

Your expression

॥३५५४५

By- Shruti Bajpai

ESMOD MA Sustainability in Fashion 2014-2015

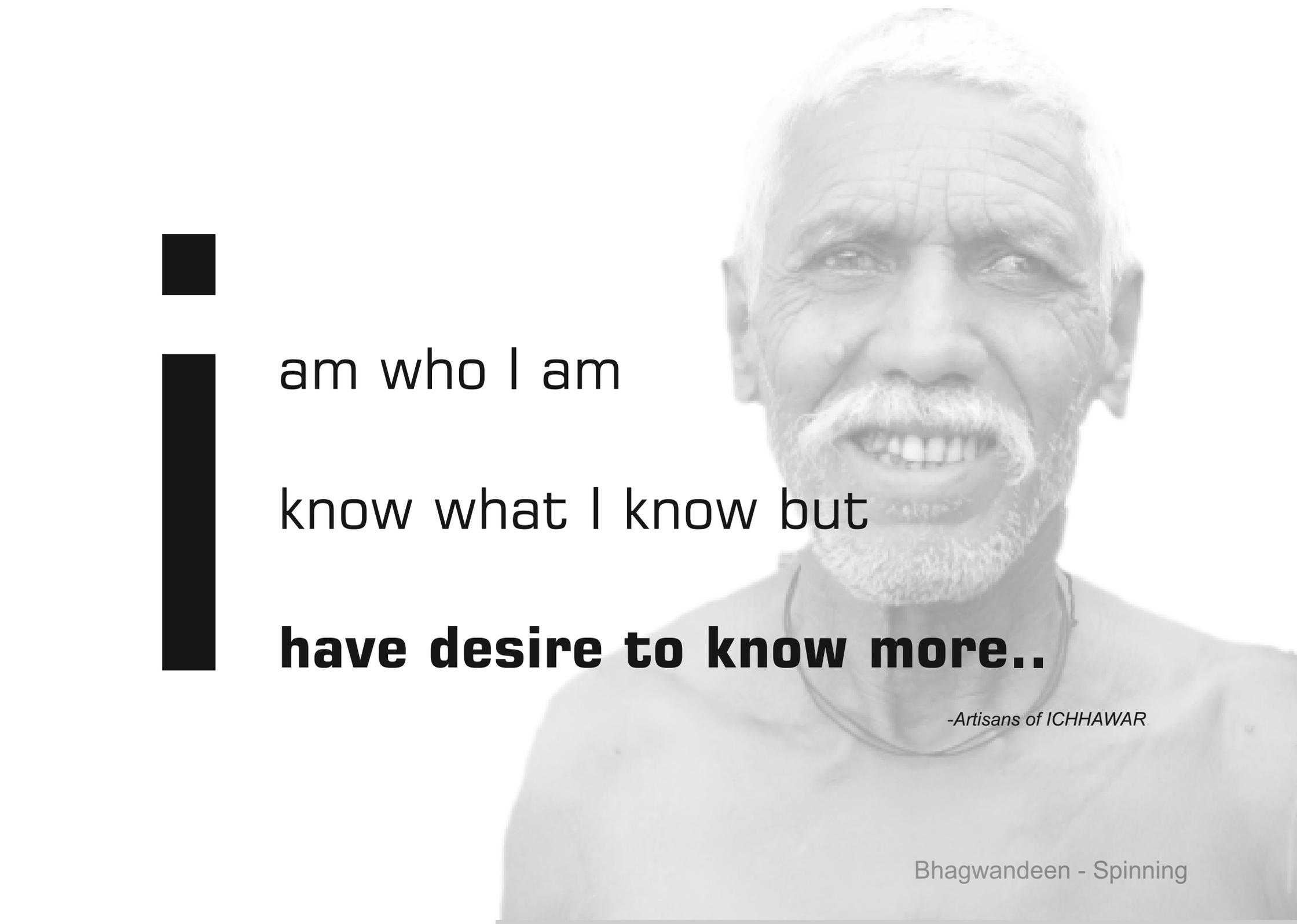
Under Guidance of

Prof. Friederike von Wedel-Parlow

Dr. Ellie Herring

Rolf Heimann

Rasmus Nordquist



am who I am

know what I know but

have desire to know more..

-Artisans of ICHHAWAR

Bhagwandeem - Spinning

Bhav is a project for developing a business with socio-economic impact. The project highlights how a right amalgamation of business model, skills and resources can create a driving force for social and economical uplift of small villages in developing countries like India.

The project was carried out as a case-study on a small village situated in the northern part of India, named Ichhawar. As part of the case-study, a business-model was prepared for utilization of local resources (both material and human) to generate sustainable economic value for the villagers. The creation of this business model involved:

1. A detailed geographic, social and economic analysis of the village to understand availability of resources, feasibility of creating a resource network and ease of doing business in the region.

2. Domestic industry and market analysis to understand consumer behaviour, market need and competition landscape.

3. Identification and definition of environment friendly product range based on market need and resource availability. The product range developed as part of this project included duffle, clutch and tote bags. The entire product range was centred on social and economic benefit of the villagers.

5. Creation of marketing and communication strategy to ensure better sales and higher consumer acceptance.

INTRODUCTION

Further to creation of business-model, a product design strategy was prepared which incorporated all possible elements of a sustainable product. This includes “Zero-Waste” design, utilization of locally produced organic material and use of eco-friendly dyes and treatments.

Based on the business model and product design, a sample duffle, clutch and tote bag was developed as a proof-of-concept along with product packaging and marketing materials. These sample bags were branded under the project name “Bhav”.

