

CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE



THE SWEDISH SCHOOL
OF TEXTILES
UNIVERSITY OF BORÅS

CULTURAL SUSTAINABILITY IN FASHION

On:

LUXURY CRAFTSMANSHIP

ETHICAL (& LEGAL) FASHION

CULTURAL APPROPRIATION

with Cultural IP and Fashion Lawyer Monica Boța-Moisin

"Cultural sustainability means successful transmission of traditional knowledge to future generations. Fashion is an extraordinary medium for achieving this noble goal."



RELEVANCE

- Whereas, global trend-forecaster Li Edelkoort envisions Folklore as major inspiration theme in fashion and interior design for 2019/2020
- With demand for local and ethical sourcing on the rise, major trend-forecasting platforms like WGSN encourage partnerships with local craft communities and honoring of people and tradition
- Luxury and non-luxury fashion businesses having established precedent of cultural appropriation with cases like The Maasai tribes of Kenya and Tanzania vs. Louis Vuitton (2012), the Mexican community of Santa Maria Tlahuitoltepec vs. Isabel Marant (2015), The Navajo Nation vs. Urban Outfitters (2016) or Bihor – Romania vs. Dior (2017)
- Whereas, there is no guideline for fashion industry stakeholders on how to **NOT culturally appropriate**

ACKNOWLEDGING FASHION INDUSTRY NEEDS

- Designers, Fashion Communication & Marketing professionals, buyers and merchandisers and CSR Departments need guidance on avoiding cultural appropriation and enhancing cultural appreciation
- **Consent, Due Credit, and Investment** in the community are key elements to complying to a minimum level of ethics and cultural sustainability standards



**WITH
CONSENT
DUE CREDIT
COMPENSATION**



QUESTIONS

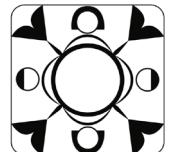
We asked and answered the following questions:

IS ARTISAN FASHION A FORM OF LUXURY?

**WHAT IS ETHICAL WHEN WE GET INSPIRATION FROM
FOLLORE AND TRADITIONS?**

**HOW TO DEVELOP CULTURAL APPRECIATION AND AVOID CULTURAL
APPROPRIATION?**





ON LUXURY CRAFTSMANSHIP

IS ARTISAN FASHION A FORM OF LUXURY?

We compared the work of embroiders at Maison Lesage in Paris with the work of a traditional textile artisan in the village of Drăguș, Brașov County, Romania, documented by Peasant Craft.

.. we concluded that:

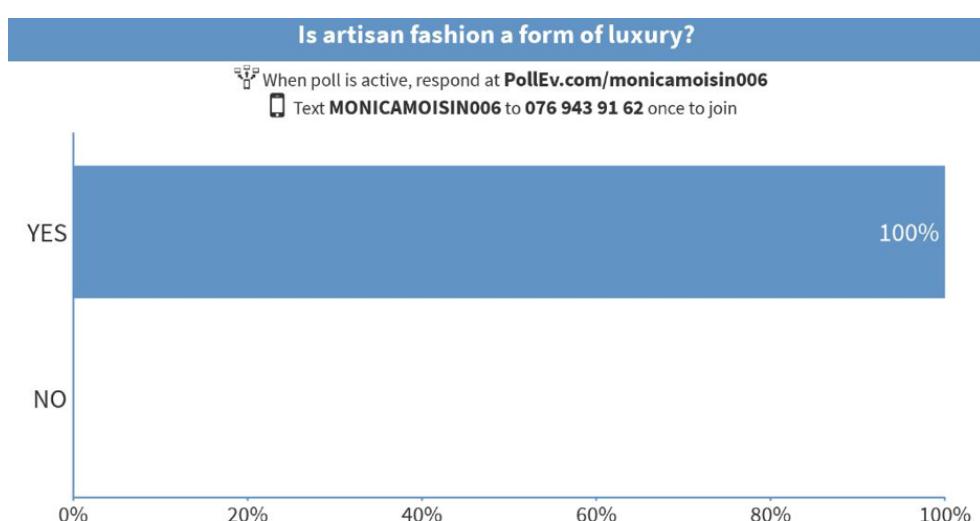
- lead time
 - necessary knowledge & training
 - complexity
 - manual work
 - materials used
 - value and beauty
- are highly comparable.

Artisan fashion is a form of luxury.



