and saved. To ensure the accuracy of all documentation all transcripts were validated with the source and signed off digitally. Material was transcribed, and all material analysed for a general sense of data content.

Preparation for Data Collection

Ten Thousand Villages was selected for a case study as a high-profile example of a mission-driven entity that focuses on support of artisans in the developing world. The criteria for evaluation were the effectiveness of their support, the sensitivity and respect for the culture, tradition and heritage of the craftspeople, and the ability to sustain or regain craft traditions in the long-term. The case study is exploratory in nature, and represents one of multiple case studies, used to cross-reference and validate findings against other case studies, and benchmark success, best practices and identified weaknesses with the aim of building a taxonomy of models.

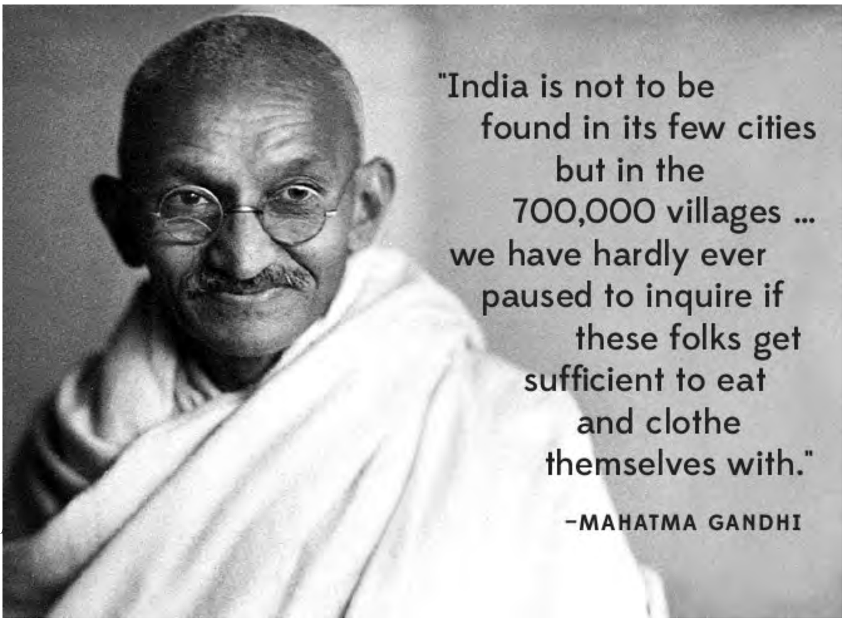
Body

Mennonite volunteer Edna Ruth Byler founded Ten Thousand Villages in 1946. While traveling through Puerto Rico with her husband the year earlier, she met skilled female embroiderers with nowhere to sell their textiles, struggling to feed their children. With no particular plan, she purchased some of their textiles and brought them back to Pennsylvania, selling them to friends and neighbours. Byler knew that people want to live meaningful lives with dignity and support themselves whenever possible, as opposed to being the recipients of charity.

Ten Thousand Villages is now one of the largest fair trade organizations in the world, a founding member of the World Fair Trade Organization (WFTO), and a pioneer of the mission driven, non-profit, market access model. They work with over 20,000 artisans across 38 countries and specialize in sourcing hand made products in an effort to affect positive change for disadvantaged artisans.

The name Ten Thousand Villages was inspired by Mahatma Gandhi's quote 'India is not to be found in its few cities but in the 700,000 villages'.

Ten Thousand Villages mission is to create opportunities for makers in developing countries to earn an income by bringing their products and stories to a North American market through long-term, fair trading relationships. As a founding member of the World Fair Trade organization, Ten Thousand Villages put people and planet before profit. Their business model is based on the idea of a global market connecting makers in the developing world to consumers in the developed world, thereby impacting their quality of life and that of the greater community. Ten Thousand Villages ensures that makers earn a fair, living wage as well as work in a safe environment. They often choose to work with women, people with disabilities and those that are excluded from the global economy. With an average buying relationship with an artisan community standing at twenty-five years, Ten Thousand Villages have seen the children of the artisans grow into adulthood and watched the impact of the movement they helped create. They have witnessed families building homes, saving for the future, children staying healthy and going to school, and communities develop and thrive, breaking the cycle of poverty for over 20,000 artisans in over 30 developing countries. Their long-standing relationships have proven that when makers gain financial independence, their children, families and communities' flourish.



Their focus on working on women living in poverty and their priorities as responsible purchasers is an understanding borne out by Nobel Peace Prize winner, Muhammad Yunus, pioneer of microcredit and microfinance, and founder of Grameen bank. The recipients of Grameen bank loans are predominately women, to the tune of 96 per cent and, as a result, his observation that 'women brought much more benefit to the family, than money going to the men" (2005).

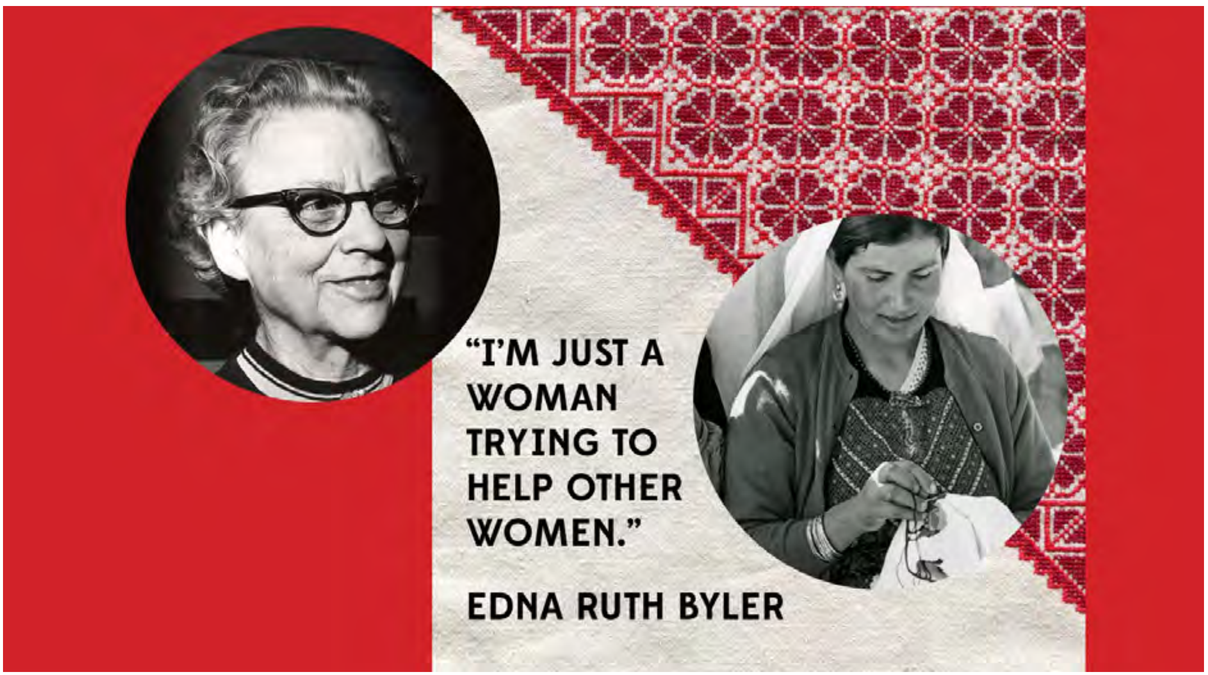


Figure 1.3: Founder of Ten Thousand Villages Edna Ruth Byler

Ten Thousand Villages came from a very simple beginning, with a single woman selling textiles from the trunk of her car. Edna Ruth Byler was a wife, a mother and an unexpected entrepreneur. A Mennonite volunteer in Akron, Pennsylvania, Byler was known for her hospitality. Having lived through the Great Depression, Byler had experienced poverty and understood the importance of dignity through work. Her experience in La Plata, Puerto Rico moved her to do something for the women she met, talented artisans and makers with no market to sell their craft. By the 1950s, she was driving her Chevy car packed with global needlework to women's sewing circles and parties of interested friends across the country. She shared the stories of the makers, describing how each purchase meant that a woman gained economic independence and a chance to give her family a better future. It was a simple idea, but a pioneering one that would launch Ten Thousand Villages and blossom into a global fair trade movement. The Mennonite Central Committee, a Christian aid and relief agency, saw the long-term value in Byler's work, and facilitated her travels abroad to seek out similar communities. She started selling her products through the MCC network of stores as a service arm of the Mennonite church before separating their business operations in the 1960's, when the leadership realized they had better operate under a business mind-set to be sustainable in the long-term. Ten Thousand Villages received the 'World's Most Ethical Company' award from Ethisphere Institute (no date) in 2008, 2009, 2010, 2012 and 2013.

The concept of fair trade is to overcome economic uncertainty through long-term commercial partnerships. Fair trade businesses in the developing world strive to overcome the rigid social structures that limit individual potential by offering marginalized people opportunities to elevate their social and economic status. Women are often disadvantaged by local laws that prevent them from owning property and deny them access to credit. Women run the risk of being trafficked as sex slaves and are infected by HIV/AIDS at twice the rate of men. Of the 1.3 billion people living in extreme poverty, and in particular, those living on less than $1.90 a day, which is considered 'absolute poverty' (2020) by the World Bank, 70 per cent are women. That figure translates into 900 million women struggling to meet basic needs for food, water and shelter for themselves and their children.

Figure 1.4: Quote from an artisan that works for Ten Thousand Villages

Ten Thousand Villages teaches women about basic human rights to allow their independence and fight human trafficking. They concentrate on empowering women and girls as well as

people with disabilities to become contributing members of society, thereby strengthening households and communities. They prohibit child labour and pay parents a fair wage so they can afford to educate their children, as well as feed and clothe them. They support investment in equipment and materials by giving artisans interest-free loans and paying for work promptly, allowing makers to avoid debt in the creation of their products. And they encourage environmental responsibility through the reduction of carbon emissions and the recycling of materials, thereby keeping them out of landfill and promoting safe working conditions. As a fair trade company, Ten Thousand Villages believes in greater justice in world trade. They

highlight the need for change by showing by example how a successful business can put people first and offer a tangible contribution to the fight against poverty, climate change and economic crisis through business.

Ten Thousand Villages have experienced gradual organic growth over the bulk of their seventy years of existence, punctuated by some transformational change. The first big shift happened in the 1960's and extended over a period of ten to fifteen years when the then Executive Director was responsible for transforming the business from a mission driven entity to a business minded mission driven organization. He oversaw major growth in the store network and instigated greater professionalism in purchasing procedures. Another big shift happened in 2004 and 2005, when Ten Thousand Villages shifted from a predominately wholesale business to a retail driven model. This shift affected the types of marketing they undertook, as well as their product assortment and sales channels. Recent dramatic market shifts since 2012 have required Ten Thousand Villages to again transform how they approach the market to continue to survive and grow.

As a not-for-profit business, Ten Thousand Villages are primarily self-sustaining with the ability to operate profitably, but with any surplus instead reinvested back into market access. When the economic downturn of 2008 hit, they were in a solid financial position with significant working capital. Given the strength of their economic position, the board decided to take advantage of the market and aggressively sought to increase market share, opening 5 or more new stores a year, and taking advantage of low real estate rates. This scale of economic expansion might under normal economic circumstances be considered prudent, but given the economic downturn, it carried far greater risk. Between 2009 and 2013 Ten Thousand Villages increased sales each year, before they started to lose. A year over year decrease in sales combined with the high cost of brick and mortar, and higher operating costs inevitably precipitated downsizing.

Since 2015, Ten Thousand Villages have implemented significant changes with major cuts in terms of staffing numbers. 2016 saw minor cuts, with reduction of staff in the office as well as the warehouse, and a small number of store closures. By early 2017 however, Ten Thousand Villages closed 12 out of 31 fully owned stores in the US, eliminating 20 per cent of internal staff numbers. The restructuring to align costs with revenue was attributed to multiple factors, most significant of which was a downturn in business. One of the major contributing factors to

their loss of business was the enormous growth in competition combined with the global economic crisis. Prior to 2010 there were very few handmade craft products available on the market and very few other fair trade businesses, resulting in no significant competition, allowing Ten Thousand Villages to experience 30 to 40 years of consistent year over year growth. The proliferation and renewed interest in hand made products in recent years however combined to make for a much more competitive market with far more sophisticated and diverse competitors.

Ten Thousand Villages also operates in Canada as a separate entity and on a smaller scale. In 2017, Ten Thousand Villages total revenue was around $20 million in the US and about half of that in Canada. The Canadian business also went through a restructuring, although earlier in 2012 and 2013, and was already in recovery by the time the US restructuring began. One of the issues that had to be addressed by the Canadian stores was that purchases were made in US dollars, but sales made in Canadian, making them highly susceptible to currency exchange rates.

Ten Thousand Villages operate four sales channels, which include ecommerce, owned and operated company stores, wholesale, and branded retail locations. There are now 21 US independently owned stores and 35 branded stores that carry the Ten Thousand Villages name, that operate independently as non-profits. Each has their own board and makes their own inventory decisions. They are required to carry a minimum of 80 per cent of Ten Thousand Villages product in their store, but do not pay a franchise fee, meaning that Ten Thousand Villages only makes money from them through the sale of product. Until relatively recently, the branded stores didn't have many other fair traded product options, after the late 2,000's however, there was an explosion of fair trade wholesalers. This coincided with complacency and neglect of the wholesale and affiliate business, resulting in a reduction in the per centage of sales, and a big impact on income, that has taken considerable effort to rebuild. TTV also oversee more than 300 fair trade and specialty alliance stores that carry select Ten Thousand Villages products.

Ten Thousand Villages maintain a memo of understanding with the Mennonite Central Committee (MCC), who during the restructuring supported them by co-signing credit. Ten Thousand Villages currently make between 3 and 4 million artisan purchases a year, with a total of 22 million US dollars in the fiscal year 2017, which due to market shifts dropped to 16

million in 2018, with a large per centage of that drop due to the closure of stores. The MCC hold 5 positions in the Ten Thousand Village 11-member board.

Ten Thousand works with a variety of artisans and craft groups across 35 countries with the majority of their purchases from South Asia. Based in Akron, Pennsylvania, the company conduct almost half of their sales through bricks and mortar stores, with a further quarter through contract stores, which are similar to licensees but with the freedom to order product from other manufacturers. Additional sales are made through E-Commerce and special events. Ten Thousand Villages made $40,000,000 in combined US and Canadian sales in 2015 (Ten Thousand Villages, 2015). They directly employ around 200 people (not including occasional or seasonal workers) with an additional almost 300 volunteers that work in their warehouse, store network and office.

Figure 1.5: Ten Thousand Villages artisans felting

Ten Thousand Villages do collaborate with artisans in the product development of some items and not others. Many are solely the product of local tradition and heritage, while others are the outcome of shared trends and inspiration from Ten Thousand Villages buying team. They currently have 75 active artisan partnerships, with around 30 to 40 per cent of product is bought directly from the artisans without any intervention. A further 30 to 40 per cent is co-developed, with the artisans developing products and the buying team tweaking them for greater market acceptance and suitability for their customer base. The remaining 20 to 25 per cent is designed by the Ten Thousand Villages buying team, based on information from trend and colour forecasts. In these instances, the product designs revolve around materials and techniques the artisans are already using, so they never impose a disconnected design on an artisan team. They produce mood boards from the trend services they subscribe to and provide trend and colour direction to their artisan partners. The partners that independently develop product that follow the buying teams trend directives thereby often end up selling more product to them. Artisanal groups in India in particular tend to have a greater variety of product options to offer, resulting

in a greater number of artisan partnerships in India. The artisan groups they retain long-term relationships with inevitably tend to be fairly sophisticated.

About 40 per cent of total product lines are personal accessories, separate from the holiday sales, which tends to skew numbers differently, as it is gift-based market focused on a very specific timeline. Ten Thousand Villages have pricing and assortment targets due to the wide range of products they carry, but increasingly see their place in the market as a gift retailer, that requires them to be cognizant of the gifting ‘sweet spot’ which lies under $50 or better across all product lines.

Ten Thousand Villages are very careful when considering new artisan relationships. They look at the organization initially, to ensure that new partners meet fair trade principles. They consider any potential overlap with existing partnerships and look to fill gaps within product ranges. The guiding principle for artisan selection is the capability to maintain a long-term sustainable relationship, so there is limited turnover in the number of artisan groups Ten Thousand Villages deal with. Most groups have been with them for a minimum of 5 to 10 years and some more than 20. In cases where the group's business model is not complete, Ten Thousand Villages provides business guidelines that help them reach fair trade standards.

Ten Thousand Villages country partners sometimes recommend a new product line or group for them to work with. When looking for a new partnership however, the starting point is usually the WFTO membership or the Fair Trade Federation, as it gives an indication as to the level of oversight and documentation. The next stage is a site visit, which would usually be undertaken by Doug Lapp – Director of Artisan Relations or someone else from the buying team, with the intent of getting a better understanding for the reality of the on the ground operations. In some instances, Ten Thousand Villages will look to the Mennonite Central Committee for support, as they manage a large number of programs around the world. In some instances, they will also ask them to do an informal assessment and visit to make initial recommendations as the potential suitability of a new partner.
Ten Thousand Villages buying teamwork with the same people over many years to develop an understanding for what a fair income is in their local community. They talk to the people making the product and ask them what they are being paid, how it compares to their neighbours, and what their wage means for their family.

> Artisans tell us what they want to be paid for their work. After they give us their price, we will dig deeper to confirm that they are covering their costs and building sustainability into their businesses. (Ten Thousand Villages, no date a: online)

If the price the group asks for is untenable, then TTV work with them to adjust the product or the materials and thereby adjust the price. All the things that go into making the product available to the customer are factored into the retail price, ensuring the makers profit. They then add warehousing, marketing, sales and distribution costs as well as rent, wages, utilities, and maintenance for the stores and ecommerce site. Any profit on an item goes toward paying the artisans for their next product order.

1.6: Ten Thousand Villages artisans

Telling the stories of their artisan partners has varied over the years. In the mid 2,000's Ten Thousand Villages did not perceive the US consumer had the time to read, so less importance

was placed on story telling. In the past 10 years however there has been a greater focus on telling the artisans story (see the University Repository for the interview transcript). The consumer now wants to know the individuals responsible for the products they are buying, and how they are benefitting from the sale.

C.E.O. Carl D Lundblad sees the current instability of the retail market as also posing some opportunities, such as that of pop-up shops and seasonal retail locations, as well as the trend to create experiences through consumption, as opposed to a simple sale. Lundblad believes that TTV have the opportunity to tell the stories about the artisans they work with and the products they have leveraging their story and creating a competitive advantage over competition.

As a not-for-profit, TTV have the ability to benefit from an army of volunteers both in the operations and the retail sides of the business. In addition, as an organization that is the outgrowth of a major church, that volunteer work is and can be tied to Christian service with access to tens of thousands of potential supporters through the Mennonite Central Committee.

Key Issues, Goals and Problems

With a focus on selling product to a mainstream US and Canadian consumer, Ten Thousand Villages have established their market positioning in the gift market, which by default determines the price range, which currently sits under $50 or better, a price range that presents certain challenges when working ethically with hand made goods. Although they carry a wide range of products about 40 per cent of the total product lines are personal accessories including jewellery, purses, scarves and some clothing. The balance of the products covers a range of products from home and seasonal décor, candles, stationery and games, perhaps easier categories to achieve their desired price point.

The market placement of their product restricts their ability to work with some artisanal groups, products and techniques due to the establishment of a very specific price range. With a focus on hand made products produced ethically and the facilitation of global makers to market, Ten Thousand Villages does not focus on the retention of craft skills. Nevertheless, they recognize that their work benefits from skills that have been handed down through generations. So, while they do work with artisans to preserve indigenous legacies, they also spur innovation and design that speak to their North American customer base, which is reflected in their level of intervention in product development, as well as the supplying of product directives based on seasonal trends.

Ten Thousand Villages' primary aim is to support those in need, not the development or retention of craftsmanship. Craft in this instance is a means to an end, and a reflection of the

large number of women and other disadvantaged communities that work within the informal economy with traditional craft skills. This places Ten Thousand Villages' focus on empowerment of the disadvantaged, not on craft, but development with craft acting as the medium. While they do prefer it when that income generation helps to preserve a traditional skill or craft, it is not the driver.

Ten Thousand Villages pay artisans 50 per cent of the agreed upon price prior to production to facilitate material costs and the balance of the other 50 per cent when their goods are ready to be shipped. This means that TTV suppliers are not affected by poor sales or markdowns, nor do they have to wait for a sale to get paid. It also means that in some instances TTV end up paying for faulty or inferior work, which is not identified until receipt of the goods in the US warehouse.

Because of TTV's investment in long-term artisanal relationships, they tend to err on the side of leniency when it comes to product problems. They maintain an on-going dialogue with the artisanal groups on product attributes, trends, what works and what does not work for their market. Their Quality Control system at the warehouse identifies packing, tagging, and quality control issues, and shares photos with the artisans as part of that dialogue. All problems are recorded in the system until a repeat order is received, so that TTV can track progress as well as problems. In the past Ten Thousand Villages have been extremely accommodating, assuming the financial burden of problematic merchandise. Their current mind-set is rather more business savvy however, where in the same situation they would warn the group, and instead of assuming the entire financial burden, they now ask them to share 50 per cent of the loss. Any additional problems result in the severing of their purchasing relationship. This is a hard line to take for a mission-driven not-for-profit, to place business as the driver, not the sustaining of the artisanal relationships. Nevertheless, it is one TTV have chosen for their own on-going sustainment, which in turn enables the sustainability of others. The issue of self-sustainment is an on-going one, where the mission to support others cannot come at the cost of eroding their own sustainability, or they will no longer be in a position to support others.

One of Ten Thousand Villages' key challenges is the fine line between being a successful business and their social mission. The fine line between maintaining relationships with artisanal groups even when they fail to deliver the goods ordered, how to work with them to improve rather than cut ties with them completely is fraught with problems. Certainly, to

sustain all the artisanal groups they work with, they must maintain a successful business. By default, however, that results in making difficult and potentially damaging decisions to individual groups, to maintain the success of the whole. Given that the business is built on Christian ideals, those must be decisions that weigh heavily on TTV. When Carl Lundblad was brought in as a lawyer and businessman to oversee and effect change at the then struggling Ten Thousand Villages in 2016, he said of TTV

> I think we were facing a period of declining sales and some struggles, and it was this idea that if we want to grow again, we've got to try and get to a size and a scale that we can manage, that is more flexible and nimble, and then we can invest in growth (Umble, 2017: online).

Ten Thousand Villages' practice of buying work from those who need the work the most, not necessarily those that can do the work the best or at the best price, may result in them not working with the best available. Their restrictive price point may reach more artisans and craftspeople but does by default eliminate them working with master craftspeople in favour of those that learn a craft as a means of making much needed money instead. The combination of these factors inevitably leads to the watering down of tradition and technique. An argument can be made that culture is fluid, and would of its own accord develop and change, as indeed it is in this instance where market desires dictate that change. The insertion of financial reward for meeting global trends at a price point, however, necessitates the fast tracking of such change.

Although Ten Thousand Villages would like to work with everyone who reaches out, they are unable to do so because of limited resources; as a result, they decided to focus their efforts in Latin America, Asia and Africa. While this limits their ability to source more diverse product, it does maximize the efficiency of their operations.

According to Carl Lundgren (cited by Umble, 2017) there are certain inefficiencies that are simply built into the TTV model. Normally when making cutbacks, one of the first things that would be evaluated for cost saving are material production expenses. In the case of fair trade however, those are inviolable. Cost savings can be made with logistics and operations, but not on what is paid to the artisans. Also, the fact that artisans are paid in full for the goods they produce prior to shipping is fraught with problems and opportunities for significant losses.

A safe working environment is essential to improving the lives of people in developing countries. It is a guiding principle of fair trade. Many of the products that Ten Thousand Villages offers are made in people's homes, on porches, or in small workshops. Women artisans often prefer to work from home in order to balance childcare and other domestic duties. So, while workshops have fire extinguishers, and dedicated drinking water and toilet facilities, these are not the norm in much of the developing world. It is impossible to ensure these standards in an individual's home. Ten Thousand Villages regularly visits the workshops to support health and safety standards and improvements. Nevertheless, home working constitutes flexibility to the workforce that is more inclusive, but it is also much harder to monitor and ensure health and safety.

Ten Thousand villages are on occasion the recipients of donations, in some cases through their contract stores who may have a surplus of funds. In order to utilize those donations, TTV maintain an artisan special needs fund for small projects. This practice grew out of Ten Thousand Villages self-supporting mandate and separation from the Mennonite Central Committee. For the majority of Ten Thousand Villages' life, there has been an unwritten rule that they do not do any fundraising, or look for outside financial assistance, but some individuals want to donate anyway, so that is why this special fund exists.

Through our capacity building efforts, Ten Thousand Villages has paid for water effluent treatment plants, improved tools, lighting and ventilations systems at some workshops (Ten Thousand Villages, no date b: online).

As a business, Ten Thousand Villages is independent, nevertheless they maintain a very special relationship with the Mennonite Central Committee who founded the business and continue to play an important role in its running. MCC is a worldwide ministry of Anabaptist churches that expresses compassion for all, supports basic human needs and works for peace and justice. MCC focuses on working with uprooted people around the world through immigration law training, legal work, advocacy efforts and learning tours, supporting immigrants and inspiring people of faith to learn more about immigration issues and welcome newcomers. While the Mennonite Central Committee represents the founding and the on-going health of Ten Thousand Villages, there is the question as to whether the religious foundation is problematic to any potential customers who may not wish to support a faith-based organization. In a world where there is greater and greater acceptance of a broad range of beliefs and lifestyles, it could

be argued that a Christian faith-based institution is not seen as inclusive or accepting enough of a non-binary atheist or Pagan millennial consumer.

The MCC have 1,125 workers around the world, held 44 relief sales that raised more than $5 million US and operate 102 thrift stores that bring in more than $15 million per anum. They sent 90,170 school kits to students in 10 countries. Distributed 50,967 blankets and comforters in 11 countries and sent 867,300 pounds of canned meat to 8 countries around the world in 2016. Their network of thrift stores operates based on donations and sales and are predominately staffed by volunteers (Mennonite Central Committee, 2016).

Ten Thousand Villages also maintains partnerships with multiple other faith-based and fair trade Institutions. On such partnership is with the Equal Exchange whose mission is to build long-term trade partnerships that are economically just and environmentally sound, fostering mutually beneficial relationships between farmers and consumers.

Level Ground Trading is also a partner. They were founded to improve the lives of disadvantaged families through trade with small-scale coffee and food producers in developing countries.

Catholic Relief Services partners with Ten Thousand Villages as an international humanitarian agency of the Catholic community in the United States. CRS assists impoverished and disadvantaged people overseas.

They also partner with the Women's Bean Project, a transitional job-training program for chronically unemployed and impoverished women. They provide jobs in the gourmet food and handmade jewellery industries, as well as offer programming in interpersonal and life skills.

Ten Thousand Villages marketing includes social media outreach with Facebook, Instagram, Twitter and LinkedIn, and some simple marketing and advertising that showcases the TTV story through its artisan partnerships through short, documentary videos, still photography and bios. They are challenged however in leveraging this story telling to create an online experience that is unique to their customer and connects them to the individuals creating the products they purchase. In a digital age however, proliferated by the young and digitally savvy, their marketing campaigns do not foster the development of the next generation of consumer, rather

the retention and development of their existing customer base. This is a lost opportunity, where their digital footprint could be expanded to a more diverse audience through new social media platforms such as Snapchat or Tik Tok, with an entirely different focus and vision. This expansion would inevitably require additional cost and expertise to operate and manage but could result in the cultivation of an entirely different demographic than they have previously be able to access.

Corporate Structure

Ten Thousand Villages operate 21 US stores and 18 Canadian company stores. The US operation (the sole focus of this case study) have 35 branded stores that carry the Ten Thousand Villages name and sell their product almost exclusively, and over 300 fair trade and specialty alliance stores which effectively constitute their wholesale market, plus their own ecommerce channel, which represents about 12 per cent of overall sales. They sell a wide range of handmade gifts, including jewellery, home decor, art and sculpture, textiles, serveware and personal accessories, representing the diverse cultures and crafts of Asia, Africa, Latin America and the Middle East. Ten Thousand Villages primary aim is to support those in need and empower the disadvantaged with craft acting as the medium.

The Chief Executive Officer sits at the top of Ten Thousand Villages organizational chart. The CEO oversees the Director of Advancement, as well as the Directors of six other departments, each with their own subset of staff and responsibilities. The Sales Director is responsible for company stores, contract stores, wholesale business and staff training. The Brand and Product Director oversees marketing, E-commerce and digital strategy, creative, product merchandising and visual merchandising. The Director of Operations overseas importing of product, operations, information technology, warehouse logistics and facilities. The Chief Financial Officer for North America is responsible for accounting, accounts payable and accounts receivable. The People and Culture Director is responsible for employee relations, recruitment, compensation and benefits and, the Director of Artisan Relationships, currently Doug Lapp, who was interviewed for the purposes of this case study, oversees purchasing and, as the title suggests, all artisanal relationships. There are an additional 274 volunteers that work in the warehouse, store network and office, each falling under the oversight of the relevant departments. In addition to that there are a number of seasonal workers, employed at the height of the retail busy season, that number 72 in total. Of those 64 are women and 8 men. Of the full-time staff, approximately three quarters are female. Women dominate every area of the

business at Ten Thousand Villages with the exception of the Board and Management Committee where they are outnumbered 5 to 3, but still constitute significant representation.

The Ten Thousand Villages organizational chart (figure 1.7) is relatively streamlined and fairly flat, with the traditional organization of departments. The only significant differences are the names of HR as People and Culture Director, inferring a broader role of employee satisfaction, and the substitution of Director of Production with Director of Artisan Relations. In addition to this, as a not-for-profit, Ten Thousand Villages also rely on a large number of volunteers for day-to-day operations.

Ten Thousand Villages Organizational Chart

Chief Executive Officer
Director of Advancement
Executive Assistant
Sales Director
Brand and Product Director
Director of Operations
Chief Financial Officer North America
People and Culture Director
Director of Artisan Relations
Company Stores
Contract Stores
Wholesale
Training
Marketing
Merchandising
Ecommerce and Digital Strategy
Visual Merchandising
Creative
Importing
Warehouse Logistics
Operations
Facilities
Information Technology
Accounting
Accounts Receivable
Accounts Payable
Employee Relations
Recruiting
Comp & Benefits
Purchasing

Figure 1.7: Ten Thousand Villages Organizational chart

Observation

Fair Trade is a means to develop producer independence. Relationships are intended to provide continuity, during which producers can improve their management skills and access new markets. To this end, Ten Thousand Villages assess the effectiveness of their success through support for the business development of the artisans they work with, by encouraging them to do business with other customers. They connect makers in the developing world to consumers in the developed world, thereby impacting the quality of life of the artisans they work with, as well as that of their greater community. They measure their impact by the improved standard of living of the artisanal groups they work with and the length and commitment of those relationships over the long-term. They provide them with a fair and stable income helping to build communities. Their vision is that

> One day all artisans in the developing countries will earn a fair wage, be treated with dignity and respect, and be able to live a life of quality (Ten Thousand Villages, no date c: online).

According to Art Petrosemolo in the Lititz Record Express (Petrosemolo, 2018) 'Fair traded goods can bring as much as five-times more than what they could be sold to tourists and in an artisans' homeland' – which is all too often the only market available to them.

A point of differentiation for Ten Thousand Villages is their long history of working with fair trade, and of simply working and trading with global craft for more than seventy years. Within that timeline they have experienced significant changes in the market, which has required of them major changes for them to survive and prosper. Unlike some market access entities, Ten Thousand Villages don't merely open market channels; they also manage the sale of those goods, with their own bricks and mortar stores, as well as a significant network of contract and affiliate stores. They have built on previous international aid models and learned from their mistakes by ensuring the viability of the market they serve. In the past many market access models were not based on market knowledge and were hands off when it came to design direction and pricing support, all too often resulting in artisan groups floundering and failing due to lack of prolonged sales. This is not the case with Ten Thousand Villages. By focusing on a contemporary American consumer, they manage to avoid unappreciated vacation mementos, instead raising the tier of distribution and the price point to a mass consumption level and accessing a far greater market across the US and Canada.
TTV have an unusual structure with their contract or branded stores, who agree to sell 80 per cent of their products and in return get to carry the TTV name. Branded stores are governed by their own board, while following the policies and procedures provided by TTV. In many ways the agreement is not dissimilar to a licensed store in the for-profit sector. In addition to the contract stores, Ten Thousand Villages also have Alliance Stores, which operate effectively as wholesale accounts. They can be for-profit or not-for-profit and do not carry the TTV name. Although there is no specific per centage of TTV merchandise they must stock, they typically purchase a minimum of $20,000 US per anum in product lines. In addition to this, Ten Thousand Villages and their contract stores often participate in gift and festive sales as a means of reaching new customers. These are often seasonal in nature and may or may not be connected to a church sale.

The market placement of Ten Thousand Villages product restricts their ability to work with some artisanal groups and products due to their establishment of a narrow price point range of below $50 US dollars. The focus of Ten Thousand Villages on this market allows for maximum market exposure and, by default, provides maximum artisanal reach, because of the accessible price point of the end product.

By choosing to work with women and the disadvantaged, Ten Thousand Villages have chosen to support communities where they can have the greatest effect on women and the physically disabled. As an extension of their humanitarian mission, Ten Thousand Villages also focus on the use of locally sourced, recycled and renewable materials. They promote re-use and energy efficiency in artisanal workshops as well as throughout their supply chain, as a means of minimizing their environmental footprint.

Analysis

The best practices of Ten Thousand's operational model were identified as:

- They are the pre-eminent craft based, market access fair trade business model with over seventy years' experience.
- As a founding member of the Fair Trade movement, they helped write the book on fair trade practices.
- As an NGO they have a mandate to self-sustain but not to constantly grow to fulfil shareholders' dividend expectations. This gives them the freedom to make business decisions not based solely on growth and expansion.
- They have proven their ability to react and respond to changing market and consumer preferences.
- Their product lines are highly diversified in terms of variety of techniques, geographic spread of artisanal groups, and the large number of artisanal groups they work with, which helps to spread the risk.
- Their focus on selling at an accessible price points allows consumer purchases to be impulse led, instead of considered.
- The founding and continued support from the Mennonite Central Committee provides a safety net and support from a business as well as an operations perspective.
- The diversity of their income derived from direct brick and mortar sales, affiliates branded stores, wholesale and ecommerce channels, and spreads the risk of doing business.

- They benefit from MCC's global mission work when it comes to finding and initiating new artisanal partnerships, as they can call on them to share their contacts as well as do preliminary site appraisals.

<u>Range of Artisanship</u>

The range of crafts represented is inevitably quite broad, for the purposes of this case study however, and to facilitate comparison across case studies, the focus is specific to textile, apparel and accessories, while TTV do not limit themselves with market category, technique or end product. Figure 1.8 gives a visual overview of the range of crafts covered that fall within the case study parameters, to be used to compare and contrast with other case studies.

Range of Artisanship Chart

Figure 1.8: Ten Thousand Villages Range of Artisanship

Empowerment Measures

An Artisanal Empowerment chart (figure 1.9) was developed as a means of recording the levels of respect and autonomy granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The Artisanal Empowerment for TTV was listed as *significant*, as they are always open to artisan developments, especially when they follow the trend forecast information they supply to their partners. The Respect for Traditional Material Culture was rated as *median*, not to say that Ten Thousand Villages do not respect the culture of those they work with, but that they do not invest specifically in the retention of the traditions of craftsmanship. Although they do invest in sustainable use of local materials, and do often capitalize on local techniques, they do not have a mission to preserve culture or tradition, it's simply a happy coincidence when that happens. Their focus is very much on sustaining the makers and their community, not the traditions of the place.

Empowerment Measures Chart

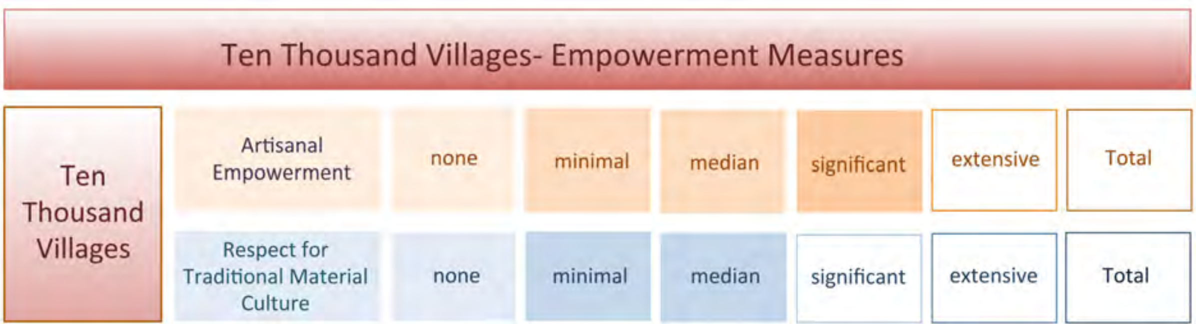


Figure 1.9: Ten Thousand Villages Empowerment Measures

Levels of Intervention

The Levels of Intervention chart (figure 1.10) tracks levels of design and business intervention in each individual case study, in a format intended to be used as a comparison across other case studies. Design Curation is listed in addition to that of Design and Business Intervention, as an informal means of influencing production. Ten Thousand Villages exert a *significant* amount of Design Curation on product development and adoption. Design Intervention and Product Development were also both recorded as *significant*. Quality control was recorded as *significant*, although the level of intervention varies from partner to partner, with some already producing highly refined products and others requiring significant input to adapt products for customer acceptance.

The Business intervention is recorded as *median*, as business success is the primary concern of the groups they work with. Ten Thousand Villages do ensure there is open and ongoing communication with each of their partner groups, to ensure that they learn from mistakes and get better with time. Nevertheless, they do not conduct training sessions themselves. As they generally work with groups of artisans rather than individuals, they benefit from some group development or support from other entities.

Levels of Intervention Chart

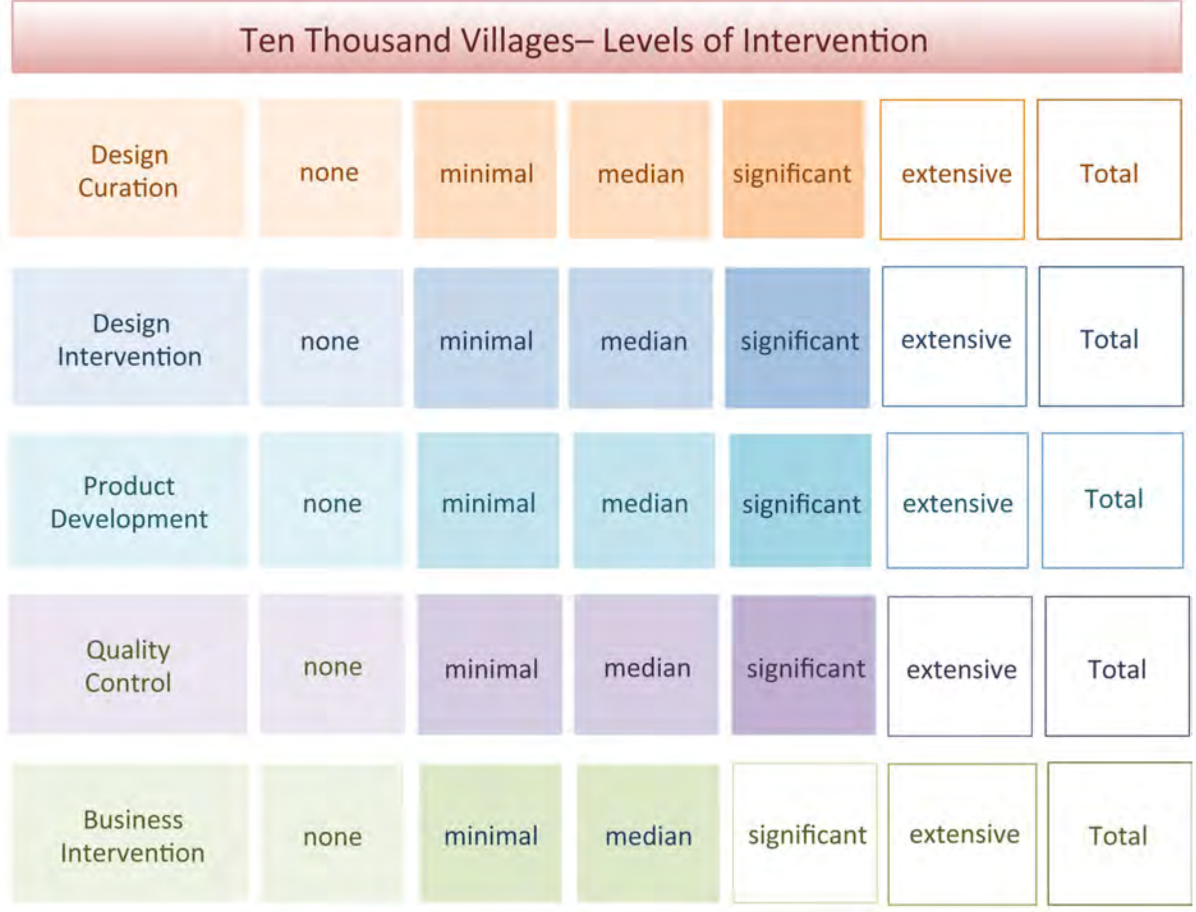


Figure 1.10: Ten Thousand Villages Levels of Intervention chart

Word Frequency Analysis

A word frequency analysis from the Ten Thousand Villages case study interview shows the most frequently used words largest and closer to the centre of the cloud (figure 1.11). The word *product* stands out as the most prominent word used, which is quite representative of the brand. The word is supported by the surrounding words in the cloud that help to set context, those words are *artisans, market, stores* and *business*. Collectively those words give a broader picture of the brand. In addition, a node frequency search on the interview, supports the word frequency cloud with *artisan* and *product* the most coded words. The other most prominent coded words are *retail,* and *teams,* which does give more insight into the brand values. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E5, and the coding chart and list as Appendix F5.

Word Frequency Cloud

Figure 1.11: Ten Thousand Villages word frequency word cloud

Conclusion

Ten Thousand Villages is a good example of a market access model that directs and supports the work of the artisans to a solid market based on good market knowledge. The combination of the market access model with a not-for-profit business with a business savvy outlook necessitates the need for good market knowledge as a means of sustaining business in the long-term, which in turn allows them to sustain long-term partnerships with artisanal groups.

One thing that is not currently being exploited adequately is the ability to tell stories in a more contemporary way to access a younger, hipper millennial customer, which seems to have been overshadowed in the retention of their existing customer base. Currently Ten Thousand Villages have approximately 292,576 followers across their main social sites of Facebook, Pinterest, Twitter, Instagram and YouTube. With no shortage of stories to share, this could be an opportunity for Ten Thousand Villages to increase their customer engagement, and potentially reach new markets.

Ten Thousand Villages have not conducted an impact survey despite having observed significant impact informally over their years in the market. While impact in artisan communities is often qualitative not quantitative by nature, making recording and quantifying difficult, it is a valuable process to effectively document the positive changes observed in the communities they work with.

Ten Thousand Villages have actively chosen to help as many women as possible, and by doing so have dictated the market they must serve: the contemporary, mass market so that items can be purchased by the majority of Americans without too great a financial consideration. That focus limits the price they are able to pay, as they have to be extremely price conscious. This inevitably impacts the sustainment of tradition, resulting in the watering down of labour-intensive traditions. With a focus on commerce as opposed to the retention of craft, this is an inevitable ramification. While the company does focus on hand made products, there is no specific focus on tradition. In some instances, the cultural roots of the work purchased are deliberately obscured to ensure acceptance into the mainstream American market. The company focus on this market segment has resulted however in maximizing sales, and by default supporting more disadvantaged communities around the world.

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Figure 1.5: Ten Thousand Villages. (no date c) *Ten Thousand Villages: women felting*. Facebook. https://www.facebook.com/TenThousandVillages/photos/10157685305272865 [Online] [Accessed on 15th May 2018]

Figure 1.6: https://www.tenthousandvillages.com/about-us

Appendix D6 – KUR Collection Case Study

KUR Collection

Case Study

by

Sass Brown

Figure 1.1: KUR Collection AW19 all over handmade Beeralu lace shirt

Executive Summary

This case study evaluates the strengths and weaknesses of KUR Collection, as one example of a small emerging for-profit fashion brand that supports sustainable development in the craft sector through the use of traditional materials. It documents and evaluates the respect for craft and the artisans that produce it, as well as the levels and types of intervention in its production. KUR Collection is a contemporary womenswear brand that utilizes handmade Sri Lankan Beeralu lace throughout.

Introduction

This case study focuses on one example of sustainable development in the craft sector that supports women artisans in Sri Lanka. The principal objective of this study is to evaluate the effectiveness of this model of operation, as one that opens market access for artisans by utilizing the outcome of their lace making in a fashion collection. The criterion for evaluation is the effectiveness of the support in the retention of traditional textile practice, the sensitivity and respect for the culture, heritage and the craftspeople. The perceived value of the end products is assessed through the tier of market distribution (mass through luxury), and the valorisation of the artisan's work. This case study is exploratory in nature, and represents one of multiple case studies, used to cross-reference and validate findings against other case studies, and to benchmark successes, document best practices and identify weaknesses with the aim of building a taxonomy of model types.

Methodology

The methodology for this case study included the collection of relevant documents and materials from published articles and books in the commercial sphere, the companies own website, the ecommerce site and social media sites, product evaluations, recorded interviews, and articles. Data collection methodology included a semi-structured interview with the founder of KUR Collection, Kasuni Rathnasuriya, as well as photos of product outcomes from the collection look book and website. The main interview lasted between 1 and 2 hours, with follow up questions and clarifications by email as needed. The geographical distance between parties necessitated electronic communications including Skype and email. All interviews with the founder and Creative Director Kasuni Rathnasuriya were recorded, with an initial interview conducted over Skype, and all follow up communications transcribed and saved. Additional research was undertaken on the history of Beeralu lace making in Sri Lanka, and the Dickwella Lace Centre that supports KUR Collection with the production of the lace.

Preparation for Data Collection

KUR Collection was chosen for a case study as a small emerging mission-driven for-profit that focuses on contemporary women's fashion that features traditional handmade lace throughout. KUR Collection produce on a micro scale and sell through a single local boutique in Sri Lanka as well as through their own website, ongoing events and pop-up opportunities. Founded in 2009 by Kasuni Rathnasuriya, KUR Collection work with the Dickwella Lace Centre, a community development project, founded to rebuild the livelihoods of women affected by the Sri Lankan Tsunami in 2004. The Centre works with almost 100 women lace makers on the southern coast. The criteria for the case study selection were established as follows: The respondent should identify as a mission-driven for-profit; the product base must be dominated by fashion and accessories; the products must be produced by artisans and crafts people; and the business should use commerce as a vehicle of empowerment and sustainable development.

Discussion

KUR Collection is a small, emerging designer brand that works with the traditions of handmade bobbin lace, known as Beeralu lace in Sri Lanka. The tradition is not indigenous to the island but was introduced by the Portuguese in the 15th century, and further developed by the Dutch in the 17th century. As a product of colonialism adopted by local women, the lace has become synonymous with the southern coastal region of the island where European settlers first landed. Local Sri Lankan women of noble birth adopted lace making as a means of decorating the local dress, known locally as 'kuruthuwa', which has been part of traditional feminine attire in the region since the 16th century (see the University Repository for the interview transcript).

Figure 1.2: vintage Sri Lankan post card

The lace making is contracted through the Dickwella Lace Centre, whose mission is to support traditional lace makers in the region and inspire the development of new lace designs and products. The Centre teaches lace making, design and some business skills to local women,

and acts as the go between for small brands and individuals looking to purchase or commission traditional handmade lace. KUR Collection utilizes handmade lace in traditional patterns across the majority of the collection. While the collection is decidedly contemporary and aimed at a Western fashion forward customer, the lace used is entirely traditional. Initially attracted by the intensity of the local handmade lace from the region where she grew up, Rathnasuriya's original motivation to utilize the lace was simply as a means of differentiating her product from others in the marketplace.

While the lace did hold memories of Rathnasuriya's childhood and her grandmother, she quickly realized that the lace was not just a differentiator in the aesthetic of her collection but elevated her own work as a designer through its incorporation and craftsmanship. Inclusion of Beeralu lace has since become the brand signature and is heavily utilized across the collection. Her continued use of Beeralu lace has led her to the realization that she is 'part of something important', a connection to her own cultural roots and is in part protecting her own cultural heritage, something she is quite proud of (see the University Repository for the interview transcript).

The UK Travel Foundation and the Sri Lankan Association of Independent Tour Operators (AITO) founded the Dickwella Lace Centre. It acts as the coordinator and marketing body for traditional lace makers in the region. As a community development project, the Centre was established as a response to the devastation of the 2004 tsunami, which claimed over 35,000 lives, many in the South and East of the island. The southern historical region of Galle, the geographic home of Sri Lankan hand made Beeralu lace, lost more than 4,000 people (Hays, 2012), resulting in the near destruction of the tradition. The Centre work with the poorest women in the Dickwella coastal villages, training and improving their lace making skills as well as providing opportunities to market and sell their products. The Centre also works with the local Academy of Design to give fashion design students the opportunity to study and work with handmade Beeralu lace, as part of their fashion design degree (Holidays Please, no date).

The older women of the Galle region mostly practice the craft of handmade lace. According to the Dickwella Lace Centre, 'Women have been engaged in the industry for generations.' However, as part time home labour, most earn very little, with over fifty per cent of the families earning than Rs. 4,000 per month, which translates to less than £20 a month. The World Bank defines 'absolute poverty' as those living on less than $1.90 per day. While Sri Lanka has one

of the lowest levels of extreme poverty in the region at 1.8 per cent (World Bank, 2017), it does however have extremely high rates of 'low living standards', with nearly 45 per cent of Sri Lankan's living on less than $5 per day.

KUR Collection has incorporated Beeralu handmade lace in their collection since their inception. Inevitably the use of lace in the Fall/Winter collection is less than the Spring/Summer, nevertheless, reviewing past collections, approximately one quarter of the collection in Fall/Winter is still comprised either entirely out of hand made lace or significantly embellished with it, while around one half of the collection is made from Beeralu in Spring/Summer collections. As Rathnasuriya says 'Beeralu lace is our signature, our identity' (see the University Repository for the interview transcript).

Figure 1.3: KUR Collection

The story of the establishment of KUR Collection is the story of a young emerging designer trying to differentiate her designs in a crowded marketplace. KUR Collection is not an NGO or a government agency and did not start with a mission to support the retention of traditional handmade lace in the region. Nevertheless, its retention has developed into a major motivator. Rathnasuriya now sees her role as someone who is helping to sustain this craft through her on-

going commitment to its utilization in every season's collection. She has taken on the identity of Beeralu lace as the identity of her brand. Her motivation to scale her business is in part a motivation to ensure the longevity of the craft as well as her own collection.

Kasuni Rathnasuriya is a medical school dropout. Encouraged to pursue a traditionally prestigious career in the sciences by her conservative Sri Lankan family, she dropped out of her medical degree before completion. Her first love of architecture was replaced by a love of fashion, taking a diploma in Fashion and Textiles at the Academy of Design in Sri Lanka, the same institution the Dickwella Lace Centre now partner with. She continued her education due to family disappointment and pressure with an MBA from the Institute of Management in Sri Lanka. Working upon graduation as a market analyst, she decided to leave her work to dedicate herself entirely to fashion design and start her own brand.

The original motivation for the collection was not borne out of an altruistic desire to help revive a dying craft tradition; it was simply a desire to design, and to differentiate her product in the marketplace. As a result, she relied on what she knew from the region she grew up in – hand made Beeralu lace. Growing up, Rathnasuriya remembers that every household in the Galle Fort region would own a pillow or household item made from Beeralu lace, and everyone's grandmother used to practice the craft as a leisure activity. This rich cultural heritage of craft, food, dialect and literature was what she grew up with and knew, and what she pulled on as a market differentiator when she decided to design her own collection.

Entirely self-funded, Rathnasuriya exemplifies a fairly typical emerging Western designer story; working as a consultant for a fast fashion brand to finance her own, more creative slow fashion collection. Seeing a benefit in understanding both the fast and the slow sides of the fashion industry, Rathnasuriya uses her consulting job to pay her bills as well as to invest in building her own business. Despite launching the brand in 2009, much of her efforts have focused on brand establishment and value creation, not commercialization, with retailing and PR only becoming a focus after 2014. Only then showing the collection at New York fashion week and exploring other retail opportunities in the UK, Japan and India. Her only consistent retail outlet is the highly edited designer store PR in the Sri Lankan capital, Colombo. Rathnasuriya is invested in the long-term, not for short-term gain and content to proceed at a slow, controlled pace.

The collection is only made to order, both direct to consumer and wholesale, with the intensity and dedication required to produce handmade lace not allowing for over production or waste. She takes on many of the tasks and roles in the business herself. As both Founder and Creative Director, she is responsible for all creative processes in the development of the collection. She has built relationships with a production facility that understands her aesthetic and can produce to the standard and the order numbers she requires, something often quite difficult for a small emerging brand with limited orders. Rathnasuriya occasionally collaborates with other designers as a means of capitalizing on a wider product line and customer base, hoping to expand her business and eventually build a team instead of a one-man band. Despite her small scale however, Rathnasuriya has been the recipient of several awards, winning the British Council Young Fashion Entrepreneur award in 2011, a semi-finalist in the Ethical Fashion Award from Marks and Spencer and has presented her collection at the Sri Lanka Design Festival and HSBC's Colombo Fashion Week.

KUR Collection only work with traditional Sri Lankan Beeralu lace designs that have been handed down mother to daughter as part of the local cultural heritage. It is important for Rathnasuriya to adhere to the appropriate weight, thickness and colour of the thread used to achieve an authentic product 'We need a specific yarn. Only producing lace in traditional white and black, she does not experiment with this tradition and prefers to adhere to historic patterns (see the University Repository for the interview transcript).

Figure 1.4: Handmade bobbin lace

The lace was originally used for a variety of purposes historically, often domestic items such as table mats and table runners, but also a trim on the traditional 'kabakuruthu', a simple white blouse lightly trimmed in hand made lace. Rathnasuriya sees the lace's introduction through colonialism as part of its rich history, and specific to the small coastal region of the Galle Fort where the Portuguese and then the Dutch first arrived. Initially a source of income generation, with the tacit knowledge handed down through generations, production of the lace became more of a leisure activity, something undertaken by old women at home, now however, like so

many other traditions around the world 'it's on the verge of extinction, and the only source of income for some women (Dissanayaka, 2017).

Her adherence to the traditional patterns of jasmine flowers, flies, sunflowers and a variety of scallops means that the lace makers are already familiar with the patterns, making what is a very slow process a little more streamlined. Her reason for adherence to these familiar patterns, as well as her use of undyed yarn however is not for speed, but her view that any modification would 'damage the history of the lace.' To this end Rathnasuriya also sources the thread for the artisans, to ensure the correct weight, quality and shade are being used throughout. This challenge of maintaining the tradition of the lace, while producing a contemporary collection is what fuels the aesthetic of the brand.

Inevitably the lead-time for lace production is slow, with the most experienced artisans only able to produce a meter of lace a day dependent on the width. With several pieces in the collection made entirely from Beeralu lace, this makes for very slow production timelines. Rathnasuriya does not negotiate lace prices with the Lace Centre, whatever price they set, is the price she pays. In the case of a particularly intense lace caftan, that was $300 for the lacework alone, with the piece still having to be constructed and finished. This of course means that items retail at a premium price point, to a consumer who understands and appreciates the workmanship involved.

The Dickwella lace Centre acts as an important connector, finding the lace makers to produce the KUR Collection lace, acting as quality control, and receiving the completed lace from the lace makers, many of whom work from home. In effect they act as the contractor for Beeralu lace making, subcontracting to home workers as well as producing in-house. The Dickwella Lace Centre set lace prices based in part on what the market will bear, and Rathnasuriya would like to see them able to increase their prices, but that can only happen with greater market acceptance at premium price points for the final product. The continuation of this tradition cannot lay with just a few designers, no matter how committed, but requires the expansion of

the supply chain, as well as the interest in training for the next generation. As with many traditional crafts however, there seems to be scant interest by the younger generation in learning the craft

> Those of the young generation don't attend our classes. If more youngsters participate, we will be able to pass our knowledge on to the future (Dissanayaka, 2017: online).

This is a global story of traditional means of employment being rejected by the younger generation who see the lure of city life and work as far more desirable. There are some instances around the world where the stigma has been overcome through years of dedication such as the case of COOPA-ROCA, located in the slums of Rio, where craft employment offered an opportunity to make a living where no other opportunities were available. When women were able to gain regular employment through craft, as well as se the results of their hard work displayed in high fashion magazines alongside European luxury brands, they and others were forced to re-evaluate the work, resulting in increased interest from the younger generation. There are places that teach handmade lace as a craft in Sri Lanka, and a University collaboration with the Academy of Design also encourages fashion design students to specialize in designing with the lace. It's long-term sustainment, however, requires expansion of the supply chain. 'The only thing we had to find is to increase the demand for this lace' (see the University Repository for the interview transcript).

Key Issues, Goals and Problems

KUR Collections first major goal is to scale up sales to at least the extent that it can financially support the founder as a full-time employee. With a single retail outlet in Sri Lanka there is not nearly enough sales to do that currently. No brand should be reliant on a single retailer, it places them in far too a precarious position. There is also a real need to grow the customer base and the outlets for distribution outside of Sri Lanka to appeal to a global consumer that can appreciate and afford the product. 'In Sri Lanka, its good, but it's very exclusive, because it's one store that I am retailing at, and that is a concept store called PR Concept' (see the University Repository for the interview transcript).

As the Dickwella Lace Centre was founded on philanthropic aid, it seems that exploring support for KUR Collection's expansion via the same route might be a lost opportunity. The Department of Trade and Industry and the Ministry of Culture could afford some opportunities for support in the form of showcasing the collection to a greater, more international audience

at trade shows and other events. Most governments support exports as a means of offering opportunities for local businesses to reach global markets. In addition, some international trade shows do offer grants and subsidies for first time exhibitors, especially those that adhere to ethical or sustainable criteria. Santa Fe International Folk Art Market for example recently started to include contemporary designer work that reinterprets and sustains traditional craftsmanship in their annual public facing event each year. Other opportunities such as the Artisan Resource at NY Now offer opportunities to expand the wholesale business at a subsidized cost. While Rathnasuriya does not want an investor or support that might increase sales too rapidly or try and redirect the business, these opportunities do not interfere with business or aesthetic, and do not represent any loss of control. There does however appear to be fairly scant support from the Sri Lankan government for the retention of craft. Former Women's Chamber of Industry and Commerce (WCIC) chairperson Daya Jayaratne was quoted by Dissanayaka (2017: online) as saying

> The government is not helping artisans or sponsoring them. The government needs to make a market for them and solve their professional problems. The government's efforts to help the artisans are poor. There are many ministries in the government, but the heritage of our country has been neglected and therefore the crafts are dying.

Rathnasuriya is cognizant that the lace makers need more work than she alone can provide and that they need better pay, but that is dependent on increased market exposure and sales.

KUR Collection do not currently participate in any digital sales, including through their own website; an addition that would require minimal outlay and effort and could only reap benefits. The KUR Collection website could easily be transformed into an ecommerce site, and a number of online retailers added as a means of expanding their customer base. Sales could still be on an order only basis to eliminate the need to produce stock. Clearly there is a global consumer for the product 'I have a lot of customers from Europe as well as England.' Rathnasuriya has observed 'an unexpected level of interest in hand made lace in Europe' (see the University Repository for the interview transcript).

Long lead times for production of the lace is simply a fact of life when working with a traditionally slow craft like hand-made lace. While long lead times will likely dissuade some individual and retail customers, those committed to the authenticity of the product will understand, and it could lead to more committed relationships. 'I am challenged sometimes with the lead times, because it is a slow craft, but I never had an issue where I cannot find lace'

Europe' (see the University Repository for the interview transcript).

While retention of craft was not the original motivation to start the collection, it has become a major focus, with strict adherence to the colour, weight and pattern of the traditional lace dating back to colonial Ceylon. Starting the collection with handmade lace awoke a sense of pride and identity in Rathnasuriya that ultimately became the identity of the collection, bringing with it memories of her grandmother and her childhood. Her constant inclusion of it in her collection, has in some small way helped support the retention of this traditional craft, and resulted in her not having problems finding lace makers. This small spiral of cause and effect has helped to retain the tradition, but much more is needed to ensure its long-term sustainability 'so I feel like the moment we increase the demand we can find the supply chain, but the thing is the continuation'. The strict adherence to the traditional patterns and colours of the handmade lace are integral to the collection, as well as to Rathnasuriya herself

> This is the most important part of my work (...) I have seen people do different things like they use dyed yarn or all this, but how we have been using lace over the years is white lace, because that is how they have been wearing lace. So that is why I want to stick to these same things and then I will still create contemporary fashion, and that is the challenge (see the University Repository for the interview transcript).

KUR Collection is effectively a one-man band with contract labour for production and the support of the Dickwella Lace Centre for lace making, as such there is effectively no hierarchical chart to record. The process of production follows a pretty standard emerging designer format, with a sample collection developed and produced and production only undertaken through the Lace Centre and a contracted factory based on confirmed orders. Lace makers are supplied with the raw material for production by KUR Collection, meaning there is no outlay for raw materials by the artisans themselves. There is little or no direct contact with the lace makers themselves, with all work coordinated through the Lace Centre.

<u>Observation</u>

KUR Collection's focus on slowly building brand awareness through a number of pop up and one time retail opportunities and through a single high-end curated retailer means that Rathnasuriya has maintained complete control over her business, all be it a focus that is shared with her full time job that pays the bills and allows her to continue.

KUR Collection produces a complete but small women's ready to wear collection with a fairly standard breakdown for a contemporary line of ratio of tops to bottoms and jackets. Evaluating previous collections, the collection breakdown is between 30 and 50 per cent tops, between 20 and 30 per cent dresses or jumpsuits, and the balance divided between pants, skirts, jackets and some knitwear. They do have a slightly higher focus on dresses and jumpsuits than usual, but KUR have established that as their signature, along with their use of handmade lace. KUR Collection is as contemporary a collection as is possible, despite the fact that they utilize a very traditional material, it is re-contextualized in a very contemporary way. In terms of price point their prices run from $50 to $800 US, with $800 the very top price point. To obtain that price point retailers have to serve a discerning customer with a significant disposable income as well as one that appreciates the value of handmade work.

Analysis

The best practice of KUR Collection are based on the following criteria:

- KUR Collection supplies the thread to the Dickwella Lace Centre prior to work beginning to ensure there is no delay or any variation in quality of the materials used.
- The supply of the thread direct to the artisans means there is no outlay for materials by the artisans themselves, other than their own labour.
- Rathnasuriya's Western design experiences both in her consultancy work and her design education ensures her connection to a Western consumer from an aesthetic perspective.
- A full, diverse collection is produced with a broad range of price points to appeal to the greatest customer base.
- The collaboration with the Dickwella Lace Centre enables the brand to concentrate on designing the collection instead of sourcing and overseeing a range of artisans all working from decentralized home locations.
- KUR Collection value the traditional artisanal patterns, ensuing the continuation of traditional patterns and thread weights, without intervention on the lace production but providing design intervention on styling.

KUR Collection measures their impact in part by the retention of craft with traditional handmade lace makers in the Galle Fort region of Sri Lanka. However, working through the Dickwella Lace Centre means they have little direct contact with artisans, as they communicate and work with the Lace Centre, who in turn work with the artisans. There are approximately

five in-house lace makers at the Centre and between five and ten other lace makers that work from home to produce the KUR Collection lace.

Range of Artisanship

KUR Collection produces a complete but small women's ready to wear collection with a fairly standard breakdown of product for a contemporary line, of tops to bottoms and jackets. The range of the current and past collections was assessed for the amount of lace utilized as a per centage of the collection. Evaluating previous collections, the collection incorporates between 30 per cent and 50 per cent tops, and 20 per cent and 30 per cent dresses or jumpsuits, most of which are heavily embellished or made entirely from handmade lace. As KUR only produce a small collection utilizing only one form of craft, there was no need to develop this information into a chart.

Empowerment Measures

An Artisanal Empowerment chart (figure 1.6) was developed as a means of recording the levels of respect and authority afforded to the artisans as well as the level of appreciation for the traditional culture the craft represents. Artisanal Empowerment is recorded as *significant* as there is an enduring respect for the craft and for the skill of the artisans themselves by the Lace Centre as well as by the founder of KUR Collection. The women are given the opportunity to continue their craft from home, or at the Centre, giving them the ability to balance their work with any domestic duties. The Respect for the Traditional Material Culture is recorded as *extensive* as the founder of KUR Collection, Rathnasuriya does not intervene in the design of the traditional materials or patterns of local Beeralu lace. Indeed, so is so insistent on the historic accuracy of the tradition, that she purchases the thread for the artisans.

Empowerment Measures Chart

KUR Collection- Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.6: Cover photo from the cover of IFAM 2016 impact report

Levels of Interventions

The Levels of Intervention Chart tracks the levels of design and business intervention in each individual case study, in a format intended to be used for comparison across other case studies. Design Curation was added to the original categories of Design and Business Intervention, as an informal means of influencing what product is made. KUR Collection exerts a *median* amount of curation on lace development, simply through the particular traditional lace patterns she chooses to utilize, although designs are traditional and adhere to existing patterns. Design Intervention was recorded as *none*, as Rathnasuriya does not intervene in the traditional handmade lace designs. The level of Product Development is recorded as *minimal* as although the brand does not intervene with the Lace Centre or the lace makers themselves, they do supply the thread to the artisans to ensure the developed product is authentic in terms of quality and color. KUR Collection 's Quality Control is exerted through the Lace Centre but is listed as *significant*, with handmade lace produced to traditional patterns on standardized graph paper leaving little room for individual interpretation or variation. The Business intervention is recorded as *none*, as KUR Collection have only minimal contact with the artisans, as that is coordinated by the Dickwella Lace Centre, and the Lace Centre itself is dedicated to education and training in lace making, but not business support, financial literacy or entrepreneurship for the artisans. The support is therefore secondary not primary, and by default outside of the scope of this case study.

Levels of Intervention Chart

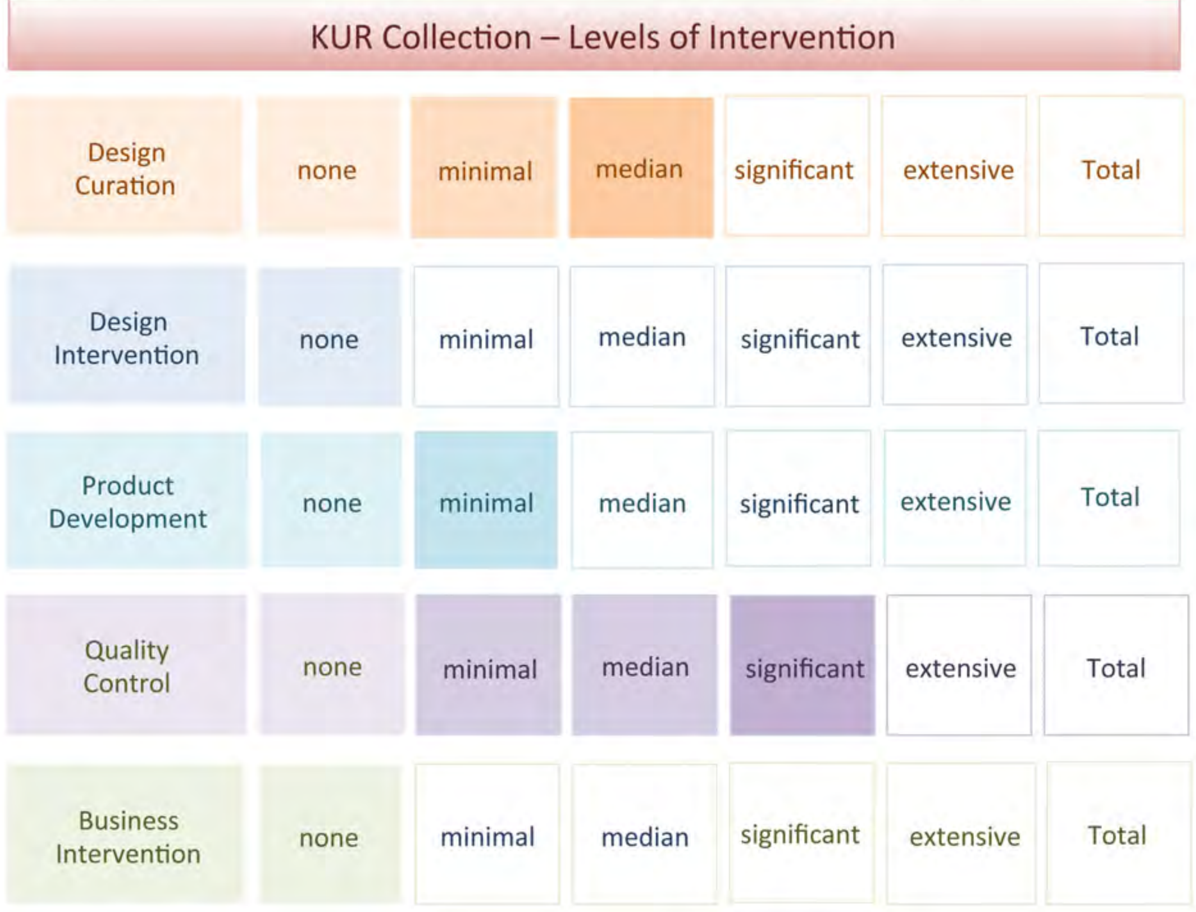

Figure 1.7: Cover photo from the cover of IFAM 2016 impact report

Word Frequency Analysis

A frequency analysis from the KUR Collection case study interview shows the most frequently used words largest and closest to the centre of the cloud. The words *design* and *customer* stand out as the most prominently words used, which is highly representative of the brand. The key support words identified in the cloud that help set context are *collection, product,* and *market*. Collectively those words give a good indication of the brands focus on design, and their place in the contemporary market. In addition, a node frequency search on the interview, supports the word frequency cloud with *fashion,* with *customer* and *craft* the most coded words, which does give greater insight into the brand values. The interview transcript in the University Repository, the interview word frequency chart and list are attached as Appendix E6, and the coding chart and list as Appendix F6.

Word Frequency Word Cloud

Figure 1.8: Cover photo from the cover of IFAM 2016 impact report

Conclusion

KUR Collection supports the retention of a dying craft and thereby the artisans that produce it. The brand does not easily fall into the identified operational models. Originally thought to be a market access model by using the tradition of handmade lace in the development of a contemporary womenswear collection, they don't strictly adhere to that definition, but overlap with skill imposition and market access, or perhaps more accurately are defined as being motivated by the desire to sustain the craft while making product. KUR Collections for-profit business necessitates the need for good market knowledge as a means of sustaining business in the long-term, which in turn allows them to sustain a long-term partnership with the Lace Centre.

One interesting point of differentiation for KUR Collection is the close connection to the heritage of the tradition of craftsmanship that they utilize. As a native Sri Lankan, Kasuni Rathnasuriya grew up around Beeralu lace; it is part of her heritage as well as her personal history. Handmade lace has become a symbol of regeneration for the region, with the Dickwella

Lace Centre originally funded to support recovery from the devastation of the 2004 tsunami. Despite the small size of the KUR Collection brand, her work has helped to retain and reintroduce the craft to the region, a fact that Rathnasuriya is particularly proud of. Her western design education and the fact that she now lives in New York, has allowed her to balance her knowledge and understanding of traditional hand-made lace with a contemporary western fashion aesthetic, something that is necessary to build a brand that has appeal beyond the borders of where it originates. Her ability to rely on the Dickwella Lace Centre, whose entire mission is to retain, maintain and reintroduce the craft works to great benefit, allowing Rathnasuriya to concentrate on the designing of the collection and overall production instead of ensuring quality assurance on the lace making, or overseeing the home workers. Further, her decision to utilize only traditional colours, weights and patterns sets a creative challenge, while supporting a unique design signature.

KUR Collection provides an interesting example of support for traditional artisanship. One of the usual indicators of a traditional craft is that it develops based on availability of local materials. That is not the case however with Beeralu lace. The craft tradition is actually an outgrowth of colonialism and not indigenous culture. It is nevertheless one with deep roots that date back to the 15th century, when it was embraced by the local population. As such, the traditional materials it is made from are not locally sourced but are in fact imported from India. It is a tradition that exists in a small geographic area of the country, the place where settlers from Europe first landed, on the south coast of the country. While there have been attempts by local designers to contemporize the lace through the use of different types and colours of thread, and new designs, KUR Collection only work with traditional patterns produced in the traditional colour range of white and black, and made from 100 per cent natural fibre. While the use of lace is entirely traditional, it is incorporated into a very contemporary women's wear collection. Meaning that KUR collection is representative of both tradition and contemporary design simultaneously.

There are economies of scale that KUR Collection have not realized yet, nevertheless the 'slowly does it' plan of expansion is manageable and realistic in the long-term. While story telling of the history and use of hand-made lace was very prominent in our conversations, it is strangely absent from the website with the focus entirely on the collection, not the materials. Story telling is more strongly expressed through other social media channels, and Facebook in particular, nevertheless although there is reference to the history of Ceylon and to hand-made

craft, there is very little reference to Beeralu lace or the work it entails to produce, which seems like a lost opportunity. It's generally considered good practice to differentiate content across media channels to maximize engagement, and to focus on the collection on the website, nevertheless, a simple link for those that want to learn more could be included, without taking the focus away the collection. KUR Collection do appear to have the opportunity to tell the story of the lace and the tradition quite effectively through social media as well as interwoven with the collection presentation. Further, the ability to sell through Facebook is a totally missed opportunity. Even if it never garnered a single order, there is minimal additional work and no associated losses. It could represent an ideal means to start direct to consumer digital sales, especially if promoted appropriately. With 3,500 followers on Facebook, KUR have the potential to build a respectable platform, especially with the inclusion of micro influencers in their followers. The Instagram page needs to be upgraded in terms of aesthetic, there are many evocative images, but not cropped, displayed or curated to best advantage. With a further 3,000 followers on that platform, there is another opportunity to build the brand through visual imagery and storytelling. This is a missed opportunity with no photos of artisans, no photos of handmade lace, or the women who make it and scant reference to the complex history of the lace itself, and no information on how a purchase supports the artisans, their communities and the continuation of a craft almost entirely wiped out first by commercialization of machine-made lace and then the tsunami.

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Zacarias 1925

Case Study

by

Sass Brown

Figure 1.1: The Empowerment Measures Chart

Introduction

This case study reviews the strengths and weaknesses of Zacarias 1925, a for-profit family-run business located in the Philippines who push the creative boundaries of the traditional craft of basketry and cane weaving through a conceptual fashion collection. Founded by Rita Nazareno in 2010, and named after her grandfather, the brand is an extension of S C Viscarra, originally founded by Nazareno's grandmother. Nazareno is responsible for the design direction of Zacarias 1925, as well as the product development, collaborations and promotion. As a sub-brand of S C Viscarra, Zacarias 1925 represents a departure from the company's existing aesthetic, extending the product offerings in a more contemporary and conceptual direction.

Data Collection and Methodology

The methodology for this case study included the collection of relevant documents and materials from published articles in the commercial sphere, the company's own website and social media, as well as observation and evaluation of the finished product. Data collection methodology included a semi-structured interview with Rita Nazareno, the Founder and Designer of the brand. The interview lasted nearly 2 hours and was conducted via FaceTime and recorded as an audio file, due to the geographic distance between parties, with additional questions via email.

Zacarias 1925 was chosen for a case study as a contemporary for-profit fashion accessories brand that works with a tradition of craft in a fashion related context, while entirely reinterpreting its use. Zacarias 1925 is part of a tightly knit family business that enjoys the loyalty of many long-term employees and offers far greater support for their workers than is either required by law or a usual expectation. As such they expand the breadth of case studies beyond mission-driven for-profits and traditional fashion brands. In addition, the skill of basket weaving, interpreted for use as a fashion accessory is a unique addition to the range of case studies that expanded on the breadth of the cluster. The criteria for the case study selection were established as follows: The respondent should work with a tradition of craftsmanship, reinterpreting it for a contemporary fashion customer, as a means of bringing fair employment, thereby embodying some form of social mission that aligns with the concept of trade not aid.

Discussion

Zacarias 1925 was founded by Rita Nazareno in the Philippines after a successful career in television, and at the request of her mother, to take a more active role in the family business – S C Viscarra. Nazareno lived and worked in LA and Houston, as a Creative Services Director in charge of art direction and graphic design for a television network (CNN, 2019). Upon agreeing, but prior to returning to Manila, Nazareno undertook a master's degree in fashion design at the London College of Fashion in the UK, as preparation for her new role in the family business (see the University Repository for the interview transcript).

The S C Vizcarra atelier of which Zacarias 1925 is part, do not operate in the usual corporate manner. The business is at its heart, a family entity, a family that extends to the artisans, makers and workers. The Manila atelier employs approximately seventy people, about sixty per cent of which are male. Some employees are extended family members, with second and third cousins working in the atelier, while other families have been working for the company for two and even three generations. Nearly 70 per cent of all the workers, along with their families live on the premises, a couple of minutes away from the workshop and the Nazareno family home. Many workers relocated to Manila from other regions of the Philippines, making accommodation a vital necessity. Rent in Manila is particularly high, and hence why living accommodation was facilitated by Rita's mother, as a means of support for her employees. With several employees having children, it's not unusual for children to be running around the studio during school holidays, and families returning home for vacation.

Figure 1.2: The Empowerment Measures Chart

The Viscarra family also own a pharmaceutical company and operate a health clinic, which is made available for the employees of S C Viscarra and Zacarias 1925 as a health benefit. In addition to offering medical support the company distribute vitamins, and cover hospital

expenses for employees in need, none of which is required by law. Due to staff loyalty, new employees tend to come through the workers own networks of friends and family, which in turn helps to expand the family that is the workforce and ensure the coherence of the group.

Zacarias 1925 do not subcontract any part of the process of the sample making process, or production, with the variety of processes involved in the production of the bags done in house. Everyone is employed on a full or part-time basis, with no piecework, and with the option of additional overtime. This arrangement affords their employees the time needed to develop new products and learn new techniques as needed.

Rita considers the workers artisans, not makers or even crafters, and given the level of complexity of the Zacarias 1925 designs that is a fair description of the work they do. She feels a sense of obligation to continue the family business, as well as a sense of responsibility to sustain the craft of hand-made basketry in the region, through reinterpretation, modernization and contemporisation.

History

S C Viscarra was originally founded in Manila by Segundina Cornejo Vizcarra, Rita Nazareno's grandmother, as a hand embroidery studio specialising in pineapple fibre embroidery (see the University Repository for the interview transcript). The atelier provided elegant wedding trousseaus for Manila's elite brides from 1925 until the 1980's, when Segundina was succeeded by her only child and daughter, Vicky Vizcarra Amalingan-Sales. Vicky continued the tradition of producing handcrafted objects, developing the business with cane weaving at its core, first with baskets, then through a collection of bags. The transition from baskets to bags came at the suggestion of a Japanese buyer sometime between the 1980's and 90's, who thought the complexity of the weaving they produced lent itself to fashion accessories. The company has since diversified to offer a broad range of products that include a limited collection of intricately woven bags from cane and leather. The company offer a number of other product lines including SCV, the main bags and home accessories collection, hand woven from a variety of materials; Segundina - a private label brand; Vizcarra Corporate that offer a range of personalized corporate gifts; and Vizcarra Bespoke, a custom line of products for the commercial, residential and hospitality businesses. Across the multitude of brands and sub-brands, S C Viscarra produce a broad range of product lines from menu holders, display stands, Christmas tree decorations, key rings and cup holders to furniture and home

products and luxury hand crafted leather accessories, all produced by hand in the Manila atelier, in a range of materials from denim to leather, felt, microfiber and cane.

Figure 1.3: The Empowerment Measures Chart

Zacarias 1925 operate as a for-profit business under the umbrella of S C Viscarra, not a mission-driven one, albeit one with defined family values that extend to their employees as it pertains to their health and wellbeing, and employs them on a full-time basis, as opposed to piece work, the norm in the industry. As a long established and successful family deeply embedded in the region, the extended family leverage the other business interests in the beauty and pharmaceutical industries, for the benefit of their employees.

Zacarias 1925 is very much the outgrowth of founder Rita Nazareno's own creative experience and love of art and artistic expression through architecture, fine art and cinema. She brings her own international experience and sophisticated eye to the product development of the collection. Relying heavily on artisan skills, Nazareno expands their artistic horizons by collaborating with them on product development and sharing the inspiration behind the design process. Rita honours the skill of the artisans by sharing their stories with buyers and reinforcing the important role they play in product development.

Sales

Zacarias 1925 operate within the mainstream fashion system and sell the collection in all the main fashion capitals of the world, including London, Paris and New York. The collection is sold to a range of high-end design led boutiques, and major department stores around the world. Nazareno also represents the brand at exhibitions, pop ups and trade shows, including Maison & Object, Premiere Classe Paris, the Nomad Hotel LA, Egg Trading in the UK, and also operate their own brick and mortar retail outlet in LA. The brand has been featured in international fashion magazines, including Elle France, Glamour Germany, Time Out Barcelona and L'Officiel Russia, to name just a few. Spanning the worlds of fashion design and fine art, Zacarias 1925 also participate in high profile art focused exhibitions.

Collaborations

Figure 1.4: The Empowerment Measures Chart

Zacarias 1925 have undertaken a number of design collaborations and special projects with designers, artisans and architects, which have resulted in the application of basket weaving used for a wide variety of creative expressions and products, including; crumpled cane woven lampshades and retro radio cases produced in collaboration with Gabby Lichauco; toy storage containers in the shape of a baby hippo in collaboration with Lara Fernandez Barrios; a plastic and cane chair in collaboration with Brazilian design duo the Campana Brothers, and a line of colourfully woven discs for display at the Shangri-La Hotel in Manila (Zacarias 1925, no date a).

Cane woven bags are considered a seasonal product, as opposed to a year-round one as such, collaborations are often developed during the off-season, which for Zacarias 1925 is fall/winter, when cane bags sales are much reduced. Collaborations extend into corporate work and include a broad diversity of products and materials.

Process

Zacarias 1925 bags are perhaps more appropriately described as conceptual, wearable art with a practical purpose. Their bags defy what is generally considered possible through the use of the traditional hand weaving of cane and grass. Bags are intrinsically sculptural and architectural in nature, exploring volume, shape, silhouette and form, concepts often considered in industrial design, architecture, and fine art, but rarely explored to this extent in handbag design. Designs incorporate textural weaves some expressed through natural wooden tonalities, others brightly coloured and glazed – cylindrical wicker and leather utilitarian bags that take their inspiration from fishing and hunting entirely rescaled up to produce the ultimate carry all, and down to a demure clutch. Bags and backpacks that resemble picnic hampers, designed to be worn instead of carried. Weaving that resembles knitting, twill and herringbone patterns, some in contrasting colours. Wedge shaped bags with intriguingly woven slashes or strange bulbous growths, or with angular unexpected cut out shapes. Bags in the shape of lips and clamshells, as well as mountain ranges, stretched out and shrunken down, with diamond shaped, circular and entirely random-weave patterns, collectively expanding what we understand as the weaving of hard materials into receptacles designed to be worn (Zacarias 1925, no date b).

All Zacarias 1925 designs are realized in the studio of S C Vizcarra, where they share the same facility and weavers. All bags are entirely hand woven (Mynila, 2018), using a variety of materials from wicker to chair cane, raffia, water hyacinth, sea grass, leather and microfiber. Materials are processed in the atelier where needed, including the bleaching and drying of natural cane. The inspiration behind a collection often comes from architecture, with Nazareno a serial attendee at architectural biennale’s, accompanied by her architect brother.

With fashion design effectively a second career for Nazareno, she decided early, that if she chose to return to the Philippines and the family business, she was going to find a way to incorporate the things she enjoyed into her work and would not be satisfied with simply producing a successful bag collection, hence why she incorporates her love of contemporary art, architecture and cinema into her designs (see the University Repository for the interview transcript). Nazareno uses travel to consistently expand her design lexicon, constantly visiting museums, galleries and watching films. Her work has referenced a 2001 Space Odyssey, Jacque Tati's Mon Oncle and even Star Wars. It is important to Nazareno that her designs incorporate and communicate passion, wit and character.

Relying heavily on the skilled weavers, some of whom have been with the company for more than thirty years, Nazareno explains her design references as part of the product development process, sharing references from Frank Gehry to Jacque Tati, Lucio Fontana and Brice Marden with the workers, as a means of exploring volume, form, shape, texture and scale. This makes the development process collaborative, as well as educational and playful. Initial forms are developed with support from her uncle, who works at the company, and who makes the first three-dimensional forms. The pair collaborates through the development of form; communicating through sketch, pattern making and three-dimensional moulds. The moulds are developed in a variety of materials, depending up on the most suitable for the specific shape, and include wood and fiberglass. The three-dimensional form is what Nazareno uses to work with the weavers as means of explaining the volume and shape required, with the artisans weaving around the dimensionality of the mould, choosing and adapting techniques to suit the shape. This process establishes the weave techniques to be used, while materials are explored to further develop and refine the design and add new variations. Such was the case with the monolithic bag collection, which ranges in form from cinematic monoliths inspired by Stanley Kubrick's Space Odyssey to the architectural monoliths of Jean Nouvel, and geological monoliths, each one increasing in scale and gradating in colour. The finished products mimic stone through cane weaving, an incredible creative feat few have tried to achieve, and one that takes considerable developmental time with master weavers to achieve. When a style is ready to move from design development into production, the master weavers, who worked directly on the sample development, communicate the techniques to the rest of the weavers.

Nazareno revels in highly sophisticated design references, as well as the experience of sharing them with others, whether as a teacher in the classroom, or with the artisans in the atelier, who need to fully understand the references to achieve the desired result. 'Everyone can know who Lucio Fontana is. I love to teach (…) and I think that is part of that (…) you just share your knowledge'. Nazareno produces a niche product, with her designs not aimed at a mainstream fashion consumer by design, and as dictated by her own interests and tastes. The business strategy supports this niche customer, showing as she does at biennales and galleries more often than traditional fashion events.

Basket Weaving Techniques

The creative expressions of basketry are as wide and broad as the origins. They can be produced by machine, although traditionally are entirely done by hand, and can be made from a variety of vegetable, as well as manmade fibres. The basic process involves the twisting together of fibres, not dissimilar to textile weaving, with essentially the same structure of a warp – the vertical rods that the fibre is woven around, and the weft - the fibre that is woven. In the case of Zacarias 1925, this basic understanding of warp and weft is tested and expanded upon, sometimes to the complete elimination of the basic concept.

Baskets can be made from a wide range of materials including roots, cane, rattan, twigs, grasses, reeds, raffia and willow. One of the aspects of basketry that makes it unique is that most fibres have to be treated before they can be used, requiring softening, soaking, bleaching and dying in many cases, adding to the labour involved in the production of a finished product.

Basket weaving is one of humankind's oldest art forms, practiced by the Mesopotamians, the Ancient Egyptians, and other ancient traditions around the world for thousands of years, and by almost every early native people. It is notably referenced in the bible. In many places' baskets hold deeply symbolic meaning, while in others they have a purely utilitarian role. The uses for baskets are as varied as the people that produce them, they have been used to hold babies and baked goods, used as rafts, fishing nets, cooking utensils and as part of ceremonial costumes (How Products are Made, no date). Perhaps no people are more renowned for their basket weaving skills than the Native Americans, who raised the expression of this skill to pure artistry.

The Philippines has a long history of basket weaving, much of it done in remote rural communities, with the skill handed down through generations. The practice was expanded upon after the Spanish American War, when the US began teaching basket-weaving classes in schools as a means of developing the Philippine economy, and building on a long-standing tradition of the craft in the region. In more recent years, it has also been capitalized on by some NGOs as a means of sustainable development (Smith-Lathouris, 2019).

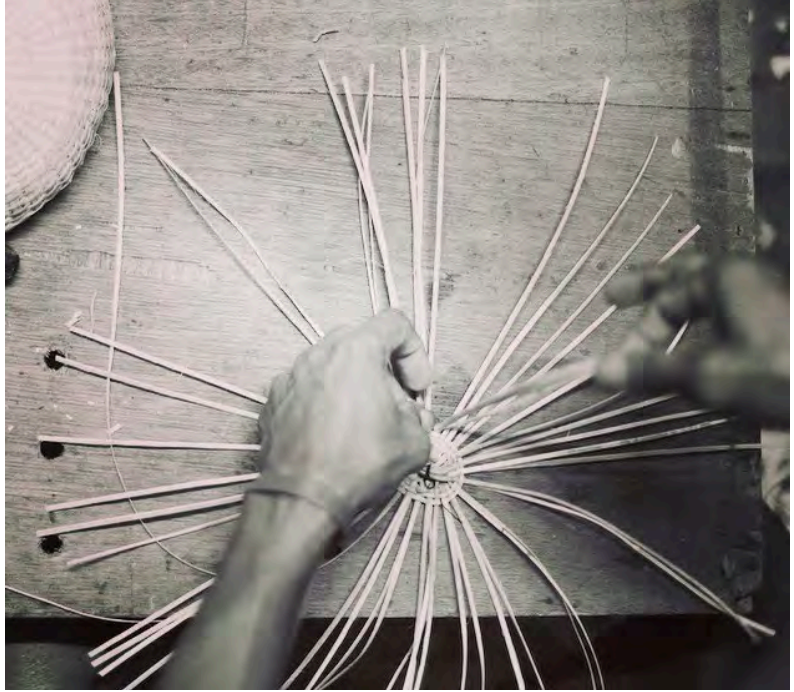

Figure 1.6: The Empowerment Measures Chart

<u>Advantages and Best Practices</u>

Many retailers consider basketry a seasonal product, which allows Rita Nazareno to focus solely on the spring/summer season and affording more time for the time-consuming nature of production development and experimentation for the complex designs. It also allows for more time to collaborate in the off-season, more so than would be possible with the usual two fashion seasons a year.

Zacarias 1925 invest significant energy in the research and development of new product designs, which is made possible by the high level of skills and artisanal development at S C Viscarra.

While Zacarias 1925 do not teach new skills to their artisans per se, they do stretch the limit of those skills through the development of highly unique designed products. Their focus is not preservation of craft, although they benefit significantly from artisanal skill, have, they are also not limited by them; instead together they find new ways of expanding upon them.

The long establishment of S C Viscarra is of enormous benefit to Zacarias 1925, as without the existence of an already smooth running, competent and experienced atelier, it is likely that

many of the challenging and conceptual designs that Rita Nazareno develops, would not be possible. The existence of the atelier therefore by default, enables the existence of Zacarias 1925.

What sets Zacarias 1925 apart from other fashion brands that produce a contemporary product from craft is the expression of Rita Nazareno's own unique experience and interests, combined with that of the family basket weaving business. While every fashion brand is in part an expression of the unique experiences of the designer, they are also subject to trends, market realities, press and buyer pressure, all of which, all too often, result in the mainstreaming of the collection to one degree or another. The secure position that S C Viscarra offers Nazareno ensures she is not subject to the same pressures and can choose to design, develop product, and run her business as she sees fit. This results in the highly unique designs and intensive nature of their product development, something that might not be fiscally prudent if she was operating as a sole trader.

The atelier effectively operates as a very large extended family, celebrating birthdays and national holidays together. Nazareno brings gifts back for every single worker, all 70 of them, every time she travels, which is frequently. She invites her celebrity clients to the atelier and introduces them to those that produce the work. She shares the brands successes and press coverage with the artisans and tells their story when describing her designs. Including the artisans in the story of Zacarias 1925 is valuable to the workers who get to participate, not just produce the work the story revolves around, further embedding the family values that embody S C Viscarra – the family business (see the University Repository for the interview transcript).

Challenges

As is the case with any craft-based product, quality control presents an on-going challenge, with inevitable variations and differences between artisans that are difficult to explain to a buyer in the mainstream fashion system, who are used to ordering products that comply with a very small per centage of tolerance as it pertains to differences between items. Nevertheless, with nearly ten years of wholesale under her belt, clients mostly understand any existing variations between products, while an internal focus on quality control also minimizes the variation.

Another challenge for Zacarias 1925 is the seasonal nature of the material, with wicker and cane strongly associated with spring/summer, not autumn/winter, thereby limiting the year-round appeal of the product, and naturally affecting sales. Nevertheless, the seasonal nature of the product does allow greater devotion of time to finding inspiration, and the resulting experimentation with technique and form as part of product development, as well as providing the opportunity to collaborate.

The usual challenge of working with craft, and the limitations that hand work imposes, such as the required skill and slow pace of work, are an on-going challenge that is by its nature, at odds with the commercial perspective of a company, whose aim is to make profit and to grow the business.

Story telling inevitably forms an important aspect of what Zacarias 1925 does, telling the stories of their history and that of their artisans, and the skill required to produce their bags, however that story is predominately told in person to buyers as opposed to on the website or through social media, where these is much greater scope to share those stories. There is the opportunity to tell those stories by featuring the artisans, and the story of the collection development in written, photographic and video formats. Given Rita's own background in TV, it is potentially a perfect match to tell those stories in a format she is already adept.

The family values pervasive throughout the company combined with the loyalty of the staff, is of major advantage to the brand, but inevitably comes with its own set of challenges. The obligation that S C Vizcarra feels for the well being of the workers, as the sole employer of so many individuals, including extended family is enormous. The additional responsibilities they choose to shoulder, including their health and wellbeing take an inevitable financial toll on the need to make a profit, an already difficult task with such a labour-intensive craft that requires lengthy research and development. This is one of the main differences between a mission-driven for-profit and a limited liability company that has chosen to take on additional responsibilities, and the difference between considering those responsibilities as going the extra mile, as opposed to being part of a mission, and simply the cost of doing business ethically.

Corporate Structure

Zacarias 1925 sits under the umbrella of S C Viscarra, the main company and brand, and part of the Viscarra group of companies. As this case study is about Zacarias 1925, not S C Viscarra or the other associated family businesses, this organizational chart focuses on them alone. There are approximately 70 employees in the atelier, which is shared with S C Viscarra, the mother company. However not all employees work in service to Zacarias 1925, hence the disparity in employee numbers. The org chart is set out below in figure 1.7.

Zacarias 1925 Organization Chart

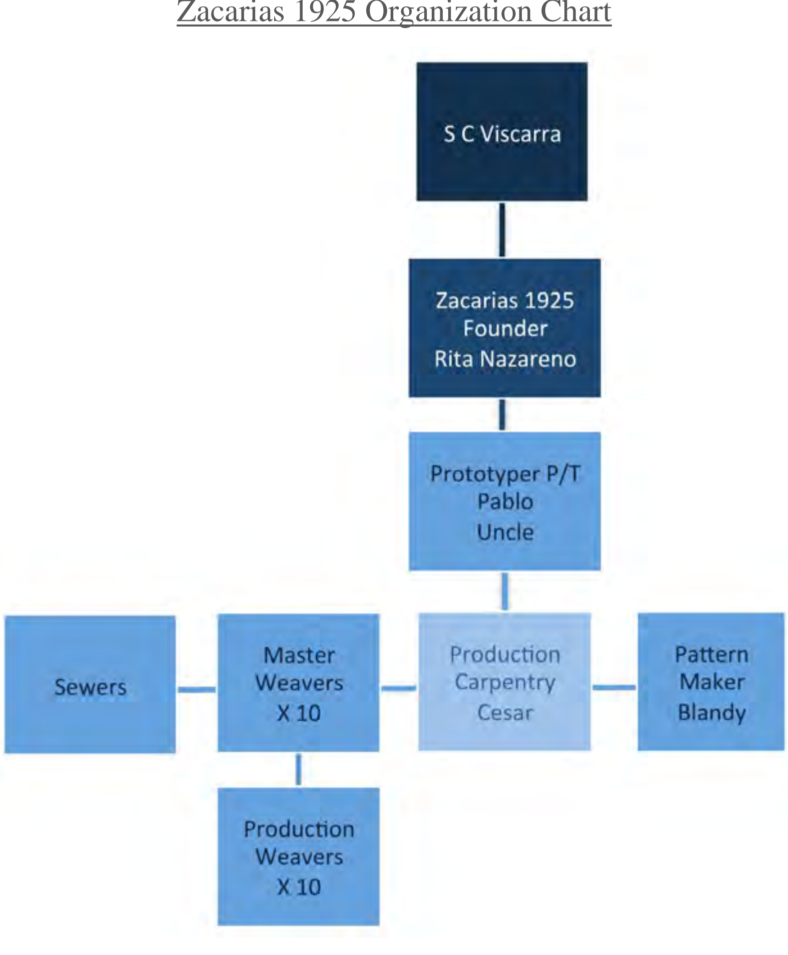

Figure 1.7: The Empowerment Measures Chart

Range of Artisanship

Zacarias 1925 produce a very focused niche collection that is based on the craft of basket weaving. Materials vary widely but revolve around tradition natural fibres such as cane, wicker and rattan, augmented by leather and microfiber. Collaborations and private label design development is mostly facilitated through S C Viscarra who incorporate a much broader range of materials, techniques and products that extend well beyond fashion accessories. The collection is extremely contemporary, as a product that is the result of a very contemporary perspective on artistic expression. It is also priced at the premium market, with bags ranging

in price from $250 to $700 at retail. The Range of Artisanship Chart is set out below in figure 1.8.

Zacarias 1925 Range of Artisanship Chart

Zacharias 1925 Range of Artisanship	
Bags and Purses	Woven cane, wicker, water hyacinth, sea grass
Small Accessories	Leather, felt, microfiber, textiles

Figure 1.8: The Empowerment Measures Chart

Empowerment Measures

An Artisanal Empowerment chart (figure 1.9) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the craft. The Empowerment Measures chart places Zacarias 1925 in the *significant* category for Artisanal Empowerment. The ranking is based on the trust they place on their master craftspeople through the product development process, relying heavily on their skill in the development of each new design. It is also a reflection of the family environment they have built in the studio, that welcomes families and children, combined with the fact that most employees live on the premises, effectively allowing the makers to make the place their home. Personal Empowerment is not a reflection of creative freedom, as the design development of Zacarias 1925 is very much a personal directive from Rita Nazareno, albeit supported by the skill of the artisans, but instead reflects the level of individual respect for the craftspeople themselves.

The category of Respect for Traditional Material Culture is also recorded as *significant* as product offerings, although not based on the traditional outcomes of the craft, are very much based on the skills developed through them. The respect for those skills is high, with the success of the outcomes of the most complex designs a direct result of the skills of the master weavers, something that is openly acknowledged by the Founder Rita Nazareno. Basket making does have a long-standing tradition in the Philippines, however it does not represent a material

culture with embedded meanings and codes tied to a community of people, instead its validity is based on its practicality and the fact that the skills developed in the region were for commercial development. Here, craft is in service to design, although very reliant on the skills developed through that craft.

Empowerment Measures Chart

Zacarias 1925 - Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.9: The Empowerment Measures Chart

Levels of Intervention

The Levels of Intervention chart (figure 1.10) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies. The Level of Design Intervention for Zacarias 1925 was defined as *total*. As a design led business, the focus is predominately on design and very much a product of Rita Nazareno's unique creative conceptualization. The design vision is a direct result of Rita's personal interest in architecture, art and film, and her highly refined and worldly tastes, not a product of a tradition or the people that practice it.

As a contemporary fashion business albeit one based on traditional artisanal techniques, Zacarias 1925s do not source or select artisans or work with artisanal communities to develop their product. The process instead is an outgrowth of an existing and successful business based on craft, but not material culture, or the tradition of artisanal communities.

Similarly, the Product Development Level of Intervention was recorded as *extensive* as Zacarias 1925 design development is the outgrowth of a collaborative development process that relies heavily on the skills of the master weavers, and their ability to realize Nazareno's design vision.

The Quality Control measure is also listed as extensive due to Zacarias 1925s studios capabilities, which has been in existence as a family-owned business since 1925, and focusing on basketry since the 1970's. This allows Nazareno to benefit from an atelier that has long focused on quality and complex production capabilities.

The level of Business Intervention was recorded as *none* as Zacarias 1925 employs artisans, and although they expand their capabilities through complex projects, they do not do so with the intention of them developing their own businesses or selling their own product; skill development is in service to the company, and for the company's benefit. They invest in the value of an employee, not support their independent business development. They focus on family values through employment, paying decent wages and offering good working conditions, not on the sustainment of craft or tradition. As such this category is effectively not applicable to this case study.

Levels of Intervention Chart

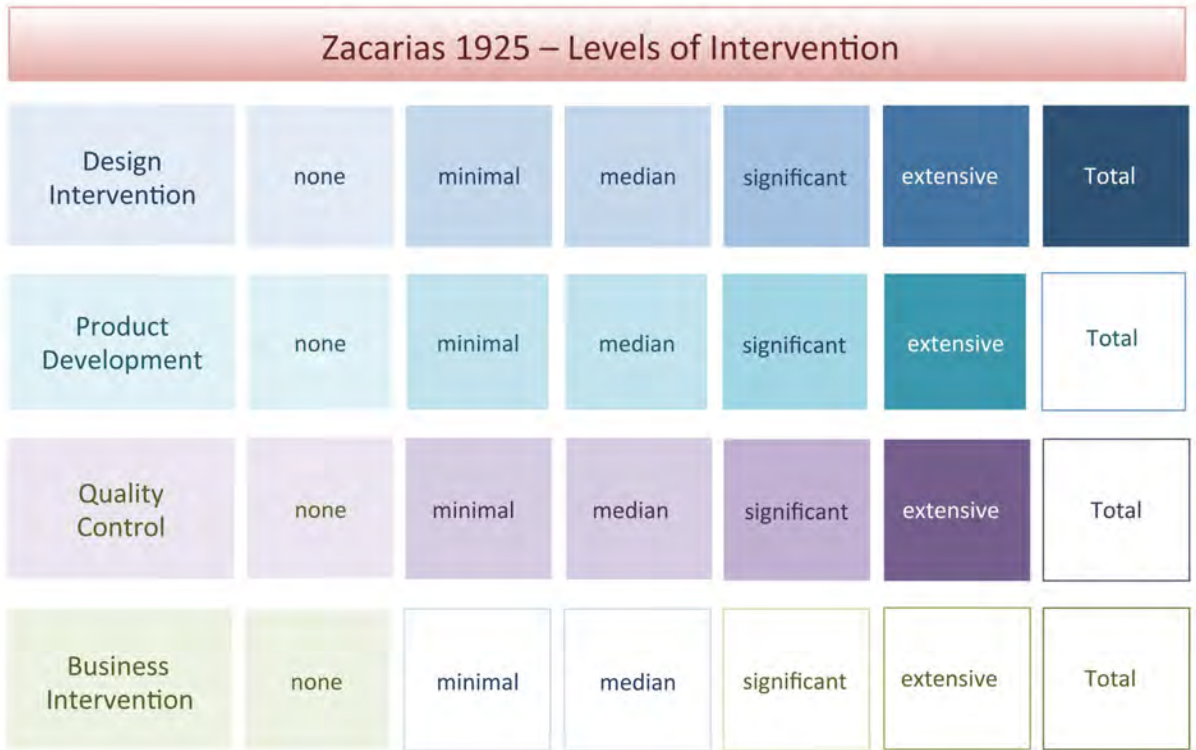

Figure 1.10: The Empowerment Measures Chart

Word Frequency Analysis

A word frequency analysis from the Zacarias 1925 case study interview shows the most frequently used words largest and closer to the centre of the cloud. The word *weavers* stands out as the most prominently word used, which as a company whose product is hand woven wicker bags, and is highly representative. The key word is supported in the cloud by the words *design, location,* and *materials,* helping to set greater context. Collectively the words are a good representation of the brands focus on experimental design based on craftsmanship. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search supports the word frequency cloud with *craft,* the most coded node, followed by *design* and *product development*, which does give greater insight into the brand values. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E7, and the coding chart and list as Appendix F7.