“Bhav” a hindi word for “Expression”, created as part of this project symbolizing the creativity and individuality of the craftsmen.

TABLE OF CONTENT

I Introduction

II Business Plan & Marketing

Introduction	5-6
1-Environmental Analysis of Ichhavar	7-9
2-Indian Handicraft Industry Analysis	10-12
3-Target Market & Customer Analysis	13-17
4-Building Area Resource Network:- The Consolidated Approach of Procurement Production	18-18
5-Product Plan	19-21
6-SWOT Analysis & Business Model	22-23
7-Communication & PR	24-24
8-Sales & Services	25-25

II Marketing Tools

1-Branding & Packaging	27-28
------------------------	-------

III Sustainable Standard

Introduction	30-30
1-Value based Development and Capacity Building	31-32
2-.Ecological & Social Standard	33-35
3- Supply Chain Management	36-40

4- Resource Efficiency	41-43
5- Sustainable Consumption & Product Evaluation	44-44
6-Comparison of Existing Handicraft Projects in India with Project Bhav	45-45

IV Sustainable Design Strategies

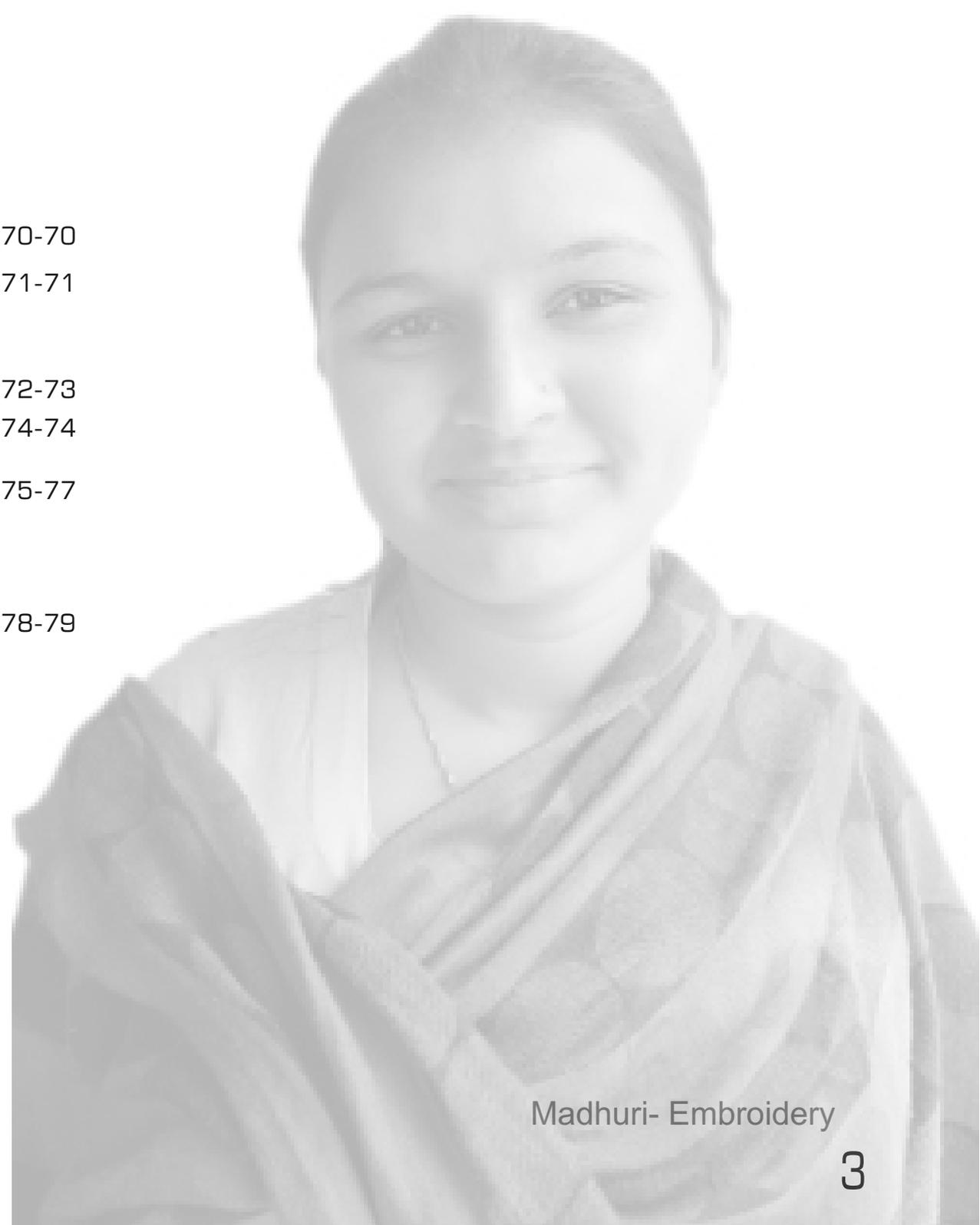
Introduction	47-47
1-Concept	48-48
2-Inspiration	49-50
3-Community Building	51-51
4-Material	52-54
5-Mood	55-56
6-Colour	57-58
7-Techniques& Accessories	59-61
8-Embroidery	62-62
9- Sketches & Final Product	63-68

V Essay- Not Just A Social

1-Synopsis	70-70
2-The Concept of Ethical Fashion Development Projects and the Way they Operate	71-71
3-Stakeholders in Ethical Fashion Development Projects and their mutual benefits.	72-73 74-74
4-Case study:Romani Design in cooperation with Amaro Trajo „Our life” Foundation for Roma culture	75-77

Conclusion 78-79

Bibliography



Madhuri- Embroidery

I- BUSINESS PLAN & MARKETING



Urmila- Dying

Bhav is a project for developing a business with a socio-economic impact. This project highlights how a good amalgamation of product, skills and resources can be utilized as a driving force for sustainable economic and social development of small villages like Ichhawar (India).