Coat embroidery by Virginia Linul - artisan from Bistrița-Năsăud region, Romania, for Philippe Guilet "100%.RO" Haute Couture Collection 2011

100% of the participants said YES

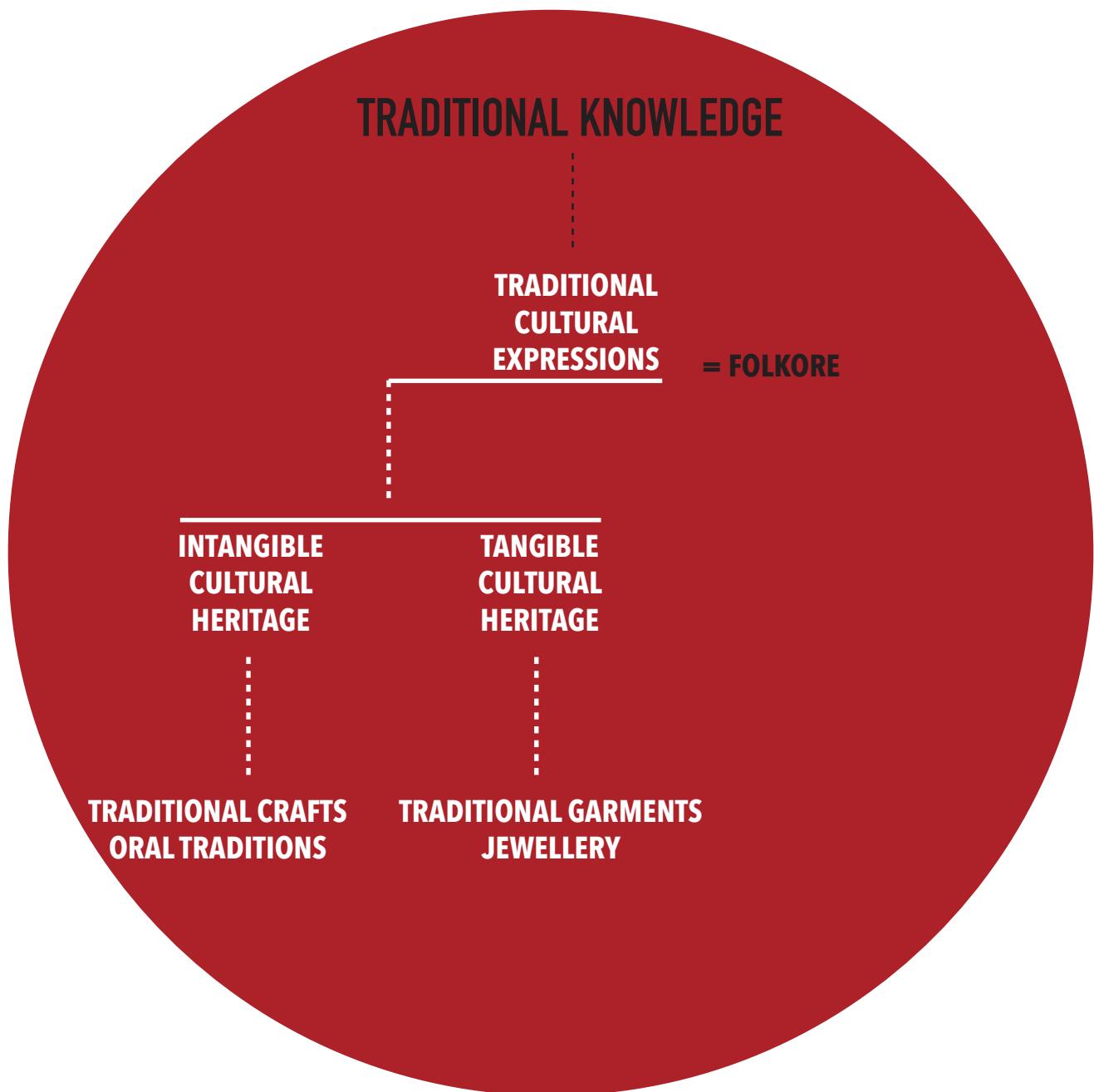


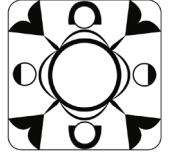


ON ETHICAL (& LEGAL) FASHION

WHAT IS ETHICAL FASHION WHEN WE GET INSPIRATION FROM FOLKLORE AND TRADITIONS?

We discovered legal terminology such as traditional cultural expressions and expressions of folklore, talked about their relevance and the international legal framework that protects them.