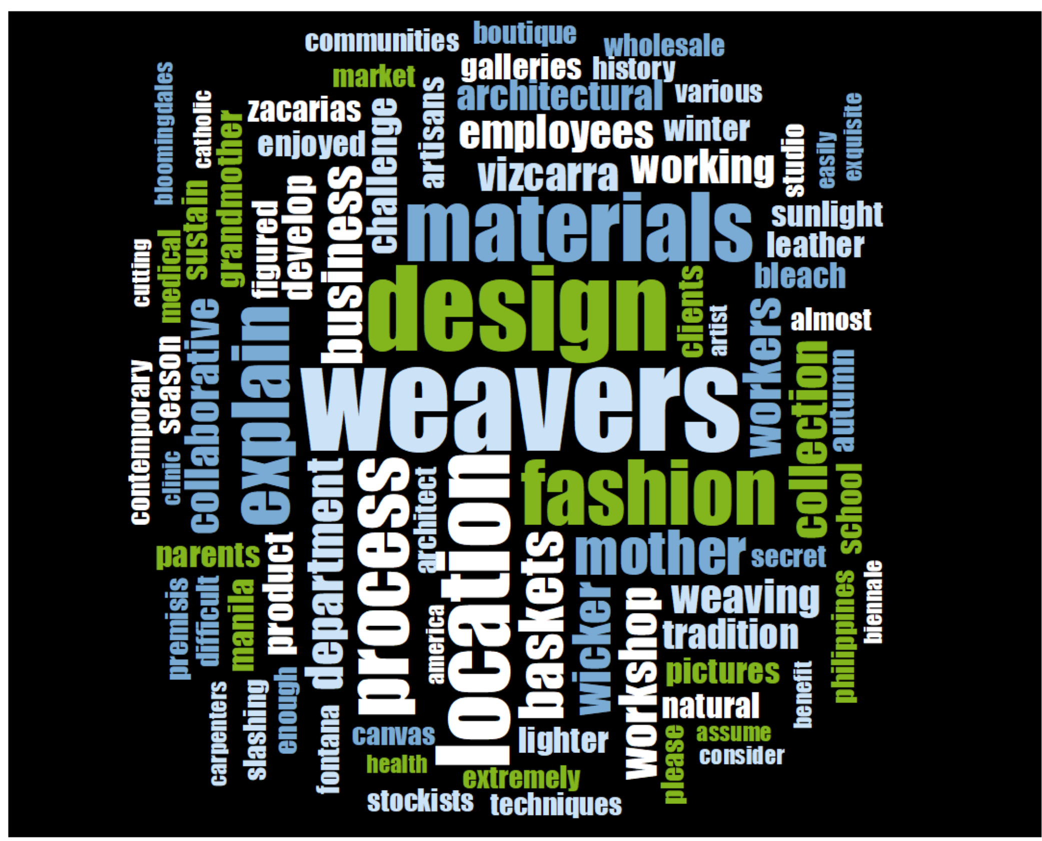

Figure 1.11: The Empowerment Measures Chart

Conclusion

Zacarias 1925 is a family business. It is not one with a mission to support those in need, or to right a social wrong, they simply employ people fairly and treat them well, giving them greater support than most, and well beyond what is required by law. Nevertheless, they are not a mission-driven for-profit, simply a business with values. They produce a product that is made to a high technical standard with great skill, one that has some connection to place and benefits from existing skills, albeit not one that is steeped in tradition or coded with symbolic cultural meaning the craft fulfils a need, with a practical reason for its development, one that is now being used to express design development not material culture. It holds limited cultural importance, or material cultural significance, yet Zacarias 1925, and the greater company they benefit from - S C Vizcarra, produce a luxury product through long-term dedication, commitment and skill building within a family environment. Culture is by its nature fluid, impacted and diverted not only by indigenous tradition, but equally by invasion, colonialism, international trade, and a host of other influences, no less important or impactful than ancient tradition. This is the case with such a widely spread craft as basket weaving.

While Zacharias 1925 do not produce culturally significant artefacts, it is important to note that they do consider their skilled craftspeople as artisans, not makers or workers. Given the level of complexity of the designs they produce this is a fair categorization of the work they undertake. This designation fits with the UNESCO definition of artisanship as products made from of a process entirely, or almost entirely achieved by hand.

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Appendix D8 – Bottletop Case Study

Case Study

by

Sass Brown

Figure 1.1: Bottletop Canica bag. A Narciso Rodriguez collaboration with interwoven metal ring pulls and zero deforestation leather

Introduction

This case study reviews the success and weakness of Bottletop the mission-driven for-profit and the Foundation. The two are inexorably linked with the mission-driven for-profit effectively the main means of funding for the Foundation, and pre-dating the business. Initially set up as a charity, Bottletop uses commerce to fund grass roots community projects in the developing world through partnerships with NGO's that support personal development, health and wellbeing.

Bottletop is a UK based, luxury, sustainable, mission-driven for-profit brand that produces a range of bags and small fashion accessories, most notably incorporating recycled pop can ring pulls. Co-founded by Cameron Saul and Oliver Wayman in 2002, Bottletop's mission is to empower people and planet through sustainable design and creative culture.

Bottletop began life by producing a single small handbag from upcycled bottle tops and leather offcuts in Kenya that sold through heritage British accessories brand Mulberry Company, the founder of which, Roger Saul, is Cameron Saul's father. This first collaborative undertaking between father and son became an instant success, and the bag, an international best seller, with the profits helping to support artisans and funding health education for young people in Africa.

Methodology

The methodology for this case study is qualitative in nature and included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website, observation and evaluation of the finished product. Data collection included a semi-structured interview with Roosa Tulvio, Design Director, as well as with Director and co-founder Cameron Saul as well as with John Bacigalupo, head of Finance. Interviews lasted between 1 and 2 hours via Skype, with follow up questions and clarifications by email as well as voice messaging through WhatsApp.

The initial interview was with Roosa Tulvio, which was conducted over Skype, and all follow up communications were transcribed and saved. The geographical distance between parties necessitated electronic communications. Tulvio is responsible for the design direction of Bottletop the brand, but also for skills evaluation, training and product development directly with the artisans themselves in situ in the Brazil as well as the Nepal and London ateliers.

Additional questions were directed at the Founder – Cameron Saul, to gain a greater understanding of the Foundation, its operations and the overlap and connection between the Foundation and mission-driven for-profit. John Bacigalupo – head of Finance, provided additional clarification on operations.

Preparation for Data Collection

Bottletop was chosen for a case study as a high-profile example of a mission-driven for-profit that focuses on support and training of youth in the developing world. The criteria for the case study selection were established as follows: The respondent should identify as a mission-driven for-profit, not-for-profit or governmental agency, that utilizes garment or accessories production as a means of bringing independence and support to a disadvantaged community. The end product should require skill or craft, and use business as a vehicle of empowerment, and sustainable development.

Discussion

Bottletop the brand, and mission-driven for-profit, is inexorably linked to Bottletop the Foundation, a not-for-profit that supports grass roots health, education and skills training projects in the developing world. In fact, it is its reason to be, with Bottletop the brand funding all of Bottletop the Foundation's running costs, enabling 100 per cent of any additional funding raised to be spent entirely on empowering young people, to equip them with the skills and attitudes to be agents of change in their own lives as well as that of their greater community. Twenty per cent of all Bottletop profits are used to support the Bottletop Foundation, with the selection of which projects to support entirely the responsibility of the Foundation. Bottletop began life as a philanthropic undertaking, separating into two distinct entities that include the mission-driven for-profit, and the Foundation, in 2011. Effectively Bottleop was always a Foundation, with the for-profit entity simply the means of funding. At that time however philanthropic training was dominated by governmental agencies, NGO's and faith-based entities with social enterprises and impact business models still in the developmental stage. For this reason, Bottletop was initially registered as a UK charity, with the Foundation not effectively founded in the current sense until 2011. Their establishment in 2002 also predates any substantial implementation on the importance of sustainability and the problems of waste in the fashion industry. While much of the initial focus was on Brazil, which later developed into the Salvador atelier that produces the current line of bags, the Foundations focus is not specific to a single geographic location or Brazil in particular. The Foundation empowers

disadvantaged young people, supporting them in taking control of their lives through grass roots vocational training, and health and well-being workshops, and operates as a separate entity from the brand.

The first bag Bottletop produced was a little square bucket shaped bag made from strung together East African Tusker beer bottletop's – and hence the name of the brand. Cameron was teaching in Uganda at the time, working with a youth empowerment agency called Restless Development, when a colleague in a Kampala craft market purchased the bag. Taking the bag back to the UK, Cameron lined the little bag with offcut leather from Mulberry Company production, making the design 100 per cent recycled. The bag was launched through collaboration with Mulberry, called the Mulberry Bottletop Campaign, becoming the brands best-selling bag globally for the entire season, generating a wave of interest in Bottletops' objective of supporting artisans through the creation of designs and raising money for health education, with all funds donated back to Restless Development. At that time the AIDS epidemic was claiming over 8,000 young people's lives a day, hence the focus of Bottletop's health education program. Buoyed by the success of this little bag, and the discovery of a bag made from crocheted soda can ring pulls in Brazil by Co-founder Oliver Wayan, who was in Brazil to promote a music record he was working on. Wayan's used the bag, a pretty common sight in the street markets across Brazil, as part of the promotional campaign for the record, resulting in the generation of greater interest and sales in the bag than the record. Bottletop decided to make the crochet ring pull bag technique the focus of their next product. Saul discovered the versatility and utility of metal ring pulls leading to the development of Bottleop's first signature chain mail ring pull fabric that forms the basis of most of Bottletop's bags to this day. The ability to utilize local materials to generate income for local communities from waste was the impetus to produce a range of products fit for the luxury accessories market.

Figure 1.2: Mulberry bottletop handbag

Bottletop operate across a number of different locations: the design office is located in London along with a small atelier, the main atelier is located in Salvador, Brazil, and there are two new atelier collaborations in Nepal. Each one operates in a different manner, serving a different purpose, although all produce product or components for the finished product. The atelier in London and the one in Brazil are wholly owned and operated by Bottletop, producing the bags sold online and in their flagship store on Regents Street, London. The bags are designed in the London office by Creative Director Roosa Tulvio, who travels to the Brazilian and the Nepalese ateliers to work closely with the artisans to develop and create the bags. The Nepal ateliers are the result of a recent collaboration with the Foundation and two separate NGOs, both of which are currently working to develop new product for the Bottletop brand.

Figure 1.3: Bottletop artisans

Bottletop opened their atelier in Brazil in 2012, since expanded and improving on it, and leading to its current location in a building called Lacres, meaning bottletop in Portuguese. The atelier currently employs over twenty, mostly female artisans, and provides skills training for their signature weaving and crochet techniques used in the production of their bags. All of Bottletop's bags incorporate upcycled metal ring pulls in their design, which are sourced and cleaned in Brazil, before being used to create their signature chain mail accessories.

Bottletop's signature Mistura braiding technique which comprise some of the brands most expensive bags, blends upcycled metal ring pulls with Zero Deforestation Amazon leather in a unique, complex weave created by hand. The brand work with the Instituto Centro De Vida (ICV) to source leather from a groundbreaking program called Novo Campo, which promotes sustainable farming practices, reduces deforestation, aides in rainforest conservation, and is classified as zero deforestation leather.

Bottletop have a deep concern for the environment, building sustainability into everything they do on their product journey, from raw materials to retail, utilizing sustainable and upcycled materials in all their products. Acutely aware of the scale of the global plastic pollution problem, they don't use any plastic in their shipping, with all packaging using recycled cardboard in its place.

The Foundation

Figure 1.4: Bottletop Foundation

The Bottletop Foundation operates as an NGO. The entity's vision is to support young people worldwide with health education, transferable skills and self-confidence, so they are able to

achieve their full potential. The Foundation supports projects that take a creative approach to addressing adolescent issues in their communities through the use of film, community publications, drama, music and peer education. One of the many projects the Foundation undertakes supports musicians from around the globe to create collaborative work and showcase it through the 'Sound Effects' album series, poetically closing the creative loop on where it all began, with a little bag made from crochet ring pulls used as a promotional vehicle for the founder's music album in Brazil. The Foundation has used music from the beginning as a vehicle of engaging and inspiring youth as well as a medium for cross-cultural collaboration, with the first album focusing on Afro beat and Afro funk music from different African countries, followed by an album revolving around Brazilian beats, and the reason they found themselves in Brazil and the official founding of Bottletop.

Tackling a range of sensitive issues that include the prevention of HIV/AIDS, unplanned teenage pregnancy, substance abuse, gender inequality, low self-esteem and vocational skills deficits, the Foundation work at the local grassroots level through partnerships with local cultural entities. They partner with social enterprises at an early stage of their development, with the aim of supporting their long-term sustainability. Bottletop funds each of their partner projects for a minimum of three years and to offer supplementary support and guidance wherever possible. Projects are selected based upon demonstrated potential to equip young people with the skills and attitudes to be agents of change in their own lives as well as that of the wider community.

> We want young people worldwide to be equipped with the necessary health education, transferable skills and self-confidence to make healthy, informed choices and achieve their full potential. Creativity is central to the BOTTLETOP FOUNDATION, and we aim to support projects that take a creative approach to addressing adolescent health issues in their communities (Bottletop, no date: online).

Bottletop collaborations are often the outgrowth of co-Founder Cameron Saul's personal connections and experiences. As the head of a high-profile ethical fashion brand, Cameron participates in a number of events, panels and conferences around the world, often bringing him into contact with other mission-driven undertakings and entities. One example of this deeply personal connection is an undertaking by the Foundation to fund five new sewing machines and equipment, as well as training for a fledgling atelier in Kathmandu, the same

atelier that Bottletop now collaborate with to produce the #TOGETHERBAND, a connection that was the result of a charity hike that Saul participated in, to raise funds for the Bottletop Foundation, that took place in Kathmandu, and a relationship that began with the one-off development of a gift bag for the British Film and Television Awards (BAFTA).

The OECD reported in 2017 that Brazil had a relatively high per centage of the population living without access to basic sanitation, with only 49 per cent of the population educated to upper secondary school level. While a UNDP (no date) report stated that Nepal has more than 400 million people with no access to basic healthcare and 40 per cent of the population lack access to social protection. The country has an estimated 15 million people living with HIV receiving no treatment, and a further 21.7 million receiving treatment. 7 million people die each year from pollution and more than 1 in 3 women have experienced either physical or sexual violence.

Sales

Bottletop opened their first, and currently their only retail stand-alone store in 2017. Not content with the simple opening a bricks and mortar retail outlet, they opened the world's first zero-waste retail location, created using 3D printing and recycled ocean plastic waste, located on London's iconic retail centre in Oxford Circus, and a physical reflection of the brands values (London Design Festival, 2018). In addition to the flagship store, Bottletop have organized a number of pop-up retail opportunities in Hong Kong, New York and Dallas Texas. Each pop up is made from repurposed everyday materials, and is often in collaboration with a local artist, such as the Hong Kong pop up, which featured Chinese calligraphy by local street artist – Boms. Some pop up's have remained open in excess of 6 months at a time. Prior to the opening of the flagship store, sales were made exclusively online, through pup up shops, events and the occasional retail partnerships. The bulk of Bottletop's sales are online, with just over 50 per cent of total sales. A further 31 per cent of sales are from bricks and mortar sales, around 16 per cent of sales are through corporate sales with event sales at just shy of 2 per cent of total revenue.

Figure 1.5: Bottletop London store

Collaborations and Undertakings

Bottletop began life in collaboration with Mulberry Company, and new collaborations continue to define who they are and what they do this day. One such collaboration was with US luxury fashion designer Narciso Rodriguez in 2014. The micro collaboration featured two signature handbags, named after two inspirational women – Candice Swanepole and Jessica Alba. The sophisticated styles were produced in matt black and pale blush leather with matching enamelled ring can pulls, with Pepsi's 'Performance with Purpose' supporting the collaboration, and the bags selling at a range of high-end retailers around the world. The collaboration happened organically as many of Bottltop's undertakings do, through the introduction of a mutual friend – Jessica Alba. This collaboration resulted in the development of Bottletops' signature Mistura weave; a complex weaving technique developed for the Narciso Rodriguez collaboration. Another collaboration was realized with DKNY in 2015 that resulted in a series of brightly coloured plain and striped bags from tiny clutches to large totes.

The latest and the biggest promotion the Foundation and brand have undertaken to date, is the creation of a bracelet called the #TOGETHERBAND, a campaign and associated product in support of the United Nations 17 Sustainable Development Goal (SDG's). The band was launched in 2015, the same year the SDGs were established. The 17 sustainable development goals, which focus on human and environmental problems and solutions, resonated with Cameron when they realized they already fulfilled 12 of the 17 goals through their work. Bottletop decided to take on the role of humanising the Goals by using the format of a bracelet to democratise the conversation. Bracelets have long been used to promote and communicate important causes, with festival bracelets simultaneously synonymous with youth culture and social and environmental campaigns.

> Friendship bands are an amazing way for people to engage with causes (…) In Bahia, northeastern Brazil where our atelier is, they have a tradition of brightly coloured bracelets that people tie onto their wrist with 3 knots as a good luck charm (Press, 2019: online).

The simple Bottletop #TOGETHERBAND bracelet features a facsimile of a ring pull, actually made from Humanium, a metal sourced from conflict areas of El Salvador by a Swedish NGO and derived from recycled guns as part of a gun destruction program. The ring pull inspired component is tied and knotted together with cord produced by Bionic Yarn made from upcycled ocean plastic, and comes in seventeen different colours, each one symbolic of one of the Sustainable Development Goals. The colour wheel design, and the colours used for the SDG's was created by Richard Curtis, director of Four Weddings and a Funeral, with each colour represented in the #TOGETHERBAND.

The bands capitalize on friendship and community by supplying not one band but two with every purchase, one designed to be worn, and the other gifted and shared, thereby spreading the message.

> Beyond the bands themselves, we are producing a series of 17 documentary films to highlight extraordinary people on the front line who are advancing the Goals. We're also inviting individuals from across the cultural spectrum - artists, musicians, actors, activists, sportspeople and experts - to wear their bands with pride and help us to spread the word (#TOGETHERBAND, no date: online).

The series of documentary shorts are produced by True Cost director Andrew Morgan; each one telling a story aligned to one of the Sustainable Development Goals, in an effort to highlight and promote the little-known goals outside of the environmental community. The Global Survey on Sustainability and the SDGs, that surveyed individuals and representatives from politics, business, the media and civil society across 274 countries and 26,000 people, conducted between 2018 and 2019, found that only half of those surveyed had even heard of the SDG's (Schlange & Co., 2019), highlighting the need for the #TOGETHERBAND undertaking as a means of spreading information.

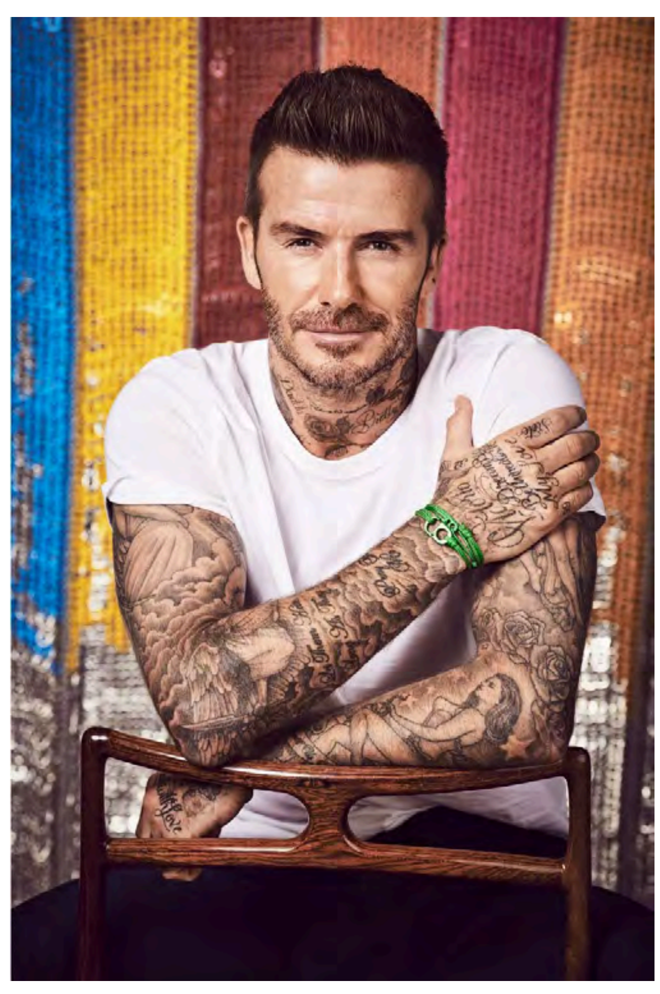

Figure 1.6: David Beckham wearing a Bottletop together band

One of the celebrity collaborations used to promote SDG 3; Good Health and Well-being, is with British footballer and UNICEF Goodwill Ambassador David Beckham OBE. The David Beckham Bottletop #TOGETHERBAND interview and documentary capitalizes on the footballer's global appeal, helping to garner major print and digital press coverage.

The bands are produced in Bottletops' newest atelier collaboration in Nepal. As Forbes Editor Nel-Olivia Waga (2019) puts it 'the people making the band matter – it's not mass produced but rather about generating skills and livelihood for women in developing countries'. While the associated #TOGETHERBAND Tapestry is a large wall hanging made from recycled ring pulls enamelled in the seventeen colours of the SDG's, produced in the Bahia atelier. The #TOGETHERBAND tapestry was originally commissioned for the United Nations General Assembly in 2018 and has since been displayed at the New York Gates Foundation Goalkeepers event in 2018 as well as at Glastonbury Festival in the UK, Art Basel and Brazil's Inhotim Museum (Waga, 2019).

Process

As a general rule when Bottletop the brand starts to work with a new entity to produce product, they start with a process of finding possible collaborations through an understanding of techniques and skills already in existence and practiced by the community. New products are designed around those skills in such a way as to support the elevation of those techniques. This explains how the ring pull bags came to be produced in Brazil, a technique and a process, which has a geographic and cultural connection to place, all be it one that is not unique to Brazil or one that is steeped in history. It also explains why the product currently being produced, and that which is planned for the future, for production in Nepal, does not include crochet pop can ring pulls.

The most recent collaboration between the Foundation and the brand in Kathmandu is a great example of how a collaboration grows organically, starting with the Foundation, supporting an existing entity or entities, then developing into a collaboration with the brand to produce product over the long-term. The entire collaboration grew out of the support the Foundation was giving to the Nepal entities, and further developed into an opportunity to source and produce product. The two entities are Ropka, who work with Nepal's poorest to provide food, education and medicine, and Maiti Nepal, who work to help protect Nepali girls and women from crimes like domestic violence, trafficking, child prostitution and child labour. Once the initial connection was made by the Foundation, Roosa Tuvalu and the C.O.O. (Jonathan Lee) undertook a skills assessment of the Kathmandu groups that were being supported, to evaluate whether a longer-term commitment and collaboration might be feasible. The skills assessment they conducted included a production assessment, with Roosa identifying what equipment and skills the group might require to further develop the relationship into real production capability. The assessment of two of the Nepal entities led to providing training linked to product development and technical production skills, with the Foundation providing the financial support to enhance the group's technical capabilities. The workshops were also supported by Sedex (no date), a leader in ethical trade supply chain provisions. Training sessions inevitably focus on standardization of quality control, sometimes taking weeks to ensure the production is both technically proficient as well as aesthetically uniform. Training is very hands on, with Roosa taking an active role, giving her insight into the group's capabilities as well as limitations in terms of skill and technical capability. The development of each product requires weeks of training alongside the women to understand how best to support them.

In the instance of the #TOGETHERBAND, Bottletop already had a design in mind prior to deciding to place production with the Kathmandu ateliers. They had made a conscious effort however to ensure the design incorporated a low level of skill and minimal machinery, which in itself dictated or rather eliminated the use of some materials, including leather which was originally part of the design, as well as ensuring that the production could be produced pretty much anywhere. Future production for the Kathmandu ateliers is based around the existing skill of beading, something both communities already have capacity in. The intention is to build on existing skills, support them in further developing those skills, while using them as an entry point and means to start production. What Bottletop do is to raise the level of technique and material use well beyond anything available in the local market. Beading is a technique that is both low impact and low tech, with the Bottletop Foundation providing the investment of some new machinery to support the production of the more structured components of the bag designs. The outcome of this collaboration is not only between Bottletop the brand and Bottletop the Foundation, but also with and between the two pre-existing entities/ateliers they selected to partner with, as the new designs will be partially produced in one atelier and completed in the other. In this way Bottletop is working with, and building on, existing skills and capabilities. As part of this collaboration Bottletop are also providing sustainability training, to communicate their brand values, as well as explain sustainable principles and sourcing. The #TOGETHERBAND represents a low-level entry point for a design collaboration in terms of skill, as well as an entry level product from a sales perspective.

Part of Roosa Tuvalu's job is to come up with new materials and approaches for the brand. With on-going challenges to source, the large number of ring pulls required for production in Brazil, and increasing production numbers, the brand is at a stage where they need to develop additional products beyond the ring pull designs. This is dictated not only by the growing scarcity of the ring pulls themselves, but also by the labour-intensive nature of the work. The success of recycling campaigns in Brazil and the realization of the value of the aluminium have impacted the availability of recycled ring pulls, with many now being melted down for reclamation, and not separated from the rest of the cans in the process by the recycling facilities. Every single salvaged ring pull needs to be washed and cropped to remove the sharp edges, painted, and then varnished, all before the intricate crochet, weaving or leather work can be undertaken. Some bags require as many as 2,000 ring pulls. The level of labour intensity is also a result of the brands ethical and ecological values, as the reality is, if the bags were made from newly produced ring pulls instead of recycled ones, they would not require the same amount

of labour. Nevertheless, that amount of work is reflected in the number of people employed from ring pull collectors to crocheters and weavers, with many of the ring pull collectors homeless people in the community, with the balance supplemented by recycling facilities.

Figure 1.7: Bottletop ringpulls

An additional challenge for Bottletop is that the process is undertaken manually, not in a factory setting with high tech machinery, with each cleaned and clipped ring pull receiving up to three layers of something similar to car paint, or alternatively anodized, which involves a chemical reaction that colours the ring pulls in the process, all the while trying to do this in an environmentally friendly manner, that protects those applying the paint, as well as the environment. Despite the low-tech nature of the process, it has required significant investment on behalf of Bottletop to ensure the right machinery is used to ensure both the environmental and human concerns are adequately addressed. The process has taken the Brazilian atelier years to perfect and ensures that the paint doesn't chip.

The development process of painting the ring pulls is indicative of the pace of change at the atelier, as well as the unforeseen challenges of working with artisan groups in the developing world. Spray painting initially took place on the roof and balcony of the atelier, with workers

wearing facemasks for protection. This meant that work could not progress when it rained, inevitably impacting production timelines. Changes and improvements in production are often the result of feedback from the employees themselves and from Bottletop making it possible for them to contribute to the improvement of facilities and production capabilities. This is also indicative of the collaborative product development process that Bottletop practice with employees, who work directly with Roosa to define what is feasible in terms of process and capability in the atelier. Employees have helped to identify capabilities as well as limitations, and made recommendations for additional training or machinery, in turn helping to define future investment needs. Roosa encourages employees to share their experimentation and trials with her where they are comfortable, even setting time aside during her visits, but most workers are shy and not comfortable sharing, and Roosa is sensitive not to push them beyond their comfort zone. Nevertheless, open communication and sharing is encouraged where the employee is comfortable doing so, however this appears to work best in terms of process development, when workers have found alternative ways of doing something, rather than through a collaborative design development process.

Despite the success of the ring pull bags; Bottletop is a growing company that requires diversification. The brand is at a point where they need to develop new products that are less labour intensive to be able to continue to grow.

Each atelier is responsible for a different part of the production processes or a different product, based on their capabilities, with the London atelier producing the most complicated components, such as the hard-bodied clutch bags, which the Brazilian atelier does not have the capability to produce. The other reason certain products are produced in certain locations is that certain materials are simply not available in that location, such is the case for the interlinings needed in the backpack, which simply are not available in Brazil, and importing them is not an option due to Brazilian bureaucracy and expense. The London atelier is also used to take production pressure off of the Brazilian atelier that they are sensitive not to pressure too much – a reverse of the deadline driven fashion industry production schedule. The bulk of the work is however currently produced from the Brazilian atelier, which with on-going support and training, have been able to undertake more and more of the leather production initially done in the UK. The process of shifting production takes trial and error, patience, training and time to perfect. With two new leather apprentices in the Salvador atelier however, the hope is that more and more of the leatherwork currently produced from the London atelier

will be transferred over time. The Brazilian atelier has also become quite familiar with the process of product development and the means of communication, with spec sheets now part and parcel of a very familiar process.

This is only possible because of the long-term investment and training that Bottletop makes in its people, allowing for a single product to be developed slowly. The slow development and production pace dictates the fact that the brand does not produce a seasonal collection, producing a maximum of two new products a season, with them preferring to take the time to develop and modify existing products instead. In the case of complex pieces sometimes product development is spread over a timeline in excess of a year from concept to retail sale, a stark comparison to say fast fashion, where the timeline is condensed into a matter of weeks. For this reason, Bottletop create product they can be confident about keeping in the range for the long-term.

With ten years of production under their belt and the expert management of their own leather specialist, the Brazil atelier now requires less and less oversight and fewer trips from Roosa, with only a week and a half spent there over the period of a year. In contrast, the new collaborations in Nepal have required trips lasting two and a half months across a nine-month period of time alone, as they work collaboratively to develop entirely new product with an entirely new atelier.

Roosa's work experience is in workshop assessment and training for companies in the luxury handbag industry, working in challenging locations, so she is uniquely positioned to oversee and support the on-going development of the Brazil and now the Nepalese ateliers. The atelier in Brazil employs a leather specialist that Roosa has been working with over a number of years. She has exposed him to luxury European leather finishes, as a means of setting the standard of production they aspire to. This process is indicative of the time and investment that Bottletop has had to commit to, to be able to grant more and more responsibility to their partners, and employees.

> If you compare the (original) bags to what they are now, and what the initial leather product that came out of Brazil, so, still five, six years ago when they started doing more leather, the difference in quality has gone up, and this is what Bottletop is sort of willing to do, is to make the commitment to (the) workshop, knowing that will take

> quite a long time, and training, and patience, to get a product out (…) (see Appendix interview transcript L8).

In other words, Bottletop do not expect the workshop ateliers to provide everything they need, but are happy to train, retrain and offer other support for them to continuously improve their capabilities. Roosa works directly with the Brazilian head of leather production – Ed Milsen, to decide what finishes and techniques are possible to produce from the atelier, given the finite limitations of skill sets and equipment. The result of this negotiation sometimes requires Roosa to redesign a product to better align with production capabilities. Roosa believes it is vital to understand what the craft people's capabilities are, modifying designs to accommodate those skills. Roosa's past experience with brands working with artisans is that brands often harbour unrealistic expectations, resulting in an unhappy and unproductive relationship on both sides. Roosa sees her job, at least in part as facilitating compromise, based on realistic expectations. There are, however, also consumer expectations to consider, many of whom have a tacit understanding of finish and detail of high-end products, not produced in the same challenging locations, or with such labour-intensive materials, resulting in an uneven playing field, and leaving Roosa to balance the capabilities of the atelier with the expectations of a luxury consumer.

> First as an example, we do use quite a lot of rivets, which obviously isn't really a technique used in, normally, in higher luxury, it's considered a lower-level approach, but it's something that if I would change every rivet into a stitch detail with hand stitched finishes, we just couldn't do it. So, I'm sort of estimating OK I can get away with it here, but I need to make sure that my handle feels really sturdy (see Appendix interview transcript L8).

The Brazil atelier currently employs approximately twenty-five employees, predominately women producing the crochet and weaving, all of which is done in house. Bottletop do not subcontract any part of the process with the exception of the ring pull collection. Everyone in Bottletop's employ is a full or part-time employee, with no piecework, and only wages paid. This is a conscious decision by Bottletop to avoid some of the worst workplace abuses, as well as to give their employees as much time as needed to learn a technique and build capacity.

<u>Compliance</u>

Bottletop work with two separate ethical auditing companies to ensure workplace compliance for all ateliers, including Brazil and Nepal. The compliance policy insures there is no homework or sub-contracting. The auditors also verify the hours worked by employees to ensure the workforce is not pushed too hard for order completion, something entirely antithetical to mainstream fashion, where the expectation is to fulfil orders no matter the pressure it exerts on employees. Production timelines are planned to ensure adequate time is allotted to meet production deadlines, as well as price points. Salaries are paid monthly, averaging around one and a half or twice as high as the average or minimum required wage for the industry. Kathmandu workers' wages are paid even higher as local wages in the region are disproportionately low. Calculation of rates of pay is done partially internally and partially with the support of the two auditing bodies, ensuring they reach and far exceed any auditing standard requirements, and resulting in workers earning 45 per cent in excess of the Brazilian industry average.

> (The intent is) to pay enough for these predominately women to be able to live their lives in a way that work is something that you can actually do for a living, you know, and because as it goes by supporting women you are supporting the children (see Appendix interview transcript L8).

One of the Kathmandu ateliers specifically works with women who have been rescued from human trafficking, in many cases at the hands of their own family members. To ensure their safety, the atelier provides accommodation, making for a halfway house of sorts, that provides training and support to the women as they start a new life. This is why the pay reflects well beyond a realistic living wage, to allow the women to find independence and rent their own home outside of the confines of the atelier.

Values

The Bottletop Foundation prefer to work with existing groups in the region to ensure good local knowledge as well as to benefit from their existing experience within the community, aware that good intentions can easily result in harm. Roosa is also acutely aware of the potential colonialist connotations of a Western brand and designer (she is of Finnish descent) dictating design and production requirements to an atelier in the developing world. She has to walk a fine line between introducing new and beneficial skills to the community, without dictating all the requirements. Roosa's approach is to listen and to learn from the host country and the

artisans and not just to teach them. She sees it as her job to understand the different ways of working, while collaborating with local artisans who ultimately can do the job better than she can herself. She tries to attain this balance by weaving her ideas and knowledge into the local knowledge, enabling levels of efficiency, while learning new ways of doing things from the community. This means that Bottletops' approach differs from location to location. The focus in Kathmandu for example, due to the enormous amount of poverty, is on job creation rather than high-level craft production, which from Bottletops perspective, is a far greater need at this point in time. So, while Roosa would like to utilize craft skills in the Kathmandu production, they are more focused on job creation and allowing their employees to sustain themselves and earn a living rather than simply creating beautiful product.

Story telling inevitably forms an important aspect of what Bottletop does, telling the stories of their Brazilian atelier, their workers, artisans and those impacted by their work. The website features a number of mini documentaries that highlight those that work with Bottletop, the importance of their role and their importance to the company, as a means of acknowledging their contribution publicly. The role that the Nepal ateliers will play in telling the story of the brand is still to be defined, as a new relationship, as well as one not wholly owned by Bottletop.

Advantages and Best Practices

What sets Bottletop apart from other fashion brands producing a contemporary product with a social mission, is that the mission-driven for-profit is led by the Foundation, making their main reason to be community and youth education, not craftsmanship, through the luxury accessories market. Their product is firmly placed in the premium marketplace, with superior processes, skills and aesthetic to most products in the market irrelevant of location or mission. They are driven by the desire to support the next generation through empowerment and education through a highly sophisticated product with a niche focus. Many brands with a social mission choose the contemporary market as a means of appealing to a greater number of western consumers at a higher price level, but Bottletop push that model to the higher end of the market, choosing quality not quantity, honouring the makers and their human rights, rather than honouring a craft. They celebrate the people, rather than the craft, while simultaneously raising production standards to a highly sophisticated level in locations chosen for their challenges. The products that Bottletop produces are luxury bags produced with common materials to a high standard of craftsmanship and a social mission.

The idea of having a small atelier in the UK is an effective use of diverse skills and capabilities that enables Bottletop to take any pressure off the atelier in Brazil, and ensure they are not subject to industry pressures and deadlines, the norm across the industry. This is further supported by a product development timeline that simply takes as long as it takes, with no predetermined number of new samples to be developed within a set timeline, thereby giving the atelier as much time as is needed to develop new styles and the associated technical skills they require.

While Bottletop do teach new skills in their atelier, the skills are often based on local knowledge, not preservation of craft but a local response based on a widely known craft technique, as a means of supplementing an income where few other opportunities exist.

The aid-based Foundation is the reason behind the set-up of the ateliers and the for-profit business, as opposed to the other way around. The for-profits' main objective is to fund the Foundation, and what gives Bottletop the dedication, commitment and patience to focus on the outcomes of their work in terms of how it affects and supports those involved, rather than focusing on profit. This shift in motive makes all the difference in terms of what they are able to achieve and how much effort they are prepared to put in.

Bottletop invest significant energy in up-skilling the ateliers to a high level of craftsmanship. The founder's international luxury background heritage, combined with the luxury product development experience of Designer Roosa Tulvio, collectively raises the standards of workmanship to a premium product level. In addition, the expertise that the head of leather in the Bahia atelier brings, allows a realistic compromise to be made on what is and is not possible and what can be sacrificed in terms of luxury finishes due to location and specialist machinery while still maintaining a luxury end product.

Cameron's personal contacts and lifestyle as a child of privilege have allowed him access to celebrities that are likewise motivated to use their position to do good and raise awareness of social issues, which affords him the high-profile support that otherwise could not likely be accessed so easily. Saul's full-time dedication to the cause in no small way, enables this.

Through the identification and careful selection of local partners with existing grass roots, youth-based social programs allow the Bottletop Foundation to access those most in need of

their support. Too often those that most need support are those that are hidden from view, requiring local knowledge and proven authenticity that elicits trust from the most vulnerable. The commitment of a minimum of three years to each undertaking also allows for long-term planning and an honest partnership.

Challenges

The slow process of product development means that Bottletop cannot participate fully in the mainstream fashion calendar, which could be seen as a major disadvantage, as well as an act of activism to disrupt the system. This in combination with the labour-intensive nature of the product does to some degree determine the market they are in, as any outcome has to be traded in the premium space to account for both development time and the labour-intensive nature of the product itself.

The unique challenges of working in the developing world to produce a product that requires a lot of manual labour, is subject to a variety of impacts not considered usual in the developed world. Those impacts can include familial and gender related responsibilities such as childcare and housekeeping, combined with the lack of a sophisticated workspace that might require working outside and is therefore subject to the weather impacting production timelines.

While a collaborative development process is encouraged at Bottletop, it takes place mostly in the technical development of the product. It has proven to be challenging to engage workers to participate in any collaborative design development, despite the encouragement of the Design Director Roosa Tulvio, who actively ensures that employees have 'play time' to ideate and develop ideas. This could be impacted in part by cultural expectations in the workplace, particularly as it pertains to women as well as gender roles and worker/employer role expectations.

The recent outsourcing of the digital presence of the brand seems to have distanced it from some of the original brand values in the short-term. As this is a very recent move it is quite likely that will align more closely in the future and could simply be the result of incomplete work. The digital space has in the past been the main means of sharing the stories of those that make the product, how they make it, what skill they bring to the process and where they are made, which have in the past been shared through video shorts. Currently however all documentaries are missing both from the website and the Instagram page.

The challenge with the new collaborations in Nepal is how to tell the stories of the artisans without being obtrusive or exploitative. This has not presented a problem with the Brazilian atelier, as it is wholly owned by Bottletop, with all those that work there Bottletop employees, and all very proud to work there, and happy to share their stories. In Nepal however, the ateliers are not owned by Bottletop, and it is a much newer relationship and in a different place with a different culture, so they are still in the process of understanding the restrictions and limitations of what is appropriate and what is not, in particular as it pertains to their partnership with Maiti Nepal, who work with victims of human trafficking, domestic abuse and rape.

When asked what the biggest challenge is for Bottletop, Roosa talked about the double-edged sword of being a mission-driven for-profit. They acknowledge that they function within the fashion industry, but their process of development is very much outside of it in terms of calendar, collections, and deliveries. Trying to follow the dictates of a fashion calendar and a system that has not, and does not, make allowances for different methodologies or timelines can at times be very challenging. Nevertheless, to be able to sell the product, they must take advantage of PR and press opportunities that are tied to the fashion calendar. To take advantage of these opportunities while still being true to themselves, and what they do, as Roosa says, often causes a huge clash, the balancing of which can be extremely challenging. It is however, also the most rewarding part of her work, as a designer with a love of objects and materials. That combined with the inherent problems of consumption, and the natural dichotomy of producing an artefact for consumption, all be it one made as sustainably as possible, that also brings meaning to the lives of many, is never the less an object made to be consumed, and no matter how desirable is not a need, but merely satisfies someone's want, all be it one that is counterbalanced by the huge difference they make in the lives of those they employ, and the concrete changes they are supporting women to make in their lives. This allows Roosa to consider what they do as more than making product, but as a vehicle to affect positive change in people's lives.

Bottletop's choice to work with recycled materials, that require the investment of enormous amounts of labour and skill in a already challenged location, where skills and technology are not generally available, is inevitably another of the brands major challenges. Choosing a material that requires a great deal of remedial work to be able to work with, from the collection of the used soda can ring pulls, to the cleaning and cutting off of sharp edges, all before the

‘real’ work to produce the collection can begin, all of which adds significant amounts of time and money to the final production.

Corporate Structure

The Bottletop Organizational chart is inevitably complex, and divided between the for-profit enterprise and the Foundation, as well as multiple locations (figure 1.8).

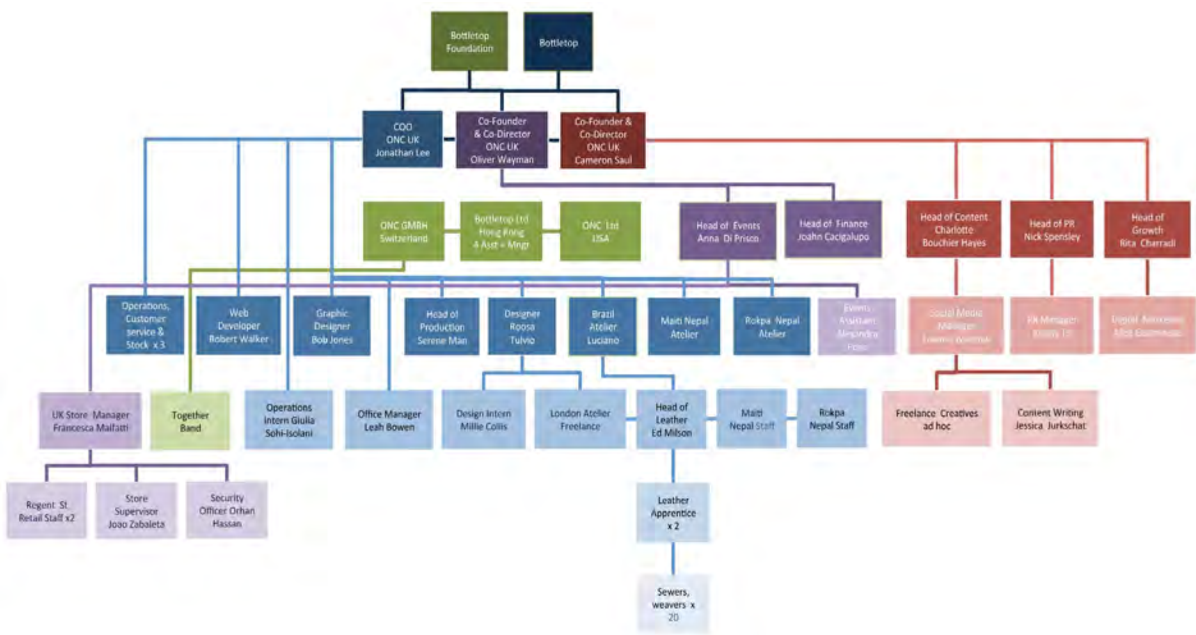

Figure 1.8: Bottletop Canica bag. A Narciso Rodriguez collaboration

Range of Artisanship

Bottletop incorporate a number of skills in the production of their bags, totes and purses; those include crochet, weaving, leather skills, knotting and the spray painting of the ring pulls. The range of product outcomes is however narrow as a company known for producing bags, not accessories, with the exception of the recent addition of a bracelet – the #TOGETHERBAND. The Range of Artisanship Chart tracks the types of craft that is represented Bottletop that fall within the parameters of this case study (figure 1.9).

Range of Artisanship Chart

Figure 1.9: Bottletop Canica bag. A Narciso Rodriguez collaboration

Empowerment Measures

An Artisanal Empowerment chart (figure 1.10) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The chart places Bottletop in the extensive category for Personal Empowerment. The ranking is based on their partnerships with grass roots entities that focus on youth empowerment. The sole focus of the Bottletop Foundation is youth empowerment, health and well being through community engagement, as such, empowerment of youth is in fact their number one priority. Empowerment in this case is not linked to the product or the makers making the product, but through the Foundation and its activities.

The category of Respect of Craft is recorded as minimal as product offerings are not based on tradition or artisanship but craft with a small 'c', more akin to making than skilled artisanship. While the product development is based on local skills, it is not based on local material culture, at least not in the long-term sense. The crocheting of recycled pop can ring pull does have a connection to place in Brazil, but one developed recently and through necessity and a creative response to lack of employment opportunities, combined with the basic home economic skills of people used to making something out of nothing.

Empowerment Measures Chart

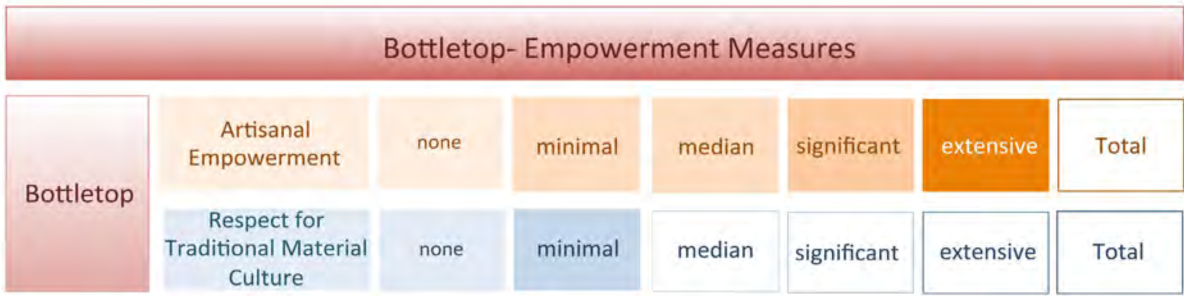

Figure 1.10: Bottletop Canica bag. A Narciso Rodriguez collaboration

Levels of Intervention

The *Levels of Intervention* chart (figure 1.11) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

The Level of Design Intervention for Bottletop was defined as *total*. As a mission-driven for-profit that focuses on the contemporary accessories market, but produces in the developing world, the designing is intended for a luxury Western fashion consumer, and is by default developed in the West, from Bottleop's London Atelier and studio. While product development is based on existing skills in the region of the Brazilian and now the Nepalese ateliers, and product designed and developed specific to those skills and raising their level of excellence, they are designed by the studio best suited to do that – in London.

As a contemporary fashion business not based on traditional artisanal skills, Bottletop don't source or select artisans or artisanal communities to base their product development around. The process instead comes through contact with a variety of NGO's and related entities who focus on youth empowerment, but who also have production capability, thereby putting production in service to business, with a social mission. As locations for the Foundations work are diverse, Bottletop always partner with a grass roots organization whose mission and values align with theirs in enabling the next generation and the elimination of health and well-being factors that conspire to limit their capabilities.

Similarly, the Product Development Level of Intervention was recorded as Extensive. *extensive* as opposed to *total* as Bottletop ensure that product developed is based on existing skills in the region and do work directly with the head of leather production – Ed Milbrand to adapt luxury

western finishes to the capabilities of the place and people, while simultaneously raising skill levels and production standards.

The Quality Control measure is listed as *total* due to Bottletops' focus on teaching western luxury craftsmanship to their makers and consistently raising quality standards.

The level of Business Intervention was recorded as *none* as Bottletop employs makers as well as supports their development but does not do so with the intention of them developing their own businesses or selling their own product. Their focus is on fair employment, pay and good working conditions, not on the sustainment of craft or tradition. As such, they do not offer financial literacy or business development courses, or similar, they do however invest heavily in their employees through training and on-going skill development. Nevertheless, this is an investment in the value of an employee, not support in business development. As such this category is effectively not applicable to this case study.

<u>Levels of Intervention Chart</u>

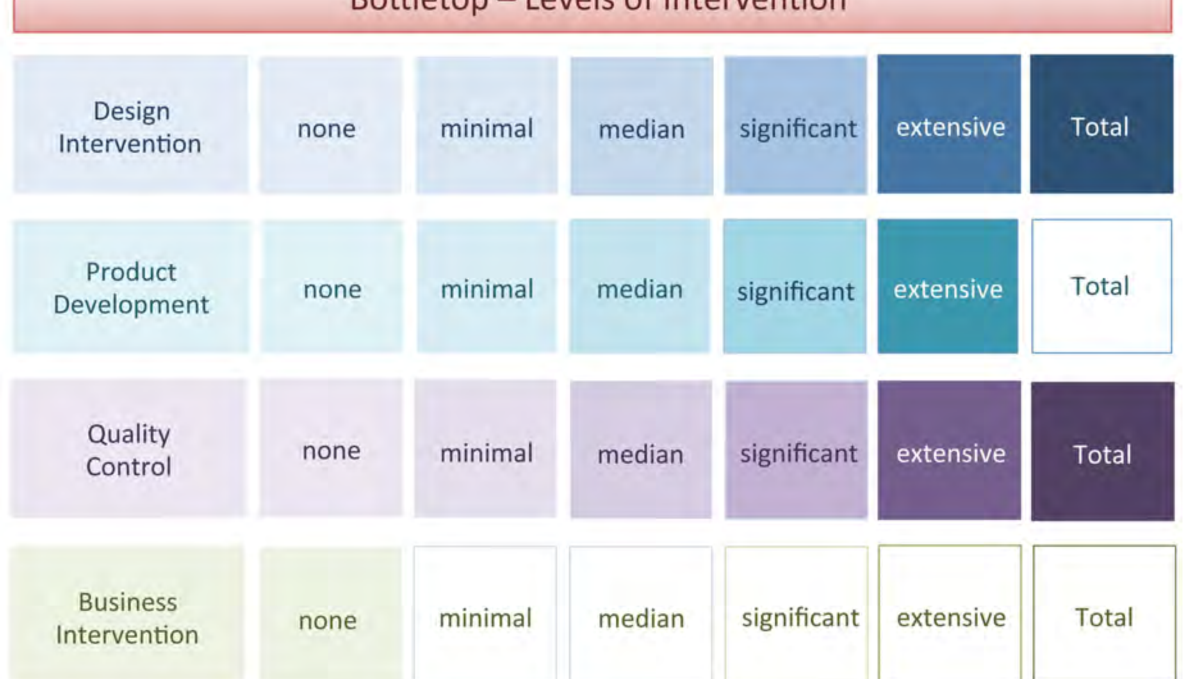

Figure 1.11: Bottletop Canica bag. A Narciso Rodriguez collaboration

Word Frequency

A word frequency analysis from the Bottletop case study interview shows the most frequently used words largest and closer to the centre of the cloud (figure 1.12). The word *product* stands out as the most prominently word used, which as a brand that is embedded in the mainstream fashion system is quite representative. This key word is supported in the cloud with *working, Brazil,* and *groups*. Collectively the words are a fair representation of the brands focus on a fashion product produced in collaboration with social enterprises as well as through their own atelier in Brazil. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search on the coded interview, supports the word frequency cloud with *product,* the most coded node, followed by *Brazil, work* and importantly *foundation* which does give greater insight into the brand and their operations. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E8, and the coding chart and list as Appendix F8.

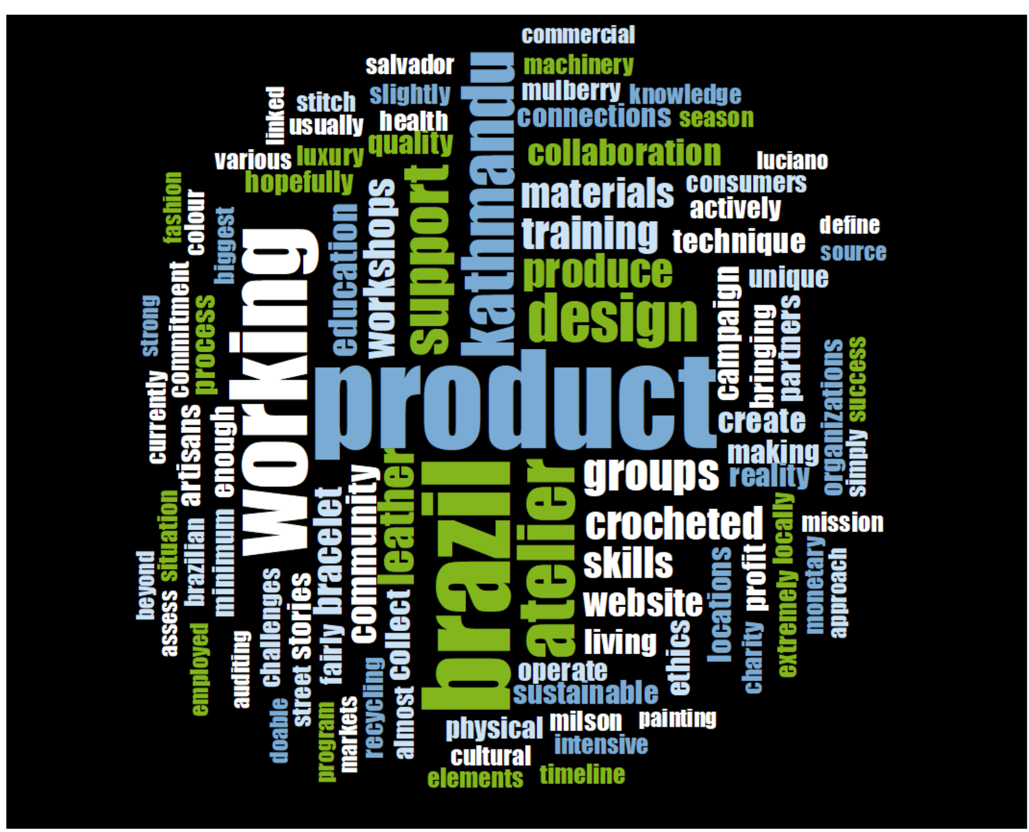

Figure 1.12: Bottletop Canica bag. A Narciso Rodriguez collaboration

Conclusion

Bottletop fall clearly into the definition of a brand that works to sustain people through the vehicle of craft. They produce a product that is made to a high standard with skill, one that has

a connection to place and existing skills, all be it not one that is steeped in tradition or coded with symbolic cultural meaning. It is a recent addition to the country in terms of longevity, one patchworked together by the locals to utilize an abundant and free resource, out of necessity, creativity and entrepreneurship. One that holds no cultural importance, or material cultural significance, but is a contemporary response to societal inequities and a booming tourist trade, hungry for small, cheap items that act as a reminder of place and time, as epitomized by the concept of 'trinketization' of crafts referred to by Holroyd, 2018: 34, quoting Urry and Larson, 2011). Yet Bottletop have taken this creative yet unsophisticated response to a social problem and developed it into a luxury product through long-term dedication, commitment and skill building within the community.

Bottletop operate in the truest sense of developmental aid, from a not-for-profit perspective, all be it one that is entirely funded operationally from a for-profit philanthropic fashion brand. They are a contemporary version of the tradition of developmental aid, using craft as a means to raise people up, using contemporary youth culture to communicate their mission and to further understanding specific to health education and empowerment.

Important to note here is the difference between the terminology of worker or maker versus artisan. While the work that Bottletops' workers undertake is craft based, it is not in the truest sense of the word artisanship. While UNESCO (no date, a) defines artisanship as products made from of a process entirely, or almost entirely achieved by hand, I would like to further that understanding and suggest that artisanship is tied to place, has a history and tradition that ties it to a specific culture, albeit not necessarily exclusive to one culture alone. I hesitate to attach a minimum timeline to the expression of that skillset, as culture is fluid by default, and it is also therefore transferable, with many traditions changing hands from occupier and immigrant to local, only to be enriched by the transfer and incorporation into another tradition. Nevertheless, this addition to the understanding of artisanship separates the makers of Bottletop products as makers and workers as opposed to artisans.

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Figure 1.2: Bukowskis. (no date) *Mulberry bottletop handbag*. [Online image] [Accessed on 15th November 2018] https://www.bukowskis.com/en/lots/969879-mulberry-bottletop-handbag

Figure 1.3: Bottletop. (2020) *Artisans*. Facebook [Online image] [Accessed on 15th December 2020] https://www.facebook.com/Bottletopofficial/photos/10157367620721292

Figure 1.4: Bottletop. (no date) *Botttletop Foundation*. [Online image] [Accessed on 30th August 2019] https://bottletop.org/pages/foundation

Figure 1.5: Bottletop. (2020) *Botttletop London store*. Facebook [Online image] [Accessed on 30th September 2020] https://www.facebook.com/Bottletopofficial/photos/10157182914311292

Figure 1.6: Bottletop. (no date) David Beckham wearing a *Botttletop together band*. [Online image] [Accessed on 30th September 2020] https://togetherband.org/blogs/news/come-together-with-david-beckham

Figure 1.7: Bottletop. (2021) *Botttletop ringpulls*. Facebook [Online image] [Accessed on 16th January 2020] https://www.facebook.com/Bottletopofficial/photos/10157460914286292

Appendix D9 – Tonlé Case Study

tonlé

Case Study

by

Sass Brown

Figure 1.1: Tonlé gift-wrapping

Introduction

This case study evaluates the strengths and weaknesses of Tonlé, a mission-driven for-profit, fashion brand, based in Cambodia and the US. It reviews the motivations for its foundation and business type, the product placement, and the levels of business and design intervention, as well as the challenges and best practices of the brand.

Tonlé's mission is to reduce the amount of waste generated through garment production, by changing the way business is done. They create contemporary clothing and accessories from the wasted textiles of Cambodian fast fashion clothing manufacturers. Registered as a benefit corporation, their collection is based on zero waste principles, empowering women through fair and equitable employment.

Data Collection and Methodology

The methodology for this case study is qualitative in nature. It included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website and associated social media, including Facebook, Twitter, Instagram and YouTube, as well as observation and evaluation of the finished products. Data collection included semi-structured interviews with Rachel Faller, Creative Director and Founder. Three separate interviews were conducted via Skype, lasting almost 3 hours in total, with follow up questions and clarifications by email, with all communications transcribed and saved. Additional research was undertaken on Tonlé's partner businesses that they work with for certain aspects of production.

Faller, who spends her time between the San Francisco office and the Cambodian workshop, is responsible for all aspects of the business.

Tonlé was chosen for a case study as a well-known example of a mission-driven for-profit that focuses on the support and training of women in the developing world. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion related products as a means of bringing independence and support to a disadvantaged community. The end product should involve skill or craft, using business as a vehicle of empowerment, and sustainable development.

Discussion

Tonlé is a recognized as an industry pioneer in ethical fashion, with a vision to change fashion by providing the best employment opportunities for those working in the garment industry. Tonlé believe that garment manufacturing can mean more than the exploitation of people and resources. They practice fair trade principles in every aspect of their business, which require concern for the social, economic and environmental well being of employees through fair wages and fair practices. Tonlé ensure that everyone who works on any product made, sold, or distributed by them is paid a fair wage.

Tonlé have a deep concern for those working in their supply chain, overseeing every aspect of garment production from fabric sourcing, through production, shipping and retail. With a focus on the environment, they build sustainability into everything they do throughout the product journey, utilizing sustainable and upcycled materials in all their products. Acutely aware of the scale of waste in the fashion industry, they don't waste a single scrap of fabric. Rachel Faller sees Tonlé as her way of showing mainstream fashion that it is possible produce fashion without waste, and make a profit, by default putting pressure on them to change.

Figure 1.2: The Tonlé team

Tonlé's operational structure reflects a commitment to justice, fair employment, public accountability and progressive work practices. They involve their workers in managerial

decisions and promote a work environment that is open and communicative, regularly discussing major financial decisions and growth opportunities with their Cambodian team.

Founded by Rachel Faller in 2013, Tonlé are a registered benefit corporation, employing around thirty people at their Phnom Penh workshop. All workers are employed full time, earn fair wages, with generous bonuses and benefits, including a generous paid vacation package, free lunches, training opportunities and team retreats. All Tonlé's work is produced at the Phnom Penh workshop, from conception, through cutting, sewing and handwork, with the exception of hand weaving, which is undertaken by a weaving centre called Weaves of Cambodia that work with the disabled. Some employees benefit from health care through a partner organization, specific to particular health care issues the community suffer from, and which Tonlé help facilitate. For those that don't receive health coverage, Tonlé provide emergency health care and other individual supplementary medical support based on a case-by-case basis. Free lunches ensure that each worker receives at least one healthy meal a day, while giving them time to bond as a team. Team retreats have included outings to the beach and to temples, including Angkor Wat, a symbol of national pride featured on the Cambodian flag, and located in in Siem Reap. Despite the temple's significance, most employees have never had the opportunity to visit. Even a simple day at the beach, particularly for the disabled weavers, is a special trip, many never having seen the ocean before 'To get to bring them there for the first time was really special.' Cambodia has very poor accessibility infrastructure, despite having one of the highest rates of disability in the world due to land mine accidents, and significant numbers of polio survivors, making such trips quite an undertaking in terms of logistics.

> It was quite a scene because we had everyone at the beach and they were all taking off their prosthetic legs and going in the water, and everybody at the beach was like what is going on? But it was so beautiful and so like yeah, it was really special" (see the University Repository for the interview transcript).

Tonlé's team members are trained across multiple aspects of production, with the opportunity for career advancement into management positions. This is far from the norm in garment manufacture, where it is to the advantage of the employer to limit employee skills, as a means of continuously under paying them, and keeping them locked into assembly line production, where they only know how to complete one small part of the construction process and no more. In contrast, Tonlé practice a lean manufacturing model, with more in common with a tailoring

shop or sewing circle, where workers produce entire garments in small collaborative pods. Machinery is grouped together in small circles that incorporate the basic machinery required for most production, including two single needle machines, an overlock, and a twin needle machine. Meaning that workers, even those that choose to work on a single machine type, get to undertake the entirety of the processes performed on that machine, as well as seeing the other processes the garment goes through. The circular set up of machinery encourages workers to get to know each other, and fosters collaboration, the reverse of the more usual factory set up with machines side by side, and workers facing the back of their colleagues.

Many Cambodian factories are managed by mature Chinese men, too often setting up a dynamic of male dominance and female subservience. Cambodian women are expected to be docile, a cultural norm exploited by foreign-owned manufacturers. This is in part due to traditional gender roles as well as respect for elders, with many factory workers young women, and managers' older men. This results in a more compliant workforce less likely to complain and not likely to push for representation or unionization.

Figure 1.3: The Tonlé workshop in Cambodia

At Tonlé workers are encouraged to train on other machines and to switch roles, allowing them to learn the entirety of the garment production process, and they can request skills training on demand. When workers request training, they are assigned a trainer, with both trainer and trainee paid an hourly rate during training so their pay cheques don't suffer. Skill expansion is incentivised, with the more skills a worker has, the more work they are able to participate in, and can thereby earn more money, if they so choose. Being able to work on more than one machine also keeps

work varied and interesting for workers, keeping them mentally engaged and challenged. It also eliminates the physical tedium of a repetitive task. Tonlé's workplace environment also leads to the development of non-manual skills, including greater self-esteem, confidence and independence, eloquently communicated by the workers themselves (Tonlé, 2015). Nevertheless, some workers enjoy the repetitive nature of a single task, mostly those that work with hand skills such as knitting, who are quite content to simply knit day in and day out, a choice that is not penalized at Tonlé. Inevitably those most skilled, are the most likely to move into management positions, as they have a better understanding of production as a whole, not just from a single machine use perspective. For those interested in moving ahead, the usual path would be to move from a junior maker, to senior, then team leader and then into management, a path that is encouraged and rewarded at Tonlé (Tonlé, no date a).

Producing smaller production runs, also means that workers get to work on a diversity of garment types, further expanding their knowledge and skills. Tonlé can produce as many as fifty different styles within the space of a month, meaning individual makers work on between ten and twenty different styles a month. The skills they learn from this diversified work environment and whole garment manufacture are transferable, allowing them to set up their own business if they desire. All employees, including those at the weaving centre, receive a base salary plus a piece rate. For those who have the desire, they can almost double their salary through additional piecework, giving employees the incentive but not the expectation to undertake extra work, for extra pay, while ensuring those that choose not to undertake additional work, still make a living wage.

> So, it's nice because then it incentives people to produce good work and work hard, but at the same time they don't have to work (…) long hours, or overtime (…) you should be able to work, within a certain amount of hours [and] be able to make a reasonable pay (see the University Repository for the interview transcript).

Pay rates were established through discussion with employees to gain a realistic idea of the cost of living, and employees benefit from annual raises. The Cambodian government raised minimum pay rates in 2018, and Tonlé always ensure their base pay is a per centage or two above minimum wage. Cognizant of the high cost of living in Phnom Penh, the piece rate is calculated to be achievable, allowing those that work efficiently to double their salary, still within the confines of a normal working day. Makers work no more than a 45-hour week and earn one and a half to two and a half times that of a typical garment factory worker in

Cambodia, with overtime. Most Cambodian garment workers have to work and additional 3 to 4 hours of overtime each day, just to earn a living wage, with 60-hour weeks average, and forced overtime not unusual (Kane, 2015).

> You know I think our pay is good but, it's not like they couldn't get paid more doing something else, but it's more like they can't get this pay in an environment that's like this (...) there are people who work in factories that make more money, but they're working (….) 20 hours a day" (see the University Repository for the interview transcript).

Tonlé's entire production team is Cambodian, and female led, which is unusual in garment factories in Cambodia. While they don't want to discriminate against men, they are cognizant that women are less likely to voice concerns or make suggestions when a man is in charge, so they are extremely careful to ensure all male employees are aware of the importance of gender equality in practice. Employees tend to stay with Tonlé for the long-term, with many employed in excess of ten years, and wouldn't work anywhere else. Those that do leave are often leaving the workforce altogether.

Faller sees her workers as makers and partners in the success of the business and in crafting a better future for the garment industry and the planet, using fashion as the vehicle. She sees Tonlé's mission as rectifying the wrongs that have been done by the fashion industry by doing business in a way that honours the makers. She sees her role more as an enabler than an employer, one who gives the makers the resources and tools they need to build a better community for themselves. Previously an unwitting participant in what she sees as the exploitative fashion system, she considers the opportunity to produce and purchase products made in an ethical and sustainable way from a Cambodian maker willing to share their talent, as a privilege.

Figure 1.4: Ravy, Tonlé's head of quality control

Faller considers that much of fair trade participates in a 'white saviour' narrative, helping 'poor disadvantaged' producers, who are only disadvantaged because of historic and systemic exploitation. She sees her work through the context of colonialism, and the way in which Western producers have exploited countries like Cambodia for their resources, raw materials, labour, intellectual property and cultural heritage, all subjugated to the whims of the fashion consumer. Faller believes that understanding her own unintentional participation in a post-colonial system is central to creating systemic change, informing authentic participation, and affecting real change. She sees her business as the reverse of exploitative, instead as an opportunity for forgiveness, and a means to correct the misdeeds of her culture. She considers herself lucky to have the opportunity to be saved from the brokenness of her own culture, with Tonlé offering her the opportunity to reframe a broken system and show that success in fashion does not require the exploitation of the producers.

Rachel doesn't see Tonlé's product as clothing, but instead as a movement and community of people from makers to customers and investors, a rallying point to do the right thing, and they just happen to make clothes. The clothing is the funder, but not the reason she does what she does or why Tonlé exists. The reason is to change the world; she just needs to make clothes and to sell them, to make that happen.

75 per cent of Tonlé's employees came through local NGO's that support vulnerable women through sewing training schemes, meaning many of Tonlé's employees have suffered from severe hardship. Tonlé make it a priority to partner with these organizations who identify already vulnerable people in need extra support. One in five women aged between 15 and 49 have experienced physical violence in Cambodia according to the UNFPA (no date), many of whom are vulnerable migrant garment factory workers. In Cambodia domestic violence is considered an accepted norm, with 64 per cent of sexual violence perpetrated by husbands and partners. Faller believes this shared sense of hardship reinforces the supportive community that the Tonlé workshop fosters. While they don't offer formal counselling for their employees, there is an understanding that together they can get through, creating a unique sense of community and peer support.

As an ethical alternative to the high street, it's important to Tonlé that the end product is sold at an accessible price point. While it's impossible to be cheap and ethical at the same time, Tonlé endeavour to be as affordable to as many people as possible, not just the few. The nature

of the raw materials enables the price consciousness of the brand, although conversely, that also means the labour costs are higher, which is further compounded by paying fair wages with fair working conditions. Despite this, Tonlé have their detractors, those that believe recycled materials should equate to a cheap end product, a criticism often made on the brands social media platforms. Something Faller sees as a result of the lack of understanding on how fashion is priced, and the wholesale to retail mark up in particular. Faller is adamant that the final price of all Tonlé pieces must relate directly back to the labour cost of the item, utilizing the same standard mark up across all items, not basing pricing on what the market will bear.

> There is just a complete disconnection between the actual price of making and what your charged, so people have this idea that quality and price are related, but they are completely unrelated…. just because you pay more for something, doesn't necessarily make it better quality, and I think that people think that they have been taught by the market (see the University Repository for the interview transcript).

Between 10 and 15 per cent of the final sale prices goes directly to the actual maker, which is very high in comparison to the industry standard.

Cambodia is a major source of global apparel production that constitutes 16 per cent of the country's national GDP, with between 70 and 80 per cent of all garment production for export at a value of almost $5 billion. Western high street brands proliferate in the Cambodian garment production industry: Walmart, C&A, Inditex, Gap and Nike to name just a few. There are an estimated 400,000 to 650,000 garment workers in Cambodia, which represents around 7 per cent of the total population. Poor working conditions have led to mass fainting's for factory workers, with 2,000 recorded in 2012 alone. Unions are discouraged through short-term contracts as well as through harassment of its members. In recent years, Cambodia has seen violent protests in support of raising the minimum garment workers wage from $128 to $177, with a living wage calculated at $283.15 (Kane, 2015).

Tonlé is a Benefit Corporation registered in California, and owners of the Cambodian entity. Despite the corporate designation of ownership, the two locations effectively function as a single entity with one set of financials, and all employees at both locations on a single payroll. Benefit Corporation status is a tax status, awarded to for-profit mission-driven companies that operate with a double or triple bottom line, placing social and/or environmental benefits equal to profit. This allows Tonlé to invest profits into social and environmental projects instead of repaying equity and investment. Benefit Corporation status is effectively somewhere between

a for-profit and not-for-profit status. It's not unusual for Benefit Corporations to also hold B Corp status (a form of third-party certification, Tonlé's intent), something Tonlé intends to apply for in the future. Despite their lack of certification, Tonlé currently uphold the principles of a B Corp.

Tonlé benefits from investment, mostly in the form of debt investment rather than equity holders. Debt Investment is when investors choose to seek profit from the financing costs accepted by a business, as opposed to investment through acquisition. All Tonlé investors are US based and all are women.

History

Always the activist, Faller grew up aware and supportive of the sweatshop protests in the 1990's. She was part of the DIY punk movement with a basic understanding that mainstream clothing was the product of an exploitative, consumerist system. She bought secondhand clothing or made her own, in an attempt to disengage with the fashion industry, despite a love of clothing. As an angst-filled teenager she was anti-establishment in all its forms, while at the same time, she was aware that change requires participation. She realised that even making her own clothing likely supported exploitation further down the supply chain, in the making of the textiles. As she tried to find her place in the world, Faller participated in community art projects, and public sculpture projects, organized through art school. She found an alignment of values in the textile department, where discussions on gender politics in art and craft resonated with her, seeing textiles and craft as an avenue to explore greater political conversations.

A trip to Cambodia with a family friend in 2007 who wanted to sponsor a non-profit hospital, introduced Faller to the scale of fast fashion production in Southeast Asia. Seeing first-hand the gender discrimination impacting the health of women, Faller was prompted to see how business could impact the lives of women. On return to the US, Faller applied and received a Fulbright grant to research fair trade and sustainable textile production in the region, which introduced her to a growing network of not-for-profit fair trade employers using traditional craft as a vehicle to support sustainable development. Intrigued by the dichotomy of the two opposites, she started researching the potential of starting a business. At the end of her year of research, working with several artisanal groups, Faller identified a market opportunity for affordable, sustainable and ethical fashion. Inspired to start her own brand, Faller wanted to

show that fashion could represent more than exploitation of people and resources, and effect positive change through ethical production.

Rachel's original goal was to provide a comfortable and safe place for women to work that also paid fair wages, an ideal that has not changed since that time. The business began working with secondhand textiles and clothing, but the discovery of the scale of wasted pre consumer textiles, prompted her to change the source of her primary source materials for her designs. She opened her first boutique in Phnom Penh in 2009, catering to tourists as well as locals who were looking for responsibly made Cambodian fashion. The brand grew to 5 bricks and mortar stores across Cambodia, with additional retail partnerships around the world. As competition grew in Cambodia, saturating the limited ethical fashion upcycling tourist market, the bricks and mortar stores were closed. Rachel sees this as a positive trend however, as it represents increased interest in sustainable fashion as well as increased local consumption, with much of her competition coming from local Cambodians and some her prior students.

Figure 1.5: Tonlé What is zero waste fashion?

In 2013, Rachel restructured her original brand into what is now Tonlé, based on a 100 per cent zero-waste model, and establishing Tonlé' as a pioneer in the zero-waste movement. Working

with many of the artisans from her original business, the Tonlé team create every collection from other manufacturers waste, and without wasting a single scrap of fabric. When Tonlé began, people didn't think that zero waste manufacturing was a possibility. Growing up with few ethical fashion options, it's important to Faller that the end product is democratic enough to be affordable by many, not just the few.

Environment

Rachel Faller is passionate about social and environmental justice, two things she sees as going hand in hand.

> If you're working with a community in an environment that has historically been polluted and destroyed, the people in that community are affected first and foremost (see the University Repository for the interview transcript).

So, they work with Green Story and their online ecommerce plug-in, to calculate and display the positive environmental impact of every item purchased, as compared to mainstream production methods. When a customer clicks on an individual style on the ecommerce site, a scroll-through metric precedes the style information, showing the amount of water, carbon and pesticide savings, as well as the weight of textiles diverted from landfill. To make the information easy to understand for customers, the figures are displayed in equivalencies such as '6.6 miles of driving emissions avoided'. The plug-in calculates the environmental savings with an algorithm based on average impacts of comparable garments produced in the mainstream fashion system, to reinforce the positive impact Tonlé have as a brand from a consumer perspective.

Tonlé's currently recycle 22,000 lbs. of fabric a year, roughly the size of two Asian elephants, preventing 154,000 lbs. of carbon entering the environment, and saving 46 million gallons of water, the amount an average American would use in 1,753 years (Shafik, 2014).

Constantly looking for ways to minimize their impact, Tonlé recently converted their Phnom Phen workshop to solar power, saving an estimated 100,000 pounds of carbon a year. They use any leftover dyestuffs to fertilize their garden and are currently developing of a take back program when their garments reach the end of their life, as a means of fully closing the production loop.

With global ecommerce increasing fast, leading to around 165 billion packages shipped in the US alone each year (Peters, 2018), Tonlé are also focusing on reducing their shipping impact.

The hidden consequences of shipping norms in the fashion industry, and individual wrapping of products adds to the carbon footprint of a product, and constitutes the single largest market for packaging worldwide, accounting for nearly half of all plastic waste generated globally. Tonlé are currently evaluating the feasibility of implementing a return policy for all packaging in addition to their existing minimization.

Sales

Tonlé operate an office and retail store in San Francisco, where Rachel Faller works when she's in the US. The direct-to-consumer website is also managed from this location. The bulk of their business, however, is wholesale, selling to over a hundred different retail outlets around the world, with most concentrated across the US, and a considerable number online. Since working with a New York based showroom that specialize in ethical brands, and participating in more trade shows, Tonlé have significantly increased wholesale accounts.

Tonlé effectively operate within the mainstream fashion system, following the seasonal calendar in terms of orders and production, at least as far as wholesale is concerned. Interestingly Rachel finds the advance order timeline for wholesale works to the brands advantage, by giving them ample planning and production time. Tonlé only cut to order, allowing them to accurately forecast inventory needs and minimize overages, and thereby limit discounting.

Some wholesale buyers struggle with the reality that a company who uses waste materials as their raw material, cannot produce exactly the same items to order, but do require the freedom to substitute materials within a limited range. That is just the reality of working with waste. To facilitate this, limits are set on each item, based on the scale of waste sourced. Given that Cambodia is a major fast fashion producer however, the scale of waste can often be extensive, allowing Tonlé to produce items in the hundreds as opposed to in single digits. If interest persists after the limit is reached, Tonlé endeavour to find a similar substitute. Tonlé's core offerings are often produced from a limited range of base materials, including perennial favourites that are never difficult to source, such as plain black cotton jersey, making these items always repeated and always available.

Tonlé have found that communication is key when working with wholesale accounts, informing them of variations in colour and print, as well as explaining the story behind the

waste they use and their motivations to use it. For the most part, buyers understand, and are willing to accept variations, and where not, Tonlé simply put it down to not being a good match, and understand they cater to a niche market that simply is not for everyone, and only want to work with those that understand and appreciate their mission.

Tonlé do maintain some local representation in Cambodia, mostly through consignment in multi brand retail outlets. The brand has been featured in numerous press editorials, including the Huffington Post, the BBC and Fast Company (Tonlé, no date b).

Collaborations and Undertakings

Tonlé partner with a weaving cooperative in northern Cambodia that adheres to fair trade principles called Weaves of Cambodia. Located in Preah Vihear province, they employ 20 artisans, most of whom are employed full time. Weaves of Cambodia is run as a cooperative, where all members earn fair wages and work in a community centric environment that caters to their needs and talents.

The non-profit centre was set up by the Vietnam Veterans of America Foundation to fund landmine victims. The Centre employs disabled artisans as a means of aiding recovery efforts from the American conflict, by providing jobs for people with disabilities. The income generated is channelled back into the centre, providing an income for the artisans. The centre was designed specifically for people with disabilities with everything, including the looms, accessible by wheelchair users. Tonlé is their first and currently their only client. Nevertheless, they are a separate entity with their own independent management.

Figure 1.6: Tonlé handweaving

There is a long tradition of hand weaving in Cambodia, much of it in pure silk. While Tonlé work with the same hand loom process, the materials are infinitely different. The long, tedious

and time-consuming process of rearing silkworms, dying the fibre and hand weaving the fabric places it outside of Tonlé's ability to market it. Textiles woven in the traditional manner would have to sell for hundreds of dollars a yard to be able to make a profit. Instead, Weaves of Cambodia produce chunky textured hand weaves from wasted fabric, something Faller finds easier to justify in terms of price point. The process was developed to utilize the leftover fabric waste from their own production and is something quite unique to them. The scrap fabric that is made into yarn is sorted into colourways and fabric types in the Cambodian workshop, with buckets to collect all their production waste.

The Centre is located in a poor, rural area, where employment opportunities are for the most part non-existent, with most people working on small subsistence farming, making employment for the disabled effectively impossible. The weaving centre is growing, having just expanded their workforce by five new members, and maintains a waitlist of people looking for employment, making employee searches unnecessary.

Process

There are generally two main strategies for zero-waste fashion, that of creative pattern cutting, that utilizes one hundred per cent of a material from selvedge to selvedge, and that of making new garments from wasted materials. Tonlé practice a combination of both methods.

Tonlé work with offcuts from other garment manufacturers production, misshapen off cuts from production, as well as leftover uncut fabric stock. The textile waste is purchased from middlemen, who in turn purchase the left-over textiles from factory owners. There is so much textile waste generated by factory production in Cambodia, that it requires enormous dump trucks for transportation. Fabrics are sorted by the middlemen into the various types of scrap, from offcuts to left over rolls. Tonlé utilize leftovers fabric rolls from production called 'dead stock' as well as quality control failures, and off cuts from production cutting, and partially completed garments. Purchased QC production failures too damaged to be cut up for production, are shredded and used for Tonlé's hand woven fabric, while lengths of fabric are used to cut dresses and other styles. Tonlé work with easy to find and repeat materials, colours and styles that are seasonless, to minimize seasonal design development.

Tonlé have tried to purchase textile waste directly from the factories without success. Most are unwilling to negotiate directly due to governmental regulations and tax benefits awarded only

to manufacturers that produce for export only, requiring them to utilize 100 per cent of all imported textiles for export orders, and not for domestic use or reuse. The Cambodian government requires them to burn any leftover stock, frustrating those that want to do the right thing, and upcycle it. Many manufacturers inevitably see the leftover materials as an opportunity to generate additional income, selling them to middlemen, and thereby transferring the responsibility of export. At the same time, the brands that contract the factories, don't care to know this level of detailed production information, preferring the 'what we don't know doesn't hurt us' mentality, pervasive in the fast fashion supply chain, with ignorance an oft cited response of big brands when it comes to responsibility. Those brands that do work to this level of detail generally require the factories to incinerate their leftover materials, so they don't find their way onto the open market (Elven, 2019).

Because Cambodia is predominately a fast fashion producer, which equates to large-scale production, means they also generate large quantities of waste. The low-quality fabrications used in fast fashion, makes the raw materials disposable. Rachel estimates that textile waste generation might be as high as 50 per cent in Cambodia in some instances, well above the international average of 15 per cent waste through garment production. With speed the primary concern of most low-end garment manufacturers, this result is excessive amounts of cut waste. This figure is augmented with QC failures as high as 20 per cent, something Rachel has observed from the size and scale of the offcuts she purchases, as well as the paper markers still attached. Adding cancelled orders and mistaken deliveries could easily add up to 50 per cent wastage, and that not including waste and damages produced further down the supply chain, with the textile mills in the spinning, weaving or dying processes for example.

> Factories, valuing profit over the environment, waste huge amounts of materials by cutting inefficiently, throwing out unusable pieces of fabric, and tossing aside excess fabric that simply doesn't meet that season's tastes (Tonlé no date c: online)

Even the 'more ethical' option of incineration of textile waste for energy generation leads to the emission of toxic chemicals into the environment, exposing workers to health problems, due to the fact that much mass market garment production is made from polyester and other cheap synthetic fabrications.

A small amount of Tonlé's sourcing is done locally, predominately with other fair trade cooperatives for notions, beads and buttons.

> We work with a local handicraft organization to make belt buckles, pendants and buttons hand-carved from re-claimed scraps of wood. We're also working with a ceramic workshop based in Siem Reap, Cambodia, which employs people with good wages and benefits to produce handmade buttons and beads from locally dug clay (Tonlé no date c: online).

Processes the workshop undertakes themselves include design, pattern making, screen-printing, natural dying, knitting, crochet and other handwork. The tiniest pieces of waste are cut into strips and sewn together in a length to create a 'yarn' for hand knitting and weaving. Any additional textile waste that cannot be used is mixed with office and pattern making paper waste, and used to make handmade paper, which the brand then uses for the handwritten notes included in each order. 'Waste isn't waste until you waste it (Confino, 2019).

Figure 1.7: Tonlé screen printing

Tonlé produce four collections a year, a model sustained by the wholesale market, with many buyers still making seasonal purchases, despite the fact that many of their styles are seasonless, and direct to consumer sales belying the fact that consumers purchase in this way. The brand doesn't aim at being super trendy, simply contemporary, current and wearable. Tonlé's most

popular designs are carried over from season to season with minimal updates in colour or print to reflect trends. The brand focus on repeatable styles, fabrications and colours for wholesale, reserving the more limited material finds, where numbers might be limited to as few as ten items, for their direct-to-consumer ecommerce site. Design is done by Rachel herself, but with major support from fabric sourcing, technical design and sample making at the Cambodia workshop, leading to the development of some unique skills sets by the workers, bridging the vital gap between design and material selection, purchasing and production.

Tonlé hand over-dye some of their fabrics with non-toxic dyes, some of which are even edible, such of those made from soymilk and lemon. They utilize screen-printing to help make a collection cohesive, bringing in accent colours and all over prints for signature looks.

Tonlé only use recycled and recyclable packaging and hangtags, and avoid the use of single use plastics, which significantly reduces their carbon footprint. Wholesale orders are packaged by size and colour, instead of the more usual individual wrapping to minimize packaging. Wherever possible handmade tote bags produced in the Phnom Penh workshop replace plastic packaging. Tonlé are currently researching reusable packaging, providing return labels to consumers to aid the process (Tonlé, 2018).

Values

Tonlé translate their values into projects, with campaigns such as their T-shirt tree planting campaign, where every T-shirt purchased results in 5 trees being planted. The issue of environmental degradation is important to the Founder Rachel Faller, who sees it as equal, and linked to, human rights. Cambodia is the custodian to almost a fifth of Southeast Asia's rain forest, which is being deforested at a faster rate than almost any other country in the world. Through this project, Tonlé plan to plant trees in the Siem Reap province. Project partner, For the Forest, is working alongside members of the local community, Tonlé team members, paid community members, and volunteers to plant and protect 1,000 trees a year (Tonlé, 2019a).
Tonlé also launched their Tonlé Activists program, which gives credit to their customers, supporters and followers for taking sustainable and environmental actions. Tonlé Activists participate in monthly calls-to-action created by their team as well as suggested by the community or choose from a list of daily actions. Actions are quantified and shared to amplify impact and encourage others to participate (Tonlé, no date d).

Transparency is important to Tonlé, a trait not common in the mainstream fashion industry. Their transparency extends to production partners, employees, customers, and investors, choosing to share their financial information, management policies, business practices, product sources, production, marketing and development program plans on a regular basis.

Telling the stories of their Cambodian studio, their workers, their partners, and those impacted by their work is important to Tonlé. The website features a number of mini documentaries that explain the concept of zero waste (Tonlé, 2019b), as well as how they achieve it. There are features on the founder – Rachel Taller and interviews with individual workers. One such story is that of Ravy, who has worked for Tonlé for ten years. Ravy has been through multiple roles at Tonlé, and currently is head of quality control. She sees her primary role however as crafting community, not garments in a place where she feels safe, free and supported, something she has helped create as well as benefits from (Tonlé, 2015).

Advantages and Best Practices

Tonlé appear to have built a highly autonomous production facility, with individuals that work as a team to support individual workers in a self-reliant manner that requires very little oversight.

A lean manufacturing model allows Tonlé to take advantage of the broad diversity of materials that present themselves without the usual need of forward material planning and sampling. Operating their own online direct to consumer sales gives them the freedom to cap production numbers based on textile availability, without inconveniencing their customers. This enables them to take advantage of much smaller quantities of textile waste than a wholesale buyer might be interested in and has the added advantage of keeping direct to consumer offerings individual and in limited quantities, allowing customers to invest in relative scarcity.

Because of their mission-driven benefit business status, Tonlé are able to rely on the support of non-profits in the region that operate sewing training workshops, resulting in 75 per cent of their workforce having come through an NGO program, or having been recommended by one.

Tonlé's story of waste is a unique selling point for the brand, one most buyers can use as a promotional tool, especially with the support of Tonlé's online storytelling and video content.

Tonlé invests significant energy in up-skilling the workforce to ensure an interesting and challenging work environment for their employees, allowing them to benefit from a multi skilled workforce able to respond to the varying challenges of a small business.

Challenges

One of the main challenges for Tonlé is finding a conscious balance between sustainable company growth and the ethical challenges of consumerism. Very aware of the attendant issues of overconsumption, related as it is to human and environmental exploitation, Faller nevertheless has to balance her responsibility to her team in Cambodia, with the need for company growth. Their intent to ensure on-going employment and the opportunity for personal and professional growth to their employees, Tonlé can only be sustained through greater production and corporate growth. As a brand their mission is waste reduction, so while they do manage to divert more textiles from landfill through growth, they also produce more clothing, that will ultimately end up in landfill. Tonlé's mission to educate consumers about the problems of consumption and waste and the importance of limiting consumption is inevitably sometimes counter-intuitive.

> There's a little bit of a challenge between how do you build a brand, and sell products, when you're actually trying to get people to buy less (see the University Repository for the interview transcript)

Tonlé is quite aware that no perfect solution currently exists when it comes to sustainable garment production and consumption. Rachel readily admits she does not have the perfect answer but is very well aware that people will continue to purchase clothing, and that the way they produce using waste is one of the best ways of encouraging ethical consumption currently.

Another challenge for Tonlé, is maintaining pay scales above the government-imposed minimum wage, as well as achieving a basic living wage in a city where the cost of living is considerably higher than the rest of the country. Faller has been attempting to work out a means of paying those that live in the city, rather than commute from the country, a higher pay scale, which right now has to be achieved through additional piece work.

Cambodia experiences sporadic electricity cuts that have affected their production capabilities. With the installation of new solar panels however, this issue should be behind them.

Another challenge for Tonlé is hiring new staff. Phnom Penh is an expensive city to live in, comparative to the rest of the country, meaning many that city dwellers aspire to office and managerial employment rather than factory work, resulting in the city attracting more qualified professionals than they require. Despite the fact that Tonlé pay more than your average factory, and the conditions are beyond comparison to regular factory work, Tonlé can find it difficult to hire new employees, with most factories and factory workers located outside the city. Tonlé's response has been to network through the community, the workforce and other non-profits by word of mouth, resulting in many new employees being friends and relatives of existing employees.

As a mission-driven for-profit, Tonlé's profit margin is modest, which can all to often be eaten up by emergencies such as the power cuts, floods and debt repayment.

Tonlé's choice to work with waste materials means that their base material is constantly changing, requiring them to be nimble and adaptable in terms of styling and production. That also requires the understanding of their agent, retailers and customers.

Corporate Structure

The company is registered in San Francisco, but the two main locations of San Francisco and Phnom Penh work together as a single business, with the Weaving Centre as a separately contracted not-for-profit, that Tonlé currently pay for. The Cambodian location is responsible for production across all its facets from concept realization through all parts of production with the exception of hand weaving. Seyroun is the General Manager in the Phnom Penh studio that oversees the bulk of the operations, that include technical design, fabric sourcing, stock control and production management, as well as coordinating with the weaving centre manager – Sar. Stock Control is responsible for sourcing the materials the brand works with, coordinating closely with the production team. Technical design oversees the sample making process, while the Production Manager oversees quality control as well as the various team leaders that include sewing, cutting, printing and handwork, and who are responsible to arrange training as needed. Each team leader in turn has a number of makers that they work with and oversee. Figure 1.8 maps out the organizational structure.

Organization Chart

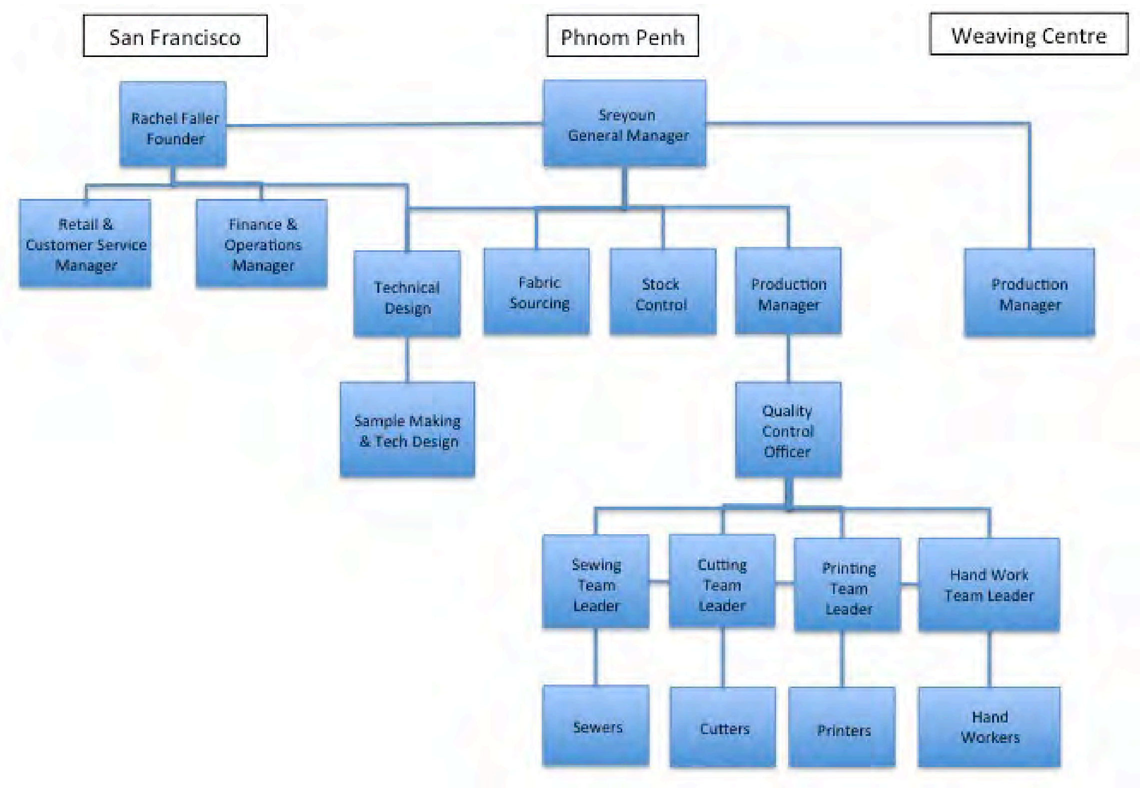

Figure 1.8: Tonlé Organizational Chart

Range of Artisanship

Tonlé produce a full womenswear collection of dresses and separates as well as accessories and jewellery all made with their zero-waste philosophy. The skills they work with are those mostly commonly used in the mainstream fashion industry, from technical design through patternmaking and sample making, most of which fall under skills and making rather than craft. While many of these tasks pull on a level of skill or labour not often required by the mainstream, such as the creative pattern cutting needed to utilize scraps of fabric rather than lengths, or the cutting of textile waste to produce yarn, they don't qualify for what UNESCO define as 'traditional craft', which refers to artisanal communities of practice rooted in history and characterized by territory (UNESCO, no date a). Only the techniques of hand knitting, hand weaving and screen-printing fall under the UNESCO definition, they are however, not unique to the territory, as they are all crafts that proliferate around the world, across a multitude of communities. The hand weaving is utilized in the jackets, vests and tops at the top price point of the range, and the hand knitting is used for tops and cowls. The screen-printing is used by Tonlé to make the collection coherent despite the variety of their base materials. The below chart (figure 1.9) gives a visual overview of the range of crafts covered that fall within the case study parameters, to be used to compare and contrast with other case studies.

Range of Artisanship Chart

Figure 1.9: Tonlé Range of Artisanship

Empowerment Measures

An Artisanal Empowerment chart (figure 1.10) was developed as a means of recording the levels of respect and autonomy granted to the makers, as well as the level of appreciation for their skill and craft. The Empowerment Measures chart places the Tonlé in the *extensive* category for Artisanal Empowerment. The ranking is a reflection of the value they place on their makers, and the respect they have in them to perform as part of a team that act in their collective best interest. The support that Tonlé offer their makers, in terms of training opportunities and up-skilling is unprecedented in the marketplace, and in Cambodia in particular where fast fashion production generally aims to deskill and underpay their workforce. The track record of supporting makers to move into team leadership and management roles is a reflection of the respect they place in them.

The category of Respect for Traditional Material Culture is recorded as *minimal* as Tonlé's product offerings are not based on traditional craftsmanship, but generic skills practiced around the world, not specific to location. While the product development utilizes local skills, they are not based on local material culture, but an outgrowth of Cambodia's place at the bottom of fashions supply chain. Handweaving does have a long tradition in the region, however, Tonlé's

use of shredded waste textiles as the source material so radically removes it from any visual association with the region's history of fine silk weaving.

Empowerment Measures Chart

Tonle' - Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.10: Tonlé Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.11) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

The Level of Design Intervention for Tonlé is defined as *total*. As a mission-driven for-profit that focuses on the contemporary apparel market, the design intervention is determined by western consumers tastes. In addition, as a brand that utilizes the waste of fast fashion manufacturers in the region, they are by default following the western fashion trends of the mainstream market at least as it pertains to textile sourcing. The design process is predominately undertaken in the US office by the Founder – Rachel Faller, albeit a process that is to some degree determined by the nature of the waste they access. The uniting design elements are often determined by the screen print designs, all of which are determined by Faller from the San Francisco office.

As a contemporary fashion brand, Tonlé's product development is based on relatable, wearable western fashion, and as such is influenced by the market, as well as the nature of the raw materials they are able to source, and in alignment with the level of Design Intervention recorded and recorded as *total*. There has to be a consideration of the skill sets the workshop incorporate, as well as those of their weaving partners, to ensure they are kept fully employed.

The Quality Control measure is listed as *significant*, as the nature of working with small pieces of wasted materials such as cotton jersey for example results in the hand-crafted nature of much of their production, hand made by default means not highly mechanised and results in individual variations. This is evident in the hand weaving and hand knitting in particular, but also in the patchwork items where individual stretch and tension of the pieces results in an uneven finish. This is not the result of poor workmanship, but the nature of the type of work they do, and the type of materials they use.

The level of Business Intervention is recorded as *none* as while Tonlé do support their employee's skill development, they do so as a means of keeping employees interested, engaged and operating at their full potential, but not necessarily in the development of their own businesses or selling their own product. Tonlé's focus is on fair employment and good working conditions, not on the sustainment of craft or tradition. As such, they do not offer financial literacy or business development courses, but instead invest in the value of the individual employee, not business development. As such this category is effectively not applicable to this case study.

Levels of Intervention Chart

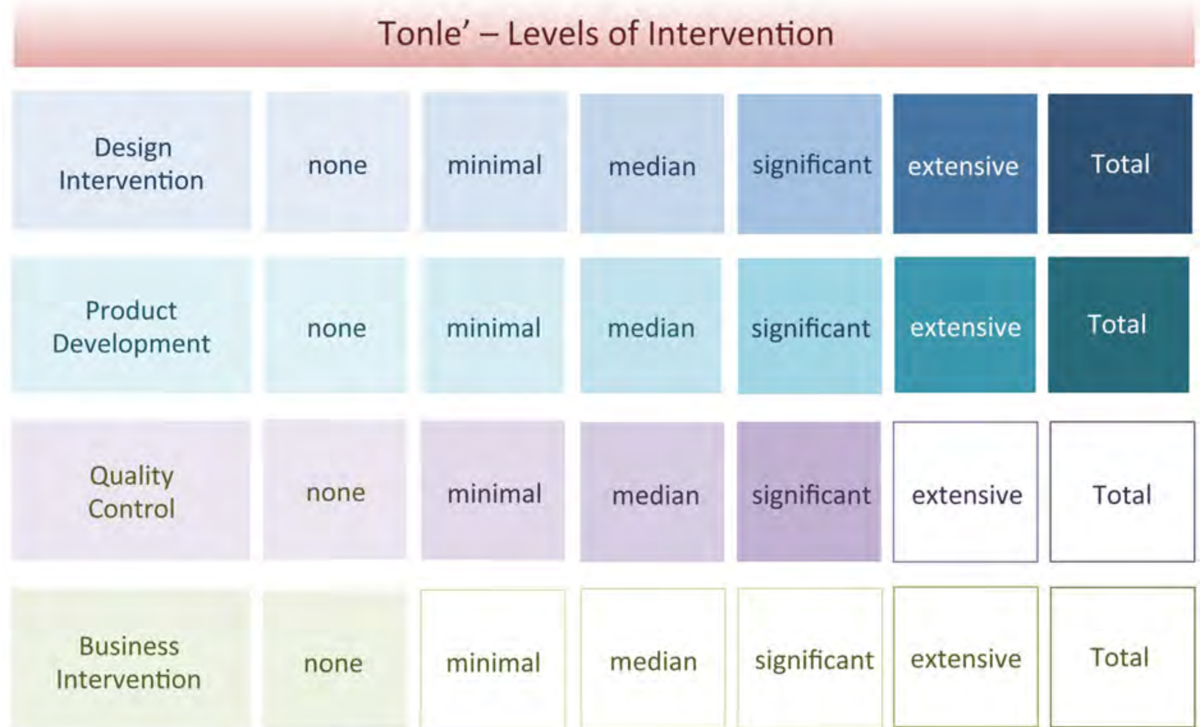

Figure 1.11: Tonlé Levels of Intervention chart

World Frequency

A word frequency analysis from the Tonlé case study interview shows the most frequently used words centred in the cloud, with the words *fashion* featuring prominently, as the most frequently used word. As a brand that is embedded in the mainstream fashion system, that is an appropriate representation. The key word is supported in the cloud by the words *Cambodia, fabric,* and *product*. Together they form a representative snapshot of the brands focus on contemporary fashion clothing. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search adds greater context to the word frequency cloud with the terms *work* and *fashion* coded the most, followed by *hand made, environmental* and *product*. Notably the term imperialist ranked fairly high, with additional codes of *cultural appropriation* and *white saviour*. Tonlé's focus on righting the wrongs of a colonial past, plays heavily into the ranking, something fairly unique to this brand, and identifying the brand motivations clearly. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E8, and the coding chart and list as Appendix F8.

Word Frequency Cloud

Figure 1.12: Tonlé Word Frequency Cloud

Conclusion

Tonlé's social mission is their reason to be, clothing production and the craft and skills they involve are simply the means to an end, in a country where garment manufacture is a massive employer. Their product is firmly placed in the accessible, contemporary marketplace, in keeping with the manufacturing done all around them for major western brands. They are driven by the desire to show that it is possible to produce a well-priced, fashionable garment without exploiting the people that produce the garment or by polluting the environment. As with many other brands with a social mission, Tonlé choose to work in the contemporary market as a means of appealing to a greater number of consumers, and thereby impacting a greater number of people, balanced with the need to make a profit, and paying a fair wage, to be able to sustain the work.

Tonlé seek to show a more ethical means of production is possible as it pertains to the human and the environmental footprint of a fashion brand in the contemporary marketplace. For a company that is highly sensitive to the environmental and human cost of apparel, there is however, an inevitable dichotomy between growth and consumption that does not eliminate

the simple fact that consumption is the root cause of the problems. Add to that, the complex colonial mind-set that separates workers from wearers, relegating those in some of the most disadvantaged areas of the world to producers, in service to those that can afford to consume. Yet the dichotomy exists, to sustain those they employ, they must sell clothing, and to benefit even more people in Cambodia, they need to sell more products.

There is a complex narrative to Tonlé; their rejection of an exploitative fashion system, and of a post-colonial mind set in general, has resulted in viewing Fair Trade as part of the 'white saviour' mind-set, where white people are seen as the saviours of those 'less fortunate'. Tonlé see themselves as enabling local talent, as opposed to offering opportunity, the outcomes of which are somewhat similar, it's the intent that differs. Clearly there is no doubt the intent behind the setup of Tonlé is authentic and altruistic, however the differentiation between offering and enabling is a matter of perspective and intent. Is in fact offering opportunity, as opposed to enabling it problematic, when it is done from a highly sensitized position that ensures the equality of all participants, or can that only be achieved through enablement not dictation?

Tonlé clearly fall into the definition of a brand that works to sustain people through the vehicle of garment production. They work to a limited degree with craft, and do not focus on the retention of local skills or material culture. The skills they use do not hold cultural significance to the region, except in the most tenuous way through their use of hand weaving, but instead they seek to give Cambodians the opportunity to participate in fair labour employment. By her own admission, Tonlé do not produce clothing, they produce opportunities. In many ways Tonlé operate more similarly to not-for-profits and developmental aid, than to a corporate entity, even a mission-driven one, with the rights of workers not equal but actually superior to profits, and profits simply the means to achieve that.