In this section I have discussed the business concept, product choice and production system used in this project. Further, I have also discussed about the target customer, business model, communication and marketing strategy and their aptness for this project.

This Section is divided into multiple chapters. The First Chapter provides a brief overview of the village Ichhawar (where this project was implemented) highlighting its topography, location, current sources of livelihood etc. The chapter also provides details around transportation, electricity, raw material availability, water, distance from market and cities etc. These details will allow the reader to evaluate the profitability and feasibility of developing business in the region.

Chapter two discusses about the Indian Handicraft Industry and initiatives taken by Indian Government to support its growth.

Chapter three details and justifies the choice of target market. Identifies the key players in the market and evaluates their business and marketing strategy.

INTRODUCTION

Further it discusses the target customer, highlighting their needs and wants through market research and references and elucidate how the product meets the requirement.

Chapter four provides an overview of the business setup explaining how natural and human resources are brought together strategically to result in a profitable business foundation within the village. It will also explicate the system for the production operations to take place within the village.

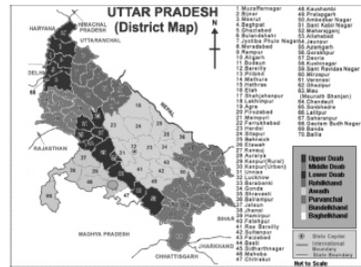
Once the resources are evaluated and planned in an organised manner a smart product choice has to be made that matches the available resources and overcomes the production issues if any, chapter five shall give an overview of the product plan justifying the choice of product range.

The consumer acceptance of a product largely relies on its communication and PR strategy, since it is communication that forms a brand's image and its relationship with the consumers. Chapter eight shall discuss the communication and PR strategy and rationalize their suitability in boosting the sales and customer acquisition. Nowadays customers have many channels to buy desired products and they easily switch

from one to another, hence to ensure maximum customer reach it is important to be where ever your target customer is which is only possible by choosing right sales channels through customer research and analysis. Hence chapter nine shall talk about the sales channels like multi brand outlets, trade fairs, and online stores and argue the effectiveness and viability for the business.

ICHHAWAR PROFILE

Village Name-	Ichhavar
District& District Code-	Banda -00871
Region-	Bundelkhand
State& State code-	Uttar Pradesh- 09
Country-	India



1 ENVIRONMENTAL ANALYSIS OF ICHHAVAR

use either private vehicles (over bridge) or use village boats.

Ichhavar is a small village in the state of Uttar Pradesh India with a population of 2400 people. Being situated on the banks of river Yamuna, the village has a sustainable water resource, this in-turn has allowed agriculture to be the primary occupation of the villagers. Other occupations practiced are beekeeping, flower farming, sand mining and brick manufacturing.

Chief Resource

Food Crops – Wheat, Millet, Sorghum

Cash Crops – Flax and Sugar cane

Human Capital: Villagers are skilled in hand spinning and weaving, crocheting, making baskets, sack and small chairs for personal use.

Distance from the main city and Transportation Facility.

The village is situated at a distance of 110 Km. from Kanpur which is the largest city in Uttar Pradesh. It is also the Industrial hub of the state. Public transportation (Bus) is available from the cities like Kanpur and Banda to the village outskirts. However, to cross the river and reach the village interior, one has to

Regional Business

Agriculture is the main source of income for the village. There are few villagers involved in businesses of making furniture, rugs, clay toys etc. but they cater for nearby villages only. These products are sold to other villagers only during village fairs and hence have a very limited market access.

External Investment

Ichhavar has always relied on agriculture there has never been any investment or project undertaken in the village. There are multiple reasons that have led to investors negligence since years, first and the most important of which is that village has no distinctive or native craft due to which investors find no lucrative reasons to invest in the region. Often villages gain attention due to their historical importance but the village has no historical or touristic importance as well due to which neither the government nor the businessmen find any profitable base in investing in growth and development of the village.

Geography of the village can also be certainly held responsible for the negligence, the very small and internally located the river stream flowing parallel to the village certainly acts as a boundary.

The region is also has uneven topography due to which any operation that requires long even stretch of land cannot be undertaken in the village.

Illiteracy is also one of the negative factors, majority of the villagers excluding the younger generation is uneducated, hence schooling anything new beyond villagers skill set is a additional job /expense for businessmen.

Establishing Handicraft business in Ichhavar

Establishing handicraft business can be a aprofitable decision, there are few bottleneck but they can be overthrown with strategic planing and suitable decisions.

1-One of the major advantages is availability of natural resources and skilled workforce within the village. The village is very rich in Flax and many other cash and food crops being situated on the bank of Ganges river village is rich in water resource as well.

Majority of the men in the village can spin and weave. with there self-made wooden tools, however they weave material for gunny sacks and spin ropes but with little directions they can spin yarns and weave good material. Women crochet and knit beautiful wall hanging's and mats to decorated their house.

A resource network can easily be created within the village with right approach and strategic planing.

2- Many villagers left the village years back due to lack of oppportunity and now there are ample of unoccupied houses and free land, these houses and land are available at much cheaper price than in any other location or industrial areas, thus can be rented or bought for production and warehousing.