ON CULTURAL APPROPRIATION

PARTICIPANTS CONCLUDED:

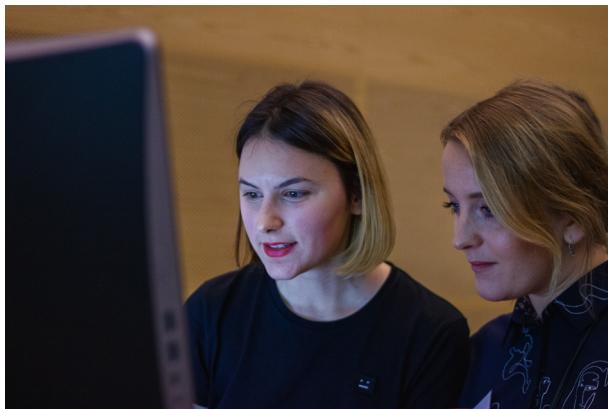
- 1.** The responsibility starts in the design department. Research and expert support are paramount to getting clarity on the limits between inspiration, appreciation and appropriation.
- 2.** Design collaborations with people from the communities and even working with the community directly to produce the garments. This requires a longer planning time and lead time until the garments are put on the market. It is slow and conscious fashion with the additional element of cultural education for both the fashion company and the consumer.
- 3.** The embroideries and complex woven or knitted elements of traditional design could be done by the artisans. This increases the product's value and creates an emotional connection with the customer.
- 4.** Creating relationships with artisans is important and will generate opportunities for younger generations. Cultural mediators are needed, to be the link between the fashion company and the artisan community. Barriers of language, cultural differences and working routines can be overcome.
- 5.** For advertising campaigns fashion companies should get the consent of the local communities and show the local people – the history and the sources of inspiration in context, then show the creative reinterpretation of the design. Start with the original design and its genesis.
- 6.** In any form possible, a part of the profit should be devoted to or reinvested in that community.
- 7.** Interdepartmental communication at fashion company level is key: from design, production, marketing & communication and CSR the strategies and vision must be aligned.



PARTICIPANTS

Gratitude and crediting to the participants - they are contributors and co-creators of this workshop, the first lecture of this kind in an educational institution:

Alban Alidjra-Vignal
Anu Soiniitty
Bianka Šipecová
Carolina Dunst
Christina Adrami
David Dreker
Felicia Ekström
Hyunjoo Lee
Jamila Siamwalla
Julia Olausson
Kara Tuholke
Katayoun Shahrabi
Kirke Leinatamm
Lars Hedegård
Linnea Axelson
Lisa Sittig
Marita Kamula
Pauline Frohm
Raphael Schreiber
Robin Virkajärvi - Svensson
Samanta Preksaite
Sara Lindeberg
Serkan Kizilirmak
Stamatoula Bilali
Therese Öhrwall
Umma Farzana - Sultana
Varuna Lasantha - Kumara Widanalage
Yasmine Nehmé



SPECIAL THANK YOU TO:

The organizing team: Bo Duijvestjin, Eva Mulder and Marie Schlich

Photographer: Alina Milbradt

Our Partners:

The Swedish School of Textiles – in particular Jonas Larsson & Ann Vellesalu



THE SWEDISH SCHOOL
OF TEXTILES
UNIVERSITY OF BORÅS

B1-AKT Leading Sustainable Strategies & Paragon Communication



Folkwear Society



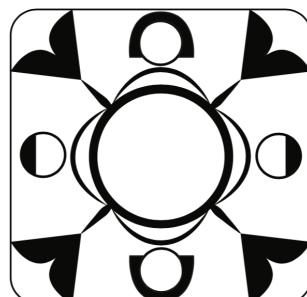
ARTS & MARKETING Consumos Culturales



Layout and design: Bo Duijvestjin

Content: Monica Boța-Moisin

© Cultural Intellectual Property Rights Initiative 2019



CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE



Take-aways from participants:

"Amazing workshop. Feel so enlightened about a very important subject I was not familiar with before. A very good variation of slides, videos, group tasks!"

"A much needed workshop on an urgent matter. Good slides and good "amount" of information. Feeling empowered not overwhelmed!"

"To be honest I had never thought of the rights of artisans before and the ethics of inspiration from artisan fashion. The only thing I was thinking about related to artisans was that I don't want their art to die with them, and I wanted their knowledge to be passed on but not in an industrial way."

"It was a very inspiring workshop, opened up my eyes to the fact that we believe that companies are honest and are thinking about the society when making choices of design, marketing and production. We all have to make more informed choices, take a stand and build a future with cultural sustainability in fashion!"

"An introduction to a new perspective of cultural sustainability. Good discussion exercise about finding strategies to avoid cultural appropriation which gave me practical ideas."

"New perspective, new food-for-thought material regarding cultural sensitivity and the topic of cultural appreciation in the fashion industry."