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People Tree

Sustainable and Fair Trade Fashion

Case Study

by

Sass Brown

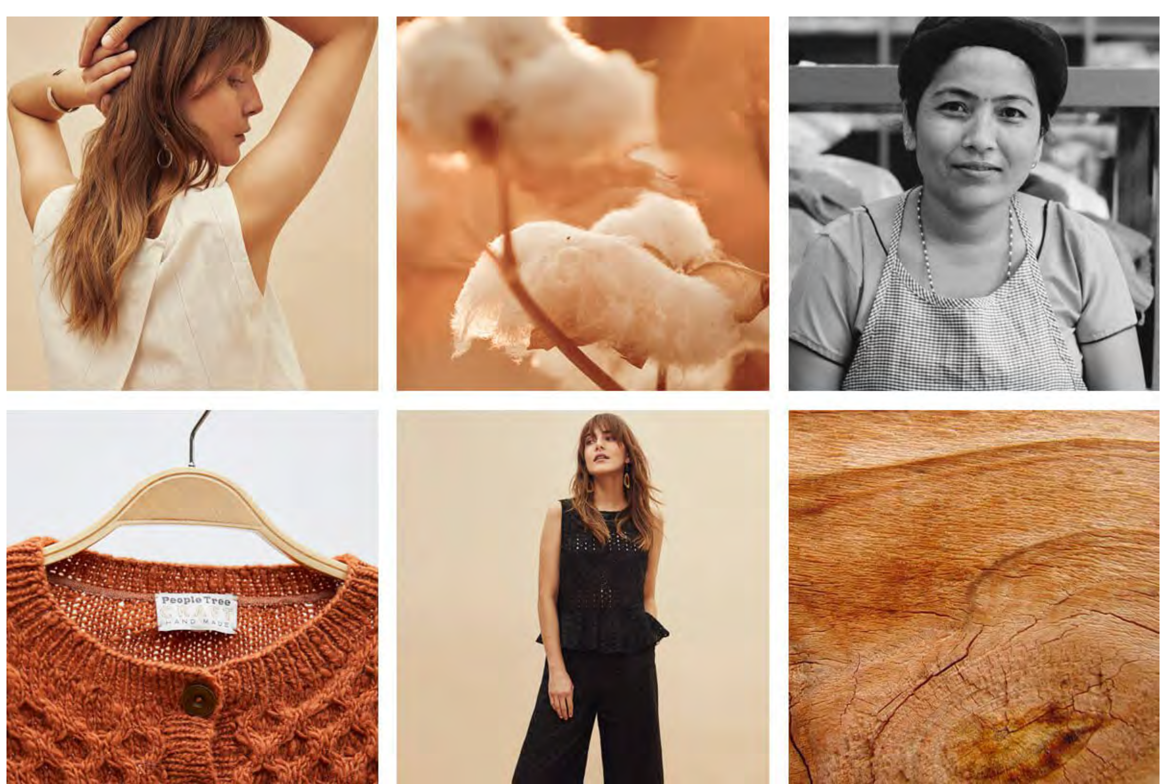

Figure 1.1: People Tree our story

Introduction

This case study reviews strengths and weaknesses of People Tree, a mission-driven for-profit corporation and pioneer in sustainable Fair Trade fashion. It evaluates the motivations behind the founding of the business, records the types and levels of intervention, the business type and the product placement with the intent of understanding the challenges and best practices of their model of operation. Social entrepreneur Safia Minney founded people Tree in 1991 with a mission to source and sell products produced to the highest ethical and environmental standards. Established in Japan to trade a wide range of goods and cater to the growing number of ethical consumers interested in lifestyle product from food to fashion produced as sustainably as possible, Minney capitalized on the popularity of the existing fair trade foodstuffs market. The product range in Japan consists of clothing, foods including chocolate and jam, bedding, home décor and wrapping paper, while the UK Company specializes in fashion and accessories.

People Tree was the first fashion company to be awarded the World Fair Trade Organization product label (WFTO, 2015), and the first to meet the Global Organic Textile Standard (GOTS) certified by the Soil Association. The WFTO certification guarantees People Tree's dedication and compliance to the principles of fair trade, covering fair wages, good working conditions, transparency, environmental best practice and gender equality (People Tree, no date a).

Data Collection and Methodology

The methodology for this case study is qualitative in nature and included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website and associated social media, including Facebook, Twitter, Instagram and YouTube, as well as observation and evaluation of the finished products. Minney has written four books; By Hand – The Fair Trade Fashion Agenda; Naked Fashion – The New Sustainable Fashion Revolution; Slow Fashion – Aesthetics Meets Ethics, and Slave to Fashion. Data collection included semi-structured interviews with Safia Minney, the Founder. An in-person interview was conducted, lasting almost 2 hours, with follow up questions and clarifications by email, with all communications transcribed and saved.

People Tree were chosen for a case study as a renowned example of a mission-driven for-profit that is fair trade certified. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion and accessories products as a

means of bringing financial independence and fair labour practices to disadvantaged communities. The end product should involve skill or craft, using a fashion business as a vehicle of empowerment, and sustainable development, with the intention of bringing employment to as many people as possible, thereby using craft as a vehicle to empower.

Discussion

People Tree creates contemporary, versatile and playful apparel and accessories for women, made from environmentally friendly materials. They are a pioneer in Fair Trade fashion and a licensed holder of the Fair Trade certification, promoting environmental justice and Fair Trade internationally. That means that the majority of products they sell, and partners they work with, are Fair Trade certified throughout the entirety of their supply chain and committed to the World Fair Trade Organization's (WFTO) Fair Trade principles. Fairly Traded products are purchased from marginalised producers in the developing world, with the aim of empowering them to attain sustainable livelihoods, fulfilling their potential and exercising autonomy over their future (People Tree, no date c).

People Tree's mission is to support producers' efforts towards economic independence and control over their environment (People Tree, 2020). They work closely with people in developing countries to help build viable businesses that sustain communities. They share knowledge, and provide financial assistance where needed, while challenging the power structures that undermine them. They support fledgling businesses in meeting high production standards, and develop competitive, saleable products. And, they provide a supportive environment to all stakeholders, promote dialogue and understanding, and are committed to the protection of the environment and the sustainable use of natural resources.

People Tree promise their customers quality products, efficient service and the ability to participate in environmentally sustainable behaviour. They set an example that it is possible to build a fashion business based on partnership, people-centric values and sustainability.

They maintain long-term relationships with their Fair Trade partners, to support capacity building and supply chain development. People Tree operates an internal Monitoring System (IMS) to ensure that Fair Trade as defined by the ten principles of WFTO are maintained throughout. To enable their mission, they share information about all the Fair Trade Groups in their supply chain on their website (People Tree Foundation, no date a).

People Tree is committed to changing the way clothes are made, from farm to factory. This philosophy extends to the materials they choose the soil their natural fibres are grown in, and the processes their garments go through. They adhere to the Global Organic Textiles Standards (GOTS) to protect the farmers, their environment and their communities (People Tree, no date c). The brand does not use any polyester, viscose, acrylic or nylon fabrications, nor do they use plastic buttons.

People Tree believe that fashion can be used as a tool for sustainable development, and a means to protect people and planet. From the beginning of the design process People Tree consider how to create work based on the understanding that every choice they make, affects the lives of the producers making their designs. The designers create clothing that incorporates hand skills as a means of providing support for artisans in rural areas in the developing world. When People Tree designers have a choice between two methods of creation, they invariably choose the labour intensive one as a means of supporting greater employment (People Tree, no date d). They actively look for opportunities to add handwork to their designs, such as hand weaving, embroidery and block printing, as a means of creating work. This mind-set is perhaps only replicated in the premium and luxury markets where hand work adds value to the end product, as opposed to the market that People Tree actually operate in, the contemporary better priced market, where producers more commonly look for ways to reduce labour and save money. Using hand loomed fabric over industrially produced materials helps to sustain traditional handcraft skills that are in danger of dying out due to mechanization. Fair Trade helps thousands of artisans sustain their craft tradition and their communities, while being kinder to the environment than industrialized options.

It takes more than a year in development time to bring People Tree Fair Trade garments made by hand to market, and to give producers ample time to create products made with skilled labour. This is the antithesis of fast fashion where brands have shortened the production cycle to as little as 4 weeks.

People Tree has built a reputation as a major force in capacity building and technical assistance for artisan groups in the developing world, helping them to overcome barriers, and sell in quality-conscious markets. People Tree’s staff deliver a range of training workshops for producer groups on topics as diverse as critical path planning for production, pattern cutting

and business planning. They also help groups to implement grassroots management system developed by the World Fair Trade Association (People Tree, Foundation no date b).

Foundation

The People Tree Foundation is an independent charity, working alongside People Tree, the Fair Trade for-profit enterprise. The Foundation was established in 2008 to benefit farmers and artisans through training, technical support and environmental initiatives. They raise awareness of the human and environmental footprint of mainstream apparel production, while promoting fair and sustainable fashion. People Tree see widespread public support for Fair Trade foods, but not manufactured products such as fashion. Despite the large number of media exposés on labour abuses in garment factories in the developing world, fast fashion brands continue to grow, with customers slow to hold brands accountable. As a means of countering that, People Tree are committed to raising awareness of Fair Trade fashion, aiming to show high street brands they can partner with artisans in the developing world and still make a profit.

The People Tree mission is:

- To alleviate poverty and create decent livelihoods in developing countries in Asia, Africa and South America through the promotion of Fair Trade.
- To protect the environment through the promotion of environmental projects related to the communities People Tree works in and the garment trade in general.
- To promote community development by supporting community projects where People Tree work (People Tree Foundation, no date d).

The People Tree Foundation aims to:

- Reduce poverty by creating new work opportunities, skills training and community support for people in developing countries.
- Promote environmental projects and organic cotton farming.
- Campaign to create an empowering environment for Fair Trade and sustainability amongst the public, business leaders and policy makers.
- To promote and develop awareness of Fair Trade and environmental issues in the UK and the developed world.

In support of their mission, People Tree Foundation developed an Action Plan for their Fair

Trade Producer groups to ensure specific, measurable, attainable, relevant and time bound goals, and as a means of fair wage verification. The process includes detailed assessment sheets, each sheet based on the ten principles of Fair Trade:

1. Creating opportunities for economically disadvantaged producers
2. Transparency and accountability
3. Fair Trading practices
4. Payment of fair price
5. Ensuring no child labour or forced labour
6. Commitment to non-discrimination, gender equity and freedom of association
7. Ensuring good working conditions
8. Providing capacity building
9. Promoting Fair Trade
10. Respect for the environment (People Tree Foundation, no date e)

All forms and documentation are translated into the relevant language and use appropriate terminology to the situation. The process is undertaken as a means of embedding the Fair Trade principles with each partner producer, takes a full day to complete, and is monitored and reassessed regularly. The Assessment is undertaken by a People Tree representative and a manager at the respective group, as well as employees at the group. There is also an anonymous voting process for employees to respond to progress on how well their employer is doing on individual goal implementation.

All partner producers participate in continuous training programmes as a means of maximizing efficiency and reducing waste, some of which are funded by the Foundation, others through the for-profit brand. Trainings include pattern cutting, tailoring, dye improvement, quality control and production management. Some workshops are organized across producers, with a master practitioner from one, teaching a workshop to all of the groups in a particular region. People Tree also support partner producers with pricing information to help them configure their labour and material costs, and ensure they are building in a sustainable profit margin for themselves.

Figure 1.2: People Tree partnership in Bangladesh

People Tree operates a Responsible Accountable Garment Sector (RAGS) fund through the Foundation, which supports projects that improve the conditions of vulnerable workers in the ready-made garment production sector. The aim of RAGS is to make responsible and ethical production the norm in the garment-manufacturing sector that supplies the UK market. The fund, which is financed by UKaid as part of the Department for International Development, supports 12 projects in Bangladesh, India, Nepal and Lesotho. Since participating in the RAGs project, People Tree has increased capacity building for 5 Fair Trade producer groups in 5 Bangladesh and 1 in Nepal (People Tree Foundation, no date f).

People Tree undertakes joint projects that benefit more than one producer at a time, such as the Joint Yarn Procurement Plan (JYPP) in Bangladesh. Yarn can vary enormously in terms of quality and price across suppliers, so the People Tree Foundation work with multiple producers to purchase large quantities of cotton yarn in advance, thereby ensuring the same quality across producers, as well as enabling the producers to access cheaper prices through bulk purchasing. The project aims to improve the quality of hand-woven fabric and dyes and reduce the amount of waste due to quality control failures. This venture has helped to stabilize prices, improve quality, and reduce delivery times across suppliers. People Tree purchase yarn on behalf of three groups, which requires them to commit to fabric quantities prior to final orders being placed, giving long lead times to the producers and resulting in fewer quality errors due to rushed production. The initial role out in 2011 was restricted to members of the Responsible

Accountable Garment Sector (RAGS) fund, but the success of the project has resulted in it being extended to non-RAGs partners.

The Foundation supports a multitude of undertakings, many specific to a partner producer group's needs, such as the development of a library, numeracy and literacy classes and website development, to help partners gain new business.

One concrete example of how the People Tree Foundation supports producer partners is with Bombolulu Workshop in Mombasa, Kenya. Bombolulu create handmade jewellery for People Tree from copper, brass and silver plate. Established as a rehabilitation project sponsored by the Association for the Physically Disabled of Kenya, they provide work for over 100 artisans who make every detail of People Tree's jewellery by hand. Heavy rains in the region resulted in major flooding, causing property loss and equipment damage, resulting in the closure of the workshop. Despite flood measures being in place, infrastructure in the surrounding areas could not support the flooding. The Foundation supported Bombolulu's recovery by replacing computers and tools as well as making repairs to the facility so it could reopen.

History

Safia Minney in Japan founded people Tree in 1991 as a NGO, originally under the name Global Village. Capitalizing on the popularity of Fair Trade foods, it was established to fulfil the desire of ethical consumer to spend their money on products that created positive change. It started life as a simple publication with information about environmentally friendly products and services available in Japan (Fujimoto, 2008). The original motivation was to support women's groups that placed the environment central to their efforts.

28 years ago, there were few options for corporate status, with Community Interest Companies (CIC) not yet formed. Safia had the choice of establishing People Tree as a Limited Liability

Company or a Charity, hence People Tree was established as the for-profit arm and a Limited Company under the NGO Global Village (see the University Repository for the interview transcript). People Tree developed their first Fair Trade products in 1993, expanding beyond chocolate and tea to include a wider variety of foodstuffs and a fashion business, with the intent of building a one-stop-shop to fulfil all their customers sustainable lifestyle needs. At the time they were the only company to place environmental sustainability and Fair Trade on an equal footing. They worked directly with farmers in the developing world to help them qualify for certification from the Soil Association. Now People Tree works with garment workers, artisans and farmers to produce sustainable and environmentally friendly clothing, accessories, and lifestyle products.

The motivation to establish People Tree came from a life changing back packing trip to Indonesia, which opened Safia's eyes to the misrepresentation of the global south in the west, a perspective that too often presents black and brown people as coming from a place of poverty instead of creativity and plenty. 'I was just shocked at how dynamic and how incredibly capable' people were there, whether 'they were fishing folks or artisans.' Her trip resulted in a mind-set shift as she realized

> How corporations were stealing the land of these fisher folk and artisans, who worked the land for some time of the year and then relied on craft for their income and to feed themselves for the rest (…), it was understanding this huge injustice portrayed by both media and our linear out of date economic system (see the University Repository for the interview transcript).

The company expanded into the UK in 2001, focusing on fashion and accessories, rather than food and lifestyle products as they had in Japan. The UK already had a healthy Fair Trade and organic food market at that time, but there was a gap for ethically produced clothing. Having already developed expertise working with artisans and farmers for garment manufacture, People Tree thought it best to focus on apparel for the European market.

Safia talks about how the market has changed for Fair Trade and ethical products over the years, with NGO's income generating projects initially producing unsophisticated hand-crafted items through the 1970's and 80's. 'Of course, you know these days, unless you have a highly covetable, well designed, good quality product that people can totally relate to, it's just not going to sell' (see the University Repository for the interview transcript She talks about People Tree addressing this changing need by being one of the first companies to bring product development and design skills to capacity building and training.

Figure 1.4: Safia Minney bio photo.

In 1999, Safia campaigned to build an environmental standard into the 10 Fair Trade standards of the WFTO, at a time when there was a sense that poverty elevation and livelihood promotion came at odds with the environment. Something People Tree had to work hard to overcome with their Japanese consumer base.

The brand has worked closely with producers to increase the amount of organic cotton used in their hand-woven textiles, which resulted in them gaining Soil Association certification in 2006, for the first integrated organic supply chain in fashion. The same year, Safia was recognized by the World Economic Forum, Schwab Foundation as one of the world's outstanding social entrepreneurs. By 2013, People Tree became the world's first clothing company to receive the World Fair Trade Organization's Fair Trade product mark. People Tree was also presented the Corporate Social Responsibility award by Draper's Record in 2017 (Safia Minney, no date).

Safia's background pre–People Tree was in publishing. She is of Indian-Mauritian and Swiss descent (Nakata, 2008). She owned a marketing consultancy that worked with an eclectic range

of alternative publications, when she moved to Japan with her investment manager husband. Prior to the set-up of People Tree, Safia also worked as a sales rep for Global Village, one of the oldest faith-based Fair Trade organizations in the UK. It was at Global Village that Safia was first introduced to the design and product development process of Fairly Traded crafts. Her position at People Tree was Global CEO until 2015 when she stepped down, but she retains her position on the non-Executive Board. Safia has spoken several times at the World Economic Forum in Davos and has been awarded an MBE.

Social and Environment

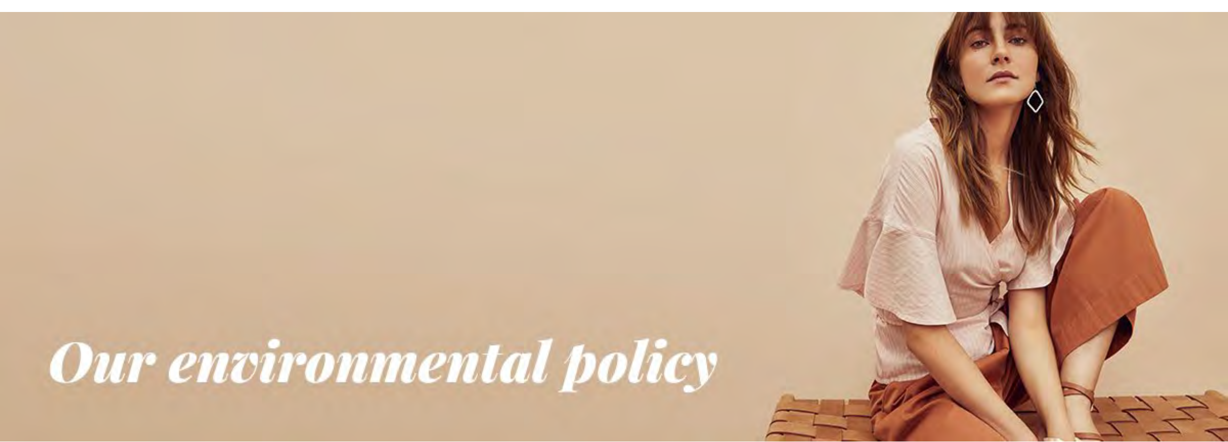

Figure 1.5: People Tree environmental policy

People Tree operate a ten-point environmental policy, which includes the following:

1. The exclusive use of natural fibres or fibres that follow closed loop processes
2. The assurance that organic cotton is GOTS certified throughout the supply chain as much as possible
3. The promotion of organic farming
4. The avoidance of polluting substances, through the use of GOTS and azo-free dyes
5. The use of effluent water treatment plants, rainwater harvesting and water recycling to protect water supplies
6. The use of biodegradable materials as much as possible
7. The promotion of environmentally responsible initiatives for a sustainable future
8. Support for their producer partners' efforts towards control over their local environment and community
9. Sourcing suppliers who prioritize environmental protection
10. The promotion of traditional crafts and handmade textiles (People Tree, no date e)

Organic Cotton is People Tree's fabric of choice; constituting 83 per cent of total orders in 2018, and 93 per cent of it is GOTS certified. The water pollution of organic cotton has been shown to be 98 per cent less than conventional cotton production, helping to keep waterways and drinking water safe and clean. People Tree's organic cotton is grown using low environmental impact methodologies, with soil fertility and replenishment systems. They are designed to build biologically diverse agriculture, and to reduce nitrogen inputs, which produce up to 94 per cent less greenhouse gas emissions over conventional cotton growth. Organic cotton is naturally hypoallergenic, helps to lock CO^2 into the soil, is better quality than mainstream cotton, and eliminates the health problems associated with toxic pesticide use. 2 per cent of People Tree's organic cotton is dual certified by Fairtrade International as FLO Cotton and Global Organic Textile Standard Certified Cotton (GOTS). Dual certified organic and Fairtrade Cotton is considered the 'gold standard' for sustainability as it guarantees the fair treatment of both people and planet throughout the supply chain (People Tree, no date b).

95 per cent of People Tree farmers are from small, tribal communities, working manually, ploughing and harvesting with little or no machinery. Fair Trade cotton can be sold for 30 per cent higher than mainstream cotton, with 64 per cent of the Indian population reliant on agriculture to make a living, this is particularly important.

People Tree chooses GOTS certified organic cotton because of the elimination of toxic chemicals, pesticides, fertilizers and genetically modified seeds. The cotton is traceable from the seed to finished product, and ensures healthy resilient soil, a biodiversity of seeds, wildlife protection and the protection of the farmer's livelihood. By avoiding pesticide use, organic cotton workers prevent the associated debts, health problems and deaths common in non-organic cotton production in the developing world. Natural fibres such as organic cotton also eliminate microfiber pollution and are biodegradable. Every stage of processing organic fibre must be separated from conventional fibre and clearly identified. All chemical inputs, including dyes, and processes must meet the basic requirements on toxicity and biodegradability or elimination. Bleaches used must be oxygen based, not chlorine, with Azo dyes that release carcinogenic compounds prohibited. All wet processing of materials must be recorded in full as it pertains to the use of chemicals, energy, water consumption and wastewater treatment, including the disposal of sludge (People Tree, no date b).

Cotton can be a very thirsty plant, making water use a controversial issue in the choice to use

cotton in the production of an environmentally friendly brand. Part of the problem is that many cotton-producing regions are also water scarce, further exacerbating an existing environmental and social issue. To address this problem, People Tree's main organic cotton supplier - Chetna Organic, grow cotton in three rain-fed states in India. Farmers have developed soil and rainwater conservation programs that include digging farm ponds and rock filled dams when rainfall is insufficient. Programs like this help stop soil erosion, as well as support local rainwater harvesting.

People Tree developed a 100 per cent organic, GOTS certified cotton jeans collection in partnership with SARP Jeans in Turkey. The collection uses 87.2 per cent less water than conventional denim production, a notoriously water heavy process in the mainstream industry. The company transformed their laundry and finishing processes through collaboration with Jeanologia to reduce water and energy consumption, and to eliminate damaging emissions and waste, where employees are trained to protect both water and energy. The producers also run a tree-planting project that has planted 1,000 trees so far (People Tree, no date f).

Figure 1.6: People Tree denim jeans

People Tree also work with linen, to produce a capsule collection supported by the I Love Linen movement. Linen is produced from the eco-friendly flax plant. It only requires rainwater to grow, does not require chemical intervention including pesticides, insecticides and chemical fertilizers. Flax has a positive effect on the soil and improves soil quality by up to 30 per cent simply through its growth. Linen is 100 per cent biodegradable and zero waste, as every part of the plant is utilized, with seeds and oils used for livestock feed and the woody core used for

gardening, animal bedding and compost. The growing of flax results in the capture of 250,000 tons of CO_2 in Europe alone, that is the equivalent to the emissions generated by a small car driving around the world 62,000 times (People Tree, no date g).

People Tree also produces clothing with New Zealand sourced wool. Wool is a sustainable, renewable, natural material that has been used for thousands of years. It provides warmth, breathability, all-weather protection, is highly durable, and is biodegradable. New Zealand is subject to an Animal Welfare Act establishing a duty of care for animals, and is guaranteed mulesing free (People Tree, no date h).

The brand also works with Tencel, a cellulosic fibre derived from wood pulp. Tencel is biodegradable and compostable, and is produced in a resource efficient, closed loop system, resulting in a low environmental impact. The process recycles water and reuses solvent at a recovery rate of more than 99 per cent. The resulting fabric has a soft, smooth finish, drapes well and absorbs moisture. Produced by the Lenzing Group, Tencel's environmental policies include using wood from credible forest certification programs, and regular risk-assessments and audits from independent third-party certifiers of sustainable forest management programs to ensure policy compliance (People Tree, no date i).

People Tree's concern for the environment extends beyond product to encompasses packaging, which is recyclable and biodegradable. They use FSC certified hangtags, recycled paper tape and recyclable, biodegradable and compostable paper sacks for customer delivery. They are actively working to reduce the amount of product shipped by air, by factoring in sea and road delivery timelines into their production planning. The downside to shipping by sea is the need to protect product with plastic bags, a challenge People Tree have not yet found a solution to. Currently around 25 per cent of People Tree producers use solar power, and they are aiming for 100 per cent of their supply chain to be solar powered in the future.

It's important for People Tree to take an active role in support of women in their Fair Trade partner producers, ensuring they are aware and responsive to health care and other needs as a result of violence, chauvinism and misogyny in the greater community. People Tree are particularly proud of the fact that more than 50 per cent of their producer partner managers are women, far from the norm in any business, but even less so in the case of businesses in the developing world see the University Repository for the interview transcript). The benefits and

supports they offer are as wide and varied as the range of partner suppliers they work for, ranging from trainings to health care, education to childcare, with many groups focusing on a specific issue relevant to the community they work with.

Certifications

People Tree are an active member of many Fair Trade, social justice and environmental networks, with World Fair Trade Organization (WFTO) Guaranteed Status, GOTS certification, and a licensee from the Fair Trade Foundation. Their certifications mean that People Tree's products are produced in factories and workshops adhering to strict environmental and social standards, with the responsibility to ensure they are followed. People Tree's Guaranteed Status as a member of the WFTO, is certified and verified through peer reviews and independent audits.

Fair Trade and Fairtrade are different designations with different meanings. Fair Trade is a global, economic development platform that integrates business, consumer and producer relationships governed by the Charter of Fair Trade Principles as authorized by the World Fair Trade Organization (WFTO). It is home to fair traders, producers, marketers, exporters, importers, wholesalers and retailers that demonstrate complete commitment to Fair Trade and apply the 10 WFTO Principles to their supply chain. Fair Trade delivers market access for producers, investment opportunities for businesses and consumers, and a sustainable social and environmental management system for trading. They connect membership organizations so they can work together, exchange best practices, forge synergies and promote Fair Trade principles. The WFTO operates in over 70 countries across 5 regions (Africa, Asia, Europe, Latin America, and North America and the Pacific Rim) with elected global and regional boards that work towards a sustainable and fair global economy (The Fair Trade Store, no date).

Fairtrade is a non-profit organization that focuses on better pricing, decent working conditions, local sustainability, and fair terms of trade for workers in the developing world. It requires companies to pay sustainable prices and address the injustices of conventional trade. They create opportunities for economically marginalized producers, who are traditionally discriminated against, by enabling them to improve their position, gain control over their lives, and participate in trade. Fairtrade is essentially a strategy for poverty alleviation and sustainable development. The body issues the Fairtrade Mark or Logo through the Fairtrade Labelling

Organization International (FLO) who independently check that standards are met by farmers, workers and brands who participate in a product supply chain. The Mark is awarded on a product-by-product basis, to certify that individual products meet Fairtrade criteria; it is not applied to an organization as a whole.

FLO is the legally registered name for 'Fairtrade International' and is the most widely used fair trade certification in Europe, Africa, Asia, Australia and New Zealand. FLO develops ways to connect farmers to business, to increase Fairtrade sales, bring greater benefits, and increase access to Fairtrade producers. All workers receive a fair price for their products, as well as a premium, which is an additional monetary sum that goes into a communal fund to cover production costs and improve social, economic and environmental conditions, called the Fairtrade Premium (People Tree, no date b).

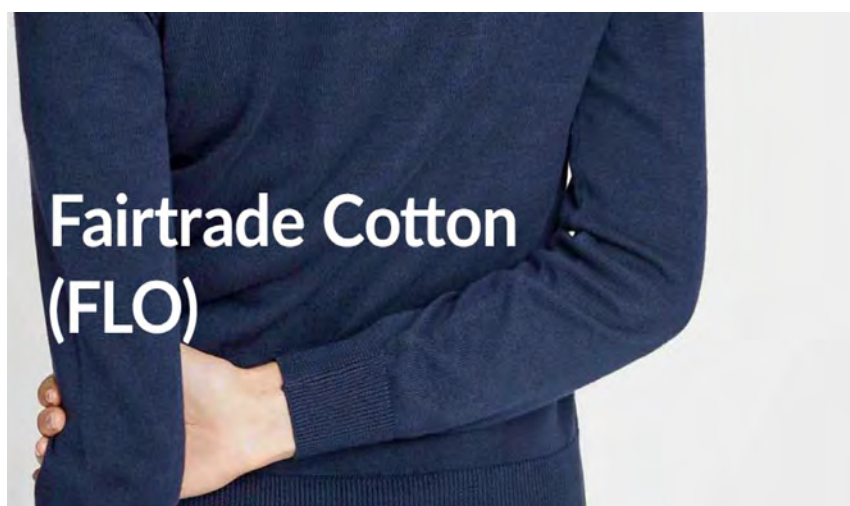

Figure 1.7: People Tree fair trade cotton

The Soil Association is the largest UK certification body for the Global Organic Textile Standards (GOTS), and the worldwide leading textile processing standard for organic fibres. They are the only means of ensuring that textile products have been produced organically as well as made in factories adhering to strict environmental and social standards. The use of the Soil Association and GOTS logos demonstrates that the fibre was produced organically and processed to strict environmental standards under good working conditions. To ensure a credible assurance to the consumer, GOTS standards are certified by an independent, third party along the entirety of the supply chain, from the harvesting of the raw materials, through environmentally and socially responsible manufacturing and including the labelling.

Fair Trade organisations follow an Internal Monitoring System (IMS) to ensure they meet their objectives. The IMS sets out an entity's activities, defines required documentation and the frequency of monitoring. The People Tree Internal Monitoring System sets out the principal activities that support their relationships with their producer groups, protecting the integrity of

those relationships. It consists of policies and procedures that identify, measure, manage and monitor the People Tree Fair Trade supply chain, and applies to all producer groups, and all products, whether orders are received directly from them, via an intermediary or a sub-contractor (People Tree Foundation, no date g).

When a product comes from a combination of suppliers, the majority of the components must come from Fair Trade Producers to qualify for a Fair Trade label. Every department at People Tree takes an active role to ensure the IMS is implemented and is operating effectively, with a view of making it more effective and efficient over time, as well as anticipating difficulties and risks.

In an effort to continuously develop long-term trading relationships, People Tree invite open and honest dialogue with their Fair Trade Producer Groups. Discussions are recorded and formalized into a biennial Social Review, along with a program of capacity building for both internal and external partners to ensure the effective delivery of their Action Plan. All non-WFTO or FLO certified Fair Trade Producers must also complete the People Tree Risk Assessment.

Wherever possible, People Tree aims to work with Fair Trade Producer Groups as a means of ensuring that WFTO Fair Trade principles are followed. They also work with ECOcert and IMO certified groups, as well as those verified under their own Internal Monitoring System (EcoCert, no date). For those verified through other certifications, People Tree require a risk assessment with themselves or an external assessor, to embed the WFTO principles at all production locations and subgroups. The risk assessment verifies fair wages through employee interviews, as well as raises awareness of the 10 Fair Trade principles.

Every Fair Trade Producer Group in the People Tree Fair Trade supply chain is recognised by a unique signed Producer Agreement, which confirms both parties commitment to the principles, specifications and conditions of Fair Trade. This roughly divides People Tree suppliers into two distinct groups, those that already operate as a Fair Trade entity and those that don't. Those that don't are required to complete a People Tree risk assessment, prior to undertaking a full system check. The assessment is performed by a People Tree representative and includes interviews with both managers and workers. Those that have completed the risk assessment but not yet completed the full check are considered a ‘Producer Group in

Development'. Both 'Producer Groups in Development' and suppliers (not producers) are not labelled as Fair Trade on People Tree's end products.

In order to ensure a good working relationship with their partner producers, People Tree visit garment groups every 6 months and handicraft groups once every 1 to 3 years, with already verified groups through the IMS system, every two years. The visits are to ensure quality control, to review management and to update the groups with market and retail knowledge. Each visit generates a summary report (People Tree Foundation, no date g).

All Fair Trade Producer Groups are required to develop and share a biannual Action Plan, with clear, time bound objectives and individual responsibilities, which are publicly displayed to all member organisations. All external groups receive the People Tree Producer Compliance Manual, giving technical details and requirements for production, and a subgroup information form, which is cross referenced with the confirmed subgroup country list, generated from a Social Review. At People Tree, a social review is undertaken by asking their stakeholders about their performance as a means of practicing accountability and transparency. They send out in-depth surveys to their head of office staff, producer partners, stakeholders, ecommerce, wholesalers and customers. Results are analysed to identify possible areas of improvement, and as a means to prioritise existing goals. Results are reviewed through the categories of certification, fibre, producer partners, environment, employees and transparency. The 2018 Social Review identifies People Tree's current challenges, one of which is sourcing organic wool. The report also identified their intent to explore the use of recycled fibres such as polyester, only from mechanically recycled processes not chemical. Another future intent is to convert the last of their partner producers to using organic cotton.

The World Fair Trade Organization accepted People Tree as a pilot for the new Fair Trade product label, which was implemented across five producer groups, each with their respective subgroups. Input areas for the pilot; include a social review and Fair Trade system that evaluates how effectively the WFTO Fair Trade principles are embedded. This allows participants to gain feedback from the producers on their performance. The feedback from workers is used to rank their operations against the standards, with the results forming the basis of an action plan. Issues can range from pay equity, to physical facilities and the safe storage of dyestuffs. Results of new implementations are evaluated for success with a visit.

People Tree certify their organic cotton, organic linen and Tencel products through the People for the Ethical Treatment of Animals (PETA). Founded in 1980, PETA is an international non-profit charitable organization based in the US, dedicated to establishing and defending the rights of animals. Garments with the PETA stamp must be made from sustainable and eco-friendly fibres and guarantee an animal free supply chain (People Tree, no date a).

Sales

People Tree operates a Tokyo and a London office, each office is responsible for the operations in their geographic location. The only bricks and mortar store is in Japan and was opened in 1998 in Tokyo's Jiyugaoka shopping district, although the do organize regular pop-up events. They sell to over 350 stockists in Japan alone, and a further 130 in the UK and Europe across 20 counties, employing 40 full time staff in Japan and 25 in the UK. The product breakdown is about 50 per cent apparel and accessories, 25 per cent hand-made gifts and 25 per cent food (Fujimoto, 2008). Sales are relatively equal between wholesale and direct sales whether through bricks and mortar or online.

Because People Tree is based on Fair Trade values, they cannot operate with the mainstream mentality of end of season sales, by handing those discounts and charge backs onto the producers, as is the practice with department stores and the high street. End of season sales and discounts must not impact the producers, their wages, or their livelihoods, but instead boost revenue, helping them invest back into the individuals and communities that make their clothes. In many other respects however, People Tree do operate within the mainstream system of fashion, producing seasonal collections, adhering to the 'usual' delivery calendar to retailers and working with the mainstream fashion press.

Collaborations and Undertakings

As a Fair Trade company, People Tree work with an extensive number of partner producers and suppliers within the Fair Trade network, as well as some outside of it, with 15 Producer partners across 6 countries. The scale of those partners varies radically from 4 people at Shaddra Handicrafts in Nepal, to 650 employees at Rajlakshmi in India. Overall, 50 per cent of their partner producers have less than 100 staff members. As a Fair Trade company, People Tree practice a number of standards far outside of the norm for a fashion business. They guarantee a minimum of 3 to 4 months of work to each of the producers they work with, to ensure a level of security for them. There is no underestimating the impact some of these

undertakings have in terms of quality of life to those fortunate enough to find a position with them. In far too many cases it is the difference between life and death.

> If you did not work at Bombolulu what would you be doing? I think I would have ceased to exist; being an orphan without any source of income, any extended family would not have tolerated me. I am glad Bombolulu has offered me financial independence and I am able to even assist other extended family members (People Tree Foundation, no date h: online).

In the mainstream apparel industry, producers would simply be considered contract labour or suppliers, but in Fair Trade, they are considered partners. This difference is vital to the way Fair Trade functions, so that systems, practices and standards are maintained across all entities, where a mainstream brand would traditionally be primarily concerned with price and speed. The primary focus of the partner producers varies immensely with several set up to address specific environmental or human problems.

According to Minney ‘the existing producers are producers that we have worked with for a very long time’, and no producers have been cut from the partnership list. Sasha, in India for example, has a long association with People Tree that began in the early 1990's with a small, recycled blanket Safia purchased from them. Sasha has grown quickly through Japanese and then UK sales, and from producing a few craft items, to clothing, accessories, decorations and toys. Sasha’a growth has been supported by Safia and her team of designers, who visit regularly to identify and address needs.

> People Tree's insistence on minute quality standards, on eco-friendly methods and materials were challenging and at the same time a learning experience for us. Working with the same product and producer over a time, we could see the change in their quality of workmanship as well as their working methods. – *Rupa Meta, Sasha* (People Tree Foundation, no date h: online)

Swallows is another of People Tree’s partner producers that was set up to provide opportunities for women after their village in Bangladesh was devastated in 1971, when all the adult males were massacred in the war of independence. Their mission is to empower poor underprivileged women by creating employment opportunities, raising economic and social awareness, and educating them on land rights. As a women's project, the 200 plus women that work there undertake all work, including work usually reserved for men, such as hand weaving. Women

do the dying, spinning, hand weaving, embroidery and sewing (Siegle, 2015).

Figure 1.8: People Tree partners Swallow

The Fair Trade principles applied by People Tree have created economic stability for Swallows, allowing it to become an independent organization; this has led to the empowerment of the women of Thanapara. - *Mrs Gini Ali, (*People Tree, no date j: online).

The Thanapara community hand weaves natural and azo-free dyed yarns into fabrics, as well as tailor and hand embroider garments. People Tree have worked with Swallows to improve the quality of their production as well as to expand the centre to offer more job opportunities for women. They helped them apply for a grant, to enable them to expand training operations and include more young women from the region. They rebuilt and expanded their handicraft centre, and received financing to run a primary school, which now offers 296 students 5 years of primary education, 50 per cent of which is funded by People Tree. Profits from trade have helped to cover the running costs of the Swallows school, and People Tree supported the opening of a day care centre for the workers' babies in 2007, that houses and educates 45 babies and young children.

> In our village there is not any other opportunity for women to get work. Our production centre is the only place where rural women can work and earn a good income to maintain their families – *Raihan Ali, Director, Swallows* (People Tree, no date j: online).

Creative Handicrafts is a Fair Trade producer partner and social enterprise based in Mumbai, India that empowers disadvantaged women from slum communities to achieve economic independence. Established in 1984, Creative Handcrafts was originally founded by a Spanish missionary, before evolving into an independent Fair Trade Organization in 2005. With a mission to change the world one woman at a time, the organization supports the social, cultural and economic development of women and their families. They are a co-operative venture,

where the tailors are co-owners, producing a range of cotton and Tencel garments for People Tree.

> At Creative Handicrafts, we are grateful for a continuous flow of orders from People Tree as it is here that we can give hope to women of less fortunate backgrounds. Their orders make the women push their technical and tailoring skills to a level they did not see possible, and they are thoroughly surprised with the beautiful garments they are able to produce by standing up to the challenge. - *Amanda, who works for Creative Handicrafts* (People Tree, no date k: online).

Women experiencing economic distress are often directed by local NGOs to Creative Handcrafts, who send a social worker to assess the women's situation, and if they fit the qualification criteria of disadvantaged and unskilled, Creative Craft take them into their training program. Training constitutes 6 months of basic embroidery and stitching, before working under a senior mentor at a cooperative facility, for a further 6 months, and graduating into a full cooperative worker earning a regular income based on piece rate. In keeping with their mission, Creative Handicrafts also started a catering service managed by women who were unable to master the skill of sewing. The project is run under another name and managed independently by the women themselves.

Fusion Clothing Company is a Fair Trade producer partner based in Mumbai that supply People Tree with sustainable knitted clothing made from organic cotton. They are a significant contributor, supplying a broad range of casual wear, active wear and sleepwear to People Tree for women, men and children. They are Fair Trade and GOTS certified and use zero discharge dyes for all their dying and printing. They follow a triple bottom line business approach, prioritizing social, economic and environmental benefits. The company supports a re-forestation program operated through the Bombay Natural History Society, and well as support the education of under privileged children (People Tree, no date l).

Artisan Hut was founded in 2002 in Dhaka, Bangladesh. They support the professional development of employees, as a means of helping them reach their potential. With a mission to create opportunities for artisans in rural areas, they celebrate the traditional hand skills of hand weaving, block printing and embroidery, and produce a collection of women's casual wear from their own hand woven, organic cotton fabrications. Artisan Hut develop artisan skills to ensure that good quality, and environmentally friendly raw materials meet market

needs, and are available for their Fair Trade partners. *'People Tree Foundation brings me hope to make more income for disadvantaged artisans' - Monjurul Haque, Artisan Hut* (People Tree, no date m).

Kumbeshwar Technical School (KTS) is an educational and vocational training centre based in Kathmandu, Nepal. The centre was established to assist the local Pode community of street sweepers, a caste of untouchables, who have been denied education and employment opportunities. KTS provides these women with vocational training in hand knitting, jewellery making and carpentry. Employing over 2,000 artisans, they produce a collection of hand knitted garments and accessories made with sheep's wool for People Tree. Employees are predominately women who work part time, to enable them to also look after their families. Established in 1984, KTS initially opened a primary school before introducing vocational training for adults. Now KTS invests profits back into community development, funding a school, an orphanage, a free nursery and a primary school for 250 children from low-income socially excluded families. KTS provides good jobs for thousands of underprivileged women, disabled people and widows, as well as medical and social support, child and adult literacy and microenterprise loans (People Tree, no date n).

People Tree partner with two Fair Trade groups to produce their collection of handcrafted jewellery: TARA Projects in India and Bombolulu Workshops in Kenya.

TARA, which stands for Trade, Alternative, Reform and Action, has been campaigning against the root causes of poverty and child labour for more than 40 years. Based in Delhi and the surrounding villages, the founders of TARA believed they could improve the lives of artisans living in poverty and protect children from exploitation, by helping them sell their products for a good price. They support small artisan groups with economic empowerment, by providing better working conditions, and access to saving schemes and health care. They also support an education program for child labourers, with more than 1,100 children provided with free education (People Tree, no date o).

Bombolulu create handmade jewellery in copper, brass and silver plate, as well as working with leather, carving and textiles. Established in 1969 in Mombasa, Kenya, this Fair Trade social business was taken over by the Association for the Physically Disabled of Kenya in 1987. They provide opportunities for people with physical disabilities, and champion the rights of physically challenged people to participate fully in society. Over 100 artisans are empowered to overcome their physical limitations and become fully integrated members of their community. The artisans also benefit from a clinic, nursery, and HIV prevention (People Tree, no date p).

Figure 1.9: People Tree partners Bombolulu

Other partner producers include Assisi Garments; who produce People Tree's jersey sportswear, Bulus; a Turkish sock producer, Dev Tech; a small producer in Dhaka, Bangladesh that make hand woven garments, Etfor; a GOTS certified textile and garment producer based in Portugal, Kumudini; who produce hand printed and embroidered garments, N B International and Maglificio David; both family run business, one who produces organic merino wool and the other that produces knitwear, both in Modena Italy, and Rajlakshmi; who craft a variety of products made from organic cotton (People Tree, no date q).

People Tree also partner with like-minded agencies such as the Pesticide Action Network and the War on Want to campaign for farmers and workers' rights, a fairer economic system, corporate accountability and protection of the environment. Together they initiated World Fair Trade Day, and collectively raise awareness with the support of the media, about Fair Trade (Minney, 2008).

People Tree have partnered with a number of high-profile designers to produce small capsule collections. In 2007 and again in 2015 they collaborated with Bora Aksu. The 2015 collection was produced by Fair Trade partner Swallows in Bangladesh from hand woven silk and covered in embroidery. People Tree has also partnered with renowned textile designers, including Orla Kiely and Zandra Rhodes. Kiely designed a series of all over monochromatic retro graphic prints in the style she is renowned for. While the Zandra Rhodes collaboration resulted in the Happy Woman campaign launched at Zandra's own colourful Penthouse to lots of press fanfare. The collection featured a series of all over kaleidoscopic multi colour prints, very much in the style that Rhodes is so famous for. Other collaborations have included painter artist Simeon Farrar for Black Score, London Fashion week designer Peter Jensen, Jessica Ogden and Richard Nicoll. The company has also produced special collections for ASOS, Topshop and Tatami Japan (Siegle, 2015).

Figure 1.10: Zandra Rhodes and People Tree collaboration

The design collaborations came about through a brainstorming session between People Tree and International Fashion Coordinator for Vogue Japan, over a cup of Fair Trade coffee. The idea was to connect the brand with some of the hottest international designers to raise awareness of People Tree's work and the desirability of Fair Trade fashion. 15 carefully selected designers were chosen, resulting in final partnerships with Bora Aksum Richard Nicoll, Thakoon, and Foundation Addict, and a limited production run of around 200 pieces produced of each design. The resulting designs were featured in Vogue's June 2007 issue in celebration of World Fair Trade Day. Helena Christensen wore Bora Aksu's organic cotton dress, Lily Cole wore Thakoon's, and Shalom Harlow was featured in Foundation Addict's 3-piece design.

People Tree has also forged relationships and collaborations with social, cultural and environmental groups. One such affiliation is with the BBC Earth, and their Blue Planet TV series, which aims to highlight the importance of ocean conservation, and focuses on vulnerable animal species around the world. Or this undertaking, People Tree developed a collection of T-shirt graphics that was launched in 2019. Made from organic cotton, the T-shirts feature depictions of a variety of threatened species, including polar bears, cheetahs, whales and sea turtles. The shirts are produced by Fair Trade partner producers Creative Handcrafts and Fusion; both based in Mumbai, India and are made from 100 per cent GOTS certified organic cotton. With an initial focus on ocean conservation, it was important to People Tree that all the water used in the dying and printing of the T-shirts was processed through treatment plants, with no environmental impact on the surrounding communities (People Tree, no date r).

People Tree also developed a partnership with the Victoria and Albert Museum in 2017, using the museum's extensive garment and textile archives and exhibitions as a creative resource and source of inspiration for their print designs. They developed a range of all over prints, which they utilize across a wide range of fabrics and styles (People Tree, no date s).

Process

People Tree work with a multitude of different practices, techniques and traditions, right from the raw material stage through to the finished product. It is unusual for any brand to be so involved in the entirety of its supply chain right from the fibre stage. There is no step of the process from farm to wardrobe that People Tree do not participate in by supporting their partner producers and suppliers, resulting in an entirely transparent supply chain. People Tree work with farmers to support environmentally friendly farming practices and the growing of organic cotton, as well as partnering with spinners, weavers, knitters, block and screen printers, natural dyers, garment manufacturers, embroiderers and jewellery makers. They work with traditional hand skills that have been passed down through generations, as well as modern garment producers, mostly concentrated in Asia.

The antithesis of fast fashion, where the multiple procedures from spinning through to garment creation are undertaken by specialist manufacturers, likely dotted around the world, many of People Tree's partner producers act like a one stop shop. These fully integrated producers undertake the entirety of the procedure post farming; many without the aid of industrialize

processes. This results in a more highly trained employee, who understands the entirety of the supply chain, one that is responsible for much more than a single process in a more 'mainstream factory piecework production line. The consequence of this type of production is a more engaged and knowledgeable employee, and the elimination of small repetitive and boring tasks. The employees' increased knowledge and capability also means they can more easily negotiate a career path to management.

When People Tree designers conceive a new collection, their first responsibility is to look for opportunities to create livelihoods for producers. Safia says that People Tree have always been mindful that craft has the greatest social impact, as well as the most added value. The result is a product that changes lives, and the biggest differentiator between what People Tree do, and a mainstream garment producer. 'Hand weaving creates nine times more jobs than running a power loom.' A mass-produced top might take 12 minutes to make; whereas a hand woven embroidered one might take one to three days (Minney, 2008). While not all textiles that People Tree use are hand woven, nevertheless the main focus of the brand is to support labour intensive, hand crafts such as hand weaving.

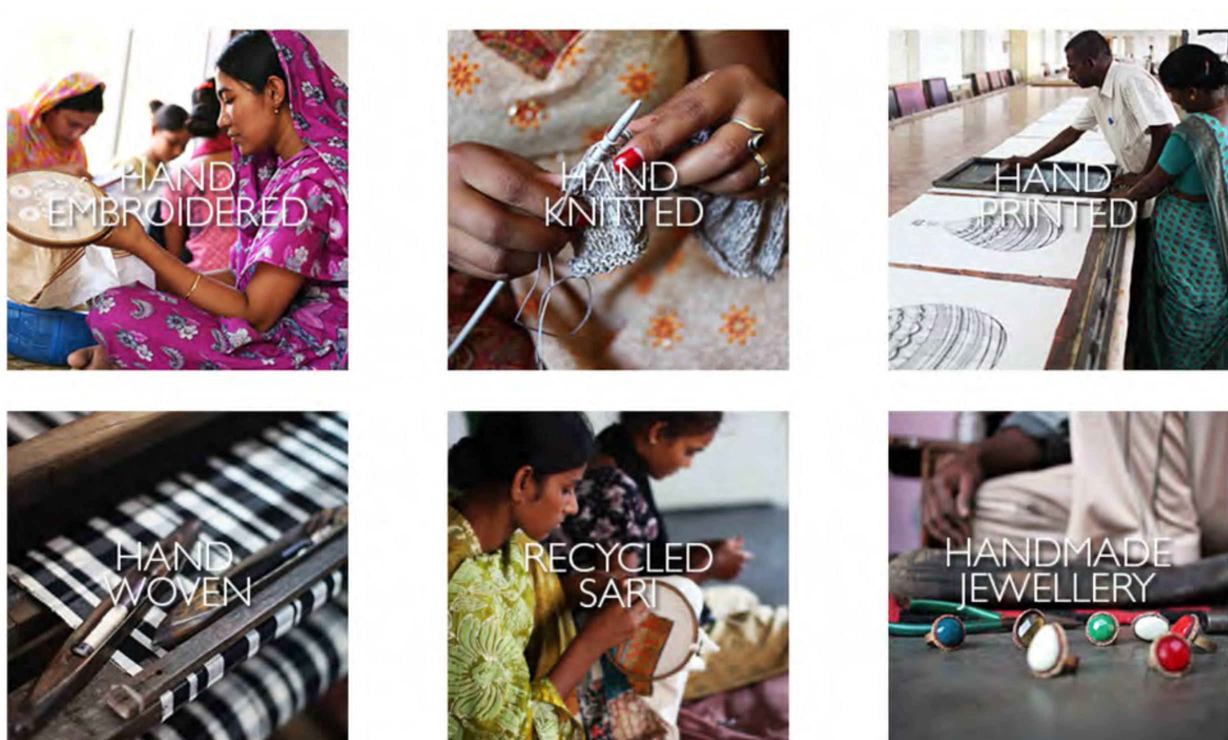

Figure 1.11: People Tree range of hand skills

Visits to producer groups helps the design team understand the range of skills available, which they interpret into contemporary applications, often challenging the artisans to try different

methods and to use new materials. The design development process starts with the design kick off, a common practice in mainstream fashion studios, where design directions are set through the use of inspirational imagery and accompanying mood boards and colour palettes, in this case, filtered through the capabilities and skills of their fellow Fair Trade partner producers (see the University Repository for the interview transcript).

Hand weaving is the second largest employer after agriculture in India and Bangladesh, employing more than 10 million people. It offers environmental benefits, because it does not require electricity and is by default carbon neutral, saving one ton of CO_2 per loom, per year, over industrially produced materials. Handlooms, as the name suggests, are operated by hand, not electricity, and produce between seven to twelve meters of fabric per day depending on the complexity of the weave. Fabric woven by hand uses nine times more labour than fabric produced by machine, thereby providing more people with employment and the income to support their families.

The process for People Tree weaving partners begins with the artisans collecting the cotton fibre, and spinning it into yarn, before weaving it into cloth on the loom. The cloth can be colour woven, dyed after it is woven, or printed, all with environmentally safe, natural dyes, before being cut and sewn into garments. Sample development is undertaken by the producer, a process common in the mainstream industry, but one that requires training for craft groups to fully understand how to read and interpret a tech pack.

Print development is also undertaken in house, along with embroidery designs, although many are based on traditional patterns or around particular techniques practiced in that region. First samples are fitted either in the UK or Japan office or on site with the People Tree Production Manager. On site visits are seen as vital in building and maintaining relationships, as well as understanding the specific challenges a partner producer may be facing, so they can be born in mind through the development and production process.

People Tree uses the traditional craft of block printing on many of their designs. The craft dates back to the 14th century in Bangladesh, when it was used to decorate clothing and textiles. Partnering with Fair Trade groups in Bangladesh, People Tree help maintain this ancient skill through reinterpreting it in more contemporary prints. Once the prints are designed, the artisans carve the wooden blocks that are be used to print the fabric. Fabric is laid on the table,

environmentally friendly dyes are mixed, and each colour printed one at a time with precision to create a unique pattern (People Tree, no date t).

People Tree also use screen printing for printing logos, motifs and drawings directly onto a finished garment such as a T-shirt. Initial designs are created at their East London studio, before the team work directly with the artisans to explain placement. A screen is produced from a lightweight woven mesh stretched over a wooden frame, with the printed design photographically transferred onto the screen, blocking the areas where ink is not required. One screen is produced for every colour of the print, and the screen placed onto the fabric and the printing ink pulled across it with a rubber blade called a squeegee. The ink is pushed through the mesh to print the design onto the fabric beneath. The screen is then lifted and carefully placed on the next section.

People Tree work with over hundreds of artisans who hand knit products using natural materials from cotton, sheep's wool and banana fibre. Many of People Tree’s hand knitted garments and accessories are produced by Kumbeshwar Technical School (KTS) in the Kathmandu Valley in Nepal. KTS employs home-based artisans to produce their collection, many of whom are university students and mothers who knit around 5 hours a day to finance their tuition or pay for their children's schooling.

People Tree partner with two main Fair Trade groups in Bangladesh who produce hand-embroidered garments: Swallows and Artisan Hut. Hand embroidery is a traditional skill that has been passed down through generations in Bangladesh, and People Tree utilize it on a range of products from simple tops to wedding gowns. The embroidery is usually done directly to the uncut hand loomed fabric, before being washed, cut and sewn into a garment.

Model activist and People Tree ambassador Dean Newcombe who has fund raised for Swallows described them as

> A perfect example of optimal conditions for garment workers: a small village where the workers all know each other; they live nearby; they work for a reasonable eight hours a day, five days a week; they earn wages that are substantially higher than the average Bangladesh garment factory worker; and they live at home with their families not in urban slums – and they make beautiful garments that are hand-woven and hand-embroidered. (Wakabayashi, 2015: online).

People Tree also works with recycled sari's, to make a range of accessories and throws, most produced with the tradition of kantha. Kantha is a running stitch that binds together layers of upcycled materials, often recycled saris that is traditionally used for blankets in India and Bangladesh. The tradition carries with it the belief that hand patched kantha quilts provide protection and prosperity for the families that use them (People Tree, no date u).

The idea to work with recycled saris came to People Tree in 2005, when they found themselves in a small village, brainstorming with a group of women about possible ways they could collaborate. During the meeting, a steel pot seller came to the door asking for 'Any old saris?' in exchange for his stainless-steel pots. The homeowner jumped up to make a deal, and the idea for the recycled sari project was born.

Values

People Tree values are Fairtrade values, and they focus on better prices for workers, decent working conditions, local sustainability, and fair terms of trade for farmers and workers in the developing world. By requiring companies to pay sustainable prices aligned with market price, Fairtrade addresses the injustices of conventional trade, which traditionally discriminates against the poorest, weakest producers. It enables people in the poorest communities of the world to build a better future for themselves, their families and their communities. As such their values are implicit in the many producers and suppliers they work with, as well as their choice of materials.

Transparency is important to all Fair Trade businesses, with rich information readily available on the People Tree website, from partner supplier information, to material and environmental impacts. Every aspect of the work they do is documented, evaluated and used to inform better practice. This is far from the norm in the mainstream fashion industry, but indicative of their status as a Fair Trade social business.

Advantages – Best Practices

Fair Trade is a model for sustainable development and the fair treatment of people and planet through the sale of product. It is a system designed for farmers not fashion brands, but the detailed series of guidelines clearly delineates the systems of practice. People Tree, who combines Fair Trade, Fairtrade, GOTS certification, PETA approval, and other certifications,

operate as the gold standard of practice, one that prioritizes the health, education, community development and environment of its workers (Minney, 2008).

Many marginalized people, predominately women, and particularly those working in the garment sector, are working in poverty, many in the underground economy of the informal sector. To meet the Fair Trade goals of sustainable development, People Tree ensure that partner producers keep accurate records of payments to all informal employees, recording their pay and the hours they worked, to ensure they are paid fairly. This practice is so far removed from the norm in the industry, where brands across price points don't know the totality of their inputs beyond the first tier, and don't want to know about their manufacturers sub-contracting as a means of protecting themselves against accusations of unethical behaviour.

People Tree make long-term commitments to supporting their partners by placing orders months in advance. This is the antithesis of fast fashion and quick turn orders, instead giving their producer partners the time and support needed to complete the orders within a reasonable timeframe instead of enforcing overtime to meet tight deadlines. They tailor payment plans with their producers who need working capital for materials, and salary payments, prior to shipping, instead of the industry standard of 30, 60 or 150 days after delivery.

They also work with all their partner producers to expand their customer base, as a means of helping support their market knowledge and their on-going success. This is achieved in part through UK visits for project partners, funded through the Market Exposure Programme. The Programme gives partners the opportunity to meet UK customers to learn about their needs. They visit stores and do market research to help them better understand the competition as well as recognize opportunities. They visit trade shows, warehouses and distribution centres to learn about logistics, and they work with People Tree to upgrade their skills. The trips are usually made by a group leader accompanied by an artisan, and result in a better market understanding. All learning's are documented so the experience can be shared with others in their home location and to support the development of an action plan.

Transparency is important to People Tree as well as to Fair Trade, which they achieve in part by telling the stories of positive impact on the producers, makers, artisans and farmers. With such a diversity of makers, producers and suppliers, each one committed to making positive change, there is no shortage of stories to tell, giving People Tree an unlimited source for

storytelling. According to Minney telling the stories of who made their products, where they were made, and what they are made from, 'is central to everything.' It's 'about the wisdoms of living' well beyond the provenance of the object. There are videos, photos and quotes from many of the suppliers that People Tree work with, telling the stories of how Fair Trade and People Tree have impacted their life.

The commitment to transparency extends to People Tree's pricing policy. Each producer partner provides an open cost breakdown to People Tree's buying team to ensure that pricing is done accurately and with adequate margins for the partner's own fiscal sustainability.

As the founder of a prominent brand and as a Fair Trade representative, Safia Minney has been able to leverage her brand and personal credentials to engage high profile brand ambassadors, including actors such as Emma Watson and Dean Newcombe, model Jo Wood, and voice actress Laura Bailey, who actively support the brand and help raise awareness.

While synthetic fibres and machine-made fabrics are an on-going threat to the survival of hand weaving, in India it still represents the second biggest industry after agriculture. It provides an income for millions of families, allowing People Tree to capitalize on what are still commonplace skills in this region of the world. The reason these skills still persist is the accessibility of the required machinery and materials, with a hand loom costing a household around £100, the craft can also be practiced in the most remote of locations, alongside hand embroidery, block printing and natural dying (Minney, 2008). There is an urgent need for livelihoods in many rural regions in the developing world, often due to a lack of government support, reliable infrastructure and human resource development. Fair Trade offers a fully realized system that supports cottage industries such as hand weaving and embroidery, helping to mitigate urban migration and enabling families to stay together while providing a realistic income not based on exploitation.

By giving design and technical assistance, Fair Trade manages to reach the people that other trade simply can't. People Tree have one of the biggest design and technical assistance teams in the Fair Trade movement, with more than 20 people worldwide working on quality control, technical support and capacity-building, as well as design development. People Tree spend months every year working with producers in their villages, and continue that support via email and phone, helping to solve problems, support sourcing quality materials, and strengthening

environmental commitments. They help producer groups strengthen their organisations, support them with financing to help scale their businesses.

Challenges

Since her departure as Global CEO in 2015, People Tree have seen sales drop in Japan, which she puts down to the discontinuation of high-profile collaborations. During her tenure, Minney would take opinion leaders, journalists, celebrities and high-profile designers into the field, to tell the stories of rural textiles and craft, something that seems not to have been continued since her departure (see the University Repository for the interview transcript).

One of the challenges that face all craft-based entities is sustaining relationships over the long term. This requires careful product planning to ensure that product development creates enough order to maintain a certain level of livelihood for their producers.

> You can't expect artisans and their management teams to invest (…) in better environmental production methods and invest in (…) the kinds of high-quality accessories that unfortunately may be needed in certain type of craft product (…) without developing a great deal of trust so as to manage the risks of both parties and build a true partnership of buyer and producer working together (see the University Repository for the interview transcript).

One of the original challenges for People Tree was to entirely redesign the business-financing model to pay producers 50 per cent in advance, up to 9 months in advance of delivery. A model that shifted the critical path of normal product development to one that supported the suppliers, instead of took advantage of them. This model results in particular challenges with cash flow (Fujimoto, 2008). It adds cost to the final garment price, which is compounded by the costs of offering technical assistance and workshops to makers (Minney 2008). People Tree's own Social Review for 2018/2019 stated they made advance payments of between 20 per cent and 40 per cent to 6 of their producers.

Confusion over the multitude of various accreditations, tags and symbols does not support the promotion of People Tree as a Fair Trade brand. A People Tree survey in 2013 revealed while 50 per cent of Japanese residents recognized the term fair trade, only 26 per cent understood its meaning. Something Naoko Tanemori, general manager of People Tree Japan sees as a reflection of the lack of awareness among consumers about the concept (Wakabayashi, 2015). People Tree's own social review found a very high recognition of the various accreditation

bodies amongst their own customers with the Fair Trade Mark and the WFTO ranking the highest, and the Soil Association the least recognized.

When it comes to fair fashion, cost is always a factor, as a result of fair wages and ethical and environmental materials and production methodologies. This is not as great a problem when you operate in the premium and luxury market, but People Tree are in the contemporary, mid-market where volume is the goal, as the means to support as many Fair Trade producers and artisans as possible, and to do that, they need to be competitive. People Tree competes against brands and producers who don't include the real social or environmental costs, and whose aim is purely profit. The average Fair Trade organic T-shirt is 50 per cent more expensive than a comparable quality conventionally produced one, and a handcrafted top is three times more expensive than a machine-made one (Minney, 2008). This isn’t just a problem for People Tree, but also their Fair Trade partner producers who have to compete for other business with other suppliers who don't have the same standards or certifications.

> Fair-trade garments tend to cost more, and not only because the wages of the workers are higher: Being made of high-quality natural fibres and not synthetics adds to the cost, as does the fact that the garments are made in small batches, as opposed to mass-produced (Tanemor quoted by Wakabayashi, 2015).

Around 20 per cent of the garment price goes back to the maker, a far higher per centage than the mainstream where makers receive the smallest proportion of the final cost, with middlemen, agents and retailers taking the lions share.

The precariousness of many of the regions that People Tree work in, inevitably results on occasion with interruptions to work through poor country infrastructure, such as in the case of severe environmental conditions such as floods, electricity shortages etc.

With cotton representing the majority of the People Tree collection, they are disadvantaged by the enormous scale of US subsidies granted to American cotton farmers. $3 billion of governmental subsidies have artificially repressed the international price of cotton to the tune of around 25 per cent, making it difficult for developing country farmers to earn a living wage. People Tree predominately work with natural materials, which limits the range of fabrications they can use in their designs, a restriction compounded by the fact that they cannot easily source the highest grades of organic cotton, which is still produced in limited quantities. They limit

their use of plastisol and other chemicals in printing that eliminates their ability to produce light coloured prints on dark backgrounds, as well as restricts their overall colour range, with certain colours particularly difficult to achieve (Minney, 2008).

Corporate Structure

The People Tree Organization Chart is displayed in Figure 1.12. People Tree reported working with 15 producer partners in their 2018/2019 Social Review. Of those partners, 5 are located in India, 4 in Bangladesh, 2 Nepal, 1 in Kenya, 1 in Portugal, and 1 in Turkey. Producer partners vary enormously in scale, with as little as 4 employees at Shaddra Handicrafts; People Tree's Nepalese jewellery maker, to 650 at Rajlakshmi in India who produce underwear, with 50 per cent of producers having less than 100 members of staff.

Organization Chart

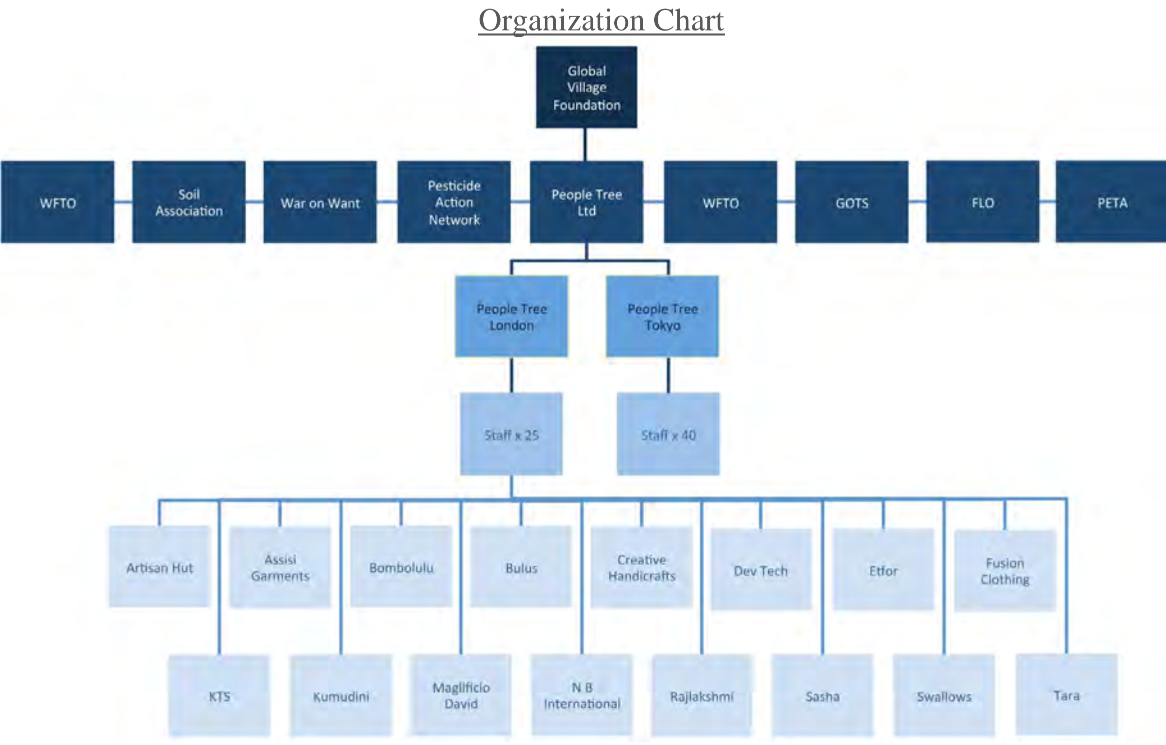

Figure 1.12: People Tree Organizational chart

Range of Artisanship

The Range of Artisanship Chart tracks the types of craft that is represented at that People Tree within the parameters of this case study (figure 1.13). People Tree produce a full womenswear collection of dresses, separates, and accessories, almost exclusively with Fair Trade partner producers and suppliers that are certified by other accreditation bodies such as GOTS. They work with a broad range of skill sets and craftsmanship right from the farmers of the raw fibre.

Skills they work with include spinning, hand weaving, shibori dyeing, batik, block printing, screen-printing, hand knitting, carving, metalworking and hand carving for their buttons. Much of the work the partner producers undertake is craft based, not artisanship, as defined by a community of practice rooted in history and characterized by territory, but nevertheless skill based. The crafts they do work with are mostly not specific to geographic location, and mostly proliferate around the world, such as knitting, weaving, screen-printing etc. Nevertheless 47 per cent of People Tree producers use some form of craft skill in their production.

Range of Artisanship Chart

People Tree Range of Artisanship	
Clothing	Hand weaving, organic farming, spinning, shibori dying, batik, embroidery, block printing, screen printing, hand knitting, button making.
Accessories	Hand weaving, organic farming, spinning, shibori dying, batik, embroidery, block printing, screen printing, hand knitting.
Jewellery	Metal working

Figure 1.13: People Tree Range of Artisanship chart

Empowerment Measures

An Artisanal Empowerment chart (figure 1.14) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The Empowerment Measures chart places People Tree in the *extensive* category for Personal Empowerment. The ranking reflects the value that People Tree place on their workers, makers, producers and suppliers. As a Fair Trade entity, people are a priority for People Tree. Their entire raison d'etre is to support those disadvantaged by the system to achieve their potential. The support People Tree offer to their partners is extensive, often specific to the needs of a particular community, as well as encompassing capacity and skill building, health and wellbeing and education.

The category of Respect for Traditional Material Culture is recorded as *significant* as much of People Tree's products are based on skill and craft. While the crafts practiced are not specific

to a historic material culture as defined by pattern, print and symbolism, the skills themselves do have deep roots in many cases, having been handed down through generations. According to People Tree's 2019 Social Review, 47 per cent of People Tree partner producers use some form of traditional handcraft skill in their production. An integral part of People Tree's product development is based on the existing skill sets of their various partner producer's capabilities, and specifically designed to incorporate as many people as possible.

Empowerment Measures Chart

People Tree - Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.14: People Tree Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.15) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

The level of Design Intervention for People Tree is recorded as *total*. As a Fair Trade company, whose end product must appeal to a broad based Western consumer, they participate in the usual mainstream fashion system of design development, by identifying trends, colour palette's, inspiration, design details etc., albeit based on the existing skills and capabilities of their partner producers. As such, this system is top down. People Tree go to great lengths to ensure their partners understand the market, their competition and the market needs, so that their design development process has context, nevertheless it is a system that must impose designs on the producers based on their knowledge of the market, a Western market that is miles apart from the producers developing the product.

The Quality Control measure is recorded as *extensive*. As a contemporary brand selling to a savvy western consumer, who may already be sceptical about the quality of imported goods, it is vital that People Tree focus on the quality not only of materials but of the overall production,

making quality control central to their capacity building efforts. The handcrafted nature of many of the raw materials does celebrate the uniqueness of the process, all be it within understandable parameters for the customer.

The level of Business Intervention is also recorded as *extensive*, as People Tree give extensive support to their partners, seeing their successes as their own. The better a partner producer can produce their product, the more that People Tree can sell, so many of their workshops are based on capacity building, managerial development, people skills, costing, and financing.

Levels of Intervention Chart

People Tree – Levels of Intervention

Design Intervention	none	minimal	median	significant	extensive	Total
Product Development	none	minimal	median	significant	extensive	Total
Quality Control	none	minimal	median	significant	extensive	Total
Business Intervention	none	minimal	median	significant	extensive	Total

Figure 1.15: People Tree Levels of Intervention chart

Word Frequency Analysis

A word frequency analysis from the People Tree participant interview shows the most frequently used words largest on the cloud. The word *product* features as the most dominant word used, which is representative of a company who function as product driven. The word is supported in the cloud with *producers, business,* and *design*, all of which give a broader overview of the brands values. Collectively the words represent the brand. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search

supports the word frequency cloud with *waste,* and *assessment* followed by *manufacture* and *environmental*, which does give greater insight into the brand values. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E10, and the coding chart and list as Appendix F10.

Word Frequency Cloud

Figure 1.16: People Tree Word Frequency cloud

Conclusion

As a Fair Trade business, People Tree are required to support disadvantaged communities while being considerate of the environment, this dictates working with craft skills in the developing world. As a major source of employment, as well as one that is practiced by remote agrarian communities with few to no other options for employment, it was inevitable that an apparel-based business would work with craft. While People Tree do work with embroidery, hand weaving and hand knitting, this is ‘craft light’ that requires skill and ability, is hand made, but is not an attempt to maintain a material culture except in as much as weaving is a normal part of everyday life for many. It is not an attempt to ensure the longevity of patterns or prints, of continuing the symbolic meaning and embedded codes, but is instead a means of utilizing

existing skills and know how, as a means to improve the standard of living of disadvantaged people.

The strict Fair Trade Standards that People Tree adheres to were designed primarily for agriculture, not for apparel, which has a much more complicated supply chain, than farm to table. They are however standards that People Tree have embraced and uphold without question, offering a new model for doing business in the apparel supply chain, one that shows by example that investing in communities and the environment can create a blueprint for sustainable fashion (Minney, 2008). With people at the centre of everything they do, they chose to work in the contemporary fashion market as the market that offers the best opportunity to sell more products, and thereby affect greater change with more producers and their communities.

People Tree clearly fall into the definition of a brand that uses craft and apparel production as a means of bringing meaningful employment to those that would otherwise be disadvantaged. Working with existing skills, capabilities and materials the product and the production of it is a means to an end which is to respect people and pay them a fair price for their labour, enabling a better standard and quality of life.

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Appendix D11 – The IOU Project Case Study

Case Study

by

Sass Brown

Figure 1.1: Ramanujan real Madras scarf by Ioweyou

Introduction

This case study evaluates the strengths and weaknesses of The IOU Project, a mission-driven for-profit that produce unique, handmade clothing and accessories for men, and women. It reviews the motivations behind its foundation, the connections between the business type and product placement, and the types and levels of intervention in an effort to understand the best practices and challenges of their operational model.

Known for their use of Indian Madras fabric, the IOU Project celebrate the unique characteristics of hand-woven textiles, telling the stories of the people involved in the making of the textiles and the garments, as well as those that purchase them. Their central mission is to empower artisans by bridging artisanal tradition with social media through storytelling and customer engagement. The IOU Project is part storytelling experiment, part ecommerce website, part community and part social space, where the values of authenticity, transparency, diversity and purpose are shared.

Data Collection and Methodology

The methodology for this case study is qualitative in nature and included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website and associated social media, including Facebook, Twitter, Instagram and YouTube, as well as observation and evaluation of the finished products. Data collection included semi-structured interviews with Kavita Parmar, the Creative Director and Founder. The interview was conducted through a series of emails due to restrictions as a result of the COVID-19 lockdown, which shifted Kavita's responsibilities, with school aged children, living in an aging community. Because all communication was by email and text, it eliminated the need to transcribe content and check it for accuracy with the source.

The IOU Project was chosen for a case study as a well-known example of a mission-driven for-profit that focuses on support for traditional craftsmanship. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion related products as a means of bringing independence and support to craft communities. The end product should involve skill or craft, using business as a vehicle of empowerment, and sustainable development.

Discussion

Working with a variety of cooperatives in South India, the IOU Project specializes in highly crafted, unique and quirky apparel made predominately from traditional hand-woven Madras check fabric. The core IOU aesthetic hovers between country girl innocence and offbeat math nerd and is produced in an unexpected overload of ice cream-coloured checks, worn layered one on top of another, which is sold direct to consumer via the website. They also produce an edgy, premium, fashion forward capsule collection for men that includes chunky hand knitted Merino wool, cashmere and Yak fibre sweaters and tailored jackets, which is produced from European fibres and fabrics and for wholesale only.

According to founder Kavita Parmar, the IOU Project is based on empowering artisans, celebrating uniqueness, transparency in the supply chain and utilising the power of technology to make it happen (Hila, 2011). Garment traceability, communication and connection is how IOU connect purchaser to weaver. Customers are able to trace the production of any item back to the individual weaver who hand wove the fabric, understand the significance of the textile, read the stories of each item of clothing, how and where the item was created, and the background of the people who created it. The information is listed against each style on the ecommerce site, featuring the weaver, the garment manufacturer and user generated images of the customers who purchased them.

The brand dubbed their supply chain the 'prosperity chain' to enshrine the regard in which they hold their suppliers, artisans, makers and partners. They were founded to demonstrate that business can be truly transparent and authentic to both people and planet, fostering a shared responsibility for customers, partners and suppliers alike, and a social and environmental responsibility. The website is organized as a social network, and a meeting place for a community that shares values, and acts as a catalyst for change beyond the usual scope of a fashion brand.

The IOU Project consider the customer as the conclusion of the garments story, one that values each participant in the entirety of the value chain equally, connecting the wearer to the maker through digital media, storytelling and imagery. They encourage customers to share an image of themselves wearing the finished product for the weavers and makers to see and enjoy. Building on the Tupperware concept of turning customers into catalysts for further sales, the

IOU Project give them the opportunity to host their own trunk show and spread the IOU message, engage in the discussion, and make money.

Surrounded by dishonesty, the externalization of costs, and the wilful ignorance of supply chain impacts, Parmar wanted to exemplify honest pricing. She saw luxury fashion making exorbitant mark ups to finance huge marketing and advertising budgets, instead of investing in the communities that produced their goods. With the growth of the discount culture exposing the pricing lie to a growing number of consumers who refused to pay full price any longer, Kavita decided to build what she wanted to see in the fashion industry. So, The IOU Project built their business on honest and transparent pricing, with the artisans paid what they asked for without negotiation, allowing them to raise their prices across the board, not just with IOU.

Kavita made a commitment, not to follow the business-as-usual rule for success, trying hard to decouple the number of items sold and dollars accumulated as her measure of success.

Handloom Madras fabric was the point of departure to build the IOWEYOU brand and continues to be the main focus of the collection. The enormous scale of weaving cooperatives in India, established in 1935 resulted in as many as 250,000 weavers, allowing for the scaling of The IOU Project itself. In addition, the ubiquitous nature of the pattern, meant western consumers were already familiar with it, though few new the story of its provenance, making for a perfect departure point for the brand (IOWEYOU, no date a).

Figure 1.2: IOU Project men's Madras check pants and shirt

Seeing Madras checks and cashmere fibre made in China made her realize that craftspeople had been inserted into the supply chains of major brands as simply a source of disposable

production capability that they would choose to use one season and not the next, depending upon the whims of fashion trends. Parmar believes that the denomination of origin of artisan made goods is sacred, making the comparison to food and drink,

> No one would buy a bottle of Rioja made in China or a bottle of Champagne made in Turkey, then why did we not question cashmere not coming from Kashmir which is an actual place just like Madras (The IOU Project, no date b: online).

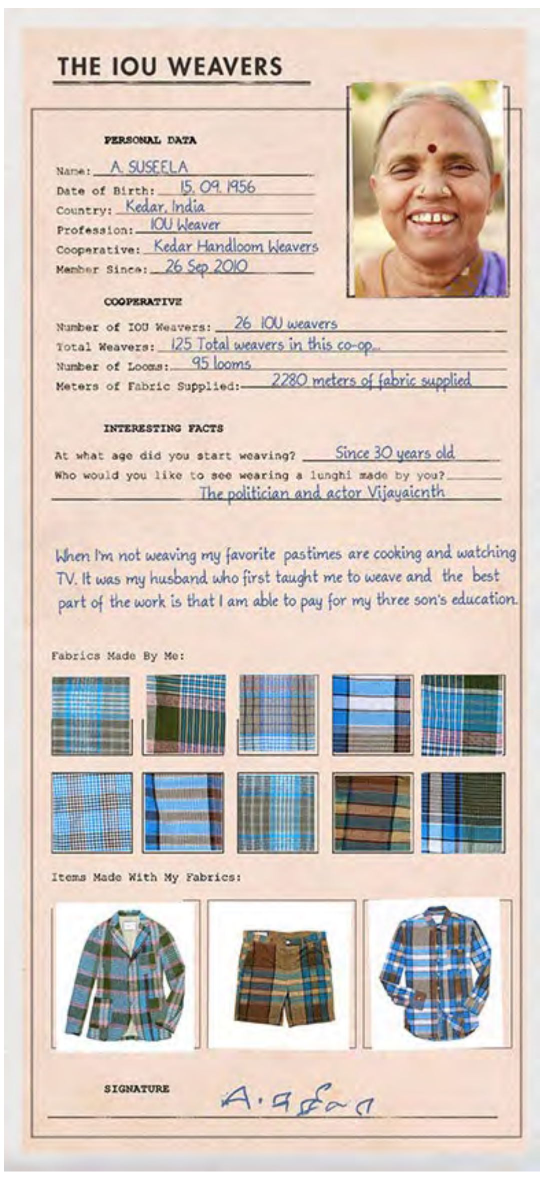
She understands the link between artisan textiles and local agriculture and animal farming practices, as an intrinsic component of the cultural identity of many local communities. Despite constantly being told that production capability in artisan made goods could never meet market demand, Parmar knew that to be untrue. She knew 40 per cent of mainstream production is discarded each year and understands that designers are tricked in believing they must offer consumers endless variety to achieve success.

The IOU Project work with heritage textile and master craftspeople, and while they support the retention and revival of those traditions, it is not their main goal. They capitalize on existing skills and traditions; they do not train artisans or intervene in the process. Parmar has seen too many well-meaning projects end up leaving the artisans worse off than prior to intervention, resulting in the creation of dependency and need. She is a firm believer in the adage 'Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime'. They are there for support when and if the artisans ask for it, but do not pretend to be their saviours.

IOU's approach is not about artisanal aid or philanthropy. Parmar has found that most master craftspeople, whose skill is based on generations of artisans before them, well understand the value of their work. They are good businesspeople, who have simply seen their market disappear, and their prices squeezed by middlemen in service to the complex supply chains of western brands. They have been pressured to produce greater quantities, quicker, and at cheaper prices, forcing them to produce sub-standard work. The IOU Project treats their artisans as equal partners, not as an input in service to a system of production. They give them full visibility and allow them to see their place in the supply chain, providing a more equitable relationship that empowers them, and enables them to demand better treatment from others. In the case of the Madras weavers, they have seen them use the orders they gain from IOU to get

better pricing and increase visibility in the local marketplace. (see Attachment L11 interview transcript).

When the IOU Project search for new artisans, the process begins with research and local contacts to support outreach to a new community of master weavers. With a focus on preserving the highest quality knowhow for coming generations, Parmar spends a great deal of time learning their specific methodology, so she is able to help problem solve and support them to continue to work, as well as to flourish. That makes for a long-term commitment in terms of resources, and a slow pace of relationship building over multiple seasons.


THE IOU WEAVERS

PERSONAL DATA

Name: A. SUSEELA
Date of Birth: 15. 09. 1956
Country: Kedar, India
Profession: IOU Weaver
Cooperative: Kedar Handloom Weavers
Member Since: 26 Sep 2010

COOPERATIVE

Number of IOU Weavers: 26 IOU weavers
Total Weavers: 125 Total weavers in this co-op.
Number of Looms: 95 looms
Meters of Fabric Supplied: 2280 meters of fabric supplied

INTERESTING FACTS

At what age did you start weaving? Since 30 years old
Who would you like to see wearing a lunghi made by you? The politician and actor Vijayaicnth

When I'm not weaving my favorite pastimes are cooking and watching TV. It was my husband who first taught me to weave and the best part of the work is that I am able to pay for my three son's education.

Fabrics Made By Me:

Items Made With My Fabrics:

SIGNATURE

Figure 1.3: IOU weavers' card of provenance

Parmar travels to India at least twice a year to build and to maintain close relationships with the artisan communities she works with, and to ensure they understand how important a role they play in the IOU Project. She sees her responsibility to spread the word about the work they do, and to share their knowledge.

The website currently lists 29 artisans that make IOU Project products, 201 hand weavers in India, 112 trunk show hosts and 66 IOU People who are part of the IOU Project story. Each one is featured on the website, with information about the company they work for, a photo, a quote and insight into their personal story and the part they play in the prosperity chain of IOU apparel.

The IOU Project weaver Sambanthan for example has a small video introduction featured next to images of the various weaves he produces, and links to the clothing IOU make

from his fabrics, alongside information about the cooperative where he works and even a copy of his textiles.

Upon purchase, each item is accompanied by a little booklet with the information documented in print. IOU consider it fundamental to give as much information to the consumer as they can, leading to an inside joke, that IOU is really an educational company disguised as a Fashion brand.

History

Kavita Parmar's first job out of high school was working with product development in artisanal craft communities in Southeast Asia. Initially Parmar considered fashion banal, applying instead to a political science program at the London School of Economics. Working with artisan communities in her first summer out of high school however changed her perspective. As she waited for university to begin it 'was like a magical door opening and my love affair with heritage textile craft began'. Since that first experience, Parmar has worked as a sourcing and buying agent, a product developer, a consultant, a designer, and an entrepreneur, but always with artisan communities. She has had the fortune to expand her knowledge and live-in various parts of Southeast Asia, the Americas and Europe, as well as be involved in a diversity of projects as founder and co-founder (see Attachment L11 interview transcript).

The beginning of her passion for artisanal textiles began because of a research requirement for the brands she worked for, brands like DKNY, Ralph Lauren, Anne Klein, Osh Kosh B´Gosh, and the GAP. As her obsession for preserving heritage textile crafts grew, she saw skill sets being lost and the supply chain becoming so complex that most brands didn't even know how their clothes were made. With a focus on constant growth, she watched as luxury fashion brands created and discarded product at the same speed and with the same ruthlessness as the mass-market. Spurred on to create her own brand in 2001, she developed collections around textile stories, connecting each craft to the specificity of the local culture it came from.

By 2008 Parmar owned and operated two womenswear businesses; Raasta and Suzie Wong, both based in Madrid, and selling to over 250 multi-brand retailers worldwide. The global economic crises resulted in her being pushed to develop a cheaper diffusion line, and to follow the off-price discounting model. Making a trip to India to explore the possibility of cheap, offshore production, Parmar realized this was not a path she wanted to take. Having worked in

Far East sourcing for nearly a decade, she knew first-hand the impacts of offshore production based on finding cheaper sources.

> Rivers in south India contaminated to the point of becoming a major health risk, inhuman conditions for factory workers and the loss of traditional artisanal know how in order to compete for price efficiency (see Attachment L11 interview transcript)

Unwilling to participate in the race to the bottom, Parmar knew she wanted to make a difference, but didn't know where to start. Inspired by the gift of the book The Story of my Experiments with Truth by Mahatma Gandhi, Parmar realized she needed to try and solve what she didn't like about the industry she loved. Her response was the founding of The IOU Project, as part of an instinctual reaction to make a difference, borne from the frustration of seeing the fashion industry high jacked by a focus on quantity over quality.

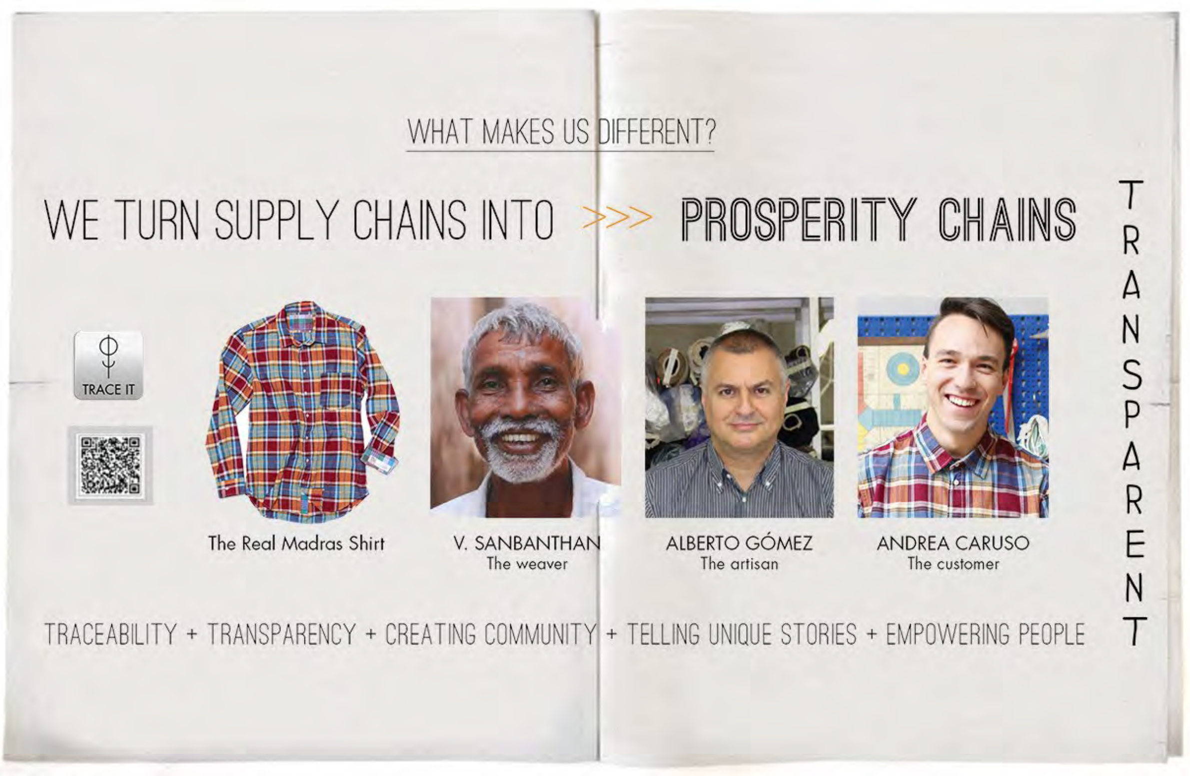


Figure 1.4: The IOWEYOU Project Magazine

The IOU Project was originally founded in 2010 as a transparency and traceability platform intended for other brands to share the stories of their makers and create an emotional connection between the customer and the products they purchase. Fashion brands have long been protective of their sources as a means of maintaining a competitive advantage, and Parmar

couldn't find any willing to participate on her proposed platform and share theirs sources. 'So, I ended up starting it as a brand to prove my point' (see Attachment L11 interview transcript).

Parmar spent a year building the traceability platform as a means of empowering artisans and connecting consumers in the belief that people connect more meaningfully to human stories than to figures and statistics on sustainability, and that people care who made their clothes (Popova, no date).

The IOU Project's began with the Madras collection, and was only sold through direct retail, both e-commerce, pop ups and a single bricks and mortar store in Madrid. By 2014, the collection was also sold through wholesale under the label IOWEYOU, with a different product mix, and structured like a conventional collection, offering various fabrications in each style.

Figure 1.5: The IOWEYOU Project Madras check weaver

The birthplace of the Madras cotton checked fabric that IOU utilize throughout, is to be found in a length of unstitched cloth known as a lungi, traditionally worn by men by wrapping it around their waist. Customarily made from yarn dyed, hand woven cotton in Cuddolore, about 160 kilometres from Chennai, formerly known as Madras, in the state of Tamil Nadu, India. The textile long predates British colonization; the Portuguese traded it with West Africa as early as the 1400s. The fabric is known by many names including; Lungi Rumal, Madras Lungi, Bandana, Guinea Cloth, Real Madras Handkerchief, bleeding Madras, Injiri, and George cloth (IOWEYOU, no date b).

IOU works with some of the oldest cooperatives in South India, which were formed during the struggle for independence from British rule. Central to Gandhi's non-violent resistance to the British was hand spinning and weaving, as a symbol of self-reliance and governance. Ghandi

believed that economic independence could be achieved through the support of the Indian handloom weavers, in place of imported materials (IOWEYOU, no date b). He asked every Indian to learn how to spin local cotton known as khadi, as an act of defiance and non-cooperation, turning lowly manual labour into an act of dignity, which in no small part helped preserve it. South India is still estimated to support 500,000 handloom weavers in the Tamil Nadu region alone.

When the IOU Project first arrived in Cuddalore in 2010 with the idea to build and document the entirety of their supply chain, they struggled to record each individual weaver with photos, videos, interviews, and even financial records. It took 4 months working with a team to undertake the task of profiling 243 weavers at 9 different cooperatives. No small task, and one never previously undertaken. Prior to that, none of the weavers had been recorded as the author of their own work. This undertaking inspired COOPTEX to continue the project by developing special tags for fabrics produced under their auspices with the name of the weaver, and the number of hours the textile took to produce that now sell in over 200 shops across India. As a result, they documented the work of over 10,000 weavers, ultimately leading to the weaver's ability to demand higher prices for their work (IOWEYOU, no date a).

Collaborations and Undertakings

Collaboration for most brands, means a capsule collection developed with other creatives and producers, but in the case of The IOU Project, they develop all their products from fibre to finished product in collaboration with their makers. Collaboration is simply the way they develop product. Artisans are free to offer the products they develop to other distributers and partners if they wish, freeing the makers up from exclusive contracts and limiting their ability to grow (see the University Repository for the interview transcript).

The IOU Project collaborate with a number of different suppliers, businesses, tailors, weavers and makers, from the hand loom weavers of Tamil Nadu to the tailors of Padova and the espadrille makers of La Rioja, Spain. ABBATTE is one such co-creation project. ABBATTE create handmade textiles using the finest natural fibres in Sta Maria de la Sierra in Segovia, Spain, for The IOU Project. The textile collection is produced in the Cistercian monastery inside the Abbey of Santa Maria de la Sierra, which dates back to 1220.

In 2016, the IOU Project was invited by Levi Strauss & Co to participate in the 'Collaboratory'. As one of only ten invited fellows, they brought together a diverse range of apparel industry entrepreneurs to collaborate on social and environmental solutions for their own brands. Making $350,000 available in funding, Levi's sought to implement Collaboratory project ideas, in an effort to build a more responsible apparel industry. The IOU Project was awarded a $100,000 grant from the Levi's Foundation, which helped them scale their natural dyeing capabilities in India and helped raise awareness about water use in weaving communities. They challenged themselves to reduce their water footprint, by increasing awareness about the impact of water in the apparel industry supply chain, a particularly pertinent issue in Channai, the water scarce southern state of Tamil Nadu that struggles with issues of water pollution where the IOU Project produce their textile (Unzipped Staff, 2017).

The IOU Projects main collaboration is with their weavers, almost exclusively located in Chennai, India. Every single individual weaver and weaver group they collaborate with, is listed on the website, each one with their name, a record of how many weavers is in that group, how many looms they have, how much fabric they supply, and how many products are made from their textiles, as well as how long they have partnered with the IOU Project. The individual weavers' story is featured in brief, some telling the stories of who taught them to weave, and how long they have been weaving for, others stating their age, or family status, their support network and what they do in their spare time. They talk with pride about being able to see their textiles worn by people in other countries, as well as who they would like to see wearing their fabric. Currently the website features 8 handloom cooperatives, with a total of 2,730 weavers, 217 of whom work directly for The IOU Project (IOWEYOU, no date c).

Figure 1.6: IOWEYOU Project Madras check espadrilles

Another major group of collaborators on the IOU Project website are the makers, who are mostly located in Spain. They work with 4 separate manufacturing units, including one that specializes in handmade espadrilles. They list 21 makers on the website, each one with their

story of who they are and where they are from, and their aspirations of politicians, iconic actresses, royalty and even Barack Obama wearing their products (The IOU Project, 2011a).

Process

The lure of artisan production is in the variety, with each piece the result of a unique process and making for endless variation represented not only in the weaving of the fabric but extending to the farming of the fibre. The opportunity to interact and connect with the production process right back throughout the entirety of the supply chain is one Parmar finds exhilarating and the antithesis of mainstream fashion, where the first point of textile interaction for a designer is usually the ordering of a completed textile. After 15 years of working with Madras checked fabric, Parmar is still amazed by the variety of pattern and colour produced by a single weaver.

Weaving in Tamil Nadu is traditionally done in the home, or in a loom shed, and involves the entire family, sometimes even the community. The thickness of a weave is communicated as a yarn count, with Madras textiles usually a 60s x 40s count. Most hand weaving relies on machine made yarn, but IOU Project has worked hard to recuperate locally grown organic cotton fibre that is hand spun on a traditional ‘Charkha’ spinning wheel. Once the fibre is spun it is washed to remove the dirt and then hand dyed. The dyed yarn is then wound onto bobbins in preparation for weaving. It requires around 8 bobbins of yarn to thread the warp and produce 16 meters of fabric. Warp is the term for the vertical threads on a loom that the horizontal thread is woven in and out of, to produce cloth. Before the thread can be warped on the loom, it has to be treated with a sizing paste made from rice starch and coconut oil, to protect and strengthen it during the stressful process of weaving. This process is laborious and slow, requiring a great deal of space to apply and dry.

Madras check is traditionally woven on a fly shuttle pit loom with 2 harnesses, a technique that hasn’t changed in centuries. It’s called a pit loom, because the peddles of the loom are placed in a dug-out pit, placing the weaver half in and half out as they work the peddles that pull on the warp threads of the loom and allow the shuttle (a wooden paddle used to wind thread onto) to be threaded in and out of the warp (The IOU Project, 2011b). The lungi is habitually woven in a simple plain weave and takes around 3 to 5 hours to weave 1 meter of fabric depending upon the complexity of the design (IOWEYOU, no date b). Weavers enjoy enormous creative freedom, with bestselling patterns and a broad colour palette communicated, but not specific checks or patterns (Parmar, 2020a).

Hand woven cotton from the Tamil Nadu region, where the Madras check originates, is traditionally woven in two-meter lengths known as a Lungi. The IOU Project garments are then produced in Europe by hand, each one carrying a unique code that allows the buyer to trace the individual weaver and manufacturer. IOU work with the best master craftspeople, eliminating the need for training, instead focusing on the recognition of their skills and raising their profile. The choice to work with master craftspeople eliminates the need for quality assurance in the textile production stage. In fact, the very public means of promoting the authorship of the weaver as part of the garment story on the IOU Project website, has resulted in enormous pride and individual concern, further ensuring the quality of the outcome. Any quality issues that do arise, are usually raised by the weavers themselves and resolved through open communication and shared problem solving. Individual variations in artisanal production are however not only to be expected but is valued as part of the unique nature of the process.

The garment and pattern development are undertaken with a view to the most efficient use of the precious hand-woven textiles, resulting in the minimum amount of waste, which requires the coordination of the design and pattern makers to achieve. The process begins however with the community of weavers that The IOU Project work with, to support them in problem solving and reaching a greater audience for their work. This process is collaborative by nature, resulting in learning by both parties, with kindness, respect and understanding serving as the fundamental foundation for production.

The garments are cut and sewn in Spain, with the suppliers and producers as prominently displayed on the website as the weavers. The transparency of process extends to sharing information about costs with all parties, ensuring equity and parity between producers and makers. Everyone in the supply chain receives fair pay for their skill and their labour.

In addition to working with Madras check, the IOU Project also work with organic cotton from Auroville, India; Ikat and silk from Andhra Pradesh. Naturally dyed sheep wool and linen come from Kutch; fine khadi muslin from Bengal; Merino wool and vegetable tanned leather from Salamanca and Ubrique, Spain; Yak and cashmere fibre from Nepal; mud silk from China, Harris tweed from Scotland, and rain fed cotton knit from Brazil.

Hellenc Fabrics in Northern Greece produce the stretch indigo denim for IOU's jeans, which are then cut and sewn by System Service in Italy, who specialize in denim manufacture in the Italian tailoring tradition.

Manifature de Padova, create the tailored clothing for the IOU Project. Founded in 1982 by Maurizio Pastorello, they own two factories, one in Italy and the other in Romania. The company is named after the Padova region of Italy, which boasts a long tradition of textile and garment manufacture (The IOU Project, 2011c).

Mundicorte produce IOU Project shirts, blouses, pants and dresses. The company employs 200 people and has the capacity to produce 2000 pieces a day. Founded in 1988, the company uses advanced technology in the production of quality-crafted garments (The IOU Project, 2011d).

Calzados Laro produces the IOU Project's authentic, handmade jute espadrilles. Established in 1971, they are a small family run company with 30 employees.

Abbatte produce IOU's premium bespoke alpaca wraps and yak tweed jackets for men. Founded to create timeless textiles using traditional techniques from natural fibres, they are based in a Spanish monastery dating from the thirteenth century. Abbatte work with laborious, complicated and demanding processes that require dedication, experience and skills, spinning, dying and weaving textiles of superior quality by hand.

Figure 1.7: IOWEYOU hand knit merino coat

Made in Slow produced the IOU Project's highly textured premium hand knitted sweaters for the fall winter 2016 menswear collection. The Spanish company's creations recover and preserve rich traditional heritage in danger of being lost. With transparency as a common goal, Made in Slow directly monitor the entirety of their supply chain, identifying raw materials and origin through unique QR codes.

For the most part, the IOU Project do not produce a seasonal collection, constantly updated with new themes, colour stories and styles, but instead produce a core collection in a never-ending variety of Madras cotton checks and solid fabrications. Styling is seasonless, and sales are mostly direct to consumer, eliminating wholesale mark ups and removing retailer markdowns, end of season sales and product returns. The brand does not aim to be trendy or fashionable, but instead focuses on a niche market, with a very specific aesthetic that is not subject to the whims of fashion. The premium menswear developed for wholesale is produced in seasonal collections to fit the retail-buying calendar, with 2 seasonal collections produced a year (Parmar, 2020b).

Advantages and Best Practices

IOU believe goods can be made in a way that is more respectful of the environment and of the people involved in the production process, and The IOU Project is their contribution to that change. It is their attempt to challenge the traditional system of fashion and challenge the way products are made and sold.

One of the missing links in high street, high fashion clothing, is a connection to who made it, or where it came from with the exception of a single country of origin in tiny print on the label, with no tangible connection to source. The IOU Project are the reverse of that paradigm, connecting weaver to wearer with imagery and storytelling. They make the entirety of their supply chain (post farmer) real, by creating a tangible connection to the individuals who participated in the production of the finished product and including every part of the process from textile to consumer, with a name and a story (Vartan, 2011).

The identification of each weaver's part in the production of each item for sale on the IOU Project website has resulted in a great deal of pride from the artisans. This was demonstrated by an incident not long after the formation of the brand. Sometime after the delivery of the second shipment of materials, the third container was delayed by several weeks. Upon enquiry as to why, Parmar was told the delay was the result of a slowed pace of weaving, and increased vigilance on the part of the weavers due to their face appearing on the website next to each garment they played a part in the production of. As Kavita says 'Authorship gives pride and ownership'. This practice has also resulted in the elimination of any need to do a quality assurance check on the hand-woven materials.

Waste is a massive problem in the supply chain of most western apparel brands, with an average of 15 per cent of textile waste produced through the detractive process of manufacture. The IOU Project recycle all their hand-woven madras fabric waste by utilizing it in pocket linings and facings across all of their designs. Apart from radically reducing the waste generated through garment production, it also honours the value of the hand-woven Madras textiles by ensuring every valuable inch is utilized.

As an incentive for the highest standards in weaving, the IOU Project pay their weavers around twice the usual rate for completion of each lungi length they produce. The fair payment for their skill results in greater autonomy as a self-employed creative, one that is able to set their own hours, and to offer a level of financial security for them and their family.

The IOU Project do not follow a traditional fashion calendar, giving them the freedom to spread orders more evenly across artisan partners throughout the year, something not possible in the usual deadline driven seasonal delivery expectations of the fashion industry. Because of that, they are able to ship all orders by boat, thereby minimizing delivery costs and reducing their carbon footprint.

Challenges

When the IOU Project began, the slow fashion movement and associated market did not exist, making it difficult to conduct research and quantify the impact of fashion's supply chain. Brands were the reverse of transparent, highly protective of their sources, and wilfully ignorant of the conditions of the workers that produced their goods. While this model is slowly changing due to growing consumer knowledge and pressure, the industry is slow to change, making the IOU Project still a groundbreaker in supply chain transparency.

Corporate Structure

The IOU Project's organizational structure is relatively horizontal with a lot of multitasking, with all full-time employees acting as salespeople for example. Nevertheless, there is still a dominant division of labour based on specialist knowledge and skill sets, with Kavita Parmar as Founder, most often acting as the spokesperson for the brand, as well as undertaking the international travel, in part because of the number of languages she speaks (English, Spanish,

Hindi and Punjabi). She is also the designer for the brand. There are 12 full-time employees in total, working across 3 different locations. Design, product development and office management are located in the Madrid studio. There is additional quality control who travels to the European producers. There are an additional 6 full-time employees located in Navarra in Northern Spain at the warehouse who are responsible for shipping. There are also 2 located in Chennai, India, responsible for logistics and QC. In addition, there are 7 part-time employees; 2 responsible for graphic design and content creation, 2 in accounting and billing and 2 who organize events and pop-up sales. See Figure 1.8 for the org chart. The company is registered in Spain (Parmar, 2020a; Parmar, 2020b).