3- Ichhavar is located close to the industrial district "Kanpur" increases the market accessibility and also makes any kind of outsourcing cheap

As said earlier there are hurdles as well in initiating a business in Ichhavar. The major hurdle in the way is Ignorance, majority of the village population is unschooled, which can lead to issues like lack of data and system management coordination and, organisation, communication etc. it is basically the younger generation of the village that is literate but they lack interest in handcrafting.

This hindrance can be overthrown by right allocation of task. Since mainly the younger generation of the community is literate but not interested in handcrafting, they could be given the responsibility of communication and management, while the older generation can lead the production.

according to the analysis we can say that establishing a business in Ichhavar can be profitable with suitable strategy and planing.

The Indian handicrafts industry is highly labor intensive, cottage based and decentralized industry. The industry is spread all over the country mainly in rural areas. Most of the manufacturing units are located in rural and small towns, and there is huge market potential in all Indian cities and abroad. Handicraft industry is a major source of income for rural communities employing over six million artisans including a large number of women and people belonging to the weaker sections of the society.

The Handicraft sector is highly creative sector and produces large variety of crafts products. This industry is localized segment of the domestic and international market. In India the production of craft products are done on both large and small scale because of low capital investment people can start their business on small scale, through this flexibility the demand and supply can be managed.

There is good demand for the Indian Handicraft products in both national and international market, to match the demand and supply with quality there is need to have greater technological support and innovativeness with the uniqueness in industry¹

Indian Handicraft Industry Organisation

The All India Handicrafts Board was established in 1952 to

2 INDIAN HANDICRAFT INDUSTRY ANALYSIS

suggest various solutions for improvement and development in Handicraft Industry.

Formulation of Plans, Assistance to State Govt. for planning and execution of schemes, and providing assistance for marketing and Organizational aspects of Handicrafts Industry.

State and Union Territories:

Every State and Union territories has different department for the development of Handicrafts Industry, marketing, Promotion, Financial Aid to Small Scale Industries, and other programs are the functions of State level corporations.

Central Corporations:

The Handicrafts and Hand looms Export Corporation of India: It was established in 1962. Exports Promotion, Development of potential market execution of Whole Sale and retail orders are major functions of organization.

The Central Cottage Industries Corporation Pvt. Ltd:

It is a registered society that runs Central Cottage Industries Emporium in New Delhi, Mumbai, Kolkata, Chennai to sell the Handicrafts product.¹

¹
Source- India-Crafts.com
Type – Web post
Title- Handicrafts an Overview
Date accessed- June 12 2015
Webpage link- <http://www.india-crafts.com/business-reports/indian-handicraft-industry/handicraft-overview.htm>

Industry also faces a strong competition from machine made goods as they are much cheaper due to economy of scale.

Possible steps for better Industry Future

One of the most important step need to be taken for a better industry is better promotion. The handicraft industry has never received the importance that it deserves in spite of adding a significant amount to countries income. The online and offline presence of the sector is poor.

In the present time when social media is such a convenient and powerful tool to connect and interact, social media presence is much need to increase awareness and customer interaction.

Handicraft product have always been promoted just through trade fairs which fetch buyers but do not create value or desire for these products. In order to add value and desire the standard of promotion platforms has to be raised annual Handicraft Fashion Week can be organized, inviting established and budding designers to participate and work with handicraft.

Fashion Week can also be a way to make the industry more centralised by encouraging providing essential support to artisans to work as a team and prepare their own collection for Fashion Week.

Communication is also a big hurdle in the handicraft industry it is important to create handicraft forum and organise seminars for artisans to facilitate better communication and avoid exploitation by middlemen.

Development and training sessions needs to be initiated where artisans are educated and trained for better future and self dependence.

Opportunities In Indian Handicraft Industry

Indian Handicraft Industry is a great sector to enter as it offers wide spread opportunities both domestically and internationally,” as per EPCH (Export Promotion Council for Handicraft India) Handicrafts' figures for 2013-14.India contributes 1.2% to the world market for handicrafts”.¹

The Indian Handicraft Industry is not only widely accepted but there is also a large product variety and range available due to diversified Indian culture, almost every state in India has it's local craft .”As per ECPH numbers there are 850 line of Handicraft products exported from India.”¹

Due to such a diversified range the industry is quite divided which reduces competition and increase specialisation.

The Indian Handicraft Industry runs nearly anonymously there are hardly any names that rule the industry its just trading of craft, due to which there are low barriers to new entry.

Not only entering the industry is easy but also starting the business is quite convenient due to easy availability of skilled labour and low startup cost. Since handicraft production does not require any major infrastructure or setup, creating and development of production centers is easy and cheap.

Handicraft sector receives good government support in development and maintenance of craft centres as they provide employment to a large number of people and also preserve craft.

Drawbacks

The handicraft sector is full of opportunities but has drawbacks as well primary of which is lack of communication. The handicraft sector primarily comprises of rural India where direct communication with the artisans is difficult due to geographical, technological and language barriers, most of the exchange of dialogue happens through middle man due to which there is lack of understanding between the artisans and the designer, this gap leads to decline in the quality of outcome.

Involvement of middleman also adds to the cost of final product.

in the handicraft sector it is hard to get get economy of scale and consistency, being produced manually the production capacity is low and it is difficult to maintain uniformity in quality and design.

Decentralisation is also a major issue in the industry, most of the artisans prefer to work individually over working as unit or team which reduces their efficiency and production capacity. This independent working structure has a huge impact on the individual cost of raw material, transportation cost and other related activities.