The IOU Project Combined Organization and Supply Chain Chart

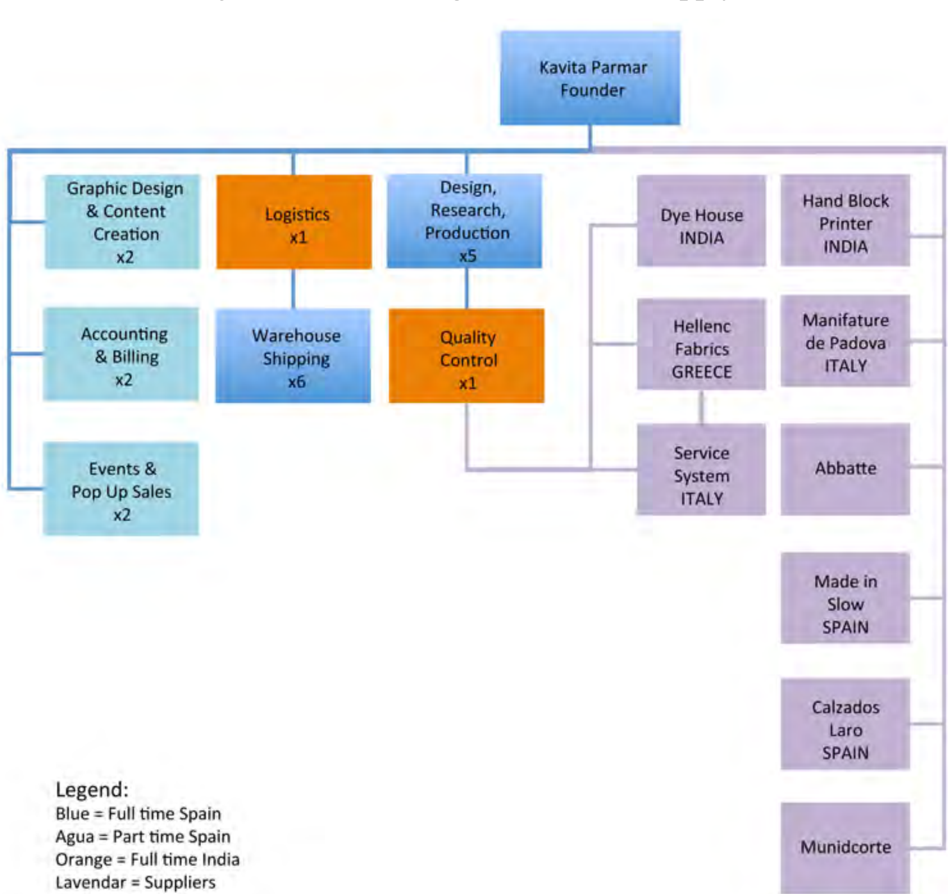


Figure 1.8: IOWEYOU Project combined organization and supply chain chart

The company considers those in their supply chain as far more than suppliers, but instead as partners, hence why they are listed on the chart. The majority of their textiles are produced in the Tamil Nadu region of India, but they also source organic cotton in Auroville, India, Ikat and Ahimsa silk from Andhra Pradesh, natural dyed sheep wool and linen from Kutch, Khadi from Bengal, Yak fibre and cashmere from Nepal, vegetable tanned leather from Spain, Mud

silk from China, Harris tweed from Scotland and cotton knit from Brazil. Garment production is predominately undertaken in Spain.

Range of Artisanship

The IOU Project produce a full menswear, womenswear and unisex collection of dresses, skirts, pants, shirts, jackets and jumpsuits, as well as a limited number of accessories such as bags and espadrilles. The skills they work with include those commonly used in the mainstream fashion industry, from design through patternmaking, sample making and garment construction, but equally, or arguably more importantly, also include traditional artisanship, most prominent of which is hand woven fabrics, whether traditional Madras check, khadi or mud silk, as well as hand crafted product such as hand knitted sweaters.

Figure 1.9: IOWEYOU Project Range of Artisanship chart

Empowerment Measures

An Artisanal Empowerment chart (figure 1.10) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The Empowerment Measures chart places the IOU Project in the *total* category for Artisanal Empowerment. The ranking is a reflection of the value they place on their makers, and the respect they have in them as master craftspeople. This is reflected by the personal identification of every maker in the supply chain on the website on every single item.

The category of Respect for Traditional Material Culture is recorded as *extensive* as The IOU Project's product offerings are based on traditional craftsmanship specific to the geographic locations they developed in, such as Madras checks from Tamil Nadu and Harris Tweed from

Scotland. They do not interfere in the traditional processes of the material development, but instead honour and promote them. Each of the material processes they work with have a long tradition in the region they source from. The products themselves are entirely contemporary, resulting in highly regionalized and traditional materials being interpreted into a western contemporary collection.

Empowerment Measures Chart

The IOU Project - Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.10: IOWEYOU Project Range of Artisanship chart

Levels of Intervention

The Levels of Intervention chart (figure 1.11) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

Due to the disparity of levels of intervention in the fabric and garment production stages of the IOU Project collection, the category of Design Intervention at the material stage was separated from the Design Intervention at the product stage. The materials, process, techniques, colours, and patterns of the Madras cotton check are entirely traditional and specific to a historic region of practice, while the finished styling of the garments is almost completely contemporary, making an average of a single design intervention measure complicated and not really representative. The IOU Project was recorded as having *minimal* intervention in the design of the material, which is entirely the product of the material culture of the Tamil Nadu region of India. Conversely the Design Intervention measure for the final product is recorded as *extensive*, as the final product is the result of almost entirely contemporary western styling. 'Almost completely' as IOU do produce a drawstring pant, which although reminiscent of a western pyjama pant, is also representative of the Indian salwar. In addition, the finished lungi length of madras cotton check, which can be worn as a pareo in the west, is really a dhoti, the

wrapped length of cotton textiles traditionally worn by men as a wrapped skirt in India. Nevertheless, the bulk of the collection is designed for contemporary western consumer tastes.

As a contemporary European apparel brand, The IOU Project's product development is based on a fairly traditional western process of design development through the design, pattern making and sample development, albeit one that is based very much on the provenance of the materials which are mostly non-western. To this end the level of intervention for Product Development was recorded as *extensive*.

The Quality Control measure is listed as *significant*, although much of it at the material development stage is done by the weavers themselves as opposed to an external evaluation. This is great part is a result of the selection of master weavers as producers who take great pride in the quality of their output. Similarly, the garment development stage is also largely an internal process of the garment producers. The internal quality control is encouraged by the visibility granted by IOU on their website, as well as reliance on small family-owned businesses, rather than huge multinational manufacturers.

The level of Business Intervention is recorded as *none* as The IOU Project focus on honouring existing traditions through masterful production, not retraining, or supporting new methods, or skill development, instead honouring existing skills and raising the profile of those with them. They do not seek to intervene with western processes, or support workers with financial services, but instead honour their work, their skill and pay them fairly for their product. As such they do not offer financial literacy or business development workshops. As such this category is effectively not applicable to this case study.

Levels of Intervention Chart

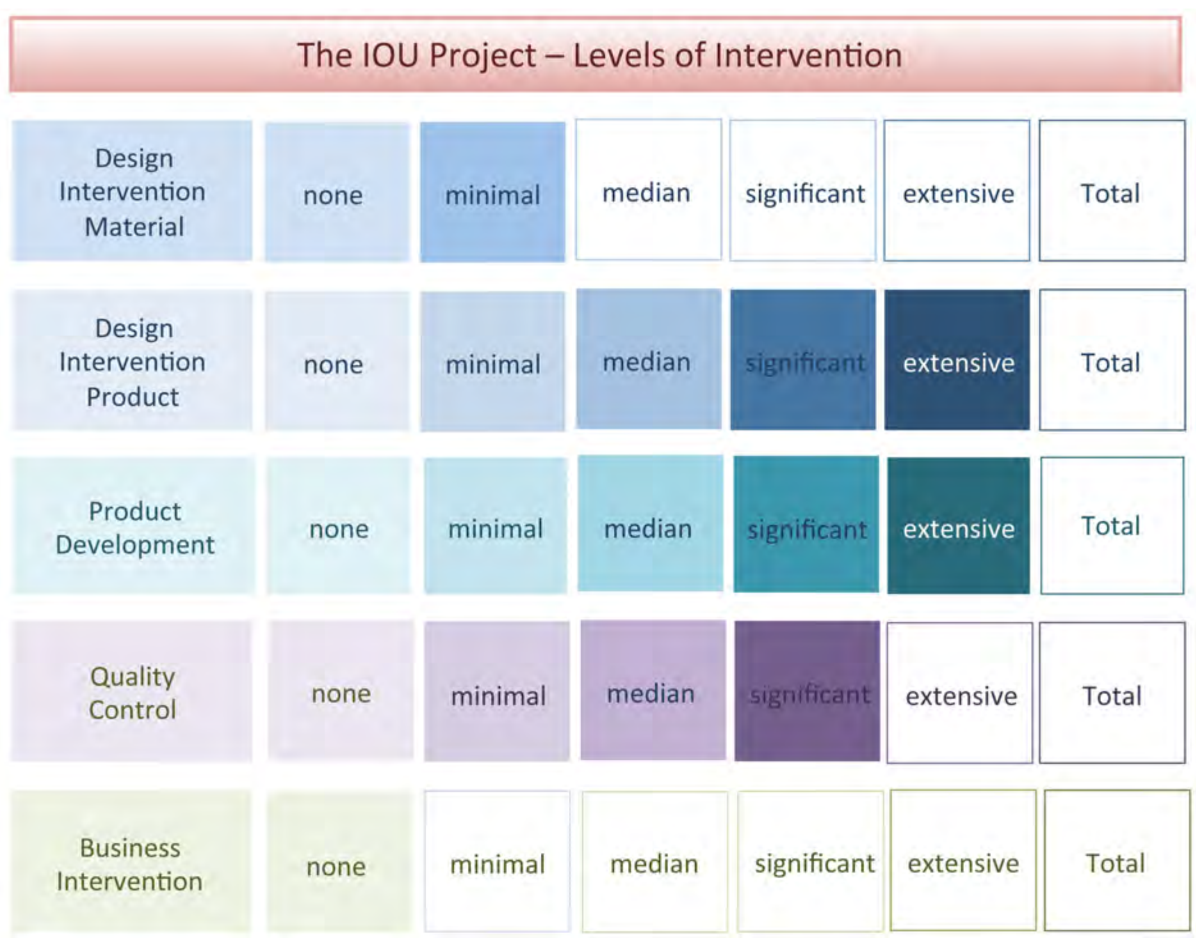


Figure 1.11: IOWEYOU Project Levels of Intervention Chart

Word Frequency Analysis

A word frequency analysis from the IOU Project case study interview shows the most frequently used words largest and at the centre of the cloud. The word *artisan* features most prominently, which is appropriate given that is the main focus of the brand; highlighting the makers and artisans in their supply chain. The key word is supported in the cloud with the word's *product* and *community*. Collectively those three words highlight the key values of the brand and are a good representation of the brands values. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search supports the word frequency cloud with *artisan* also the most coded node, followed by *fashion, craft* and *transparency*, which do supply greater context into the brand operations. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E11, and the coding chart and list as Appendix F11.

Word Frequency Cloud

Figure 1.12: IOWEYOU Project Word Frequency cloud

Conclusion

The IOU Project doesn't believe in intervening in the business development of the artisans they work with. Parmar has seen far too much harm done by well-meaning NGO's and governmental agencies that sought to support the entrepreneurial skills of local populations in India, too often teaching a skill with no social or cultural relevance to the community, speeding up the eradication of local skills, reducing individuals from skilled craftspeople to cogs in a supply chain, and leaving them worse off than before their intervention when funding is depleted.

Kavita is sceptical of accreditations, which she sees as resulting in a tick box list of criteria, without effectively addressing systemic problems within the supply chain. She has far greater interest in action and motivation over certification and training. She has complete respect for those producing her goods, to the extent that there is little need for oversight or intervention, instead she simply allows them to do what they already do well, and honours, respects and promotes their work through the visible authorship of each item for sale with the IOU label.

The IOU Project honours the craft, the tradition and the practitioners of the craft. While product sales are a means of valuing the work the artisans do, craftsmanship and tradition are the focus and the motivation, not the vehicle, and in a country where craftsmanship is far too often undervalued. The IOU Project choose to work in the contemporary market as a means of appealing to a greater number of consumers, and thereby impacting a greater number of artisans and makers, all the while honouring the tradition of the material culture and local skill sets, not just in the Tamil Nadu region of India, but the family owned garment and espadrille manufacturers of Spain, and the provenance of wool weaving in the Isle of Harris, balanced with the need to make a profit, and paying a fair wage, to be able to sustain the work.

The IOU Project don't consider their work complete until the next generation of weavers choose to continue the long tradition of hand producing traditional Madras check in Tamil Nadu (IOWEYOU, no date b).

Kavita Parmar's motivation is transparency throughout the entirety of the value chain, honouring, naming and valuing equally every single hand that goes into the making of the product, right from the fibre stage to the purchaser and wearer. Her focus is on raising the profile and drawing attention to, the parts of the supply chain most often hidden and undervalued by the mainstream fashion industry. The makers are the ones in the supply chain that are usually squeezed for price reductions, while being pressured to meet tight deadlines. There would be no end product without them, no output without the input of their skill, yet their contribution is traditionally hidden from view, devalued by price gouging, pressured to produce more, quicker, and rarely given credit.

As a reflection of their radical platform on transparency, the IOU Project developed the hashtag #whowmademyclothes for their 2011 fashion presentation in Barcelona. A hashtag that was taken up by Fashion Revolution and their demand for supply chain transparency just 2 years later as part of their global campaign and response to the Rana Plaza disaster and resulting in 60 million shares last year alone (IOWEYOU, no date d).

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Appendix D12 – Angel Chang Case Study

ANGEL CHANG

Case Study

by

Sass Brown

Figure 1.1: Angel Chang inspecting hand woven fabric

Introduction

Angel Chang is a mission-driven for-profit, fashion brand, based in New York and working in Guizhou Province, China. Chang's mission is to support the long-term sustainability of bio cultural heritage through the creation of a textile supply chain and fashion collection. Helping to maintain artisanal material culture, Chang creates an elevated daywear collection handmade in harmony with nature, and accordance with ancient traditions. The Angel Chang collection is made by women, for women. She also represents the work of hundreds of minority tribal weavers from southwest China by showcasing and promoting their textiles to luxury European brands as a material resource. This case study reviews the strengths and weaknesses of Angel Chang, their mission, motivation, processes and future plans.

Data Collection and Methodology

The methodology for this case study is qualitative in nature and included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website and associated social media, including Facebook, Twitter, Instagram and Vimeo, as well as observation and evaluation of the finished products. Data collection included semi-structured interviews with Angel Chang, Creative Director and Founder. Three separate interviews were conducted via Skype, lasting almost 2 hours in total, with follow up questions and clarifications by email, with all communications transcribed and saved. Additional research was undertaken on the ethnic minority tribes that Angel Chang works with.

Angel Chang was chosen for a case study as a well-known example of a mission-driven for-profit fashion brand that focuses on the support of artisanal craftsmanship in the developing world. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion related products as a means of bringing financial support to a disadvantaged community. The end product should support the retention, reintroduction or reinterpretation of traditional skilled craftsmanship, using business as a vehicle of empowerment, and sustainable development.

Discussion

Angel Chang's focus on preservation of craft and the traditional lifestyle it is part of, is represented by a two-pronged strategy; the production of her own namesake fashion brand, and the commercialization of traditional textiles from Guizhou, which she showcases through Premier Vision's Maison d'Exceptions. Marketed under the brand name Village Embassy,

Chang showcases the work of more than 200 weavers from across 20 villages. Some of the textiles Chang represents from the indigenous Miao, Dong and Buyi tribes are the product of 2,000 years of tradition. The undertaking is in partnership with the global Heritage Fund and is intended to enhance the value of intangible cultural heritage by making the work of traditional textile artisans available to the international designer market (Premier vision no date).

Chang produces her own namesake collection, the main focus of this case study, also produced by the ethnic minority tribal villages of southwest China. Villagers are self-sufficient farmers who use the land to grow the raw materials for their textiles, and live-in harmony with nature. Communities are traditionally animistic in nature, with Shamanistic beliefs, worshiping the sun, moon, rivers, trees, stones, and animals.

China's ethnic minorities make up 8.5 per cent of the population of Mainland China. Each community has their own orally transmitted textile tradition, passed down from mother to daughter over thousands of years. The Miao, Dong, Buyi and Sui minorities are the most significant minority groups, many of whom continue to live a traditional lifestyle in Guizhou province, expressed in part through the material culture of their textiles and costumes. Ethnic minority tribes in Guizhou are oral by tradition, telling their stories through pattern and fabric in place of text, with their history literally written on their cloth.

The region of Guizhou is rich in natural resources, but economically underdeveloped, with the third-lowest GDP per capita in China. Located in an isolated region of the Karst Mountains, the inaccessibility of many villages has helped preserve the traditional way of life of the indigenous people. Due to China's rapid pace of modernization however, the traditions of village life are now being eroded, and with it, traditional fabric-making techniques. As the textiles of these agrarian societies are tied to their cultural tradition, the eradication and replacement of their material culture with cheap low-quality substitutions further erodes their traditional lifestyle.

Figure 1.2: Angel Chang in Guizhou

Lack of interest in pushing China's ancient crafts to the verge of extinction, with rare skills being relegated to the past due to lack of demand. Of the 1,865 recognized varieties of hand crafts in China, 28 per cent of them face difficulty, with 13 per cent endangered and 6 per cent almost completely disappeared (Yuchen, 2010).

Chang's original motivation to establish her namesake label was based on concern for the loss of traditional culture, a loss she sees not just in terms of the material cultures that produced them, but a loss for humanity. With the natural dye processes disappearing, and recipes lost to the onslaught of chemical dyes with their toxic ingredients and environmental impacts, natural dyes by contrast are often simple, free and use no energy. Chang's initial motivation has since changed however, as she finds it difficult to fight against the erosion of culture, when it isn't mourned by those losing it. Her motivation has shifted to climate change, health and wellbeing, and the communication of mainstream fashions environmental footprint. A topic she feels is not only more relevant, but one closer to people's hearts than cultural preservation, which she believes is too remote for many to engage with. Something she sees as being dictated by the market, and the result of a shift in people's values, her own included. With this new motivation, Chang is looking to expand her horizons with the range of artisans she works with, to include

India and other communities capable of making clothing entirely by hand, and who follow the cycles of nature.

When Chang originally founding the company in 2010, she was aware of very few other for-profit businesses based on artisan skills, citing NEST and Maiyet as early examples. Returning to the US 5 years later, Chang observed a major shift in the market, with greater appreciation for artisan goods, setting the stage for the re-launch of her brand. She believes that only profit driven enterprises are capable of effectively sustaining material culture. She sees aid driven enterprises focus on community support as compromising the quality of the end product, and generally undervaluing craftsmanship simply as a vehicle of sustainable development. Chang views the under-pricing of artisan-made goods by enterprises that place mission first as a problem that affects consumer perspective and devalues craftsmanship. She believes only market driven for-profit business that are sensitive to market needs, are capable of addressing this problem with quality made, design driven products.

Chang originally self-funded her work, in part through the online platform Kickstarter, where she raised $34,000 from over 100 individual funders. She used the success of this project to prove to the Chinese government, as well as the local villagers, that her strategy to construct garments from locally produced materials had international interest. She sees a lack of appreciation for hand-crafted products from poor ethnic minority artisans within China, as well as a lack of understanding of the greater value attached to them by western consumers. The map of her Kickstarter funders, who span the globe supports Chang's theory of lack of local value for artisan production, with only 1 Chinese funder from Hong Kong, and none from Mainland China.

The Angel Chang brand is registered as an LLC, in part because of the difficulty of operating a not-for-profit in China, but also because this business type fits the corporate funding model, as Chang pitched the business to investors for early seed funding. Having launched in January of 2020, the business is still in the process of building, with a very heavy focus on PR, marketing and sales in the New York base.

Chang's focus is firmly on business and markets, defining her market position and pricing through competitor and market analysis. Products are strategically designed to fit the market category, with branding and consumer perception a particular focus. PV's Maison de

Exception, where the textiles are sold, is specifically focused on luxury brands, so the pricing strategy is consistent with the competition, as opposed to being set by the cost of manufacture.

Chang partners with the not-for-profit the Dimen Dong Eco Museum, who focus on cultural preservation, and support her efforts with logistics and artisanal outreach, as well as pricing the artisan's work. They also act as the interface with the government, who concentrate on poverty alleviation, using culture preservation as a means of job creation. The Chinese government excels at infrastructure building but fall short when it comes to the creative processes that fill the spaces they build, which is where Chang comes in with her design background and market knowledge.

Figure 1.3: Hand spinning Guizhou

Production of the fashion line is limited with only 100 pieces produced in January of 2020, and the work for the artisans is not consistent enough for the artisans to rely on as a sustainable income, although Chang's hopes are to scale up production.

When it comes to selecting which artisans to work with, Chang says that pretty much everyone is a candidate, as all the women in the villages sew, making artisan selection based on a combination of skill level and availability. The original process of selection simply revolved around observation, and an understanding of which artisans excelled at which techniques. As time progressed speed and personality became equally important factors, as did age, with younger artisans more willing to follow instructions.

Training is simply part of production, with artisans learning methods and techniques as they go. Funding wasn't available for the development of training programs for a for-profit business, with foundations assuming process, not commercial product as qualification criteria. Chang did however receive a grant from the Smithsonian with which to start training, which supported the production of prototypes and helped her develop a production system, focusing on western finishing methods, which now negates the need for additional training.

History

Angel Chang began her career designing for Donna Karan in New York and Chloé in Paris. As an independent designer, her first eponymous label founded in 2006 focused on smart textiles and hi-tech garments. She was awarded the Ecco Domani Fashion Foundation, and Cartier Women's Initiative Awards for her use of colour-changing prints, light-up textiles and self-heating fabrics. Disillusioned by technology's slow progress in textile innovation, Chang sought instead to understand the future of clothing by studying the past.

Her introduction to the traditional clothing of China's ethnic minorities came through a visit to the Shanghai Museum in 2009 (Foreman no date), where she was surprised to find contemporary representations of traditional clothing on display.

> I went to the Shanghai Museum where they display ethnic minority costumes on the top floor with captions saying the year it was made and the village name. These all were made within the last 30-years, but they looked like they were from 100 years ago. I was really excited because this meant I could go directly to the people who made them and commission the same exact embroideries (Coiro, 2016: online).

Upon arrival in the mountain region, Chang's guide advised her to buy as much fabric as possible, as he expected the tradition would be dead within the next 5 to 10 years. The thought

of losing these traditions is what prompted Chang to do something about it. 'I was designing for luxury brands in New York and Paris, but I was obsessed with these beautiful fabrics', she says. 'At the time, I did not know where this passion would lead, nor did I know that I had the power to create change myself' (Foreman, no date). Initially intending to bring much-needed jobs to the villages, Chang quickly realized the inhabitants were quite content to live outside of capitalistic pressures. As self-sufficient farmers not dependent on money for survival, villagers could go an entire year without even seeing cash.

Figure 1.4: Angel Chang trying on traditional Chinese clothing

Chang spent years fostering relationships with the communities in the region, knocking on doors and begging grandmothers to show her their textiles, 'many of whom didn't understand what interest a foreigner like me would have in their hand-woven cloth', when even their children weren't interested, and many had never sold their textiles to anyone before (Coiro, 2016). Finding the right villages on that first trip was not easy, given there were no phones, often no roads, some villages didn't even have names, and electricity had still to reach most parts (Foreman, no date).

In 2011 Chang moved from New York to a remote mountain village in Guizhou Province, China, to learn the traditional fabric-making techniques practiced by ethnic minority elders. Studying the ancient techniques of her ancestors, Chang learned how to dye textiles using traditional Chinese medicinal plants.

Creating a Kickstarter campaign, Chang raised the funds necessary to create a cottage industry in these remote villages, to ensure the longevity of ethnic minority traditional textiles. The campaign ran in 2014, raising over $30,000 with over 100 separate backers, including 3 that invested more than $6,000 each. The project funded the start of a training program for the elders to pass their textile knowledge down to the next generation, as well as to provide the raw materials necessary to continue their tradition (Kickstarter, 2014). The Miao weavers were supposed to teach the Dong their tradition of weaving, but the reality was they produced the fabric Chang required, and left without the knowledge transfer, leaving the Dong unable to continue making the fabric she wanted. The success of the Kickstarter fundraising campaign did however show the local government a means of building a revenue stream in remote villages without disrupting the local culture and traditional way of life through investment in heritage textile production. Through the creation of her project, Chang provided a model for the government to follow and replicate in villages across rural China (Foreman, no date).

The original Angel Chang collection of 40 pieces produced in Guizhou took 3 years to produce, a year of which was spent identifying the craftspeople she wanted to work with, by driving from village to village and speaking to grandmothers (Foreman, 2013). While a beautiful representation of contemporary uses for traditional materials, it could not be reproduced, as many of the textiles were vintage and contemporary craftspeople could not be found to replicate the work. The collection featured intricate vintage jacquards, which Chang tried for years to source without success, eventually locating a single grandmother, only later to lose track of her when her house was demolished. There was also no way of verifying that the silk used was locally produced or simply purchased from the market. Chang became the first recipient of Pernod Ricard China's Le Cercle Fund award for social responsibility, enabling her to show the collection on the catwalks of Paris. While the project was supported with other small grants, much of it was self-funded by Chang through her consulting and design work. The realization of the short-term nature of the project precipitated a move back to Paris where she worked for a French brand producing in Italy, reminding her of what luxury European craftsmanship

represents. Her inability to secure funding for the future of the China project led to her accepting a job offer from Lululemon and resulted in a sabbatical from the project.

Lululemon hired Chang to bring craftsmanship and sustainability to their brand, a challenge that proved near impossible for a large corporation, weighed down by material approvals, testing and quality control procedures. The challenges of bringing new more sustainable materials and ways of working to a brand focused on synthetic fabrics, however, did help Chang realize how polluting the fashion industry really is, motivating her to reignite her China project. Working for Lululemon during the see-through pant debacle (Peterson, 2013), brought the power of consumer engagement into sharp contrast with her own inability to affect meaningful change as a designer within the same company. Chang moved back to New York, applied for, and received a TED Residency, giving her the time, space and expert support to reimagine her future. She wanted to create a platform to communicate the environmental problems with the mainstream fashion industry, while leveraging indigenous traditional cultures as an alternative to it, and a means of producing more sustainable clothing. Her China project had been dormant for 2 years, due to her inability to gain funding, combined with a loss of passion leading her to question the relevancy of her work to the business community. Her experience at Lululemon however, highlighted the value and importance of the work she had been doing with artisans in China as an antidote to a toxic industry.

Opening an atelier in the Dimen Dong Ethnic Eco-Museum, Chang collaborated with the Western China Cultural Ecology Research Workshop, who was instrumental in tracking down the right people to support her work. 'I would say, I need someone to do this, and they would name a master craftsman', she says. This helped enormously as certain villages specialize in specific traditions, such as hand-pleating, or decorative metal work, 'so some guidance was key' (Foreman, no date).

Chang launched the Village Embassy, a collection of traditional fabrics in danger of being lost in 2017 (Village Embassy, no date). The Village Embassy was the first group from China to participate in showing at Premier Vision's (PV) Maison d'Exception, an invitation only luxury segment situated within the greater textile trade show. The textile line is a collection of currently produced fabrics from across Guizhou that can be reproduced easily. It features woven textiles with no embroidery and includes hand woven and hand spun yarn as well as hand woven machine spun yarn, some indigo based, others striped. There are about a hundred

different weave qualities, each linked to the family that produced it. Production follows a pretty standard procedure, with orders forwarded to the family producing the fabric. Showing the collection at PV secured swatch and sample reference orders from some of the premier luxury houses of Europe, including Alexander McQueen, Balenciaga and Hermes.

Figure 1.5: Angel Chang collection piece

The same year as the launch of the Village Embassy, Chang was the recipient of a grant from the Smithsonian Asian Pacific American Centre, which supported the creation of prototypes from the textiles produced by the ethnic minority tribes of the Miao, Buyi and Dong, which she used in the development of her current collection. The Angel Chang collection is made entirely by hand, from the growing of the cotton to the stitching of a button and produced completely without the aid of any machinery (Dalton, 2019).

China has 55 ethnic minorities, which make up about 8.5 per cent of the population. Minority groups are under constant pressure from the government to assimilate into the majority culture, resulting in the erosion of their language, oral history, and unique way of dress (Foreman, no date).

The Miao ethnic minority has about 9.5 million members in China, mostly living among related ethnic groups in picturesque rural south China. The Dong and Miao Autonomous Prefecture in Guizhou is home to approximately half of China's Miao population, accounting for around 25 per cent of the population. They also live in Guizhou's surrounding provinces, Southeast Asian countries including Thailand and Vietnam, with around 260,000 living in the US. The majority

of the Miao people live in mountainous areas far from cities. Several minority villages, deep within the mountains and valleys, have retained their traditional culture and lifestyle, where heritage crafts are still practiced. The women of the region are noted for wearing copious amounts of silver alloy jewellery for special occasions (Hinsbergh, no date).

The Buyi ethnic group, also referred to as the Bouyei, Buyei, or Puyi, numbers almost 3 million in China, many living alongside the Miao and other related ethnic groups primarily in Guizhou Province. They are native to the region and can trace their ancestry in the area back 2,000 years. The Buyi experienced severe repression in the late 1700's, causing them to retreat to the remote mountains, and migrate to Vietnam. Traditionally they live a fairly primitive life, mostly in small villages surrounded by areas of incredible natural beauty, situated next to a river where they can draw water for drinking and to irrigate their rice paddies. Many have however since moved to the cities of Guangdong to work in factories or to get an education. Several villages still retain their traditional culture and lifestyle and are noted for producing intricately patterned indigo dyed clothing (Hinsbergh, 2019).

The Dong or Kam ethnic group has about 3 million members in China, living mostly in the picturesque rural mountain region of Guizhou, southwestern China. Noted for their unusual wood architecture, UNESCO has placed 18 Dong villages on a tentative list of World Heritage sites. Several minority villages, traditionally small in scale, have retained their traditional culture. An important part of their traditional lifestyle is the dying and weaving of clothing; with the making of a wedding dress an essential task in every Dong girl's life. They are known for wearing creative and colourful designs that feature hand embroidery, depicting fruits, flowers, birds and clouds, which symbolize good luck, prosperity, and happiness. Similar to the Miao, they are also noted for wearing silver alloy jewellery and accessories (Wu, 2021).

The village Chang lives in, used to be the poorest village in all of China, and is now ranked as the third poorest. Similar to most villages, 70 per cent of its inhabitants leave to work in the factories of Shenzhen and Guangzhou. There are no jobs in the village, so if you don't leave for work, then you remain in the village, with little or no financial income. Residents return home for Chinese New Year, when families reunite, resulting in the single largest annual migration in the history of the world.

Scattered across China in small villages, home-grown artisans work at a different pace than the country's huge manufacturing capabilities, which threatens their very existence through the production of cheap substitutes for traditionally made products, and whose numbers are in stark contrast the few remaining artisanal traditions.

With a population of 1.39 billion people in 2014, over 10 million people are employed in the garment industry in China. They are the world's leading garment exporter, with an estimated 100,000 plus garment producing factories producing for some of the world's largest global brands from mass market through to luxury. The industry is worth $164.13 billion, with 38 per cent of garment production destined for export. The lowest minimum wage is recorded in Guangxi as $135 a month, when the living wage calculation from Asia Floor Wage was $511 in 2013. Chinese garment workers have no rights of association, and with much of the labour force made up of migrant workers from within China, the Hukou system means they are left without any social protections or benefits. The Chinese garment industry is renowned for excessive overtime and discrimination and harassment against women and migrants, with working conditions generally considered as poor (Kane, 2014).

Angel Chang is a TED Resident, Smithsonian Artist a NEST Professional Fellow, a member of the Artisan Alliance, and speaks to audiences around the world on fashion, sustainability, and indigenous knowledge. Her work has been featured in The New York Times, Vogue, Elle, Women's Wear Daily, Paper, L'Officiel, and the South China Morning Post to name just a few. The Museum at the Fashion Institute of Technology, and the Smithsonian Asian Pacific American Centre has pieces from the Angel Chang line in their collections. Chang received an MA in Modern Art from Columbia University, and BA in Art History & Visual Arts from Barnard College in New York City (Angel Chang, no date a).

Environment

The fashion industry is a significant contributor to the world's carbon footprint, as well as a major contributor to pollution and water use. The World Bank estimates that 20 per cent of industrial water pollution comes from textile dyeing and treatment, much of it from it toxic, carcinogenic and allergy-causing when released back into the environment. Supporting the sustainment of textile traditions is not just about preserving the past; it also offers tangible solutions for a more environmentally sustainable fashion and textile industry. Indigenous knowledge is becoming increasingly important as we face the realities of climate

change, with the production of organic and natural traditional textiles entirely chemical-free and non-polluting (Angel Chang, no date b).

Sales

Sales of the Angel Chang collection currently is through two main venues, a shared bricks and mortar location with another ethical brand in New York, and direct to consumer ecommerce sales through the website. Launched in January of 2020, the collection has experienced good sell-through for a brand launched at the beginning of a global viral pandemic. The brand sells to a luxury consumer, the customer Chang targets through storytelling and pricing, with the most popular items proving to be the higher priced pieces.

Story Telling

Story telling constitutes a big part of why people choose to buy the brand, along with the design and fit. What draws customers in is their desire to support artisan made goods, where the beauty and cultural meaning is retained in the fabric, and which resonates with their own values. Nevertheless, Chang wants to move beyond the artisan story, preferring not to fixate on a single group of people, her intent is to bring spirituality to clothing, promoting the empowering nature of naturally produced hand-made clothing. As a result, much of Chang's messaging for the latest collection is now about wellness and sustainability, not just the Chinese indigenous tribal stories. Chang believes terms such as ethical fashion and sustainable fashion have been so widely used and misused, they no longer have any real meaning, particularly with the appropriation of the terminology by high street giants. She see's wellness in fashion as a major future trend, in part as a result of brands like Lululemon producing clothing for health-conscious customers made out of synthetic materials and fossil fuels, an anathema to the purity of a yoga practice. Chang sees this as a market opportunity with consumer's looking for more socially aware and ecologically friendly alternatives to wear in the gym as well as on the street.

Collaborations and Undertakings

Angel Chang collaborated with Nest, a US based non-profit, helping to build a new hand-worker economy, to improve women's wellbeing, and preserve important cultural traditions around the world (Nest, 2020), to offer a workshop to an audience of artisan business leaders. Part of Nest's Artisan Guild, artisan groups from around the world participated in the webinar offered through the Nest Global Learning Centre. Speaking about design research and development, Chang shared her experiences with her own research and development process,

mapping out a cohesive framework for the integration of new styling into artisanal collections. Chang's talk answered artisans' questions about market research, as well as consumer needs (Tedrow, 2017).

Chang also participated in the TED Residency program, as a means of reformulating her latest business strategy. The program acts as an incubator for new ideas, where selected residents spend 14 weeks at TED headquarters in New York, working on their concepts. Residents' benefit from coaching and rehearsals in the in-house theatre. Residency selection is not restricted to any medium, expression or industry, they are chosen on the strength of their idea, their character, and their ability to bring a fresh perspective to the diverse TED community (TED, 2019).

Process

The traditional clothing of the Miao and the Dong is made using 2,000-year-old methods, all-natural materials, and sustainable techniques. Three generations of women work together to perform the intricate dying and weaving processes. The end product of which, is usually gifted within the family as an expression of love and intended as a family heirloom to pass down to future generations. Their costumes and textiles are collected by museums around the world, including the Metropolitan Museum of Art in New York the British Museum, and the Musee du Quai Branly, Paris (see the University Repository for the interview transcript).

Female artisans farm cotton, ramie, flax, and hemp, as a tradition that is handed down from mother to daughter. Fibre is grown to a seasonal calendar dictated by the weather, with the raw dyestuffs collected in the seasons they grow. They grow cotton in the spring, to weave in the cooler fall months (Foreman, no date). Foraging for tree bark, flowers and herbs in the surrounding mountains, the artisans use the raw materials for the dying and processing of their textiles; yellow is dyed in May when the flowers are in bloom, and black in July and August, when bark can safely be removed from trees. Fabric dying is done outside, eliminating the ability to undertake this part of the process during the winter months. Indigo can be dyed as much as six times over a period of six weeks to achieve full saturated colour, and it takes around 30 days to hand weave enough cotton brocade to make one adult-sized jacket. Master weavers spin the fibre and weave on a handloom, and each family has its own indigo dye vat. The fabric is then pounded on a stone, and ingredients such as chilli and pig's blood are used to change the colour of the fabric (Foreman, 2013).

Figure 1.6: Angel Chang picking cotton with a Miao minority village farmer

To be able to create a collection with the Miao and Dong people Chang has to work outside of fashion industry norms, producing pieces based on the supply of raw materials, not orders, following a seasonal order dictated by nature, not fashion calendars. She produces 100 pieces in advance, taking as much time as the villagers need to produce them, and then selling the products once complete.

> Normally a designer would present a line of samples to stores, produce based on the order and deliver 3 months later, but in my case, that doesn't work because there are a lot more variables involved when you work with artisans and hand-made production (see the University Repository for the interview transcript).

The design process is dictated by the traditions of the various material cultures, and the individual techniques practiced by the communities. As textile traditions are unique to a village, Chang needs to understand the differences in embroidery, pattern and print between the various communities, to be able to coordinate production.

> I have to know all the stitches of the various villages and know which one to go to. Inevitably the production shift requires a shift in distribution too (see the University Repository for the interview transcript).

The supply chain for the collection in China includes a combined Pattern Maker and Production Manager as well as local village Coordinators who hire and organize the artisans and take care of payroll. The textiles that sell through Premier Vision have their own supply chain, which includes 2 Production Coordinators or Agents from the minority tribes that represent the weavers, as well as forward orders to individual artisans. Different villages produce different textiles, with one village producing ramie, another making stripes etc. The Buyi produce the hand-spun striped fabric, while the Miao produce the fabric that Chang uses for her own collection.

The Angel Chang collection is produced from a single textile type, where Chang can trace the entirety of the supply chain right back to the farmer and even the type of seed used. Working only with organic cotton grown from native seed, Chang's fabric is hand-spun and hand-woven before being dyed in a local indigo dye vat using plants grown in the village. The level of knowledge of the entirety of the textile production ensures a completely transparent and natural supply chain.

Quality control revolves around the different and more standardized expectations of western production. Variations in dye tonality, even colour are accepted by the villagers as simply the outcome of a natural hand process, but for Chang's collection, it's important that colorations are standardised, with a far narrower margin of error than the villagers would normally be concerned about. The same applies to spinning and weaving, where variations in the weight of a textile merely represent the idiosyncratic differences between weaves and weavers, but for a collection made for a western customer, there is a big difference between a pant and a jacket weight fabric. So, training the artisans to view their own materials through western eyes is the main focus of quality control.

Advantages and Best Practices

The commercial sale of the indigenous communities' traditional textiles to the international market has provided much-needed revenue for the villages, all be it only supplemental income

at this stage. If however the business can be grown, it could potentially offer higher wages than the coastal factories that traditionally lure the younger generation away from their families. It could help create rural jobs, alleviate poverty and enable mothers to send their daughters, not just their sons, to school, improving gender equality.

Producing the Angel Chang collection also helps to enable villagers to pass down their textile tradition to the next generation, thereby keeping their oral history, and their families intact. Producing in vertically integrated local workshops allows the creation of a revenue stream for the surrounding villages, one that has the potential to grow into a sustainable opportunity.

Challenges

The pace of China's progress comes at the cost of traditional culture. For an agrarian society, tradition represents the soul of the people. While traditional craftsmanship and indigenous knowledge offers an alternative to a mechanized apparel industry, the know-how is quickly disappearing as the younger generation moves to urban areas and choose not to continue the craft. Government initiatives and UNESCO have tried rescuing these dying craft traditions, but the faster pace of modernization leaves the younger generation viewing them as too time consuming and labour intensive. The lure of manufacturing jobs in the big city and coastal factories too often results in low paying positions in hospitality or overworked and underpaid sweatshops. As migrant workers living outside of their home province, their children are not eligible for health insurance or education. Quoting *the Financial Time*s, Chang states on her website that 'China's race to be a global economic power has also come at the price of leaving 58 million children growing up in the countryside without their parents' 20 per cent of China's population will likely grow up without their parents as a result of migrant work. If the opportunity to find jobs in their own villages became a reality, they could stay closer to home and live with their families (Angel Chang, no date c).

Corporate Structure

Registered as an LLC, Angel Chang is private limited for-profit company based in New York and working in Guizhou China. Angel Chang has two arms to her business, the Angel Chang collection, the main focus of this case study and Village Embassy that commercializes traditional textile production in Guizhou for commercial sale. The two companies have separate supply chains, although they do intersect as Chang uses textiles from Guizhou for her own collection. Chang works with three main ethnic minority tribal communities for her

namesake label; the Miao, Dong and Buyi, all located in southeast China. As a new fledgling company just in the establishment stage, there are no full-time employees, only contract labour paid by the piece or commission. Their roles are nevertheless vital to the operation of both entities and are documented on the organization chart despite the fact that contracted labour would not usually be recorded on an org chart (figure 1.7).

Several of the positions under the Angel Chang label are projections and not yet hired, while the Village Embassy textiles organization is more established as well as the supply chain. The focus of the Angel Chang collection is the establishment of the business and securing investment capital, hence most of the energy is currently focused on the promotion and sales of the first collection, which has already been produced. Most employees are concentrated in New York or Guizhou, with the exception of the Pattern Maker / Production Manager, who is located in Shanghai but travels to south China as required. Different parts of the process for the textile production for the collection is undertaken in different villages, requiring a Coordinator / Communicator to interact directly with the artisans in each of the 3 villages. All the villages are located in the same region, most no more than an hour apart, while Chang lives in one of the two Dong villages when she’s in China, where the garment production for the collection is undertaken.

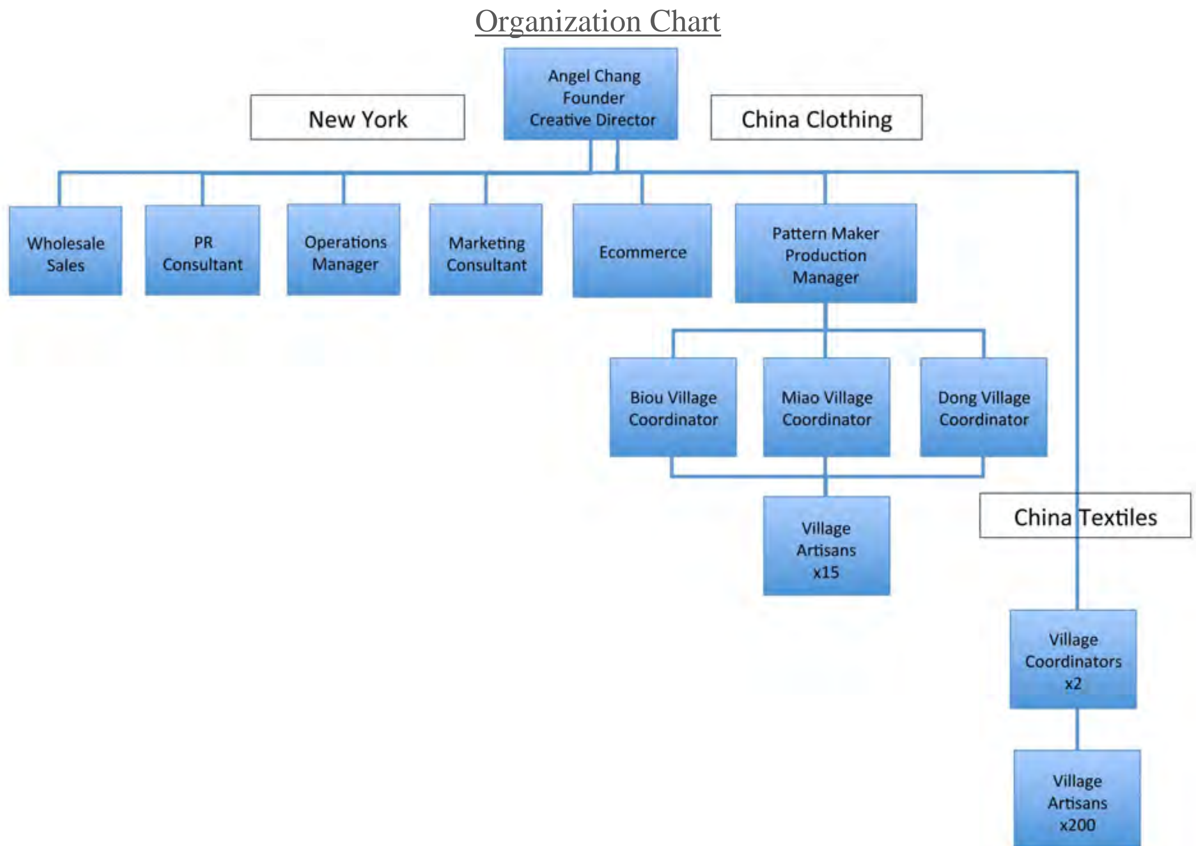

Figure 1.7: Angel Chang Organizational chart

Range of Artisanship

The Range of Artisanship Chart tracks the types of craft that is represented in the Angel Chang collection.

Angel Chang produces a full women's coordinating capsule collection of 7 coordinating styles, across 5 different colour ways ranging from natural through shades of indigo from light to dark, with the addition of a single bright colourway. The entire collection is produced from farm to hanger in the region of Guizhou and overseen by Chang herself for organic and traditional methodologies, so the entirety of the supply chain is completely transparent, natural, and culturally specific to the region of production and those producing it. In addition to the ready to wear collection, the Village Embassy textile collection also incorporates the same traditions and techniques of hand dying, hand spinning and hand weaving. As a textile collection however it does not incorporate hand sewing. Textiles are not all produced to the same level of authenticity and tradition, with some weavers using machine-spun fibres, while others use hand twisted and hand spun. Individual weavers are spread out over a wider geographic area, although still centring on Guizhou. Textiles do not focus specifically on ethnic minority tribal

people but also include the majority Han weavers who still weave to a traditional methodology. With over 100 different textiles and artisans represented, inevitably the range is more diverse and inclusive than the Angel Chang collection, which is produced in a single material by a single community.

Range of Artisanship Chart

Angel Chang Range of Artisanship	
Hand dying	Angel Chang collection and Village Embassy
Hand spinning	Angel Chang collection and Village Embassy
Hand weaving	Angel Chang Collection and Village Embassy
Hand sewing	Angel Chang Collection

Figure 1.8: Angel Chang Range of Artisanship chart

Empowerment Measures

The Artisanal Empowerment chart (figure 1.9) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The Empowerment Measures chart places Angel Chang in the *significant* category for Personal Empowerment. The ranking is a reflection of the value placed on the existing and traditional practices of the makers. The introduction of her own contemporary fashion collection is produced with hand skills, and not through the introduction of machines. It is nevertheless a contemporary collection of western style clothing with little traditional design style referencing, thereby imposing a design aesthetic from outside of the community. Respect for Craft is also registered as *significant*, with all the traditional processes for material development completely authentic and without intervention, except to ensure their authenticity. Western finishing and production methodologies had to be introduced, such as French seams as a means of finishing the inside of the garments, and new shapes and patterns

not native to the region. Perceived Market Value is also recorded as *significant* as the product sells at the lower end of the premium market and the higher end of the contemporary marketplace.

Empowerment Measures Chart

Angel Chang - Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.9: Angel Chang Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.10) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

The Level of Design Intervention for Angel Chang is defined as *total* because the designs produced for the Angel Chang collection are entirely contemporary and western in styling, designed for a western customer with little or no referencing to local traditional dress customs in Guizhou. The design development is the result of market and customer tastes, very much designed to fill a market niche for naturally produced clothing for a western customer concerned about their health and wellbeing. The category of Product Development Intervention is recorded as *significant* due to the oversight and insistence of natural methodologies from native cottonseed to indigo vats, albeit with western garment production methodologies and techniques used to facilitate division of labour, and western finishing. The measure of Quality Control is also recorded as *significant*, specific with the intervention of colour and dye shade specifics, as well as weight of fibre, something that would natively receive less focus and control, otherwise processes remain traditional and unchanged. The level of Business Intervention is recorded as *none* as Chang uses the villages to produce both the textiles for Village Embassy and the garments for her own namesake collection, but with no intent to support the artisans in becoming entrepreneurs themselves, so there are no supports for

financial literacy, market knowledge or similar. The circumstances in a communist country are however also different than a democracy, often with strict guidelines on responsibilities and permissions, with a not-for-profit advocacy group much more complex than in economies based on a free market, making workshops such as market readiness or market access entirely outside of the allowable parameters of a for-profit business. In addition, Angel Chang while being a mission-driven for-profit, is not a Benefit or B Corporation or Fair Trade registered. While Chang does focus on retention of craft, her main focus is business, not craft.

Levels of Intervention Chart

Angel Chang Collection – Levels of Intervention

Design Intervention	none	minimal	median	significant	extensive	Total
Product Development	none	minimal	median	significant	extensive	Total
Quality Control	none	minimal	median	significant	extensive	Total
Business Intervention	none	minimal	median	significant	extensive	Total

Figure 1.10: Angel Chang Levels of Intervention chart

Word Frequency

A word frequency analysis from the Angel Chang case study interview shows the most frequently used words largest and closer to the centre of the cloud (figure 1.11). The word *artisan* is featured the most prominently, which is a fair representation, as the entire supply chain is undertaken through a traditional artisanal process. The key term is supported in the cloud by the word's *fabric, market, production,* and *business*. Together the words offer a fair representation of the brand values and operational focus, as very much a market driven undertaking. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search offers greater insight into the brands values with the word

funding featuring heavily, with *environmental, artisan* and *marketing* closely following. The coding offers an insight into the brand motivations. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E12, and the coding chart and list as Appendix F12.

Word Frequency Cloud

Figure 1.11: Angel Chang World Frequency cloud

Conclusion

Chang's recent refocus for her collection from preservation of craft to environmental sustainability is effectively a redirection of motivations that impacts her PR and marketing but does not significantly impact the process or the outcome of her work, simply the messaging and storytelling. The shift in motivation however indicates a fluidity of purpose and motivation based on market needs. Chang's business focus is very much based on shifts in consumer values and desires, which has dictated her change in direction from working with high tech materials, to supporting traditional textiles and her current refocus on health and well-being, both personal and environmental. She is the product of an Internet savvy generation, sensitive to the ebb and flow of cultural shifts and market focus. This is very different than most others in the sustainable fashion space whose long-term commitment and dedication to a cause is

often what sets them and their work apart from the mainstream commercial space, driven as it is by commercial trends, fads and fashions. This shifting focus might appear opportunistic as opposed to committed, and as such suffers in part from a digital driven millennial mindset, swept along by fleeting interests and the cultural zeitgeist. Despite this, the authenticity and purity of the product development process, and the dedication that requires ensuring complete transparency of the supply chain, is without question.

Environmental sustainability is likely to become a greater and greater motivator for consumer behaviour and purchasing in the future, making Chang's focus on health and wellbeing timely. McKinsey documented a 'growing demand for the industry to face the sustainability agenda head-on' (McKinsey & Company, 2019), while the Lyst Year in Fashion's report saw a 47 per cent increase in sustainable fashion key word searches in 2018. Sources agree the continued growth of sustainable fashion is one of the few certainties in a faddish industry. This makes Chang's focus on environmental sustainability on trend in terms of consumer behaviour and future purchasing habits.

Resources

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Photo Resources

Figure 1.1: Angel Chang. (no date a) *Angel Chang inspecting hand woven fabric.* [Online] [Accessed on 17th August 2020] https://magazine.astonmartin.com/people/meet-angel-chang-designer-preserving-chinese-textiles

Figure 1.2: Angel Chang. (no date a) *Angel Chang in Guizhou*. [Online] [Accessed on 7th August 2020] https://magazine.astonmartin.com/people/meet-angel-chang-designer-preserving-chinese-textiles

Figure 1.3: Angel Chang. (2020) *Hand spinning in Guizhou*. [Online] [Accessed on 8th August 2020]

Figure 1.4: Angel Chang. (no date a) *Angel Chang trying on traditional Chinese clothing*. [Online] [Accessed on 18th August 2020] https://magazine.astonmartin.com/people/meet-angel-chang-designer-preserving-chinese-textiles

Figure 1.5: Angel Chang. (no date) *Angel Chang collection piece*. [Online] [Accessed on 9th August 2020] https://angelchang.com/collections/shop-by-look/products/belted-culotte-pants

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SWATI KALSI

Case Study
by
Sass Brown

Figure 1.1: Swati Kalsi with a group of artisans

Introduction

Swati Kalsi is a Textile and Fashion Designer working with traditional Sujani embroidery from Bihar, India. Her innovative approach intersects art and fashion, to produce unique designs considered both wearable art and luxury fashion. Her work attempts to create an interface between traditional artisan skills and practices, with timeless themes and designs that empower artisans to fulfil their creative potential through artistic collaboration. She is renowned for bringing contemporary relevance to the time-honoured handcrafted textiles of artisans in India.

This case study reviews the strengths and weaknesses of Swati Kalsi, a mission-driven for-profit, fashion brand, based in Delhi, India. It evaluates the mission, motivations, processes and the connections between them. Recognized for championing the livelihoods of Indian artisans, Kalsi helps them increase their income, while giving them the opportunity to enhance their creative capacity (Pool38, 2013). Swati Kalsi's primary mission is to produce exemplary innovative handcrafted work, not the development of a business based on craft 'Business was not on my mind when I started working with artisans'.

Data Collection and Methodology

The methodology for this case study is qualitative. Data collection included documents and materials from published articles in the commercial sphere, academic papers, the companies own website and associated social media, including Facebook, Twitter, Instagram, YouTube and Vimeo, as well as observation and evaluation of the finished products. It included a semi-structured interview with Swati Kalsi, the Creative Director and Founder. The interviews were conducted via email, due to a reluctance to use Skype and as a result of previous misrepresentations of her work in the media, and the desire to ensure accuracy. Two separate email questionnaires were sent, the second prompted by responses to the first, with additional follow up email communications and questions. As all information was already in written format eliminating the need for transcription.

Swati Kalsi was chosen for a case study as a renowned example of a mission-driven for-profit that works in partnership with artisans on the reinterpretation of traditional craftsmanship. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion related products as a means of supporting the sustainment of traditional craftsmanship, using business as a vehicle of empowerment, and sustainable development.

Discussion

Kalsi's fascination with the simplicity and complexity of repeatedly inserting a threaded needle into cloth to create incredibly diverse results, informs the basis of her creative exploration. This simple process, while grounded in tradition, offers infinite potential for experimentation and expression (Baxter, 2016). Her investigations with artisanal craft are rooted in the discovery and exploration of process and technique, which have led her to the development of her own unique design vocabulary. Embroidery designs are developed through a series of inconceivable creative twists and turns, enabling her to evaluate each piece of work as a point of reflection, not just for herself, but for the artisans as well. This process aids in the discovery of new strengths, weaknesses, and insights for future work.

The inspiration behind Kalsi's practice is diverse, varied and transient. With a deep connection to art, she enjoys the dynamism of cross-pollination from a diversity of intellectual fields from sociology to philosophy. Nature, with its innate abstraction and grace is also an on-going inspiration (Pool38, 2013), combined with the belief that the human hand has a mind of its own that can imagine and create surfaces beyond the capability of machines, and impossible to replicate (Elle India, 2013).

In terms of textile traditions, India has one of the richest, with a number of designers in recent years interpreting the diversity of that traditional wealth from new perspectives and resulting in fresh interest in traditional handcrafted textiles (Pool38, 2013). While Kalsi believes that preserving existing traditions of craft is vital, she also believes it's important to foster new ways of seeing tradition. Textural and free form, Swati Kalsi's intuitive way of working produces unique, abstracted representations of the more familiar grammar of objects we are used to seeing in embroidery from India. Her evocative work has an order in the seeming randomness of pattern, reminiscent of terrain mapping and cartography (Rayirath, 2012). Working with the hand-stitched tradition of Sujani embroidery, Kalsi has lifted it out of naive representations of village life into abstracted and seemingly unstructured patterns. Surfaces emerge on the fabric as a result of collaborative workshops with Sujani artisans, where the intensity and length of stitches constantly vary forming indefinite shapes that float across the fabric (Baxter, 2016).

Her engagement with artisans through intense interactive creative processes, attempts to marry the skills of traditional craftsmen with their aesthetic spirit. The outcomes of which, lends itself

to distinct pieces of work, treading on the edge of design, craft and art. Her creations are timeless, understated and highlight the quirks and anomalies that arise out of the process of creation (Chabra, 2013).

Figure 1.2: Swati Kalsi the process of embroidery

Working directly with a team of 15 Sujani artisans located in Bihar, and the support of a manager from her Delhi studio, the workshops have led to the development of a unique process, in a singular setting, out of which emerge the designs. Each piece created is the result of a highly collaborative, personal and intimate experience (Pool38, 2013). The garments produced from the embroidery workshops are poetic, graceful (Chhabra, 2013), roomy, and comfortable with fluid silhouettes chosen to enhance the embroidery (Rayirath, 2012). The final outcomes are regarded as museum worthy, and so highly prized that people don't just buy pieces to wear, but also as art for their homes.

Kalsi prefers to work directly with the artisans as opposed to through a cooperative or other group, as not simply more direct, but also fairer. The participating artisans are paid for their work during the workshop, with their travel, stay and food expenditures also covered. When working in the field, the women are paid a daily rate with high performing artisans paid an additional bonus. At the studio in Delhi, the artisans are not considered employees, and therefore do not profit from employment benefits. Classified as a proprietorship, Indian law doesn't classify a business, as a private limited company with less than 15 employees, meaning

there is no expectation to pay benefits to employees. Kalsi uses the government wage structure that she inherited from the Jiyo! World Bank project she participated in, as the basis for her pay structure which, she updated through the government minimum wage guidelines. As a result of the training the artisans receive from participating in the workshops, they become sought after, and are more able to secure additional work from other businesses and government schemes.

Skill matters when choosing which artisans to work with, opting to pair higher skilled artisans with lesser skilled ones; Kalsi turns the creative process into training for all those involved. Individual artisans change, while the process of taking on new ones comes organically with existing artisans identifying future ones and resulting in a greater number of artisans participating and benefitting from the experience. One of the main reasons for the turnover of artisans is marriage, with younger girls discontinuing work.

History

Swati's fascination with the arts started in Delhi, where she would make clothing and other projects for the home with her mother. Growing up she watched her mother make beautiful textiles, clothes, and interiors; with the planning and creation of new projects, an exciting family exercise, and triggering her interest in textiles (Pool38, 2013). She became enamoured with fashion at an early age, although it took two application attempts to be accepted by the National Institute of Fashion and Technology (NIFT) in Delhi. Despite her passion, her first application to NIFT's fashion program was rejected, before she was accepted to a new program called Fashion Design and Information Technology, which she studied until graduation in 2002 (Border & Fall, no date).

Her final project was a range of clothing made with Srikalahasti Kalamkari, resulting in her being awarded the 'Best use of textiles in fashion' as well as 'Best overall performance'. She has since worked as a visiting faculty for Pearl Academy and the Indian Institute of Crafts and Design, as well as senior designer for The Shop, where she was responsible for trend analysis, textile design, clothing and accessories.

After working in textiles and clothing for about 5 years, Kalsi wanted to find an opportunity to marry design with social purpose. After a year of looking, she found an opportunity to work with an NGO that was developing a design led, textile-based livelihood project for the World

Bank. The project entitled Jiyo! was run by Rajeev Sethi, the founder of the Asian Heritage Foundation. The programme's intent was the holistic development of creative and cultural industries amongst the economically vulnerable communities of India through the development of lifestyle products, with textiles one of several categories. It challenged her to develop a complete understanding of the inherent characteristics of traditional craftsmanship, to be able to design from a place of knowledge and empathy and to ensure the livelihoods of the artisans producing it. Kalsi's work is led by observation and understanding of its history, sociology, and design, she believes she would not be able to effectively create anything of real value if she had not first studied the ecology of the craft. Through the project Kalsi worked closely with traditionally skilled artisans, as the World Bank tried to position Indian women's embroidery as part of a greater artistic and cultural legacy (Rayirath, 2012). She found the engagement made her look at craft in a different light, as an enriching design and humanistic experience that she fell in love with (Platform, 2012).

After 4 years of working with artisans skilled in the Sujani and Banjara techniques of embroidery, the World Bank project came to an end. After such an immersion however, Kalsi felt compelled to continue working with the artisans independently. Unsure where her efforts would lead, she began organizing workshops with the artisans in 2012, with the goal of marrying artisanal skills with an updated aesthetic. Kalsi focused on experimentation and the creation one-of-a-kind pieces that highlighted the exceptional skills and craftsmanship of the artisans (Pool38, 2013). Her intent was to explore the innate aesthetic spirit of Sujani through the creation of surface work done entirely by hand. Initially hesitant to even try to experiment, the traditional embroidery makers of Bihar, now like to compete with each other, to impress their superiority of workmanship, proudly naming the pieces they create (Rayirath, 2012).

Kalsi's work has been featured in Vogue India, Marie Clair, Elle and Grazia, amongst others, as well as represented in a number of exhibitions including the Devi Art Foundations Fracture: Indian Textiles, New Conversations, and the V&A's Fabric of India exhibition. She has also been recognised for her 'Contribution to revival of Indian craft' by Elle Magazine.

Figure 1.3: Swati Kalsi embroidery detail

At a time when the much of the world is abandoning the handmade, India's embroidery is breath taking, and remains relatively unchanged from its ancient roots, continuing to this day as a living craft. The women in the villages of Bihar have made Sujani embroidery for generations, predominately for personal and familial consumption (Baxter, 2016). The tradition represents the exceptional skill of women who create distinctive works of art for their homes and their families (Hand Eye, 2014).

Each region in India has its own characteristic style of embroidery, each embodying its unique cultural relevance, and represented in wildly variant styles, colours, densities, stitches and patterns. Sujani and Bihar-Kashidakari are two such traditions, distinct styles of folk embroidery originating in the villages of Bihar (Banhi, 2019). Sujani is similar in technique to the better-known Kantha quilts of Bengal, where similarly several worn saris and other pieces of cloth are layered and quilted together by a series of tiny running stitches. Sujani embroidery is traditionally practiced by women, quilting together on a base of local cotton, known as 'salita cotton'. It doesn't require any specialized equipment; simply worn sarees, needle, thread, scissors, pencil, chalk and tracing paper for marking. The work is slow and labour intensive.

Old Sujani embroideries depict religion, nature and daily life, while modern ones illustrate village life, Hindu epics, and social issues. The running stitches portray unique narrative elements, showing the sorrows and realities of women's lives and experiences in India, transforming a mundane quilt into a testimony of their lives. It's not uncommon to see highly political, social and moral realities depicted, including topics such as female infanticide, election violence, girl's education, and domestic abuse. The imagery can be empowering, depicting women's right to healthcare, often at odds with the reality in rural India where dowries and female infanticide are not uncommon, and artisans struggle with lack of education, financial insecurity, and regular flooding in the region ((Gupta et al., 2017).

India is rich in terms of its textile traditions, with crafts recorded as the second largest employer in the country. Nevertheless, the last few decades have seen the erosion of traditional skills such as embroidery, dying, weaving and printing due to lack of support. There have been attempts to use Sujani embroidery as a means of bringing financial security to the artisans, with Mahila Vikas Sahiyog Samiti (MVSS) one of the prominent participants. However, initial attempts to monetize this tradition have not been as successful as originally intended due to lack of market demand. Sujani now is mostly used now for domestic products such as cushion covers and bedspreads, as well as traditional Indian garments such as sarees and kurta (Gupta et al., 2017).

Indian textiles are known and loved all over the world for their detail and craft, and unparalleled in their extraordinary diversity, aesthetics and techniques, straddling the multiple genres of arts, design and manufacturing (Pandey, 2015). The Indian handicraft industry forms a major part of the rich cultural heritage of India, recognized by the government for decades as a rich resource for development, with increasing interest and appreciation by international consumers (Jadhav, 2014). There are no reliable figures on the scale of craftsmanship and artisanship in India, in great part due to the disorganization, and decentralized nature of the sector. The estimated number of artisans by the Indian government in a 2010-12 report was 6.8 million, up to 200 million according to unofficial sources (Jain, 2015), with the great majority from rural and semi urban regions, most of whom are women from economically disadvantaged groups. Due to poor wages, lack of access to credit and the uncertainty of work, many artisans are unable to sustain a basic lifestyle, forcing them to take up alternative means of employment. The children of artisans seek out other employment opportunities, giving up on traditional occupations, and leading to the further deterioration of the craft. Despite the richness and

recognition of the value of the Indian artisan sector, it only constitutes 1.2 per cent of the global market for handcraft, and 1.5 per cent of India's overall exports. As with other craft sectors worldwide, the import of cheap machine-made substitutes for traditional artefacts from other countries is accredited as killing trade (Jadhav, 2014), along with the additional factors of commission to middlemen, lack of market exposure and inability to market finished products, as well as limited customer awareness (Jain, 2015). The numbers pale in comparison to the scale of the Indian garment industry, estimated at 1 trillion rupees, only 25 per cent of which is destined for export (Panthaki, 2008), with 60 per cent of workers estimated as women, 60 per cent of whom have reported abuse and workplace harassment (Kane, 2015a).

Collaborations and Undertakings

Swati Kalsi has participated in a number of special exhibitions for her one-off creations, which arguably are represented more appropriately in a museum setting than on a catwalk.

Figure 1.4: SHE LL museum embroidery installation

SHE LL is the title of the work Swati Kalsi developed for the exhibition Fracture: Indian Textiles, New Conversations at the Devi Art Foundation, in Gurgaon, India (Google Arts and

Culture, 2015). The work was one of several textile commissions made by the Foundation, which waged a war against the clichés, and the perception and potential of handmade textiles. ‘The exhibit is about exploring our own potential and pushing our own boundaries. We are trying to find out what more can we do with our heritage’ (Pandey, 2015: online). A thoughtful conceptualization of assimilated work, the exhibit included representations done by graphic and fashion designers, visual artists, master craftspeople, and a filmmaker, involving the art, design and technology of textiles. Explaining the meaning behind the exhibitions name as a break, and to mend again, Mayank Mansingh Kaul, one of the co-curators said, ‘We commissioned most of these works (…) to explore the break in our textile traditions and the return to reinterpretation’. The exhibition raises questions of why artisanal textiles ‘only mean handmade? (…) Why can’t digital art, machine embroidery and screen-printing begin to be included in the idea of Indian artisanal’ and how can an exhibition be made relevant to those not engaged in the intellectualizing of art? Kalsi’s contribution revolved around the tradition of Sujani embroidery and quilting techniques by the women of Bihar and attempts to portray women who facilitate and nurture while weathering formidable inner and external forces. The stand-alone work was realized in red and gold threads, provoking images of a shrine (Vasudev, 2015). The same piece was also chosen for exhibition at the Victoria and Albert Museum in London, as part of the Fabric of India exhibition (Victoria and Albert Museum, 2016).

Working with two miniature artists, as well as the artisans of CHARU (The Delhi Crafts Council centre in Himachal Pradesh), Kalsi also participated in a collaborative series of contemporary works for the Delhi Crafts Council (DCC). Using the traditional embroidered handkerchief, or Chamba Rumal as a starting point for the work, Kalsi and her co-collaborators created beautiful figurative miniatures, entirely out of embroidery for the exhibition Interface: Chamba Rumal, New Narrations. The collaboration between miniature artists Parixit, Jai Prakash, and the embroidery artisans of CHARU lasted for two years, with the outcome of a fresh interpretation of context, meaning and tradition for the timeless themes and techniques of the craft.

Using century old traditional Sujani embroidery, Swati Kalsi combines timeless designs inspired by nature and natural processes to produce transcendent pieces of wearable art. Her work has evolved through creative artisanal collaborations, the use of natural materials and ethical production methods. Sujani embroidery is central to Kalsi’s work, a tradition that lies in the surfaces created by running stitches moving in transient intensities, thicknesses and

colours. The main stitch used is a running stitch called Gulia, with Bharua another, which literally means 'filler' stitch, and combined with Sikdi or chain stitch. Traditionally, the work of Sujani embroiders is used to create original works of art for home and family and made from recycled materials. It is the technique of sewing together layered pieces of old cloth, often with the intent of wrapping a newborn baby. It was also used as the primary component of the nuptial chamber, or Kobarghar, and as gifts to family members. Its use evolved to serve ritual purposes, becoming a narrative for the community, and to invoke the presence of the deity, Chitriya Ma, the lady of the tatters. It enshrines the holistic Indian concept that all parts belong to the whole and must return to it. The word itself, when dissected reflects its use, with 'su' meaning easy and to facilitate, and 'jani' meaning birth.

Figure 1.5: A collaborative process of design

Women in the villages have always made Sujani in their spare time for personal consumption, while in recent years it has become a means to make a little extra income. Thus, domestic crafts such as this, compromise a highly disorganized sector. While some NGO's do try to support, their efforts are not nearly enough, with very little support reaching the villages. Hence, working with these crafts is arduous, since an entire ecosystem needs to be built and sustained for any kind of development. Nevertheless, Kalsi sees her engagement with female artisans as being an extremely enriching design and humanistic experience. One that has been profoundly educating to learn how crafts are so closely intertwined and deeply rooted in the economic, social, cultural, and spiritual aspects of an artisan's life (Pool38, 2013). One of the things that

makes Swati Kalsi's work unique is her ability to take something traditionally seen as a low brow, domestic craft, to high art (Samal, 2018).

The process of co-creation took years to develop, with Kalsi at first meeting resistance from the artisans. After years of building mutual trust and respect, a team of about 15 artisans now sit in a workshop with Kalsi, where they discuss ideas, designs and inspiration, and spend as much as 350 hours, and up to 80 days in the development of a single embroidered surface. Kalsi collaborates and engages with traditional artisans through interactive creative processes that encourage their artistic expression. The distinctive pieces of one-off works developed through these workshops incorporate design, craft and art. Organized as a residency, the artisans travel, stay, eat and live all expenses paid in a space designed explicitly for creative development and expression. The workshops incorporate an intriguing give and take process that takes unexpected routes to produce work that incorporates timeless, understated elegance. That artistic expression highlights the anomalies that arise through the creative process, and result in a unique design vocabulary. 'Emerging layers, diluting depths, gradations and rhythms from nature have gradually become my vocabulary for ornamentation' (Chhabra, 2013: online). Kalsi believes that a hand can create surfaces that neither programmed machines nor the human hand can recreate. 'Thus, my efforts are largely focused on marrying the unmatched skills of the traditional artisans with an aesthetic spirit' (Hand Eye, 2014). 'Kalsi's process is intuitive rather than structured. It is revolutionary and effortlessly contemporary' (Fotheringham, 2015: online). The final embroidery is then locally tailored and returned to the women in the workshop for careful hand finishing.

Producing no more than 7 new pieces a year across two workshops maximum, the workshops last between 13 and 30 days in length. Kalsi's pieces are not season specific, and silhouettes are developed to accentuate the detail of the craftsmanship. Natural fabrics like silk, cotton, and linen form the base for the Sujani embroidery (Elle India, 2013), which is then stitched into free-flowing versatile silhouettes that are size inclusive (Samal, 2018). 'My mind sometimes juggles between wear-ability and statement as purpose. Sometimes each embroidery calls for a certain silhouette and vice versa. So, one thing calls for the other.' (Rayirath, 2012: online). The emerging silhouettes border on androgyny, taking insight from traditional Indian clothing. The distinct character of Kalsi's designs is their aversion to ostentation, with even the densely embroidered pieces void of overwhelming decoration (Samal, 2018). According to a V&A blog entry about the exhibition the Fabric of India, which

Kalsi participated in, ‘While there have been other interventions, it is Swati Kalsi who has virtually re-invented the way embroidery with running stitch Sujani now looks’ (Fotheringham, 2015).

Figure 1.6: Swati Kalsi from the Anhad collection

Kalsi generally spends a couple of months prior to a workshop, doing her ‘homework’, starting with a key idea, which she loosely describes as a plan (Pool39, 2013). Taking those ideas, some of which are vague, others crisp, Kalsi sits with the artisans, where the work takes some unexpected routes, before the emergence of a product (Rayirath, 2012), which has developed through stages of translation, driven by collective intuitive decisions, and reflecting the spirit of the creators.

I tell them, which stitch to use, and then each of them uses it their own way, because each of them has a different style. Each of their personality also gets reflected in how they’re making it (Singh, 2014: online).

Recently conceived collections such as Anhad and Minor reflect the virtues of one-of-a-kind wearable art, and enlist the unique, hand-wrought effects of traditional embroidery to showcase edgy sophisticated forms, expressed through voluminous shapes and the sensual, characteristically stitched narratives that ripple through the fabric (Chong, 2013). This collection of work was inspired by nature’s fractals that follow an instinctive rhythm, spreading

abstractly over the surface. Fractals are patterns that contain self-similar patterns of complexity increasing in magnification. Naturally occurring fractals can be seen in rivers, blood vessels, DNA, clouds, a heartbeat and earthquakes. They are unpredictable yet deterministic (Pool38, 2013).

The recently introduced pret-a-porter collection called Swati Kalsi Now was introduced in 2019 and produced by a small full-time team at Kalsi's studio in Delhi. The team consists of 5 people in total, including a master, a tailor, and hand embroiderers. With only one collection produced a year, she doesn't follow the dictates of the mainstream fashion calendar. Kalsi designs and supervises all work firsthand, with a team leader appointed from the field to coordinate and monitor the team of artisans for the workshops in Bihar. The techniques utilized for the pret collection include hand embroidery, which is done in house, with block printing, screen-printing, hand painting, contracted out to a single location. A focus on innovative printing techniques requires far greater oversight and personal attention than is usual. Hand woven fabrics come from Jharkhand, Bengal and Gujrat.

Advantages and Best Practices

The work that Swati Kalsi undertakes to contemporise hand crafted, artisan made textiles, helps to make possible the basis for artisanal livelihoods, and aims to support women artisans in Bihar creatively and economically; 'I want to enable them to sustain themselves using their century-old traditional skills.' By working with hand embroidery, and Sujani in particular, Swati Kalsi works by default with women. It has become central to Kalsi's work to find alternatives for these artisans as a way of giving self-empowerment back to the women. 'It's essential that these hand skills, representative of women's identities, are made relevant again' (Pool38, 2013: online).

Kalsi adopts a conscious approach to sourcing, using only the finest Indian textiles from silk producing states such as Bihar, Jharkhand and Karnataka and Delhi. By doing so, she helps to support local Indian fabric suppliers whilst ensuring the highest-quality materials for her designs.

Sales

Swati's ready to wear collection sells through a handful of handpicked stores, including the design driven LN-CC store in London, as well as Elahe in Hyderabad, Bombaim in Kolkata,

Bungalow 8 in Mumbai, Collage in Chennai, Cinnamon in Bangalore, and her studio in Delhi. The Delhi studio space is located in Shahpurjat over two stories, with the office and showroom on the second floor and some of the artisans, tailors and pattern makers on the ground floor. The one-off pieces are not ideally suited to retail due to the intensity of the workmanship and associated high price. 'All my pieces are one-offs, so retail may not be the only answer; I want to find organic ways of reaching out to potential buyers' (Elle India, 2013: online).

Prices are a reflection of the process, and with hundreds of hours invested in the luxury pieces. The Swati Kalsi collection is priced in the premium price range, with prices starting at around $2,000 and going up to $4,000. The workmanship is bordering on couture in principle, with the embroidery taking as much as 350 hours with 15 artisans. By way of comparison a contemporary Chanel Haute Couture jacket with 82,500 hand-embroidered sequins takes around 530 hours (Hass, 2018). No more than 5 to 7 pieces are produced in a year, across no more than 2 workshops. In terms of styling, both Kalsi's collections are cutting edge. The Swati Kalsi Now pret-a-porter collection is priced between $50 and $550, placing it at the top end of the contemporary mid-market price points (Samal, 2018).

Kalsi's first fashion show was at Lakmé Fashion Week in 2014, which she attended with scepticism and reluctance.

> I wasn't sure if it was the right platform. Sujani embroidery patterns look definite only when observed closely. A lot of things happen on the ramp - lights and movement - consequentially the embroideries become imperceptible (Samal, 2018: online)

Nevertheless, she merged her pret-a-porter collection with her one-off unique pieces, to show a complete capsule collection on the catwalk. After receiving good reviews, Kalsi started retailing in a small, controlled manner. Since which time, she has participated in Fashion week, and showcased her annual collection at pop up events as well as in her own studio but has chosen not to show her collection at any fashion weeks since (Elle India, 2013).
Kalsi's intent is to grow her brand gradually with the hope of collaborating with more women's organizations, craft groups, business professionals and individuals from a variety of backgrounds, and to explore new opportunities to work with craft across India. Her definition of success falls between marrying design with purpose and making her business viable, which has required a shift in her way of thinking as a designer and creative. Business has made her

think outside of her world of idealism and creativity, recognizing that the survival of her business relies on affinity with her customers and an understanding of their needs. Future plans do include expanding to two pret-a-porter collections a year, but not through the usual trade shows and wholesale model, preferring to sell through her own studio store in Delhi and trunk shows and pop ups within India.

Challenges

One of the challenges of working with domestic crafts such as Sujani, is the lack of organizational infrastructure. While some NGOs contribute to support the craft, it is not on nearly a great enough scale to enable structure in their operations. This makes the undertaking of creating a structure time consuming and complex. In Kalsi's experience non-profits pursuit of livelihood generation, can lead to artisanal complacency, making it difficult for her to source driven artisans, who want to evolve the craft and take it to new levels. Aid projects all to often focus on numbers, such as how many people are affected, or how much funding was disseminated, which doesn't necessarily reflect the success of a project. Kalsi prefers to centre on whether a project helps to support artisans in the long-term, as well as make them creatively and financially independent. She believes that design driven efforts need to be conscious and sensitive about skills and creativity, with the lack of, leading to conflict, which she has witnessed directly through prior participation.

While the directness of working with individual artisans benefits Kalsi's ability to creatively develop her own process, it eliminates the possibility of supporting the artisans with complementary services such as health and welfare benefits, financial literacy and the like, through an association with an NGO or other entity. The support of the artisans with benefits outside of the workshop would be impossible for her to undertake at this stage of her business development but would go a long way in sustaining the artisans themselves. The same is true of the Delhi studio employees, who as employees of a small proprietorship do not qualify for health benefits or vacation pay. The reality is however, that Kalsi honours the work they do and the skills they have, while giving them the opportunity to get paid fairly for those skills, something that simply doesn't happen enough in India.

The high costs of development and innovation inherent in one-of-a-kind pieces has led Kalsi to develop a more diversified range. The affordable pret collection was born out of the need to sustain business as well as diversify her creative expression. Launched in 2019, it incorporates

a broader range of varied and lower price-points, as the high-end one-off wearable art is beyond the access of many buyers. Kalsi's reluctant compromise between art and commerce is fuelled by her desire to further the cause of art with the need to create saleable clothing. 'When there is a process of sitting together and innovating something with the craft it comes with a cost'. Though the workshop guarantees no sell out collections, the process of coming together is crucial. 'Inspirations set the ground for creations. Even though the products were not market oriented, they were what I wanted to create'. Kalsi recognizes the difficult juxtaposition that business requires of balancing pure creative drive with the need to sustain a business. The one-off pieces require a different strategy for sale, one that requires the support of galleries to promote the craft. 'The promotion part is still not set. I've been working with the same craft for so many years now and the growth has been gradual so it's a constant struggle' (Samal, 2018: online).

As a result of the multiple challenges in both the development and production of her work, Kalsi has chosen to keep distribution small. She has a considered intent in the selection of which shows, exhibits and stores she participates in, to ensure their alignment with her creative and experimental approach that encourages textile development. Kalsi does not consider scaling up as central to the growth of her brand, preferring diversification and collaboration instead. Indeed, the development of the pret-a-porter collection was an outgrowth of the desire to sustain business, while addressing creativity, financial stability and the development and preservation of craft.

The long-term investment of time means Kalsi is unable to align her development calendar with the fashion week calendar, although she has shown during Lakme' Fashion week twice. Catwalk is also a difficult platform to showcase the intricacy of hand embroidery, which is better admired up close and in detail, as opposed to whizzing by on a model 'When you are working with crafts there are so many things you need to attune to, to fit into fashion weeks' (Samal, 2018: online).
Kalsi's control over the narrative of her practice has resulted in replicated commentary in every article and video almost word for word in terminology, syntax and sentiment. By only agreeing to give email interviews, her responses offered limited new insight on existing narration of her product. Particularly at the luxury level, brand identity is paramount, so her control of her story is understandable, however it has likely resulted in limiting editorial coverage of her work.

The lack of an ecommerce site also limits exposure and sales of her product. Particularly with the recent development of a pret-a-porter collection, combined with her desire to control how her brand is presented, makes direct to consumer, ecommerce sales ideally suited to her. Any concerns about limiting the scale of production could easily be controlled through limited edition availability or made to order only. Kalsi did confirm however that online sales are a future intention.

Corporate Structure

The company is registered in in India as proprietary. Indian law stipulates that a company have a minimum of 15 full time employees before it is required to register as a limited company. The studio is based in Delhi with the artisan workshops taking place in Bihar. The work on the two collections is separated by location and process, with the one-off collection produced in collaborative workshops, and the pret-a-porter collection in the studio with certain specialized techniques contracted out. The team in Delhi is lean with one master, one tailor, and 5 embroiderers. The additional processes of natural dyeing, hand weaving, hand painting, block and screen printing are all outsourced, albeit with more oversight and control than is usual, mostly due to the complex and very specific nature of Kalsi's designs, with much of the work engineered for specific silhouettes. In the Behar workshop, Kalsi works with 15 constantly changing artisans, in a highly collaborative nature, with her setting the starting point and key themes, and directing the creative vision, but the creative expression coming from their combined efforts. Once the embroidery is complete it is sent out to a tailor, and then hand finished in Delhi. The organizational chart is represented in figure 1.67.

Organizational Chart

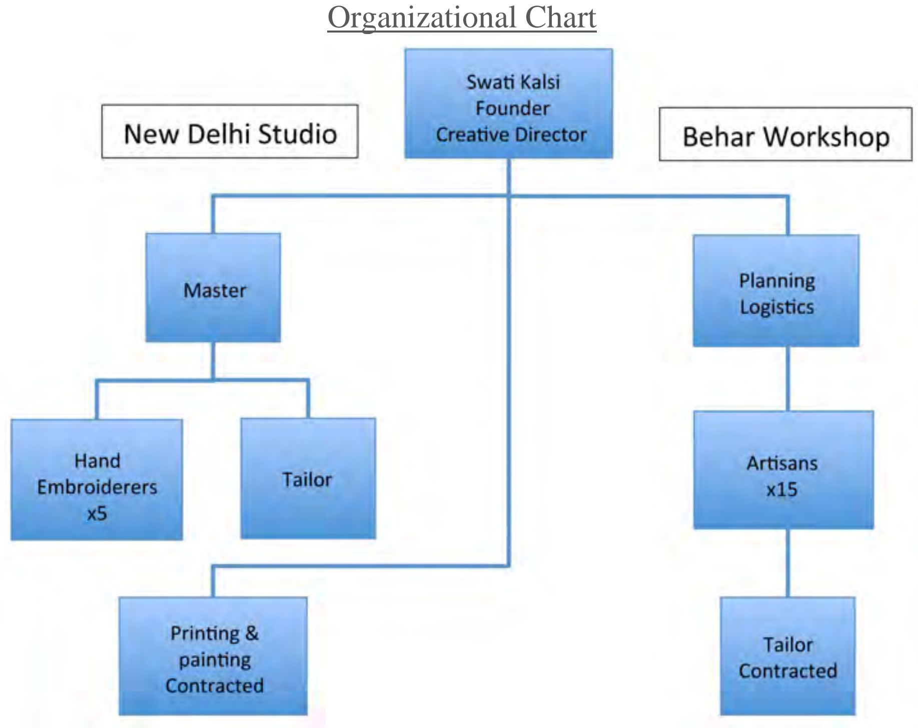

Figure 1.7: Swati Kalsi Organization chart

Range of Artisanship

The Range of Artisanship chart (figure 1.8) tracks the types of craft that Swati Kalsi undertakes. The Swati Kalsi premium collection focuses predominately on jackets, robes, and outerwear with a few lighter pieces to complete the collection, such as tunics and pants, each of which lavishly feature Sujani hand embroidery. The artisans embroider cotton, linen and silk, hand woven in India. Tailoring and finishing is completed in the Delhi studio. The pret-a-porter collection is produced predominately in the Delhi studio with several of the processes supported by outsourcing. Fabric for both collections is mostly hand woven, some of which is vegetable dyed. The prêt collection features a full range of womenswear including dresses, pants, skirts, tops and jackets, as well as some accessories. The work the artisans undertake in Bihar exemplifies the full understanding of artisanship as it is defined by UNESCO, being rooted in a specific place and community, representative of a material culture, requiring skill and entirely done by hand (no date a).

Range of Artisanship Chart

Figure 1.8: Swati Kalsi Range of Artisanship chart

Empowerment Measures

An Artisanal Empowerment chart (figure 1.9) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. The Empowerment Measures chart places the Swati Kalsi premium collection in the *extensive* category for artisanal empowerment. The ranking is a reflection of the nature of the Behar workshops, where artisans work hand in hand with Kalsi, and the development of each embroidered piece a highly collaborative effort intended to challenge the artisans' inner artist. While Kalsi brings the initial ideas to the workshop, they are initial directions, which they explore collectively as a creative exercise. Kalsi empowers the artisans through the collaborative experience of the workshops, with each one expressing and exploring their own creative spirit within the confines of predetermined themes.

Kalsi's respect for the tradition of Sujani is *total*. Her work from the beginning has been an immersive experience, learning to understand and appreciate the codes, practices, meanings and history of the material culture prior to her creative exploration. While the technique of running stitches made by hand is not complex, or specific to any region of India, or for that matter the world, Kalsi works with a very specific representation of that technique and works with the women who developed it and have passed it on for generations.

Empowerment Measures Chart

Figure 1.9: Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.10) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

The Level of Design Intervention for Swati Kalsi is defined as *significant*. This measure however could be divided into separate assessments, one for the embroidery, one for the finished designs, and one each for the premium and pre-a-porter collections. Levels of intervention for the embroidery of the premium collection is recorded at the lower end of *significant*, with the initial direction guided by Kalsi, although the interpretation of it is a collective undertaking. For the completed one-off garments, the design intervention is *total*, as it is directed solely by Kalsi, all be it based on an interpretation of the best use of the collaborative effort of embroidery. The secondary Swati Kalsi One collection would also register as *total*, as it is the product of a studio process of design development, however as this case study focuses predominately on the premium collection those were what were recorded here.

The premium collection product development, as well as the pret-a-porter is *total*. The outcomes of the embroidery of the premium collection are solely determined by Kalsi, although the embroidery alone would register and *minimal*. While the pret-a-porter collection is exclusively developed under the direction of Kalsi.

The Quality Control measure is listed as *total* due to the fact that the premium collection is considered museum quality and sells in the luxury market. The embroidery on the premium collection borders on couture, meaning the finish of the garments has to be exemplary. The

pret collection is produced almost entirely in the Delhi studio by full time employees, where quality control can be carefully overseen and monitored.

The level of Business Intervention is recorded as *none*. It is not Kalsi's intent to support artisans in building businesses or in any of the skills required to do so, from financial literacy to costing and pricing. There is skill development as an outgrowth of the workshops, which does make the artisans more attractive employees to others, and enables them to pick up additional work, but that is a benefit not an intervention.

Levels of Intervention Chart

Swati Kalsi– Levels of Intervention

Design Intervention	none	minimal	median	significant	extensive	Total
Product Development	none	minimal	median	significant	extensive	Total
Quality Control	none	minimal	median	significant	extensive	Total
Business Intervention	none	minimal	median	significant	extensive	Total

Figure 1.10: Levels of Intervention Chart

Word Frequency Analysis

A word frequency analysis from the Swati Kalsi case study interview shows the most frequently used words largest and closer to the centre of the cloud. The words *collection* stands out as the most frequently used word, which is interesting, as it does not accurately represent the brand. The surrounding words on the word frequency cloud do shed some light, with the words *printing, embroidery, artisans* and *workshops*. Collectively the words do give some insight into the brand. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency did not offer significant additional insight, in great part due

to the fact that Kalsi herself tightly controls the language in all materials and communications including our interview. Nevertheless, the term *handmade* featured prominently, with the word's *artisan, craft* and *benefits*, offering a greater descriptive depth to the brands operations. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E13, and the coding chart and list as Appendix F13.

Word Frequency Cloud

Figure 1.11: Swati Kalsi World Frequency cloud

Conclusion

Retention, exploration, development and expression of craft are the reasons behind the Swati Kalsi collection. With a deep respect for the history and culture of Indian handcraft, Kalsi uses Sujani as the jumping off point to explore new potential directions while respecting the tradition and the innate creativity of the artisans themselves. Kalsi walks the fine line between retention and reinvention of material culture based on respect and collaboration, a difficult place to be, but one beyond critique. Few people manage to carefully and respectfully manage the past and the future of craft while valuing the artisans and translating their skills and traditions into sophisticated offerings suitable for a global luxury consumer, but Kalsi does. Couture by definition is not financially sustainable, and Kalsi's work borders on couture, firmly

embedded in the luxury marketplace. What keeps western couture afloat are the diffusion lines, IT bags, and small leather goods that huge fashion conglomerates manage, to finance the couture collection, which in turn acts are PR for the label. Without the power of an LVMH behind her, the challenge will always be about how to make the business sustainable. In the words of Pierre Berge', former head of Yves St Laurent, a real couturier is someone who founds and runs their own house 'No one does that anymore' (Langley, 2010: online) - at least very few western couture houses do, but Kalsi does, and her work exemplifies the original understanding of luxury fashion.

Kalsi is in the process of defining artisanal craft from the developing world as on par with the western understanding of a luxury fashion house and product (Brown, 2015b). Through showcasing her work in museums as art and using her collaborative embroidery workshops as an opportunity to explore and push the boundaries of craft, she is forging a new path for the redefining of luxury fashion. The Victoria and Albert blog post for the Fabric of India exhibition stated, 'The designer's creative input elevates the running stitch to another level' (Fotheringham, 2015: online).

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Appendix D14 – Carla Fernandez Case Study

CARLA FERNÁNDEZ

Figure 1.1: Embroidered detail from Carla Fernandez

Case Study

by

Sass Brown

Introduction

This case study reviews the strengths and weaknesses of Carla Fernández, a mission-driven for-profit, fashion brand, based in Mexico City. It evaluates the motivations for the founding of the company, the connections between business type and product outcomes, and the types and levels of interventions in an effort to understand the best practices and challenges of this model of operation.

Recognized for championing the traditions of textile artisans, Carla Fernández is dedicated to preserving and revitalizing the textile legacy of the indigenous and mestizo communities of Mexico. Traveling across the country, Fernández works with communities of artisans who specialize in centuries-old handmade textile techniques, as a means of sustaining ancient indigenous textiles and the people who produce them (Fernández, no date). The brand has gained international acclaim for their approach to preserving the rich cultural heritage of Mexican artisans and transforming it into beautiful clothing (Prince Claus Award, 2013). Fernández works at the forefront of ethical fashion, documenting and preserving the rich textile heritage of Mexico's indigenous communities, while simultaneously making it avant-garde (V&A, no date).

Data Collection and Methodology

The methodology for this case study qualitative and included the collection of relevant documents and materials from published articles in the commercial sphere, Carla's own book – The Barefoot Designer, the company website, additional supplied corporate and PR media, the social media feed, including Facebook, Instagram, and YouTube, as well as observation and evaluation of products online and in person. Data collection included a semi-structured interview with Carla Fernández, Creative Director and Founder. The interview was conducted via Skype, transcribed and sent to Fernández for verification. Additional email questions were also sent to Cristina Rangel – Operations Director and Adrian Galindo - Communications and Graphic Design, with additional emails to Carla with follow up questions. All video communication and email communications were saved and transcribed.

Carla Fernandez was chosen for a case study as a renowned example of a mission-driven for-profit that works in partnership with indigenous artisans on the reinterpretation and contemporization of traditional craftsmanship. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion related

products as a means of supporting the sustainment of traditional craftsmanship, using business as a vehicle of empowerment, and sustainable development.

Discussion

A change agent and innovator, bringing new meaning to luxury fashion, Carla Fernández travels throughout Mexico visiting communities of artisans that utilize centuries-old indigenous techniques to produce handmade textiles and other crafts. Her labour-intensive approach helps to sustain long-standing traditions and the people who make them. Having studied the DNA of indigenous garment construction techniques for many years, Fernández applies these traditional, pre-Hispanic methods, already familiar to the artisans, in the creation of new design development. Working in collaboration with the artisans, Fernández incorporates techniques like hand weaving and embroidery as an integral component of new design work (Fernández, no date). The inclusion of artisan work in the collection, is an important part of the planning, not something that is added at the end as an embellishment. Too often artisanship is seen as an addition to an existing design, as opposed to the basis of it. Carla works closely with artisans right from the start of a new collection, making the artisans partners, not simply producers in the supply chain (Boisbuchet, no date).

Not all pieces in the collection incorporate elements of artisanship, with the collection effectively divided into 3 main component types; those made by artisans in their entirety, including dying, weaving, embroidery or other techniques; those that incorporate artisanship in some form, sometimes minimally, and pieces that are made entirely through industrial processes without any artisanship. The commercially produced items are a counterbalance to the artisan heavy pieces, which are inevitably expensive. Paying fair price for the labour and skill that go into production, results in a smaller mark-up than is the norm in the fashion industry, resulting in a lower profit margin, and necessitating the industrial collection to support profits, and balance the loss of profit from the artisan pieces. The development of a broad range of garment pricing also appeals to a more diverse customer base, and supports their continued work with artisan communities, enabling a profitable business model. While all product outcomes are sold under the Carla Fernández label, they are differentiated by a hangtag with icons that itemize the different artisan techniques utilized in its production. Some products are produced by a multitude of different artisan groups, something Fernández calls ‘artisan cross pollination’, with the fabric produced by one group, the printing by another, and the embroidery by yet another (see the University Repository for the interview transcript).

Figure 1.2: Artisan community

Carla Fernández does not follow the mainstream fashion system, and the predetermined calendar of events, timelines, PR and collection drops, in part because Mexico effectively functions outside of the fashion world, and not included in the list of global fashion capitals. The exclusion from the fashion world is compounded by the poor exchange rate of the Mexican pesos in the international market, resulting in part with the need to rely upon community support between creatives, exchanging favours and skills, as a means of survival without the need for major financing (see the University Repository for the interview transcript). This exclusion from the mainstream system has resulted in independence, as well as a lack of concern for the values of the west. According to Fernández 'One day we woke up and realized we couldn't care less about what happens in Paris'.

> We do what they told us not to do. Our way of doing things seems suicidal to business schools: Our garments smell of smoke—they are woven and embroidered next to the stove. We create few of them, and we do it slowly (Carla Fernández, no date b: online).

Despite working with tradition, Fernández doesn't see culture as static. Mexican artisans have learned to keep their traditions of dress alive for their own, their family and their community enjoyment, while developing different products for sale to tourists. In part because of the huge investment of time and skill involved in traditional indigenous garments, as well as simply the nature of the tourist market, with visitors more invested in experiences than products, leading to the development of lower priced products specifically for tourists. This is something Fernández sees as a savvy business move on the artisans' part, one that led her to work with the very traditional artisan skill sets for her own collection development (see the University Repository for the interview transcript).

Figure 1.3: Tradition is not static T-shirt

As well as the mission driven for-profit, Carla Fernández also operates an NGO dedicated product development for indigenous communities. 90 per cent of the artisan communities that Carla Fernández works with are the result of an invitation from the community, not the other way around. Invitations come to them through an NGO or government agency when a community expresses interest in working with them. Outreach is often the result of lack of sales of their existing craft-based products and the need to develop new products for sale, sometimes at the behest of a buyer. This development and capacity building work is carried out by the Carla Fernández NGO: Taller Flora. Taller Flora undertakes product ideation and development with artisan communities over a set period of time. During the process of working with a community on product development, long-term relationships often develop with the Carla Fernández brand incorporating their work into the collection.

The workshops they give to artisan communities are based first on listening and learning from them, understanding that in order to teach, they must first learn what they need, and develop a collaborative process where they collectively decide what to do together (see the University Repository for the interview transcript). The artisans learn quickly how to make clothing because Fernandez employs pre-Hispanic methodologies, based on the artisans' own traditions. Using traditional costume as a base, together they create new and contemporary designs, through a process, which is unique, intimate and a true collaboration between artisan and designer. Fernández aims to slow the rate of extinction for Mexican traditions and handicrafts, so that artisans are able to make a living from their craft and avoid urban migration in search of better opportunities (Fernández, 2016).

Workshops span multiple languages and rely heavily on the tacit understanding of textile knowledge, with Fernández and her partners speaking Spanish and the indigenous communities speaking Tzotzil, Tzetzal or Mixteco.

When the Carla Fernández NGO Taller Flora sits down with a new artisan group, one of the first things they discuss is pay, as far too often artisans grossly undercharge for their work. In contrast to the mainstream fashion industry, this means that Fernández often finds herself in the position of negotiating prices up, rather than down, to ensure the artisans are fairly compensated (Boisbuchet, no date). To do that, the team review the production processes, breaking it down to costs per process, resulting in a final price that is in part calculated on the investment of time and part on the difficulty of the technique. As the price is calculated on the time it takes to produce the first sample, and the artisans get quicker at producing something in multiples, that means that the price falls on the generous side, something Fernández and her business partner, Cristina Rangel are comfortable with, given the intent is to ensure the artisan can earn a living. The pricing is not part of a negotiation; thereby ensuring artisans are paid in the region of 3 to 4 times higher than market price.

Part of the motivation to develop the artisan craft sector as a profit-making enterprise is to enable women artisans to stay at home with their children. With few employment opportunities, too many artisans have little choice but to move to the city in search of work, leaving their own families to fend for themselves with the eldest child, sometimes only 13 years of age, responsible for looking after the other 5 or 6 younger children, leaving them all highly

vulnerable. To enable artisans to stay at home with their families, they must earn enough money from their craft. Minimum wage varies enormously from state to state across Mexico, so Fernández's team needs to ensure complete parity and transparency in pricing, irrelevant of location. Nevertheless the cost of living clearly varies from location to location, making each and every workshop and the discussions that emanates from them, highly individualistic (see in University Repository for the interview transcript).

Of vital importance to Fernández, is the telling of Mexico's hidden stories, which she believes should be exposed and promoted, in order to understand the rare beauty of the techniques, the tradition and the culture that produce them. Fernández holds the knowledge these women carry with them in high esteem, seeing their understanding of their craft and the meanings behind it as encyclopaedic. Weaving can be a highly complex process, with looms carrying hundreds of threads, each one with a meaning and story that requires numeric skill. She believes these stores are not told enough and should be honoured as equal to the skills of luxury western brands couture ateliers. She sees Mexico's couture as located in the mountains, the deserts and the jungles, and believes 'the future is handmade' (Fernández, 2015).

> In the mountains, an artisan harvests cotton, collects seven branches with which to make a backstrap loom and, seated on a woven palm mat, she makes a panel of fabric. If tomorrow the petroleum supply is depleted, if there is no electricity or internet and the industry is paralyzed, she will still do what she does: She will continue making her own clothing, growing her own food and building her own home. She will do it tomorrow just as she does today, and just as her ancestors have done for centuries. (Carl Fernández, no date b: online)

The outcomes of the workshops that Fernández organizes are sometimes developed into their own collection for the artisans themselves, and sometimes form the foundation of the Carla Fernández collection. Some pieces developed through this process have become iconic staples, with one such piece a best seller for 18 years since its introduction.

Fernández currently works with 136 artisans, 82 per cent of whom are women, across 12 to 14 states. Men constitute around 18 per cent of artisans that Fernández works with, mostly because women traditionally tend to be the ones working with textiles in Mexico. Some of the artisan communities they collaborate with work with other institutions that support other needs such as healthcare or education. As a creative however, Fernández does not work directly with the other NGOs and visits are coordinated separately (see the University Repository for the interview transcript).

Figure 1.4: Backstrap weaving

History

Carla Fernández was 11 years old when she fell in love with the traditional Mexican skirt, an item she still adores to this day. Fernández 's father was the museum Director for the Instituto Nacional de Antropología e Historia (the National Institute of Anthropology and History) in Mexico. His travels across the country, introduced Fernández to the diversity of clothing worn by indigenous peoples in each region, exposing her to the traditional attire of many different communities, all of which she loved. It also gave her the opportunity to purchase some of the traditional garments she'd seen, which she incorporated into her own wardrobe, mixing them with western fashion, and developing her own unique style. Her interest in traditional Mexican dress developed into serious research, as she explored and documented the various geometries of the pattern shapes of traditional Mexican garments. She realized how Mexican clothing is constructed from interlocking straight edged shapes, in direct opposition to western apparel development, which is based on the curves and contours of the body (see the University Repository for the interview transcript). From the Spanish conquest onwards, Mexican fashion began to imitate the new trends the Europeans had brought with them, while indigenous attire evolved into an even more complex play of shapes, still only using the square and the rectangle

(Fernández, no date). A system Fernández uses in artisan workshops in the development of new artisan made products.

> We gave this system the name 'la raíz cuadrada', the square root, because we work with the roots of Mexico and this way of patterning as tools of design (Carla Fernández, no date b: online).

Fernández was born in Saltillo, on the border with Texas, and raised at a time when Mexico was looking outside of the country for models of success in every field, including fashion. Nevertheless, Fernández managed to learn a great deal about the country she calls home and considers herself lucky to have many friends in the indigenous communities, resulting in a great appreciation of traditional Mexican clothing. Mexico looked to Italy, Paris, the UK, and the US for fashion, believing there was no such thing as Mexican fashion, but Fernández thinks all you have to do is open your eyes to see Mexican design, embedded in the myriad of traditional communities across the country (see the University Repository for the interview transcript).

Figure 1.5: Carla Fernández

At fashion school, she found herself being taught western pattern making techniques, which was in direct opposition to the elaborate system of pleats, folds and stitching used in indigenous costume. Through her study of indigenous garment construction, she began to view traditional clothing not as primitive objects, but instead in terms of artistry of construction, demonstrating how they were made from an elaborate system of the pleating, folding and stitching of squares and rectangles of material.

By the age of 18 Fernández was making costumes for contemporary dance. With difficult to please clients that rarely agreed, and complex requirements to accommodate extreme

movement, she decided to make a move to fashion. This at a time when there was very little homegrown talent, and Mexico's focus was to build an industrial manufacturing base, in service to big American brands. With no Mexican design houses, Fernández's only option was to build her own, which she did with 9 other female friends, a brand called Cooperativa. With a store in Mexico City's hip Colonia Condesa neighbourhood, each of the 10 designers had a rail to display and sell their work, building from scratch the formation of a Mexican fashion design industry, an industry Fernández has worked in ever since (see the University Repository for the interview transcript).

Fernández began working with indigenous communities as an outgrowth of a government initiative and craft development program called Escuelas Intinerantes de Diseño (EIDAS), or the Travelling Design School. The project entailed a team of 50 designers from a wide variety of crafts including wood, stone, textiles, feathers and clay that travelled around Mexico together giving workshops on creative development. The program lasted around 5 years and was her entire focus at the time (see the University Repository for the interview transcript). This process led to the development of Taller Flora and the Carla Fernandez mobile fashion design laboratory, that travels from one indigenous community to the next, offering workshops tailored to the groups of women they visit, with the intent of creating innovative ways of combining artisanal processes with contemporary design.

It didn't take Fernández long to realize the impracticality of teaching indigenous communities the western system of pattern making and garment construction, when they had their own techniques and traditions. Putting down her manuals, she learned how the community worked and based her workshops on their techniques instead of teaching them new ones. Mexico is a country of nearly 129 million people (Worldometer, no date) with each region having its own lifestyle, values and expression, its own craft, language, food and culture; with northerners having more in common with the US, and southerners, more indigenous, and 68 living indigenous languages spread between them (see the University Repository for the interview transcript).

Winning the Fashion Entrepreneur of the Year award in the UK in 2006, Carla Fernández was granted the opportunity to work with British tailor Erin Lewis. The prize was intended to support time working in the UK in collaboration with other experts in the field, but with small children in Mexico at the time, Fernández was unable to participate, so instead Erin went to

Mexico. The trip was originally scheduled as 4 months of support, but the relationship has lasted through the years, taking COVID-19 and forced repatriation to split the collaborators up (see the University Repository for the interview transcript).

Originally registered as a sole trader, Carla Fernández made the transition to a registered company in 2010 (known as a SAPI de CV in Mexico), then to a B Corp in 2018, one of the first in Mexico (see the University Repository for the interview transcript). B Corp is a form of certification for private companies that balance purpose and profit. They are legally required to consider the impact of their decision on their workers, customers, suppliers, community and environment (B Corporation, no date). As a B Corp, the company is expected to participate in an assessment and certification process every 2 to 3 years, as a means of assessing growth and impact. Fernandez and her business partner realized that true transparency required the assessment of an unbiased externality, hence their registration as a B Corp. Carla is also an Ashoka Fellow, a community of change leaders who collaborate to transform institutions and cultures worldwide (Ashoka, no date) and who require an exhaustive process of evaluation and selection before being awarded the fellowship. The two entities offer a structure for evaluation, and the push to consider opportunities to make ethical change and better decisions (see the University Repository for the interview transcript).

In 2013, Carla was one of only 11 worldwide recipients of the Prince Claus Award, an Amsterdam based entity that recognizes artists whose cultural actions have a positive impact on the development of their societies. She has exhibited her work at the Isabella Stewart Gardner Museum in Boston; MAD Museum, New York; V&A Museum; SIFA the O.P.E.N. Festival IN Singapore; Museo Jumex in Mexico City; and many more. She has also been a professor at MIT (V&A, no date). The Brand has been featured in publications such as Elle, Vogue, i-D, Wallpaper, The New York Times magazine, and the LA Times, amongst others (Boisbuchet, no date).

Collaborations

The Carla Fernández website, first and foremost features all the various artisan communities they work with. With 13 communities featured, each comprising of dozens of artisans, the site links to a series of videos on process and people, with each artisan proudly displaying their work. The videos eloquently showcase the specific craft skills of each community, their techniques and how they are incorporated into the Carla Fernández collection. Two specific

communities are highlighted with documentary style coverage, narrated by Fernández herself: the Tenango de Doria and Mexico City communities.

The Tenango de Doria artisans produce fantastically bright, bold figurative embroidery, famously copied by Carolina Herrera for her Resort 2020 collection. Fernández has worked with this community, located about 3 hours outside of Mexico City, since 2011, to produce a line of children's clothing, as well as shawls. The development process is outlined in detail on camera, with one specific artisan specializing in drawing the motifs, before others choose the colours, separate the embroidery thread, and finally embroider (Fernández, 2013a).

The Autumn Winter 2019 collection featured 'Cuentas' or 'Chaquiras'; small fragments of stone, glass or plastic used in a pattern to decorate clothing and accessories, otherwise known in the West as beading. The provenance of this practice is uncertain, whether it was present in Mexico prior to the Colombian era, or later. Nevertheless, it is now an iconic part of Mexico's aesthetic tradition. The artisans of San Pablito, located in Puebla state, work with the tradition of 'chaquira' incorporated into embroidery and weaving.

Leather fretwork is produced in Mexico City for the 'charros', or cowboys of Mexico, whose costumes are made by skilled tailors, artisans and fretwork artists. In colonial times, the charros were mainly mestizos (men of mixed Spanish and indigenous decent) and some members of indigenous nobility with the privilege of riding horses. Their incredibly beautiful suits can still be seen at charrería tournaments. Charros are a symbol of Mexican machismo, and as such, their costumes could not be worn by women, a tradition Fernández worked hard to overcome, so they could

Figure 1.6: Charros jacket

incorporate their detailed leatherwork into her collection. The suits are made from wool with hand-cut leather fretwork, a technique known as 'calado'. The fretwork consists of hand cut leather patches that protect the fabric underneath from the friction of the lasso used in cattle

wrangling. The fretwork designs that decorate the suit, and cut into the leather, consist of a mixture of baroque and pre-Hispanic images, strongly depicting the Arab heritage, blended with pre-Hispanic patterns and motifs. Fernández has worked with the leather fretwork workshop of Don Fidel Martínez since 2006 (Fernández, 2014).

Carla Fernández collaborated with the Amate paper makers of San Pablito Pahuatlán for the Spring / Summer 2017 collection. The tradition of cutting spirits out of Amate paper dates back to the pre-Hispanic era. In 2015, the group of artisans sought Fernández out to help them develop new designs. Traditional designs revolve around the various deities that the community believes give life, and includes the spirits of the corn, peanuts, pomegranates, pineapples and many more fruits and vegetables as well as good and bad spirits. The traditional paper designs resulted in a series of pieces in the Carla Fernández collection comprising of intricately cut and appliqued Amate paper spirits adorning some designs.

The Future is Handmade, was an exhibition of Fernández's fashion, art and homeware designs utilizing Mexican traditional textile heritage. It was named after a phrase used by the Prince Claus Fund, an award Fernandez received in 2013. The exhibition in 2015, coincided with Mexican Independence month, and was designed to be a multi-dimensional, immersive experience, providing a deep understanding of Mexico's history and culture. The exhibit featured Fernández's couture and ready to wear collections, as well as textiles and housewares. Drawings, photos, and videos demonstrated Fernández's design process, highlighting the crafts of five Mexican states. The exhibition featured work by other Mexican artists, including Fernández's husband, multimedia artist Pedro Reyes. The exhibit also featured Fernández's personal collection of Mexican vintage clothing, as well as a workshop taught by Fernández and her artisan-collaborators, reinforcing the importance of keeping indigenous design relevant.

> It is my hope that the exhibition, *The Future is Handmade!* will demonstrate how culturally diverse the artisanal communities are across Mexico. If you bring their work together through design, working closely with the artisans, you can create clothing and textiles that feel dynamic and modern (Winter, 2015: online).

The show was built on the success of The Barefoot Designer: A Passion for Radical Design and Community, which took place in Boston in 2014. The exhibition was further reinterpreted in 2015, as The Barefoot Designer: A Workshop to Unlearn, featuring Fernández's design

philosophy, and an exploration of the traditional techniques from the various indigenous cultures of Mexico. The exhibit incorporated a process-based workshop, designed to introduce attendees to the indigenous communities' ancestral forms of knowledge.

Fernández participated in the Jaspe + Kasuri; Ikat Weaving of Mexico and Japan exhibition in 2016. Located in Oaxaca, Mexico, the exhibit showcased traditional Japanese Kasuri textiles, a native form of Ikat weaving practiced in Japan, and exhibited next to Mexican Rebozo. The technique of binding and dying thread to create Japanese Ikat is the same technique used to entirely different effect in Mexico to create the Rebozo. The brightly coloured hand woven rebozo is one of Mexico's signature garments, considered part of Mexican identity, with nearly all Mexican women owning at least one. The textile is made from cotton, wool and silk, and takes about a month and a half to make. Each shawl involves three highly specialized artisans at each stage of the manufacturing process. The traditional shawl was used by Fernández to create a wearable dialogue about its origin, forming the basis of an open discussion on the endless possibilities of traditional textile art and craft. Fernández believes it is vital to tell the stories of the country's distant textile heritage by turning tradition into the businesses of the future, thereby supporting the retention of craft through the creation of beautiful objects.

Carla Fernández has participated in too many exhibitions, collaborations and partnerships to cover in detail, but they include Art Toronto; one of Canada's most important contemporary art fairs, the Scottsdale Museum of Contemporary art in collaboration with the art of her husband Pedro Reyes, La Lonja MX; a Mexican design market, that brings together designers and producers from across Mexico, Design Miami; a global forum that runs in parallel to Art Basel, and ZONAMACO; one of the most important contemporary modern art fairs in Latin America.

SITElines; New Perspectives on Art of the Americas in 2016, was part of Santa Fe's reimagined biennial series that focused on contemporary art. The exhibition featured 35 artists from 16 countries, with 11 commissioned works. The biennial featured work from Fernández, revolving around the shared experiences of the colonial legacy, the influence of indigenous understanding, and their relationship to the land.

Fernández collaborated with Southwest Airlines in 2017, to upcycle hundreds of pounds of the airlines leather seat covers into a variety of handcrafted fashion accessories. Working with

indigenous artisans from 7 different communities in Mexico, Fernández created the accessory collection for *LUV Seat: Mexico* (Carla Fernández, no date a), part of Southwest's Evolve program to redesign the interiors of its planes, while donating materials for repurposing, thereby greatly reducing the quantity of waste sent to landfill and creating new work opportunities (Carla Fernández, no date a).

The Victoria and Albert Museum's Fashion in Motion event featured a series of live fashion shows by leading international fashion designers. Carla Fernández showcased five collections to coincide with the Frida Kahlo: Making herself Up exhibition in 2018. The fashion shows represented a physical manifestation of her design manifesto 'Fashion as Resistance', with performances by a live chorus highlighting the designer's commitment to decolonization, intersectionality and social justice (V&A, no date). Fernández wanted to surprise, as well as highlight her radical and outspoken views on traditional artisanship. Having been told no by the fashion industry her entire career; she wanted 'to do what they told us not to do' (see the University Repository for the interview transcript).

Beazley Designs of the Year award is one of the most prestigious recognitions for innovative design across six categories, including fashion. The award and associated exhibition present innovations that champion accessibility, design for women and local ideas with a global impact, shining a spotlight on important societal issues. Carla Fernández was one of a small global range of designers nominated to participate that included Adidas, Viktor and Rolf and Tommy Hilfiger Adaptive.

Carla Fernández has a special relationship with the dancers and choreographers Silas Riener and Rashaun Mitchell, part of the Merce Cunningham Dance Company. Based in New York, they were introduced in 2014 by curator Pieranna Chavalchini as Fernández was preparing for an exhibition at the Isabella Stewart Gardner Museum. The introduction led to the idea of showing the collection in motion, using the dynamism and speed of the dancer's bodies in place of a fashion show. A dancer's body is very different than a catwalk model, they are strong and muscular, and a variety of heights and musculatures, allowing Fernández to show the clothes adapting to a variety of body types. Showing the collection in a 45-minute dance performance signalled a complete break from the fashion industry's conventions, turning the showcasing of the collection into an event and creative collaboration, not simply a presentation. The music was composed specifically for each of the six different segments of the show, each with a

different tempo. The collaboration has spread across collections and locations, first at the Isabella Stewart Gardner and Jumex Museums, then in Singapore and New York. Fernandez has since collaborated with other dance companies including contemporary dance troupe Nohobords.

Figure 1.7: Carla Fernández dance presentation

Carla Fernández also collaborated with Argentinian born artist and photographer Ramiro Chaves for five years. Producing 20 videos with Chaves, they film the communities where they work, documenting each artisan's process. Chaves, who has lived in Mexico for 15 years, acts as the eyes of the designer, artisans and all of those who collaborate with the brand. He is the one that tells the artisan stories, so integral to the brand, highlighting the links between the past and the future. As an artist, his photos and films are evocative and representative of the brands character, while serving the greater purpose of promoting the artisans work as collector's items.

Legal

There is a global movement currently underway that seeks to put an end to cultural appropriation, particularly as it pertains the protection of indigenous people's material culture. The outrage over plagiarism has raged intermittently over a number of years, with Victoria's

Secret's use of a Native American feather war bonnet, famously worn by Karli Kloss on the catwalk in 2012. The resulting backlash from the Native American communities of the inappropriate and disrespectful use of a cultural symbol awarded for acts of bravery, worn on a catwalk as an accessory to sexy lingerie, resulted in Victoria's Secret making a public apology and pulling all promotional images from their campaign. There have been a number of high-profile cases since then, with increasing frequency and greater public condemnation. Louis Vuitton's men's and women's Spring / Summer 2012 collection, widely called the 'Africa collection' was based almost entirely on the Maasai warriors Shuka wrap. The response to which, led to the development of the Intellectual Property Initiative 1 year later, intended to protect and license Maasai material culture, and sue those who profited from its use (Light Years, no date).

Isabel Marant's Spring / Summer 2015 collection featured a traditional Mexican blouse from a small community in Oaxaca, resulting in the brand being taken to court for plagiarism, and denial of copyright. LTZ's copy of a traditional Inuit Shaman's jacket for their Fall 2015 collection inappropriately utilized sacred shamanic protection symbols. Junya Watanabe's Spring / Summer 2016 menswear collection that used African artefacts as model props and accessories, received public ire because of their complete lack of inclusion of a single model of colour. The development of the ecommerce website Bihor Couture selling original Romanian, artisan made embroidered leather vests and selling at 500 Euro, was a direct response to Dior's blatant cultural appropriation for pre fall 2017, and a copy of the traditional Romanian leather vest selling at 30,000 Euro (Bihor Couture, no date). Tory Burch copied a Romanian embroidered coat, which was on display at the Metropolitan Museum of Art for their Resort 2018 collection (Romania Insider, 2017), and Dior's Cruise 2019 collection inspired by Mexican traditions, which was widely criticized for its machine interpretation of traditional hand embroidery. The culmination of these incidents has resulted not only in the Maasai Intellectual Property Initiative, but also the National Movement of Mayan Weavers (Eulich, 2019), and the Guatemalan Weaving Association Teixchel (Arslanian, 2017), and others, all in defence of indigenous material culture.

The Arts and Ethnology Centre's (TAEC) very public accusation of Max Mara's cultural appropriation of the Laos ethno-linguistic minority community, the Oma in 2019, was one of the highest profile accusations to date (Dick, 2019). TAEC famously took the accusations to

social media, causing the debate to go viral, and resulting in one of the most eloquent accusations of a major fashion brand ever published.

> For a company of your size, of any size, to profit from the sales of designs that are not original, without approval, acknowledgement, or compensation, is undeniably wrong. Let's be clear, these designs are not 'inspired by' or 'an interpretation of 'Oma motifs; they are copied. The colour, composition, and motifs are exact replicas, so besides being lazy and unoriginal design work, it's also direct plagiarism. The power imbalance here couldn't be more stark – an international fashion brand profiting from the traditional designs of ethnic minority artisans in rural Southeast Asia. Acknowledging and compensating artisans for their work and creativity no matter who they are and where they come from, is important. (TAEC, no date: online).

The most recent high-profile example of blatant cultural appropriation was by Carolina Herrera in her Resort 2020 collection, that directly plagiarised the textile communities of Tenango de Doria and Saltillo Sarape in Mexico, both small indigenous communities struggling for the survival of their craft. The incident resulted in the Mexican Minster of Culture publicly accusing Herrera of blatant cultural appropriation and setting in motion the development of legal protections for the indigenous people of Mexico (BBC News, 2019).

The board charged with developing a cultural heritage protections act, includes 5 non-governmental representatives from the artistic and creative community, appointed by the Mexican Minister of Culture. The board includes 3 artisans, an academic and Carla Fernández. Culture Minister Alejandra Frausto, who has a background in anthropology, is known for her love of Mexico's rich diversity of creative art and crafts. According to Fernandez,

> I think it's very western… to think that if it belongs to a person, to a designer, you have to pay him, but if it belongs to a community, you don't…. that doesn't work, and we are changing the law in Mexico already (see the University Repository for the interview transcript).

Cultural appropriation was on the Ministry of Culture's agenda prior to the Carolina Herrera incident, although clearly it offered the opportunity to step up the timeline and agenda. Herrera's appropriation involved 3 separate Mexican communities, as well as others from Latin

America. The collection, described by Creative Director Wes Gordon as an homage to Latin America, was part of the insult, as a generalized accreditation to Latin America, not Mexico. The complete lack of consideration of actually working directly with the community of artisans that produce the original textiles is what raised the most ire, especially in light of the fact that Herrera herself had done so years previously (see the University Repository for the interview transcript).

One of the Culture Minister's main goals is to 'bring the popular art, what we call craft, to the level of art.' According to Fernández, Mexican craft used to be revered as equal to art, with artists such as Diego Rivera exhibiting alongside craftsmanship and artisanship. A big focus of artists from the 20's, 30's, and 40's was indigenous communities. Fernández sees the loss of this reverence as part of the neo liberalization of Mexico that invested in the industrialization of the country at the expense of its cultural heritage. They minimized the value of craft and indigenous communities, much like the west had done with the exaltation of art over craft, something she sees museums as being complicit in. Fernández cites an example of a famous Mexican scholarship intended to support artists, writers, and musicians, which upon recommendation by the government to expand the remit to include artisanship, resulted in outrage from many museum directors. A statement that elicits the response of Why not? Why not? from Fernández (see the University Repository for the interview transcript).

Process

Mexican indigenous garments are traditionally made from a series of interlocking woven squares and rectangles that are folded and pleated to create volume and form. Many countries historic garment styling is based on this zero-waste philosophy; each one specific to a geographic region and culture, with huge differences between Japanese kimonos, Indian saris and Mexican indigenous clothing, making Mexican pattern making unique. This form of textile origami reveals the DNA of Mexican cultural heritage, and is the source of the Carla Fernández label, and the name of the artisan centric methodology they use, called 'The Square Root' (Fernández, no date). The identity of Carla Fernández the brand, is rooted in the mathematical symbolism of Mexican indigenous clothing; the square root and the square (Carla Fernández, no date b).

The design of traditional Mexican clothing comes from its relationship with the surrounding environment, 'time after time we find examples of clothes that have functions that are specific to each community.' In this way, jorongos (ponchos) are both to protect against the cold and to use as portable bedding; Oaxacan hats are pails with which to collect water; and traditional Huichol blouses are open at the sides for greater range of motion with the bow and arrow. In this sense, the relationship between work and cultural expression happens in the most intimate space of daily life: that which covers the body.

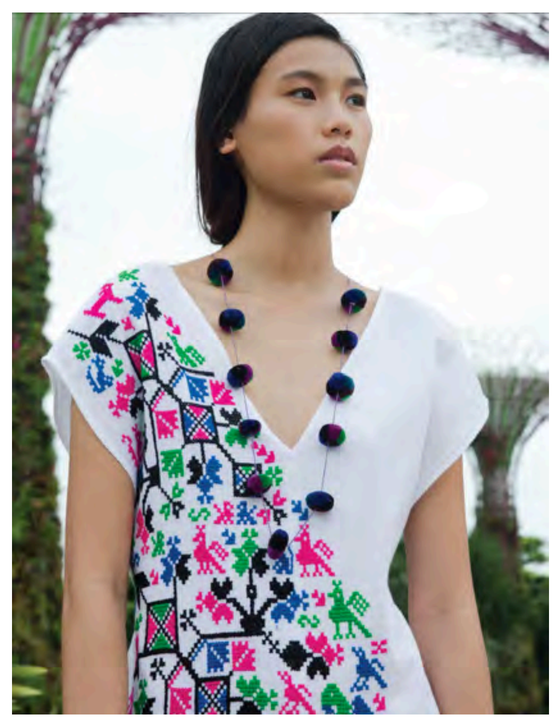

Figure 1.8: Cross stitch embroidery

Fernández works across a range of different techniques, processes and skills, employing hand dying, hand weaving, various types of embroidery, drawn thread work, and more, each with its own expression, unique to the community that produce the work, and identified on the hang tag of the finished garment. For example, Fernández works with 3 different types of drawn thread work, each one unique to the location; with each type of drawn thread work visually entirely different from the other. The same goes for cross stich embroidery, and hence why location and community are identified on the hangtag (see the University Repository for the interview transcript).

Natural dyes are a major focus for many of the artisan communities the brand works with. The Carla Fernández Spring / Summer 2017 collection for example was created in collaboration with artisans from Hueyapan who produce complex 'shibori' dye techniques with natural indigo. Pecan is a common dyestuff used in the community, which produces various tones of brown from beige to almost black. Dye made from Cempazuchitl flowers by the same community produce a range of yellows; Tezuath a local plant produces green; bark from the Varangola tree produces copper tones; and cochineal produces a range of reds from pale pink to glowing fuchsia and blood red. In Hueyapan, a group of dye artisans called Mujeres Conservando Raíces, or the 'women preserving our roots', cultivates the cochineal used to dye the fabric with. Dye made with cochineal was, along with silver, one of the most valued and

exported materials from Mexico's colonial period. As time has passed however, these dyes have slowly been replaced by synthetic dyestuffs.

Fernández has explored the use of certified materials, but with the closest source of certified organic cotton coming from Peru, it is at the cost of investment in Mexican materials and Mexican labour, and with imported cotton heavily taxed also making it financially untenable. The company have also tried to work with recycled materials, but outcomes have not resulted in a standard the brand is comfortable with (see the University Repository for the interview transcript). Wherever possible, Fernández selects Mexican made textiles, but as the country does not produce either silk or cotton, it does require the importation of some materials, mostly from Italy where the brand work with producers in compliance with environmental and social best practices. The collection features biodegradable and natural materials wherever possible, such as buttons made from shells and the elimination of zippers.

The process of working with a new community is as varied as the communities themselves, with new product sometimes evolving quickly such as in the case of Don Juan Alonso from the community of Santa Maria Rayon, who produces intricate hand carved bracelets which now form part of the permanent collection and are sold around the world, while other developments take much longer. The timeline is in part determined by the complexity of the technique and the distance and remoteness of the community itself. Distance can be more easily bridged than previously with software and apps like Skype, WhatsApp and cell phones, luxuries the remote artisanal communities didn't have access to when the brand started, and all communication had to happen face to face requiring them to relocate for months at a time or make multiple journeys. Now communities are able to reach out to Fernández and her team in an instant with a question, allowing everyone to resolve problems and move at a much faster pace (see the University Repository for the interview transcript).

The Taller Flora Mobile Design Laboratory and NGO arm of the company, travel throughout Mexico to visit indigenous communities who create textiles by hand, to offer collaborative development workshops, designed to develop new products based on artisanal traditions specific to the community they are working with. The Mobile Lab carries out colour and material analysis focus on organization, supply chain and design, with a view to expanding product offerings, improving production, quality, marketing and pricing for the community. Working predominately with women's cooperatives, Fernández has developed a unique

teaching pedagogy, based on the codes and methods already in use by the artisans. The development of this methodology is the result of the investment of significant time spent observing the artisans existing systems ‘If we wanted to teach, we first had to learn.’ Fernández recognized early on, the inappropriateness of imposing western systems and techniques on indigenous communities. This understanding led them to work with indigenous systems of measurements with fingers instead of centimetres, hand sewing in place of teaching machine sewing skills, and developing new designs based on the geometry of existing indigenous clothing construction methods. A big obstacle to conducting the workshops is often language, with few if any in indigenous communities speaking Spanish, requiring Fernández to travel with an interpreter (Carla Fernández, no date b).

The workshop process involves Fernández and her team sitting down with a community to best understand their unique traditions, crafts and techniques. That process can take pretty diverse routes. When working with the one community for example, who had been producing merchandise focused on western TV children’s characters such as Pokémon and Winnie the Pooh for the tourist market, the community expressed the desire to return to more traditional merchandise and required guidance on how to get there. Similar to the IDEO methodology of peeling the layers of desire back to reveal the real motivation, this process can take many days, only finally revealing itself by a chanced glimpse of a beautifully embroidered petticoat, traditions considered private, that communities don't display or sell to outsiders. Questioning, discussion, observation, and building trust, are all an investment into the development of new meaningful products (see the University Repository for the interview transcript).

Fernández’s own ideation and design development happens through draping directly on a half scale mannequin to explore volume and shape, while Erin Lewis works directly with a new community in the development of the patterns. Sample development happens in a traditional fashion linear way, with draping, pattern making, sample making, fitting all happening in Fernández’s studio. The sample then returns to the community for their input and intervention, prior to the final sample returning to the studio for merchandising, and production by the community in part or in total depending upon the techniques used. All cutting is done in house at the workshop and overseen by the Director of Production before going to a community or a workshop for production (see the University Repository for the interview transcript).

When working with artisan communities, particularly those in remote rural villages, it is necessary to put certain protocols in place to ensure the integrity of the work. Artisan homework is not the same as factory production and has entirely different concerns. For example, each artisan is supplied with a simple plastic bag to ensure work is kept clean, a more difficult task than might first appear when working from home with children and domestic duties, not work, the priority. In the case of very young children, the artisan may well be working with one child on her shoulder, while another is eating lunch close by. It's the responsibility of the Taller Flora NGO to instil these simple protocols with the artisans, in such a way that is not demeaning, demonstrating they are not respected or valued any less because of motherhood, and without which, the artisan would be unable to work (see the University Repository for the interview transcript)

The Barefoot Designer: A Handbook, written by Carla Fernández in 2013 is intended as a bridge between knowledge of the field and the reinvention of rural trades, acting as a starting point for the preservation of tradition through innovation. The book is a documentation and analysis of the research undertaken by Fernández of the diversity of indigenous garment patterns and styles. It also documents the workshops that Fernández developed with the artisan communities as a means of developing her own collection as well as expanding artisan products for the artisans themselves (Carla Fernández, no date b). The Ministry of Culture published the book with the main focus being cultural and creative, although readers span artisans looking to understand the creative process better, to designers looking to work with artisans.

Fernandez's meticulous process identifies how indigenous versus western garments are developed through every single process form silhouette through measuring, pattern making, sewing, closures and waste. The book records in detail the differences between the two systems, explaining every process and tradition, as well as the reasons behind it, each illustrated, diagrammed or photographed in detail, from spinning, through weaving, dying and making. Fernandez collected and catalogued hundreds of indigenous designs that illustrate the complexity of Mexican indigenous clothing (Carla Fernández, no date b).

The workshops for the development of a new Taller Flora collection, as well as the development of new community products for sale, are documented in the book as:

1. Preparation
2. The Square Root Methodology

3. Design
4. Organization and Production
5. Marketing and Sales

Effectively Fernández maps out the development of the entirety of an artisan business from inception through launch and operation. The trainings are focused over a minimum of 4 intensive months of instruction and include multiple visits to the community. The timeline inevitably varying from community to community, dependent upon the techniques the community specializes in, with embroidery and weaving requiring an entirely different investment of time. The book outlines in incredible detail the steps required to work with a new community, the requirements, the preparation, and the instruction on a day-to-day basis in detail including important ancillary needs and preparations. It itemizes every consideration from punctuality to greeting the artisans, design development, pricing, packing, labelling and selling (Carla Fernández, no date b).

Fernández also offers workshops at her studio store, based on 'The Square Root' system of indigenous apparel making for any interested parties, with attendees producing a tradition item of clothing from one of the native cultures of Mexico. Seminars entitled 'Ancestral Wisdom' offer artisans the opportunity to share their knowledge outside of their community, while others are aimed at the creative community who wish to start their own business, where participants identify and discuss problems and solutions.

Carla Fernández produces two collections a year, that incorporate repeated styles as a means of continuously supporting the communities they work with. Fernández makes a commitment to work with the various artisan communities continuously, irrelevant of the season, or the end product. The business model and designs are devised so that every collection includes pieces from each and every group they have a commitment with. If the pieces are not part of the fashion show, then they are included in the sales catalogue. This requires some continuation of styling, so that season after season, they offer shawls and embroidery from Tenango, wool from Chamula and Tlaxcala, and accessories based on the *molinillo* from Oaxaca. While the brand aspires to grow the number of artisans and artisan communities, they positively impact, they do not necessarily aspire to continuous corporate growth, even considering downsizing as a result of a desire to limit overall impact. The commercially produced garments made without artisanship are produced in 'very small maquilas', or workshops, mostly women run family

businesses, who undertake their own independent work in the community (see the University Repository for the interview transcript). The Carla Fernández collection aims to celebrate diversity through their designs, fit and silhouette, with the majority of their clothing not sized, as a rejection of an arbitrary ideal of beauty.

Environmental / Social / Political

Creation is a political statement in the hands of Fernández, with every piece she creates a statement of solidarity and respect for Mexico's indigenous roots, and in opposition to the valorisation of imported goods over indigenous. According to Fernández, 'fashion is resistance', something it took them 10 years to decipher and establish how to make fashion on their own terms, Fernández truly believes 'in a future made by hand'. Fernández considers traditional practices part of a new luxury and return to sustainable methodologies in balance with the environment (Fernández, 2017a).

Figure 1.9: Manifesto of fashion as resistance

Fernández wrote a 'Manifesto of fashion as resistance' that outlines 10 main points:

1. To be original is to go back to origin
2. Fashion is not ephemeral
3. Tradition is not static
4. Square Root
5. The origin of the textiles is the earth
6. In true luxury there is no oppression
7. Everybody is beautiful and emanates vitality
8. The wearer is a collector
9. We are one and we are many
10. The processes are a legacy

The document runs at 35 pages in length, richly illustrated by the photography of Graciela Iturbide, and identifying many of the individuals and communities the brand work with, along with the skills they utilize (Carla Fernández, no date b).

Figure 1.10 First Nations map

As part of the Spring / Summer 2019 collection (Fernández, 2019c), Carla Fernández and Pedro Reyes collaborated to develop the 'First Nations Map', a graphic exercise intended to represent the original indigenous inhabitants of the continent. By highlighting the role that political borders play as a means of oppression, the map draws attention to the marginalization of indigenous peoples. The map is not intended to represent the 'official' limits of territory, but to draw a parallel to the current US administration, ICE policies and the long history of oppression on Native American people. Native Americans *Figure 1.10*: endured family separation as a means of destroying the social fabric of communities as late as the 1970's, while many indigenous Mexican communities still live as pariahs on their own land, land where their roots extend 11.000 years back in time. When the Europeans arrived to colonize the American continent, it hosted 77 million indigenous inhabitants, 95 per cent of whom were exterminated, with only 3.6 million surviving. This continues to be the largest genocide in the history of the world. (Carla Fernández, 2019).

Best Practices and Values

While Carla Fernández believes strongly in supporting artisan traditions that have been handed down from mother to daughter for thousands of years, she also acknowledges that culture is

not suspended in time. She sees tradition and style change and evolve even in small artisan communities where creativity gives birth to new and unexpected designs.

By paying artisans for their ideas and not just their labour, Fernández is able to pull on a more diverse range of artisanal traditions not suitable for garment construction. The spring / summer 2018 collection was inspired in part by the endangered sign painters or 'rotulador'. The older neighbourhoods of Mexico are still adorned with hand painted signage from bakers to locksmiths. Collaborating with sign painter Isaias Salgado, who reinterprets archaeological figures, which Fernández was able to use in her designs, in embroidered form. Working out payment for an artisan's ideas is a challenge, something Rangel calls 'a bit of a virtuous cycle', with Fernández's ideas sometimes leading to the artist, and the artists ideas leading to the development of more design ideas. When working with such artists, they first establish what they wish to collaborate on, commissioning a small collection of ideas, some of which may end up interpreted in a different medium for the collection. The artist sets the price, but also benefits from being credited in all media and press, bringing attention to their own independent work.

Fernández sees luxury as the appreciation of artisanal work, not of anonymous manufacturing, or the theft of imagination and tradition for the benefit of commerce. She doesn't believe in a system that values and rewards the work of some more than others, and the supremacy of the idea over the making, or the oppression of workers and the exploitation of resources. She makes fashion to transmit political thought and works to demonstrate that alternative economic and social systems are possible, based on thousand-year-old practices and mutual assistance. Having learned so much about collaboration from the women in rural Mexico, the brand is committed to continue to learn and share community practices. Fernández understands that artisan processes require time; time to think, time to learn, time to transform and time to transcend, to that end, Fernández builds long-term relationships, with a commitment to fair compensation, in the belief that 'the future is handmade!'
The company is comprised of 80 per cent women. As a result of working with vulnerable groups, indigenous people, and the LGBTQ community, Fernández is well aware of the discourse that justifies violence against women. In support of women's rights, the brand marched against intolerance, misogyny and xenophobia on January 21, 2017, at the Women's March in Washington, D.C., and in opposition of Donald Trump. The company adorned huipils,

jorongos and quechquemitl for the march, reaffirming their conviction to fight against hate and privilege.

Fernández considers the creative collaborations the brand has carried out over the past 20 years with artisans to be their best practice, a practice that requires they meet the following minimum standards:

1. Work directly with artisans from the community who create and own the creative license of all elements incorporated into new designs.
2. Pay the collaborating artisans in a fair manner, supported by external evaluation.
3. Payment to artisans for all stages of development required to achieve the final garment, including those that fail, with all samples compensated.
4. Pre-financing of production by paying at least 50 per cent in advance, and the balance upon receipt.
5. Full accreditation for the individual artisans who create each piece, along with their ethnicity, region, countries of origin and artisanal technique, every time the object is displayed in any form, in any media.
6. No traditional hand technique can be replaced by a machine, digital or industrial manner.
7. If there is a desire to digitally recreate a native design, permission must be granted by the entire community.

Scar is an initiative by Carla Fernández that seeks to revalue the relationship between the person who wears an item of clothing and the clothing itself, by encouraging customers to return worn and damaged garments for artisanal patching. The project in part is intended to draw attention to the value the West places on 'the new', that is responsible for production scales and methods that are destructive to native cultures, as well as intended to enhance and revalue well-loved clothing by adding to their story, instead of discarding them when worn or stained.

Sales

Carla Fernández does not just sell clothing; she sells stories and values that reflect their DNA. The Carla Fernández collection is available online through the ecommerce site as well as through Not Just a Label, they also own and operate 6 independent stores, which is their main channel of distribution and income generation. The line also wholesales through other multi-

brand retail stores, and museums in Mexico as well as internationally. A significant per centage (estimated 70 per cent) of bricks and mortar sales are by foreign visitors to the store. Carla was also one of the first small group of contemporary designers working with artisanship asked to present at the Santa Fe International Folk Art Market (see the University Repository for the interview transcript).

The Carla Fernández stores are all located in spaces rich in the history of creative tradition. Stand-alone stores span colonial spaces to neoclassical architecture. The flagship store seeks to represent the brands values by integrating the creative community in knowledge exchange. Offering workshops and residencies for artisans and fashion designers involved with sustainable projects, the space houses teaching materials and hosts conferences. Designed by Pedro Reyes, the space itself highlights the cultural dynamic through the combination of Brutalist architecture and Aztec iconography.

The artisan made collections are small, comprised of a maximum of 15 garments. These micro collections often act as the inspiration for the industrially produced line, with other items featuring some handmade content, ultimately constituting around 35 per cent of the total collection for sale in the bricks and mortar stores.

The Handcrafted line is:

- Made using traditional artisanal processes, including hand embroidery and hand weaving.
- Helps to preserve tradition, preventing the disappearance of ancestral techniques.
- Tells the stories of who made the product, where and how.
- Original and exclusive, produced in small volumes.
- Projecting artisan made garments into the realm of high fashion.

The garments are only produced in one size fits all or a size range of only two sizes, saving time and money, and allowing them to sell the same dress to a 70-year-old woman as a 20-year-old girl.

The Pret-a-porter line is:

- Made from high quality materials.
- Converts tradition into fashion.
- Allows the brand to compete in international markets due to production capacities, times and costs.

- Pays artisans for their ideas as well as prototype development, not just the production of the products.

Fernández recognizes that while there are great connoisseurs and collectors of Mexican textiles, the general public don't fully appreciate the slow and intricate work involved in making an indigenous garment. Artisans can invest six months of labour to produce a-meter-long textile that includes the spinning, dying, weaving and sewing by hand. This led to the development of two distinct Carla Fernández lines, that enable them to reconcile the artisans' slow processes with the fast pace of the fashion industry.

Customers that do purchase the artisan made collection do appreciate the value of her work as on par with art, they understand the value of community support and artisan skill. Fernández sees the wearer as a collector, a participant in sustaining at risk crafts as a legacy, and a custodian of textile history. She hopes her customer know the origin of each piece; understand its symbolic worth and the value of those who made it. Carla sees her designs as honest, as a real means of expressing and appreciating the culture it was born from, as well as the brands values.

> I mean Mexico has the same beauty and the same haute couture processes, and when you show that process, then you as a buyer become a collector, and you fall in love with that piece and you treasure it and you talk about it, you don't throw it away, and you use it with pride you know (see the University Repository for the interview transcript).

<u>Challenges</u>

The structure of two seasons a year, works for Fernández, giving them ample development time. Two main collections a year is of course no longer the norm in mainstream fashion, with many brands producing multiple drops every season. Other standards in the mainstream industry, however, do not fit as well with the artisan model. Fashion shows for example are not the best format to showcase artisanal work, with intricate embroideries whizzing past in a matter of seconds on the catwalk, making them an inappropriate means of showcasing the workmanship adequately. This has led Fernández to present her clothing on dancers and through performances that last as long as an hour and a half, when a standard runway show barely lasts 20 minutes. This choice of presentation has resulted in the brand being further

removed from the narrow constraints of the fashion world and aligns them further with the world of art and design instead. It has also resulted with museums becoming a major sales outlet as well as a place to present work, more willing to present the work in an appropriate setting that values the craftsmanship (see the University Repository for the interview transcript). There are implications both good and bad from this allegiance. The fashion industry is by nature restrictive and inflexible when it comes to alternative models, dictating collection times, seasons, deliveries, production methodologies and more, so for a brand with different values, as is the case with Carla's, a certain distance is necessitated, but that distance also means exclusion from calendar related PR, marketing and events. Nevertheless, the alignment with the art world, does have the benefit of raising the profile of fashion and therefore by default artisanship to the level of fine art, a goal of Fernández in her quest to honour rural artisans.

Inevitably, as is always the case when working with artisans, quality control is an on-going issue. In truth the problems are with perception in great part, as hand crafted work is by its very nature unique, each piece is individual and a reflection of the hands that made it. This means that things that could be considered quality control errors in the system of QC that allows for very little tolerance can equally be viewed as the beauty and diversity of the hands that make the work. When working with remote communities and from home, the diversity of impacts is exponentially expanded. One such example is that clothing often comes to the studio from the communities smelling of smoke, smoke from the cooking fire in the space where the women and their families live, as well as where they do the work for Fernández. Smoke that is reminiscent of local cuisine, of flavours and smells unique to that community, something Fernández relishes as part of the story of the hand made, but which US customs and the FDA routinely reject. A costly reminder of the systems of fashion, with hundreds of items shipped for sale, simply returned to sender.

> For me it's like having a manifesto that talks about that smell and how beautiful it's made and that the women have woven besides the stove (see the University Repository for the interview transcript).

Another common problem with artisanship is price. We live in a world where the expectation of cheap clothing has skewed our perception of value, making hand made goods appear both less precise as well as more expensive to many. Yet to pay artisans a fair living wage for their skill and their time is a fundamental value in artisan run businesses. In Fernández case, this

means negotiating artisans pay up, not down, as the artisans themselves have become used to undervaluing their own work. The high cost associated with skilled artisan work, has led Fernández to develop the pret-a-porter collection, an industrially produced collection of clothing inspired by the artisanal development done with the artisan items, as a means of supporting the on-going development work, capacity building and exploration into new expressions of creativity based on ancient artisanal methods. As a result of this the collection does appeal to a more diversified customer base and includes more accessibly priced items.

Corporate Structure

The company is a registered B Corp and Fernández is an Ashoka Fellow, both of which give structure to the operations of the brand, through their standards and assessment criteria. Essentially the company is registered as an LLC, with the addition of the B Corp status making them a mission-driven for-profit. As Director of Operations, Cristina Rangel oversees all business and organization responsibilities in the company, while Fernández is the creative lead. There is also a Board of Directors, which is comprised on 4 members, 3 of whom are women. Head of Production is responsible for all production scheduling, CMT and quality control. There are currently 18 staff members, as a couple of positions are currently vacant at time of writing, 9 of which are female and 9 males. Community Relations is an addition to the usual responsibilities of an apparel company, and a reflection of their mission driven status. This position is responsible for all artisanal relationships, including research of their techniques and traditions, oversight of the sample making processes and production management. Head of Sales focuses on wholesale sales as well as in store customer service, events and training. There are 7 brand name stores in Mexico, plus 12 retail outlets that sell the collection, including museum stores. Media and Communications oversee all graphic design, PR, digital marketing and social networks. While Commercial Administration oversees logistics, inventory, billing and shipments. See figure 1.11 for a visual representation of the org chart.

Organization Chart

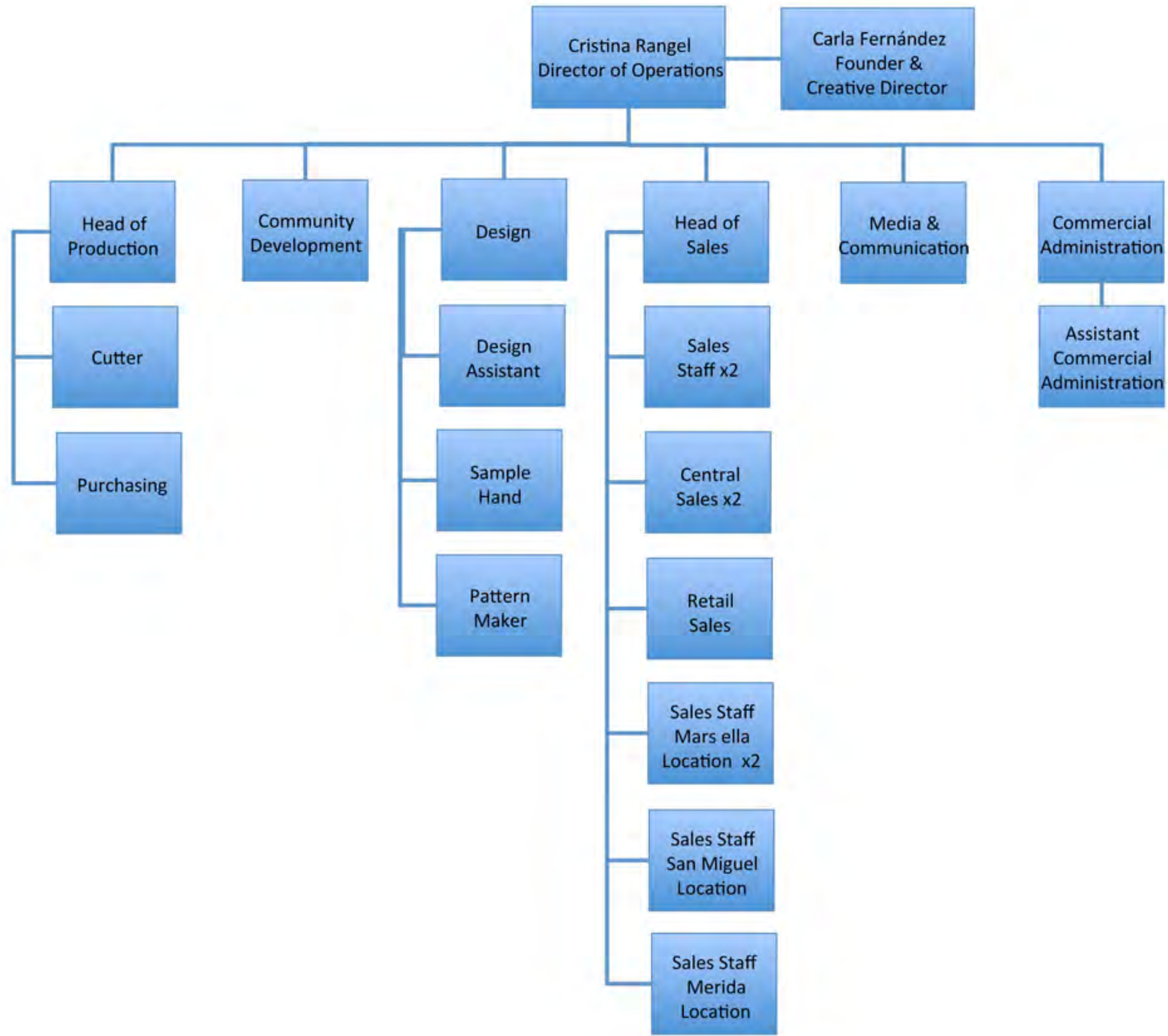

Figure 1.11: Organization chart

Range of Artisanship

The Carla Fernández collection covers a range of industrially made clothing inspired by artisanal makers and traditions, some of which include some artisan work, others none at all, and artisan made items by a single community or from multiple different communities to artisan made items in their entirety. Inevitably the price range is quite wide, but ultimately placing the collection significantly above mid-price point with a very contemporary, avant-garde aesthetic. While the collection is based on tradition, it is also intended to expand the outputs of those traditions, and as such the line can be quite experimental and conceptual in design. Clothing for sale on the ecommerce site ranges from around $300 to $650 in price, and $60 for accessories, while artisan made items go up to $1,000 in price. This places them on the border between the mid-market and premium or luxury price point. Prices are for export and include import duties, while prices in Mexico calculated without the additional taxation are

significantly cheaper. The brand also undertakes museum commissions, which can be priced up to $3,800, however as installation art and not part of the collection, these were excluded from the product placement calculation.

The range of artisanship in the Carla Fernández collection (figure 1.12) focuses on weaving and embroidery, but also includes spinning, dying, leatherwork and beading. Even within a single category such as embroidery there is huge diversity in the types and expressions of the craft, each one specific to a community and a region. The range of techniques alone is staggering, with drawn thread work, satin stich, cross stitch, beaded embroidery, tufting, fringing etc., ditto for weaving and dying techniques. They produce a full collection in terms of items and product types, and also work with a wide variety of artists from outside of fashion and textiles to reinterpret their craft into apparel; such is the case with sign painting, face painting and Amate paper spirits. Not to mention the wide range of artists, models, dancers, photographers, videographers, and architects the brand collaborates with.

Range of Artisanship Chart

Carla Fernández Range of Artisanship	
Carla Fernandez	Hand spinning, hand dying, Shibori, hand weaving, waist loom weaving, foot loom weaving, Ikat, satin stitch embroidery, rococo embroidery, outline stitch embroidery, cross stitch embroidery, counted stich embroidery, raised embroidery, drawn thread work, beading, macrame', hand knotting, leather fretwork, wood carving, lacquer, Jipijapa weaving, Amate paper spirits, sign painting

Figure 1.12: Range of Artisanship chart

Empowerment Measures

The Empowerment Measures chart (figure 1.13) places the Carla Fernández collection for Artisanal Empowerment as *total*. This is a reflection of Carla's complete reverence for the indigenous communities of Mexico, and her love of the diversity of the traditions of craftsmanship. Her admiration for the pre-Columbian indigenous traditions of her country is in part a rejection of the colonial values imposed on the country historically, which continue to this day in terms of values and attitudes. She is a proud Mexican, knowledgeable of the

country's history and its rich cultural heritage. The Taller Flora workshops organized by Fernández for the Mobile Laboratory are specifically designed to draw out artisan creative experimentation based on the community's own traditions, knowledge and techniques, with nothing imposed on them from the outside in terms of development. The workshops are long-term commitments of knowledge sharing and capacity building, many of which result in their incorporation into the Carla Fernández collection, as well as the development of their own product lines.

Fernandez's Respect for Traditional Material Culture is also *total*. There are no circumstances that Fernandez would value 'others' and specifically Western traditions more highly than she does indigenous pre-Columbian Mexican traditions. She sees indigenous craftsmanship as equal to the highest expressions of art and craftsmanship anywhere in the world, including the fashion capitals of Paris, Milan and London.

Empowerment Measures Chart

Carla Fernández - Empowerment Measures						
Artisanal Empowerment	none	minimal	median	significant	extensive	Total
Respect for Traditional Material Culture	none	minimal	median	significant	extensive	Total

Figure 1.13: Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.14) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

The Level of Design Intervention for Carla Fernández is complex to specify, because of the diversity of products in the collection including outcomes from the Taller Flora mobile laboratory where the artisans are entirely in charge of the design and development process, to the industrially developed collection which in some cases includes zero artisanship, but is nevertheless inspired by craft, and produced as a means of supporting it. Taking an average

rating for all items produced is not representative of individual items. The rank of *significant* was however recorded for the category of Design Intervention as the final product designs, while inspired by tradition, are very much a contemporary product, in many cases conceptual and artistic in expression. Individual items are based on silhouettes and patterns of the various indigenous communities, in particular utilizing the pattern making tradition of interlocking geometric shapes and traditional closure systems of ties, wraps and the like in place of buttons, and zippers.

The category of Product Development intervention was also recorded as *significant*. The techniques and processes that Fernández works with are very much the outgrowth of tradition, however their interpretation is in many cases, completely reimagined. That in fact is the mission behind the brand, the use of traditional techniques in new and innovative ways.

The measure of Quality Control is ranked as *significant*. In some ways Fernández is perhaps more 'understanding' or perhaps appreciative of things such as incorporated smells from the reality of an artisan working from home and juggling domestic and childcare duties with artisanship, with her seeing such things as part of the rich story that is told through her clothing, while others see such things as quality control problems. The standard of manufacture notwithstanding is high, and that does necessitate significant quality control.

Finally, the level of Business Intervention is recorded as *extensive*. This is a direct reflection of the Mobile Laboratory and the Taller Flora artisan workshop development. When invited to a community to help artisans expand their product lines for sale, Fernández's knowledge sharing covers every single aspect of building and operating a successful fashion business from introduction to trends and forecasts, to design iteration, sample development, all the way through to PR, marketing and sales. Even when products are developed for the Carla Fernández collection as opposed to design extension for the community themselves, Fernández is involved in rising the pricing of artisan made goods, as opposed to negotiating them down. Fernández does not get involved in other initiatives outside of product development, such as health care, wellbeing etc, which are delivered by other NGOs specialized in that area, nevertheless, the intensive nature of the mobile laboratory coursework includes extensive business development, more akin to a concentrated degree course in fashion business management.

Levels of Intervention Chart

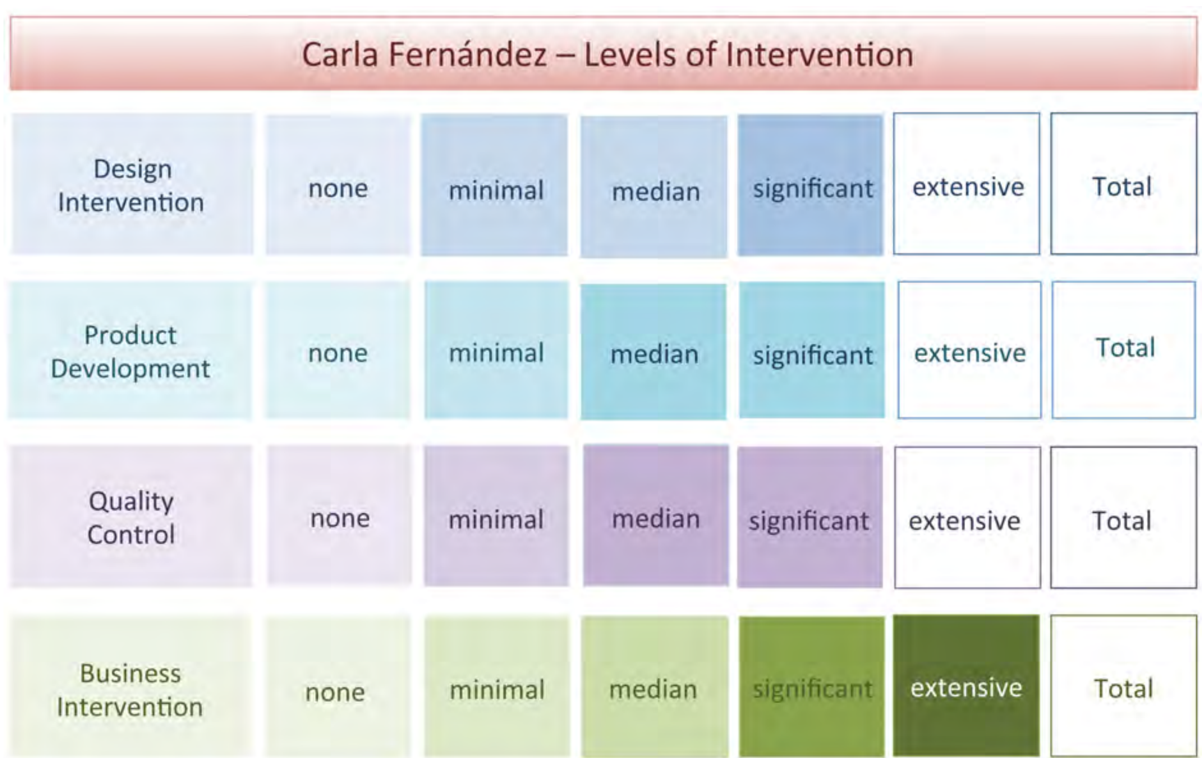

Figure 1.14: Levels of Intervention chart

Word Frequency Analysis

A word frequency analysis from the Carla Fernandez case study interview shows the most frequently used words largest and closest to the centre of the cloud. The word *artisans* stand out as the most prominently centred word, with the word's *communities, design* and *Mexico* equal in scale. Collectively those words represent the brand well; whose entire raison d'être is support for communities of artisans in Mexico. Other words support the central ones, such as *collections, tradition, development and indigenous*. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency supports the word frequency cloud with greater breadth of understanding with the word *community* followed closely by *fashion* and then *handmade*, all of which provide greater insight into the brand values. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E14, and the coding chart and list as Appendix F14.

Word Frequency Cloud

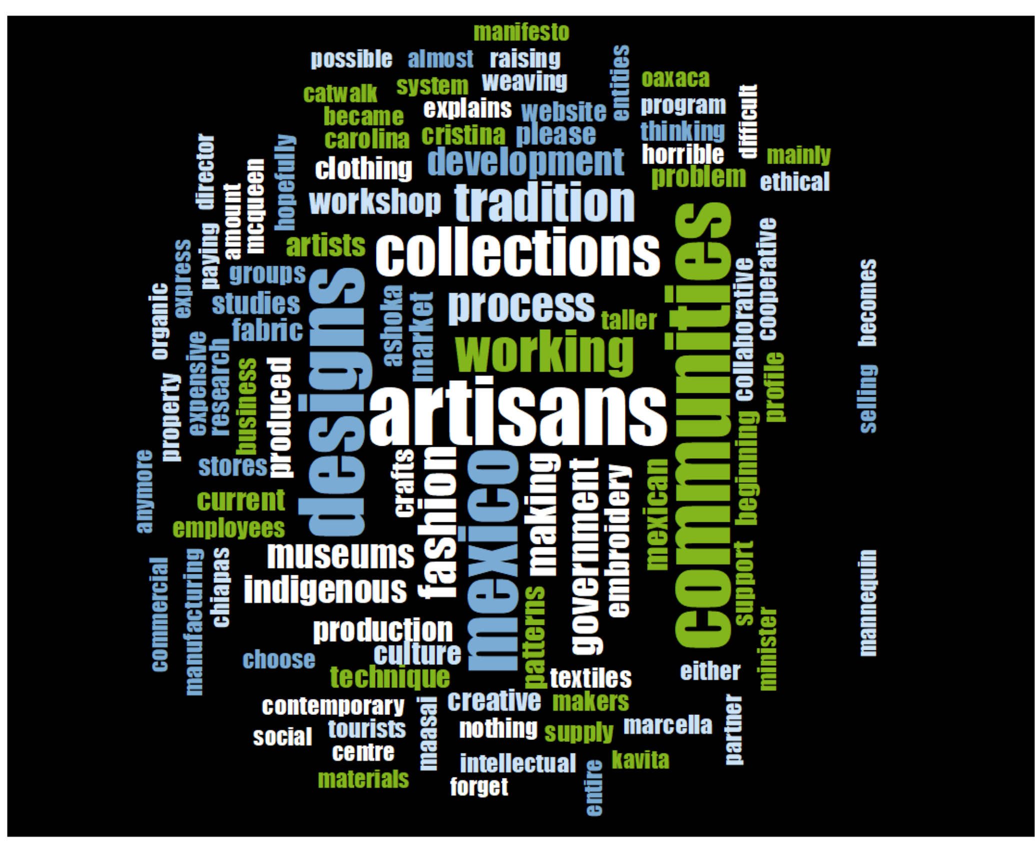

Figure 1.15: Word frequency cloud

Conclusion

The interview and writing of this case study happened during COVID-19 lockdown. The communities closed their borders to visitors, limiting access, and causing enormous stress and a heightened sense of responsibility from Fernández and resulting in Cristina Rangel's dedicated focus on problem solving. The issues, problems and responsibilities of ensuring the health and wellbeing of workers in this difficult time is the focus of responsible brands everywhere, in the light of cancelled orders, but one heightened and intensified when working with artisans, already struggling to survive on their craftwork. Fernández believes that the recovery from COVID-19 will be even more concentrated on sustainability and ethics. With this climate, and hypersensitivity to contact, any product that involves a lot of human contact is under great scrutiny, and artisanship is the product of many people's hands, a problem industrial produces goods do not have to be concerned about to the same degree, with machines the ones touching the product more than people. (see the University Repository for the interview transcript).

Fernández has long considered the pros and cons of introducing innovative approaches to folk

art and material culture. She is well aware of the threat this can pose to the tradition if not done with respect and based on a sound understanding of artisan techniques. For this reason, they take great care in the Taller Flora design workshops to ensure that innovative ideas emanate from the community, and wherever possible, using local materials. The mission is to ensure the community do not lose their identity, and that the artisans continue to do what they know how to. As Fernandez puts it 'why make pizzas if our tacos are already so delicious?' (see the University Repository for the interview transcript).

Clearly Carla has a profound respect for the multiplicity of indigenous material culture in Mexico. Her knowledge and appreciation for the textiles and clothing of the indigenous people is incomparable. She clearly derives enormous pleasure from admiring the incredible diversity of cultural expressions in the country she is from and takes enormous pride to participate in that rich tapestry of material expression.

Carla takes her commitment to the indigenous groups she works with seriously, committing to work with them over the long-term, whether the time is right, or whether their work is seasonal, doesn't matter. 'We always work with them, even if they do wool, and its summer and its super-hot. We move the wool to shoes or to bags' She has a great understanding and appreciation of the differences between communities. While she does consider all communities part of the rich tapestry of Mexican tradition, she carefully looks at what also makes each community unique, not just from a craft perspective, but also from a social and community perspective, what their problems are, where they work and what they need to live a decent life as artisans in their own community. The level of detail that Fernández exhibits into the individual needs and realities of each community, is the level of detail and interest a new brand needs to take to set up equitable production with artisans in the developing world.

Fernández is determined to raise the profile and respect for indigenous Mexican craftspeople and their crafts to the level of highly respected individual artists. This is apparent in how the brand develops artisan relationships as well as how they maintain them. Her choice to distance the brand from the mainstream fashion system, and her alignment with the artistic community further cements that commitment. In addition, the stores are much more than retail outlets, but act as creative hubs through the organization of events and workshops that centre around artisanship and indigenous culture. The stores themselves are highly designed, and the result of architectural and artistic collaborations with respected Mexican artists and designers.

Finally, the choice to sell product outside of the Carla Fernández boutiques to museums, also raises the profile of the end product, signifying the value placed on artisanship as equal to art. Fernández herself says that indigenous craft is the haute couture of Mexico, and that 'the future is handmade'.

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Appendix D15 – Zazi Vintage Case Study

ZAZI

Figure 1.1: Zazi Vintage collection overview

Case Study

by

Sass Brown

Introduction

This case study reviews the strengths and weaknesses of Zazi Vintage, a mission-driven for-profit, fashion brand, based in the Netherlands and working in Uzbekistan, Afghanistan and India with vintage and artisan made materials. It assesses the motivations behind the founding of the brand, the connections between the type of business and product outcomes, as well as the types and levels of intervention, in an effort to understand the best practices, advantages and challenges of this model of operation.

Zazi Vintage create a handmade womenswear collection made from heritage textiles. Their mission is to connect artisan communities to their customers, telling the stories of the women who make their clothing, and creating a narrative that connects cultures translated through the warp, weft and stitch of traditional materials (Zazi Vintage, no date a). They believe that by working with women's artisanal communities around the world, they can help make that connection and produce garments their customers will want to cherish forever. The brands vision is to empower both consumer and artisan though ethical, responsible production (Zazi Vintage, no date b).

Data Collection and Methodology

The methodology for this case study is qualitative and included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website and associated social media, including Facebook, Instagram, Pinterest and YouTube, as well as observation and evaluation of the finished products online and in person. Data collection included a semi-structured interview with Jeanne de Kroon, Creative Director and Founder. The interview was conducted via Skype, lasting almost 2 hours in length, with follow up questions and clarifications by email, with all communications transcribed and saved. Additional research was undertaken on the Zazi Vintage makers and partners, due to the prominent role they play in the brand operations.

Zazi Vintage was chosen for a case study as an example of a mission-driven for-profit that strives to make conscious contemporary fashion in support of artisans in the developing world. The criteria for the case study selection were established as follows: The respondent should identify as a business producing fashion related products as a means of bringing independence and support to a disadvantaged community. The end product should involve skill or craft, using business as a vehicle of empowerment, and sustainable development.

Discussion

Zazi Vintage is an ethical fashion brand working with vintage traditional textiles as well as new sustainably produced materials. Supporting local artisans, Zazi work with weavers from Northern India to makers in Central Asia to produce a colourful collection of contemporary womenswear. Inspired by the artisanal wisdom of women from around the world, the brand source and produce along the Silk Road, telling authentic stories of the various cultures behind the fabrics they use (Zazi Vintage, no date c). The collection is youthful, playful and colourful with an upscale retro 70's hippie chic, focusing on dresses, coordinates, and coats.

The motivation behind Zazi Vintage is travel and human connections, with textiles the thread that connects people, place and women's stories. Frustrated with being told that 'real' fashion was only produced by luxury western fashion brands, too often depicted on 16-year-old Russian models, founder Jeanne de Kroon felt disconnected from the materials her clothing was made from, as well as the people that made them. From fast fashion to luxury fashion, the connection between consumer and maker could not be more remote. While she understood the impact of fast fashion on people and planet, it seemed like a bridge too far to connect a young western fast fashion consumer to the 42-year-old mother in Bangladesh making her clothing. Yet without that connection or even identification, there could be no meaningful change for those in the supply chain.

The collection was sparked by travels to remote locations, and time spent in conversation with artisans about the meaning behind a certain stitch, and its connection to their culture. De Kroon's realization of the disconnect between materials, their meaning and the customer seemed like a loss, one that has led to the devaluing and disposability of our clothing. She heard firsthand, stories that needed to be told, stories of the makers; those suffering in the supply chains of western brands, as well as those painstakingly making traditional materials imbued with meaning in every stitch (see the University Repository for the interview transcript).

De Kroon doesn't believe in seasonal collections; she considers them a 'silly capitalistic invention', so the Zazi Vintage line isn't based on seasons, instead a few styles are added every few months, with staple designs carried through from one year to the next. She also doesn't agree with the concept of wholesale, considered a necessity in the establishment of a successful mainstream fashion business. She considers the margins retailers, agents and reps take are at the expense of the designer, the maker and the consumer. She sees it as part of the fashion

system that dictates selling to certain high-profile retailers as a symbol of success, and a costly one, with major retailers taking up to 70 per cent margin, and a system she chooses to no longer participate in. Selling direct to consumer allows her to keep healthy margins, pay her artisans and makers a fair price, and make direct connections to her customers, while lowering her prices and broadening her customer base (see the University Repository for the interview transcript).

Figure 1.2: Jeanne de Kroon wearing Zazi Vintage

De Kroon recognizes the narrow understanding of success in the business of fashion as dependent upon finance and sales, not value, craft, people and planet. Brands such as Chanel epitomize success in the mainstream fashion industry, when the reality is they are the epitome of financial success only. Their success comes at the cost of their founding values that of true artisanship made with care and skill, now replaced with chemical-based perfumes tested on animals and made in China. She sees this as the reverse of the image that luxury fashion portrays as exclusive. De Kroon understands that holding the example of big luxury fashion groups up as the epitome of success, locks in just one route to achieve it; the classic journey of a small brand gaining an angel investor, building their wholesale accounts to gain venture capital and incubation en route to greater growth and ultimately selling out to a luxury conglomerate. This model requires that the maker is cut out of the value chain; it squeezes margins, and takes advantage of people and planet. Instead, de Kroon sees the potential of an alternative model, a system that supports small brands, makers

and artisans, not en route to growth, but instead to sustainment and retention; one that facilitates authentic stories (see the University Repository for the interview transcript).

Zazi recognizes that mainstream fashion, profits from waste, with 30 per cent of stock unsold at seasons end, a cost passed onto the consumer, and the result of corporate greed, and boards who place profits above all else; a system she doesn't wish to participate in. She sees a system that obfuscates the real cost of production on people and planet, rewarding those that take greatest advantage, at the expense of the designer, and the makers. She recognizes the economic dependencies in the supply chain, created by the wholesale system, making alternatives seem impossible and counterproductive to success. Now selling almost entirely through direct-to-consumer sales, De Kroon no longer has to worry about cancelled orders, and she doesn't carry additional stock in the hope of follow up orders, thereby contributing to the waste embedded in the system.

De Kroon sees brands as modern-day storytellers. She believes it is their responsibility to tell stories that connect and bridge the gap from maker to wearer. This is the value she sees in Zazi, that of telling the stories of all the people behind the making of their clothes, not just some, and the valuing of each one equally. Using fashion and storytelling to unify and connect everyone in their value chain, Zazi organize their fashion shoots in the region the fabric is from, connecting place to textile in the most authentic and respectful way they can. They explore the connection between stitch and belief, and the women and their families that make the stitches. De Kroon clearly has the ability to see the beauty in all around her, to gain joy from the babies and the women she surrounds herself with, no matter where they are from. She sees their value in their wealth of knowledge, their connection to family and environment, their skill and their stories, stories she

shares through her brand. This is what she sees as true sustainability, not the use of one fibre over another, something that can be bought and sold. She believes true sustainability requires a material connection between maker and wearer, with the value imbued in the making and storytelling of a single garment, elevating its value to a perennial favourite, one you would never consider throwing away, no matter how old or worn. This is why she sees story telling as the single most important role for a brand to play (see the University Repository for the interview transcript).

The story of Zazi is the story of de Kroon's own personal journey, one invested in the journey itself as opposed to the destination. She views her story as one of synchronicity and fate, one that can be traced through human connection, with every meeting leading to another. De Kroon's grandfather revealed to her the origins of their family name as related to a 17th century weaving machine and one of the oldest Dutch weaving families, a story that confirmed her chosen path. Seeing her life and her brand as a journey as opposed to a destination, has allowed her to accept her mistakes and learn from them, as well as resulted in the highs and lows of personal growth, sometimes believing she is 'changing the world', and other times 'simply selling a few nice dresses.' De Kroon's own personal as well as professional growth is reflected in the artisans and families she works with, where she has literally watched the children of the artisans grow up to participate in the family business (see the University Repository for the interview transcript).

The Zazi Vintage collection spans a variety of materials including upcycled vintage sarees, Uzbek Ikat, and vintage Suzani embroidery (see the University Repository for the interview transcript). Zazi is particularly renowned for their upcycled vintage Suzani embroidered Afghan coats. Reminiscent of the Bohemian glamour of Jimmy Hendrix from the 60's and 70's, the coats are made from hand embroidered Tajikistan Suzani's. Traditionally part of a bride's dowry, Suzanis are embellished with colourful motifs in the form of flowers, animals, vines and fruits and usually used to decorate the home (Zazi Vintage, no date d). The coats are lined with vintage from Mongolia, otherwise known as Tibetan lamb's wool, characterized by its cream-coloured long curls. The vintage fur is sourced from nomadic Mongolian herders, and (Zazi Vintage, no date e), the coats are constructed by Zazi partner families in Afghanistan.

Design development is a collaborative co-creative process involving creative discussions with artisans and makers, with new style development based on availability and consensus inspired

by Jeanne's travels and her knowledge of traditional materials. Designs are western in terms of styling, while fabrics are traditional. De Kroon relies on the innate knowledge of her partners, suppliers and collaborators in the development of new designs, colours and styles. The co-creation process helps de Kroon avoid issues of cultural appropriation, as well as postcolonial dependencies and white saviourism.

> to me these are underlying ethics that I always take notice [of] as much as I can and being aware of my own privilege and trying to figure out what's the most respectable way of working with the artisan (see the University Repository for the interview transcript).

She sees too many brands promoting their ethical standards while simultaneously producing basic white cotton T-shirts in India, ignoring the rich material cultural heritage of the region, a practice she sees as debasing the traditions and skills of a region and a people (see the University Repository for the interview transcript).

Figure 1.4: Zazi Vintage embroidered suzani's

Zazi Vintage work with a defined range of materials from around the world, including the lush embroideries of India and Afghanistan, each with their distinctive traditional patterns, techniques and fibres, imbued with the authentic richness of culture, craftsmanship and responsibility (Zazi Vintage, no date f). Vintage Kashmiri embroidery on a cotton base is featured in the collection. Bright coloured embroidery featuring botanical motifs of flowers, fruits and animal are traditionally embroidered on a light background in silk and wool (Zazi Vintage, no date g). Vintage Suzani embroideries are collected in Uzbekistan, Tajikistan and Afghanistan, also feature rich colours, embroidered on a cotton or silk base with wool and silk (Zazi Vintage, no

date d). Zazi also work with naturally dyed organic cotton, all GOTS certified and used in its natural unbleached state or coloured with plant-based dyes (Zazi Vintage, no date h).

Once Zazi have perfected a new style, paper patterns are distributed to different communities, each one producing the same style in the traditional materials of their region; in Ghana from Kente' cloth, and Indonesia from Ikat, thereby combining a Zazi signature piece with the material culture of a region (see the University Repository for the interview transcript).

Several of the groups that de Kroon work with are NGOs or are supported by other entities that offer supportive services such as training and health care. One such partner is the Saheli Women, based in rural India, and the main supplier to Zazi Vintage who create the brand's classic staple, the Madhu dress. The Saheli Women partner with 11 other international entities and have become a digital sensation in their own right. Working with communities that already partner with NGOs, allows Zazi to take advantage of a system of fair pay and fair treatment already in place. In India Zazi work with an NGO that provides a transparent price breakdown, they facilitate a girl's education program, a female hygiene clinic, and a breast cancer awareness program. Zazi partner with the Ethical Fashion Initiative (EFI) social enterprise hub in Afghanistan. The EFI is a flagship program of the United Nations that facilitates brand partnerships with artisans in African, Haiti and Afghanistan. In contrast to the Indian NGO, the EFI believe strongly in trade not aid, offering fair working conditions and opportunities to learn, but do not participate in the system of aid, which they see as feeding into post-colonial narratives. As a UN entity, the EFI employ rigorous standards, documenting and maintaining assessments and measures for everything they do.

In some instances, Zazi work directly with individual artisans and their families. Such is the case in Afghanistan where they work with a family of eleven. In this instance de Kroon took the time to understand the conditions they work in, which as home workers, means their home, and what their needs are, building trust through open and honest conversation. Understanding the reality of those they work with is paramount, one that dictates how they work together, with many rural artisans for example not owning a bank account, meaning payments have to be sent by Western Union, not bank transfer. De Kroon understands that the lack of an NGO partner or certification ultimately is no reflection of the skill the individual artisans have, or the traditions they sustain. For some artisans the ability to attain certification is simply a fiscal impossibility (see the University Repository for the interview transcript).

Zazi carefully track and trace the entirety of their supply chain, transparently reporting every stage from sourcing through pricing on the website and sharing the story behind each co-creation. Each product for sale on the ecommerce site has a detailed breakdown of pricing, with material, labour, packaging, transport, customs duties, profit margins and taxes, as well as the social and environmental costs of each piece documented to clearly record the true cost of working ethically and fairly. Using one of Zazi Vintage's iconic Suzani coats as an example, Zazi itemize the material costs as between 70 and 300 Euro, a wide range, reflective of their use of vintage materials with widely divergent pricing. Additional trimmings and labels add another €45, bringing the average cost up to an €160. The Afghan artisans receive €50 for the sewing and finishing of each coat. Transportation comes in at around €20 with customs calculated at 21 per cent of the subtotal. After shipping to Amsterdam every coat is hand packed in a handmade, upcycled bag, embroidered by the Saheli Women, adding an additional €7.50, and making a subtotal of just over €300 before any working costs or profits have been accounted for. Soft costs and profit margins are calculated at around double the hard costs, bringing the coats in at €1216,40 before Value Added Tax and domestic shipping, and a final retail price of €1490. The direct-to-consumer price is kept in line with the few wholesale accounts Zazi maintain to ensure price parity (Zazi Vintage, no date i).

Figure 1.5: Zazi Vintage Suzani coat

Environmental and human sustainability are at the core of Zazi Vintage, and the reason behind their use of vintage and organic materials. Almost 80 per cent of all Zazi fabrics are the result of vintage finds from their network of Silk Road traders. The brand is always looking for better

ways to support the partner families they work with, as well as minimize their environmental impact (Zazi Vintage, no date j).

Zazi produce a social impact assessment report in collaboration with the UNs Ethical Fashion Initiative, and the social enterprise Zarif in Afghanistan, where they work with more than 20 artisans, many of them with a history of migration and displacement. The report ensures the work for the Zazi collection positively impacts the artisans in terms of female employment, empowerment, gender equality, working conditions, respect for the environment, transparency, and traceability in the supply and value chain. The brand also publishes a material index, share their pricing strategy and costs, and tell the stories of the artisans behind their products (Zazi Vintage, no date k).

History

Growing up with an art history professor mother, and a father obsessed with the light of 17th century Dutch paintings, Jeanne de Kroon learned to see beauty in the play of light, as well as a beautiful dress. At 14 she was gifted a sewing machine, which started her first adventures in textiles. Receiving fabric from a resident of a senior's home, she learned to construct meaning through telling the stories of materials that had a previous life. Grappling with the social conditioning of fashion and the idolization of youth culture and blonde-haired beauty confused her appreciation of diversity, especially as a blonde-haired beauty herself. Her layers of social conditioning and budding career as a fashion model clashed with her knowledge of the reality of a fake industry, built around 'young girls without working visas' posing for the editorial pages of fashion magazines. This dichotomous realization caused de Kroon to wonder how we lost our material connection to makers, and a time when just looking at a textile could reveal the stories of the women who produced it. Delving deeper into the world of textiles, and the stories of women's lives told through cloth, explains the motivations behind a journey that eventually resulted in the founding of Zazi Vintage in 2016 (see the University Repository for the interview transcript).

Jeanne de Kroon's journey started simply enough, as University student studying philosophy and political science in Berlin. A student with lots of ideals 'and a lot of feelings about the world', de Kroon started to uncover the fashion industries dirty secrets through college project work in India, Nepal and Ethiopia. While learning about the ramifications of the second-hand clothing markets in East Africa, to the cotton farmers and factory workers of India, she was

also working as a fashion model and reading feminist literature. Travelling extensively off the beaten track during her student years, de Kroon found that food, babies and clothing were the mains points of connection with those she met on her journey, things that transcended language, culture and ethnicity. Textiles became the motivation to travel and meet new people, understanding them through the stories their textiles recorded. One meeting and one textile would lead to another, taking her from one location to the next, each time, learning more about the history behind the textiles she collected. On return to Berlin, de Kroon would sell her material finds at the Sunday market, to fund her next trip. Establishing a Facebook page called Zazi, her father's nickname for her, she also sold online, where she told the stories of the women she met on her travels (see the University Repository for the interview transcript).

The two and a half months break between semesters known as semesterferien in Germany enabled her travels. An initial trip to Nepal led to a train journey through India, ending in Varanasi where she met the regions famous silk spinners who told her stories of Gujarati embroidery, leading her to her next destination. During one of her visits to India, she met an Afghan family from Mazar i Sharif who worked with artisans from all over Afghanistan. The family had left Afghanistan in the late 70's at the beginning of the Soviet Afghan war, and brought with them a cache of textiles, including the iconic Afghan coats that Hendrix and the Beatles made famous, as well as heavily embellished Kuchi dresses. Before she knew it, the family had sent her photos of their family along with 200 vintage Kuchi dresses, which she later learned were made by the Zazai or the Zazi tribe in Afghanistan, another synchronistic sign she was on her right path. And so Zazi Vintage was born in 2016, selling vintage Afghan fabrics and garments (see the University Repository for the interview transcript).

En route to the journey that led to the establishment of Zazi Vintage, de Kroon had the good fortune to meet Madhu Viashnav, a UC Berkley graduate from a lower middle class Indian family. As de Kroon was getting frustrated with finding routes direct to artisans without middlemen in between, Viashnav was setting up an organization called the Institute for Philanthropy and Humanitarian Development, a project to empower low caste women in the small rural Indian village of Bhikamkor. With the support of her then Professor at Berkley, Viashnav began with $100 of her own money and a small amount of funding to host two Berkley students in India. The student's initial attempts to teach the village women about women's rights and empowerment fell on deaf ears, with the women's domestic duties taking precedence over the philosophizing of rights they could only dream of. The failure of that first

attempt to empower the women of Bhikamkor, led to discussions with de Kroon on real, tangible means of helping the women, and resulting in them producing the first original designs for Zazi, from vintage Ikat textiles. Women in the village were each given a sewing machine as part of their dowry, with sewing an expected skill of a wife and mother. De Kroon began with a simple sketch on a napkin, had a local tailor fashion the first paper pattern cut from old Indian newspapers, which she distributed to the women of the village, along with vintage Ikat from the 70s and 80s, and her first 7 dresses were made. On return to Germany, a PR agency reached out to de Kroon for representation, and so the hype around the brand was initiated. Growing quickly and without a real plan, de Kroon soon found her small student bedroom filled with 300 dresses, and so the journey of Zazi Vintage began, as much by synchronicity and luck as hopes, dreams, errors and mistakes. At some point, realizing she needed guidance, she was introduced to NEST, and participated in one of their training programs in New York for small businesses working with artisans, where she met Simone Cipriani, the founder of the Ethical Fashion Initiative (see the University Repository for the interview transcript).

Collaborations and Undertakings

Zazi's co-creative process for their one-of-a-kind designs with artisan communities in Afghanistan, India and Uzbekistan has resulted in a number of partnerships (Zazi Vintage, no date l).

One of the most important partners for Zazi is the Ethical Fashion Initiative, a flagship program of the United Nations that acts as a bridge that connects skilled artisans in marginalized communities with the international fashion marketplace (Zazi Vintage, no date m). De Kroon's introduction to the EFI was through NEST, a 501c based in New York that supports the hand worker economy (Build a Nest, 2020), and a training opportunity they were offering in support of artisan lead businesses. Simone Cipriani, the founder of EFI was one of the invited speakers at the event. Simone is an eloquent and inspiring speaker, who at that time was just beginning to work in Afghanistan, a country Zazi already worked in on the production of their Suzani embroidered Afghan coats. The chance meeting resulted in de Kroon working with Zolayhka of Zarif Design (another EFI partner brand) in Afghanistan for one season, as well as with Salah Mohammad, a natural dyer, and an Ikat workshop called IkatUZ (see the University Repository for the interview transcript). EFI collaborate with a network of silk artisans from weavers to dyers in the cities of Kabul and Hera, Afghanistan's only remaining silk producing centre working with locally grown silkworms, continuing the ancient tradition of silk

production in the region (Ethical Fashion Initiative, no date f). While the relationship began with a collaboration with Zarif Design on a resort collection, that relationship only lasted one season. The two brands have since progressed independently, with Zarif producing the costumes for the theatre collaborations organized by the EFI, and Zazi continuing to produce her own designs through her own network of artisan families as well as through the EFI hub with IkatU (see the University Repository for the interview transcript).

Tarsian & Blinkley is a social enterprise based in Kabul, Afghanistan that produce the Zazi Vintage suzani wrap coats. Founded in 2002 to empower women using craftsmanship and artisanship to leverage their cultural heritage, the atelier employs 25 tailors and 100 women home workers. In a partnership with the Ethical Fashion Initiative, they guarantee fair labour standards, a living wage, total transparency and environmental stewardship (Zazi Vintage, no date n).

Figure 1.6: The Saheli women

The Saheli Women in Jodhpur, Rajasthan are a major collaborator with Zazi Vintage, and the community responsible for Zazi's iconic Madhu dresses (Zazi Vintage, no date o). Founded by Madhu Vaishnav, the female collective, known as the 'Saheli Women's Club' operates under the Institute for Philanthropy and Humanitarian Development in India, and produce Zazi's hand woven mulberry silk, vintage Ikat, and upcycled sari dresses. The Women's Club advocate for the inclusion of girls in education, as well as women's social and economic independence. As part of their promise to pay fair wages, Zazi pay the seamstresses in the Saheli Women's Club a daily rate that is equal to the average monthly income of an Indian worker in a rural area.

Karwan is a family-owned business located in the mountains of Afghanistan, and the centre of the ancient Silk Road, responsible for making Zazi's iconic Suzani coats. Founded in the 1970s, the family have been trading and collecting fabric for generations (Zazi Vintage, no date m).

Process

Inspirations for the development of new pieces comes from de Kroon's travels and are further developed in collaboration with the artisans and makers she works with. Ideas are at first conceptual, often springing from personal desires, always based on the needs of the artisans and the availability of fabrications and skills. When working in Afghanistan for example, de Kroon knows she has access to a talented natural dyer, as well as silk spinners, a workshop skilled in garment production, and talented embroiderers. The challenge with Afghanistan is access to materials to dye, embroider and make into garments, with the closest source being organic cotton from India, which in true entrepreneurial spirit is brought into the country in a suitcase on a plane. Once the basics have been determined, then the creative process of development begins in collaboration with suggestions from the artisans on colour combinations, embroideries and placement. Nature's rhythms have to be considered in terms of timelines, with certain natural dyestuffs dependent on the growing and harvesting season, with colours such as saffron, walnut and poppy bark featuring heavily. Ideas are further developed with the Berlin team working on technical development with detailed sketching and pattern making. When the patterns are finalized, they are sent directly to the artisans and makers, with several sets of paper patterns sent to each community, with only a few months to produce the finished garments (see the University Repository for the interview transcript).

The range of materials and embroideries Zazi work with spans the Silk Road and includes:
Ikat from the Fergana region of Uzbekistan made from silk and cotton. The name Ikat refers to the dyeing technique used to create the designs on the fabric. It is a resist dyeing process, where bundles of yarn are tightly wrapped together and dyed multiple times with natural dyes to create a pattern that results in a diffused, variegated edged design. The process of Ikat dying is labour-intensive. Ikat is not unique to Uzbekistan and can be found across Asia as well as Africa, although each region has its own unique aesthetic. Zazi use Ikat extensively in a range of summer dresses and separates (Zazi Vintage, no date p).

Zazi also work with Indian Khadi, a hand-spun, handwoven material from cotton or silk. Known for its homespun texture, khadi thread is produced by spinning raw fibre on a traditional

spinning wheel called a Charkha, or a hand spindle, before being woven into a simple fabric on a traditional loom. Made famous by Mahatma Gandhi in the 1920s, it became the symbol of Indian independence from British colonial power.

Zazi produce a small collection of designs from recycled sarees. The traditional fabric wrap worn by women in India is a symbol of Indian women's femininity and culture. Made from cotton or silk, the sari is often embroidered with silver or gold thread. These traditional Indian garments are renowned for their beauty, and as a single length of fabric without seams is ideal for upcycling, with no deconstruction required. Zazi combine vibrantly coloured second-hand sarees from across India to create a range of simple summer dresses (Zazi Vintage, no date q).

Zazi work with a number of different embroidery traditions, both hand and machine. Work comes from Northern India and Afghanistan where women have the opportunity to work in their houses surrounded by their families. Patterns follow the traditions of the region, many individually interpreted by the artisan themselves, making each Zazi Vintage embroidery unique and different from each other.

Zazi Vintage are specifically known for their use of traditional; Suzani embroideries, which are native to Central Asia. Collecting vintage treasures from Uzbekistan, Tajikistan, and Afghanistan, which they use in their iconic Afghan, fur lined coats. Typical Suzani patterns are bold and colourful, often depicting flowers, animals, vines and fruits, and executed on a cotton or silk base. Suzani's are traditionally a part of a woman's dowry, and used to decorate the home (Zazi Vintage, no date d).

Swati is a traditional satin stitch embroidery from Pakistan. Designs are usually in geometric forms, often in vibrantly contrasting colours. It is extremely time intensive, and technically challenging, requiring great accuracy. Used on both domestic items as well as decoration on clothing and shawls, the embroidery is usually done in a very soft, high gloss silk thread. The technique is usually handed down from mother to daughter, with patterns and motifs unique to each family.

One of the most celebrated embroideries from India is Kashmiri embroidery. Designs follow standardized motifs of flowers and fruits on a light background with a darker outline.

Traditionally Kashmiri embroidery is used to decorate a range of household and clothing items, while Zazi use it to adorn their wrap coats (Zazi vintage, no date g).

Lakai embroidery is named after one of the nomadic tribes of central Asia, located in Tajikistan, who produce colourful, expressive cross-stitch embroideries. Traditionally produced from silk, wool, or cotton, the embroidery was used to adorn walls, bags, hats and clothing. Patterns are archaic, and carry ancient shamanistic ritualistic meanings intended to secure a healthy childbirth, a growing family or for protection. As Zazi work to build a new supply chain in Uzbekistan designed to revitalize this ancient tradition, they work with vintage embroidery patches found in the markets of Kabul for their first few dresses.

Since the COVID-19 lockdown, Zazi have established a process for customer to co-create a custom coat as a means of keeping their artisans and makers busy in this difficult time. Customers are encouraged to choose the length, the sleeve, and style of their coat or vest, with various possible choices illustrated for guidance. Customers choose from Suzani or Kashmiri embroidery, and fur type. Zazi even take requests if the ideal pattern or colour is not available and make some styling variations as requested (Zazi Vintage, no date r).

Challenges

This case study was written in the midst of the global pandemic COVID-19, with brands laying off workers, cancelling orders, and leaving their makers to fend for themselves. CITE The problem of survival is all the more critical for artisans in remote locations, who are entirely dependent upon the income they make from their craftwork for survival. The Saheli Women located in rural India are a case in point. When COVID hit India, the rural village of Khikamkor in Rajasthan went into total lockdown. It took a special request from the Founder and Executive Director Madhu Vaishnav to the government to gain permission to visit the village and deliver basic necessities such as chapatti flour and hand sanitizer to the women. In a single week, the price of flour rose 4 times, making it unattainable for many rural women. De Kroon, in collaboration with the Saheli Women's other international partners took it upon themselves to develop a plan to ensure their survival during these difficult times. Collectively they calculated what the women needed to survive not only in terms of nutrition, but also health care, which they supplied the women with. Zazi also developed a pre-ordering system during lockdown as a means of supporting the artisans. Artisans receive individual orders direct from customers, enabling them to continue production and get paid during isolation (Zazi Vintage, no date s).

Zazi Vintage are faced with the same challenges that all brands face who work in remote locations, limited access and logistical issues. Many of the women she works with don't own a bank account and don't participate in many of the systems we take for granted in the west. Money has to be sent to them by Western Union. Patterns and materials have to be hand delivered or couriered. There is limited access to some materials, but somehow de Kroon manages to turn every negative into a positive and make the most of it (see the University Repository for the interview transcript).

Perhaps the biggest problem has been the lack of business support de Kroon had access to in building her business. Finding her way through by trial and error was a costly and time-consuming means to build a business 'So many problems oh my god, you cannot even imagine.' With an enormous amount of passion, but not a strong enough background in manufacturing or design, de Kroon made costly mistakes, resulting in zero profit for the first couple of years. Garment finishing and fit were poor as the artisans she worked with understood craft, but not commercial production or standards. When the first batch of dresses arrived 'all the seams were hanging out, one sleeve was bigger than the other, sizing was [also] a little bit off' resulting in her stalking customers online to gauge their size and have orders altered prior to shipping as a means of ensuring a good fit. The first dresses de Kroon received from Vaishnav in India were fraught with problems, all of which had to be fixed. Consulting a Berlin based tailor, she replaced zippers, altered fit and learned how to do some of the alternations herself before shipping orders. In the case of one group that de Kroon works with, the quality is low, and the cost high, meaning she accepts sub-standard work that she pays too much for. This she does because loyalty and human connection are the reason she is in business, not to be the next big brand, with choices of who to partner with often based on the size of the artisan's heart, rather than their skill or experience, something she cannot be faulted for when viewed from her value system, as opposed to those of a mainstream business. 'I know every single woman and all her babies and all the local cows' (see the University Repository for the interview transcript).

While de Kroon has been fortunate enough to partner with the Ethical Fashion Initiative, her connection was in great part the result of synchronicity, not by design. The only two models that offered any guidance on how to build a sustainable fashion business model with artisans in the developing world were the EFI and NEST. While she was fortunate enough to participate

in a NEST workshop on artisan business, it was costly, an expense that many small businesses that would benefit from, but simply can't afford. Small entrepreneurial business who don't know how to measure impact, to calculate a living wage, understand the creative process etc all too often result in mistaken assumptions and misguided claims. She sees this as a massive gap that needs to be filled, someone to enable artisanal relationships, setting standards and managing relationships; with NEST expensive to attend, and the EFI severely limited in terms of capacity (see the University Repository for the interview transcript).

As a fashion outsider, de Kroon has always found connecting with the mainstream fashion industry awkward and difficult. While placing her brand outside of the fashion system allows her to align her business with her values, it also minimizes the benefits she could derive from participating in terms of exposure and PR. The elimination of seasonal collections and the recycling of staple designs make it difficult to maximize press exposure related to seasonal promotions. It may also limit customer engagement in the long run, with only a few styles to choose from reducing the chance of repeat business. De Kroon does employ several PR agencies, which work overtime to 're-package' the same coat each season 'We have a press agency, and they work of course with fashion media, and they work in seasons.' Traditionally, de Kroon does not participate in fashion week parties and events 'because I get really annoyed by people and I feel like I'm the only activist in the corner of the room', she has recently however seen them as an opportunity to share the work that she does, promote her business and possibly 'educate' others as a means of catalysing change. Zazi see mainstream values manifesting even on their own social media platforms, with photo-shoots of models in an urban western setting gaining greater traction than images of the makers (see the University Repository for the interview transcript).

Corporate Structure

Zazi Vintage is a Limited Liability Company, registered in Berlin, Germany, where Jeanne de Kroon lived and worked until early 2020, when she relocated back to her native Netherlands. The company work with multiple partners along the historic Silk Road on a contract basis. Partnerships include individual artisan families, as well as NGO's. The business development, Visual Direction, operations and logistics, and pattern making are all based in the Berlin studio, while design support is only occasional on a freelance basis. PR is regional with agencies based in Germany, Amsterdam and the USA, and other creative work such as photography done on a contract basis. See figure 1.7 for a visual representation of the Organizational Chart.

Organizational Chart

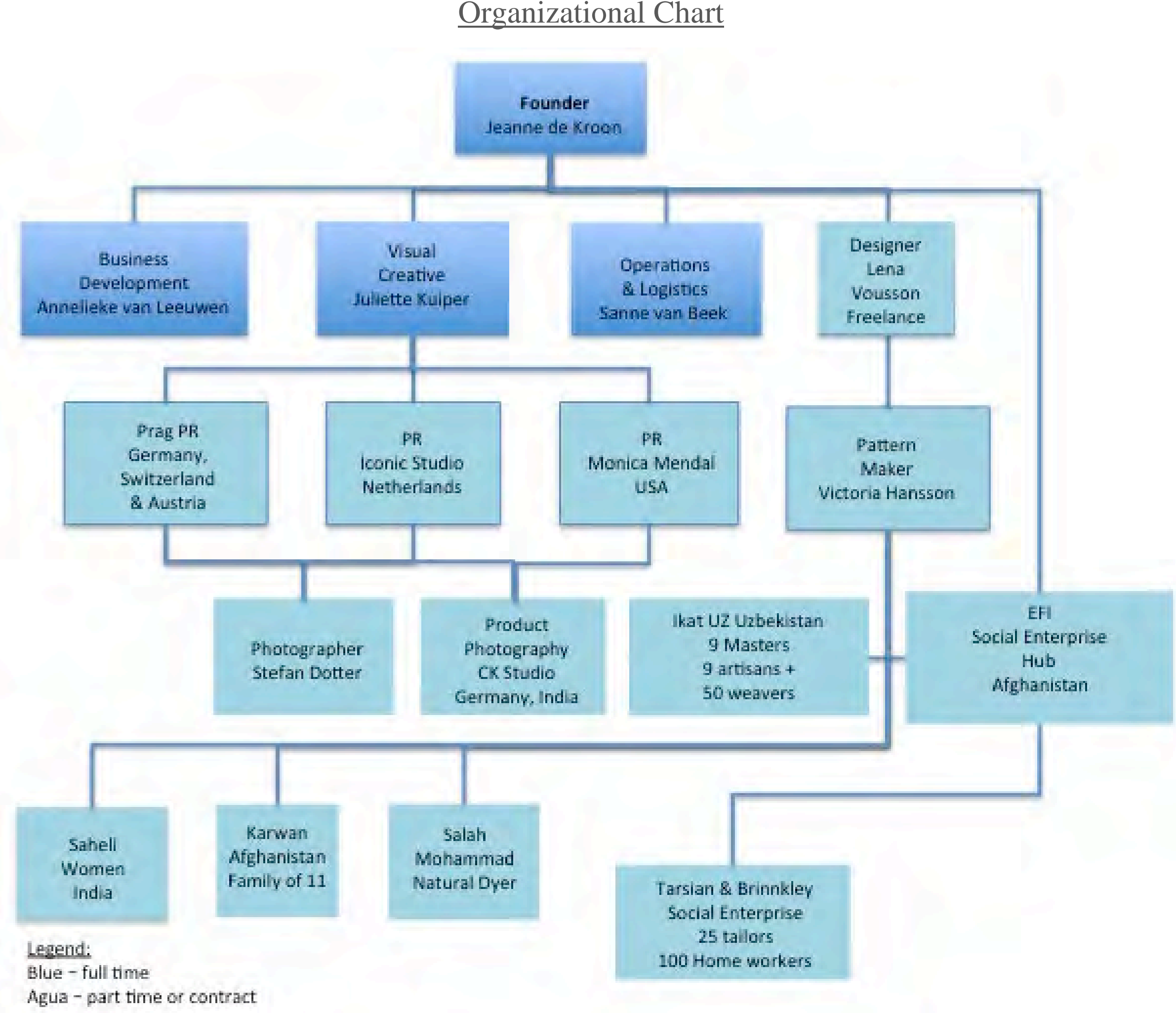

Figure 1.7: Organizational chart

Range of Artisanship

Zazi Vintage produce a small, niche womenswear collection of dresses, separates and coats, with only 2 dress styles; one short and one long; 3 styles of top, 1 skirt, 1 pant and 2 coat styles. With many styles in vintage materials and others custom made by artisans, no two fabric options are exactly the same. The most popular styles such as the classic Madhu Dress which, is shown in 19 different Ikat designs and 1 solid option, with other styles such as the cropped top or peasant skirt, shown in between 5 and 10 different fabric options. The skills and materials Zazi work with are listed in their entirety under the Process section of this study, nevertheless the two main materials they use are suzani embroidery and Ikat. Figure 1.8 gives a visual overview of the range of crafts covered that fall within the case study parameters, to be used to compare and contrast with other case studies.

Range of Artisanship Chart

Figure 1.8: Range of Artisanship chart

Empowerment Measures

An Artisanal Empowerment chart (figure 1.9) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents within the brand.

The Empowerment Measures chart places the Zazi Vintage in the *total* category for Artisanal Empowerment. The ranking is a reflection of the value they place on the artisans and makers they work with. Ultimately Jeanne has nothing but admiration for the women who produce her clothing. She admires and respects them as individuals and sees herself as no better than anyone one of them. She gives them a platform to tell their stories and honestly and authentically loves the human connection they share.

The category of Respect of Craft is recorded as *extensive* as Zazi Vintage's products are based on craftsmanship, whether new or vintage. Every piece not only features artisanship in some form but revolves around it. In some ways the materials and the embroideries are valued above the actual designs, which are simply a vehicle to show the materials off to best advantage, and to allow others to use them as a bridge to their own material connection.

The rank of *extensive* in the Perceived Market Value category is based on the price point the product are sold at, which are firmly embedded in the upper price bracket toward the premium market.

Empowerment Measures Chart

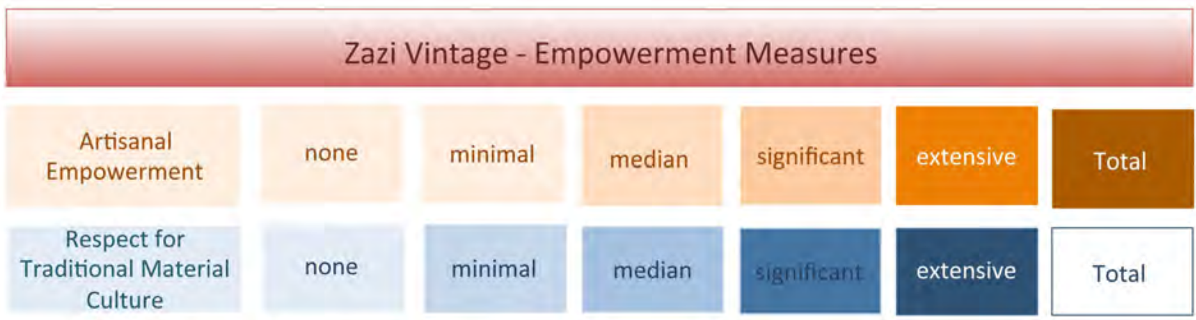

Figure 1.9: Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.10) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies. Due to their use of traditional materials for contemporary styles, Design Intervention, Design Intervention Product, and Material Curation were separated to form new categories of record.

The Level of Design Intervention of materials for Zazi Vintage is defined as *minimal*. Zazi honours the tradition of the materials and crafts they work with, often choosing vintage fabrics to produce the collection from, giving them zero opportunity to intervene in the materials as they already exist. Other materials are produced for them, but defer to the artisanal traditions, without significant intervention. As a result of that, the additional category of Material Curation was added, as the only intervention that can be expressed in the instance of vintage material use, as the only choice is of what to buy, and what not, thereby Material Curation was recorded as *total*.

As a contemporary fashion brand, the Design Intervention Product was recorded as *extensive* as the styles developed are a result of western tastes and the result of the personal taste of Jeanne as well as the support of her designer and pattern maker in Berlin. Nevertheless, the development of new styles is a co-creative undertaking that does benefit from the tastes and knowledge of the artisans and makers, hence why it is not recorded as *total*. The category of Product Development is recorded as *significant* as the process is a result of co-development.

The Quality Control measure was listed as *median*, as while the quality of the finished product is a concern for Zazi Vintage, they also leave the independent makers to do their own QC and do accept substandard work from much loved partners which they then have to rectify. Other

partners have highly sophisticated QC standards, and take responsibility for them, but on behalf of Zazi, as opposed to by them, as is the case with the EFI.

The level of Business Intervention is recorded as *minimal* as Zazi Vintage do not organize training workshops, up skilling, capacity building, business development or financial literacy workshops. In some cases, the NGO's they partner with do, but they are not directly involved in that process. They see themselves as growing and learning with their partners as opposed to teaching and showing them how to grow independently.

Levels of Intervention Chart

Zazi Vintage – Levels of Intervention						
Design Intervention Material	none	minimal	median	significant	extensive	Total
Material Curation	none	minimal	median	significant	extensive	Total
Design Intervention Product	none	minimal	median	significant	extensive	Total
Product Development	none	minimal	median	significant	extensive	Total
Quality Control	none	minimal	median	significant	extensive	Total
Business Intervention	none	minimal	median	significant	extensive	Total

Figure 1.10: Levels of Intervention chart

World Frequency Analysis

A word frequency analysis from the Zazi Vintage case study interview shows the most frequently used words closest to the centre of the cloud. There are several centralized words on the cloud, including *artisans,* and *working.* The words are quickly followed by *connect, fashion, community* and *textiles.* Taken altogether, they do offer great insight into Zazi's values, working with textiles and artisans to produce a fashion brand. The word frequency analysis was undertaken on NVivo on the interview only. In addition, a node frequency search on the interview adds additional context, with to the word frequency cloud with the term *storytelling,* featuring as the most coded node, followed by *artisan* and *fashion.* Jeanne de Kroon, the founder of Zazi Vintage sees a brands major function as storytelling, and insight, which comes across clearly through coding. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E15, and the coding chart and list as Appendix F15.

World Frequency Cloud

Figure 1.11: World Frequency cloud

Conclusion

Clearly Jean is an intelligent, creative and passionate human being, who has learned her craft through trial and error, as she developed into a savvy businesswoman, with a deep understanding and knowledge of craftsmanship. She has a healthy dose of humility, authenticity, honesty and humour, as well as the ability to learn from her mistakes, that is completely endearing. Jeanne goes way beyond the usual mission-driven for-profit expectation of placing people and planet equal to profits, to the extent that she continues relationships that from a business perspective alone should have been severed a long time ago, but she sees those relationships as such an integral part of her growth, her past and her knowledge that they are equally an integral part of her business. From a business perspective it would be easy to criticise her for continuing those relationships, but if people really are the main motivator to doing business, they should indeed be continued and valued and honoured, which is exactly what she does, and for which she cannot be faulted. Zazi Vintage is not your usual mission-driven for-profit that looks to balance business growth with sustainability; growth is not a concern for de Kroon, she is instead concerned with the quality and the maintenance of the relationships she

has worked so hard to build, and as such her business does not fit into a capitalistic or free market economy concept of success.

Working outside of the mainstream fashion system calendar by not producing seasonal collections, not wholesaling in any significant way, or participating in market week, as well as continuing design staples in the collection year after year, requires a dance of smoke and mirrors to participate in fashion press, who's entire world revolves around the fashion calendar. In place of talking about a collection theme, Zazi Vintage's PR agency build a story around each individual new style launch, thereby satisfying the fashion calendar while maintaining independence and autonomy in collection development. Nevertheless, expectations and values differ, with Jeanne seeing a difference in engagement and traction when featuring the makers in PR messaging, as opposed to a fashion model. Jeanne sees that as the west's narrow perception of beauty, with a 16-year-old model posing in a supermarket generating more interest than the mother who produced the beautiful textile the dress is made from (see the University Repository for the interview transcript).

Zazi's respect for those who make her clothes and where the material traditions come from extends way beyond simply using the materials and telling the stories of those who make them. Her level of responsibility to shooting her collection in the place where the textiles are from, on a model from that geographic region is a level of diversity not often considered by a brand, when those in the mainstream are so often guilty of casual racism, exclusion and not only don't consider others, but are in fact woefully ignorant of them and the meanings and values outside of their narrow fashion world.

It's important to note that the Zazi collection is not built on seasonal trends or even personal desires, but first and foremost based on artisanal needs and capabilities this is an important differentiation from the mainstream system, which would simply find a new supplier for whatever whim or style the brand wanted to fulfil, as opposed to the other way around.

Writing this in the midst of the COVID 19 global pandemic when many are wondering if this could act as a precursor to long-term sustainable change in the fashion industry, a future where people and planet are valued more than quarterly returns. Zazi Vintage symbolize that vision of a future business; a caring company that values people and respects the planet, and whose sole objective is not profit and definitely not at the cost of the environment or the people they

work with. There is a lovely narrative to Zazi Vintage; quite simply the desire to build a sustainable business that supports artisans and honours women’s stories through the materials of their life.

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Appendix D16 – Traditional Arts and Ethnology Centre Case Study

Figure 1.1: Celebrating the artisans of Laos

Case Study

by

Sass Brown

Introduction

This case study evaluates the support that external entities play in the sustainment, development, reintroduction, and reinterpretation of craftsmanship. The Traditional Arts and Ethnology Centre (TAEC) is a privately owned museum and education centre with a focus on the creative expression of Laos ethnic minority traditions. It evaluates the motivations behind the founding of the business and records the types of interventions they undertake with the intent of understanding the part they play in raising the profile and value of material culture. It investigates whether museums, ethnology centres and other external entities impact the success of artisan undertakings, by exploring the role they play in revaluing the output of traditional craftsmanship.

With a mission to promote appreciation for the diverse cultures of Laos', TAEC help communities safeguard their cultural heritage, and promote sustainable livelihood development (TAEC, no date a). Founded in 2006, TAEC also source and sell handcrafted products from Laos ethnic minority communities through their museum store. They are a founding member of Fair Trade Laos, which fulfils their broader mission to promote investment in Laos ethnic minority cultures. The WFTO certification guarantees TAEC's dedication and compliance to the principles of fair trade, covering fair wages, good working conditions, transparency, environmental best practices and gender equality (TAEC, no date c).

Data Collection and Methodology

The methodology for this case study is qualitative and included the collection of relevant documents and materials from published articles in the commercial sphere, the companies own website and associated social media, including Facebook, Twitter, Instagram and YouTube. Data collection included a semi-structured interview with Tara Gujadhur, the Co-Founder and Co-Director of TAEC. A Skype interview was conducted, lasting almost 2 hours in length, with follow up questions and clarifications by email, with all communications transcribed and saved.