¹
Source- Export Promotion Council for Handicraft
Type – Report
Title- Competitive Study on Handicraft Sector in China
Date - May 2012
Date accessed- August 16 2015
Web link- <http://www.epch.in/ChinaStudy/Report.pdf>

As per the Export promotion councils 2013-2014 stated figures there are no doubts that export business of Indian handicraft has been successful and profitable but the fact cannot be overlooked that the market is saturated with exporters who have deeply rooted themselves in the market with a loyal customer base, for a budding small scale business it is difficult to make space in a highly competitive market.

It has also been noticed (as per the facts and figures) that the handicraft export business has gone down in the past few years.

“Hit hard by the slowdown that has crimped demand for handicrafts in global markets, Indian artisans may soon get some reprieve, as the textile ministry is preparing a raft of measures to improve their fortunes. Worried about the 29% decline in export of handicrafts in the past five years”¹.

On the other hand the domestic Indian handicraft market is a under explored market and not tapped to its potential, there are hardly any big names ruling the high potential market and the few names that have made their position are quite successful and persistently growing.

Understanding and evaluating the potential of the market and success of the existing brands this project focuses on the Domestic Handicraft Market of India.

Even the Indian government has realized the potential of domestic market and is now motivating established names to bring Indian craft to the Indian consumer

¹
Source- The Indian Express.com
Type – Article E Newspaper
Title- With declining handicraft exports, government looks at domestic market to boost sector
Date- Nov 21 2011
Date accessed- June 1 2015
Webpage link- http://www.business-standard.com/article/management/kit-handicrafts-market-in-india-111112100073_1.html

3 TARGET MARKET & CUSTOMER ANALYSIS

According to an article in Online Indian Newspaper The Indian Express-

“The ministry of textiles has shifted its focus to the domestic market to boost the sector. The ministry is now exhorting policy makers as well as corporate India to take measures to revive handicrafts. Retailers like Future Group, Pantaloon Retail, Lifestyle, Rama Store, Fab India, Bharti Retail, Shoppers Stop and Delhi Duty Free Services had placed orders worth around R500 crore with handicraft units, which are expected to go up this year”.¹

The domestic market has less competitors in the handicraft sector which gives new and small businesses enough room to enter and make a name.

In the domestic market there is not much visibility and the handicrafts sector in India is largely unorganized. There is an opportunity for new players to enter this segment and create awareness and demand for handicrafts among Indian consumers.

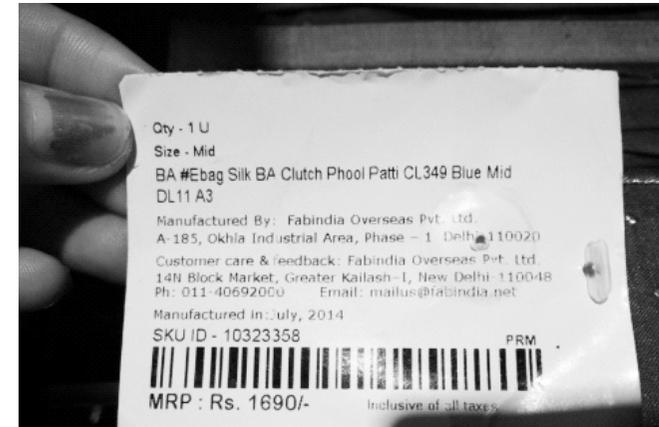
Competitor Analysis - FABINDIA

Fabindia is an Indian chain store retailing garments, furnishings, fabrics and ethnic products handmade by

craftspeople across rural India, being the only well established chain store retailing in contemporary handmade products; the brand now enjoys monopoly in the market and has a loyal customer base.



Fabindia Store in Kanpur



Fabindia HangTag



Fabindia Seasonal Promotion on Newspaper

Fabindia Marketing Mix

PRICE

Wide product and price range.
From Indian Rupees 500-5000.

The brand covers a wide price range to ensure that there is something for all costumers, be it just a very small article.

PROMOTION

Word of Mouth

Newspaper and Mobile Advertising

Frequent short term selective item sales.

The brand initially relied solely on promotion through product appreciation, which was not strong enough on its own since it had a limited customer reach also costumers were not aware about store locations and offers.²

Brand now advertises on mid priced newspapers to reach its targeted customers and increase awareness about its stores and offers.

The brand comes up with frequent short term selective item sales to make items more affordable and acquire new customer, however keeps it for very short period to increase desire and footfall.

PRODUCT

A wide range of product from home furnishing, garments accessories to body care and organic food. All products have minimum one handmade factor.

The brand tries to offer a complete lifestyle and cover a wider segment of market.

Stores strategically sell complimentary products making one product push the sales of other.

PLACE

Fabindia has stores in more than 95 locations across India, including premium regular and concept stores.

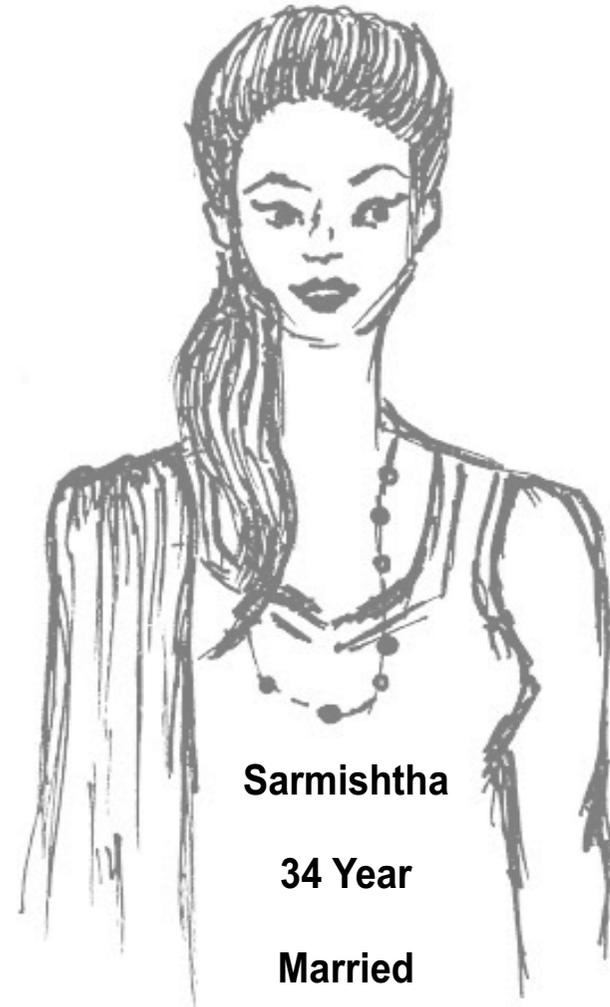
It also has some stores specifically for certain product e.g. Furniture with a regular store in nearby location.

The brand has different stores like regular premium and concept stores to ensure that the store opened in a particular area suits the location and products available in the store matches the needs of the customers available in the particular location
Specific product stores have regular stores in nearby location to ensure customer convenience.

TARGET CUSTOMER

Handicraft has a beauty of its own the individuality and beauty of handicraft products has always allured people and gained their appreciation, however there is a difference between people who appreciate it and people who are actually buying it, specially when we talk about bags there are very different requirements depending on lifestyle, age and profession, since it is impossible for one bag to meet all customer segment requirements it is important to evaluate which customer segment's need the bags actually cater to.

The target customer for this project is 28 plus middle class and upper middle class women. could be single, married or a mother. she is a social, active woman, likes being engaged in multiple activities, events, yoga, meet up etc. has keen interest in traveling, exploring and learning art.



Sarmishtha

34 Year

Married

Lecturer

PERSONA

Hobbies

Traveling, Reading,
Baking, Yoga and DIY

Influencers

Being a lecturer Sarmishtha meets many people everyday be it her students or colleagues, she also has lot of interaction at yoga classes or get together, people around her influence her a lot.

Information Sources

Sarmishtha likes reading she subscribes to magazine like Women Era, Cosmopolitan, India Today.

She ensures to read newspaper everyday to keep herself updated.

She likes watching videos on YOU TUBE on DIY baking/cooking and Ted Talks.

Also spends a little time on social networks.

Shopping Habits

Shops both offline and online but prefers offline shopping.

Prefers quality over quantity and is a loyal customer.

Not a high budget shopper but wont mind spending on a product that meets her needs.

Personlity

Sarmishtha is an active, cordial woman. She is family oriented but self dependent, has keen interest in arts & literature and likes exploring it. She is minamalistic and classic in her taste.



Sarmishtha

34 Year

Married

Lecturer

Social Life

Sarmishta lives with her husband 5 year old son and her mother in law

Work Life

Sarmistha is a Psychology Lecturer She is on a 9:00 - 5:00 job 3 days a week.

One Day in life

On working days after the lecture she relaxes and spends time with her family.

On non working days she spends time on herself and little household jobs. In the morning she attends yoga classes and after goes for grocery shopping . In the afternoon she cooks/bakes for her family and reads books and magazine or watch television / videos. .

In every industry there is a long chain of steps and processes behind a product, In order to ensure success each step needs to be carefully planned to generate maximum output.

If we discuss manufacturing in fashion industry in general, there are two main steps procurement and production, each of these have multiple sub steps and many more are involved to link these two major heads.

In other words we can say the entire manufacturing process is a long chain of actions but this chain is highly fragmented, raw materials are sourced from one place, accessories come from a different land, production happens in one country while packaging in other. Reason behind this fragmentation is obvious; everything required is not available at one place.

In this project the focus is to make the entire manufacturing process from raw material to the packaging as centric as possible.

To make this possible the approach was to adapt the requirements according to the available resources, skill set and build a resource network within the village.

Since the merchandise to be produced is bag different steps of bag manufacturing were mapped and simultaneously compared with the closest related activities or skill set of the villagers.

The process starts with the sourcing of the raw material i.e Flax grown and processed within the village by the villagers. The flax fiber is passed on to the rope and rug maker in the village who hand spins yarn out of flax fiber

4 BUILDING AREA RESOURCE NETWORK

The Consolidated Approach of Procurement & Production

and weaves them into length of material.

Women in the village are trained to dye the material and hand embroider them.

The men making gunny bags out of flax in the village are handed over the responsibility to hand stitch the bags in similar fashion to stitching gunny bags.

Few women are trained to screen print cotton fabric and prepare the packaging

The unoccupied houses in the village are rented and used for warehousing.

The approach is to work with the existing skills and resources modify and train people to make the most.

Through this strategy the entire procurement and production process stays within the village which not only saves time but significantly reduces cost in terms of transportation and warehousing cost.

There is much more control when the entire manufacturing process is centric and maximum employment is generated within the village.