TAEC was chosen for a case study as a combined museum and ethnology centre that takes an active role in the sustainment and protection of traditional crafts in Laos. The criteria for the case study selection were established as follows: The respondent should identify as an external entity that supports artisanship, not a brand, with a major focus on textiles and textile products. While there were no criteria that they produce product for sale, it was considered important

that they support the development of product that is representative of, or derived from traditional craftsmanship, using it as a vehicle to support and empower artisans and artisanal communities.

Discussion

The Traditional Arts and Ethnology Centre is located in the UNESCO World Heritage site of Luang Prabang, the royal and religious capital of Laos until 1946, whose strategic location on the Silk Route resulted in great wealth and influence (UNESCO, no date c). Founded as a social enterprise, TAEC promote the appreciation and transmission of Laos' ethnic cultural traditional skills (TAEC, no date a).

Their mission is to promote pride and appreciation for the cultures, and knowledge of Laos' diverse peoples, by supporting ethnic communities in the safeguarding of their tangible and intangible cultural heritage (TAEC, no date a).

Figure 1.2: Oma singer in traditional dress in Ban Nanam

TAECs vision is to be a centre for learning and knowledge exchange on the ethnology and artisanal heritage of Laos. The Centre promotes appreciation for the culture and the skill of Laos' people, stimulating investment, preservation of craft, and in support of sustainable livelihood development (TAEC, no date a).

The Centre acts primarily as a museum, with a fair-trade handicraft store that links artisan communities from across Laos. TAEC conduct research, educational outreach to schools, offer craft workshops, and lectures (TAEC, no date b). They also coordinate a non-profit foundation in the USA for fundraising purposes, as well as fund special projects that include 'research, exhibitions, school outreach and handcraft trainings. The physical space incorporates a small library, an activity centre, and outdoor space for special events. TAEC is

the only independent resource for foreign and local visitors, dedicated to the country's many and diverse ethnic communities. They have emerged as a regional leader in cultural heritage management and community development, as well as an advocate for the protection of indigenous intellectual property rights worldwide.

The Centre engages in a broad range of community activities that support ethnic minority communities' cultural heritage, and include:

- Mounting permanent and temporary exhibitions,
- Conducting and facilitating research with ethnic communities,
- Documentation of material culture,
- Education and community outreach that fosters learning and awareness,
- Development and support of income-generation opportunities for ethnic minority communities (TAEC, no date a).

The TAEC museum collection of ethnic minority artefacts are constantly growing, and includes over 539 internationally significant objects, representing over 27 distinct ethnic communities in Laos. The collection is comprised of traditional clothing, domestic textiles, jewellery, household items, handcrafted tools, baskets, religious and ritual objects, all of which are documented, stored, and maintained in accordance with international museum standards (TAEC, no date d).

The Centre helps to facilitate pride in the ethnic diversity of Lao through its exhibitions and educational activities and by helping visitors understand the changing lifestyle of the various Lao ethnic groups. By actively empowering ethnic communities to manage their own cultural heritage TAEC hope to ensure cultural vitality as well as sustainable development (TAEC, no date c).

TAECs Livelihood programmes help to fulfil the mission of promoting interest and investment in ethnic minority cultures. Traditional handcrafts are revitalized and sustained through the attachment of a monetary value, while the production and sale of new handcrafted products also discourages the sale of antique family heirlooms, which contribute to a loss of knowledge and know how within communities (TAEC, no date c).

TAEC develop close relationships with ethnic communities, in support of conducting primary research, thereby enriching the localised nature of the data collected. The team undertake field research at least twice a year to document festivals and special events as well as to record oral histories, and research artefacts for the collection. The research informs exhibition planning and development and is shared with students and academics in a multitude of formats including film, photography and written accounts. Research trips cover the entire length and breadth of the country, sometimes in collaboration with other researchers and academic institutions. A single research trip can collect thousands of photographs and videos documenting process and use through demonstration, observation and interviews (TAEC, no date e).

The Centre houses a free library and repository for books, articles, research and other materials on the subject of ethnology, Lao history, cultural heritage, and Southeast Asian arts. The 400 plus books, CD and DVD collections are in English, Lao, Thai, and French (TAEC, no date f).

The Centre is invited to present at conferences, and has been featured in numerous publications, including UNESCOs 'Community Based Approach to Museum Development in Asia and the Pacific for Culture and Development' (TAEC, no date e).

The Centre run free Lao-language tours and activities for Lao local communities, as a means of promoting awareness and understanding of the diversity of Laos' ethnic cultural heritage. They also offer primary school outreach programs, where staff visit classrooms to show objects and discuss issues of cultural diversity and identity (TAEC, no date f).

As part of their commitment to capacity building, TAEC also provide professional development opportunities for workers in the culture and tourism sector. On behalf of the Luang Prabang Provincial Tourism Department, TAEC offer workshops for trainee tour guides on mutually beneficial interaction with ethnic minority communities. The Centre also provide specialized museum and heritage management training in support of a variety of groups in the creation of exhibitions, collection management, and working with local communities (TAEC, no date f).

Laos is one of the world's remaining communist states, and one of East Asia's poorest. Most Laotians live in rural areas with around 80 per cent working in agriculture (BBC, 2018). Ethnic minority communities in rural Lao constitute the poorest sectors of the Lao population, and ethnic minority women constitute the majority of handicraft producers. Women spend the bulk of their income on food, health, and education for the family, meaning that investment in ethnic minority craft, is investment in the health and well-being of ethnic minority families. Gujadhur sees a growing recognition in Laos, but also globally, with development agencies realizing that supporting traditional craftsmanship is also a means of supporting women, children, education and healthcare.

Figure 7.5: Artisan Song Ly working on a new design

> Especially here in Laos where rural ethnic minority women are the poorest population, this is a really good opportunity to invest in them, and their education and their children (see the University Repository for the interview transcript).

TAEC recognize the unique obligations of a museum that represents these communities, to also support and work with them to develop livelihood programs based on traditional handcraft skills. The outcomes of those programs and skills are sold through the museum store, with 50 per cent of each sale going to the maker that produced the item (TAEC, no date c).

History

Based in a country that considers museums as nationalized government entities, is what led to TAECs foundation as a Centre, combined with their broad-based mission beyond a museums usual remit. Co-Founders Tara Gujadhur and Thongkhoun Soutthivilay have diverse and complimentary backgrounds, with Tara previously working in development, and Thongkhoun in government museums. Both partners wanted to promote understanding and appreciation for

the ethnic diversity of Laos while finding ways to have a tangible impact on people's livelihoods and income. The public face of TAEC is the museum exhibits, the educational workshops, the museum shop and the library, however 70 per cent of TAECs work is with the artisans themselves.

Gujadhur explains their original intent to be entirely non-profit but realized the potential that commercial sale of artisans' goods could have 'and then we came around to this idea'. It also proved difficult to register as a non-governmental organization in civil society, within a communist country, leading the pair to found and register the Centre as a Joint Venture Ltd, with 50 per cent owned by Gujadhur and 50 per cent by Thongkhoun Soutthivilay. Nevertheless, TAEC very much consider themselves to be mission-driven, not simply a profit driven entity, with a mission focused on raising the level of appreciation of the ethnic minorities of Laos, with sale of handicrafts as what makes that possible (see the University Repository for the interview transcript).

> We see ourselves as a social enterprise, and so we don't fit into one box as a sort of handicraft business or a museum exactly or an education, or advocate, we've got a bit of everything. (see the University Repository for the interview transcript)

The TAEC store began as a small gift shop at the back of the museum before Co-Founders Tara and Thongkhoun realized the potential for expansion. Now with an additional store on the high street, as well as an online presence, 60 to 70 per cent of TAECs income is generated from sale of craft items. TAEC also wholesale handcrafted work based on traditional skills, and in support of rural ethnic minority women. Wholesale is not a large part of their operation and is mostly the result of small independent retailers visiting the museum store. TAEC give artisans from the poorest regions in the country, access to markets they otherwise couldn't reach, thereby raising the profile of their cultures and crafts locally as well as internationally. 90 to 95 per cent of all products sold in the TAEC stores are textile based, with the balance in basketry, woodcarving and silver work (see the University Repository for the interview transcript).

TAEC were a proud founding member of Fair Trade Laos, and as such were required to uphold the highest ethical and environmental standards until the program was disbanded.

Legal / Governmental

The outspoken and very public response by TAEC to Max Mara's blatant cultural appropriation of traditional Lao dress, catapulted TAEC into the public eye. Max Mara's Resort 2019 collection blatantly plagiarized the colours, patterns and designs of Oma traditional dress, a tiny agrarian community living in the mountains of northern Laos. (Dick, 2019). The Max Mara Fashion Group recorded global sales in 2019 as €1.558 billion, who operate over 2,200 independent stores worldwide. The TAEC statement posted to Max Mara's social media account said in part,

Figure 1.4: The Oma v Max Mara plagiarism campaign

> For a company of your size, of any size, to profit from the sales of designs that are not original, without approval, acknowledgement or compensation, is undeniably wrong (TAEC, no date g: online).

Cultural misappropriation, particularly of indigenous ethnic minority communities by big brands is becoming increasingly unacceptable in the public eye, with numerous high-profile cases over the past few years, culminating in the development of a number of intellectual property rights protections, and the development of legislation, first by the Maasai, then the Guatemalan (Arslanian, 2017) and Mayan Weavers Associations (Eulich, 2019). The movement to protect the intellectual property of indigenous people around the world began in 2009 with the Light Years Intellectual Property Act, identifying the intangible cultural heritage of the Maasai in Kenya, and asserting ownership and legal protection for the tribes (Light Years IP, no date). Carolina Herrera's appropriation of several indigenous Mexican communities' textiles for their Resort 2020 collection, resulted in the Mexican governments direct response to Herrera, and the proposition of future legal protections for indigenous intellectual property and cultural heritage in Mexico (BBC, 2019).

As a result of Max Mara's plagiarism, TAEC are in the process of drafting a legislative proposal to protect the Oma, along with other ethno linguistic groups across the country. Their project proposal includes a request for funding to advocate on behalf of indigenous communities from a legal perspective, as well as to build a database documenting designs in support of legal protection and recognition of ownership. As TAEC said in a New Daily article (Dick, 2019), unchecked plagiarism by big brands

> sends the message that creative work that is traditional and shared by a community and culture in the developing world does not deserve the same kind of protections given to contemporary designs by individual 'artists' in the West (TAEC, no date g: online)

TAEC have worked with the Oma since 2010 on handcraft development, as well as the documentation of Oma traditional music. The discovery of Max Mara's plagiarism highlighted the importance of challenging and protecting cultural intellectual property from misappropriation and plagiarism, particularly from international fashion brands (TAEC, no date g). Ultimately the experience came about due to coincidence, and the chance discovery of Max Mara's Resort 2020 collection by a friend of the Centre in Croatia (see the University Repository for the interview transcript). TAEC's very public defence of the Oma quickly led them to the discovery that creative work that is traditional and shared by a community and culture in the developing world does not benefit from any legal protection. Realizing that most indigenous communities that suffer from incidences of cultural misappropriation lack the educational, financial and technological resources to assert ownership, led TAEC to assume the role of advocate of behalf of the Oma people. TAEC have since become a member of the Cultural Intellectual Property Rights Initiative, in support of the recognition and rights of communities over their traditional knowledge and cultural expression. The Cultural Intellectual Property Rights Initiative is a worldwide movement supporting the recognition of cultural IP rights for craftsmen and women who are the custodians and transmitters of traditional garments, traditional designs and traditional manufacturing techniques (TAEC, no date g).

Once Max Mara realized TAEC didn't legally represent the community, they effectively dismissed their claims of cultural appropriation as merely an opinion with no legal protection; TAEC understood the importance of developing legal means to represent the community's interests. Blurring the lines between representation and rights, TAEC have not yet had the opportunity to visit the Oma community since the Max Mara incident. Although they have spoken via phone, the subject remains abstract to them. As one of the most remote communities

TAEC work with, the artisans have the lowest education levels, with none of the women artisans reading or writing in Laos language, making communication difficult, and their ability to even elicit a response, complex (see the University Repository interview for the transcript). Nevertheless, as TAEC have stated publicly, 'Plagiarism is wrong, whether the plagiarized feel wronged or not' (TAEC, no date g).

Southeast Asia is perhaps better known for copying than being copied, with a great deal of global fast fashion produced in the general region, much of it copies of luxury brand designs and celebrity outfits for the mass market. There is a Laos Intellectual Property Office, but the topic of protection of indigenous material culture is new to them, according to Gujadhur its 'not really on their radar' currently. Part of the project TAEC is proposing is the development of a memorandum of understanding, where TAEC would support the office of Intellectual Property recognise opportunities to protect the intellectual property of ethno-linguistic communities in Laos (see the University Repository for the interview transcript).

Pricing

TAECs livelihoods program supports over 600 handicrafts producers and their families, across 20 different ethnic groups, in 13 provinces of Laos. The programme offers a window into the breadth and diversity of traditional crafts practiced throughout Laos, from the wood carving of the Ta Oy people of Champassak, to the embroidery of Yao Mien women in Viengchan Province.

TAECs policy is to pay new craft community collaborations up front for their work, as a means of ensuring the artisans are never out of pocket for materials or labour. This policy helps to build trust with new communities as they develop long-term relationships. In the case of high value items, even with communities TAEC have an existing relationship with, they pay at least 50 per cent up front, to defray material costs and investment of labour. Communities TAEC has a long-standing relationship with are paid on delivery, with the exception of Heirloom Collection pieces; the higher end works of art commissioned by them that can take months to produce (see the University Repository for the interview transcript).

TAEC do not participate in consignment, a common industry practice, where makers are not paid until a product is sold. They pay for all prototyping and samples whether they are saleable or not, none of which is common industry practice, with the makers usually the ones squeezed on price, pushed to adhere to tight deadlines and then paid in 30, 60 and 150 days from delivery (see the University Repository for the interview transcript).

Figure 1.5: TAEC museum shop

TAEC do not have a predetermined pricing formula, but instead look at comparative market pricing, the cost of artisan labour, how much time the piece took to produce and the cost of materials, before negotiating a price that all parties are happy with (see the University Repository for the interview transcript).

TAEC products focus on accessibly priced gift market items such as purses, pouches, scarves, and home goods, including cushion covers and table runners. Most textile products are hand woven using a variety of different techniques, including Ikat, batik, crochet, and embroidery. The products are contemporary, and not untypical for a museum gift shop. Price points need to be understood through the lens of the customer, who is a museum visitor, not a high street fashion consumer. With a high volume of tourists visiting the museum shop, whose focus is the consumption of experiences not product, and who likely have limited space in their suitcase. Smaller easier to produce items also appeal to the artisans themselves, allowing them to produce and sell in greater volume. TAEC ensure a smaller than average mark up, to maintain an accessible price point at retail.

TAEC do not operate in the mainstream fashion industry. They do not produce seasonal merchandise; they don't follow the fashion calendar and they do not produce collections of clothing or accessories in the traditional sense. As such, they do not operate within the system of fashion.

Exhibitions, Special Projects and Collaborations

TAEC offer private guided tours of the museum's exhibitions, providing insight into Laos' ethnic cultures, their traditions, and customs, as well as offer a series of activities, handcraft workshops and seminars to visitors (TAEC, no date b).

Figure 1.6: TAEC Museum tour

Exhibitions have including Hmong: New Year's Celebrations, depicting the intricate costumes and rituals that honour ancestors and spirits. The exhibition was accompanied by the soundscapes of the New Year (TAEC, no date h). Akha: The Diversity of an Ethnic Group showcases the subtle differences between three sub-groups of the Akha people. The Akha are renowned for their heavy indigo-dyed cotton attire, which features striking applique and embroidery and is accompanied by intricate silver headdresses made from over 300 pieces of Indochinese era silver (TAEC, no date i). Tai Dam: Handmade Bedding Materials presented textiles prepared by women prior to marriage, including mattresses, pillows, and blankets, focusing on hand woven textiles decorated with applique and embroidery (TAEC, no date j).

Special Projects include Stitching Our Stories, launched in partnership with PhotoForward, an international media arts organisation. The project engaged women from Laos' diverse ethnic communities to use photography and video to explore their cultural heritage, the roles women play, and the impact of modernization on traditional beliefs and practices. The women participants were taught basic photography and ethnographic skills to encourage them to document the rich stories of family bonds, ambition, sacrifice, and dedication within their communities. This project built the skills and confidence of young women as they investigated and reflected on their culture and identity (TAEC, no date k).

TAEC have collaborated with NEST, a 501c entity, based in New York, dedicated to building a new hand worker economy, increasing global workforce inclusivity, improving women's lives and preserving cultural traditions around the world (NEST, no date b). NEST send TAEC volunteers and interns to work with them for a couple of weeks at a time, in support of product development processes, and with various artisan communities. TAEC have also attempted to work with designers from a distance but have found the experience challenging as it pertains to product development, material procurement, finishing and the long timeline required to work with remote artisan communities (see the University Repository for the interview transcript).

Process

TAEC work with a multitude of different practices, techniques and traditions, from the raw material stage through to the finished product. The techniques and crafts they represent include natural and synthetic dying, spinning, hand weaving on frame and back strap looms, crochet, applique and embroidery within the textile arts, with bamboo and rattan basketry, wood carving, silver-smithing and musical instrument making also represented. As they work directly with the artisans, the supply chain is entirely transparent and documented. As rural artisans, the entirety of the supply chain is often undertaken by an individual community from farm to fashion, with them farming the fibre as well as spinning, dying, weaving and embellishing it, and skills handed down through generations all within the same small rural community.

When TAEC first began working with artisans, they effectively ordered directly from village artisans based simply on what they were already producing. Now they undertake a great deal more community training and product development with the communities they work with, combined with the development of their own products from artisanal raw materials, and value adding through additional finishing and embellishment. Products TAEC produce include

scarves, shawls and other everyday items that form part of village culture, with other products the result of a collaborative development process between TAEC and the artisans themselves (see the University Repository for the interview transcript). With no designer on staff, the product development process for TAEC is simply based on market knowledge.

The sample making process with a Lao ethno-linguistic group takes about 6 months, with 2 or 3 rounds of sample development, before something is market ready. The process follows the industry standard of prototyping and sample development, followed by design refinement and subsequent sample production (see the University Repository for the interview transcript).

The sample development process for TAEC is fairly organic, sometimes beginning with examples of work, and asking an artisan community to develop it with their own unique signature and skills. Samples are developed in collaboration either in the artisan's own village or at the TAEC centre. The process is inevitably derivative, whether derived from traditional artefacts or contemporary styles, based on artisanal skills and capabilities, and interpreted through the lens of their aesthetic. In this setting the prototype usually takes around 5 full days to develop, making adjustments and collective decisions en route, all the time with a commercial eye ensuring labour costs don't result in an end product that is unattainable for their customer base. When product is developed remotely by the artisans in their own village, based on TAEC ideation, the first proto is sent to TAEC for approval, often this happens as an independent undertaking by the artisans themselves, and arrives along with order fulfilment of another product for TAEC. In these instances, about 50 per cent of product might be further developed and results in orders placed. Developmental changes might be related to size or colour, but the aesthetic development predominately comes from TAEC, mostly as a result of the artisans not having a sense of market needs outside of their own communities (see the University Repository for the interview transcript). In recent years, TAEC have developed their own label and hangtag as a means of identifying fairly traded authentic artisan made products. TAEC organize a range of workshops and training for artisan communities they already work with, as well as at the invitation of development agencies working with ethnic minority communities in Laos. Workshops range from introduction to craft for communities with no background in craftsmanship, to those in support of new product development for already commercially viable entities. The most basic of the trainings revolve around community-based research in an effort to discover interests, capabilities and desired outcomes, combined with the development of simple skill sets such as accurate measurement taking, creation of colour

stories and swatches, design development and finally prototype development. They support leadership development, organization, order management and logistics and communication, and general capacity building (see the University Repository for the interview transcript). TAEC also organize market knowledge trips to expose artisans to the realities of the marketplace and gain an understanding of market demand, pricing, design and competition 'it's quite hard for rural artisans to really understand what the market demand is'.

Figure 1.7: TAEC artisan training workshop

TAECs focus is not on reintroduction of lost traditions, and they don't teach technical skills such as hand dying or weaving, what they do is help develop product and markets for new products based on existing skills. They have however placed orders with artisans for traditions that are in serious danger of being eradicated, as a means of supporting their survival (see the University Repository for the interview transcript).

TAEC have in some instances provided materials to artisans where they were none readily available to them, or where they wanted to experiment with new materials, however they tend to focus on readily available materials and pre-existing techniques used in the various communities they work with (see the University Repository for the interview transcript).

Figure 1.8: Hand embroidered lantern ornaments

Their main focus is not the finest silk hand weaving techniques that Laos is famous for, and which already enjoys a level of success and global notoriety, instead they choose to work with rural ethnic minority communities who focus on indigo dyed cotton, embroidery, applique and everyday craft skills practiced in the rural communities, and as part of their celebrations and daily utilitarian chores, where the need for developmental aid is strongest (see the University Repository for the interview transcript).

TAECs Heirloom Collection does comprise the finest examples of craftsmanship that Laos has to offer, including embroidered bridal trousseaus, rice baskets and carved wood.

<u>Advantages and Best Practices</u>

TAEC was a proud founding member of Fair Trade Laos. Fair Trade is a global market-based movement that places high ethical standards on consumer products. As a globally recognized strategy, Fair Trade certification initiatives have proven to significantly improve lives of producers. Established in 2008, Fair Trade Laos was a non-profit organization with the aim of poverty alleviation among vulnerable people, through fair employment, and improved social and environmental standards (ALiSEA, no date). As a Fair Trade member, TAEC had to adhere to strict guidelines of practice that places responsibility for the people in the supply chain, as

well as protection of the environment as equal to profits. Unfortunately, Fair Trade Laos is now defunct, meaning TAECs products are no longer Fair Trade certified, and membership in the international body is beyond their individual financial capability, not to mention difficult to achieve when working in rural villages.

Despite the government's initial scepticism about TAEC and the role of the private sector in museum curation, they have clearly proved their value, with government contracts with the Department of Tourism to train local tour guides about the importance and value of the diversity of Laos ethnic diversity and breadth of material culture.

Challenges

As with artisanship worldwide, factory produced merchandise is rapidly replacing the need and desire for handmade goods, with cheaper, easier options easily available, leading to the loss of traditional handcraft knowledge. As a result of urbanisation and young people moving away from the villages, going to school and getting jobs in the towns and cities of Laos. The younger generation is abandoning traditional lifestyles. They have less interest in pursuing the painstaking work that many crafts require, which further leads to the loss of skills and items that held community and cultural significance. This process of loss is duplicated across the developing world, where women are abandoning the creation of detailed heritage-quality items produced for their family and community, in favour of simple mass-produced products.

In contrast to many of the surrounding Southeast Asian countries, the combined diversity of Laos ethnic minority tribes almost constitutes a majority, at 47 per cent of total population. While the large numbers do minimize ethnic prejudice, there remain an urban prejudice against rural communities, who can be seen as less sophisticated than the urban population, making it difficult for TAEC to achieve the same amount of attention and recognition as for the fine silk weavers (see the University Repository for the interview transcript).

Communist countries too often seek to assimilate diverse populations, standardizing belief systems, work and social structures, and while philosophically all citizens are considered equal, those that don't fit the norm, are often subjected to pressure to integrate and conform. That has often led to the elimination of ethnic lifestyles, traditions, beliefs and crafts. According to the Lao Movement for Human Rights there is 'very serious concern on the different forms of discriminations suffered by ethnical minorities and religious minorities in the Lo Popular

Democratic Republic.’ Going on to observe the need for an urgent response to the elimination of specific ethnic communities, despite the 1991 constitution stating that all ethnic groups had equal rights in the protection and preservation of their customs and cultures. According to the report 33 per cent of the population of Laos was forcibly displaced between 1985 and 1995, a practice that inevitably erodes tradition, particularly where it is connected to place (FIDH, 2005).

While there is a growing demand for handcrafted items in the tourist and export markets, which does give women artisans the opportunity to earn an income for their families through the sale of handcrafted items, the demand is mostly for less expensive, more standardised items such as imitation silk scarves. This too leads to the demise of the more labour intensive, skilled heritage textiles and crafts, as well as the standardisation of symbols and meanings as they are simplified for an external audience (TAEC, no date l).

The challenge of explaining and representing the legal rights and protections of communities that have little understanding of the modern world, is undeniable. By choosing to advocate for the protection of indigenous material cultural heritage, TAEC are effectively opposing the mainstream fashion system. Western fashion designers have used the material culture of ‘others’ as inspiration in the development of their own collections for generations, with Luis Vuitton’s Maasai collection (Spring / Summer 2012), Junya Watanabe’s Africa collection (Spring / Summer 2016) and John Galliano’s Japan collection (Spring / Summer 2007) clearly show. This will be a battle of David and Goliath proportions, with the combined might of luxury brands, up against impoverished, indigenous, rural, ethnic minority village communities.

With a prevalence of counterfeit production in the region, copying is common practice, as rural craftspeople that struggle to connect and sell to a market, they have little understanding of. This means that new product development undertaken by TAEC in collaboration with their artisan communities, inevitably ends up plagiarised and for sale in the night market alongside all the other village made products for sale to tourists and locals alike. This challenges product longevity and the effectiveness of product development with TAECs artisan communities. This problem is exacerbated by the price point of the products they develop, with limited labour expenditure making it easier to copy, than more labour-intensive pieces, such as those in the heirloom collection (see the University Repository for the interview transcript).

Organization Chart

Tara Gujadhur and Thongkhoun Soutthivilay are both Co-Founders and Co-Directors of TAEC. Tara has a bachelor's degree in Anthropology and a Masters in Sustainable Tourism, along with 15 years' work experience in tourist development, cultural heritage management and community development in Southeast Asia and South Africa. At TAEC she guides research, marketing and strategic development.

Thongkhoun Soutthivilay has a background in museum and collection management, having worked in government museums in Laos for over 10 years. Her education spans multiple countries, including Thailand, the Netherlands, Japan, and Laos, where she has attended training in Museum Management, Conservation and Exhibition of Southeast Asian Collections. She oversees TAECs livelihood activities, the Shop and collections management. Both founders jointly develop TAECs exhibitions.

Other prominent members of the TAEC team include the General Manager; Keay Chanthangone, who has a background in education and oversees the day-to-day operations, which includes managing a team of 20. He is responsible for ensuring a good experience for all visitors, as well as participating in community research, exhibition production and oversees the museum shop.

The Collections Manager, Khamchanh Souvannalith, has a background in museum training and intangible cultural heritage. At TAEC, he is responsible for conducting ethnological research in rural villages and ensuring the cataloguing and preservation of museum objects.
TAEC also have a Store Manager, a Researcher and Curator and two Collaborators, who support museum curation, research and documentation (TAEC, no date m).

Organization Chart

Tara Gujadhur
Co-Founder &
Co-Director

Thongkhoun Soutthivilay
Co-Founder &
Co-Director

General Manager

Researcher & Curator

Collaborator Photographer

Collections Manager

Shop Manager

Collaborator Community-based tourism

X 20 people

Figure 1.9: TAEC Organization chart

Market Placement

TAEC produce fairly contemporary products in style, albeit using traditional techniques and processes. Prices range from around $10 for small items such as a coin purse, to $35 for a scarf or bag, placing their product outcomes in the gift market. The pricing strategy has to be contextualized as accessories driven, with no garments except for T-shirts, as well as viewed through the lens of place, as a museum shop frequented by tourists in the developing world. The exception to this is the Heirloom Collection, a small, niche product line that focuses on the work of master craftspeople with prices ranging from around $300 for a small mouth organ to $750 for an ornamented baby carrier.

Range of Artisanship

TAEC produce a limited range of accessories, home products and jewellery, with a focus on scarves, bags, purses, and shawls. They work with a range of skill sets and craftsmanship including dying, hand weaving, Ikat, batik, crochet and embroidery. There are elements of craftsmanship in all the work they produce, some in their entirety such as hand-woven shawls or batik scarves, while others are simply embellished with touches of embroidery such as the earrings or place mats. There are elements of traditional patterns, but tradition is mostly evident in the techniques and materials, rather than the finished products, which are aimed at a more contemporary market.

Range of Artisanship

Figure 1.10: TAEC Range of Artisanship chart

Empowerment Measures

An Artisanal Empowerment chart (figure 1.7) was developed as a means of recording the levels of respect and authority granted to the artisans as well as the level of appreciation for the traditional culture the craft represents. TAEC is placed in the *extensive* category for Artisanal Empowerment. It reflects the level of respect the Centre holds for the various communities they work with, document, study and exhibit. This is a reflection of their status as a museum and ethnology centre whose mandate is to raise the level of respect for the diversity of ethno linguistic cultures across Laos, as well as for the outputs of those communities.

The category of Respect for Traditional Material Culture is recorded as *significant* as an outgrowth of TAEC's respect for the practitioners of the craft. As an ethnology centre, their focus is the documenting of the material culture of the various traditions and people of Laos. An integral part of TAEC's product development is based on the existing skill sets of their various artisanal community partners. Much of the hands-on work TAEC undertake with the communities, is the reinterpretation of existing and traditional skills for contemporary products designed to be sold to museum visitors, whether urban locals or international tourists.

Empowerment Measures Chart

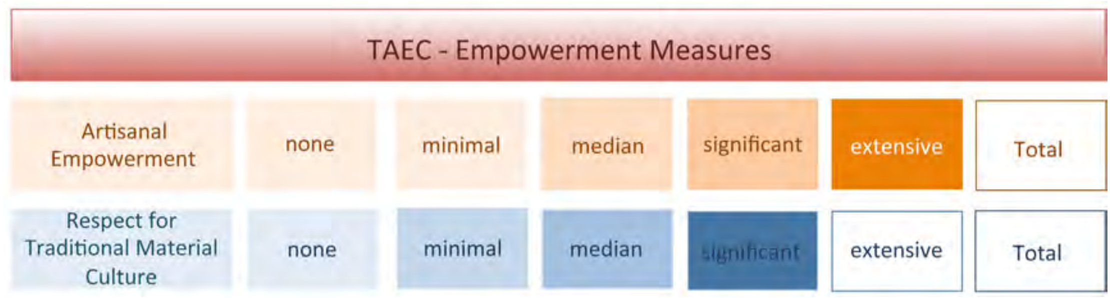

Figure 1.11: TAEC Empowerment Measures chart

Levels of Intervention

The Levels of Intervention chart (figure 1.8) evaluates, records and compares the various types of intervention on artisanal work from a variety of perspectives, and is intended to be used as a means of comparison across case studies.

TAEC provides small loans to handicraft producers, with payments up front, training in product design, quality control, small business practices, and logistics (TAEC, no date c).

The level of material Design Intervention for TAEC is recorded as *minimal*, as much of TAEC product is based on existing skills traditional craft skills. While there are times, they are asked by development agencies to support the introduction of craft skills, this is effectively contract work for external agencies, not in the development of product for their own store. Conversely the level of intervention recorded for Product Design Intervention is *extensive* as many of those traditional skills and techniques are put into the service of product development for the contemporary gift market. While the process is collaborative in nature, it based on the intent to commercialize outcomes. This is mostly the case for the fashion and accessories textile related products than it is for carving and basketry, but the focus of this case study is on fashion and accessories. As such there is a market driven perspective to Product Design Intervention, which although not top down in terms of defining designs, does prioritise the market over traditional product outcomes. For the same reasons, Product Development is also recorded as *extensive*.

The Quality Control measure is recorded as *significant*. As TAEC effectively sell contemporary products, aimed at local urban Laos customers as well as international tourists, there is a need to comply with western expectations of production and finishing, often things not considered important in rural tradition.

The level of Business Intervention is recorded as *median*, as TAEC do not offer workshops on financial literacy or business development, TAECs focus is on development of leadership skills, organization, management, logistics, capacity building, product development, and market access for the artisans.

Levels of Intervention Chart

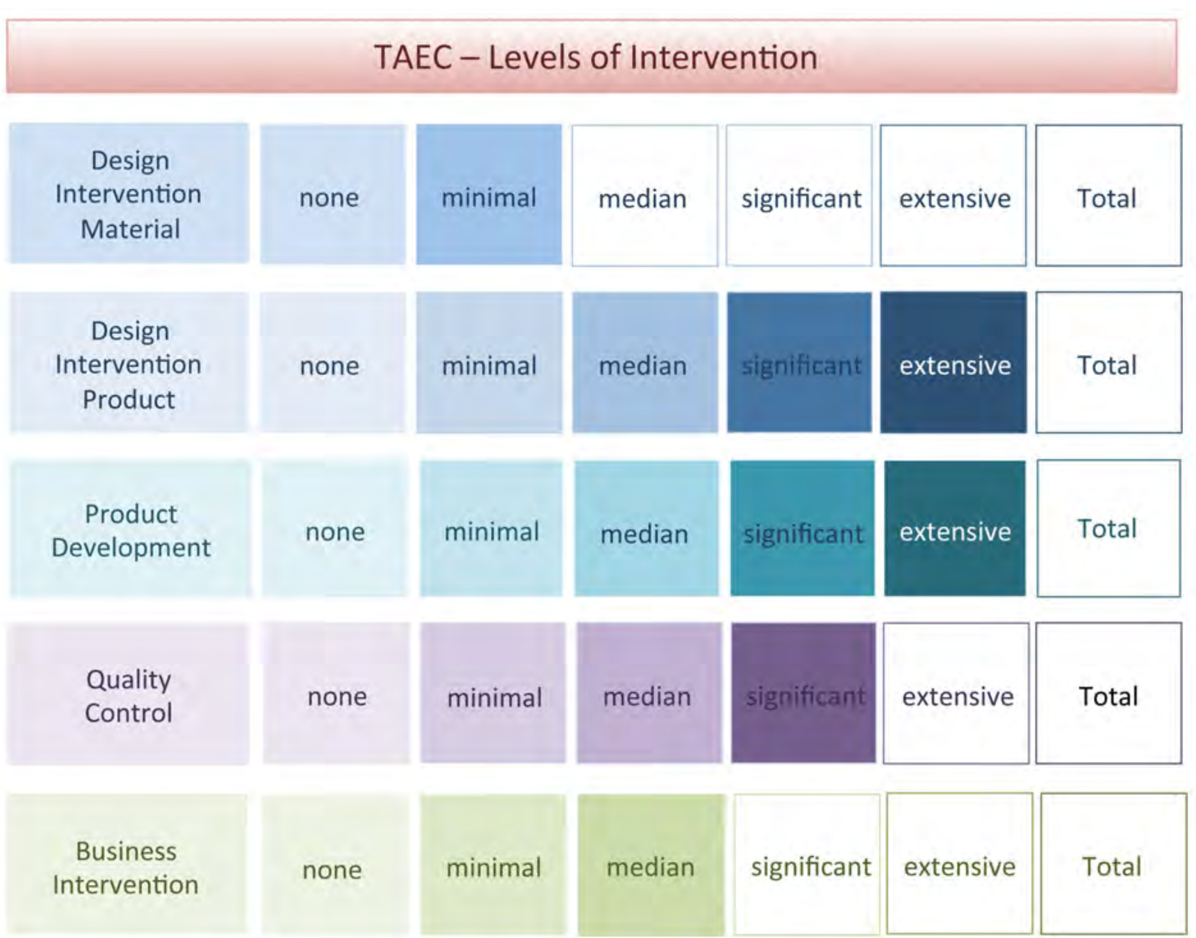

Figure 1.12: TAEC Levels of Intervention chart

Word Frequency Analysis

A word frequency analysis from the Laos Traditional Arts and Ethnology Centre case study interview that shows the most frequently used words largest and closer to the centre of the cloud. The word *design* is the most frequently used word in the TAEC interview. When viewed collectively with *product, produce, process, market, materials*, *commercial* and *fashion*, all of which reflect the institutes focus on the contemporisation of traditional skills for a predominately western tourist market. The other group of words and terms that feature heavily in the word frequency search are *people, groups, community, together, collaborative, minority*, *ethnic* and *cultural*, all of which identify the collaborative and supportive nature of the work they undertake with ethnic minorities across the country. Also featured are a range of terms that connote *support, education*, and *development*. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E16, and the coding chart and list as Appendix F17.

Word Frequency Cloud

Figure 1.13: TAEC Word Frequency chart

Conclusion

It is clear there is a major and important role for museums and ethnology centres to play in raising the profile of artisanal crafts, particularly those from rural settings and in the developing world. TAECs focus on promotion of Laos cultural heritage both locally and internationally seeks to revalue the traditions of rural ethnic minority communities, raising their profile with the local urban population, who all to often look down on their country cousins. Craft has traditionally been undervalued, even in the west, where it is associated with manual skill not intellectual excellence, where its association is to the country and less sophisticated lifestyles and people. This perspective is exaggerated in the developing world, where urbanization and commercialization is the main driver for many governments, individuals and communities, often resulting in prejudice and stereotyping of country dwellers and craftspeople. Museums and research centres hold an esteemed place in society, enabling them to aid in raising the profile of communities and crafts, which by default helps to fight against discrimination against rural and / or indigenous populations both locally and internationally. This places TAEC in the unique position of supporting craft development whether they do so physically, intellectually, or both, and as such constitutes a vital externality, in support of profit-driven artisan collaborations.

By focusing on the representation of rural ethno linguistic communities, TAEC by default focus on the everyday utilitarian items and clothing of rural communities. While special occasion and celebratory artefacts do feature in their collection, TAEC chooses to raise the profile of the everyday practices, lifestyle and beliefs of the ‘common’ people, as opposed to the privileged. This is a reflection of their foundation as an ethnology centre, not just a museum, who all to often exclude everyday content, except in the depiction of ancient civilizations.

TAEC see their role as well beyond cultural research, documentation and exhibition. They actively support the livelihood development of rural communities, not just from a historic perspective, but also more specifically from the perspective of the community’s current lifestyles, addressing contemporary issues of how tradition can remain relevant in the midst of modernisation and urbanisation. TAEC believe in investing in the agency of the communities themselves in making their own decision, while helping them to recognise the value of their cultural resources.

The growing importance and focus on the protection of the intangible and tangible cultural heritage of ethnic minority people worldwide places museums and cultural centres in the unique position of being able to support those efforts through documentation and cataloguing. The protection of indigenous material culture from plagiarism by big brands, could result in greater interest for collaborative partnerships with rural artisans in the developing world, if brands are blocked from simply copying them.

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Figure 1.1: TAEC (no date) Celebrating the artisans of Laos. [Online] [Accessed on 24th June 2020] https://shop.taeclaos.org/

Figure 1.2: TAEC (2017) *An Oma singer in her traditional dress in Ban Nanam*. 31st December. Facebook. [Online] [Accessed on 24th June 2020] https://www.facebook.com/taeclaos/photos/1635853803138984

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Figure 1.4: TAEC (no date) *The Oma v Max Mara plagiarism campaign*. [Online] [Accessed on 24th June 2020] https://www.taeclaos.org/oma/

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Figure 1.6: TAEC (2020) *TAEC museum tour.* 26th February. Facebook. [Online] [Accessed on 24th June 2020] https://www.facebook.com/taeclaos/photos/2871927369531615

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Appendix D17 – Ethical Fashion Initiative Case Study

Figure 1.1: The Ethical Fashion Initiative partners

Case Study

by

Sass Brown

Introduction

This case study reviews the operations of the Ethical Fashion Initiative in supporting global craftsmanship through a detailed overview of its missions, vision and methodology, and as a means of evaluating the need for international aid for the long-term success of sustaining craftsmanship. It also acts as a baseline to establish values and motivations and cross compare the individual case studies to.

The International Trade Centre's (ITC) Ethical Fashion Initiative (EFI) is classified as a co-secretariat of The United Nations Alliance for Sustainable Fashion. Formed in 2018, the Alliance brings together several agencies to better coordinate efforts towards affecting social, economic and environmental change in the fashion industry by implementing the Sustainable Development Goals (SDG's) (EFI, no date a).

The EFI link international lifestyle brands to a network of global artisans and traditional craftspeople, creating employment for marginalised artisan communities, and access for brands to unique artisanal traditions from remote locations. Facilitating market access for artisans creates opportunities to create meaningful work with fair and decent working conditions. Acting as a bridge, the EFI connect artisan communities from all over the world, many in challenging locations, giving them the opportunity to improve their lives, and lift themselves out of poverty (EFI, no date b). The EFI view artisanship as an incredible vehicle for the empowerment of women.

The Ethical Fashion Initiative believes in building a responsible fashion industry by harnessing fashion as a vehicle for positive change. They guarantee fair labour and environmentally friendly practices are implemented in their supply chain through the EFI compliance scheme. By providing artisans with market access, the EFI enable them to participate in the value chain of international fashion and lifestyle brands, while respecting their dignity and contribution. In addition to creating and maintaining meaningful employment and access to skilled labour markets, EFI ensures responsible sourcing, production and commercialisation of fashion products, not only improving the lives of those involved, but extending to the entire community (EFI, no date b).

Data Collection and Methodology

The methodology for this case study is qualitative and included the collection of relevant documents and materials from published articles in the commercial sphere, the Ethical Fashion Initiative and the International Trade Centre's own website and associated social media, including Facebook, Twitter, Instagram and YouTube. Data collection included a semi-structured interview with Simone Cipriani, the Founder of the UN's flagship programme for the International Trade Centre, and a joint agency of the UN and World Trade Organization. A Skype interview was conducted, lasting around 1 1/2 hours in length, with follow up questions and clarifications by email to Simone as well as Vincent Odour, the Associate Programme Management Officer who oversees compliance, with all communications transcribed and saved.

The Ethical Fashion Initiative was chosen for a case study as the foremost authority on the support of global artisans and sustainable development as it pertains to craftsmanship, employment and fashion. The criteria for the case study selection were established as follows: The respondent should identify as an international support agency for global artisanship as it pertains to the fashion industry. The products produced through the support of the agency should involve skill and craftsmanship, bringing financial independence and fair labour practices to disadvantaged communities using fashion business as a vehicle of empowerment, and sustainable development.

Discussion

The EFI believe fashion has the ability to be a force for positive change, and the means of making social, economic and environmental impact. They see the industry as having the potential to drive development and help lift communities out of poverty by providing workers with the opportunity to better their lives. Working to counterbalance fast fashion, they bring dignity to the lives of those that make our clothing, connecting consumers to the makers of sustainably produced products (EFI, no date a).

The EFI is a development project, an industry project, and a supply chain project, with the intent of regenerating communities affected by poverty. They connect skilled artisans living in extremely marginalized conditions to the international market, to help lift them out of poverty (Of Fresh Wear, 2019). They have been dedicated to building sustainable fashion practices in developing nations as a means of reducing poverty and empowering women for

over 10 years. The founder, Simone Cipriani believes the system of fashion needs to change to one that places value on where their goods are created rather than where they are sold 'the stuff instead of the fluff' (Jennings, 2019).

Figure 1.2: The Bega Kwa Self Help Group in Kenya

The EFI's mission is to work towards sustainable development by creating long-term impact in the communities in which they work. They build capacity with artisan communities by providing access to international markets, supported by mentorship training programmes. Working with Central Asian and African social enterprises, they address migration, using fashion as a vehicle for structural, environmental, social and economic transformation. The EFI engage with artisans from Burkina Faso to Haiti, Mali, and Afghanistan (EFI, no date c). As well as partnering with western brands, the EFI also support the development of home-grown African design talent through their design mentorship programme. The Programme showcases the creativity and talent of African Designers, engages African artisan manufacturing, and supports the development of export capacity (EFI, no date e).

The EFI focus on three main elements: people, planet, and transparency, which they map through the Sustainable Development Goals, and prior to that, the Millennial Goals
The 3 main goals they address are:

- Goal 1 to reduce poverty by giving decent work conditions to people,
- Goal 5 of gender equality by focusing mainly on women, and
- Goal 8 of decent work and economic growth.

Over the years, the EFI have developed a system to engage with consumers through public events, conferences, and the press, which fall under Goal 12.

Simone believes emphatically in the value of development organizations in the fashion industry, due to their ability to intervene where the private sector cannot and reach artisans in marginalized conditions. He sees their role as different but complimentary to the role of governments, with the state responsible for adopting and enforcing legislation derived from international conventions, such as the Paris Agreement. While the role of international development organizations such as the EFI, is to produce, develop and test those standards and conventions, to ensure their relevancy and to offer guidelines and develop work programmes locally within the relevant region.

The EFI focus first and foremost on women, with 95 per cent of their beneficiaries' women. By focusing on women, the EFI enable women to become the breadwinners for their families, a fact that instantly changes their social position within their families and the greater community. The second focus of the EFI is fair labour and fair trade standards. In support of this goal, the EFI adopted the Fair Labour Association Code of Conduct and the international labour standards set by the International Labour Organization (ILO), a UN agency for the advancement of social justice and decent working conditions. Fair labour standards include the protection of workers health and safety, fair pay, elimination of discrimination and underage labour, no violence and fair compensation including overtime pay (Of Fresh Wear, 2019).

The EFI business model is to link artisans, micro-producers, internally displaced people, returnees and potential migrants from the developing world to the international market, through a social enterprise hub. The social enterprise acts as a centre for the production and commercialization of fashion and lifestyle products. They offer work opportunities that contribute to broader economic development through skills training and job creation, food security, conflict resolution, poverty reduction, environmental conservation, human development and growth. Their model supports informal businesses, farmers and artisanal groups in formalising their structure and operations. The EFI build capacity in informal industries by creating links to the international fashion market, as well as supporting them in the acquisition of tools, equipment and technology to help improve their productivity (EFI, no date d).

As a UN programme, albeit one focused on fashion, the EFI tackle what are known as migration push factors, which include the lack of good employment opportunities, access to healthcare and education, and conflict, all of which are major causes of human migration. In an effort to offset push migration, the EFI work to avert these factors at the source, through local employment and empowerment, thereby limiting the push to migrate, that leads to economic slowdown. The EFI operate in some of the most challenging environments in the world, places people leave in search of a better life, including Burkina Faso, Mali, Cote d'Ivoire, Kenya, Uganda, Haiti, Afghanistan, Uzbekistan and Tajikistan. (EFI, no date d).

Figure 1.3: Hand beading in Kenya

The Creative Industries are acknowledged worldwide for having enormous impact on driving economic and social development. They support job creation, and act as a channel for the expression of cultural identity, playing a key role in promoting diversity. The ITC, through the efforts of the EFI supports the integration of the creative industries and encourages national trade development by working directly with artisans and including their creations in domestic and international value chains. The Creative Industries use creativity, skill and talent for job and wealth creation through the generation and exploitation of intellectual property. The ITC's assistance in the Creative Industries supports artisanal products in developing and transitioning

economies by developing entrepreneurship and providing the technical assistance to promote trade opportunities and develop producers' export capabilities (ITC, no date a).

The creative industries sector accounts for 7 per cent of the world's GDP, one that is growing at an annual rate of 8.7 per cent, yet accounts for only 1 per cent of total exports from developing nations, despite the abundance of rich cultural heritage and talent. Developing these creative industries increases the share of developing countries in world trade, as well as benefits poor communities by generating income, creating jobs and empowering artists (ITC, no date a).

The EFI's approach is based on the belief that artisan handcrafts can be used to create unique luxury products.

> Artisans are what gives something the human touch, and that touch has value. It is their work that enables consumers to see where a product is made, and by whom (Jennings, 2019: online).

Yet despite often having incredible skills such as silkscreen printing, sewing, dying, and weaving, artisans often work in the informal economy and live-in uncertain circumstances. The EFI give them access to mentoring and financing, supporting them in the set-up of their own cooperatives, and become part of an ethical supply chain (Jennings, 2019).

Simone is clear that solutions to these major challenges must come from regional entities, both governmental and non-governmental, for-profit and not-for-profit. To that end, the EFI in partnership with Roberta Annan's African Fashion Fund, launched a €100 million Impact Fund for Africa. Launched in 2019, the Fund helps to build a framework of resources, investments and expert support for African creatives to help them compete globally.

> What we want to focus on is a generation of designers who can produce everything inside the continent. The Impact Fund for Africa will act like an accelerator to allow them to grow. This is what the sector needs. African consumers are interested in African brands so it's important to develop social capital, too. (Jennings, 2019: online).

The EFI promote these emerging African designers to the industry at global fashion events such as Pitti Uomo and AltaRoma, showing that luxury fashion can and does belong on the continent of Africa (Leitch, 2016). Lisa Folawiyo, Orange Culture and MaxHosa are just a few

of the names the EFI have successfully worked with, designers that have become part of the blossoming African fashion market, currently worth $31 billion, $6 billion of which comes from the luxury sector. Cipriani understands that couture has always had a big market in Africa, with Valentino quoted as saying Nigeria was one of his best places for sales.

> Now African fashion has a distinct identity and you can talk about designers who are having an impact both here and internationally. But most designers on the continent still face infrastructural problems – of sourcing materials, customs, shipping, banking and all of that. (Jennings, 2019: online).

Figure 1.4: Vivienne Westwood made in Africa bags

The Ethical Fashion Initiative collaborate with extensive fashion and lifestyle brand partners including: Vivienne Westwood, Loewe, Marina Rinaldi, United Arrows, Camper, Max & Co, Lisa Folawiyo, Sass & Bide, Osklen, and many more. Much of Cipriani's work is connecting people and businesses, artisans to brands, brands to consumers, telling the stories of the difference they make in individuals lives, and how those individuals are embedded within the products they make. His role takes him from the fashion capitals of the first world, to the slums of the developing world, working with artisans in remote villages and in the board rooms of multinational corporations.

The EFI are also in the process of developing their own brand that will connect artisan businesses directly to buyers' businesses (B2B), as well as direct to consumer (B2C), allowing for greater profit margins as well as directly oversee both the artisan and customer experience. The original intent was to start with pop ups in 2020 during major global events such as the summer Olympic Games, and in various locations around the world, a plan that has since been postponed due to the global COVID-19 pandemic (Of Fresh Wear, 2019).

History

Simone Cipriani is an officer of the United Nations, and the founder and head of the Ethical Fashion Initiative. Growing up in Tuscany, Cipriani enjoyed the experience of growing up surrounded by what he calls 'a world of artisans', creating luxury products for Ferragamo and Gucci. An era he sees as now passed, where artisans have transitioned to production workers (Jennings, 2019).

With a background of working in the international leather and footwear industry and working for an Italian company with strong Asian ties, Simone set up factories and trained mentors for their industrial workforce collaboration in Asia, where he first encountered the UN. An Italian development corporation working with the UN reached out to him for consulting support on their programs for creating training centres for the leather and footwear industry. The service centres focused on training, quality control and knowledge transfer, what Simone was already doing as Director of the company he was working for. With the success of consulting, the development corporation asked if he would be willing to take leave to work full time on a project in Indonesia, where he headed a team of experts from a variety of different segments. Working with a machine technologist, and engineer, architect and others they designed a program, which was financed by the World Bank and the Italian Development Corporation. After that UNIDO pushed for Simone to join them in Africa and attend a conference in Kenya and write a position paper for the Kenyan leather and footwear industry, a short mission with lots of expert support. The experience prompted him to leave the private sector and set up a consultancy in Florence, sharing offices with an NGO who he worked for as a Secretary General for the global south. Over the next few years Simone's consultancies increased, until a visit to a slum in Kenya changed everything.

Cipriani's first encounter with artisans in the slums of Africa happened in 2002, while still working in the private sector. His first assignment was in the Korogocho Slums of Nairobi, one of Nairobi's largest slums, and situated next to a dumpsite. This first meeting with the skilled artisans of Korogocho convinced Cipriani of their potential, and the need for a responsible framework for the fashion industry; a framework that considered the artisans, and their right to fair and decent employment within an ethical supply chain (Of Fresh Wear, 2019). The project began in 2009, with the support and guidance of lay missionary and visionary Gino Filippini, who introduced Simone to artisanal work in the informal economy. Filippini was

developing a micro business in the slum, a mission that so inspired Cipriani that he looked for opportunities to move to the region to help. Cipriani accepted an assignment with the United Nations in Ethiopia, a training programme for the local leather industry, one scant hour by plane from Nairobi, which he travelled to every weekend, to continue to work on the project, pulling together the framework he envisioned. The project included managing 3 huge factories, a tannery and a shoe and garment factory, as part of an innovation centre to support the development of Ethiopia's leather industry, a project he later criticised. Nevertheless, Ethiopia's success in leather tanning is in great part a result of the work they did incubating businesses at that time.

Figure 1.5: Simone Cipriani

Seeing the opportunity to develop a cooperative of micro-producers, Cipriani would fly to Nairobi, to sleep in a convent and develop the idea of working with artisans every weekend. Receiving a small amount of funding from a private foundation, Cipriani managed to connect the artisans to buyers, proving the feasibility of his concept (Of Fresh Wear, 2019), resulting in them receiving an order from Max & Co for 300,000 bags. The production hub he created in Nairobi went on to become an independent company in 2015 that now supplies both domestic and international markets, proving that fashion production can provide fair wages and decent working conditions. (Jennings, 2019).

Cipriani's Italian roots and contacts have played an integral role in capacity building for production. Many of EFI's partners in the developing world, were the recipients of second-, third- and fourth-hand machinery from Prato and Biella, textile-manufacturing hubs in Italy, and machines even rescued from the dump as Italy lost market share to the far east and manufacturers went out of business.

Moving to Geneva for a full-time position at the UN's International Trade Centre, ostensibly for the leather industry, he instead submitted a business plan with his micro enterprise findings and proposed framework. The then Executive Director, Patricia Francis saw the

potential of his plan, giving him the time and budget to further develop his idea with a 2-year deadline to show results, and so the Ethical Fashion Initiative was borne. (Of Fresh Wear, 2019). The EFI have since expanded the project to Burkina Faso, where they work with weavers in the development of Faso Dan Fani textiles; to Mali, where they helped find more environmentally friendly dye methods for traditional Bogolan cloth; as well as assisted the traditional jewellery makers of the Tuareg. They are also active in Ghana, Ethiopia, Uganda, Côte d'Ivoire, Haiti, Nepal, Cambodia, Afghanistan, Tajikistan, and Uzbekistan. The EFI connected artisan micro enterprises from these locations to western brands, including Stella McCartney, Vivienne Westwood, Edun, Brother Vellies, Karen Walker, Camper and Mimco (Jennings, 2019).

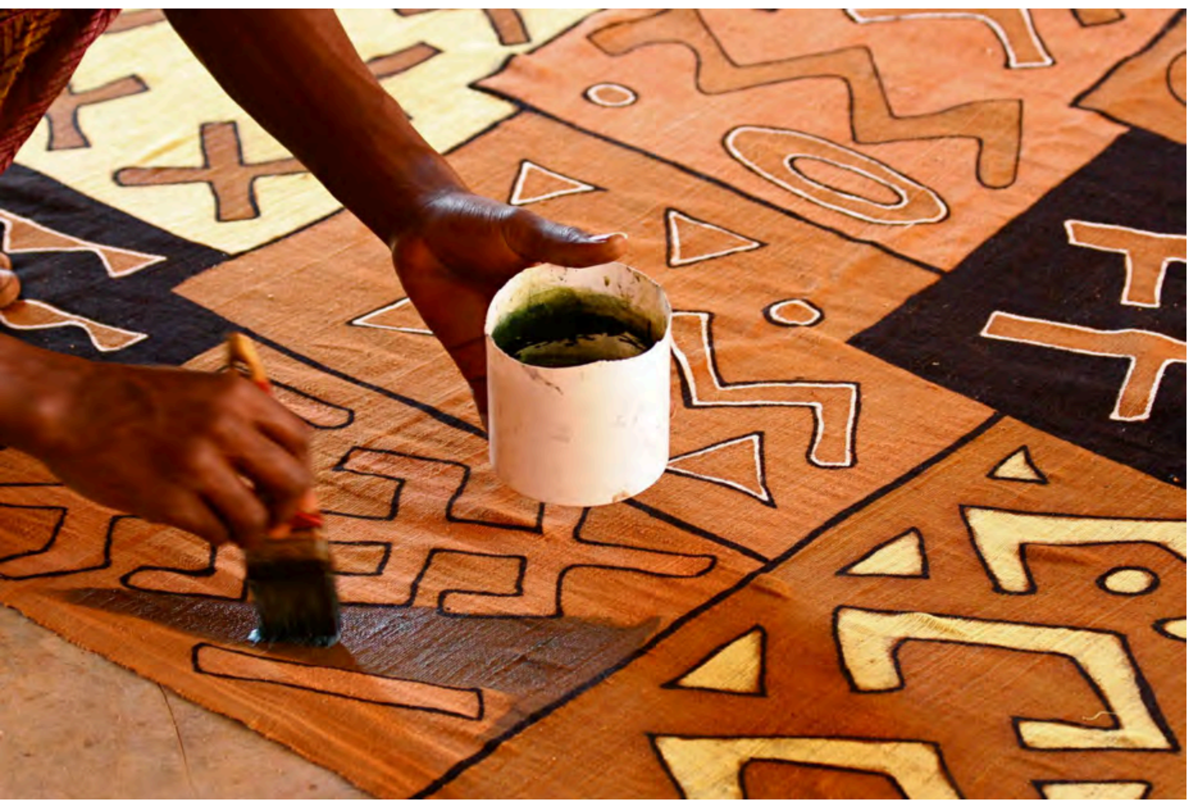

Figure 1.6: Traditional Bogolan fabric

The framework that Simone Cipriani built was the first time the UN included the 'informal sector' in their plans, part of the economy that is neither taxed nor monitored by government. Cipriani allowed a group of informal producers, working in shacks along a road in a slum, to be become suppliers to international brands (Of Fresh Wear, 2019) – this was innovation. The other innovation was their discovery that to regenerate the social capital of the societies

they worked in, they needed to work more broadly, beyond just the artisans to include other creative minds and local designers in theatre, contemporary arts, cinema and theatre.

Social and Environmental Compliance

The EFI is a long-term market led program that focuses on development and growth that follows national and international labour standards. They evaluate performance and compliance of the entities they work with, based on a code of conduct known as 'The ten commandments. Inspired by the International Labour Organization (ILO) and the Universal Declaration of Human Rights, it was developed by academics, local and international specialists, experts, nutritionists, social workers, artisan groups and informal development units across a variety of communities. The EFI joined the Fair Labour Association (FLA) in 2010, implementing their rigorous code of conduct, which defines decent working conditions and payment of a living wage. To ensure implementation, social workers are embedded in the communities in which they work, to closely monitor the implementation and impact of the standards (ITC, no date b). The EFI also contribute toward the regeneration of the social capital of the societies in which they work, many of which are war torn countries such as Afghanistan, Mali, Burkina Faso and a new program in the Congo.

The Code takes into account the differences between the formal and informal sectors, who face different challenges, with the standards adapted to social enterprises operating in the different sectors, ensuring minimum requirements for both. The informal sector, sometimes referred to as the 'hand worker economy' does not face the same labour and traceability challenges as the formal sector, hence the EFI scheme was developed and adapted, with specific minimum requirements defined in collaboration with artisan groups and fair labour experts. The implementation of the Code is through a participatory and consultative approach involving managers of artisanal social enterprises, to best understand location specificities. Local compliance teams in discussion with focus groups ensure that the Code is fully understood, and adhered to, with the Code publicly displayed in the place of work. Social workers and the EFI team are available for questions and further explanation to ensure the Code is adhered to. The Code of Conduct (CoC) is as follows:

1. No forced labour
2. Right to freedom of association and collective bargaining
3. No harassment, abuse or discrimination
4. No underage labour

5. Reasonable hours of work
6. Payment of a living wage
7. Safe and healthy working conditions
8. Guaranteed women's rights
9. Minimized impact on the environment
10. Respect for community values

The Ethical Fashion Initiative is not just a project, it's a structured program of the United Nations, and as such they are committed to contributing to several of the sustainable Development Goals (SDGs); Empowerment of women, reduction of extreme poverty and equitable forms of work and trade aligning with SDGs 1, 5 and 8. As a program that uses a business model to connect artisans to the international supply chain of fashion, they achieve SDG 12, which defines the EFI as a development initiative based on the Sustainable Development Goals that uses a business model centred on artisans and the fashion and lifestyle industry. Although the SDGs did not come into effect till 2015, after the founding of the EFI, prior to, they adhered to the Millennial Goals.

The EFIs current monitoring and evaluation tool is called RISE, a system devised to ensure the EFI achieve their sustainable development goals. RISE stands for Respect, Invest, Sustain and Empower. The system monitors and tracks fashion production to ensure all items are ethical and traceable throughout the entirety of the supply chain. Every order received by an EFI entity, generates a report that highlights the communities involved in production, the artisan skills utilized and the impact on them in terms of nutrition, education and healthcare. Product Partners also have the option to include a ‘product passport’ tag, which communicates the brands involvement in the RISE scheme (ITC, no date b). See attachment T1 for an example Impact Assessment Report for a Mimco product produced by EFI.

The RISE system is supported with continuous data collection through assessments, focus groups, discussions, surveys, mappings, tracking tools and multiple other methodologies, with the outcomes analysed and made available online.

RISE incorporates three stages:

1. Assess: The EFI provides information on the initial situation and performance of the beneficiaries, with a record of what they aim to change.

2. Control: The EFI employ clear, objective, measurements through monitoring the activities of the artisans, fair labour compliance and environmental performance during production.
3. Trace: The EFI captures the information in a regular and systematic manner to monitor their impact results, credibility and transparency across the entirety of the supply chain.

The Ethical Fashion Initiative developed their own compliance framework, implemented through social enterprises and private organisations using business as the vehicle for development. Through their business model, the EFI create public private partnerships to facilitate dignified work, following international labour standards, and divided into four guiding principles;

1. Fair labour and Living Wage
2. Ecological sustainability
3. Transparency and traceability
4. Impact assessment

1. Fair Labour and Living Wage

The EFI uses a tool to calculate a living wage, as opposed to a minimum or subsistence wage, to ensure that pay is enough to produce an acceptable standard of living in a specific location. In some instances where the EFI work, there is no legal minimum wage, or it is too low to enable workers to have a decent standard of living. This differs from a minimum wage, which is simply the legal minimum wage required by a country, and different from a subsistence wage, which is calculated to only be enough to cover the bare essentials of life, significantly lower than what can be considered a decent standard of living. The EFI calculate a living wage by estimating the cost of a basic but decent lifestyle for a worker and their dependents, taking into consideration the minimum amount required for food, housing, healthcare, clothing, communication and leisure, as well as childcare for those with familial responsibilities (EFI, no date b).

2. Ecological Sustainability

The EFI supports social enterprise partners in the development of practices that protect the environment and minimize their negative impact. Strategies vary from partner to partner based on impact levels, and include continuously monitoring natural resource use, energy use, emissions, discharges, carbon footprint and waste disposal, with an emphasis on the reduction of emissions, waste, water treatment and shifting to renewable energy sources. They also work

directly with artisan communities to raise awareness on the importance of environmental protection (EFI, no date b).

3. Transparency and Traceability

To assess every stage of the manufacturing process, the EFI track the impact on the communities involved, producing a report that is third party verified and shared with the brand (EFI, no date b).

As a means of building consumer trust, the EFI developed tools to trace and trace its supply chain, as a means of communicating it to the consumer. The information includes:

- All legal information, including country of origin, the manufacturer, care information, and fibre content.
- Product claims, such as ethical, responsibly sourced, fair labour, circular value chain etc. and,
- The product ID, to identify the product batch.

This information when supplied to brands provides them with the ability to track and trace the products, they ordered through a chip attached to the product. The chip can be read by a smart phone or tablet, and communicates the product story, including the entirety of the product lifecycle direct to the consumer.

4. Impact Assessment

The EFI operate a rigorous impact assessment system based on a defined baseline. The living conditions of the communities where those in the supply chain work are assessed prior to any collaboration, and continuously assessed every year for change in workers living and social conditions. Measurements include practicalities such as the incidence rate of common diseases, the number of children in a family that attend school, the position and condition of women within the greater society such as their ability to own property, and the recorded incidences of violence against women (Of Fresh Wear, 2019).

The measurement tools utilised by the EFI to map compliance are many and include:

- Enterprise Profiling tool
- Code of Conduct

- Cost of Living Tool
- Task and Risk Mapping tool
- Impact Assessment
- Environmental Practices
- Traceability

Several of the above tools have other embedded sub-tools within them, one of which is, a Social Impact Assessment (SIA), which allows the EFI to measure the livelihood and well-being impact on artisans involved in their programs. The Social Responsibility team's methodology was developed to record:

- A demographic portrait of the workers
- A general portrait of the community
- Their economic livelihood and material well-being
- Psychological well-being
- Physical well-being
- Social well-being, and includes
- Worker's testimonies

Enterprise Profiling Tool

The Enterprise Profiling tool is used for mapping, profiling, and ranking organisations, companies, association and artisanal groups. The tool is in the form of a detailed Excel spread sheet to determine the appropriateness of a production and processing entity becoming a social enterprise in alignment with the EFIT business model and intervention approach. Entities are ranked on a scale of 1 to 5 with 1 indicating the least and 5 the most likely an entity is to comply with the EFI business model. The tool is used to rank a multitude of enterprises to determine which rank as the most appropriate partners. For example, in the case of establishing a social enterprise in Afghanistan, the EFI assessed 36 enterprises, from which only 6 were selected to participate. The assessment is undertaken by a team of 6 assessors that includes ITC officials and local support team members, with each one scoring the entities independently. The assessment form incorporates basic information such as name, location, contacts etc, as well as information on business type, questions on gender representation, products currently produced, training, outsourcing, strategic goals and pay, ultimately giving a detailed overview of each entity evaluated. The questions fall into a number of categories including:

- Company profile
- Current business operations
- Company culture
- Production capacity
- Commerce overview
- Commitment to quality
- Supply and value chain
- Environmental commitments and practices

The Excel spread sheet questionnaire is supplemented by a ranking tool that compares enterprises based on the assessment and is pre-formatted to calculate entered scores on the following areas:

- Product capacity
- Management skills
- Quality control
- Market links
- Financial capacity
- Labour standards
- Environmental impact
- Certifications
- Community involvement
- Legal structure

Code of Conduct

Partnering with the EFI requires the development of a social enterprise and complying with their code of conduct and abiding by their production and commercialization protocols. As part of that compliance, social enterprises along with their supply chains undergo verification exercises based on objectives that comply with their code of conduct, fair labour standards, living wage expectations traceability, assessment and environmental impact. The code of conduct is a tool to monitor compliance adapted to the sector and local context of work and place, intended to support their partners in improving working conditions and raising the living standards of the artisans. The assessment paperwork includes multiple fields for assessment

using the same 0 to 5 evaluation scale. The areas assessed with multiple assessment questions are:

- Forced labour
- Freedom
- No harassment
- Underage labour
- Hours worked
- Living wage
- Health and safety
- Women's rights
- Environmental status
- Respect for community values

Questions include labour contracts, length of employment and contract renewal, freedom of association and collective bargaining, a strategy for complaints and grievances, policy's to ensure no discrimination, workers age verification process, hours of work and breaks granted, benefits including sick leave, frequency of pay periods and accurate recording, machinery safety guards, appropriate training, provisions for first aid, access to emergency exits, proper storage of hazardous substances and chemicals, demonstration of equal rights, provisions for waste disposal, recycling, monitoring of renewable and non-renewable resources, respect and provision made for languages spoken and the level of education.

While the EFI do not discriminate against men, the empowerment of women is a major priority, with women often the sole breadwinners of a household. The money they earn working with the Ethical Fashion Initiative, enables them to feed their families, pay for education and meet medical expenses. Working in fashion also provides them with alternatives to more dangerous, unrewarding and unpaid options. Giving women the opportunity to participate in dignified work raises self-confidence as well as the respect they receive within the community. It is the skills and the commitment of women that make the Ethical Fashion Initiative's system work (ITC, no date b).

Cost of Living

The cost-of-Living tool evaluates items such as nutritional intake, housing, education, health care, clothing, transportation, savings and other expenses including childcare for female

workers. A living wage calculation is undertaken and based on the monthly expenditures of artisans and other workers throughout the entirety of the supply chain including farmers where relevant, and specific to the region.

Task and Risk Mapping

This tool is designed to map all of the tasks and associated risks in the production of each item. Its intent is to identify any potential problems that might occur during the production process, listing every step involved to identify any and all possible risks at each stage. The tool assesses the risk levels for artisans, farmers and all others in the supply chain with the aim of developing a mitigation plan for implementation.

Impact Assessment

There are two major tools that form the Impact Assessment: the Baseline tool and the Order-based Impact Assessment. The Baseline tool collects data on the enterprise's beneficiaries, while the Order-based Impact report measures impact by production order. The tools are intended to measure the enterprises' ability to respond to whatever social needs the beneficiary's face, with the outcomes shared as a means to enhance the consumer experience. The collated information results in an Impact Assessment Report:

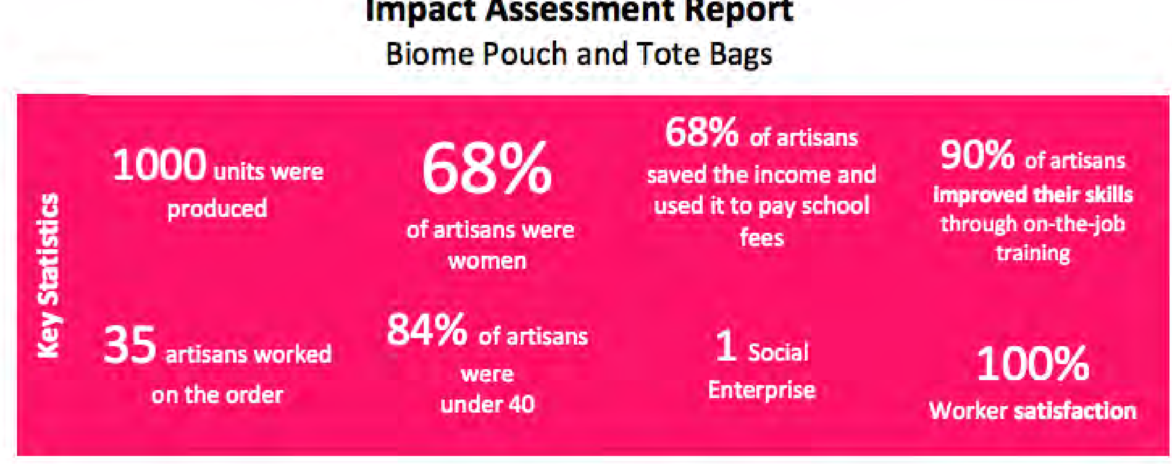

Figure 1.7: Impact Assessment Report on a bag

Environmental Practices

This tool is embedded across various measures to assess the environmental impact of production.

Traceability

This tool aims to document the value chain, by bringing together all of the components of the work in an effort to provide information about an individual product as it pertains to the materials, labour, logistics and costs of production. Acting as a snapshot of visual data, the outcome has resulted in the compilation of visual imagery and associated stories, which have been used to tell the products stories through exhibitions, publications and digital media. To that end the EFI are developing a web-based platform to communicate the product journey stories directly to the consumers, enabling consumers to directly access key impact data, view testimonials, and get to know the people involved across the entirety of the product supply chain.

The EFI are committed to the development of a global assessment system for social and environmental accountability that establishes performance metrics. Due to the overlap and fragmentation of existing social responsibility schemes and standards, the EFI is in the process of developing a single set of guidelines to allow CEOs and other decision makers to rely on a clear, defined regulatory scheme that is entirely transparent and can be publicly shared. The scheme aims to set regulatory and institutional standards that establish performance and provide tools to assess and report on social and ecological compliance, with the aim of ensuring human and environmental rights along the totality of a brands value chain.

Part of the reason for a new assessment tool is the realization that the ripple effects of their work stretch much farther than at first realized. As an example, during a trip to Herat in western Afghanistan, the EFI discovered rural women growing silkworms and cultivating mulberry leaves to produce silk, as an indirect result of other supports the EFI had put in place for silk weaving artisans. Despite the fact that the EFI had no direct connection to the development of silk growing in the region, the women had managed to increase their income and completely change their social status (Of Fresh Wear, 2019).

Real impact is achieved through tangible and measurable results as well as intangible, with the intangible outcomes often individual and idiosyncratic, and best relayed through story telling. Simone talks of how seeing change in the communities they work, as well as business buying into their development work as what motivates him.

The EFI support, oversee and operate a number of collaborations, promotions and events, seeing fashion art and culture as transcending politics, social conflicts and inequality. The EFI Culture Programme showcases creativity and talent in sectors of culture, including art, photography, cinema and music, across seven countries: Cote d'Ivoire, Eritrea, Mali, Uganda, Iran, Uzbekistan and Tajikistan. Working together with the private sector, the intent is to strengthen and increase cultural exports. Culture, more than any other product, reflects people's uniqueness, value and heritage, reinforcing identity as well as generating trade opportunities. This project is part of the EFI's Identity Building and Business Sharing Initiative, funded by the European Union. As such, part of what they do is share cultural heritage through the arts and as part of EFI's Culture Stories. Those stories have manifest in multiple different undertakings, including Rooze Mabada for a Rainy Day - showcasing Iranian artists; Interdependence - which uses cinema and art to raise awareness about climate change, and From Kabul to Bamako – a play documenting a journey along the silk road.

Rooze-Mabada For a Rainy Day is a group show that features the work of nine Iranian artists working with a wide range of mediums, aiming to start a conversation about identity. The title is a typical Iranian expression that describes the idea of setting aside nice things for a day when you can't go out, referencing the unique relationship Iranian culture has with concepts of time and the future. The concept of rooze-mabada is associated with the Iran-Iraq War, although it existed prior to, and relates to how Iranians have had to live moving from one crisis to the next, and their ability to find joy even in sorrow.

Interdependence is part of a project to join cinema and art to raise awareness of climate change. This film is the product of a compilation of eleven internationally renowned filmmakers film shorts that span a range of genres including docu-fiction, drama, comedy, Sci-fi and videoart exploring the urgent need to reduce our environmental impact on the planet, and to preserve its natural resources. The stories narrated by the filmmakers reflect the intertwined relations between society and the environment and explore how those relations are affected by climate change. Produced in co-partnership with the Ethical Fashion Initiative, the films were shot in eleven different countries, produced in their original language, and subtitled for the collaborative feature film.

Figure 1.8: From Kabul to Bamako play

From Kabul to Bamako: A journey along the Silk Road was a staged theatrical performance in Brussels and New York. The performance tells the story of a journey through space and time along the Silk Road from Afghanistan to Africa at the height of the Mali Empire. It depicts a time before visas and passports, when Afghanistan was prosperous because of gold and precious stones, standing at the heart of the Silk Road, which connected China to Europe and East Africa through a network of trade routes. EFI Social Enterprise partners in Afghanistan and Burkina Faso produced all the costumes.

The Opportunities are Here is an awareness campaign and series of live events and virtual trainings that create awareness around the economic opportunities that exist in Burkina Faso and Cote d'Ivoire, by supporting the development of young entrepreneur's business ideas. They partner with student organisations, incubators, entrepreneurs, media partners, and influencers to create a community of young entrepreneurs ready to compete in the global economy.

The EFI has been helping to bring African Fashion Design to the world stage since 2013 through the EFI Accelerator program. It showcases the creativity and talent of African Design talent in an effort to develop the industry, improve export capacity and encourage manufacturing with African artisans. The program supports existing fashion brands producing in Africa that require additional support to accelerate their businesses in the international

marketplace. The programme focuses on the specific needs of African fashion brands, with a business development approach, preparing them to become investment ready.

The programme makes an annual call for application for evaluation by a judging panel that includes industry luminaries such as Hirofumi Kurino – Co-Founder of Japanese retail group United Arrows, Susi Billingsley – luxury fashion consultant and Dakore Egbuson-Akande – Amnesty International Ambassador and actress. The programme includes supports in every area of professional growth, including material sourcing, manufacturing, the implementation of quality control standards, building a supply chain, logistics, shipping and delivery, production planning and implementation, material testing, costing and pricing, legal requirements and import, export regulations.

The programme helps selected brands expand their supply chain and scale up their production, source new products and develop a production team. Each brand is assigned a mentor, who supports them with one-to-one advice on how to address production, business process and brand values. The programme undertakes the production of key designs within the collection with experienced companies in the EFI network. It has helped to put African fashion on the map thorough inclusion in top industry events such as Vogue Fashion Night Out, Pitti l'Uomo, and AltaRoma. Brands that have received support through the programme include Dent de Man, Orange Culture, MaXhosa by Laduma, Lisa Folawiyo and Mimi Pange to name just a few (EFI, no date e).

From Tokyo to Lagos showcased the talents of African Designers in October of 2019 at *Tokyo Fashion week alongside Japanese designers. The show was also presented in Lagos at a luxury concept store called ALARA. From Tokyo to Lagos is part of a cultural exchange project between Africa and Japan designed to bridge the gap between both creative markets* and fosters economic and cultural development.

Cartiera is EFI's social enterprise partner in Italy. Located in Tuscany, they act as a training centre for migrants and asylum seekers to equip them with artisan skills, thereby raising their employment prospects. Founded in 2017, the company makes and sells leather and fabric accessories. Located in a former paper mill in Lama de Reno, Bologna, Cartiera was named as homage to the history of the region, once famous for producing paper. The closing of the plant, and the subsequent loss of jobs led to depopulation.

Cartiera seek concrete answers to some of the most difficult challenges of our time: the fall in employment opportunities, the economic integration of migrants and asylum seekers, the progressive loss of skilled craft workers and related positions of work, the depopulation of abandoned industrial areas, and the waste of raw materials.

The Cartiera workshops in tailoring and leather goods are run at the Vocational and Training Centre in collaboration with the EFI and funded by the European Commission's Trust Fund for Africa (EUTF). The best graduates of the program are selected to embark on a career path with a view to full time employment.

Figure 1.9: Lai-Momo Cooperativa Social in Italy

Carteria products are made from raw materials destined for disposal, and supplied by high-end fashion brands, resulting in a low environmental impact. Designed by Italian artisans, Cartiera's products are the result of an ethical and conscious supply chain that weaves fabrics from Burkina Faso and Mali with fine Italian leathers.

The EFI support the annual commemoration of the Rana Plaza disaster as part of Fashion Revolution's call for consumers to ask brands 'Who Made My Clothes?' They encourage consumers to become fashion activists and demand that workers are paid a living wage.

<u>Process</u>

As an outlier case study and not one that falls into the three main clusters, process in this instance does not mean the creative process of the artisans, but the process to build sustainable partnerships and the strategies and the frameworks required for them to function.

The EFI is the outgrowth of several intellectual thinkers, macro and micro economists: an outgrowth of Jeffrey Sachs and Bono, framed in the Millennial Development Goals and

expanded upon by the philosophies of William Easterly and Dambisa Moyo. Cipriani recognizes the intellectual debt owed to William Easterly's book the White Man's Bargain about 'why the efforts of the west to help the rest have always failed', that helped shape the EFI with its discourse on bottom-up approaches to aid as opposed to top down. Dambisa Moyo's book Dead Aid also significantly inspired Cipriani, with its micro economic framework and focus on the mismanagement of aid funding by incompetent bureaucrats.

The model the EFI work with is in part an outgrowth of observing international development and aid projects that took those being trained, to unfamiliar and un-relatable training facilities, rendering the training useless in the informal sectors they returned to. The daily subsistence allowance paid to trainees was also often out of proportion with normal local expectations, resulting in professional trainers, often closing their own businesses to instead take training after training as a far more lucrative source of income. The result of which, being disengagement with entrepreneurship instead of encouragement on self-reliance (Of Fresh Wear, 2019). Working through the social enterprises allows EFI to organize capacity building in a realistic work setting for the artisans, helping them to see themselves as entrepreneurs instead of dependents.

The EFI model requires the management of two distinct lines of work, one that operates within the norms of the fashion supply chain and international development work; two entirely different systems. The effectiveness of this model is in great part the result of the EFIs Impact Assessment, which monitor and evaluate the impact of responsible fashion orders on the lives of the artisans they work with.

The EFI's direct team consists of 64 staff members and consultants, based in the ITC Headquarters in Geneva. Business support infrastructure in each of the locations where they operate is supported by a social enterprise who coordinate work within their community network. The social enterprise network comprises of a community of artisan cooperatives, who produce and sell their work to the social enterprise. In total this amounts to around 7,000 people involved in the production, and processing of the physical goods sold through the network (Of Fresh Wear, 2019).

Cipriani doesn't see artisanship purely as a tradition embedded in historic techniques, instead he sees its combination with new materials and technologies as its ticket to longevity and a

future in luxury fashion. He sees authenticity and heritage as the ultimate expression of artisanship and craftsmanship, citing innovation in shoe production as an example. Coming from a background in the Italian leather industry, and footwear in particular, there was a time any self-respecting fashionista, Italian or not wouldn't be seen dead in anything but handmade Italian leather soled footwear, something long since replaced by innovations in 3D printing. But Cipriani doesn't see this as a threat, but instead as a challenge for artisanship to relate to modernity and made possible through partners like the textile giant Ratti. The EFI work with Ratti currently to develop cashmere production in Afghanistan, as well as to create a bamboo fibre supply chain in Virunga, Democratic Republic of Congo.

The EFI are very clear with their development partners, that local traditions must be valued, to look to the west for quality standards and markets, but not as a replacement for tradition. This can be a challenge in developing markets where the west is often viewed as the aspiration. The EFI believe that local traditions are valuable and beautiful, hence their focus on local materials specific to the region such as Faso Dan Fani from Burkina Faso, Bogolan from Mali, or silk from the heart of the silk route in Afghanistan. This is also why the EFI refuse orders from brands who want to produce what they want, not based on the region or tradition, knowing that in the long-term, these orders impoverish and devalue local traditions of artisanship.

The Ethical Fashion Initiative's business model marks a radical departure from previous development interventions, primarily because they work to facilitate a direct link between the informal sector and the fashion industry. The EFI connect first time, micro-artisans to enable them to operate as part of the international value chain through the production of ethical fashion goods and in response to market demands. To do this, they have created a business support infrastructure based around centralised production hubs that allow numerous communities to participate in production. Managed by a team with experience in development, as well as the global fashion industry, the EFIs business model connects micro-communities of artisans from the developing world to global fashion houses. Managed from a network of hubs in Nairobi, Ouagadougou and Port-au-Prince.

The EFI undertake development work with brand partners to make sure they know the patterns and prints of the region and ensure that any designs generated from them use the materials and techniques the social enterprise work with. Simone talks of a big black box nicknamed 'the coffin' that houses all the artisan samples from the various social enterprises around the world.

Product development is done in collaboration with fashion brands to ensure designs are tailored to the capabilities and craftsmanship of the micro-artisans, as well as to ensure there is a global market for the final product. The social enterprise hub acts as the trade interface with international buyers and cooperatives. Work is collected from various artisanal cooperatives, with the final product assembled, controlled and shipped from the hub, supported by the various licenses and legal paperwork required to facilitate international trade. This enables the EFI to focus on capacity building, which they do through the provision of technical assistance, mentorship, and training for the artisans at the social enterprise hubs. The enterprises are run as for-profit businesses, allowing them to create enough working capital to pay for artisanal work in advance, an important capability when working with artisanal work in the developing world (Of Fresh Wear, 2019).

The process of expansion into new territories for EFI begins with a profile of the artisanal resources available, first in the capital and then the surrounding areas, with a particular focus on the slums in the poorest areas, before expanding to the periphery. In many cases there is already a link to a supply chain, such as cotton or silk for example, as artisans need raw materials. Existing groups are profiled, followed by a call for participants, and a launch program. Inevitably the first to apply and be included are the more structured formal entities, which the EFI bring together to create a social enterprise, effectively a company set up to co-manage artisan output. A company created by them, for them, with the EFI co-managing it, to train them to take over the entirety of the operation. From the creation of the social enterprise hub, they enable the other less formal groups to establish themselves as cooperatives and become suppliers to the social enterprise, which acts as the interface for the artisanal products and the international market. At the beginning, the EFI entirely manage the social enterprise with their own staff, by year 2 they have moved to co-management. A structured plan enables the enterprise to reach the levels of revenue generation required for them to start paying for some of their own salaries. Parallel to this is the formalization and organization of the small informal groups and individual artisans, leading to the development of cooperatives and formal company registration. The process requires a long period of incubation and capacity building in every area from management to production, production planning, product development, health and safety and fair labour standards. The social enterprise is central to capacity building and training in the informal groups and cooperatives, which takes place in the hub. What makes the EFI different from a developmental aid training centre however it the social enterprises

market connection, which doesn’t just build capacity but maintains it through market orders. This is a vital differentiation that eliminates the problem of professional trainees, a common problem in developmental aid, where trainees learn to work the system by signing up for continuous training programs, but never graduating to actual employment.

Capacity building doesn’t only happen in the logistics, management and operations of the social enterprises, but also with the artisan groups themselves building production capability and quality control. Investment is made in new equipment and the upgrading of others while remaining artisanal and hand made in nature. The addition of better sewing machines, leather skiving, spinning, reeling or loom winding machines all help not just to increase capacity but also to improve quality. In many cases these are machines that have never existed in these locations before.

In support of this system, the social enterprises maintain high minimum order quantities (MOQ), to ensure that every order produces positively and substantially impacts the lives of the artisans and their community. They prefer to build long-term relationships with brand partners and choose not to take one-off collection orders. The long-term sustainment of the social enterprises is through the marketing commitment of the EFI, and the on-going events they undertake to promote the product outcomes. Part of that support takes the form of helping to form the next generation of PR managers in Africa, to take over.

Story Telling

Meet the Makers is a five-part mini video series, exploring the communities that the International Trade Centre's Ethical Fashion Initiative works with in Kenya, where the initiative began 10 years ago. The videos feature Maasai beaders in the Ngong hills of Nairobi, the Dhow sail Artisan Fashion recycling social enterprise, the Rangau Brass Designers, the Hadithi Basket Weavers, and the Bega Kwa Bega Self Help Group. Each video is only around 1 minute long and part of Fashion Revolution Weeks annual question of the industry Who Made my Clothes? Marking the 6th anniversary of the Rana Plaza building collapse in Dhaka, Bangladesh, they tell the stories of artisanship through the eyes of a participant.

The Maasai Beaders of the Ngong Hills in Kenya tells the story of how the tradition is passed from one generation to another. The story features the tradition of women beaders in the

community, and the meanings behind the colours they use, with black symbolizing drought and the bright colours of yellow, orange, green and white representing rainfall (ITC, 2019a).

Figure 1.10: The Ethical Fashion Initiative in Kenya

The Rangau Brass Casters from Nairobi, Kenya introduces the extended family of artisans in Rongai County. It tells the story of how they trained them to be part of the family business, with a history that extends back 10 years (ITC, 2019b).

The Hadithi Basket Weavers Tsavo, Kenya meets every Thursday at 2pm to share problems and support each other's work. Hilda Kasigau, one of the basket weavers tells how late comer are fined '10 bob' and shows how the sisal is cleaned and prepared before weaving. She tells her story with pride, talking of how her grandmother taught the tradition to her, and how their basket weaving get together always ends in singing and dancing (ITC, 2019c).

The Dhow Sail Upcycling enterprise is based on the Swahili coast, in Kenya. Explaining that a dhow is the local name for the sail on small fishing boats. The mini documentary tells the story of Godfrey Wanyama, the Social Manager at Artisan Fashion, and his long journey to collect worn dhow sails by train, piki-piki and foot (ITC, 2019d).

Bega Kwa Bega is based in Nairobi, Kenya, where they teach the skills of batik, tie dye, weaving and beadwork. Narrator Karen Achien'g Anyango, one of the members of the Self-Help Group shares her story of being a single parent struggling to feed her children, and turning to prostitution out of desperation, and how the group has empowered her, taught her and makes her proud to be part of (ITC, 2019e).

The EFI understand fashion as a vehicle with which to build identity, identities that allow consumers to express themselves and their values through their wardrobe, which includes their perspective on climate change, politics, gender and racial inequality**.**

EFI achieves payment of a living wage by involving socially conscious consumers. They recognize it is not the consumers' responsibility to become an expert in those fields, but instead to put the onus on brands to take on those responsibilities. They use the supply chain as a means of bringing ethical pressure from consumers to address exploitation of cheap manufacturing labour in developing countries. The consumer has the responsibility to ask the right questions, and to choose not to purchase something if those questions are not satisfactorily answered. Paying a premium for the products is the consumer's moral choice with consequences for the distribution of economic well being. EFI achieves payment of a living wage by relying on socially conscious consumers, willing to reject products made with exploited labour. The responsibility is placed on the brands to clearly communicate their social sustainability standards in plain language (Of Fresh Wear, 2019).

Challenges

One of the greatest challenges as well as the greatest benefit is the complicated nature of the UN's administrative framework, which is inevitably bureaucratic and at times cumbersome. This is particularly evident when it comes to forward planning, and the lead time required for approvals, combined with the UNs lack of familiarity of working outside of the formal sector. This is at least equally counterbalanced by the access the UN facilitates in working in places that would otherwise be impossible. This is particularly evident in the case of war-torn countries like Afghanistan, where the UNs structure enable access.

There are inevitable challenges that come with working in conflict regions of the world, rife with extremism, and insecurity. Work activities can be disrupted by bombs and attacks, while the act of supporting women and girls right to work and to an education, can also be seen as challenge to more conservative beliefs. For the most part Simone and his team sleep in the place they work, which allows them constant contact and interaction with the social enterprise and the artisans, but also puts them at risk. In places such as Afghanistan however, they are required to sleep in a protected UN base and travel to the enterprise, thereby creating distance and enforcing limitation on interaction with the community (Of Fresh Wear, 2019).

Lack of local infrastructure, particularly in remote communities also makes communities vulnerable to natural disasters, whether floods, mud slides etc, with very little support from the government or local authorities for recovery. This case study was written during the COVID-19 global pandemic with all the ramifications that lock down in the developing world involves. Brands had not yet cancelled orders with the EFI, although with many other venders, but all the indications were that they would, with all production currently postponed. Many of the EFI social enterprises moved from order production to the production of personal protective equipment, such as face masks, but as the lockdown has spread from the EFI headquarters in Zurich, to Afghanistan and then Africa, Simone believes this interruption to production and capacity building will likely put paid to future growth plans, resulting in putting them being at least 2 years behind schedule of future plans. With several communities on the verge of economic independence from the EFI in several locations, the pandemic could not have come at a worse time. Support inevitably moved online to keep lines of communication open. Unfortunately, disadvantaged communities in the developing world are less able to practice social distancing, more likely to be immuno-compromised and therefore susceptible to the virus and less likely to have medical support in the case of infection, making the possibility of a rapid escalation of cases and a slower recovery fairly inevitable, resulting in severely impacting the EFIs work, not just in the short-term.

Figure 1.11: hand woven fabric from Africa

In addition to infrastructure challenges, the societal and cultural traditions of many countries compound issues of working with women, with several countries having ingrained gender discrimination, barring women from owning property or gaining financial independence without permission from a male relative or husband. As a counter measure, the EFI embed these negative externalities into the pricing model, which includes financing for development intended to help the country overcome these social and civil challenges. Inevitably this impacts the final price of the product, which in turn necessitates the long-term nature of their buyer / producer relationships so communication, PR and marketing can all be absorbed over the long term. Ultimately the EFI simply ignore societal norms that denigrate women, to the extent that all those in charge at EFI social enterprises are women. Simone harbours a deep respect and admiration of women in the regions where they work, finding them strong and resourceful and more than up to the challenge of fighting for their rights. It would be a mistake however to think that all African countries have regressive gender-based laws and customs, with places such as Burkina Faso having a history of legislation in favour of women as a result of the Che Guevara of Africa –Thomas Sankara. Cipriani expresses awe for the team of women in Burkina Faso, all women, dressed in traditional clothing aggressively and powerfully defending their interests.

Finishing textiles is an on-going issue that impacts the quality of the final product, but with finishing facilities running into the millions, this has resulted in some material products being sold unfinished, with others requiring special finishes, shipped off to Italy and EFI partner Ratti to complete the process. The partnership with Ratti has also allows for the infusion of technological innovation, with the corporation renowned for working with new materials and technologies, including new types and sources of yarns embedded in material science.

An inevitable result of working within fashion is brands understanding of supplier relationships, limiting their interest in expanding a relationship beyond a simple supplier engagement. An artisan enterprise cannot operate in the same way as an industrial supplier, subject to tight deadlines, and price gouging, charge backs, discounting and order cancelations. The relationship must extend beyond simple production and exploitative practices, to include investment in the people behind production and their well-being, which requires putting people equal to profit, an anomaly in the fast-paced world of fashion. It's a big learning curve for a brand used to having the upper hand, with 40 per cent of all payment required on order instead of getting terms after delivery. This also has the effect of devaluing human labour and skill to simply a component of production and not the outcome of skilled human artisanship (Of Fresh Wear, 2019). Brands traditionally have the upper hand in a supplier relationship, as the one choosing to place an order, they have the right to order or not on a season-by-season basis, where the EFI and artisan relationships in general require long-term commitments not just to the supplier but to the specific techniques of artisanship they practice. To that end EFI reject short-term and one-off orders, something that may have to change with the onset of COVID19, and the pressure simply to survive in the wake of cancelled orders, with the expectation of up to 40 per cent order cancelations.

One of the challenges of working with artisans in Africa is the speed with which China copies their products, with markets saturated with cheap imports. This is a particular challenge with homegrown African talent, just making inroads to international markets.

Politics and political agendas clearly play an important role in developmental aid, with the UN funded by member countries, foremost of who is the US. The recent suspension of funding by the US president to the World Health Organization, combined with the systematic elimination of projects by the administration has inevitably challenged some opportunities including a

potential collaboration between the Ethical Fashion Initiative and the Aspen Institute, a US based, international non-profit, non-partisan forum for values-based leadership and the exchange of ideas.

The latest challenge for the EFI is to legitimize their new set of compliance measures - RESET. Having proven their output legitimacy through their ability to mobilise the private sector and deliver ethical trade, their next challenge is to achieve input legitimacy through the validation of their engagement through legal means.

Word Frequency Analysis

A word frequency analysis from the Ethical Fashion Initiative case study interview was undertaken, showing the most frequently used words largest and closer to the centre of the cloud. The word *people* is the most frequently used word in the EFI interview with Simone Cipriani. Given that the EFI mission is poverty alleviation, it is quite insightful that would be the most frequently referenced single word. The word frequency ranking of *people* is very quickly followed by the word *artisan*, which is a fair representation of their focus of the EFI, using and elevating the importance of artisanship in the developing world. Both *artisan* and *artisanship* are recorded separately in the search, meaning that if they were to be combined *artisan* would in fact be the most frequently utilized word. It is also insightful that the word used is *artisanship* not *craftsmanship*, *making* or other skill-based terms, reflecting the importance and respect the EFI place on the practitioners of traditional material culture. The third most frequently utilized word is *development*, which as a not-for-profit developmental aid agency is key to understanding their motivation and mission. Multiple key words feature heavily in the word frequency search that are unique to the outlier case studies such as *capacity, managing, training, program, groups, education, learning* and *consultancy* that collectively overview the focus of their operational model. Other words indicate their collaborative approach, such as *social*, *groups, centre*, and *together*, while others highlight their focus on *heritage* craft skills and *tradition*, as well as specific terminology such as *Danfani*. The interview transcript is in the University Repository, the interview word frequency chart and list are attached as Appendix E16, and the coding chart and list as Appendix F16.

Word Frequency Cloud

Figure 1.12: World Frequency cloud

Conclusion

Simone Cipriani sees his key role in the Ethical Fashion Initiative as a connector, reliant of those around him in his team, the social enterprises he works with and the individual artisans (Of Fresh Wear, 2019). While he is not alone in understanding the value and importance of fashion as a tool to change our world for the better, and raise people up, he is nevertheless unique in the midst of the bureaucracy of the UN. As such he has become a key spokesperson at the forefront of the growing global movement for ethical supply chains in the fashion industry.

One of the things that sets the Ethical Fashion Initiative apart from other governmental and non-governmental agencies that work with craft as a tool for development, is Simone Cipriani's deep love, respect and knowledge of craftsmanship. This is not just a program where craft is the medium to deliver livelihoods; it is one where the artisans, their knowledge, their culture and their traditions are placed central to their mission.

The Ethical Fashion Initiative represents the importance and value of private / public partnerships, something far too rare in the world of fashion. They believe an integral requirement for success, is the support of developmental aid, especially when working with artisans in challenging regions of the world. They also consider the pre-existence of a good market as a necessity, along with good technology partnerships, after all what good is the development of a product if there is no market in place to sell it to.

Integral to the success of the EFI is their central service hub, which allows them to have local expertise that monitors and manages production every day, to work one on one with artisans in their daily operations to improve quality, make suggestion, give mentoring and build capacity. In Cipriani's opinion this must be supported with education of the local market. Citing an example of their participation in a local fabric fair in Bamako, Mali they exhibited textiles developed through their programme in Burkina Faso, which were rejected by local buyers because of their lack of imperfections. In effect the local buyers did not believe the product authenticity because of the level of technical achievement, which they believed was uncharacteristic of the textile tradition. This incident highlighted the need to educate consumers and stay connected to the market, while recognizing the dichotomy between digitally savvy, curious western consumers and African consumers whose traditional materials have systematically been watered down with Chinese imports.

As with many remote markets another major issue is middlemen, those that operate between the artisans and the brands, taking huge chunks of profit that keeps the artisans poor and the brands expensive through their mark ups. It's the same companies and individuals who import goods from other countries, including those that copy and devalue tradition by making it elsewhere. Nowhere could this be truer than with waxed cotton prints, ubiquitous and highly emblematic of African dress across many regions. It has its own challenging history, based as it was on Indonesian batiks and produced in the Netherlands for African consumers, nevertheless, African women have very much made it their own, which sadly is now no longer produced in Africa or even the Netherlands, but by Chinese companies who saw the potential of the market, facilitated by importers, exporters and middlemen. In many instances these importers are very powerful and highly connected, a reflection of the on-going struggle to circumvent them.

The EFI see certain criteria as paramount to the long-term success of any venture based on the retention of craftsmanship, the first of which is legal protection for the intellectual property of traditional crafts, based on respect of heritage. This is an on-going battle for indigenous people around the world, who are constantly faced with plagiarism by big brands, while the artisans who originated the tradition struggle to survive. The EFI see this problem in Africa where for example Faso Danfani, a traditional textile from Burkina Faso has been classified by the government as a typical product from the region, but without restriction on origin, or protection of heritage, who makes it and how, or the raw materials used, which leaves the door open for industrial production by anyone. The EFI see the negotiation with governments to protect the heritage, history and tradition of material culture as integral to its longevity. The finer points of respect for tradition as it pertains to material heritage is too often lost on governments who may not understand the relevance of provenance and other nuances vital the authenticity of the final product. One such example of this is the EFI's work in Afghanistan to re-establish silk production, which used to be based on a local variety of silk, now completely lost. As they work to re-establish local silk production, the EFI were faced with having to import the seeds for the silkworms from China, which the ministry of rural resources saw no problem with, but which the EFI recognize devalues the authenticity of the production supply chain. Finding the same variety of silkworm still farmed in neighbouring Iran, the EFI are now working on an inter-governmental agreement to bring some of these varieties back, to grow Afghan silk, not Chinese silk in Afghanistan. Another on-going challenge associated with the reintroduction of tradition is the valuing of the entirety of the product, including the by-products. The production of Afghan silk for example, also produces a by-product silk made from the waste, a 'poor man's' silk, which is not considered 'worthy' of saving, yet its history and heritage is equal to that of the finest silk. The reality is that the valuing of the finest traditions is often at the cost of more humble products. Museums around the world are guilty of the same problem where the finest royal clothing is displayed, but little remains to document how the poor were dressed, and even fewer displays and exhibitions are mounted to showcase it, mostly because they never bothered to salvage them in the first place.