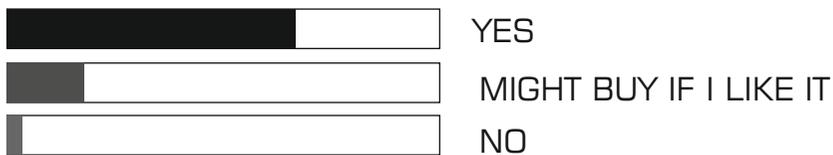
Product planing is a crucial part of the entire process of business and marketing, as it is the plan that is realized into the final product that customer receive,

Product planing requires careful decision making, it is important to consider both internal needs and customer needs and plan a product that meets both.

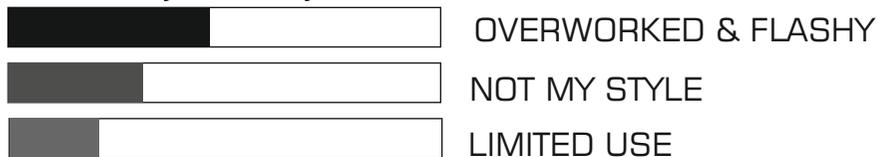
In this project meeting the internal needs was quite important as it forms the core of the project, however fulfilling customer needs cannot be ignored as the success of the product relies on customer satisfaction. Hence a survey was conducted to analyse what a 28 plus upper middle class Indian woman needs when we talk about bags

The survey was conducted in the 5 metropolitan cities of India (Delhi, Mumbai, Kanpur, Banglore, Ahemdabad) via Interview and questionaries. 50 women were interviewed in total and results were as following:

1-Do you buy handicraft bags?

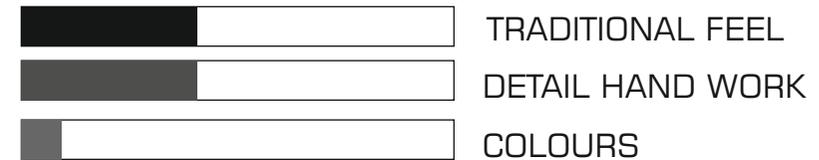


2- If not yes, why?



5- PRODUCT PLAN

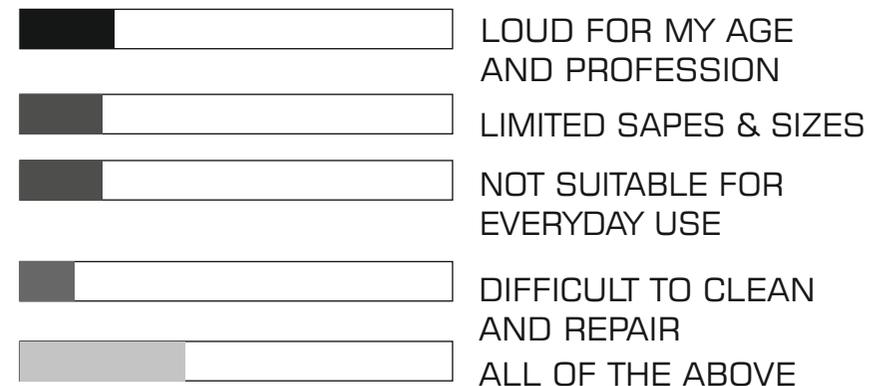
3-What do you like about the handicraft bags?



4-Are you satisfied with the handicraft bags available in the market ?



5-If no , Why?



Reflection on survey results

It can be clearly seen from the results that there is a good base of existing customers and potential customers of handicraft bags if they are produced keeping in mind customer needs and taste.

On account of surveys and interviews conducted it was observed that customers find the selection of handicraft bags very limited in terms of functionality shapes & sizes therefore they can use bags for very few occasions only.

It was also analysed that customers were not very satisfied with the colours and embellishment on the handicraft bags, according to interviews customers find the work and colours loud for their age and not suitable for everyday use.

Difficulty in care and maintenance was also a highlighted point.

In spite of these odds it was noticed that traditional essence and intricate work in the handicraft bags was strong and desirable enough to drive to drive the sales but to stand out in the market and attract customer it is important to offer more than what is available and desirable.

1-A variety in size and shapes that are suitable for different purpose like Office, shopping, outing, yoga etc.

3-Simple colors and design, without compromising on traditional ethos and elaborate hand work that is suitable for 28+ age and older people as they are the people who truly appreciate and adore handicraft.

4 - Designs that make cleaning and repair easy, strong material that can bare rough usage.

Following the outline, a capsule collection of three different bags is designed which includes a Tote bag , a duffel and a clutch. Material used for bags is hand spun and woven flax and are intricately hand embroidered in floral motifs which adds to the intricacy and traditional feel of the bags in a very subtle fashion.

The collection is made keeping in mind customers issues and resolves them through well thought design

Pain Relievers:

1- An assortment of bags to chose from as per need and size.

2- Simple earthy colour pallet suitable for adults and almost all occasions.

3- No heavy embellishment which makes cleaning and repair easy.

4- Strong material in earthy colour which calls for less maintenance,

Gain Creators

1- Bags in different sizes and opening systems that suit different needs.

2- Detachable belt which adds to customers convenience

3-Free lining hence can be turned inside out, which makes cleaning a very easy job.

4- Hand embroidery with white cotton thread in floral motifs which lives up to the detailed work and traditional essence of handicraft bags without overdoing it.



Duffel Bag from the Collection



Final Collection

6 SWOT ANALYSIS & BUSINESS MODEL OF BHAV

STRENGTHS

- 1-Low capital investment.
- 2-Extremely low fixed cost due to rare usage of machinery.
- 3-Flexibility of scale.
- 4-The entire production process of the product starting from growing of flax to finishing of product will take place within the village which makes the chain very small thereby reduces transportation, warehousing & middleman cost.