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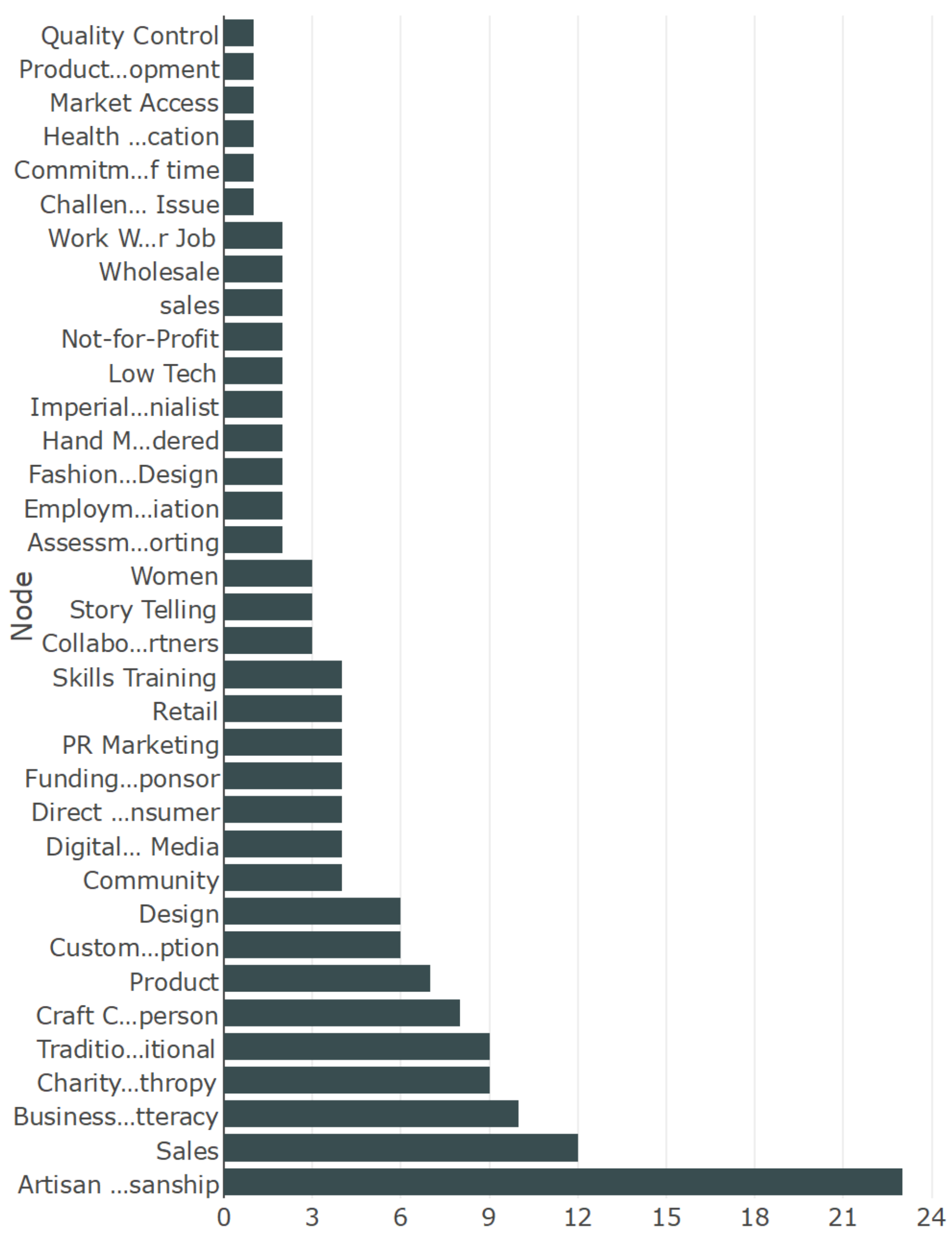
<u>Appendix E1 – International Folk Art Market NVivo Interview Word Frequency List</u>

Word	Length	Count	Weighted Percentage	Similar Words
market	6	40	2.91%	market, marketability, marketers, marketing,...
artisans	8	38	2.77%	artisan, artisanal, artisans
product	7	13	0.95%	product, production, products
artists	7	12	0.87%	artist, artistic, artists
application	11	11	0.80%	applicants, applicants', application, applicatio...
experience	10	11	0.80%	experience, experiences
process	7	11	0.80%	process
design	6	10	0.73%	design, designer, designers
customer	8	9	0.66%	customer, customers
support	7	9	0.66%	support, supported, supports
committee	9	8	0.58%	committee, committees
culture	7	8	0.58%	cultural, culture, cultures
development	11	7	0.51%	develop, development
online	6	6	0.44%	online
organizes	9	6	0.44%	organization, organize, organized, organizes
retail	6	6	0.44%	retail, retailer, retailing
selection	9	6	0.44%	selecting, selection
volunteer	9	6	0.44%	volunteer, volunteering, volunteers
consumer	8	5	0.36%	consumer, consumers
creative	8	5	0.36%	creative, creativity
groups	6	5	0.36%	groups
program	7	5	0.36%	program
success	7	5	0.36%	success, successes
tradition	9	5	0.36%	tradition, traditional, traditions
training	8	5	0.36%	training

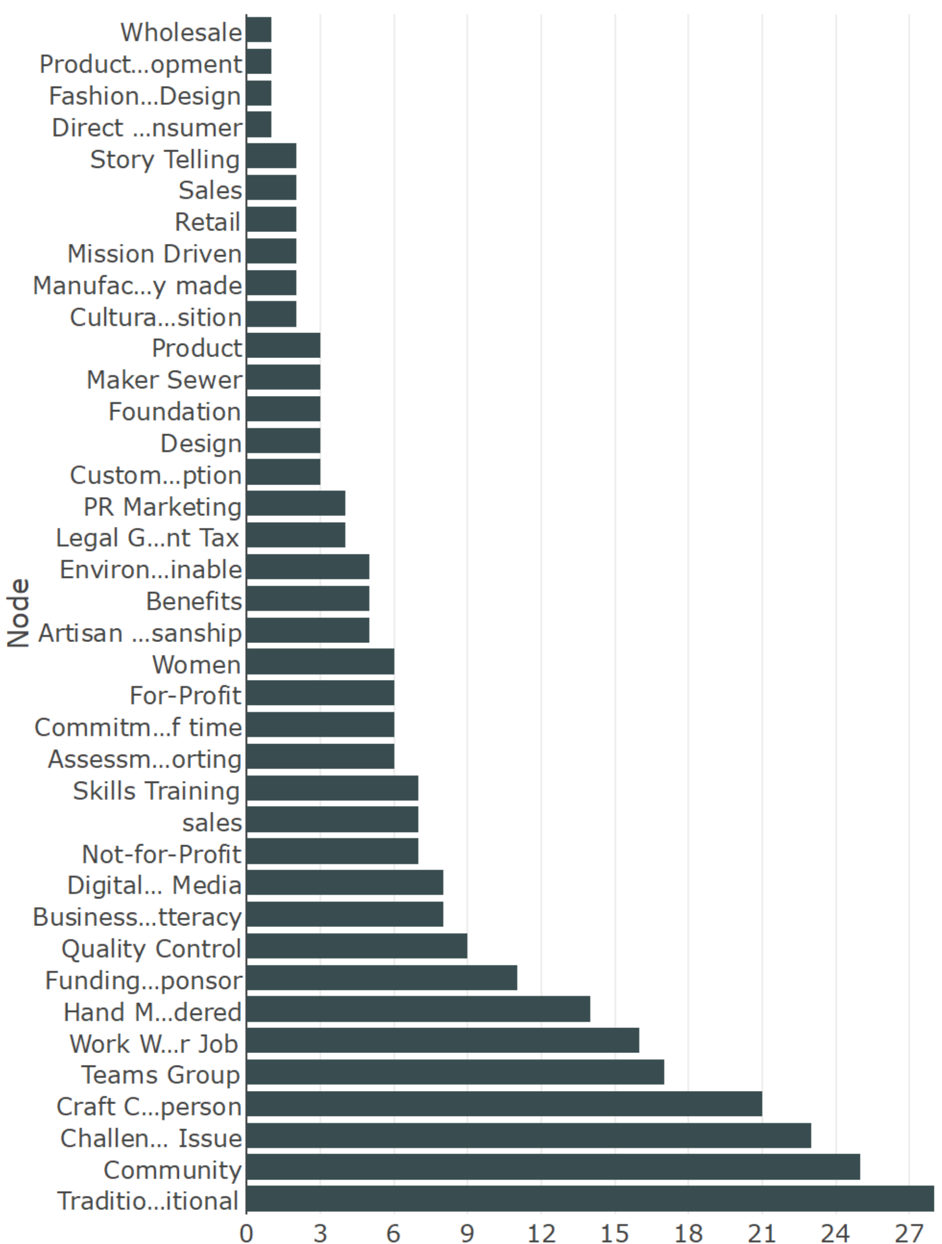
Appendix E1 – International Folk Art Market NVivo Interview Word Frequency Chart



Appendix E2 – Threads of Life NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
textiles	8	40	1.43%	textile, textiles
tradition	9	31	1.11%	tradition, traditional, traditions
markets	7	31	1.11%	market, marketable, marketer, marketing, ma…
working	7	30	1.07%	worked, working
communities	11	27	0.97%	communities, community
weavers	7	21	0.75%	weaver, weavers
culture	7	19	0.68%	cultural, culture, cultures
natural	7	18	0.64%	natural
artisans	8	16	0.57%	artisan, artisanal, artisans
groups	6	15	0.54%	groups
business	8	14	0.50%	business
production	10	12	0.43%	product, production, products
economic	8	12	0.43%	economic, economically, economics
development	11	11	0.39%	develop, development
quality	7	10	0.36%	quality
producers	9	10	0.36%	produced, producer, producers
organized	9	9	0.32%	organic, organization, organizations, organized
gallery	7	9	0.32%	gallery
selling	7	9	0.32%	selling
village	7	9	0.32%	village
designers	9	9	0.32%	design, designer, designers
choose	6	9	0.32%	choose, chooses, choosing
conversation	12	8	0.29%	conversation
learning	8	8	0.29%	learning
making	6	8	0.29%	making

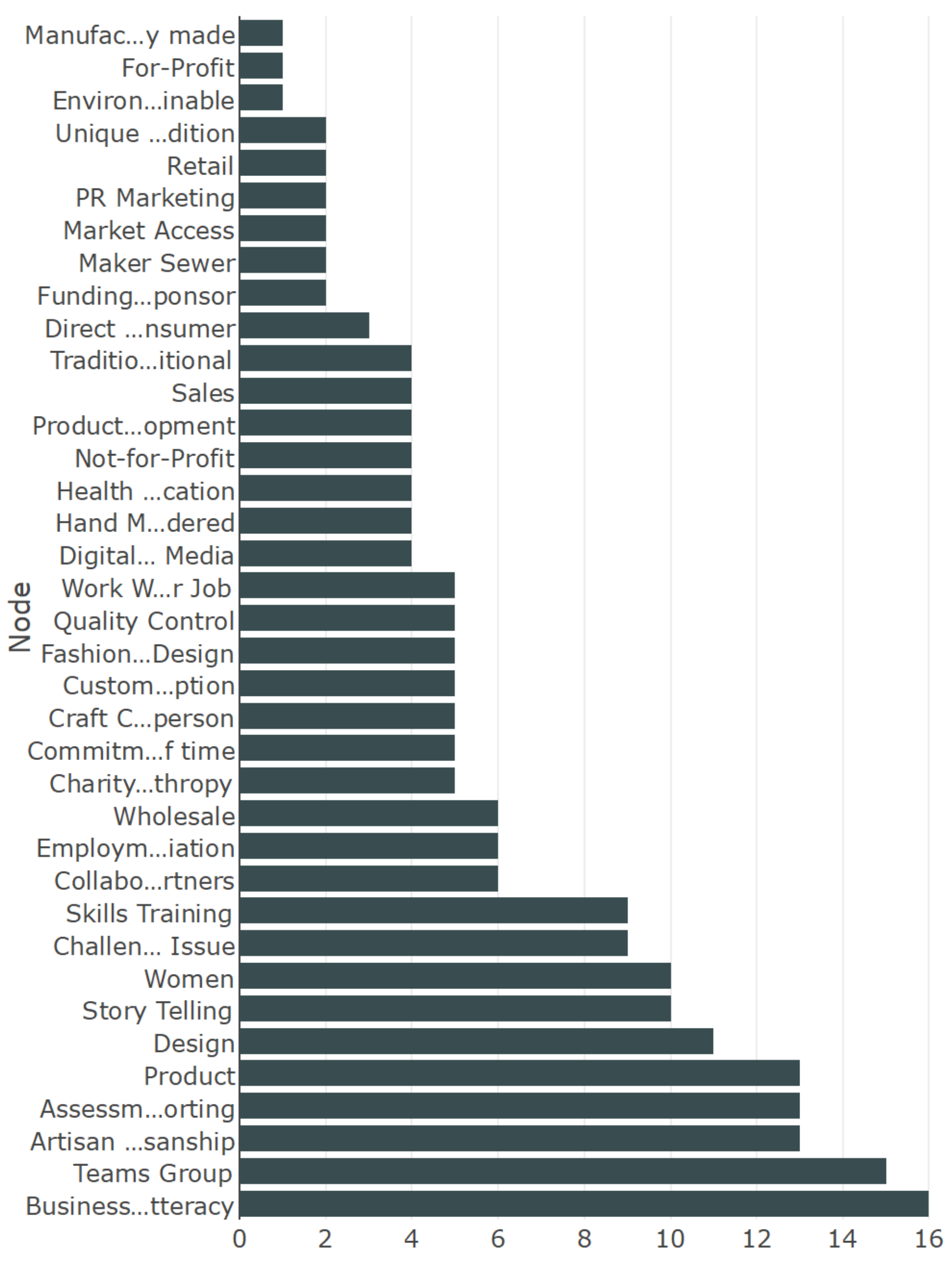
Appendix E2 – Threads of Life NVivo Interview Word Frequency Chart



Appendix E3 – Global Girlfriend NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
artisans	8	27	2.09%	artisan, artisanal, artisans
products	8	21	1.63%	product, production, products
groups	6	15	1.16%	groups
design	6	15	1.16%	design, designer, designers, designs
support	7	15	1.16%	support, supporting, supports
business	8	11	0.85%	business
partner	7	10	0.77%	partner, partners
impact	6	9	0.70%	impact
market	6	9	0.70%	market
consumer	8	8	0.62%	consumer
workshop	8	8	0.62%	workshop, workshops
problems	8	7	0.54%	problems
profit	6	7	0.54%	profit, profits
health	6	6	0.46%	health
reports	7	6	0.46%	report, reports
wholesale	9	6	0.46%	wholesale
working	7	6	0.46%	worked, working
customer	8	5	0.39%	customer, customers
making	6	5	0.39%	making
skills	6	5	0.39%	skills
sustainable	11	5	0.39%	sustain, sustainable
fashion	7	4	0.31%	fashion
heritage	8	4	0.31%	heritage
merged	6	4	0.31%	merged, merging
organization	12	4	0.31%	organization, organizes

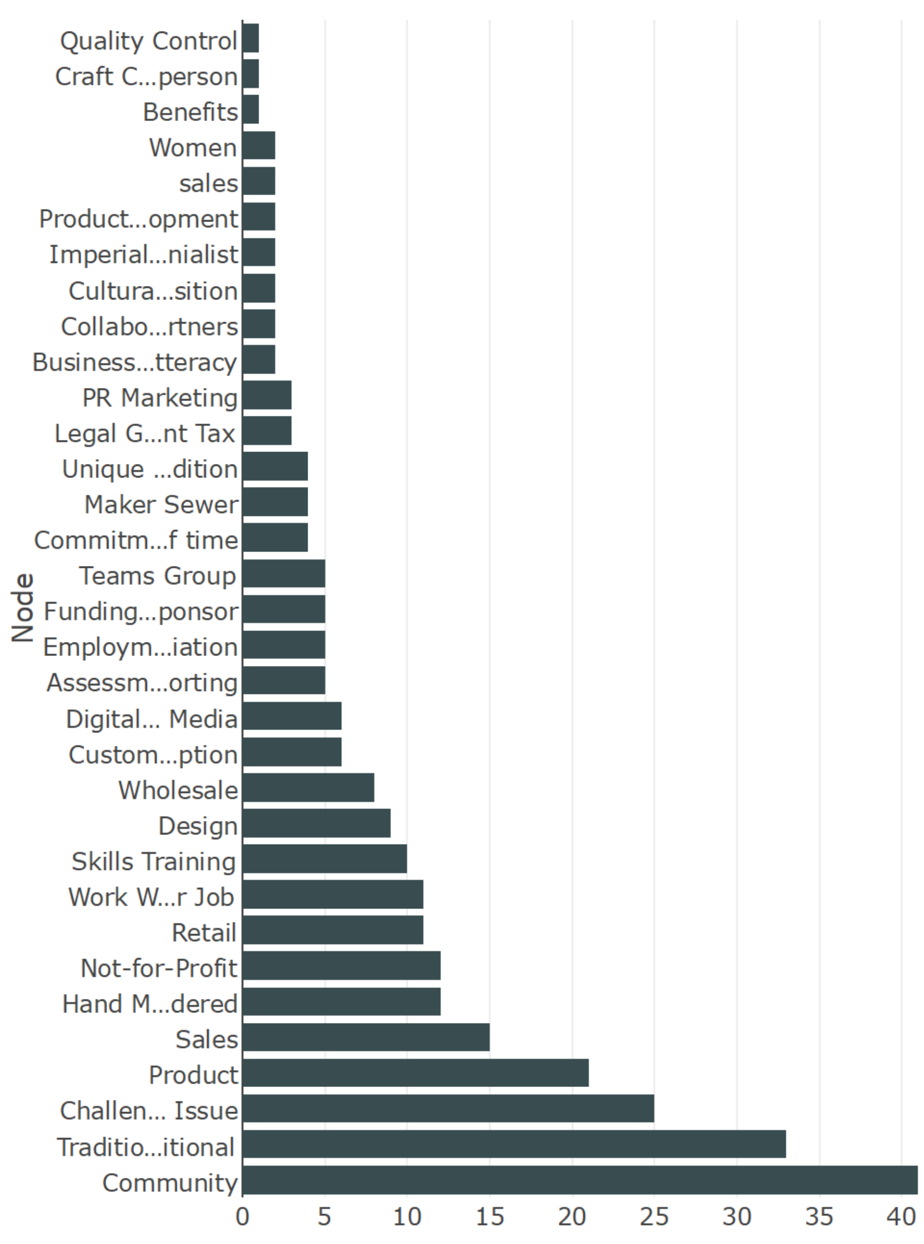
Appendix E3 – Global Girlfriend NVivo Interview Word Frequency Chart



Appendix E4 – Centro de Textiles Tradicionales del Cusco NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
communities	11	100	3.06%	communities, community
textiles	8	65	1.99%	textile, textiles
weavers	7	60	1.83%	weaver, weavers
tradition	9	35	1.07%	tradition, traditional, traditions
products	8	33	1.01%	product, production, products
working	7	22	0.67%	worked, working
process	7	21	0.64%	process, processes, processing
ponchos	7	19	0.58%	poncho, ponchos
quality	7	19	0.58%	quality
workshops	9	19	0.58%	workshop, workshops
organizations	13	19	0.58%	organic, organically, organization, organizati…
difficult	9	18	0.55%	difficult
formula	7	18	0.55%	formula
problem	7	17	0.52%	problem, problems
weaving	7	17	0.52%	weaving
techniques	10	16	0.49%	technique, techniques
market	6	16	0.49%	market, marketing, markets
designs	7	16	0.49%	design, designs
reviving	8	15	0.46%	revival, revive, reviving
culture	7	15	0.46%	cultural, culture
tinkuy	6	15	0.46%	tinkuy
associations	12	13	0.40%	associates, association, associations
capacity	8	12	0.37%	capacity
center	6	11	0.34%	center, centers
national	8	11	0.34%	national, nationally

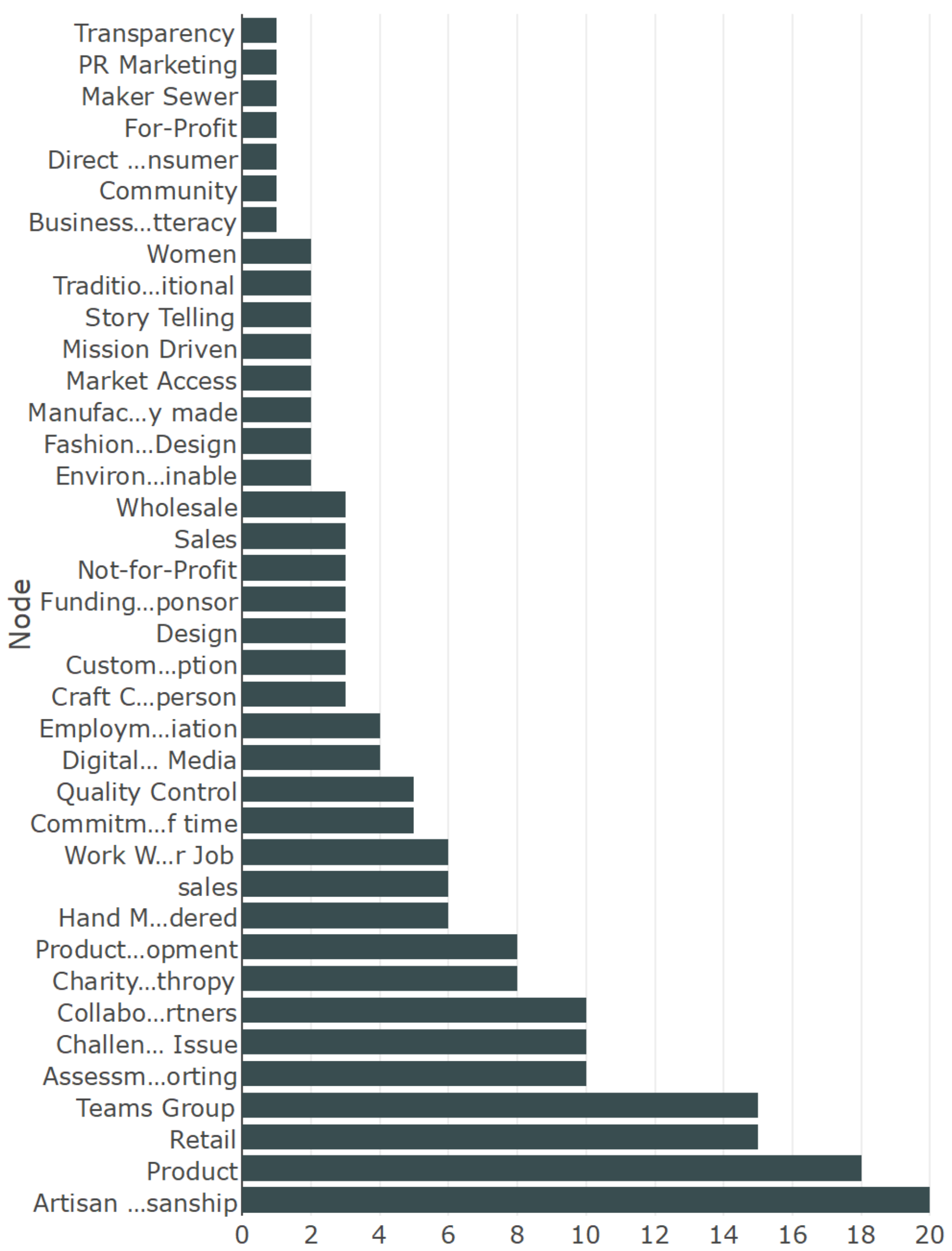
Appendix E4 – Centro de Textiles Tradicionales del Cusco NVivo Interview Word Frequency Chart



Appendix E5– Ten Thousand Villages NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
product	7	39	2.74%	product, production, products
artisans	8	35	2.46%	artisan, artisanal, artisans
market	6	20	1.41%	market, marketing, markets
stores	6	16	1.12%	stores
business	8	13	0.91%	business, businesses
groups	6	13	0.91%	groups
development	11	12	0.84%	develop, developed, developing, development
operate	7	12	0.84%	operate, operated, operating, operation, ope…
relationships	13	9	0.63%	relationship, relationships
income	6	9	0.63%	income, incomes
partners	8	8	0.56%	partner, partners
mission	7	6	0.42%	mission
donations	9	6	0.42%	donate, donation, donations
support	7	6	0.42%	support, supporting, supports
sustaining	10	6	0.42%	sustainability, sustainable, sustaining
problems	8	6	0.42%	problem, problems
purchasing	10	6	0.42%	purchase, purchases, purchasing
organization	12	5	0.35%	organic, organization
report	6	5	0.35%	report, reports
design	6	5	0.35%	design
competition	11	4	0.28%	competition, competitive
workshops	9	4	0.28%	workshop, workshops
buying	6	4	0.28%	buying
driven	6	4	0.28%	driven
ecommerce	9	4	0.28%	ecommerce

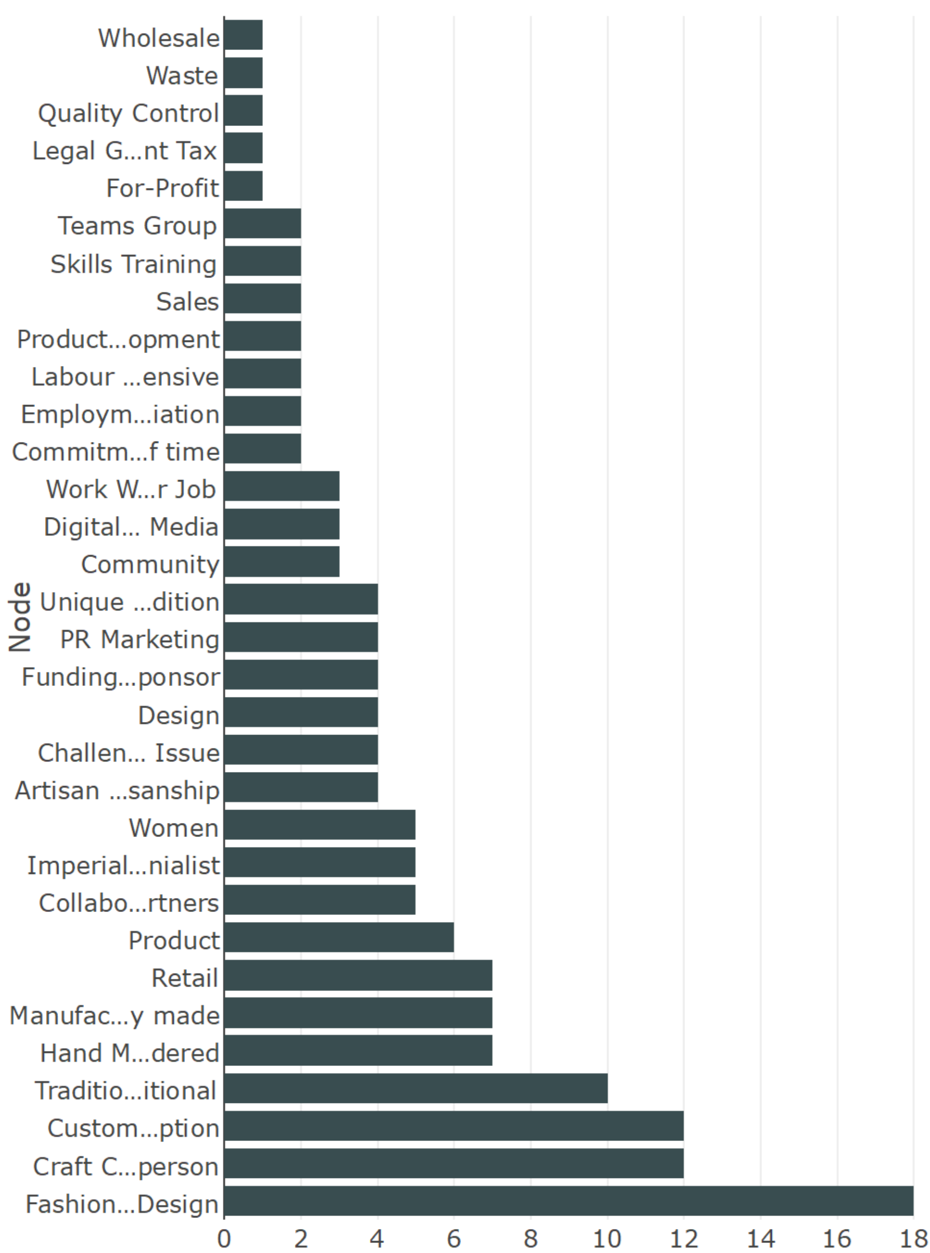
Appendix E5– Ten Thousand Villages NVivo Interview Word Frequency List



Appendix E6 – KUR Collection NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
design	6	15	0.97%	design, designer, designers
customer	8	14	0.90%	customer, customers
product	7	12	0.77%	product, production
collections	11	12	0.77%	collect, collection, collections
market	6	11	0.71%	market, marketing, markets
centre	6	9	0.58%	centre
support	7	8	0.52%	support, supporting
create	6	8	0.52%	create, creating
weavers	7	7	0.45%	weaver, weavers
working	7	7	0.45%	worked, working
retailing	9	6	0.39%	retail, retailing
fashion	7	6	0.39%	fashion
beeralu	7	5	0.32%	beeralu
center	6	5	0.32%	center
concept	7	5	0.32%	concept
craftsmanship	13	5	0.32%	craftsmanship
artisans	8	4	0.26%	artisans
business	8	4	0.26%	business
challenge	9	4	0.26%	challenge, challenged, challenges
community	9	4	0.26%	community
dresses	7	4	0.26%	dresses
intense	7	4	0.26%	intense
partnership	11	4	0.26%	partnership
portuguese	10	4	0.26%	portuguese
southern	8	4	0.26%	southern

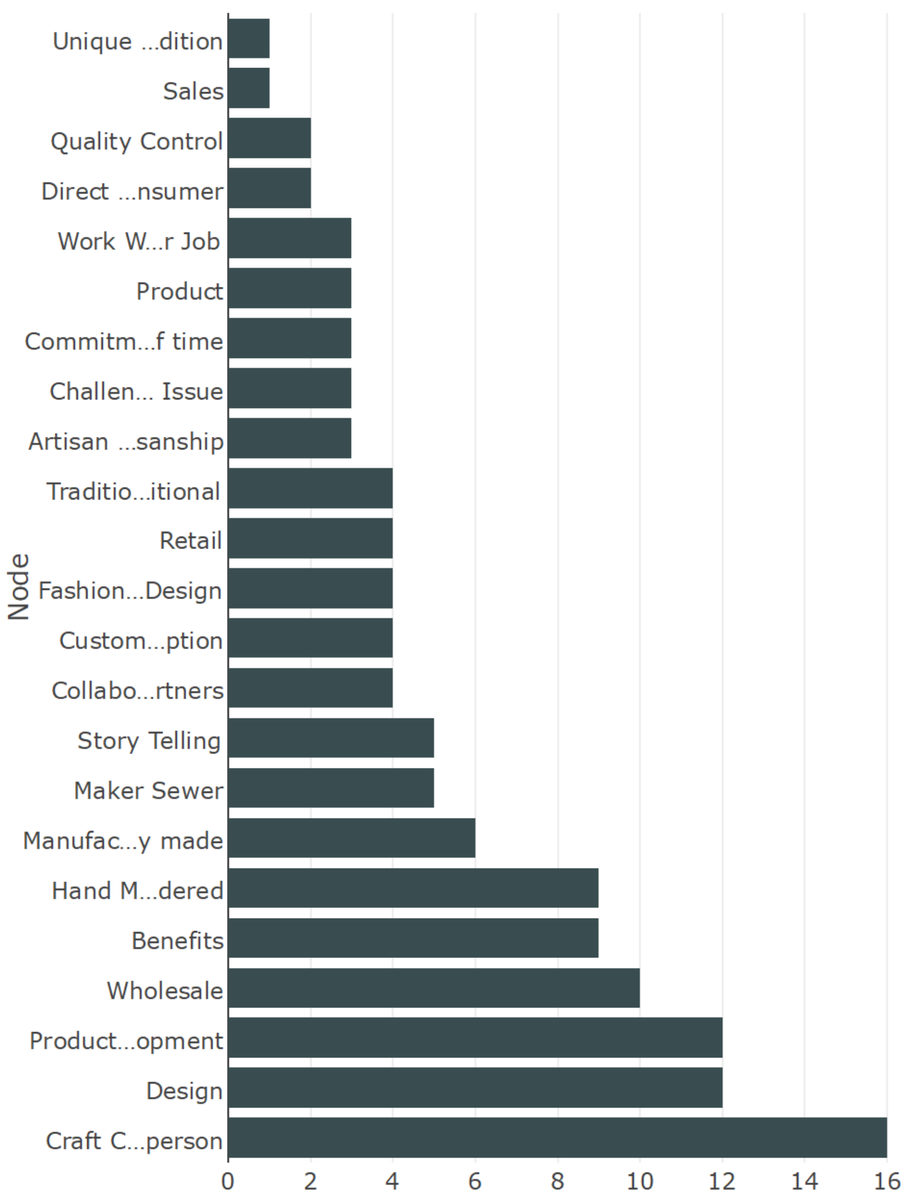
Appendix E6 – KUR Collection NVivo Interview Word Frequency Chart



Appendix E7 – Zacarias 1925 NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
weavers	7	23	1.17%	weaver, weavers
design	6	19	0.96%	design, designer, designers, designing, desig...
location	8	16	0.81%	location, locations
materials	9	15	0.76%	material, materials
fashion	7	14	0.71%	fashion
process	7	13	0.66%	process, processing
explain	7	12	0.61%	explain, explained, explaining, explains
baskets	7	9	0.46%	basket, baskets
mother	6	9	0.46%	mother
business	8	8	0.41%	business
workers	7	7	0.36%	worker, workers
collection	10	7	0.36%	collection, collections, collectively
department	10	7	0.36%	department
wicker	6	7	0.36%	wicker
workshop	8	7	0.36%	workshop
collaborative	13	6	0.30%	collaborate, collaborations, collaborative
vizcarra	8	6	0.30%	vizcarra
working	7	6	0.30%	worked, working
employees	9	6	0.30%	employee, employees
weaving	7	6	0.30%	weaves, weaving
architectural	13	5	0.25%	architectural, architecture
challenge	9	5	0.25%	challenge, challenges, challenging
develop	7	5	0.25%	develop, developed, development
product	7	5	0.25%	product, production, products
tradition	9	5	0.25%	tradition, traditional

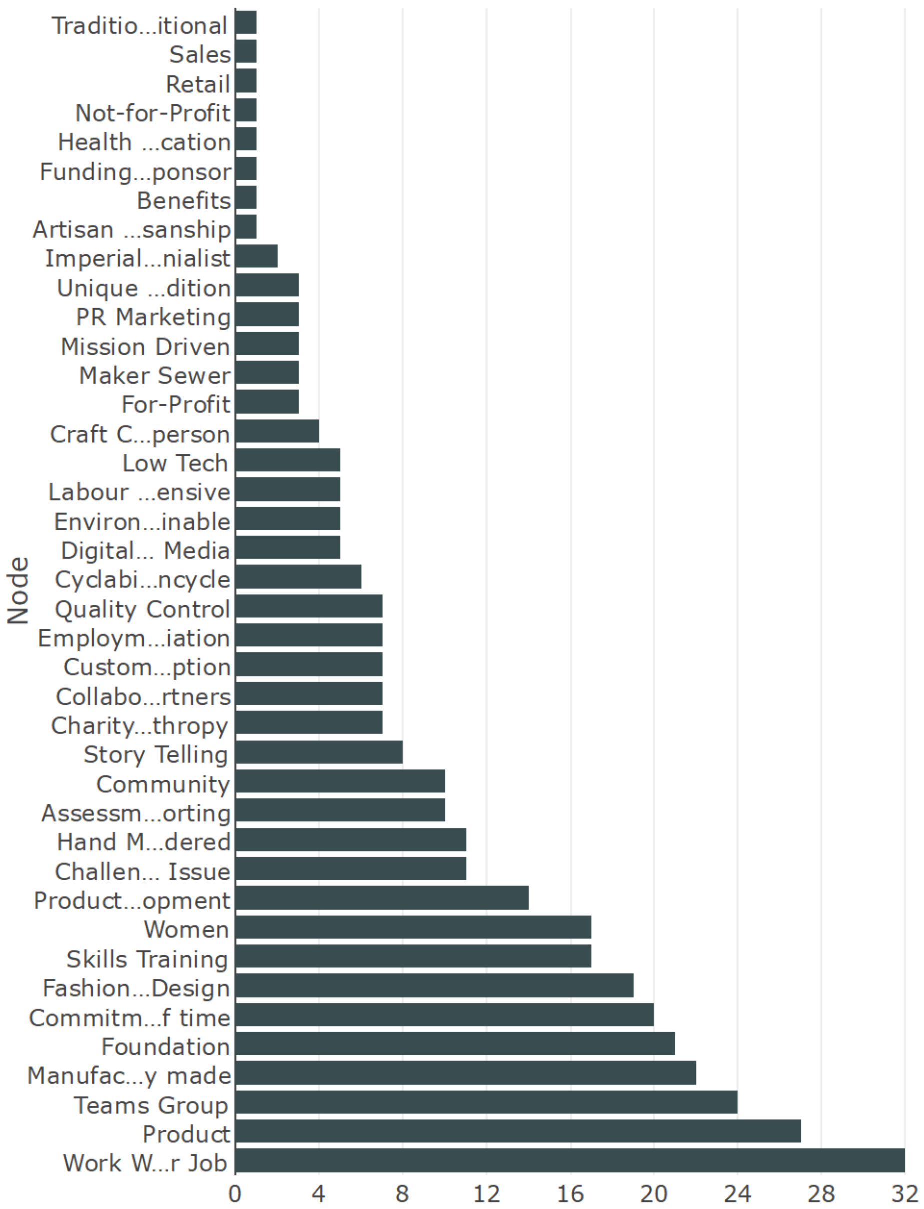
Appendix E7 – Zacarias 1925 NVivo Interview Word Frequency Chart



Appendix E8 – Bottletop NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
product	7	64	1.25%	product, production, products
brazil	6	56	1.09%	brazil
working	7	49	0.96%	worked, working
foundation	10	40	0.78%	foundation, foundations
atelier	7	34	0.66%	atelier, ateliers
development	11	30	0.59%	develop, developed, developing, development
kathmandu	9	30	0.59%	kathmandu
design	6	27	0.53%	design, designed, designer, designers, desig…
support	7	26	0.51%	support, supported, supporting, supports
groups	6	19	0.37%	groups
leather	7	18	0.35%	leather
produce	7	17	0.33%	produce, produced, producing
crocheted	9	16	0.31%	crochet, crocheted, crocheting
training	8	16	0.31%	trained, training
workshops	9	15	0.29%	workshop, workshops
skills	6	15	0.29%	skilled, skilling, skills
materials	9	14	0.27%	material, materials
community	9	14	0.27%	communities, community
bracelet	8	13	0.25%	bracelet, bracelets
website	7	13	0.25%	website
education	9	13	0.25%	education, educational
collaboration	13	12	0.23%	collaboration, collaborations, collaborative
campaign	8	11	0.21%	campaign, campaigns
create	6	11	0.21%	create, created
living	6	10	0.20%	living

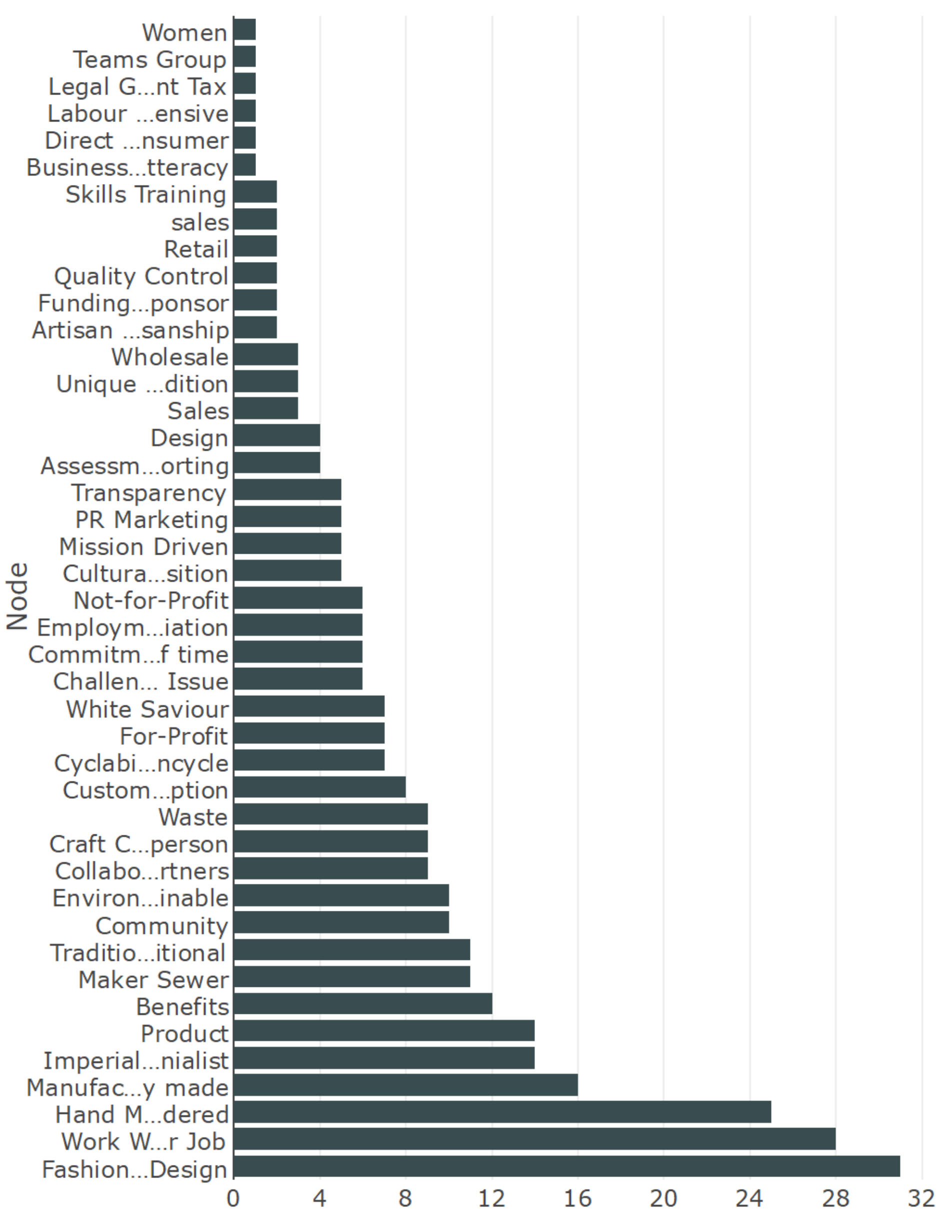
Appendix E8 – Bottletop NVivo Interview Word Frequency Chart



Appendix E9 – Tonlé NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
fashion	7	43	0.75%	fashion
fabric	6	35	0.61%	fabric, fabrications, fabrics
cambodia	8	27	0.47%	cambodia
product	7	26	0.45%	product, production, products
working	7	23	0.40%	worked, working
profit	6	22	0.38%	profit, profits
factory	7	20	0.35%	factories, factory
business	8	18	0.31%	business, businesses
clothes	7	18	0.31%	clothes, clothing, clothing'
making	6	17	0.30%	making
produce	7	16	0.28%	produce, producers, produces, producing
market	6	16	0.28%	market, marketing, markets
textile	7	14	0.24%	textile, textiles
seasons	7	14	0.24%	season, seasonal, seasonality, seasonally, se...
traditional	11	14	0.24%	tradition, traditional, traditions
sustainable	11	13	0.23%	sustainability, sustainable, sustainably
benefit	7	12	0.21%	benefit, benefits
designers	9	12	0.21%	design, designed, designer, designers
ethical	7	12	0.21%	ethical, ethically, ethics
scraps	6	12	0.21%	scraps
collections	11	11	0.19%	collecting, collection, collections
community	9	11	0.19%	community
weaving	7	11	0.19%	weaving
customers	9	10	0.17%	customer, customers
report	6	10	0.17%	report, reporting, reports

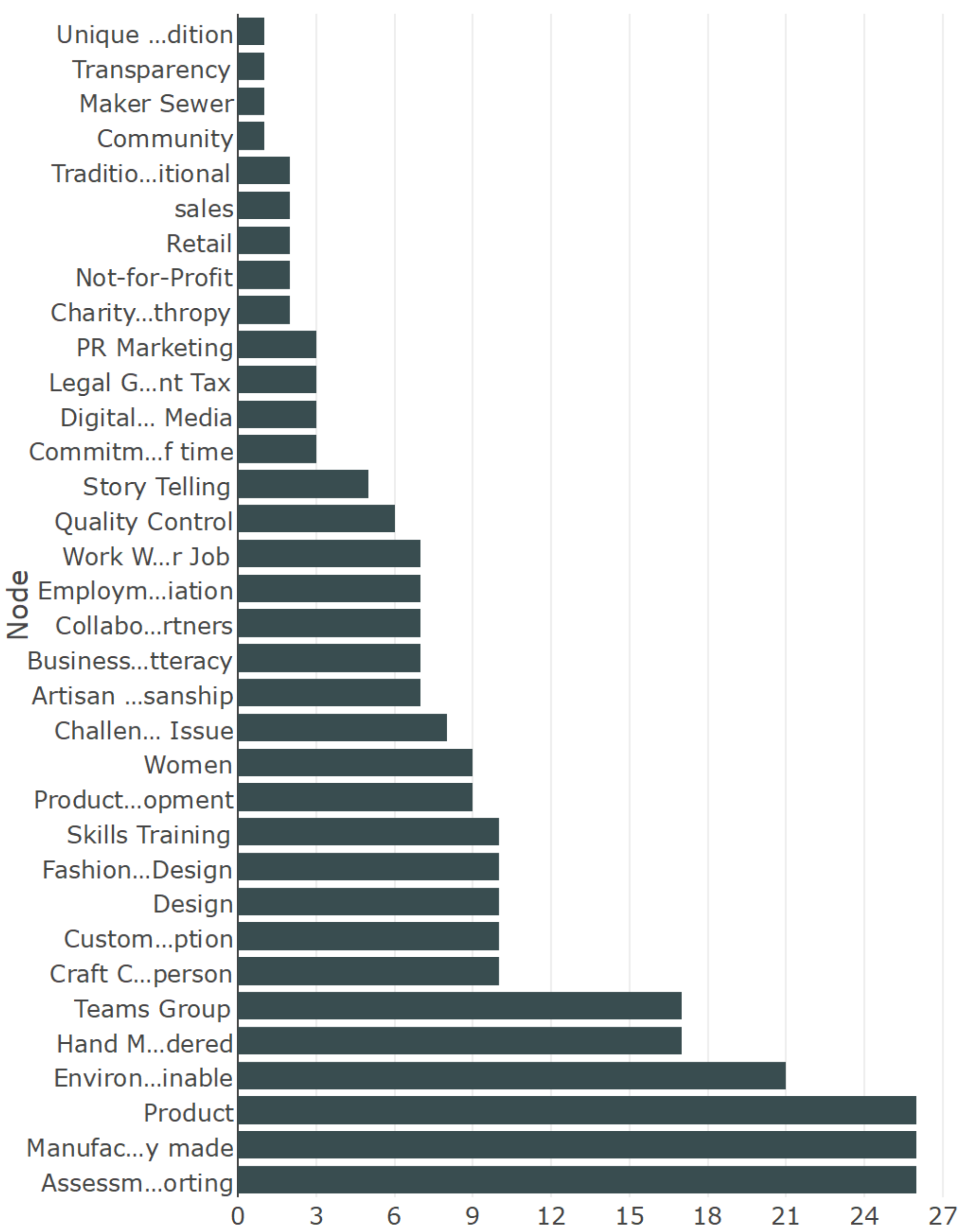
Appendix E9 – Tonlé NVivo Interview Word Frequency Chart



Appendix E10 – People Tree NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
product	7	59	1.58%	product, production, products
design	6	32	0.86%	design, designated, designed, designer, desi...
business	8	29	0.78%	business, businesses
producers	9	28	0.75%	produce, produced, producer, producers, pro...
working	7	21	0.56%	worked, working
organized	9	21	0.56%	organic, organization, organizations, organized
fashion	7	20	0.54%	fashion
development	11	20	0.54%	develop, developed, developing, development
partners	8	20	0.54%	partner, partners
sustainable	11	18	0.48%	sustain, sustainability, sustainable, sustaining
artisans	8	17	0.46%	artisan, artisanal, artisans
groups	6	17	0.46%	groups
market	6	15	0.40%	market, marketing, markets
process	7	14	0.37%	process, processing
managing	8	9	0.24%	manage, management, manager, managing
clothing	8	9	0.24%	clothes, clothing
social	6	9	0.24%	social, socially
issues	6	9	0.24%	issues
environmental	13	8	0.21%	environmental, environmentally
factory	7	8	0.21%	factories, factory
quality	7	8	0.21%	quality
africa	6	7	0.19%	africa
bangladesh	10	7	0.19%	bangladesh
environment	11	7	0.19%	environment
japanese	8	7	0.19%	japanese

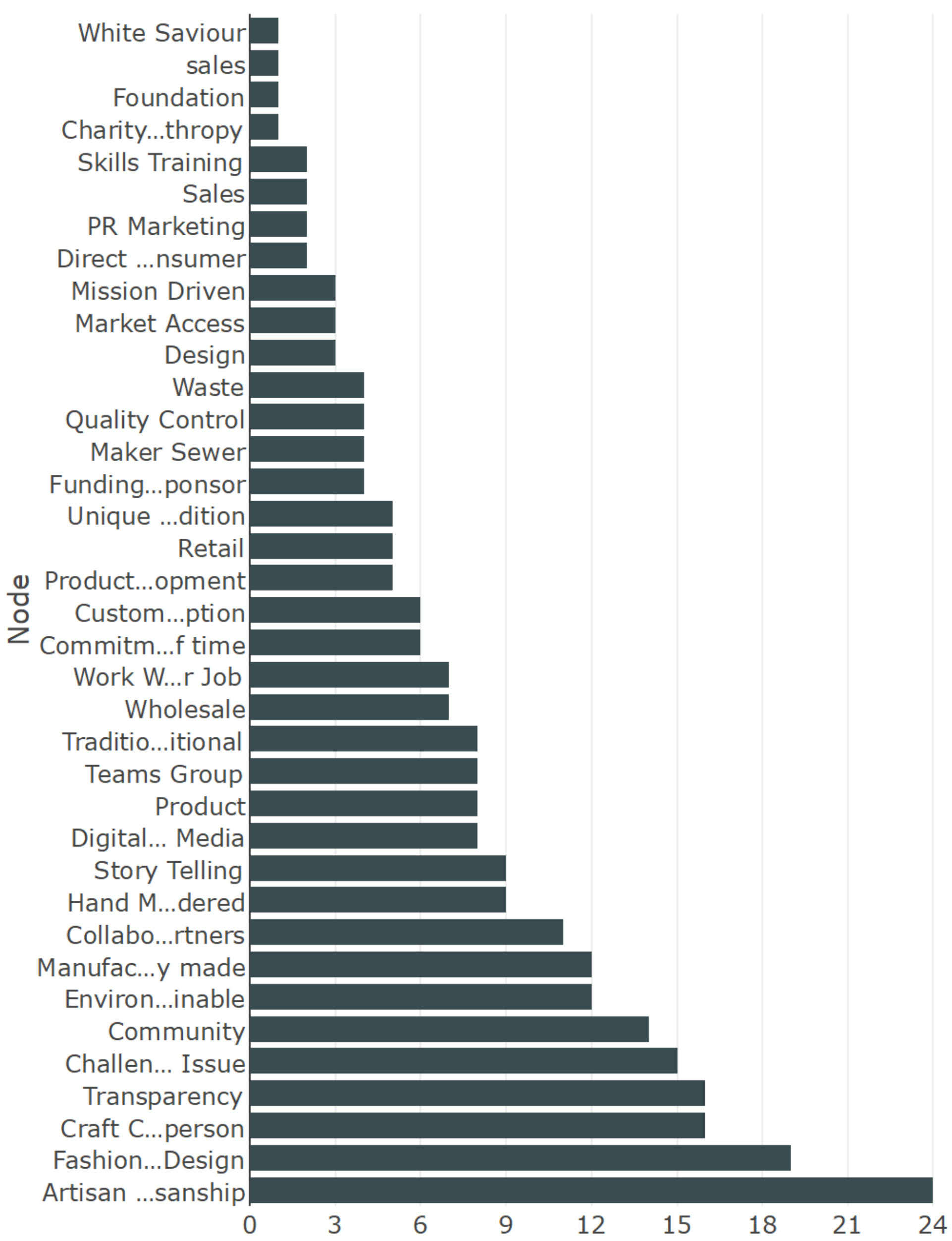
Appendix E10 – People Tree NVivo Interview Word Frequency Chart



<u>Appendix E11 – The IOU Project NVivo Interview Word Frequency List</u>

Word	Length	Count	Weighted Percentage	Similar Words
artisans	8	38	1.95%	artisan, artisanal, artisans
product	7	24	1.23%	product, production, products
communities	11	14	0.72%	communities, community
market	6	14	0.72%	market, marketing, markets
madras	6	12	0.62%	madras
collection	10	12	0.62%	collection, collections, collective
design	6	11	0.57%	design, designer, designers
fabric	6	11	0.57%	fabric, fabrics
process	7	10	0.51%	process, processes, processing
support	7	9	0.46%	support, supporting, supportive, supports
working	7	9	0.46%	worked, working
fashion	7	9	0.46%	fashion
partners	8	9	0.46%	partner, partners
supply	6	9	0.46%	supply
traditional	11	9	0.46%	tradition, traditional, traditionally, traditions
business	8	8	0.41%	business
develop	7	8	0.41%	develop, develope, developer, development
collaborations	14	8	0.41%	collaborate, collaboration, collaborations
weavers	7	8	0.41%	weaver, weavers
cotton	6	7	0.36%	cotton
source	6	7	0.36%	source, sources, sourcing
textile	7	7	0.36%	textile, textiles
honest	6	6	0.31%	honest, honestly
produced	8	6	0.31%	produce, produced, producer, producers, pro...
making	6	6	0.31%	making

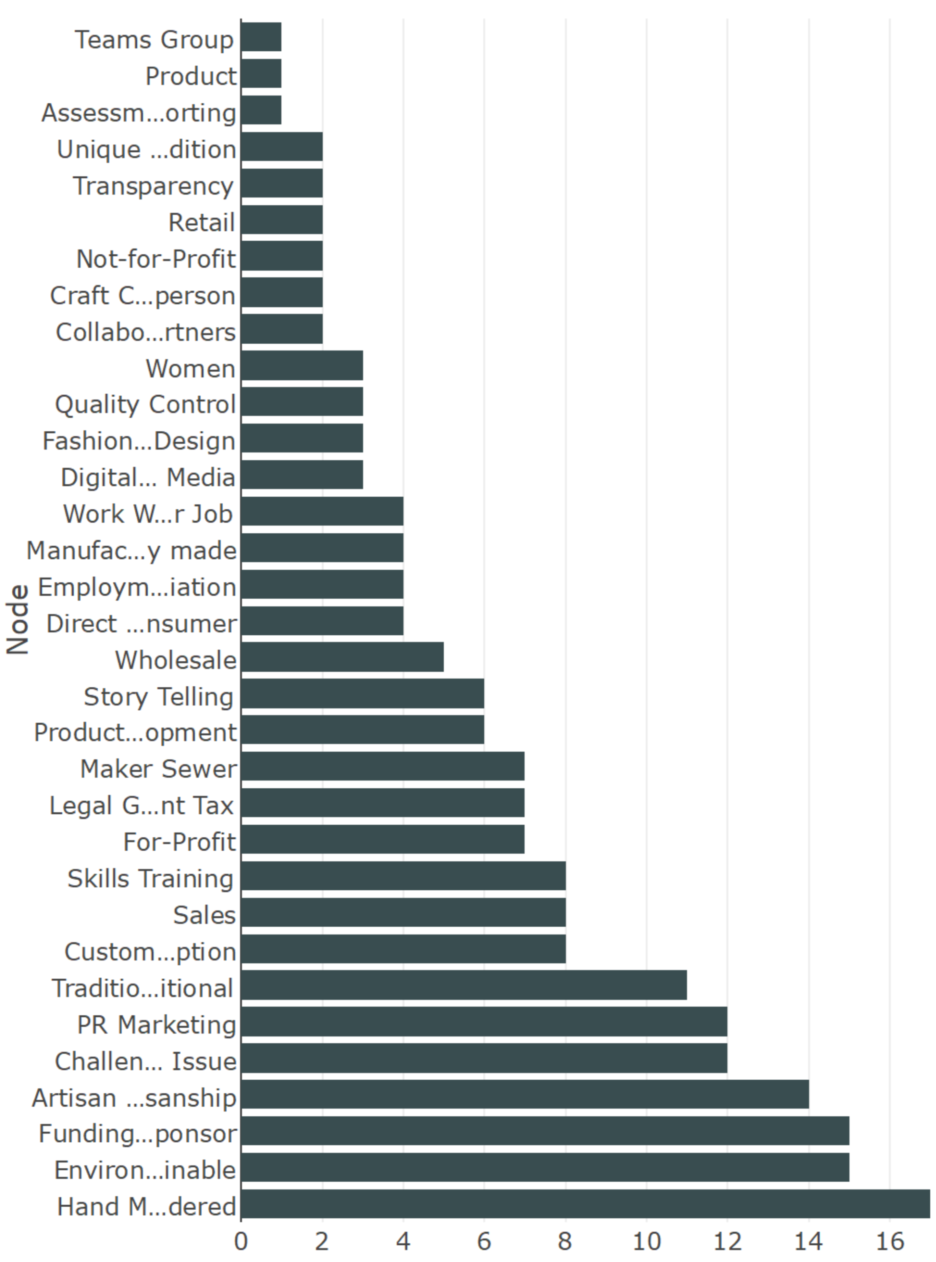
Appendix E11 – The IOU Project NVivo Interview Word Frequency Chart



Appendix E12 – Angel Chang NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
artisans	8	49	0.72%	artisan, artisanal, artisans
fabric	6	34	0.50%	fabric, fabrics
market	6	31	0.46%	market, marketers, marketing, markets
village	7	27	0.40%	village, villager, villagers
business	8	26	0.38%	business, businesses
production	10	23	0.34%	product, production, products
working	7	20	0.30%	worked, working
collection	10	20	0.30%	collected, collection, collections, collectively
fashion	7	18	0.27%	fashion
clothing	8	18	0.27%	clothed, clothes, clothing
training	8	17	0.25%	training
designer	8	16	0.24%	design, designed, designer, designers, desig...
funding	7	16	0.24%	funded, funding
pricing	7	16	0.24%	priced, prices, pricing
profit	6	15	0.22%	profit, profitable, profiting, profits
natural	7	15	0.22%	natural, naturally, nature
traditional	11	15	0.22%	tradition, traditional, traditionally, traditions
knowledge	9	14	0.21%	knowledge
making	6	14	0.21%	making
process	7	14	0.21%	process, processes
partner	7	13	0.19%	partner, partnered, partnering
buying	6	13	0.19%	buying
create	6	13	0.19%	create, created, creates, creating
cultural	8	13	0.19%	cultural, culture, cultures
motivation	10	13	0.19%	motivate, motivation, motive

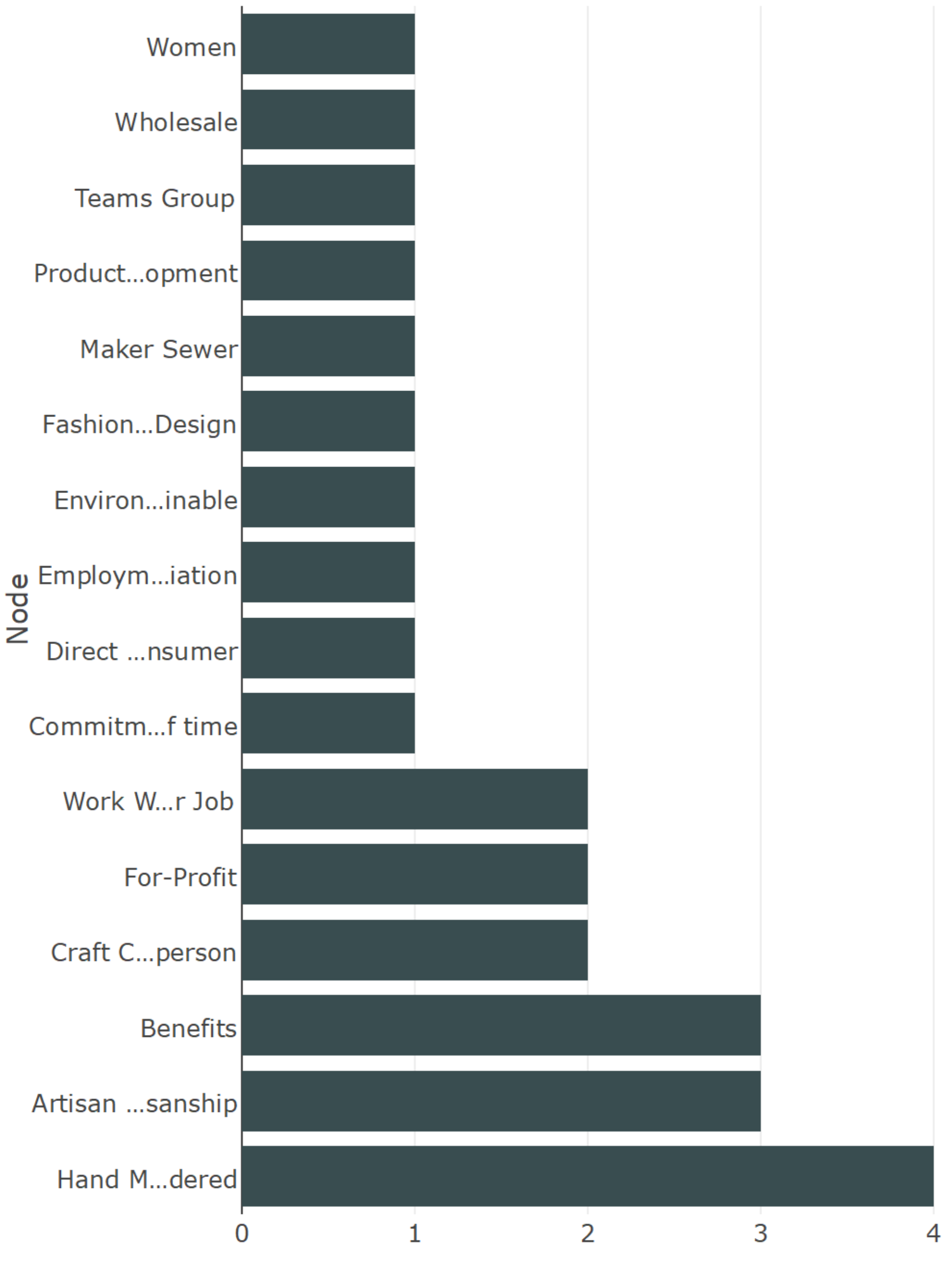
Appendix E12 – Angel Chang NVivo Interview Word Frequency Chart



Appendix E13 – Swati Kalsi NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
collection	10	16	3.78%	collection, collections
printing	8	10	2.36%	printing, prints
artisans	8	7	1.65%	artisan, artisans
workshops	9	5	1.18%	workshop, workshops
embroidery	10	4	0.95%	embroidery
employees	9	4	0.95%	employees
exhibit	7	4	0.95%	exhibit, exhibition
painting	8	4	0.95%	painting
produce	7	4	0.95%	produce, produced
benefits	8	4	0.95%	benefit, benefits
fabric	6	4	0.95%	fabric, fabrics
created	7	3	0.71%	create, created
employed	8	3	0.71%	employed
natural	7	3	0.71%	natural
sharing	7	3	0.71%	sharing
studio	6	3	0.71%	studio
wholesale	9	3	0.71%	wholesale
business	8	2	0.47%	business
contracted	10	2	0.47%	contracted
custom	6	2	0.47%	custom, customers
develop	7	2	0.47%	develop, developed
fashion	7	2	0.47%	fashion
innovate	8	2	0.47%	innovate, innovating
jacket	6	2	0.47%	jacket, jackets
limited	7	2	0.47%	limited

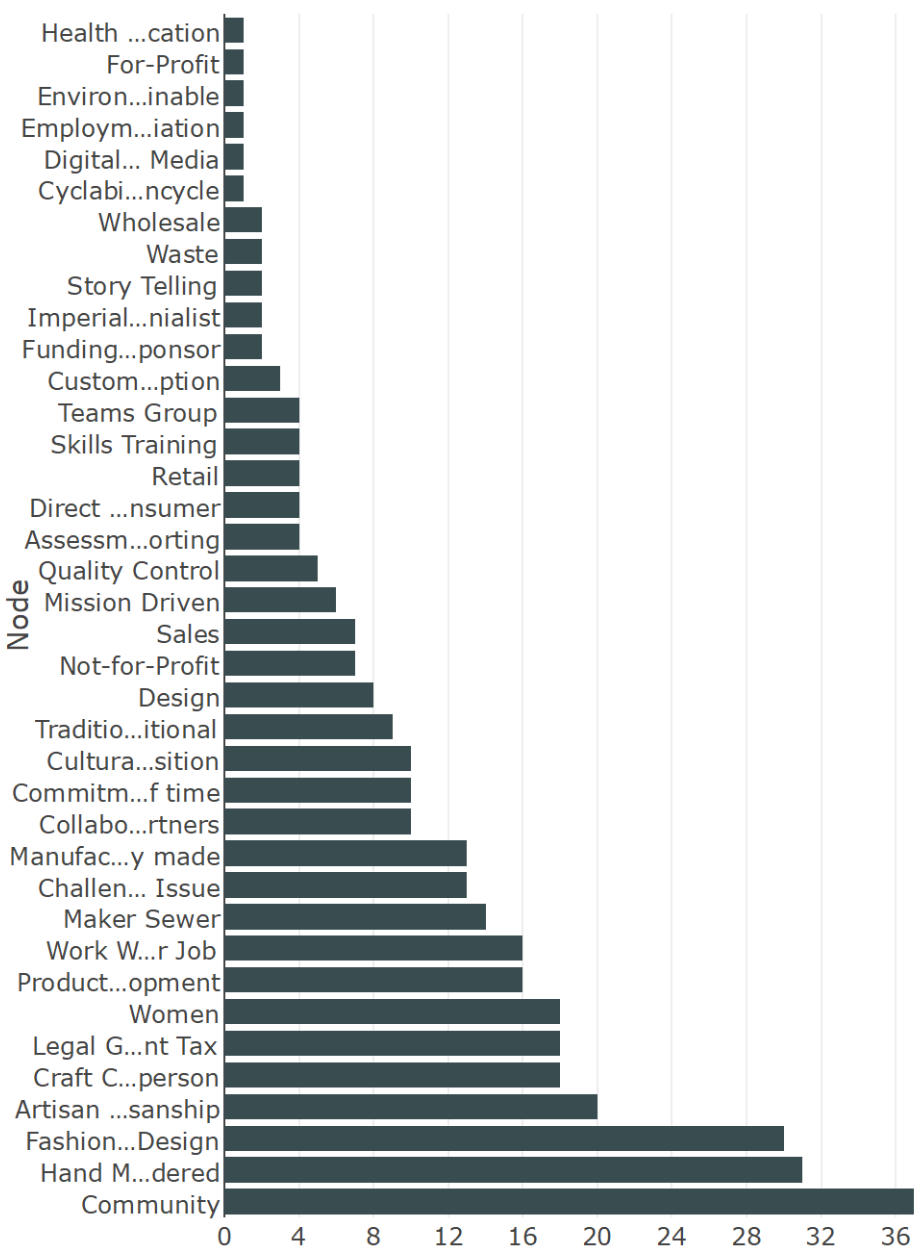
Appendix E13 – Swati Kalsi NVivo Interview Word Frequency Chart



Appendix E14 – Carla Fernandez NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
artisans	8	63	1.15%	artisan, artisanal, artisans
communities	11	58	1.06%	communities, community
designs	7	58	1.06%	design, designed, designer, designers, desig...
mexico	6	51	0.93%	mexico
collections	11	39	0.71%	collect, collection, collections
working	7	32	0.58%	worked, working
tradition	9	29	0.53%	tradition, traditional, traditions
fashion	7	28	0.51%	fashion, fashioned
process	7	23	0.42%	process, processes
making	6	20	0.37%	making
government	10	19	0.35%	government
development	11	16	0.29%	develop, developed, developing, developmen...
museums	7	16	0.29%	museum, museums
indigenous	10	15	0.27%	indigenous
workshop	8	13	0.24%	workshop, workshops
mexican	7	12	0.22%	mexican
embroidery	10	12	0.22%	embroideries, embroidery
production	10	11	0.20%	product, production, products
produced	8	11	0.20%	produce, produced, producers
market	6	11	0.20%	market, markets
artists	7	10	0.18%	artist, artistic, artists
culture	7	10	0.18%	cultural, culture
patterns	8	10	0.18%	pattern, patterning, patterns
clothing	8	9	0.16%	clothes, clothing
crafts	6	9	0.16%	crafted, crafts

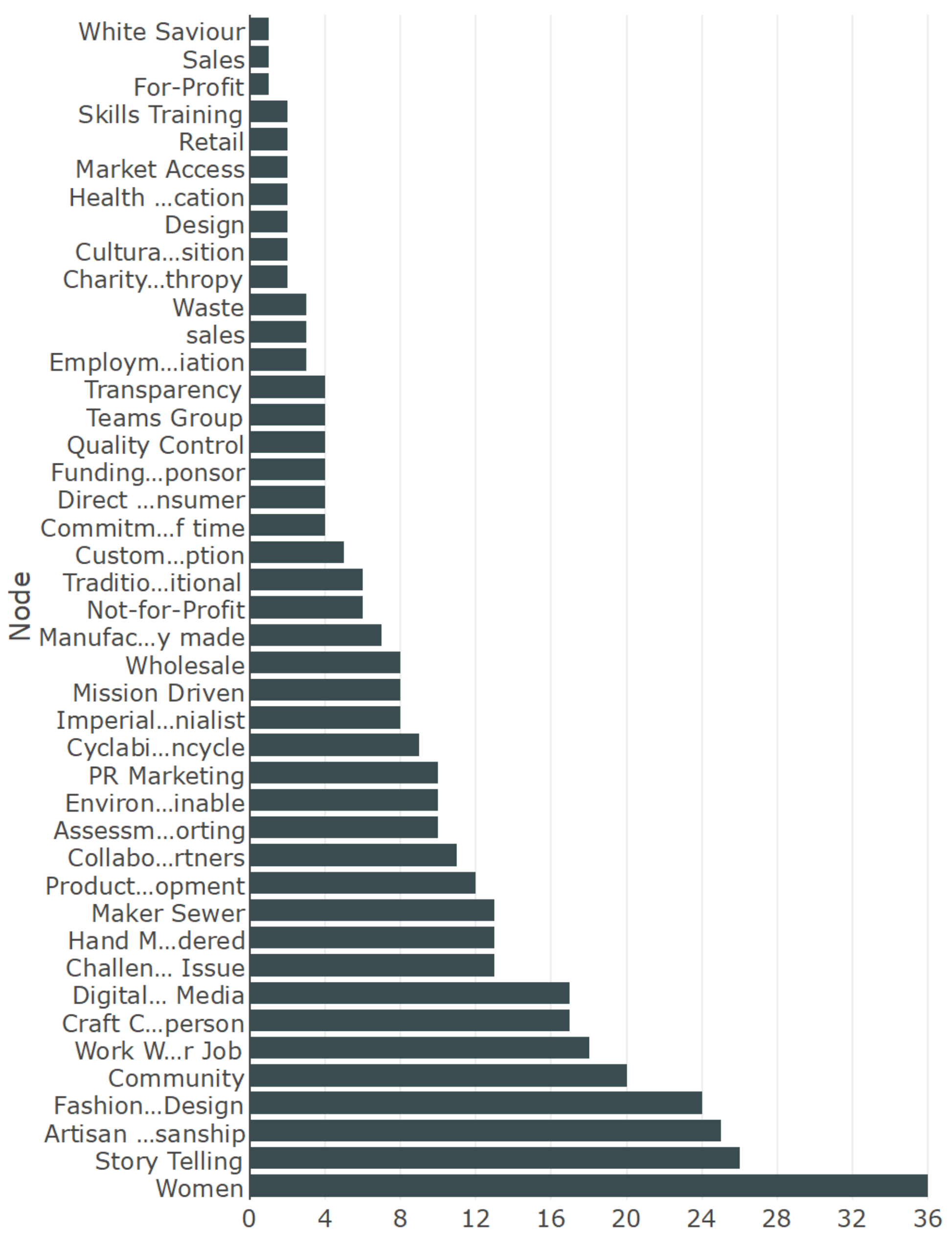
Appendix E14 – Carla Fernandez NVivo Interview Word Frequency Chart



Appendix E15 – Zazi Vintage NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
artisans	8	35	0.66%	artisan, artisanal, artisans
working	7	34	0.64%	working
connect	7	28	0.53%	connect, connected, connecting, connection...
fashion	7	26	0.49%	fashion, fashions
textiles	8	24	0.45%	textile, textiles
community	9	20	0.38%	communities, community
afghanistan	11	18	0.34%	afghanistan
dresses	7	17	0.32%	dresses, dressing
collectively	12	16	0.30%	collect, collecting, collection, collections, col...
business	8	16	0.30%	business, businesses
sustainable	11	16	0.30%	sustain, sustainability, sustainable, sustaining
season	6	15	0.28%	season, seasons
stories	7	15	0.28%	stories
learned	7	13	0.24%	learned, learning
craftsmanship	13	13	0.24%	craftsmanship
traditions	10	13	0.24%	tradition, traditional, traditions
market	6	12	0.23%	market, marketing, markets
social	6	12	0.23%	social, socially
website	7	12	0.23%	website, websites
berlin	6	12	0.23%	berlin
journey	7	12	0.23%	journey
problem	7	12	0.23%	problem, problems
supply	6	12	0.23%	supply, supplying
travel	6	11	0.21%	travel, traveling, travelling, travels
patterns	8	10	0.19%	pattern, patterns

Appendix E15 – Zazi Vintage NVivo Interview Word Frequency Chart

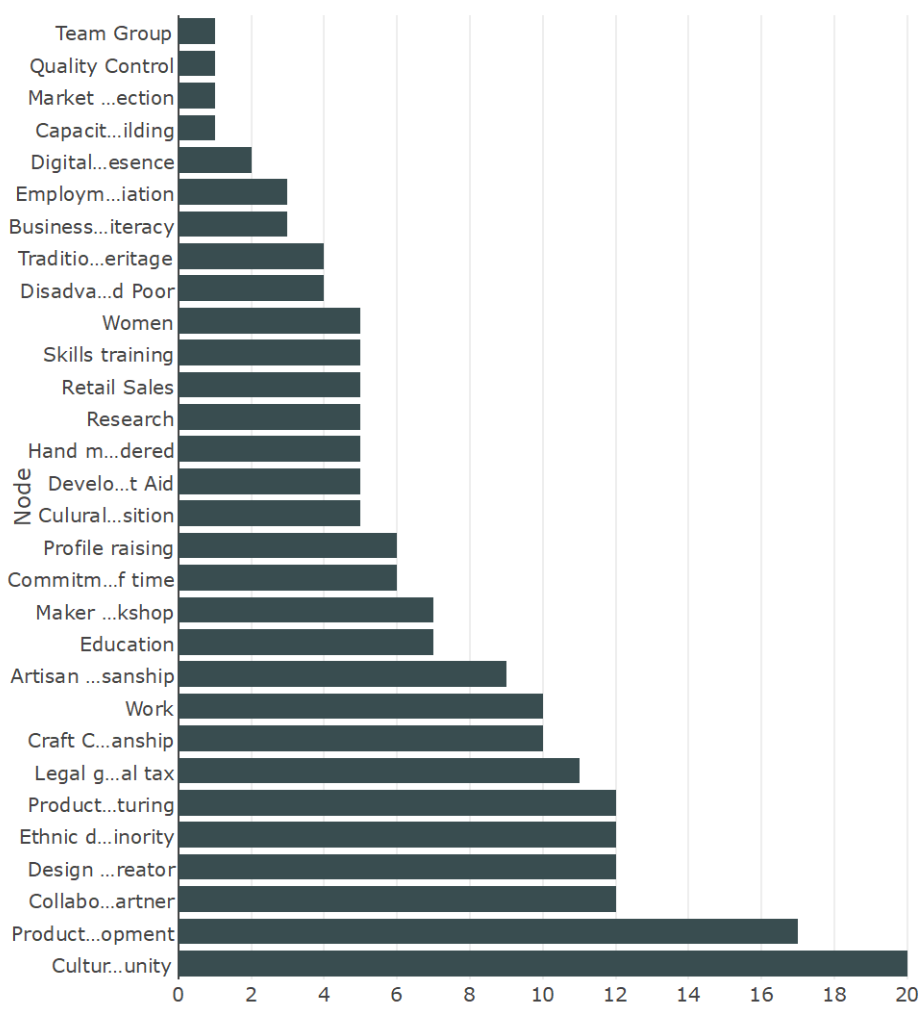


Appendix E16 – Traditional Arts and Ethnology Centre NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
designs	7	28	1.00%	design, designer, designers, designs
people	6	24	0.86%	people, peoples
communities	11	24	0.86%	communities, community
working	7	24	0.86%	worked, working
little	6	19	0.68%	little
market	6	19	0.68%	market, markets
artisans	8	18	0.64%	artisan, artisans
actually	8	17	0.61%	actually
development	11	16	0.57%	develop, developed, developing, development
product	7	15	0.54%	product, production, products
tradition	9	14	0.50%	tradition, traditional, traditions
museum	6	14	0.50%	museum, museums
ethnic	6	14	0.50%	ethnic
together	8	14	0.50%	together
materials	9	12	0.43%	material, materials
country	7	12	0.43%	countries, country
minority	8	11	0.39%	minorities, minority
collaborative	13	10	0.36%	collaborated, collaborating, collaboration, co...
looking	7	10	0.36%	looked, looking
textiles	8	10	0.36%	textile, textiles
access	6	10	0.36%	access, accessed
government	10	10	0.36%	government
intellectual	12	10	0.36%	intellectual
property	8	10	0.36%	property
recognize	9	9	0.32%	recognize, recognized, recognizing
realized	8	9	0.32%	realized, realizing
fashion	7	8	0.29%	fashion
cultural	8	8	0.29%	cultural, culture, cultures
process	7	8	0.29%	process, processes
produce	7	8	0.29%	produce, produced, producing
support	7	8	0.29%	support, supporting
education	9	7	0.25%	educating, education
research	8	7	0.25%	research, researcher
create	6	7	0.25%	create, creating
organization	12	7	0.25%	organic, organization, organize
project	7	7	0.25%	project
trying	6	7	0.25%	trying
commercial	10	6	0.21%	commercial, commercially
investing	9	6	0.21%	invest, invested, investing
ordering	8	6	0.21%	ordered, ordering, orders
brands	6	6	0.21%	brands
crafts	6	6	0.21%	crafts
training	8	6	0.21%	training, trainings
collection	10	6	0.21%	collection, collectively
centre	6	5	0.18%	centre, centres
figuring	8	5	0.18%	figure, figured, figures, figuring
problem	7	5	0.18%	problem, problems
handicrafts	11	5	0.18%	handicraft, handicrafts
samples	7	5	0.18%	samples, sampling
understanding	13	5	0.18%	understand, understanding
difficult	9	5	0.18%	difficult
groups	6	5	0.18%	groups
rights	6	5	0.18%	rights
skills	6	5	0.18%	skills
village	7	5	0.18%	village
weavers	7	5	0.18%	weavers
weaving	7	5	0.18%	weaving
appropriating	13	4	0.14%	appropriating, appropriation
basket	6	4	0.14%	basket, baskets
business	8	4	0.14%	business
coming	6	4	0.14%	coming
companies	9	4	0.14%	companies, company
effectively	11	4	0.14%	effectively
ethnology	9	4	0.14%	ethnology
exactly	7	4	0.14%	exactly
forward	7	4	0.14%	forward
getting	7	4	0.14%	getting
governmental	12	4	0.14%	governmental
indigenous	10	4	0.14%	indigenous
necessarily	11	4	0.14%	necessarily
pieces	6	4	0.14%	pieces
population	10	4	0.14%	population
potential	9	4	0.14%	potential
protections	11	4	0.14%	protect, protection, protections
quality	7	4	0.14%	quality
registered	10	4	0.14%	registered, registering
relationship	12	4	0.14%	relationship
sourcing	8	4	0.14%	source, sourced, sourcing
teaching	8	4	0.14%	teaching
appreciation	12	4	0.14%	appreciate, appreciation
public	6	4	0.14%	public, publication
advocate	8	3	0.11%	advocate, advocating
affect	6	3	0.11%	affect, affectively
beauty	6	3	0.11%	beautiful, beauty
document	8	3	0.11%	document, documenting
invited	7	3	0.11%	invite, invited
manage	6	3	0.11%	manage, managed, managing

promote	7	3	0.11%	promote, promoted, promoting
prototyping	11	3	0.11%	prototypes, prototyping
recognise	9	3	0.11%	recognise, recognised
replicate	9	3	0.11%	replicate, replicated
shifting	8	3	0.11%	shifting, shifts
specifically	12	3	0.11%	specific, specifically
stitch	6	3	0.11%	stitch, stitching
agencies	8	3	0.11%	agencies
basketry	8	3	0.11%	basketry
carolina	8	3	0.11%	carolina
developmental	13	3	0.11%	developmental
diversity	9	3	0.11%	diversity
embroidery	10	3	0.11%	embroidery

Appendix E16 – Traditional Arts and Ethnology Centre NVivo Interview Word Frequency Chart

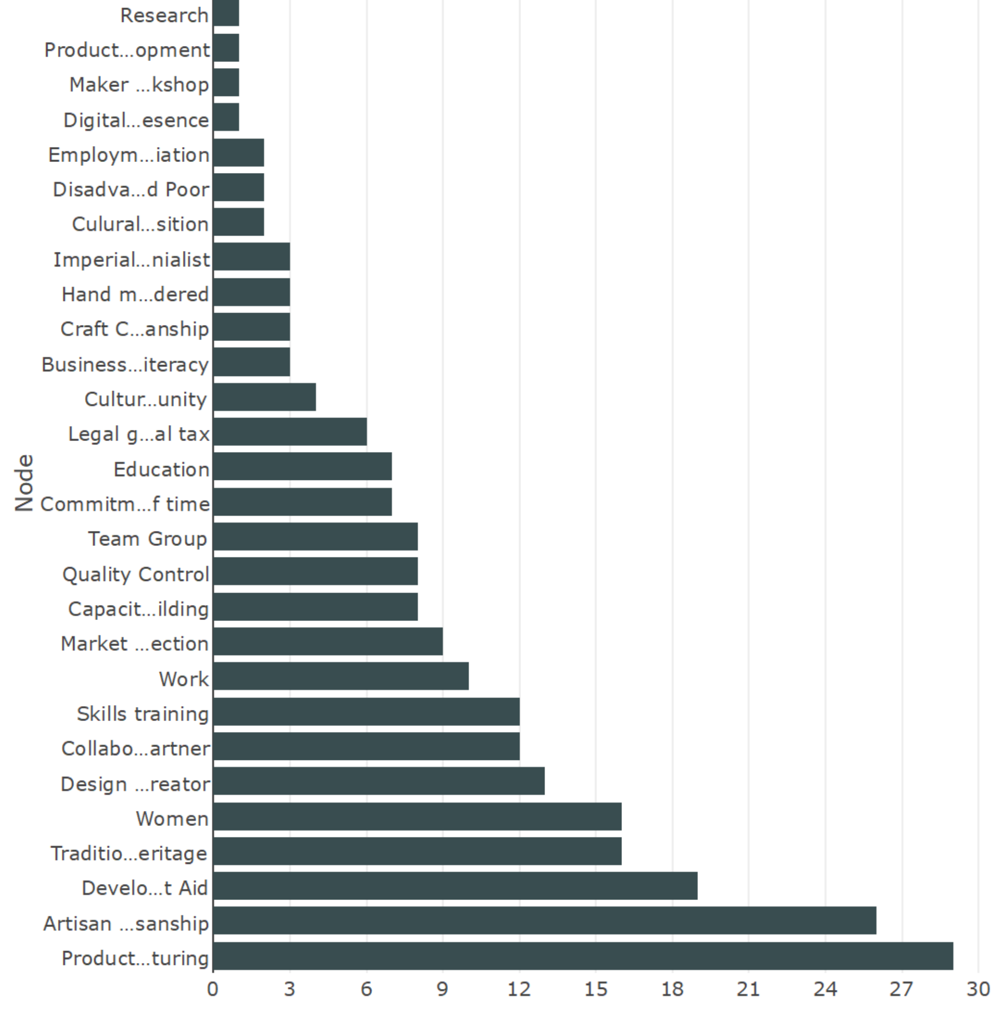


Appendix E17 – Ethical Fashion Initiative NVivo Interview Word Frequency List

Word	Length	Count	Weighted Percentage	Similar Words
people	6	41	1.01%	people
artisans	8	40	0.98%	artisan, artisanal, artisans
development	11	35	0.86%	develop, developed, developing, development
production	10	33	0.81%	product, production, productions, productivit...
company	7	24	0.59%	companies, company
market	6	20	0.49%	market, marketing, markets
working	7	18	0.44%	worked, working
design	6	18	0.44%	design, designed, designer, designers, desig...
managing	8	18	0.44%	manage, managed, management, managers,...
business	8	17	0.42%	business, businesses
leather	7	16	0.39%	leather
industry	8	16	0.39%	industrial, industry
building	8	15	0.37%	building, builds
capacity	8	14	0.34%	capacities, capacity
finishing	9	14	0.34%	finish, finished, finishes, finishing
social	6	14	0.34%	social
training	8	13	0.32%	training, trainings
changed	7	13	0.32%	change, changed, changes, changing
invest	6	13	0.32%	invest, investing, investment
materials	9	13	0.32%	material, materials
artisanship	11	12	0.29%	artisanship
countries	9	12	0.29%	countries, country
heritage	8	12	0.29%	heritage
program	7	12	0.29%	program, programs
fashion	7	11	0.27%	fashion
groups	6	11	0.27%	groups
centre	6	10	0.25%	centre, centred, centres
create	6	10	0.25%	create, created, creating
machines	8	10	0.25%	machine, machines
afghanistan	11	10	0.25%	afghanistan
africa	6	10	0.25%	africa
fabric	6	10	0.25%	fabric
quality	7	10	0.25%	quality
region	6	9	0.22%	region, regional, regions
places	6	9	0.22%	places
supply	6	9	0.22%	supplies, supply
tradition	9	9	0.22%	tradition, traditional, traditions
consultancy	11	8	0.20%	consult, consultancies, consultancy, consult...
education	9	8	0.20%	educated, education
problem	7	8	0.20%	problem, problems
technology	10	8	0.20%	technologies, technology
together	8	8	0.20%	together
vlisco	6	8	0.20%	vlisco
enterprise	10	7	0.17%	enterprise, enterprises
printed	7	7	0.17%	printed, printing
bukino	6	7	0.17%	bukino
certain	7	7	0.17%	certain, certainly
corona	6	7	0.17%	corona
geneva	6	7	0.17%	geneva
international	13	7	0.17%	international
peddle	6	7	0.17%	peddle, peddles, peddling
person	6	7	0.17%	person, personally
talking	7	7	0.17%	talked, talking
collaboration	13	6	0.15%	collaborate, collaborates, collaboration, colla...
danfani	7	6	0.15%	danfani
listen	6	6	0.15%	listen
produce	7	6	0.15%	produce, produced, producer, producing
profiling	9	6	0.15%	profile, profiling
respect	7	6	0.15%	respect
sustainable	11	6	0.15%	sustain, sustainability, sustainable
learning	8	6	0.15%	learned, learning
project	7	6	0.15%	project, projects
access	6	5	0.12%	access, accessing
activity	8	5	0.12%	active, activities, activity
agencies	8	5	0.12%	agencies, agency
community	9	5	0.12%	communities, community
culture	7	5	0.12%	cultural, culture
factories	9	5	0.12%	factories, factory
generation	10	5	0.12%	generated, generation, generations
independence	12	5	0.12%	independence, independent
initially	9	5	0.12%	initially, initiative, initiatives
organized	9	5	0.12%	organization, organized
partners	8	5	0.12%	partner, partners
please	6	5	0.12%	please, pleased
settings	8	5	0.12%	setting, settings
standards	9	5	0.12%	standard, standards
thinker	7	5	0.12%	thinker, thinkers
bamboo	6	5	0.12%	bamboo
better	6	5	0.12%	better
connectors	10	5	0.12%	connectors
equipment	9	5	0.12%	equipment
ethiopia	8	5	0.12%	ethiopia
everybody	9	5	0.12%	everybody
lockdown	8	5	0.12%	lockdown
remember	8	5	0.12%	remember
arrive	6	4	0.10%	arrival, arrive
assessment	10	4	0.10%	assessment

authenticity	12	4	0.10%	authentic, authenticity
bought	6	4	0.10%	bought
brands	6	4	0.10%	brands
chinese	7	4	0.10%	chinese
commitment	10	4	0.10%	commitment, commitments
component	9	4	0.10%	component, components
connection	10	4	0.10%	connected, connecting, connection
consumers	9	4	0.10%	consumers
corporation	11	4	0.10%	corporation
coupled	7	4	0.10%	couple, coupled, coupling
craftsmanship	13	4	0.10%	craftsmanship
dambisa	7	4	0.10%	dambisa
devalue	7	4	0.10%	devaluation, devalue, devalued

Appendix E17 – Ethical Fashion Initiative NVivo Interview Word Frequency Chart



<u>Appendix E18 NVivo Interview Complete World Frequency Main Cluster Chart</u>

<u>Top 25 Word Frequency</u>

	For-profit									Combined				Not-for-profit		
Word Frequency	Global Girlfriend	KUR Collection	Zacarias 1925	Tonle'	People Tree	The IOU Project	Angel Chang	Swati Kalsi	Zazi Vintage	Ten Thousand Villages	Thread of Life	Bottletop	Cara Fernandez	Santa Fe International Folk Art Market	Centro de Textiles Traditionales del Cusco	TOTALS
Afghanistan	0	0	0	0	0	0	0	0	18	0	0	0	0	0	0	18
Africa	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	7
Application	0	0	0	0	0	0	0	0	0	0	0	0	0	11	0	11
Architectural	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6
Artist	0	0	0	0	0	0	0	0	0	0	0	0	10	12	0	22
Associations	0	0	0	0	0	0	0	0	0	0	0	0	0	0	13	13
Atelier / Ateliers / Studio	0	0	0	0	0	0	0	3	0	0	0	34	63	0	0	100
Artisans	27	4	0	0	17	38	49	7	36	35	16	0	0	38	0	267
Bangladesh	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	7
Baskets	0	0	9	0	0	0	0	0	0	0	0	0	0	0	0	9
Beeralu	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Benefits	0	0	0	12	0	0	0	4	0	0	0	0	0	0	0	16
Berlin	0	0	0	0	0	0	0	0	12	0	0	0	0	0	0	12
Bracelet	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	13
Brazil	0	0	0	0	0	0	0	0	0	0	0	56	0	0	0	56
Business	11	4	8	18	29	8	26	2	16	13	14	0	0	0	0	149
Buying / Purchase	0	0	0	0	0	0	13	0	0	6 + 4	0	0	0	0	0	13
Cambodia	0	0	0	27	0	0	0	0	0	0	0	0	0	0	0	27
Campaign	0	0	0	0	0	0	0	0	0	0	0	11	0	0	0	11
Capacity	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12	12
Center	0	9 + 5	0	0	0	0	0	0	0	0	0	0	0	0	11	11
Clothing / Clothes	0	0	0	18	9	0	18	0	0	0	0	0	9	0	0	54
Collaboration / Collaborate / Collaborative	0	0	6	0	0	8	0	0	0	0	0	12	0	0	0	26
Collection	0	12	7	11	0	12	20	16	0	0	0	0	39	0	0	117
Community / Communities / Collective	0	4	0	11	0	14	0	0	20 + 16	0	27	14	58	0	100	228
Committee	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	8
Competition	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4
Concept	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Connect	0	0	0	0	0	0	0	0	28	0	0	0	0	0	0	28
Consumer / Customer	8 + 5	14	0	10	0	0	0	0	0	0	0	0	0	9 + 5	0	24
Contract	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Conversation	0	0	0	0	0	0	0	0	0	0	8	0	0	0	0	8
Cotton	0	0	0	0	0	8	0	0	0	0	0	0	0	0	0	8
Crafts / Craftsmanship	0	5	0	0	0	0	0	0	13	0	0	0	9	0	0	27
Create / Creative	0	8	0	0	0	0	13	3	0	0	0	11	0	5	0	40
Crochet / Crocheted	0	0	0	0	0	0	0	0	0	0	0	16	0	0	0	16
Cultural / Culture	0	0	0	0	0	0	13	0	0	0	19	0	10	8	15	65
Custom	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Department	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Design / Designed / Designer	15	15	19	12	32	11	16	0	0	5	9	27	58	10	16	245
Develop / Development	0	0	5	0	20	8	0	2	0	12	11	30	16	7	0	111
Difficult	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18	18
Donations	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	6
Dresses	0	4	0	0	0	0	0	0	17	0	0	0	0	0	0	21
Education	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	13
Economic	0	0	0	0	0	0	0	0	0	0	12	0	0	0	0	12
Embroidery	0	0	0	0	0	0	0	4	0	0	0	0	12	0	0	16
Employee / Employees	0	0	6	0	0	0	0	4 + 3	0	0	0	0	0	0	0	6
Environment / Environmental	0	0	0	0	8 + 7	0	0	0	0	0	0	0	0	0	0	0
Ethcial	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Exhibit / Exhibition / Gallery	0	0	0	0	0	0	0	4	0	0	9	0	0	0	0	13
Experience	0	0	0	0	0	0	0	0	0	0	0	0	0	11	0	11
Explain	0	0	12	0	0	0	0	0	0	0	0	0	0	0	0	12
Fabric	0	0	0	0	0	0	34	0	0	0	0	0	0	0	0	34
Factory	0	0	0	20	8	0	0	0	0	0	0	0	0	0	0	28
Fashion	4	6	14	43	20	9	18	2	26	0	0	0	28	0	0	170
Formula	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18	18
Foundation	0	0	0	0	0	0	0	0	0	0	0	40	0	0	0	40
Funding	0	0	0	0	0	0	16	0	0	0	0	0	0	0	0	16
Government	0	0	0	0	0	0	0	0	0	0	0	0	19	0	0	19
Groups	15	0	0	0	17	0	0	0	0	13	15	19	0	5	0	84
Health	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Heritage	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Honest	0	0	0	0	0	6	0	0	0	0	0	0	0	0	0	6
Impact	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9
Income	0	0	0	0	0	0	0	0	0	9	0	0	0	0	0	9
Indigenous	0	0	0	0	0	0	0	0	0	0	0	0	15	0	0	15
Innovate / Innovation	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Intense	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Jacket	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Japanese	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	7
Journey / Travel	0	0	0	0	0	0	0	0	12 + 11	0	0	0	0	0	0	0
Kathmandu	0	0	0	0	0	0	0	0	0	0	0	30	0	0	0	30
Knowledge	0	0	0	0	0	0	14	0	0	0	0	0	0	0	0	14
Learning	0	0	0	0	0	0	0	0	13	0	8	0	0	0	0	21
Leather	0	0	0	0	0	0	0	0	0	0	0	18	0	0	0	18
Limit / Limited	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Living	0	0	0	0	0	0	0	0	0	0	0	10	0	0	0	10
Location	0	0	18	0	0	0	0	0	0	0	0	0	0	0	0	18
Madras	0	0	0	0	0	12	0	0	0	0	0	0	0	0	0	12
Making	5	0	0	17	0	6	14	0	0	0	8	0	20	0	0	70
Manage / Managing	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0	9
Market	9	11	0	16	15	14	31	0	12	20	31	0	11	40	16	226
Materials	0	0	15	0	0	0	0	0	0	0	0	14	0	0	0	29
Merge / Merger	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Mexico	0	0	0	0	0	0	0	0	0	0	0	0	51 + 12	0	0	0
Mission / Driven	0	0	0	0	0	0	0	0	0	6 + 4	0	0	0	0	0	0
Mother	0	0	9	0	0	0	0	0	0	0	0	0	0	0	0	9
Motivation	0	0	0	0	0	0	13	0	0	0	0	0	0	0	0	13
Museums	0	0	0	0	0	0	0	0	0	0	0	0	16	0	0	16
National	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11	11
Natural	0	0	0	0	0	0	15	3	0	0	18	0	0	0	0	36
Online / Ecommerce	0	0	0	0	0	0	0	0	0	4	0	0	0	6	0	10
Operate / Operations	0	0	0	0	0	0	0	0	0	12	0	0	0	0	0	12
Organization / Organize Organized	4	0	0	0	21	0	0	0	0	5	9	0	0	6	19	64
Painting	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	4
Partner / Partnership	10	4	0	0	20	9	13	0	0	8	0	0	0	0	0	64
Patterns	0	0	0	0	0	0	0	0	10	0	0	0	10	0	0	20
Ponchos	0	0	0	0	0	0	0	0	0	0	0	0	0	0	19	19
Portuguese	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Pricing	0	0	0	0	0	0	16	0	0	0	0	0	0	0	0	16
Print / Printing	0	0	0	0	0	0	0	10	0	0	0	0	0	0	0	10
Problem / Challenge / Issues	7	4	5	0	9	0	0	0	12	6	0	0	0	0	17	60
Process	0	0	13	0	14	10	14	0	0	0	0	0	23	11	21	106
Product / Production /Produce/ Producers	21	12	5	26 + 16	59 + 28	24 + 6	23	4	0	39	12 + 10	64 + 17	11	13	33	161
Profit	7	0	0	22	0	0	15	0	0	0	0	0	0	0	0	44
Program	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	5
Quality	0	0	0	0	8	0	0	0	0	0	10	0	0	0	19	37
Relationship	0	0	0	0	0	0	0	0	0	9	0	0	0	0	0	9
Reports	6	0	0	10	0	0	0	0	0	5	0	0	0	0	0	21
Retail / Stores	0	6	0	0	0	0	0	0	0	16	0	0	0	6	0	28
Revive / Reviving	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15	15
Sales / Sell	0	0	0	0	0	0	0	0	0	0	9	0	0	0	0	9
Seasons	0	0	0	14	0	0	0	0	15	0	0	0	0	0	0	29
Selection / choose	0	0	0	0	0	0	0	0	0	0	9	0	0	6	0	15
Share / Sharing	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	3
Skills	5	0	0	0	0	0	0	0	0	0	0	15	0	0	0	20
Social	0	0	0	0	9	0	0	0	12	0	0	0	0	0	0	21
Source	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	7
Southern	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Stories	0	0	0	0	0	0	0	0	15	0	0	0	0	0	0	15
Success	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	5
Supply	0	0	0	0	0	9	0	0	12	0	0	0	0	0	0	21
Support	15	8	0	0	0	9	0	0	0	6	0	26	0	9	0	73
Sustainable	5	0	0	13	18	0	0	0	16	0	0	0	0	0	0	52
Sustaining	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	6
Techniques	0	0	0	0	0	0	0	0	0	0	0	0	0	0	16	16
Textiles / Fabric	0	0	0	35 + 14	0	11 + 7	0	4	24	0	40	0	0	0	65	133
Tinkuy	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15	15
Traditional / Tradition	0	0	5	14	0	9	15	0	13	0	31	0	29	5	35	156
Training	0	0	0	0	0	0	17	0	0	0	0	16	0	5	0	38
Village	0	0	0	0	0	0	27	0	0	0	9	0	0	0	0	36
Viscara	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6
Volunteer	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	6
Waste / Scraps	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Weavers / Weaving	0	7	23 + 6	11	0	8	0	0	0	0	21	0	0	0	60 + 17	47
Website	0	0	0	0	0	0	0	0	12	0	0	13	0	0	0	25
Wholesale	6	0	0	0	0	0	0	3	0	0	0	0	0	0	0	9
Wicker	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Work / Working/ Worked/ Workers	6	7	7 + 6	23	21	9	20	0	34	0	30	49	32	0	22	253
Workshops	8	0	7	0	0	0	0	5	0	4	0	15	13	0	19	71
TOTALS	209	157	187	346	317	224	483	93	366	237	373	502	511	238	545	4788

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Appendix E18 NVivo Interview Complete World Frequency Main Cluster Chart Top 25 Word Frequency + Business Type

	For-profit									Combined				Not-for-profit		
Word Frequency	Global Girlfriend	KUR Collection	Zacarias 1925	Tonle'	People Tree	The IOU Project	Angel Chang	Swati Kalsi	Zazi Vintage	Ten Thousand Villages	Thread of Life	Bottletop	Cara Fernandez	Santa Fe International Folk Art Market	Centro de Textiles Traditionales del Cusco	TOTALS
Afghanistan	0	0	0	0	0	0	0	0	18	0	0	0	0	0	0	18
Africa	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	7
Application	0	0	0	0	0	0	0	0	0	0	0	0	0	11	0	11
Architectural	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6
Artist	0	0	0	0	0	0	0	0	0	0	0	0	10	12	0	22
Associations	0	0	0	0	0	0	0	0	0	0	0	0	0	0	13	13
Atelier / Ateliers / Studio	0	0	0	0	0	0	0	3	0	0	0	34	63	0	0	100
Artisans	27	4	0	0	17	38	49	7	36	35	16	0	0	38	0	267
Bangladesh	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	7
Baskets	0	0	9	0	0	0	0	0	0	0	0	0	0	0	0	9
Beeralu	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Benefits	0	0	0	12	0	0	0	4	0	0	0	0	0	0	0	16
Berlin	0	0	0	0	0	0	0	0	12	0	0	0	0	0	0	12
Bracelet	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	13
Brazil	0	0	0	0	0	0	0	0	0	0	0	56	0	0	0	56
Business	11	4	8	18	29	8	26	2	16	13	14	0	0	0	0	149
Buying / Purchase	0	0	0	0	0	0	13	0	0	6 + 4	0	0	0	0	0	13
Cambodia	0	0	0	27	0	0	0	0	0	0	0	0	0	0	0	27
Campaign	0	0	0	0	0	0	0	0	0	0	0	11	0	0	0	11
Capacity	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12	12
Center	0	9 + 5	0	0	0	0	0	0	0	0	0	0	0	0	11	11
Clothing / Clothes	0	0	0	18	9	0	18	0	0	0	0	0	9	0	0	54
Collaboration / Collaborate / Collaborative	0	0	6	0	0	8	0	0	0	0	0	12	0	0	0	26
Collection	0	12	7	11	0	12	20	16	0	0	0	0	39	0	0	117
Community / Communities / Collective	0	4	0	11	0	14	0	0	20 + 16	0	27	14	58	0	100	228
Committee	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	8
Competition	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4
Concept	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Connect	0	0	0	0	0	0	0	0	28	0	0	0	0	0	0	28
Consumer / Customer	8 + 5	14	0	10	0	0	0	0	0	0	0	0	0	9 + 5	0	24
Contract	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Conversation	0	0	0	0	0	0	0	0	0	0	8	0	0	0	0	8
Cotton	0	0	0	0	0	8	0	0	0	0	0	0	0	0	0	8
Crafts / Craftsmanship	0	5	0	0	0	0	0	0	13	0	0	0	9	0	0	27
Create / Creative	0	8	0	0	0	0	13	3	0	0	0	11	0	5	0	40
Crochet / Crocheted	0	0	0	0	0	0	0	0	0	0	0	16	0	0	0	16
Cultural / Culture	0	0	0	0	0	0	13	0	0	0	19	0	10	8	15	65
Custom	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Department	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Design / Designed / Designer	15	15	19	12	32	11	16	0	0	5	9	27	58	10	16	245
Develop / Development	0	0	5	0	20	8	0	2	0	12	11	30	16	7	0	111
Difficult	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18	18
Donations	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	6
Dresses	0	4	0	0	0	0	0	0	17	0	0	0	0	0	0	21
Education	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	13
Economic	0	0	0	0	0	0	0	0	0	0	12	0	0	0	0	12
Embroidery	0	0	0	0	0	0	0	4	0	0	0	0	12	0	0	16
Employee / Employees	0	0	6	0	0	0	0	4 + 3	0	0	0	0	0	0	0	6
Environment / Environmental	0	0	0	0	8 + 7	0	0	0	0	0	0	0	0	0	0	0
Ethcial	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Exhibit / Exhibition / Gallery	0	0	0	0	0	0	0	4	0	0	9	0	0	0	0	13
Experience	0	0	0	0	0	0	0	0	0	0	0	0	0	11	0	11
Explain	0	0	12	0	0	0	0	0	0	0	0	0	0	0	0	12
Fabric	0	0	0	0	0	0	34	0	0	0	0	0	0	0	0	34
Factory	0	0	0	20	8	0	0	0	0	0	0	0	0	0	0	28
Fashion	4	6	14	43	20	9	18	2	26	0	0	0	28	0	0	170
Formula	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18	18
Foundation	0	0	0	0	0	0	0	0	0	0	0	40	0	0	0	40
Funding	0	0	0	0	0	0	16	0	0	0	0	0	0	0	0	16
Government	0	0	0	0	0	0	0	0	0	0	0	0	19	0	0	19
Groups	15	0	0	0	17	0	0	0	0	13	15	19	0	5	0	84
Health	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Heritage	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Honest	0	0	0	0	0	6	0	0	0	0	0	0	0	0	0	6
Impact	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9
Income	0	0	0	0	0	0	0	0	0	9	0	0	0	0	0	9
Indigenous	0	0	0	0	0	0	0	0	0	0	0	0	15	0	0	15
Innovate / Innovation	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Intense	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Jacket	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Japanese	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	7
Journey / Travel	0	0	0	0	0	0	0	0	12 + 11	0	0	0	0	0	0	0
Kathmandu	0	0	0	0	0	0	0	0	0	0	0	30	0	0	0	30
Knowledge	0	0	0	0	0	0	14	0	0	0	0	0	0	0	0	14
Learning	0	0	0	0	0	0	0	0	13	0	8	0	0	0	0	21
Leather	0	0	0	0	0	0	0	0	0	0	0	18	0	0	0	18
Limit / Limited	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	2
Living	0	0	0	0	0	0	0	0	0	0	0	10	0	0	0	10
Location	0	0	16	0	0	0	0	0	0	0	0	0	0	0	0	16
Madras	0	0	0	0	0	12	0	0	0	0	0	0	0	0	0	12
Making	5	0	0	17	0	6	14	0	0	0	8	0	20	0	0	70
Manage / Managing	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0	9
Market	9	11	0	16	15	14	31	0	12	20	31	0	11	40	16	226
Materials	0	0	15	0	0	0	0	0	0	0	0	14	0	0	0	29
Merge / Merger	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Mexico	0	0	0	0	0	0	0	0	0	0	0	0	51 + 12	0	0	0
Mission / Driven	0	0	0	0	0	0	0	0	0	6 + 4	0	0	0	0	0	0
Mother	0	0	9	0	0	0	0	0	0	0	0	0	0	0	0	9
Motivation	0	0	0	0	0	0	13	0	0	0	0	0	0	0	0	13
Museums	0	0	0	0	0	0	0	0	0	0	0	0	16	0	0	16
National	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11	11
Natural	0	0	0	0	0	0	15	3	0	0	18	0	0	0	0	36
Online / Ecommerce	0	0	0	0	0	0	0	0	0	4	0	0	0	6	0	10
Operate / Operations	0	0	0	0	0	0	0	0	0	12	0	0	0	0	0	12
Organization / Organize Organized	4	0	0	0	21	0	0	0	0	5	9	0	0	6	19	64
Painting	0	0	0	0	0	0	0	4	0	0	0	0	0	0	0	4
Partner / Partnership	10	4	0	0	20	9	13	0	0	8	0	0	0	0	0	64
Patterns	0	0	0	0	0	0	0	0	10	0	0	0	10	0	0	20
Ponchos	0	0	0	0	0	0	0	0	0	0	0	0	0	0	19	19
Portuguese	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Pricing	0	0	0	0	0	0	16	0	0	0	0	0	0	0	0	16
Print / Printing	0	0	0	0	0	0	0	10	0	0	0	0	0	0	0	10
Problem / Challenge / Issues	7	4	5	0	9	0	0	0	12	6	0	0	0	0	17	60
Process	0	0	13	0	14	10	14	0	0	0	0	0	23	11	21	106
Product / Production /Produce/ Producers	21	12	5	26 + 16	59 + 28	24 + 6	23	4	0	39	12 + 10	64 + 17	11	13	33	161
Profit	7	0	0	22	0	0	15	0	0	0	0	0	0	0	0	44
Program	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	5
Quality	0	0	0	0	8	0	0	0	0	0	10	0	0	0	19	37
Relationship	0	0	0	0	0	0	0	0	0	9	0	0	0	0	0	9
Reports	6	0	0	10	0	0	0	0	0	5	0	0	0	0	0	21
Retail / Stores	0	6	0	0	0	0	0	0	0	16	0	0	0	6	0	28
Revive / Reviving	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15	15
Sales / Sell	0	0	0	0	0	0	0	0	0	0	9	0	0	0	0	9
Seasons	0	0	0	14	0	0	0	0	15	0	0	0	0	0	0	29
Selection / choose	0	0	0	0	0	0	0	0	0	0	9	0	0	6	0	15
Share / Sharing	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	3
Skills	5	0	0	0	0	0	0	0	0	0	0	15	0	0	0	20
Social	0	0	0	0	9	0	0	0	12	0	0	0	0	0	0	21
Source	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	7
Southern	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Stories	0	0	0	0	0	0	0	0	15	0	0	0	0	0	0	15
Success	0	0	0	0	0	0	0	0	0	0	0	0	0	5	0	5
Supply	0	0	0	0	0	9	0	0	12	0	0	0	0	0	0	21
Support	15	8	0	0	0	9	0	0	0	6	0	26	0	9	0	73
Sustainable	5	0	0	13	18	0	0	0	16	0	0	0	0	0	0	52
Sustaining	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	6
Techniques	0	0	0	0	0	0	0	0	0	0	0	0	0	0	16	16
Textiles / Fabric	0	0	0	35 + 14	0	11 + 7	0	4	24	0	40	0	0	0	65	133
Tinkuy	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15	15
Traditional / Tradition	0	0	5	14	0	9	15	0	13	0	31	0	29	5	35	156
Training	0	0	0	0	0	0	17	0	0	0	0	16	0	5	0	38
Village	0	0	0	0	0	0	27	0	0	0	9	0	0	0	0	36
Viscara	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6
Volunteer	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	6
Waste / Scraps	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Weavers / Weaving	0	7	23 + 6	11	0	8	0	0	0	0	21	0	0	0	60 + 17	47
Website	0	0	0	0	0	0	0	0	12	0	0	13	0	0	0	25
Wholesale	6	0	0	0	0	0	0	3	0	0	0	0	0	0	0	9
Wicker	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Work / Working/ Worked/ Workers	6	7	7 + 6	23	21	9	20	0	34	0	30	49	32	0	22	253
Workshops	8	0	7	0	0	0	0	5	0	4	0	15	13	0	19	71
TOTALS	209	157	187	346	317	224	483	93	366	237	373	502	511	238	545	4788

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Appendix E18 NVivo Interview Complete World Frequency Main Cluster Chart
Top 25 Word Frequency + Aesthetic

	Traditional			Median		Contemporary										
Word Frequency	Santa Fe International Folk Art Market	Thread of Life	Centro de Textiles Traditionales del Cusco	Ten Thousand Villages	Global Girlfriend	People Tree	Tonle'	The IOU Project	Angel Chang	Zazi Vintage	KUR Collection	Bottletop	Swati Kalsi	Cara Fernandez	Zacarian 1925	TOTALS
Afghanistan	0	0	0	0	0	0	0	0	0	18	0	0	0	0	0	18
Africa	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	7
Application	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11
Architectural	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	6
Artist	12	0	0	0	0	0	0	0	0	0	0	0	0	10	0	22
Associations	0	0	13	0	0	0	0	0	0	0	0	0	0	0	0	13
Atelier / Ateliers / Studio	0	0	0	0	0	0	0	0	0	0	0	34	3	63	0	100
Artisans	38	16	0	35	27	17	0	38	49	36	4	0	7	0	0	267
Bangladesh	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	7
Baskets	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9	9
Beeralu	0	0	0	0	0	0	0	0	0	0	5	0	0	0	0	5
Benefits	0	0	0	0	0	0	12	0	0	0	0	0	4	0	0	16
Berlin	0	0	0	0	0	0	0	0	0	12	0	0	0	0	0	12
Bracelet	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	13
Brazil	0	0	0	0	0	0	0	0	0	0	0	36	0	0	0	36
Business	0	14	0	13	11	29	18	8	26	16	4	0	2	0	8	149
Buying / Purchase	0	0	0	8 + 4	0	0	0	0	13	0	0	0	0	0	0	13
Cambodia	0	0	0	0	0	0	27	0	0	0	0	0	0	0	0	27
Campaign	0	0	0	0	0	0	0	0	0	0	0	11	0	0	0	11
Capacity	0	0	12	0	0	0	0	0	0	0	0	0	0	0	0	12
Center	0	0	11	0	0	0	0	0	0	0	9 + 5	0	0	0	0	11
Clothing / Clothes	0	0	0	0	0	9	18	0	18	0	0	0	0	9	0	54
Collaboration / Collaborate / Collaborative	0	0	0	0	0	0	0	8	0	0	0	12	0	0	6	26
Collection	0	0	0	0	0	0	11	12	20	0	12	0	16	39	7	117
Community / Communities / Collective	0	27	100	0	0	0	11	14	0	20 + 16	4	14	0	58	0	228
Committee	8	0	0	0	0	0	0	0	0	0	0	0	0	0	0	8
Competition	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	4
Concept	0	0	0	0	0	0	0	0	0	0	5	0	0	0	0	5
Connect	0	0	0	0	0	0	0	0	0	28	0	0	0	0	0	28
Consumer / Customer	9 + 5	0	0	0	8 + 5	0	10	0	0	0	14	0	0	0	0	24
Contract	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	2
Conversation	0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	8
Cotton	0	0	0	0	0	0	0	8	0	0	0	0	0	0	0	8
Crafts / Craftsmanship	0	0	0	0	0	0	0	0	0	13	5	0	0	9	0	27
Create / Creative	5	0	0	0	0	0	0	0	13	0	8	11	3	0	0	40
Crochet / Crocheted	0	0	0	0	0	0	0	0	0	0	0	16	0	0	0	16
Cultural / Culture	8	19	15	0	0	0	0	0	13	0	0	0	0	10	0	65
Custom	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	2
Department	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	7
Design / Designed / Designer	10	9	16	5	15	32	12	11	16	0	15	27	0	58	19	245
Develop / Development	7	11	0	12	0	20	0	8	0	0	0	30	2	16	5	111
Difficult	0	0	18	0	0	0	0	0	0	0	0	0	0	0	0	18
Donations	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	6
Dresses	0	0	0	0	0	0	0	0	0	17	4	0	0	0	0	21
Education	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	13
Economic	0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	12
Embroidery	0	0	0	0	0	0	0	0	0	0	0	0	4	12	0	16
Employee / Employees	0	0	0	0	0	0	0	0	0	0	0	0	4 + 3	0	6	6
Environment / Environmental	0	0	0	0	0	8 + 7	0	0	0	0	0	0	0	0	0	0
Ethcial	0	0	0	0	0	0	12	0	0	0	0	0	0	0	0	12
Exhibit / Exhibition / Gallery	0	9	0	0	0	0	0	0	0	0	0	0	4	0	0	13
Experience	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11
Explain	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12	12
Fabric	0	0	0	0	0	0	0	0	34	0	0	0	0	0	0	34
Factory	0	0	0	0	0	8	20	0	0	0	0	0	0	0	0	28
Fashion	0	0	0	0	4	20	43	9	18	26	6	0	2	28	14	170
Formula	0	0	18	0	0	0	0	0	0	0	0	0	0	0	0	18
Foundation	0	0	0	0	0	0	0	0	0	0	0	40	0	0	0	40
Funding	0	0	0	0	0	0	0	0	16	0	0	0	0	0	0	16
Government	0	0	0	0	0	0	0	0	0	0	0	0	0	19	0	19
Groups	5	15	0	13	15	17	0	0	0	0	0	19	0	0	0	84
Health	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	6
Heritage	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	4
Honest	0	0	0	0	0	0	0	6	0	0	0	0	0	0	0	6
Impact	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0	9
Income	0	0	0	9	0	0	0	0	0	0	0	0	0	0	0	9
Indigenous	0	0	0	0	0	0	0	0	0	0	0	0	0	15	0	15
Innovate / Innovation	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	2
Intense	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	4
Jacket	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	2
Japanese	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	7
Journey / Travel	0	0	0	0	0	0	0	0	0	13 + 11	0	0	0	0	0	0
Kathmandu	0	0	0	0	0	0	0	0	0	0	0	30	0	0	0	30
Knowledge	0	0	0	0	0	0	0	0	14	0	0	0	0	0	0	14
Learning	0	8	0	0	0	0	0	0	0	13	0	0	0	0	0	21
Leather	0	0	0	0	0	0	0	0	0	0	0	18	0	0	0	18
Limit / Limited	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	2
Living	0	0	0	0	0	0	0	0	0	0	0	10	0	0	0	10
Location	0	0	0	0	0	0	0	0	0	0	0	0	0	0	16	16
Madras	0	0	0	0	0	0	0	12	0	0	0	0	0	0	0	12
Making	0	8	0	0	5	0	17	6	14	0	0	0	0	20	0	70
Manage / Managing	0	0	0	0	0	9	0	0	0	0	0	0	0	0	0	9
Market	40	31	16	20	9	15	16	14	31	12	11	0	0	11	0	226
Materials	0	0	0	0	0	0	0	0	0	0	0	14	0	0	15	29
Merge / Merger	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	4
Mexico	0	0	0	0	0	0	0	0	0	0	0	0	0	51 + 12	0	0
Mission / Driven	0	0	0	6 + 4	0	0	0	0	0	0	0	0	0	0	0	0
Mother	0	0	0	0	0	0	0	0	0	0	0	0	0	0	9	9
Motivation	0	0	0	0	0	0	0	0	13	0	0	0	0	0	0	13
Museums	0	0	0	0	0	0	0	0	0	0	0	0	0	16	0	16
National	0	0	11	0	0	0	0	0	0	0	0	0	0	0	0	11
Natural	0	18	0	0	0	0	0	0	15	0	0	0	3	0	0	36
Online / Ecommerce	6	0	0	4	0	0	0	0	0	0	0	0	0	0	0	10
Operate / Operations	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Organization / Organize Organized	6	9	19	5	4	21	0	0	0	0	0	0	0	0	0	64
Painting	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	4
Partner / Partnership	0	0	0	8	10	20	0	9	13	0	4	0	0	0	0	64
Patterns	0	0	0	0	0	0	0	0	0	10	0	0	0	10	0	20
Ponchos	0	0	19	0	0	0	0	0	0	0	0	0	0	0	0	19
Portuguese	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	4
Pricing	0	0	0	0	0	0	0	0	16	0	0	0	0	0	0	16
Print / Printing	0	0	0	0	0	0	0	0	0	0	0	0	10	0	0	10
Problem / Challenge / Issues	0	0	17	6	7	9	0	0	0	12	4	0	0	0	5	60
Process	11	0	21	0	0	14	0	10	14	0	0	0	0	23	13	106
Product / Production /Produce/ Producers	13	12 + 10	33	39	21	59 + 28	26 + 16	24 + 6	23	0	12	64 + 17	4	11	5	161
Profit	0	0	0	0	7	0	22	0	15	0	0	0	0	0	0	44
Program	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Quality	0	10	19	0	0	8	0	0	0	0	0	0	0	0	0	37
Relationship	0	0	0	9	0	0	0	0	0	0	0	0	0	0	0	9
Reports	0	0	0	5	6	0	10	0	0	0	0	0	0	0	0	21
Retail / Stores	6	0	0	16	0	0	0	0	0	0	6	0	0	0	0	28
Revive / Reviving	0	0	15	0	0	0	0	0	0	0	0	0	0	0	0	15
Sales / Sell	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	9
Seasons	0	0	0	0	0	0	14	0	0	15	0	0	0	0	0	29
Selection / choose	6	9	0	0	0	0	0	0	0	0	0	0	0	0	0	15
Share / Sharing	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	3
Skills	0	0	0	0	5	0	0	0	0	0	0	15	0	0	0	20
Social	0	0	0	0	0	9	0	0	0	12	0	0	0	0	0	21
Source	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	7
Southern	0	0	0	0	0	0	0	0	0	0	4	0	0	0	0	4
Stories	0	0	0	0	0	0	0	0	0	15	0	0	0	0	0	15
Success	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Supply	0	0	0	0	0	0	0	9	0	12	0	0	0	0	0	21
Support	9	0	0	6	15	0	0	9	0	0	8	26	0	0	0	73
Sustainable	0	0	0	0	5	18	13	0	0	16	0	0	0	0	0	52
Sustaining	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	6
Techniques	0	0	16	0	0	0	0	0	0	0	0	0	0	0	0	16
Textiles / Fabric	0	40	65	0	0	0	35 + 14	11 + 7	0	24	0	0	4	0	0	133
Tinkuy	0	0	15	0	0	0	0	0	0	0	0	0	0	0	0	15
Traditional / Tradition	5	31	35	0	0	0	14	9	15	13	0	0	0	29	5	156
Training	5	0	0	0	0	0	0	0	17	0	0	16	0	0	0	38
Village	0	9	0	0	0	0	0	0	27	0	0	0	0	0	0	36
Viscara	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	6
Volunteer	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Waste / Scraps	0	0	0	0	0	0	12	0	0	0	0	0	0	0	0	12
Weavers / Weaving	0	21	60 + 17	0	0	0	11	8	0	0	7	0	0	0	23 + 6	47
Website	0	0	0	0	0	0	0	0	0	12	0	13	0	0	0	25
Wholesale	0	0	0	0	6	0	0	0	0	0	0	0	3	0	0	9
Wicker	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	7
Work / Working/ Worked/ Workers	0	30	22	0	6	21	23	9	20	34	7	49	0	32	7 + 6	253
Workshops	0	0	19	4	8	0	0	0	0	0	0	15	5	13	7	71
TOTALS	238	373	545	237	209	317	346	224	483	366	157	502	93	511	187	4788

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Appendix E18 NVivo Interview Complete World Frequency Main Cluster Chart
Top 25 Word Frequency + Price

	Value			Mid-market			Premium Luxury									
Word Frequency	Global Girlfriend	Ten Thousand Villages	People Tree	Tonle'	Centro de Textiles Traditionales del Cusco	KUR Collection	The IOU Project	Cara Fernandez	Zazi Vintage	Angel Chang	Bottletop	Zacarias 1925	Santa Fe International Folk Art Market	Thread of Life	Swati Kalsi	TOTALS
Afghanistan	0	0	0	0	0	0	0	0	18	0	0	0	0	0	0	18
Africa	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Application	0	0	0	0	0	0	0	0	0	0	0	0	11	0	0	11
Architectural	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	6
Artist	0	0	0	0	0	0	0	10	0	0	0	0	12	0	0	22
Associations	0	0	0	0	13	0	0	0	0	0	0	0	0	0	0	13
Atelier / Ateliers / Studio	0	0	0	0	0	0	0	63	0	0	34	0	0	0	3	100
Artisans	27	35	17	0	0	4	38	0	36	49	0	0	38	16	7	267
Bangladesh	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Baskets	0	0	0	0	0	0	0	0	0	0	0	9	0	0	0	9
Beeralu	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	5
Benefits	0	0	0	12	0	0	0	0	0	0	0	0	0	0	4	16
Berlin	0	0	0	0	0	0	0	0	12	0	0	0	0	0	0	12
Bracelet	0	0	0	0	0	0	0	0	0	0	13	0	0	0	0	13
Brazil	0	0	0	0	0	0	0	0	0	0	56	0	0	0	0	56
Business	11	13	29	18	0	4	8	0	16	26	0	8	0	14	2	149
Buying / Purchase	0	6 + 4	0	0	0	0	0	0	0	13	0	0	0	0	0	13
Cambodia	0	0	0	27	0	0	0	0	0	0	0	0	0	0	0	27
Campaign	0	0	0	0	0	0	0	0	0	0	11	0	0	0	0	11
Capacity	0	0	0	0	12	0	0	0	0	0	0	0	0	0	0	12
Center	0	0	0	0	11	9 + 5	0	0	0	0	0	0	0	0	0	11
Clothing / Clothes	0	0	9	18	0	0	0	9	0	18	0	0	0	0	0	54
Collaboration / Collaborate / Collaborative	0	0	0	0	0	0	8	0	0	0	12	6	0	0	0	26
Collection	0	0	0	11	0	12	12	39	0	20	0	7	0	0	16	117
Community / Communities / Collective	0	0	0	11	100	4	14	58	20 + 16	0	14	0	0	27	0	228
Committee	0	0	0	0	0	0	0	0	0	0	0	0	8	0	0	8
Competition	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Concept	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	5
Connect	0	0	0	0	0	0	0	0	28	0	0	0	0	0	0	28
Consumer / Customer	8 + 5	0	0	10	0	14	0	0	0	0	0	0	9 + 5	0	0	24
Contract	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Conversation	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	8
Cotton	0	0	0	0	0	0	8	0	0	0	0	0	0	0	0	8
Crafts / Craftsmanship	0	0	0	0	0	5	0	9	13	0	0	0	0	0	0	27
Create / Creative	0	0	0	0	0	8	0	0	0	13	11	0	5	0	3	40
Crochet / Crocheted	0	0	0	0	0	0	0	0	0	0	16	0	0	0	0	16
Cultural / Culture	0	0	0	0	15	0	0	10	0	13	0	0	8	19	0	65
Custom	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Department	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	7
Design / Designed / Designer	15	5	32	12	16	15	11	58	0	16	27	19	10	9	0	245
Develop / Development	0	12	20	0	0	0	8	16	0	0	30	5	7	11	2	111
Difficult	0	0	0	0	18	0	0	0	0	0	0	0	0	0	0	18
Donations	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Dresses	0	0	0	0	0	4	0	0	17	0	0	0	0	0	0	21
Education	0	0	0	0	0	0	0	0	0	0	13	0	0	0	0	13
Economic	0	0	0	0	0	0	0	0	0	0	0	0	0	12	0	12
Embroidery	0	0	0	0	0	0	0	12	0	0	0	0	0	0	4	16
Employee / Employees	0	0	0	0	0	0	0	0	0	0	0	6	0	0	4 + 3	6
Environment / Environmental	0	0	8 + 7	0	0	0	0	0	0	0	0	0	0	0	0	0
Ethcial	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Exhibit / Exhibition / Gallery	0	0	0	0	0	0	0	0	0	0	0	0	0	9	4	13
Experience	0	0	0	0	0	0	0	0	0	0	0	0	11	0	0	11
Explain	0	0	0	0	0	0	0	0	0	0	0	12	0	0	0	12
Fabric	0	0	0	0	0	0	0	0	0	34	0	0	0	0	0	34
Factory	0	0	8	20	0	0	0	0	0	0	0	0	0	0	0	28
Fashion	4	0	20	43	0	6	9	28	26	18	0	14	0	0	2	170
Formula	0	0	0	0	18	0	0	0	0	0	0	0	0	0	0	18
Foundation	0	0	0	0	0	0	0	0	0	0	40	0	0	0	0	40
Funding	0	0	0	0	0	0	0	0	0	16	0	0	0	0	0	16
Government	0	0	0	0	0	0	0	19	0	0	0	0	0	0	0	19
Groups	15	13	17	0	0	0	0	0	0	0	19	0	5	15	0	84
Health	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Heritage	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Income	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	9
Indigenous	0	0	0	0	0	0	0	15	0	0	0	0	0	0	0	15
Innovate / Innovation	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Intense	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	4
Jacket	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Japanese	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0	7
Journey / Travel	0	0	0	0	0	0	0	0	12 + 11	0	0	0	0	0	0	0
Kathmandu	0	0	0	0	0	0	0	0	0	0	30	0	0	0	0	30
Knowledge	0	0	0	0	0	0	0	0	0	14	0	0	0	0	0	14
Learning	0	0	0	0	0	0	0	0	13	0	0	0	0	8	0	21
Leather	0	0	0	0	0	0	0	0	0	0	18	0	0	0	0	18
Limit / Limited	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
Living	0	0	0	0	0	0	0	0	0	0	10	0	0	0	0	10
Location	0	0	0	0	0	0	0	0	0	0	0	16	0	0	0	16
Madras	0	0	0	0	0	0	12	0	0	0	0	0	0	0	0	12
Making	5	0	0	17	0	0	6	20	0	14	0	0	0	8	0	70
Manage / Managing	0	0	9	0	0	0	0	0	0	0	0	0	0	0	0	9
Market	8	20	15	16	16	11	14	11	12	31	0	0	40	31	0	226
Materials	0	0	0	0	0	0	0	0	0	0	14	15	0	0	0	29
Merge / Merger	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4
Mexico	0	0	0	0	0	0	0	51 + 12	0	0	0	0	0	0	0	0
Mission / Driven	0	6 + 4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mother	0	0	0	0	0	0	0	0	0	0	0	9	0	0	0	9
Motivation	0	0	0	0	0	0	0	0	0	13	0	0	0	0	0	13
Museums	0	0	0	0	0	0	0	16	0	0	0	0	0	0	0	16
National	0	0	0	0	11	0	0	0	0	0	0	0	0	0	0	11
Natural	0	0	0	0	0	0	0	0	0	15	0	0	0	18	3	36
Online / Ecommerce	0	4	0	0	0	0	0	0	0	0	0	0	6	0	0	10
Operate / Operations	0	12	0	0	0	0	0	0	0	0	0	0	0	0	0	12
Organization / Organize Organized	4	5	21	0	19	0	0	0	0	0	0	0	6	9	0	64
Painting	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	4
Partner / Partnership	10	8	20	0	0	4	9	0	0	13	0	0	0	0	0	64
Patterns	0	0	0	0	0	0	0	10	10	0	0	0	0	0	0	20
Ponchos	0	0	0	0	19	0	0	0	0	0	0	0	0	0	0	19
Portuguese	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	4
Pricing	0	0	0	0	0	0	0	0	0	16	0	0	0	0	0	16
Print / Printing	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10	10
Problem / Challenge / Issues	7	6	9	0	17	4	0	0	12	0	0	5	0	0	0	60
Process	0	0	14	0	21	0	10	23	0	14	0	13	11	0	0	106
Product / Production /Produce/ Producers	21	39	59 + 28	26 + 16	33	12	24 + 6	11	0	23	64 + 17	5	13	12 + 10	4	161
Profit	7	0	0	22	0	0	0	0	0	15	0	0	0	0	0	44
Program	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	5
Quality	0	0	8	0	19	0	0	0	0	0	0	0	0	10	0	37
Relationship	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	9
Reports	6	5	0	10	0	0	0	0	0	0	0	0	0	0	0	21
Retail / Stores	0	16	0	0	0	6	0	0	0	0	0	0	6	0	0	28
Revive / Reviving	0	0	0	0	15	0	0	0	0	0	0	0	0	0	0	15
Sales / Sell	0	0	0	0	0	0	0	0	0	0	0	0	0	9	0	9
Seasons	0	0	0	14	0	0	0	0	15	0	0	0	0	0	0	29
Selection / choose	0	0	0	0	0	0	0	0	0	0	0	0	6	9	0	15
Share / Sharing	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3
Skills	5	0	0	0	0	0	0	0	0	0	15	0	0	0	0	20
Social	0	0	9	0	0	0	0	0	12	0	0	0	0	0	0	21
Source	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	7
Southern	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	4
Stories	0	0	0	0	0	0	0	0	15	0	0	0	0	0	0	15
Success	0	0	0	0	0	0	0	0	0	0	0	0	5	0	0	5
Supply	0	0	0	0	0	0	9	0	12	0	0	0	0	0	0	21
Support	15	6	0	0	0	8	9	0	0	0	26	0	9	0	0	73
Sustainable	5	0	18	13	0	0	0	0	16	0	0	0	0	0	0	52
Sustaining	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Techniques	0	0	0	0	16	0	0	0	0	0	0	0	0	0	0	16
Textiles / Fabric	0	0	0	35 + 14	65	0	11 + 7	0	24	0	0	0	0	40	4	133
Tinkuy	0	0	0	0	15	0	0	0	0	0	0	0	0	0	0	15
Traditional / Tradition	0	0	0	14	35	0	9	29	13	15	0	5	5	31	0	156
Training	0	0	0	0	0	0	0	0	0	17	16	0	5	0	0	38
Village	0	0	0	0	0	0	0	0	0	27	0	0	0	9	0	36
Viscara	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	6
Volunteer	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6
Waste / Scraps	0	0	0	12	0	0	0	0	0	0	0	0	0	0	0	12
Weavers / Weaving	0	0	0	11	80 + 17	7	8	0	0	0	0	23 + 6	0	21	0	47
Website	0	0	0	0	0	0	0	0	12	0	13	0	0	0	0	25
Wholesale	6	0	0	0	0	0	0	0	0	0	0	0	0	0	3	9
Wicker	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	7
Work / Working/ Worked/ Workers	6	0	21	23	22	7	8	32	34	20	49	7 + 6	0	30	0	253
Workshops	8	4	0	0	19	0	0	13	0	0	15	7	0	0	5	71
TOTALS	209	237	317	346	545	157	224	511	366	483	502	187	238	373	93	4788

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Appendix E18 NVivo Interview Complete World Frequency Main Cluster Chart

Top 25 Word Frequency + Model Type

	Market Access			Market Acces+Skill Imposition		Skill Imposition			Skill Imposition + Design Partnerships			Design Partnerships		Design Partnerships + Market Access		
Word Frequency	Centro de Textiles Traditionales del Cusco	Santa Fe International Folk Art Market	Thread of Life	Global Girlfriend	Ten Thousand Villages	Bottletop	People Tree	Tonle'	Angel Chang	KUR Collection	Zazi Vintage	Swati Kalsi	Zacarias 1925	The IOU Project	Cara Fernandez	TOTALS
Afghanistan	0	0	0	0	0	0	0	0	0	0	18	0	0	0	0	18
Africa	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	7
Application	0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	11
Architectural	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6
Artist	0	12	0	0	0	0	0	0	0	0	0	0	0	0	10	22
Associations	13	0	0	0	0	0	0	0	0	0	0	0	0	0	0	13
Atelier / Ateliers / Studio	0	0	0	0	0	34	0	0	0	0	0	3	0	0	63	100
Artisans	0	38	16	27	35	0	17	0	49	4	36	7	0	38	0	267
Bangladesh	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	7
Baskets	0	0	0	0	0	0	0	0	0	0	0	0	9	0	0	9
Beeralu	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0	5
Benefits	0	0	0	0	0	0	0	12	0	0	0	4	0	0	0	16
Berlin	0	0	0	0	0	0	0	0	0	0	12	0	0	0	0	12
Bracelet	0	0	0	0	0	13	0	0	0	0	0	0	0	0	0	13
Brazil	0	0	0	0	0	56	0	0	0	0	0	0	0	0	0	56
Business	0	0	14	11	13	0	29	18	26	4	16	2	8	8	0	149
Buying / Purchase	0	0	0	0	6 + 4	0	0	0	13	0	0	0	0	0	0	13
Cambodia	0	0	0	0	0	0	0	27	0	0	0	0	0	0	0	27
Campaign	0	0	0	0	0	11	0	0	0	0	0	0	0	0	0	11
Capacity	12	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12
Center	11	0	0	0	0	0	0	0	0	9 + 5	0	0	0	0	0	11
Clothing / Clothes	0	0	0	0	0	0	9	18	18	0	0	0	0	0	9	54
Collaboration / Collaborate / Collaborative	0	0	0	0	0	12	0	0	0	0	0	0	6	8	0	26
Collection	0	0	0	0	0	0	0	11	20	12	0	16	7	12	39	117
Community / Communities / Collective	100	0	27	0	0	14	0	11	0	4	20 + 16	0	0	14	58	228
Committee	0	8	0	0	0	0	0	0	0	0	0	0	0	0	0	8
Competition	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	4
Concept	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0	5
Connect	0	0	0	0	0	0	0	0	0	0	28	0	0	0	0	28
Consumer / Customer	0	9 + 5	0	8 + 5	0	0	0	10	0	14	0	0	0	0	0	24
Contract	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2
Conversation	0	0	8	0	0	0	0	0	0	0	0	0	0	0	0	8
Cotton	0	0	0	0	0	0	0	0	0	0	0	0	0	8	0	8
Crafts / Craftsmanship	0	0	0	0	0	0	0	0	0	5	13	0	0	0	9	27
Create / Creative	0	5	0	0	0	11	0	0	13	8	0	3	0	0	0	40
Crochet / Crocheted	0	0	0	0	0	16	0	0	0	0	0	0	0	0	0	16
Cultural / Culture	15	8	19	0	0	0	0	0	13	0	0	0	0	0	10	65
Custom	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2
Department	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	7
Design / Designed / Designer	16	10	9	15	5	27	32	12	16	15	0	0	19	11	58	245
Develop / Development	0	7	11	0	12	30	20	0	0	0	0	2	5	8	16	111
Difficult	18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18
Donations	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	6
Dresses	0	0	0	0	0	0	0	0	0	4	17	0	0	0	0	21
Education	0	0	0	0	0	13	0	0	0	0	0	0	0	0	0	13
Economic	0	0	12	0	0	0	0	0	0	0	0	0	0	0	0	12
Embroidery	0	0	0	0	0	0	0	0	0	0	0	4	0	0	12	16
Employee / Employees	0	0	0	0	0	0	0	0	0	0	0	4 + 3	6	0	0	6
Environment / Environmental	0	0	0	0	0	0	8 + 7	0	0	0	0	0	0	0	0	0
Ethcial	0	0	0	0	0	0	0	12	0	0	0	0	0	0	0	12
Exhibit / Exhibition / Gallery	0	0	9	0	0	0	0	0	0	0	0	4	0	0	0	13
Experience	0	11	0	0	0	0	0	0	0	0	0	0	0	0	0	11
Explain	0	0	0	0	0	0	0	0	0	0	0	0	12	0	0	12
Fabric	0	0	0	0	0	0	0	0	34	0	0	0	0	0	0	34
Factory	0	0	0	0	0	0	8	20	0	0	0	0	0	0	0	28
Fashion	0	0	0	4	0	0	20	43	18	6	26	2	14	9	28	170
Formula	18	0	0	0	0	0	0	0	0	0	0	0	0	0	0	18
Foundation	0	0	0	0	0	40	0	0	0	0	0	0	0	0	0	40
Funding	0	0	0	0	0	0	0	0	16	0	0	0	0	0	0	16
Government	0	0	0	0	0	0	0	0	0	0	0	0	0	0	19	19
Groups	0	5	15	15	13	19	17	0	0	0	0	0	0	0	0	84
Health	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	6
Heritage	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	4
Honest	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	6
Impact	0	0	0	9	0	0	0	0	0	0	0	0	0	0	0	9
Income	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0	9
Indigenous	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15	15
Innovate / Innovation	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2
Intense	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4
Jacket	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2
Japanese	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	7
Journey / Travel	0	0	0	0	0	0	0	0	0	0	12 + 11	0	0	0	0	0
Kathmandu	0	0	0	0	0	30	0	0	0	0	0	0	0	0	0	30
Knowledge	0	0	0	0	0	0	0	0	14	0	0	0	0	0	0	14
Learning	0	0	8	0	0	0	0	0	0	0	13	0	0	0	0	21
Leather	0	0	0	0	0	18	0	0	0	0	0	0	0	0	0	18
Limit / Limited	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	2
Living	0	0	0	0	0	10	0	0	0	0	0	0	0	0	0	10
Location	0	0	0	0	0	0	0	0	0	0	0	0	16	0	0	16
Madras	0	0	0	0	0	0	0	0	0	0	0	0	0	12	0	12
Making	0	0	8	5	0	0	0	17	14	0	0	0	0	6	20	70
Manage / Managing	0	0	0	0	0	0	9	0	0	0	0	0	0	0	0	9
Market	16	40	31	9	20	0	15	16	31	11	12	0	0	14	11	226
Materials	0	0	0	0	0	14	0	0	0	0	0	0	15	0	0	29
Merge / Merger	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	4
Mexico	0	0	0	0	0	0	0	0	0	0	0	0	0	0	51 + 12	0
Mission / Driven	0	0	0	0	6 + 4	0	0	0	0	0	0	0	0	0	0	0
Mother	0	0	0	0	0	0	0	0	0	0	0	0	9	0	0	9
Motivation	0	0	0	0	0	0	0	0	13	0	0	0	0	0	0	13
Museums	0	0	0	0	0	0	0	0	0	0	0	0	0	0	16	16
National	11	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11
Natural	0	0	18	0	0	0	0	0	15	0	0	3	0	0	0	36
Online / Ecommerce	0	6	0	0	4	0	0	0	0	0	0	0	0	0	0	10
Operate / Operations	0	0	0	0	12	0	0	0	0	0	0	0	0	0	0	12
Organization / Organize Organized	19	6	0	4	5	0	21	0	0	0	0	0	0	0	0	64
Painting	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	4
Partner / Partnership	0	0	0	10	8	0	20	0	13	4	0	0	0	9	0	64
Patterns	0	0	0	0	0	0	0	0	0	0	10	0	0	0	10	20
Ponchos	19	0	0	0	0	0	0	0	0	0	0	0	0	0	0	19
Portuguese	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4
Pricing	0	0	0	0	0	0	0	0	16	0	0	0	0	0	0	16
Print / Printing	0	0	0	0	0	0	0	0	0	0	0	10	0	0	0	10
Problem / Challenge / Issues	17	0	0	7	6	0	9	0	0	6	12	0	3	0	0	60
Process	21	11	0	0	0	0	14	0	14	0	0	0	13	10	23	106
Product / Production /Produce/ Producers	33	13	12 + 10	21	39	64 + 17	59 + 28	26 + 16	23	12	0	4	5	24 + 6	11	161
Profit	0	0	0	7	0	0	0	22	15	0	0	0	0	0	0	44
Program	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Quality	19	0	10	0	0	0	8	0	0	0	0	0	0	0	0	37
Relationship	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0	9
Reports	0	0	0	6	5	0	0	10	0	0	0	0	0	0	0	21
Retail / Stores	0	6	0	0	16	0	0	0	0	6	0	0	0	0	0	28
Revive / Reviving	15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15
Sales / Sell	0	0	9	0	0	0	0	0	0	0	0	0	0	0	0	9
Seasons	0	0	0	0	0	0	0	14	0	0	15	0	0	0	0	29
Selection / choose	0	6	9	0	0	0	0	0	0	0	0	0	0	0	0	15
Share / Sharing	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0	3
Skills	0	0	0	5	0	15	0	0	0	0	0	0	0	0	0	20
Social	0	0	0	0	0	0	9	0	0	0	12	0	0	0	0	21
Source	0	0	0	0	0	0	0	0	0	0	0	0	0	7	0	7
Southern	0	0	0	0	0	0	0	0	0	4	0	0	0	0	0	4
Stories	0	0	0	0	0	0	0	0	0	0	15	0	0	0	0	15
Success	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	5
Supply	0	0	0	0	0	0	0	0	0	0	12	0	0	9	0	21
Support	0	9	0	15	6	26	0	0	0	8	0	0	0	9	0	73
Sustainable	0	0	0	5	0	0	18	13	0	0	16	0	0	0	0	52
Sustaining	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	6
Techniques	16	0	0	0	0	0	0	0	0	0	0	0	0	0	0	16
Textiles / Fabric	65	0	40	0	0	0	0	35 + 14	0	0	24	4	0	11 + 7	0	133
Tinkuy	15	0	0	0	0	0	0	0	0	0	0	0	0	0	0	15
Traditional / Tradition	35	5	31	0	0	0	0	14	15	0	13	0	5	9	29	156
Training	0	5	0	0	0	16	0	0	17	0	0	0	0	0	0	38
Village	0	0	9	0	0	0	0	0	27	0	0	0	0	0	0	36
Viscara	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6
Volunteer	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	6
Waste / Scraps	0	0	0	0	0	0	0	12	0	0	0	0	0	0	0	12
Weavers / Weaving	60 + 17	0	21	0	0	0	0	11	0	7	0	0	23 + 6	8	0	47
Website	0	0	0	0	0	13	0	0	0	0	12	0	0	0	0	25
Wholesale	0	0	0	6	0	0	0	0	0	0	0	3	0	0	0	9
Wicker	0	0	0	0	0	0	0	0	0	0	0	0	7	0	0	7
Work / Working/ Worked/ Workers	22	0	30	6	0	49	21	23	20	7	34	0	7 + 6	9	32	253
Workshops	19	0	0	8	4	15	0	0	0	0	0	5	7	0	13	71
TOTALS	545	238	373	209	237	502	317	346	483	157	366	93	187	224	311	4788

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Appendix E19 NVivo Interview Complete World Frequency Outlier Cluster Chart

Attached as a separate Excel spreadsheet due to its size and multiple tabs

Word Frequency	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTALS
Artisans / artisanship	40 + 12	18	70
People	41	24	65
Production /product / produce	33	15 + 8	56
Development	35	16	51
Design	18	28	46
Working / work	18	24	42
Market	20	19	39
Materials / textiles	13	12 + 10	35
Communities	5	24	29
Company / companies	24	4	28
Countries	12	12	24
Country / countries	12	12	24
Tradition	9	14	23
Together	8	14	22
Managing / manage	18	3	21
Business	17	4	21
Training	13	6	19
invest / investing	13	6	19
Fashion	11	8	19
Collaborative / collaboration	6	11	17
Leather	16	0	16
Industry	16	0	16
Groups	11	5	16
Building	15	0	15
Access	5	10	15
Education	8	7	15
Capacity	14	0	14
Finishing	14	0	14
Social	14	0	14
Museum	0	14	14
Ethnic	0	14	14
Changed	13	0	13
Cultural	5	8	13
Heritage	12	0	12
Program	12	0	12
Minority	0	11	11
Government	0	10	10
Process	0	8	8
Support	0	8	8
TOTALS	481	324	805

NOTE: the recorded numbers were gleaned from the individual top 25 most frequently used words search on Nvivo for the coded interviews only. In other words a recorded 0 does not mean there were 0 words recorded for that entity, it means that it was not recorded in the top 25 most frequently used words in the interview for that specific entity.

Appendix F1 – International Folk Art Market NVivo Interview Coding List

Node		Santa Fe International Folk Art Market
Assessment/Audit/Measures/Reporting		2
Challenge/Problem/Difficult/Struggle/Issue		1
Collaboration/Partners		3
	Teams/Groups	0
	Commitment/Investment of time	2
	Community	4
Customer/Consumer/Consumption		6
	Direct to Consumer	4
	Retail	4
	sales	12
	Story Telling	3
	Wholesale	2
Design		6
Employment Generation/Poverty Alleviation		2
	Benefits	0
	Business Training/Financial Literacy	10
	Skills Training	4
Environmental/Sustainable		0
Fashion/Fashion Design		2
For-profit		0
Funding/Investment/Grant/Sponsor		4
Health Education		1
Imperialist/Colonialist		2
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		0
Market Access		1
Mission Driven		0
Not-for-profit		2
	Charity/Philanthropy	9
	Foundation	0
PR/Marketing		4
	Digital Presence/ Social Media	4
Product		7
	Hand Made/Hand Woven/Hand Embroidered	2
	Maker/Sewer	0
	Manufacturer/Producer/Factory Made	0
	Product Development	1
	Quality Control	1
	Tradition/Traditional	9
	Unique/Limited Edition	0
Sales		2
Transparency		0
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		3
Work/Worker/Employee/Employer/Job		2
	Artisan/Artisanship	23
	Craft/Craftsman/Craftsperson	8
	Labour Intensive	0
	Low Tech	2
	TOTAL	**154**

Appendix F2 – Threads of Life NVivo Interview Coding List

Node		Thread of Life
Assessment/Audit/Measures/Reporting		6
Challenge/Problem/Difficult/Struggle/Issue		23
Collaboration/Partners		0
	Teams/Groups	17
	Commitment/Investment of time	6
	Community	25
Customer/Consumer/Consumption		3
	Direct to Consumer	1
	Retail	2
	sales	2
	Story Telling	2
	Wholesale	1
Design		3
Employment Generation/Poverty Alleviation		0
	Benefits	5
	Business Training/Financial Literacy	8
	Skills Training	7
Environmental/Sustainable		5
Fashion/Fashion Design		1
For-profit		6
Funding/Investment/Grant/Sponsor		11
Health Education		0
Imperialist/Colonialist		0
	Cultural Appropriation/Cultural Imposition	2
	White Saviour	0
Legal/Government/Tax		4
Market Access		0
Mission Driven		2
Not-for-profit		7
	Charity/Philanthropy	0
	Foundation	3
PR/Marketing		4
	Digital Presence/ Social Media	8
Product		3
	Hand Made/Hand Woven/Hand Embroidered	14
	Maker/Sewer	3
	Manufacturer/Producer/Factory Made	2
	Product Development	1
	Quality Control	9
	Tradition/Traditional	28
	Unique/Limited Edition	0
Sales		7
Transparency		0
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		6
Work/Worker/Employee/Employer/Job		16
	Artisan/Artisanship	5
	Craft/Craftsman/Craftsperson	21
	Labour Intensive	0
	Low Tech	0
	TOTAL	**279**

Appendix F3 – Global Girlfriend NVivo Interview Coding List

Node		Global Girlfriend
Assessment/Audit/Measures/Reporting		13
Challenge/Problem/Difficult/Struggle/Issue		9
Collaboration/Partners		6
	Teams/Groups	15
	Commitment/Investment of time	5
	Community	0
Customer/Consumer/Consumption		5
	Direct to Consumer	3
	Retail	2
	sales	4
	Story Telling	10
	Wholesale	6
Design		11
Employment Generation/Poverty Alleviation		6
	Benefits	0
	Business Training/Financial Literacy	16
	Skills Training	9
Environmental/Sustainable		1
Fashion/Fashion Design		5
For-profit		1
Funding/Investment/Grant/Sponsor		2
Health Education		4
Imperialist/Colonialist		0
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		0
Market Access		2
Mission Driven		0
Not-for-profit		4
	Charity/Philanthropy	5
	Foundation	0
PR/Marketing		2
	Digital Presence/ Social Media	4
Product		13
	Hand Made/Hand Woven/Hand Embroidered	4
	Maker/Sewer	2
	Manufacturer/Producer/Factory Made	1
	Product Development	4
	Quality Control	5
	Tradition/Traditional	4
	Unique/Limited Edition	2
Sales		0
Transparency		0
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		10
Work/Worker/Employee/Employer/Job		5
	Artisan/Artisanship	13
	Craft/Craftsman/Craftsperson	5
	Labour Intensive	0
	Low Tech	0
	TOTAL	**218**

Appendix F4 – Centro de Textiles Traditionales del Cusco NVivo Interview Coding List

Node		Centro de Textiles Traditionales del Cusco
Assessment/Audit/Measures/Reporting		8
Challenge/Problem/Difficult/Struggle/Issue		29
Collaboration/Partners		8
	Teams/Groups	6
	Commitment/Investment of time	6
	Community	82
Customer/Consumer/Consumption		7
	Direct to Consumer	1
	Retail	11
	sales	21
	Story Telling	0
	Wholesale	9
Design		10
Employment Generation/Poverty Alleviation		5
	Benefits	1
	Business Training/Financial Literacy	5
	Skills Training	19
Environmental/Sustainable		0
Fashion/Fashion Design		0
For-profit		0
Funding/Investment/Grant/Sponsor		9
Health Education		0
Imperialist/Colonialist		2
	Cultural Appropriation/Cultural Imposition	2
	White Saviour	0
Legal/Government/Tax		5
Market Access		0
Mission Driven		0
Not-for-profit		19
	Charity/Philanthropy	0
	Foundation	1
PR/Marketing		4
	Digital Presence/ Social Media	6
Product		24
	Hand Made/Hand Woven/Hand Embroidered	28
	Maker/Sewer	14
	Manufacturer/Producer/Factory Made	3
	Product Development	2
	Quality Control	12
	Tradition/Traditional	38
	Unique/Limited Edition	4
Sales		2
Transparency		0
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		4
Work/Worker/Employee/Employer/Job		22
	Artisan/Artisanship	0
	Craft/Craftsman/Craftsperson	1
	Labour Intensive	1
	Low Tech	0
	TOTAL	**431**

Appendix F5 – Ten Thousand Villages NVivo Interview Coding List

Node		Ten Thousand Villages
Assessment/Audit/Measures/Reporting		10
Challenge/Problem/Difficult/Struggle/Issue		10
Collaboration/Partners		10
	Teams/Groups	15
	Commitment/Investment of time	5
	Community	1
Customer/Consumer/Consumption		3
	Direct to Consumer	1
	Retail	15
	sales	3
	Story Telling	2
	Wholesale	3
Design		3
Employment Generation/Poverty Alleviation		4
	Benefits	0
	Business Training/Financial Literacy	1
	Skills Training	0
Environmental/Sustainable		2
Fashion/Fashion Design		2
For-profit		1
Funding/Investment/Grant/Sponsor		3
Health Education		0
Imperialist/Colonialist		0
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		0
Market Access		2
Mission Driven		2
Not-for-profit		3
	Charity/Philanthropy	8
	Foundation	0
PR/Marketing		1
	Digital Presence/ Social Media	4
Product		18
	Hand Made/Hand Woven/Hand Embroidered	6
	Maker/Sewer	1
	Manufacturer/Producer/Factory Made	2
	Product Development	8
	Quality Control	5
	Tradition/Traditional	2
	Unique/Limited Edition	0
Sales		6
Transparency		1
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		2
Work/Worker/Employee/Employer/Job		6
	Artisan/Artisanship	20
	Craft/Craftsman/Craftsperson	3
	Labour Intensive	0
	Low Tech	0
	TOTAL	**194**

Appendix F6 – KUR Collection Interview NVivo Coding List

Node		KUR Collection
Assessment/Audit/Measures/Reporting		0
Challenge/Problem/Difficult/Struggle/Issue		4
Collaboration/Partners		5
	Teams/Groups	2
	Commitment/Investment of time	2
	Community	3
Customer/Consumer/Consumption		12
	Direct to Consumer	0
	Retail	7
	sales	2
	Story Telling	0
	Wholesale	1
Design		4
Employment Generation/Poverty Alleviation		2
	Benefits	0
	Business Training/Financial Literacy	0
	Skills Training	2
Environmental/Sustainable		0
Fashion/Fashion Design		18
For-profit		1
Funding/Investment/Grant/Sponsor		4
Health Education		0
Imperialist/Colonialist		5
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		1
Market Access		0
Mission Driven		0
Not-for-profit		0
	Charity/Philanthropy	0
	Foundation	0
PR/Marketing		4
	Digital Presence/ Social Media	3
Product		6
	Hand Made/Hand Woven/Hand Embroidered	7
	Maker/Sewer	0
	Manufacturer/Producer/Factory Made	7
	Product Development	2
	Quality Control	1
	Tradition/Traditional	10
	Unique/Limited Edition	4
Sales		0
Transparency		0
Waste		1
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		5
Work/Worker/Employee/Employer/Job		3
	Artisan/Artisanship	4
	Craft/Craftsman/Craftsperson	12
	Labour Intensive	2
	Low Tech	0
	TOTAL	**146**

Appendix F7 – Zacarias 1925 Interview NVivo Coding List

Node		**Zacarias 1925**
Assessment/Audit/Measures/Reporting		0
Challenge/Problem/Difficult/Struggle/Issue		3
Collaboration/Partners		4
	Teams/Groups	0
	Commitment/Investment of time	3
	Community	0
Customer/Consumer/Consumption		4
	Direct to Consumer	2
	Retail	4
	sales	1
	Story Telling	5
	Wholesale	10
Design		12
Employment Generation/Poverty Alleviation		0
	Benefits	9
	Business Training/Financial Literacy	0
	Skills Training	0
Environmental/Sustainable		0
Fashion/Fashion Design		4
For-profit		0
Funding/Investment/Grant/Sponsor		0
Health Education		0
Imperialist/Colonialist		0
	Cultural Approprtation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		0
Market Access		0
Mission Driven		0
Not-for-profit		0
	Charity/Philanthropy	0
	Foundation	0
PR/Marketing		0
	Digital Presence/ Social Media	0
Product		3
	Hand Made/Hand Woven/Hand Embroidered	9
	Maker/Sewer	5
	Manufacturer/Producer/Factory Made	6
	Product Development	12
	Quality Control	2
	Tradition/Traditional	4
	Unique/Limited Edition	1
Sales		0
Transparency		0
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		0
Work/Worker/Employee/Employer/Job		3
	Artisan/Artisanship	3
	Craft/Craftsman/Craftsperson	16
	Labour Intensive	0
	Low Tech	0
	TOTAL	**125**

Appendix F8 – Bottletop Interview NVivo Coding List

Node		Bottletop
Assessment/Audit/Measures/Reporting		12
Challenge/Problem/Difficult/Struggle/Issue		11
Collaboration/Partners		18
	Teams/Groups	24
	Commitment/Investment of time	20
	Community	11
Customer/Consumer/Consumption		7
	Direct to Consumer	0
	Retail	4
	sales	5
	Story Telling	8
	Wholesale	1
Design		0
Employment Generation/Poverty Alleviation		8
	Benefits	1
	Business Training/Financial Literacy	0
	Skills Training	19
Environmental/Sustainable		7
Fashion/Fashion Design		27
For-profit		3
Funding/Investment/Grant/Sponsor		3
Health Education		7
Imperialist/Colonialist		2
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		0
Market Access		0
Mission Driven		6
Not-for-profit		4
	Charity/Philanthropy	12
	Foundation	24
PR/Marketing		7
	Digital Presence/ Social Media	5
Product		28
	Hand Made/Hand Woven/Hand Embroidered	12
	Maker/Sewer	3
	Manufacturer/Producer/Factory Made	25
	Product Development	18
	Quality Control	7
	Tradition/Traditional	1
	Unique/Limited Edition	3
Sales		0
Transparency		0
Waste		2
	Cyclability/Redesign/Recycle/Reuse/Upcycle	10
Women		19
Work/Worker/Employee/Employer/Job		33
	Artisan/Artisanship	7
	Craft/Craftsman/Craftsperson	4
	Labour Intensive	5
	Low Tech	5
	TOTAL	**438**

Appendix F9 – Tonlé NVivo Interview NVivo Coding List

Node		Tonle'
Assessment/Audit/Measures/Reporting		13
Challenge/Problem/Difficult/Struggle/Issue		9
Collaboration/Partners		9
	Teams/Groups	1
	Commitment/Investment of time	6
	Community	10
Customer/Consumer/Consumption		13
	Direct to Consumer	4
	Retail	6
	sales	4
	Story Telling	3
	Wholesale	11
Design		6
Employment Generation/Poverty Alleviation		7
	Benefits	13
	Business Training/Financial Literacy	1
	Skills Training	2
Environmental/Sustainable		17
Fashion/Fashion Design		37
For-profit		12
Funding/Investment/Grant/Sponsor		3
Health Education		0
Imperialist/Colonialist		14
	Cultural Appropriation/Cultural Imposition	5
	White Saviour	7
Legal/Government/Tax		9
Market Access		0
Mission Driven		14
Not-for-profit		7
	Charity/Philanthropy	0
	Foundation	0
PR/Marketing		6
	Digital Presence/ Social Media	4
Product		18
	Hand Made/Hand Woven/Hand Embroidered	27
	Maker/Sewer	1
	Manufacturer/Producer/Factory Made	26
	Product Development	0
	Quality Control	5
	Tradition/Traditional	11
	Unique/Limited Edition	11
Sales		5
Transparency		6
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	9
Women		1
Work/Worker/Employee/Employer/Job		31
	Artisan/Artisanship	2
	Craft/Craftsman/Craftsperson	9
	Labour Intensive	1
	Low Tech	0
	TOTAL	**416**

Appendix F10 – People Tree NVivo Interview Coding List

Node		People Tree
Assessment/Audit/Measures/Reporting		38
Challenge/Problem/Difficult/Struggle/Issue		8
Collaboration/Partners		10
	Teams/Groups	18
	Commitment/Investment of time	3
	Community	1
Customer/Consumer/Consumption		13
	Direct to Consumer	0
	Retail	2
	sales	1
	Story Telling	5
	Wholesale	1
Design		10
Employment Generation/Poverty Alleviation		7
	Benefits	0
	Business Training/Financial Literacy	7
	Skills Training	10
Environmental/Sustainable		25
Fashion/Fashion Design		13
For-profit		2
Funding/Investment/Grant/Sponsor		0
Health Education		0
Imperialist/Colonialist		0
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		3
Market Access		0
Mission Driven		1
Not-for-profit		2
	Charity/Philanthropy	2
	Foundation	0
PR/Marketing		4
	Digital Presence/ Social Media	4
Product		27
	Hand Made/Hand Woven/Hand Embroidered	17
	Maker/Sewer	1
	Manufacturer/Producer/Factory Made	27
	Product Development	9
	Quality Control	6
	Tradition/Traditional	2
	Unique/Limited Edition	1
Sales		2
Transparency		1
Waste		45
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		9
Work/Worker/Employee/Employer/Job		7
	Artisan/Artisanship	7
	Craft/Craftsman/Craftsperson	11
	Labour Intensive	0
	Low Tech	0
	TOTAL	**362**

Appendix F11 – The IOU Project NVivo Interview Coding List

Node		The IOU Project
Assessment/Audit/Measures/Reporting		0
Challenge/Problem/Difficult/Struggle/Issue		15
Collaboration/Partners		11
	Teams/Groups	8
	Commitment/Investment of time	6
	Community	14
Customer/Consumer/Consumption		6
	Direct to Consumer	2
	Retail	5
	sales	2
	Story Telling	9
	Wholesale	7
Design		3
Employment Generation/Poverty Alleviation		0
	Benefits	0
	Business Training/Financial Literacy	0
	Skills Training	2
Environmental/Sustainable		12
Fashion/Fashion Design		19
For-profit		0
Funding/Investment/Grant/Sponsor		4
Health Education		0
Imperialist/Colonialist		0
	Cultural Approprtation/Cultural Imposition	0
	White Saviour	1
Legal/Government/Tax		0
Market Access		3
Mission Driven		3
Not-for-profit		0
	Charity/Philanthropy	1
	Foundation	1
PR/Marketing		2
	Digital Presence/ Social Media	8
Product		8
	Hand Made/Hand Woven/Hand Embroidered	9
	Maker/Sewer	4
	Manufacturer/Producer/Factory Made	12
	Product Development	5
	Quality Control	4
	Tradition/Traditional	8
	Unique/Limited Edition	5
Sales		1
Transparency		16
Waste		4
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		0
Work/Worker/Employee/Employer/Job		7
	Artisan/Artisanship	24
	Craft/Craftsman/Craftsperson	16
	Labour Intensive	0
	Low Tech	0
	TOTAL	**267**

Appendix F12 – Angel Chang NVivo Interview Coding List

Node		Angel Chang
Assessment/Audit/Measures/Reporting		1
Challenge/Problem/Difficult/Struggle/Issue		14
Collaboration/Partners		2
	Teams/Groups	1
	Commitment/Investment of time	0
	Community	2
Customer/Consumer/Consumption		10
	Direct to Consumer	4
	Retail	2
	sales	10
	Story Telling	11
	Wholesale	7
Design		0
Employment Generation/Poverty Alleviation		5
	Benefits	0
	Business Training/Financial Literacy	1
	Skills Training	8
Environmental/Sustainable		20
Fashion/Fashion Design		7
For-profit		7
Funding/Investment/Grant/Sponsor		26
Health Education		0
Imperialist/Colonialist		2
	Cultural Appropriation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		7
Market Access		0
Mission Driven		0
Not-for-profit		2
	Charity/Philanthropy	0
	Foundation	0
PR/Marketing		19
	Digital Presence/ Social Media	6
Product		1
	Hand Made/Hand Woven/Hand Embroidered	17
	Maker/Sewer	8
	Manufacturer/Producer/Factory Made	5
	Product Development	6
	Quality Control	3
	Tradition/Traditional	15
	Unique/Limited Edition	2
Sales		0
Transparency		3
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		3
Work/Worker/Employee/Employer/Job		4
	Artisan/Artisanship	19
	Craft/Craftsman/Craftsperson	3
	Labour Intensive	0
	Low Tech	0
	TOTAL	**263**

Appendix F13 – Swati Kalsi NVivo Interview Coding List

Node		Swati Kalsi
Assessment/Audit/Measures/Reporting		0
Challenge/Problem/Difficult/Struggle/Issue		0
Collaboration/Partners		0
	Teams/Groups	1
	Commitment/Investment of time	2
	Community	0
Customer/Consumer/Consumption		0
	Direct to Consumer	1
	Retail	0
	sales	0
	Story Telling	0
	Wholesale	1
Design		1
Employment Generation/Poverty Alleviation		1
	Benefits	3
	Business Training/Financial Literacy	0
	Skills Training	1
Environmental/Sustainable		2
Fashion/Fashion Design		1
For-profit		2
Funding/Investment/Grant/Sponsor		0
Health Education		0
Imperialist/Colonialist		0
	Cultural Approprtation/Cultural Imposition	0
	White Saviour	0
Legal/Government/Tax		0
Market Access		0
Mission Driven		0
Not-for-profit		0
	Charity/Philanthropy	0
	Foundation	0
PR/Marketing		0
	Digital Presence/ Social Media	0
Product		0
	Hand Made/Hand Woven/Hand Embroidered	7
	Maker/Sewer	1
	Manufacturer/Producer/Factory Made	0
	Product Development	1
	Quality Control	0
	Tradition/Traditional	0
	Unique/Limited Edition	2
Sales		0
Transparency		0
Waste		0
	Cyclability/Redesign/Recycle/Reuse/Upcycle	0
Women		1
Work/Worker/Employee/Employer/Job		2
	Artisan/Artisanship	3
	Craft/Craftsman/Craftsperson	2
	Labour Intensive	0
	Low Tech	0
	TOTAL	**35**

Appendix F14 – Carla Fernandez NVivo Interview Coding List

Node		Cara Fernandez
Assessment/Audit/Measures/Reporting		6
Challenge/Problem/Difficult/Struggle/Issue		14
Collaboration/Partners		14
	Teams/Groups	5
	Commitment/Investment of time	10
	Community	37
Customer/Consumer/Consumption		3
	Direct to Consumer	4
	Retail	4
	sales	7
	Story Telling	2
	Wholesale	2
Design		8
Employment Generation/Poverty Alleviation		2
	Benefits	0
	Business Training/Financial Literacy	0
	Skills Training	4
Environmental/Sustainable		3
Fashion/Fashion Design		36
For-profit		3
Funding/Investment/Grant/Sponsor		2
Health Education		1
Imperialist/Colonialist		2
	Cultural Appropriation/Cultural Imposition	10
	White Saviour	0
Legal/Government/Tax		18
Market Access		0
Mission Driven		9
Not-for-profit		7
	Charity/Philanthropy	0
	Foundation	0
PR/Marketing		0
	Digital Presence/ Social Media	1
Product		0
	Hand Made/Hand Woven/Hand Embroidered	32
	Maker/Sewer	14
	Manufacturer/Producer/Factory Made	14
	Product Development	20
	Quality Control	5
	Tradition/Traditional	9
	Unique/Limited Edition	0
Sales		0
Transparency		0
Waste		6
	Cyclability/Redesign/Recycle/Reuse/Upcycle	2
Women		23
Work/Worker/Employee/Employer/Job		17
	Artisan/Artisanship	30
	Craft/Craftsman/Craftsperson	20
	Labour Intensive	0
	Low Tech	0
	TOTAL	**406**

Appendix F15 – Zazi Vintage NVivo Interview Coding List

Node		Zazi Vintage
Assessment/Audit/Measures/Reporting		10
Challenge/Problem/Difficult/Struggle/Issue		13
Collaboration/Partners		11
	Teams/Groups	4
	Commitment/Investment of time	4
	Community	21
Customer/Consumer/Consumption		5
	Direct to Consumer	4
	Retail	2
	sales	1
	Story Telling	26
	Wholesale	8
Design		2
Employment Generation/Poverty Alleviation		3
	Benefits	0
	Business Training/Financial Literacy	0
	Skills Training	2
Environmental/Sustainable		10
Fashion/Fashion Design		24
For-profit		1
Funding/Investment/Grant/Sponsor		4
Health Education		2
Imperialist/Colonialist		8
	Cultural Approprtation/Cultural Imposition	2
	White Saviour	1
Legal/Government/Tax		0
Market Access		2
Mission Driven		8
Not-for-profit		6
	Charity/Philanthropy	2
	Foundation	0
PR/Marketing		10
	Digital Presence/ Social Media	17
Product		0
	Hand Made/Hand Woven/Hand Embroidered	13
	Maker/Sewer	13
	Manufacturer/Producer/Factory Made	7
	Product Development	12
	Quality Control	4
	Tradition/Traditional	6
	Unique/Limited Edition	0
Sales		3
Transparency		4
Waste		3
	Cyclability/Redesign/Recycle/Reuse/Upcycle	9
Women		36
Work/Worker/Employee/Employer/Job		18
	Artisan/Artisanship	25
	Craft/Craftsman/Craftsperson	17
	Labour Intensive	0
	Low Tech	0
	TOTAL	**383**

Appendix F16 – Ethical Fashion Initiative NVivo Interview Coding List

Node		**Ethical Fashion Initiative**
Product / Production / Commercialization / Manufacturing		30
	Artisan / Artisans	26
Development / Aid		20
	Design / Designer / Creator	13
Collaborations / Partner		12
Culture /Community		4
Work		14
	Women	16
Tradition / Traditional / Heritage		16
	Product development	1
	Skills training	12
Legal / Governmental / Tax		6
Education		7
Commitment / Investment of Time		7
	Craft / Craftsmanship	3
	Ethnic diversity / Ethnic minority	0
	Teams / Groups	9
Market Access		9
	Capacity Building	8
	Quality control	8
	Handmade / Hand woven / Hand embroidered	3
	Maker / Sewer / workshop	1
	cultural appropriation / Cultural imposition	2
	Disadvantaged / Poor	2
	Profile Raising	0
	Business training / Financial literacy	3
	Research	1
	Employment generation / Poverty alleviation	2
Retail / Sales		0
Imperialist / Colonialist / White saviour		3
Digital Presence		1
TOTAL		**239**

Appendix F17 – Traditional Arts and Ethnology Centre NVivo Interview Coding List

Node		**Traditional Arts and Ethnology Centre**
Product / Production / Commercialization / Manufacturing		12
	Artisan / Artisans	9
Development / Aid		5
	Design / Designer / Creator	12
Collaboration / Partner		12
Culture /Community		20
Work		10
	Women	5
Tradition / Traditional / Heritage		4
	Product development	17
	Skills training	5
Legal / Governmental / Tax		11
Education		7
Commitment / Investment of Time		6
	Craft / Craftsmanship	10
	Ethnic diversity / Ethnic minority	12
	Teams / Groups	1
Market Access		1
	Capacity Building	1
	Quality control	1
	Hand made / Hand woven / Hand embroidered	5
	Maker / Sewer / workshop	7
	cultural appropriation / Cultural imposition	5
	Disadvantaged / Poor	4
	Profile Raising	6
	Business training / financial literacy	3
	Research	5
	Employment generation / Poverty alleviation	3
Retail / Sales		5
Imperialist / Colonialist / White saviour		0
Digital Presence		2
TOTAL		**206**

Appendix F18 – NVivo Interview Complete Main Cluster Coding Chart

Business Type

	For-Profit									Combined				Not-for-profit		
Node	Global Girlfriend	KUR Collection	Zacarias 1925	Tonle'	People Tree	The IOU Project	Angel Chang	Swati Kalsi	Zazi Vintage	Ten Thousand Villages	Thread of Life	Bottletop	Carla Fernandez	Santa Fe International Folk Art Market	Centro de Textiles Traditionales del Cusco	TOTAL
Assessment/Audit/Measures/Reporting	13	0	0	13	38	0	1	0	10	10	6	12	6	2	8	119
Challenge/Problem/Difficult/Struggle/Issue	9	4	3	9	8	15	14	0	13	10	23	11	14	1	29	163
Collaboration/Partners	6	5	4	9	10	11	2	0	11	10	0	18	14	3	8	111
Teams/Groups	15	2	0	1	18	8	1	1	4	15	17	24	5	0	6	117
Commitment/Investment of time	5	2	3	6	3	6	0	2	4	5	6	20	10	2	6	80
Community	0	3	0	10	1	14	2	0	21	1	25	11	37	4	82	211
	26	**12**	**7**	**26**	**32**	**39**	**5**	**3**	**40**	**31**	**48**	**73**	**66**	**9**	**102**	**519**
Customer/Consumer/Consumption	5	12	4	13	13	6	10	0	5	3	3	7	3	6	7	97
Direct to Consumer	3	0	2	4	0	2	4	1	4	1	1	0	4	4	1	31
Retail	2	7	4	6	2	5	2	0	2	15	2	4	4	4	11	70
sales	4	2	1	4	1	2	10	0	1	3	2	5	7	12	21	75
Story Telling	10	0	5	3	5	9	11	0	26	2	2	8	2	3	0	86
Wholesale	6	1	10	11	1	7	7	1	8	3	1	1	2	2	9	70
	30	**22**	**26**	**41**	**22**	**31**	**44**	**2**	**46**	**27**	**11**	**25**	**22**	**31**	**49**	**429**
Design	11	4	12	6	10	3	0	1	2	3	3	0	8	6	10	79
Employment Generation/Poverty Alleviation	6	2	0	7	7	0	5	1	3	4	0	8	2	2	5	52
Benefits	0	0	9	13	0	0	0	3	0	0	5	1	0	0	1	32
Business Training/Financial Literacy	16	0	0	1	7	0	1	0	0	1	8	0	0	10	5	49
Skills Training	9	2	0	2	10	2	8	1	2	0	7	19	4	4	19	89
	31	**4**	**9**	**23**	**24**	**2**	**14**	**5**	**5**	**5**	**20**	**28**	**6**	**16**	**30**	**222**
Environmental/Sustainable	1	0	0	17	25	12	20	2	10	2	5	7	3	0	0	104
Fashion/Fashion Design	5	18	4	37	13	19	7	1	24	2	1	27	36	2	0	196
For-profit	1	1	0	12	2	0	7	2	1	1	6	3	3	0	0	39
Funding/Investment/Grant/Sponsor	2	4	0	3	0	4	26	0	4	3	11	3	2	4	9	75
Health Education	4	0	0	0	0	0	0	0	2	0	0	7	1	1	0	15
Imperialist/Colonialist	0	5	0	14	0	0	2	0	8	0	0	2	2	2	2	37
Cultural Appropritation/Cultural Imposition	0	0	0	5	0	0	0	0	2	0	2	0	10	0	2	21
White Saviour	0	0	0	7	0	1	0	0	1	0	0	0	0	0	0	9
	0	**5**	**0**	**26**	**0**	**1**	**2**	**0**	**11**	**0**	**2**	**2**	**12**	**2**	**4**	**67**
Legal/Government/Tax	0	1	0	9	3	0	7	0	0	0	4	0	18	0	5	47
Market Access	2	0	0	0	0	3	0	0	2	2	0	0	0	1	0	10
Mission Driven	0	0	0	14	1	3	0	0	8	2	2	6	9	0	0	45
Not-for-profit	4	0	0	7	2	0	2	0	6	3	7	4	7	2	19	63
Charity/Philantrhopy	5	0	0	0	2	1	0	0	2	8	0	12	0	9	0	39
Foundation	0	0	0	0	0	1	0	0	0	0	3	24	0	0	1	29
	9	**0**	**0**	**7**	**4**	**2**	**2**	**0**	**8**	**11**	**10**	**40**	**7**	**11**	**20**	**131**
PR/Marketing	2	4	0	6	4	2	19	0	10	1	4	7	0	4	4	67
Digital Presence/ Social Media	4	3	0	4	4	8	6	0	17	4	8	5	1	4	6	74
	6	**7**	**0**	**10**	**8**	**10**	**25**	**0**	**27**	**5**	**12**	**12**	**1**	**8**	**10**	**141**
Product	13	6	3	18	27	8	1	0	0	18	3	28	0	7	24	156
Hand Made/Hand Woven/Hand Embroidered	4	7	9	27	17	9	17	7	13	6	14	12	32	2	28	204
Maker/Sewer	2	0	5	1	1	4	8	1	13	1	3	3	14	0	14	70
Manufacturer/Produer/Factory Made	1	7	6	26	27	12	5	0	7	2	2	25	14	0	3	137
Product Development	4	2	12	0	9	5	6	1	12	8	1	18	20	1	2	101
Quality Control	5	1	2	5	6	4	3	0	4	5	9	7	5	1	12	69
Tradition/Traditional	4	10	4	11	2	8	15	0	6	2	28	1	9	9	38	147
Unique/Limited Edition	2	4	1	11	1	5	2	2	0	0	0	3	0	0	4	35
	35	**37**	**42**	**99**	**90**	**55**	**57**	**11**	**55**	**42**	**60**	**97**	**94**	**20**	**125**	**919**
Sales	0	0	0	5	2	1	0	0	3	6	7	0	0	2	2	28
Transparency	0	0	0	6	1	16	3	0	4	1	0	0	0	0	0	31
Waste	0	1	0	0	45	4	0	0	3	0	0	2	6	0	0	61
Cyclability/Redesign/Recycle/Reuse/Upcycle	0	0	0	9	0	0	0	0	9	0	0	10	2	0	0	30
	0	**1**	**0**	**9**	**45**	**4**	**0**	**0**	**12**	**0**	**0**	**12**	**8**	**0**	**0**	**91**
Women	10	5	0	1	9	0	3	1	36	2	6	19	23	3	4	122
Work/Worker/Employee/Employer/Job	5	3	3	31	7	7	4	2	18	6	16	33	17	2	22	176
Artisan/Artisanship	13	4	3	2	7	24	19	3	25	20	5	7	30	23	0	185
Craft/Craftsman/Craftsperson	5	12	16	9	11	16	3	2	17	3	21	4	20	8	1	148
Labour Intensive	0	2	0	1	0	0	0	0	0	0	0	5	0	0	1	9
Low Tech	0	0	0	0	0	0	0	0	0	0	0	5	0	2	0	7
	23	**21**	**22**	**43**	**25**	**47**	**26**	**7**	**60**	**29**	**42**	**54**	**67**	**35**	**24**	**525**
TOTAL	**355**	**234**	**209**	**657**	**587**	**411**	**412**	**56**	**587**	**315**	**442**	**727**	**622**	**251**	**771**	**6636**

Appendix F18 – NVivo Interview Complete Main Cluster Coding Chart Clusters

	Market Access						Skill Imposition						Partnerships						
Node	Santa Fe International Folk Art Market	Thread of Life	Global Girlfriend	Centro de Textiles Traditionales del Cusco	Ten Thousand Villages		Zacarias 1925	Bottletop	Tonle'	People Tree	The IOU Project		KUR Collection	Angel Chang	Swati Kalsi	Carla Fernandez	Zazi Vintage		TOTAL
Assessment/Audit/Measures/Reporting	2	6	13	8	10	**39**	0	12	13	38	0	**63**	0	1	0	6	10	**17**	**221**
Challenge/Problem/Difficult/Struggle/Issue	1	23	9	29	10	**72**	3	11	9	8	15	**46**	4	14	0	14	13	**45**	**281**
Collaboration/Partners	3	0	6	8	10	**27**	4	18	9	10	11	**52**	5	2	0	14	11	**32**	**190**
Teams/Groups	0	17	15	6	15	**53**	0	24	1	18	8	**51**	2	1	1	5	4	**13**	**221**
Commitment/Investment of time	2	6	5	6	5	**24**	3	20	6	3	6	**38**	2	0	2	10	4	**18**	**142**
Community	4	25	0	82	1	**112**	0	11	10	1	14	**36**	3	2	0	37	21	**63**	**359**
	6	**48**	**26**	**102**	**31**	**216**	**7**	**73**	**26**	**32**	**39**	**177**	**12**	**5**	**3**	**66**	**40**	**126**	**912**
Customer/Consumer/Consumption	6	3	5	7	3	**24**	4	7	13	13	6	**43**	12	10	0	3	5	**30**	**164**
Direct to Consumer	4	1	3	1	1	**10**	2	0	4	0	2	**8**	0	4	1	4	4	**13**	**49**
Retail	4	2	2	11	15	**34**	4	4	6	2	5	**21**	7	2	0	4	2	**15**	**125**
sales	12	2	4	21	3	**42**	1	5	4	1	2	**13**	2	10	0	7	1	**20**	**130**
Story Telling	3	2	10	0	2	**17**	5	8	3	5	9	**30**	0	11	0	2	26	**39**	**133**
Wholesale	2	1	6	9	3	**21**	10	1	11	1	7	**30**	1	7	1	2	8	**19**	**121**
	31	**11**	**30**	**49**	**27**	**148**	**26**	**25**	**41**	**22**	**31**	**145**	**22**	**44**	**2**	**22**	**46**	**136**	**722**
Design	6	3	11	10	3	**33**	12	0	6	10	3	**31**	4	0	1	8	2	**15**	**143**
Employment Generation/Poverty Alleviation	2	0	6	5	4	**17**	0	8	7	7	0	**22**	2	5	1	2	3	**13**	**91**
Benefits	0	5	0	1	0	**6**	9	1	13	0	0	**23**	0	0	3	0	0	**3**	**61**
Business Training/Financial Literacy	10	8	16	5	1	**40**	0	0	1	7	0	**8**	0	1	0	0	0	**1**	**97**
Skills Training	4	7	9	19	0	**39**	0	19	2	10	2	**33**	2	8	1	4	2	**17**	**161**
	16	**20**	**31**	**30**	**5**	**102**	**9**	**28**	**23**	**24**	**2**	**86**	**4**	**14**	**5**	**6**	**5**	**34**	**410**
Environmental/Sustainable	0	5	1	0	2	**8**	0	7	17	25	12	**61**	0	20	2	3	10	**35**	**173**
Fashion/Fashion Design	2	1	5	0	2	**10**	4	27	37	13	19	**100**	18	7	1	36	24	**86**	**306**
For-profit	0	6	1	0	1	**8**	0	3	12	2	0	**17**	1	7	2	3	1	**14**	**64**
Funding/Investment/Grant/Sponsor	4	11	2	9	3	**29**	0	3	3	0	4	**10**	4	26	0	2	4	**36**	**114**
Health Education	1	0	4	0	0	**5**	0	7	0	0	0	**7**	0	0	0	1	2	**3**	**27**
Imperialist/Colonialist	2	0	0	2	0	**4**	0	2	14	0	0	**16**	5	2	0	2	8	**17**	**57**
Cultural Appropritation/Cultural Imposition	0	2	0	2	0	**4**	0	0	5	0	0	**5**	0	0	0	10	2	**12**	**30**
White Saviour	0	0	0	0	0	**0**	0	0	7	0	1	**8**	0	0	0	0	1	**1**	**17**
	2	**2**	**0**	**4**	**0**	**8**	**0**	**2**	**26**	**0**	**1**	**29**	**5**	**2**	**0**	**12**	**11**	**30**	**104**
Legal/Government/Tax	0	4	0	5	0	**9**	0	0	9	3	0	**12**	1	7	0	18	0	**26**	**68**
Market Access	1	0	2	0	2	**5**	0	0	0	0	3	**3**	0	0	0	0	2	**2**	**18**
Mission Driven	0	2	0	0	2	**4**	0	6	14	1	3	**24**	0	0	0	9	8	**17**	**73**
Not-for-profit	2	7	4	19	3	**35**	0	4	7	2	0	**13**	0	2	0	7	6	**15**	**111**
Charity/Philantrhopy	9	0	5	0	8	**22**	0	12	0	2	1	**15**	0	0	0	0	2	**2**	**76**
Foundation	0	3	0	1	0	**4**	0	24	0	0	1	**25**	0	0	0	0	0	**0**	**58**
	11	**10**	**9**	**20**	**11**	**61**	**0**	**40**	**7**	**4**	**2**	**53**	**0**	**2**	**0**	**7**	**8**	**17**	**245**
PR/Marketing	4	4	2	4	1	**15**	0	7	6	4	2	**19**	4	19	0	0	10	**33**	**101**
Digital Presence/ Social Media	4	8	4	6	4	**26**	0	5	4	4	8	**21**	3	6	0	1	17	**27**	**121**
	8	**12**	**6**	**10**	**5**	**41**	**0**	**12**	**10**	**8**	**10**	**40**	**7**	**25**	**0**	**1**	**27**	**60**	**222**
Product	7	3	13	24	18	**65**	3	28	18	27	8	**84**	6	1	0	0	0	**7**	**305**
Hand Made/Hand Woven/Hand Embroidered	2	14	4	28	6	**54**	9	12	27	17	9	**74**	7	17	7	32	13	**76**	**332**
Maker/Sewer	0	3	2	14	1	**20**	5	3	1	1	4	**14**	0	8	1	14	13	**36**	**104**
Manufacturer/Produer/Factory Made	0	2	1	3	2	**8**	6	25	26	27	12	**96**	7	5	0	14	7	**33**	**241**
Product Development	1	1	4	2	8	**16**	12	18	0	9	5	**44**	2	6	1	20	12	**41**	**161**
Quality Control	1	9	5	12	5	**32**	2	7	5	6	4	**24**	1	3	0	5	4	**13**	**125**
Tradition/Traditional	9	28	4	38	2	**81**	4	1	11	2	8	**26**	10	15	0	9	6	**40**	**254**
Unique/Limited Edition	0	0	2	4	0	**6**	1	3	11	1	5	**21**	4	2	2	0	0	**8**	**62**
	20	**60**	**35**	**125**	**42**	**282**	**42**	**97**	**99**	**90**	**55**	**383**	**37**	**57**	**11**	**94**	**55**	**254**	**1584**
Sales	2	7	0	2	6	**17**	0	0	5	2	1	**8**	0	0	0	0	3	**3**	**53**
Transparency	0	0	0	0	1	**1**	0	0	6	1	16	**23**	0	3	0	0	4	**7**	**55**
Waste	0	0	0	0	0	**0**	0	2	0	45	4	**51**	1	0	0	6	3	**10**	**112**
Cyclability/Redesign/Recycle/Reuse/Upcycle	0	0	0	0	0	**0**	0	10	9	0	0	**19**	0	0	0	2	9	**11**	**49**
	0	**0**	**0**	**0**	**0**	**0**	**0**	**12**	**9**	**45**	**4**	**70**	**1**	**0**	**0**	**8**	**12**	**21**	**161**
Women	3	6	10	4	2	**25**	0	19	1	9	0	**29**	5	3	1	23	36	**68**	**176**
Work/Worker/Employee/Employer/Job	2	16	5	22	6	**51**	3	33	31	7	7	**81**	3	4	2	17	18	**44**	**308**
Artisan/Artisanship	23	5	13	0	20	**61**	3	7	2	7	24	**43**	4	19	3	30	25	**81**	**289**
Craft/Craftsman/Craftsperson	8	21	5	1	3	**38**	16	4	9	11	16	**56**	12	3	2	20	17	**54**	**242**
Labour Intensive	0	0	0	1	0	**1**	0	5	1	0	0	**6**	2	0	0	0	0	**2**	**16**
Low Tech	2	0	0	0	0	**2**	0	5	0	0	0	**5**	0	0	0	0	0	**0**	**14**
	35	**42**	**23**	**24**	**29**	**153**	**22**	**54**	**43**	**25**	**47**	**191**	**21**	**26**	**7**	**67**	**60**	**181**	**869**
TOTAL	**248**	**442**	**355**	**771**	**315**	**2131**	**209**	**727**	**657**	**587**	**411**	**2591**	**234**	**412**	**56**	**622**	**587**	**1911**	**11361**

Appendix F18 – NVivo Interview Complete Main Cluster Coding Chart Aesthetic

	Traditional			Median		Contemporary										
Node	Santa Fe International Folk Art Market	Thread of Life	Centro de Textiles Traditionales del Cusco	Ten Thousand Villages	Global Girlfriend	People Tree	Tonle'	The IOU Project	Angel Chang	Zazi Vintage	KUR Collection	Bottletop	Swati Kalsi	Carla Fernandez	Zacarias 1925	TOTAL
Assessment/Audit/Measures/Reporting	2	6	8	10	13	38	13	0	1	10	0	12	0	6	0	119
Challenge/Problem/Difficult/Struggle/Issue	1	23	29	10	9	8	9	15	14	13	4	11	0	14	3	163
Collaboration/Partners	3	0	8	10	6	10	9	11	2	11	5	18	0	14	4	111
Teams/Groups	0	17	6	15	15	18	1	8	1	4	2	24	1	5	0	117
Commitment/Investment of time	2	6	6	5	5	3	6	6	0	4	2	20	2	10	3	80
Community	4	25	82	1	0	1	10	14	2	21	3	11	0	37	0	211
	9	**48**	**102**	**31**	**26**	**32**	**26**	**39**	**5**	**40**	**12**	**73**	**3**	**66**	**7**	**519**
Customer/Consumer/Consumption	6	3	7	3	5	13	13	6	10	5	12	7	0	3	4	97
Direct to Consumer	4	1	1	1	3	0	4	2	4	4	0	0	1	4	2	31
Retail	4	2	11	15	2	2	6	5	2	2	7	4	0	4	4	70
sales	12	2	21	3	4	1	4	2	10	1	2	5	0	7	1	75
Story Telling	3	2	0	2	10	5	3	9	11	26	0	8	0	2	5	86
Wholesale	2	1	9	3	6	1	11	7	7	8	1	1	1	2	10	70
	31	**11**	**49**	**27**	**30**	**22**	**41**	**31**	**44**	**46**	**22**	**25**	**2**	**22**	**26**	**429**
Design	6	3	10	3	11	10	6	3	0	2	4	0	1	8	12	79
Employment Generation/Poverty Alleviation	2	0	5	4	6	7	7	0	5	3	2	8	1	2	0	52
Benefits	0	5	1	0	0	0	13	0	0	0	0	1	3	0	9	32
Business Training/Financial Literacy	10	8	5	1	16	7	1	0	1	0	0	0	0	0	0	49
Skills Training	4	7	19	0	9	10	2	2	8	2	2	19	1	4	0	89
	16	**20**	**30**	**5**	**31**	**24**	**23**	**2**	**14**	**5**	**4**	**28**	**5**	**6**	**9**	**222**
Environmental/Sustainable	0	5	0	2	1	25	17	12	20	10	0	7	2	3	0	104
Fashion/Fashion Design	2	1	0	2	5	13	37	19	7	24	18	27	1	36	4	196
For-profit	0	6	0	1	1	2	12	0	7	1	1	3	2	3	0	39
Funding/Investment/Grant/Sponsor	4	11	9	3	2	0	3	4	26	4	4	3	0	2	0	75
Health Education	1	0	0	0	4	0	0	0	0	2	0	7	0	1	0	15
Imperialist/Colonialist	2	0	2	0	0	0	14	0	2	8	5	2	0	2	0	37
Cultural Appropritation/Cultural Imposition	0	2	2	0	0	0	5	0	0	2	0	0	0	10	0	21
White Saviour	0	0	0	0	0	0	7	1	0	1	0	0	0	0	0	9
	2	**2**	**4**	**0**	**0**	**0**	**26**	**1**	**2**	**11**	**5**	**2**	**0**	**12**	**0**	**67**
Legal/Government/Tax	0	4	5	0	0	3	9	0	7	0	1	0	0	18	0	47
Market Access	1	0	0	2	2	0	0	3	0	2	0	0	0	0	0	10
Mission Driven	0	2	0	2	0	1	14	3	0	8	0	6	0	9	0	45
Not-for-profit	2	7	19	3	4	2	7	0	2	6	0	4	0	7	0	63
Charity/Philantrhopy	9	0	0	8	5	2	0	1	0	2	0	12	0	0	0	39
Foundation	0	3	1	0	0	0	0	1	0	0	0	24	0	0	0	29
	11	**10**	**20**	**11**	**9**	**4**	**7**	**2**	**2**	**8**	**0**	**40**	**0**	**7**	**0**	**131**
PR/Marketing	4	4	4	1	2	4	6	2	19	10	4	7	0	0	0	67
Digital Presence/ Social Media	4	8	6	4	4	4	4	8	6	17	3	5	0	1	0	74
	8	**12**	**10**	**5**	**6**	**8**	**10**	**10**	**25**	**27**	**7**	**12**	**0**	**1**	**0**	**141**
Product	7	3	24	18	13	27	18	8	1	0	6	28	0	0	3	156
Hand Made/Hand Woven/Hand Embroidered	2	14	28	6	4	17	27	9	17	13	7	12	7	32	9	204
Maker/Sewer	0	3	14	1	2	1	1	4	8	13	0	3	1	14	5	70
Manufacturer/Produer/Factory Made	0	2	3	2	1	27	26	12	5	7	7	25	0	14	6	137
Product Development	1	1	2	8	4	9	0	5	6	12	2	18	1	20	12	101
Quality Control	1	9	12	5	5	6	5	4	3	4	1	7	0	5	2	69
Tradition/Traditional	9	28	38	2	4	2	11	8	15	6	10	1	0	9	4	147
Unique/Limited Edition	0	0	4	0	2	1	11	5	2	0	4	3	2	0	1	35
	20	**60**	**125**	**42**	**35**	**90**	**99**	**55**	**57**	**55**	**37**	**97**	**11**	**94**	**42**	**919**
Sales	2	7	2	6	0	2	5	1	0	3	0	0	0	0	0	28
Transparency	0	0	0	1	0	1	6	16	3	4	0	0	0	0	0	31
Waste	0	0	0	0	0	45	0	4	0	3	1	2	0	6	0	61
Cyclability/Redesign/Recycle/Reuse/Upcycle	0	0	0	0	0	0	9	0	0	9	0	10	0	2	0	30
	0	**0**	**0**	**0**	**0**	**45**	**9**	**4**	**0**	**12**	**1**	**12**	**0**	**8**	**0**	**91**
Women	3	6	4	2	10	9	1	0	3	36	5	19	1	23	0	122
Work/Worker/Employee/Employer/Job	2	16	22	6	5	7	31	7	4	18	3	33	2	17	3	176
Artisan/Artisanship	23	5	0	20	13	7	2	24	19	25	4	7	3	30	3	185
Craft/Craftsman/Craftsperson	8	21	1	3	5	11	9	16	3	17	12	4	2	20	16	148
Labour Intensive	0	0	1	0	0	0	1	0	0	0	2	5	0	0	0	9
Low Tech	2	0	0	0	0	0	0	0	0	0	0	5	0	0	0	7
	35	**42**	**24**	**29**	**23**	**25**	**43**	**47**	**26**	**60**	**21**	**54**	**7**	**67**	**22**	**525**
TOTAL	**251**	**442**	**771**	**315**	**355**	**587**	**657**	**411**	**412**	**587**	**234**	**727**	**56**	**622**	**209**	**6636**

Appendix F18 – NVivo Interview Complete Main Cluster Coding Chart
Price

Node	Value			Mid Market			Premium Luxury									
	Global Girlfriend	Ten Thousand Villages	People Tree	Tonle'	Centro de Textiles Traditionales del Cusco	KUR Collection	The IOU Project	Carla Fernandez	Zazi Vintage	Angel Chang	Bottletop	Zacarias 1925	Santa Fe International Folk Art Market	Thread of Life	Swati Kalsi	TOTAL
Assessment/Audit/Measures/Reporting	13	10	38	13	8	0	0	6	10	1	12	0	2	6	0	**119**
Challenge/Problem/Difficult/Struggle/Issue	9	10	8	9	29	4	15	14	13	14	11	3	1	23	0	**163**
Collaboration/Partners	6	10	10	9	8	5	11	14	11	2	18	4	3	0	0	**111**
Teams/Groups	15	15	18	1	6	2	8	5	4	1	24	0	0	17	1	**117**
Commitment/Investment of time	5	5	3	6	6	2	6	10	4	0	20	3	2	6	2	**80**
Community	0	1	1	10	82	3	14	37	21	2	11	0	4	25	0	**211**
	26	**31**	**32**	**26**	**102**	**12**	**39**	**66**	**40**	**5**	**73**	**7**	**9**	**48**	**3**	**519**
Customer/Consumer/Consumption	5	3	13	13	7	12	6	3	5	10	7	4	6	3	0	**97**
Direct to Consumer	3	1	0	4	1	0	2	4	4	4	0	2	4	1	1	**31**
Retail	2	15	2	6	11	7	5	4	2	2	4	4	4	2	0	**70**
sales	4	3	1	4	21	2	2	7	1	10	5	1	12	2	0	**75**
Story Telling	10	2	5	3	0	0	9	2	26	11	8	5	3	2	0	**86**
Wholesale	6	3	1	11	9	1	7	2	8	7	1	10	2	1	1	**70**
	30	**27**	**22**	**41**	**49**	**22**	**31**	**22**	**46**	**44**	**25**	**26**	**31**	**11**	**2**	**429**
Design	11	3	10	6	10	4	3	8	2	0	0	12	6	3	1	**79**
Employment Generation/Poverty Alleviation	6	4	7	7	5	2	0	2	3	5	8	0	2	0	1	**52**
Benefits	0	0	0	13	1	0	0	0	0	0	1	9	0	5	3	**32**
Business Training/Financial Literacy	16	1	7	1	5	0	0	0	0	1	0	0	10	8	0	**49**
Skills Training	9	0	10	2	19	2	2	4	2	8	19	0	4	7	1	**89**
	31	**5**	**24**	**23**	**30**	**4**	**2**	**6**	**5**	**14**	**28**	**9**	**16**	**20**	**5**	**222**
Environmental/Sustainable	1	2	25	17	0	0	12	3	10	20	7	0	0	5	2	**104**
Fashion/Fashion Design	5	2	13	37	0	18	19	36	24	7	27	4	2	1	1	**196**
For-profit	1	1	2	12	0	1	0	3	1	7	3	0	0	6	2	**39**
Funding/Investment/Grant/Sponsor	2	3	0	3	9	4	4	2	4	26	3	0	4	11	0	**75**
Health Education	4	0	0	0	0	0	0	1	2	0	7	0	1	0	0	**15**
Imperialist/Colonialist	0	0	0	14	2	5	0	2	8	2	2	0	2	0	0	**37**
Cultural Appropritation/Cultural Imposition	0	0	0	5	2	0	0	10	2	0	0	0	0	2	0	**21**
White Saviour	0	0	0	7	0	0	1	0	1	0	0	0	0	0	0	**9**
	0	**0**	**0**	**26**	**4**	**5**	**1**	**12**	**11**	**2**	**2**	**0**	**2**	**2**	**0**	**67**
Legal/Government/Tax	0	0	3	9	5	1	0	18	0	7	0	0	0	4	0	**47**
Market Access	2	2	0	0	0	0	3	0	2	0	0	0	1	0	0	**10**
Mission Driven	0	2	1	14	0	0	3	9	8	0	6	0	0	2	0	**45**
Not-for-profit	4	3	2	7	19	0	0	7	6	2	4	0	2	7	0	**63**
Charity/Philantrhopy	5	8	2	0	0	0	1	0	2	0	12	0	9	0	0	**39**
Foundation	0	0	0	0	1	0	1	0	0	0	24	0	0	3	0	**29**
	9	**11**	**4**	**7**	**20**	**0**	**2**	**7**	**8**	**2**	**40**	**0**	**11**	**10**	**0**	**131**
PR/Marketing	2	1	4	6	4	4	2	0	10	19	7	0	4	4	0	**67**
Digital Presence/ Social Media	4	4	4	4	6	3	8	1	17	6	5	0	4	8	0	**74**
	6	**5**	**8**	**10**	**10**	**7**	**10**	**1**	**27**	**25**	**12**	**0**	**8**	**12**	**0**	**141**
Product	13	18	27	18	24	6	8	0	0	1	28	3	7	3	0	**156**
Hand Made/Hand Woven/Hand Embroidered	4	6	17	27	28	7	9	32	13	17	12	9	2	14	7	**204**
Maker/Sewer	2	1	1	1	14	0	4	14	13	8	3	5	0	3	1	**70**
Manufacturer/Produer/Factory Made	1	2	27	26	3	7	12	14	7	5	25	6	0	2	0	**137**
Product Development	4	8	9	0	2	2	5	20	12	6	18	12	1	1	1	**101**
Quality Control	5	5	6	5	12	1	4	5	4	3	7	2	1	9	0	**69**
Tradition/Traditional	4	2	2	11	38	10	8	9	6	15	1	4	9	28	0	**147**
Unique/Limited Edition	2	0	1	11	4	4	5	0	0	2	3	1	0	0	2	**35**
	35	**42**	**90**	**99**	**125**	**37**	**55**	**94**	**55**	**57**	**97**	**42**	**20**	**60**	**11**	**919**
Sales	0	6	2	5	2	0	1	0	3	0	0	0	2	7	0	**28**
Transparency	0	1	1	6	0	0	16	0	4	3	0	0	0	0	0	**31**
Waste	0	0	45	0	0	1	4	6	3	0	2	0	0	0	0	**61**
Cyclability/Redesign/Recycle/Reuse/Upcycle	0	0	0	9	0	0	0	2	9	0	10	0	0	0	0	**30**
	0	**0**	**45**	**9**	**0**	**1**	**4**	**8**	**12**	**0**	**12**	**0**	**0**	**0**	**0**	**91**
Women	10	2	9	1	4	5	0	23	36	3	19	0	3	6	1	**122**
Work/Worker/Employee/Employer/Job	5	6	7	31	22	3	7	17	18	4	33	3	2	16	2	**176**
Artisan/Artisanship	13	20	7	2	0	4	24	30	25	19	7	3	23	5	3	**185**
Craft/Craftsman/Craftsperson	5	3	11	9	1	12	16	20	17	3	4	16	8	21	2	**148**
Labour Intensive	0	0	0	1	1	2	0	0	0	0	5	0	0	0	0	**9**
Low Tech	0	0	0	0	0	0	0	0	0	0	5	0	2	0	0	**7**
	23	**29**	**25**	**43**	**24**	**21**	**47**	**67**	**60**	**26**	**54**	**22**	**35**	**42**	**7**	**525**
TOTAL	**355**	**315**	**587**	**657**	**771**	**234**	**411**	**622**	**587**	**412**	**727**	**209**	**251**	**442**	**56**	**6636**

Appendix F19 – NVivo Interview Complete Outlier Cluster Coding Chart
Coding Order

Node	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTAL
Collaboarion / Partner	12	12	**24**
Teams / Groups	9	1	**10**
Commitment / Investment of Time	7	6	**13**
Culture /Ccommunity	4	20	**24**
Disadvantaged / Poor	2	4	**6**
Ethnic diversity / Ethnic minority	0	12	**12**
Profile Raising	0	6	**6**
Women	16	5	**21**
Development / Aid	20	5	**25**
Capacity Building	8	1	**9**
Employment generation / Poverty alleviation	2	3	**5**
Education	7	7	**14**
Business training / financial literacy	3	3	**6**
Research	1	5	**6**
Skills Training	12	5	**17**
Imperialist / Colonialist / White saviour	3	0	**3**
cultural approrpriation / Cultural imposition	2	5	**7**
Legal / Governmental / Tax	6	11	**17**
Market Access	9	1	**10**
Product / Production / Commercialization / Manufacturing	30	12	**42**
Design / Designer / Creator	13	12	**25**
Hand made / Hand woven / Hand embroidered	3	5	**8**
Maker / Sewer / workshop	1	7	**8**
Product development	1	17	**18**
Quality control	8	1	**9**
Digital Presences	1	2	**3**
Retail / Sales	0	5	**5**
Tradition / Traditional / Heritage	16	4	**20**
Work	14	10	**24**
Artisan / Artisans	26	9	**35**
Craft / Craftsmanship	3	10	**13**
TOTAL	**239**	**206**	**445**

Appendix F19 – NVivo Interview Complete Outlier Cluster Coding Chart Totals

Node	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTAL
Product / Production / Commercialization / Manufacturing	30	12	**42**
Artisan / Artisans	26	9	**35**
Development / Aid	20	5	**25**
Design / Designer / Creator	13	12	**25**
Collaboarion / Partner	12	12	**24**
Culture /Ccommunity	4	20	**24**
Work	14	10	**24**
Women	16	5	**21**
Tradition / Traditional / Heritage	16	4	**20**
Product development	1	17	**18**
Skills Training	12	5	**17**
Legal / Governmental / Tax	6	11	**17**
Education	7	7	**14**
Commitment / Investment of Time	7	6	**13**
Craft / Craftsmanship	3	10	**13**
Ethnic diversity / Ethnic minority	0	12	**12**
Teams / Groups	9	1	**10**
Market Access	9	1	**10**
Capacity Building	8	1	**9**
Quality control	8	1	**9**
Hand made / Hand woven / Hand embroidered	3	5	**8**
Maker / Sewer / workshop	1	7	**8**
cultural aprorpriation / Cultural imposition	2	5	**7**
Disadvantaged / Poor	2	4	**6**
Profile Raising	0	6	**6**
Business training / financial literacy	3	3	**6**
Research	1	5	**6**
Employment generation / Poverty alleviation	2	3	**5**
Retail / Sales	0	5	**5**
Imperialist / Colonialist / White saviour	3	0	**3**
Digital Presences	1	2	**3**
TOTAL	**239**	**206**	**445**

Appendix F19 – NVivo Interview Complete Outlier Cluster Coding Chart
EFI Rank

Node	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTAL
Product / Production / Commercialization / Manufacturing	30	12	**42**
Artisan / Artisans	26	9	**35**
Development / Aid	20	5	**25**
Women	16	5	**21**
Tradition / Traditional / Heritage	16	4	**20**
Work	14	10	**24**
Design / Designer / Creator	13	12	**25**
Skills Training	12	5	**17**
Collaboarion / Partner	12	12	**24**
Market Access	9	1	**10**
Teams / Groups	9	1	**10**
Capacity Building	8	1	**9**
Quality control	8	1	**9**
Commitment / Investment of Time	7	6	**13**
Education	7	7	**14**
Legal / Governmental / Tax	6	11	**17**
Culture /Ccommunity	4	20	**24**
Business training / financial literacy	3	3	**6**
Imperialist / Colonialist / White saviour	3	0	**3**
Hand made / Hand woven / Hand embroidered	3	5	**8**
Craft / Craftsmanship	3	10	**13**
Disadvantaged / Poor	2	4	**6**
Employment generation / Poverty alleviation	2	3	**5**
cultural approrpriation / Cultural imposition	2	5	**7**
Research	1	5	**6**
Maker / Sewer / workshop	1	7	**8**
Product development	1	17	**18**
Digital Presences	1	2	**3**
Ethnic diversity / Ethnic minority	0	12	**12**
Profile Raising	0	6	**6**
Retail / Sales	0	5	**5**
TOTAL	**239**	**206**	**445**

Appendix F19 – NVivo Interview Complete Outlier Cluster Coding Chart
TAEC Rank

Node	Ethical Fashion Initiative	Traditional Arts and Ethnology Centre	TOTAL
Culture /Ccommunity	4	20	**24**
Product development	1	17	**18**
Product / Production / Commercialization / Manufacturing	30	12	**42**
Design / Designer / Creator	13	12	**25**
Collaboarion / Partner	12	12	**24**
Ethnic diversity / Ethnic minority	0	12	**12**
Legal / Governmental / Tax	6	11	**17**
Work	14	10	**24**
Craft / Craftsmanship	3	10	**13**
Artisan / Artisans	26	9	**35**
Education	7	7	**14**
Maker / Sewer / workshop	1	7	**8**
Commitment / Investment of Time	7	6	**13**
Profile Raising	0	6	**6**
Development / Aid	20	5	**25**
Women	16	5	**21**
Skills Training	12	5	**17**
Hand made / Hand woven / Hand embroidered	3	5	**8**
cultural approrpriation / Cultural imposition	2	5	**7**
Research	1	5	**6**
Retail / Sales	0	5	**5**
Tradition / Traditional / Heritage	16	4	**20**
Disadvantaged / Poor	2	4	**6**
Business training / financial literacy	3	3	**6**
Employment generation / Poverty alleviation	2	3	**5**
Digital Presences	1	2	**3**
Teams / Groups	9	1	**10**
Market Access	9	1	**10**
Capacity Building	8	1	**9**
Quality control	8	1	**9**
Imperialist / Colonialist / White saviour	3	0	**3**
TOTAL	**239**	**206**	**445**

Appendix G – Best Practices Chart – Individual Records

Theme	Description	Santa Fe International folk Art Market	Threads of Life	Global Girlfriend	Centro de Textiles Traditionales del Cusco	Ten Thousand Villages	KUR Collection	Zacarias 1925	Bottletop	Tonle'	People Tree	The IOU Project	Angel Chang	Swati Kalsi	Carla Fernandez	Zazi Vintage
Diversity	Diversity and inclusion															
	Craft diversity															
	Support of women															
Training /Support	Business training															
	Skills training															
	Artisan independence															
	Knowledge sharing															
	Supply raw materials															
	Purchase machinery and support infrastructure															
	Capactity building															
Quality	Master craftspeople															
	Product curation															
Sales	Quantity not quality															
	Direct to consumer only															
	Diversified sales channels															
	Optimized locations															
Collaboration	Design collaboration															
	Long-term commitnment															
	Health care, housing or simillar supports															
	Shared costs															
Communication	Story telling															
	Gallery / museum representation															
	Raising level of respect of craft															
	Participation in international events															
	Digital presence															
	International press															
Geography	Access to remote locations															
Tradition	Sustainment and retention															
	Recovery of tradition															
	Reinterpretation of tradition															
Motivation	Craftsmanship															
	Poverty alleviation / employment generation															
	Empowerment															
	Creative expression															
Money	50% paid up front															
	Fair pay															
	Full time employment for artisans															
	Benefits, expences															
Environnment	Sustainable resource management															
	Sustainable sourcing															
	Environmental responsibility															
Culture	Deep knowledge of material culture															
Research	Learning not teaching															
	Academic study encouraged															
Certification	Fair Trade / SDGs / GOTS / WFTO etc															
	Tangible and intangible impact measurement															
Design	Contemporary western design															
	Artisans creative freedom															
	Collaborative design process															
	Investment of time in product development															
	Takes advantage of fashion calendar															
	Works outside of the fashion system															
	Commercial collection supports artianal															
Production	Based on artisan need															
	Absorb artisan mistakes															
	Work within labour limitations															
	Pre production commitment															
	Skill based work															
	Low skill work															
	Utellizataion of waste															
	Transparent supply chain															
Business	Corporate structure															
	Use of volunteers															
	Access to credit and finance															
	Reninvestment of profits															

Appendix G – Best Practices Chart – Consolidated Records

Theme	Description	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Diversity	Diversity and inclusion															
	Craft diversity															
	Support of women															
Training /Support	Business training															
	Skills training															
	Artisan independence															
	Knowledge sharing															
	Supply raw materials															
	Purchase machinery and support infrastructure															
	Capactity building															
Quality	Master craftspeople															
	Product curation															
Sales	Quantity not quality															
	Direct to consumer only															
	Diversified sales channels															
	Optimized locations															
Collaboration	Design collaboration															
	Long-term commitnment															
	Health care, housing or simiilar supports															
	Shared costs															
Communication	Story telling															
	Gallery / museum representation															
	Raising level of respect of craft															
	Participation in international events															
	Digital presence															
	International press															
Geography	Access to remote locations															
Tradition	Sustainment and retention															
	Recovery of tradition															
	Reinterpretation of tradition															
Motivation	Craftsmanship															
	Poverty alleviation / employment generation															
	Empowerment															
	Creative expression															
Money	50% paid up front															
	Fair pay															
	Full time employment for artisans															
	Benefits, expences															
Environnment	Sustainable resource management															
	Sustainable sourcing															
	Environmental responsibility															
Culture	Deep knowledge of material culture															
Research	Learning not teaching															
	Academic study encouraged															
Certification	Fair Trade / SDGs / GOTS / WFTO etc															
	Tangible and intangible impact measurement															
Design	Contemporary western design															
	Artisans creative freedom															
	Collaborative design process															
	Investment of time in product development															
	Takes advantage of fashion calendar															
	Works outside of the fashion system															
	Commercial collection supports artianal															
Production	Based on artisan need															
	Absorb artisan mistakes															
	Work within labour limitations															
	Pre production commitment															
	Skill based work															
	Low skill work															
	Utellizataion of waste															
	Transparent supply chain															
Business	Corporate structure															
	Use of volunteers															
	Access to credit and finance															
	Reinvestment of profits															