OPPORTUNITIES

The handicraft market is wide but is very Scattered, with very few names dominating the domestic market. hence there is a lot of room to make an identity by using apt marketing strategies.

WEAKNESSES

- 1-Production process will be slow as each step will be done manually.
- 2-.Inconsistency in designs.
- 3-less room for experiment due to material quality and use of handwork.

THREATS

- 1-The threat is the possibility of being overlooked as Flax products are nothing new to the market.
-
- 2-Competition from established brand Fabindia and other like Shroshti, Anokhi.

STRATEGY TO OVERCOME WEAKNESSES

- 1-To meet the inconsistency and slow production
- 2-Focus will be on variety not quantity.
- 3-The limitations will be developed into brands Signature style.
- 4-Variation will be done in terms of surface works trims and silhouettes.

STRATEGY TO FIGHT THREATS

To avoid being overlooked, a assortment of bags will be provides which is not available in the handicraft market in general and is also not provided by the leading names in the target market.

<p>Key Partners </p> <p>DIC (Government unit supporting small scale rural projects)</p> <p>NGO</p>	<p>Key Activities </p> <p>Workshops for production team</p> <p>Promotional videos</p> <p>Live event cum workshop</p>	<p>Value Proposition </p> <p>The richness and individuality of handicraft in contemporary and subtle designs.</p> <p>Assortment of bags catering different needs which is usually limited in handicraft bags.</p> <p>Cause of generating employment and social upliftment of Ichhawar.</p>	<p>Customer Relationships </p> <p>Emotional & Personal</p>	<p>Customer Segments </p> <p>Age group- 28+</p> <p>Sex- Female</p> <p>Profession- working or Home maker</p> <p>Lifestyle- Social Active woman, likes being engaged in multiple activities, yoga get together's events.</p> <p>Hobbies- Traveling exploring and learning art.</p>
<p>Cost Structure </p> <p>Platform maintenance</p> <p>Rent of MBO \$ retail store</p> <p>online retailer</p> <p>Workshop</p>		<p>Revenue Streams </p> <p>Sales of product</p> <p>Government grants</p>		

The brand will not market aggressively but make people talk about the brand.

The strategies that will be used are word of mouth and cause marketing.

1- Cause Marketing with focus on women empowerment.

As an extended activity on weekend brand can have weekend promotions with special focus on women of today. Family members can be increasingly encouraged to visit the store with the women in their lives, like bring your mom, sister, wife etc to the store and get X% off.

The brand will tie up with various NGO's for the cause of empowering women.

Viral videos will be launched in association with these NGO's

The passion group identifies with the theme and can result in customer acquisition.

2- Word of mouth through live workshop.

The idea is to bring process of making bags live for people to experience it first hand and also learn it. This will also help in Demonstrating how much effort is put in to make one handicraft bag and associate it with the brand.

There will be two days workshop cum exhibition where the artisans will exhibit their work along with live craft workshop (for more knowledge and interest of keen audience).

7 COMMUNICATION & PR

3- Word of mouth through skill exchange sessions.

The idea is to organize skill exchange session in which if a individual is skilled in embroidery, crocheting, stitching, beading or any other skill he/she can train the artisans team, for which he/she will be certified by the brand. The certificate will be valuable as the project is government supported, mean while the person can also learn from the artisans by seeing the live production process.

The videos & images of these skill exchange sessions will be uploaded on all social media platform tagging the participants leading to indirect advertising.

Even if a person just wants to learn and cannot teach one can still request for a visit to village and learn at the production place.

Social media is one of the strongest ways to connect with people in their everyday life without forcing oneself on them the brand would have a presence on Facebook, YouTube and Instagram regularly posting images and videos from the village, of workshops and campaigns.

A special focus would be on videos since they bring the process to life help in developing a better understanding of process, situation, environment and build a emotional connect.

One of the key highlights in social media would be people joining the workshops or skill exchange programs of the brand. Videos and images of participants will be shared by tagging them so that people share these posts and indirectly promote the brand.

Sales Channels

The brand will use diverse sales channel to reach the consumers where ever they are and where ever they shop. The key channels would be the brands online store, multibrand outlets, pops up stores, and trade fairs.

Online Store- The brand will have its own online store. An online store is always a great idea for a budding label as it is easily accessible throughout the nation with low maintenance cost and easy shopping experience.

Multi brand outlet- A space in multi brand outlets like Westside and Globus would be a good choice for the brand as these outlets have mid priced products and has loyal upper middle class customer base which goes in sync with the brands target customer.

8- SOCIAL MEDIA & SALES CHANNELS

Pop up stores- Since the brand is into campaigns and events a temporary store during it would be a good sales approach.

Being Handcrafted by villagers pop up stores during tourist season around tourist spots would also find prospective buyers.

Trade Fairs- Being government supported the brand would get a subsidized space in private trade fairs and free space in government organized fairs.



II-MARKETING TOOLS

Chavi- Crocheting

In this project as lot of emphasis was put on the branding of the product. It was important for all stakeholders that the branding reflects the true emotions of the craftsmen, the organic nature of the material and processes and the journey through which the product reaches the customer. All these crucial elements have been incorporated in the branding which will allow the customers to remember, relate and enjoy the true experience of the product.

Brand Name and Logo

For Brand Name the preference was for a Hindi name as it would make it easy for the both the customers and the craftsmen based in the village to relate to the name. As the most villagers are uneducated, a Hindi allows the villagers to develop familiarity and associate with the product. This familiarity creates a sense of ownership and desire to work for the craftsmen.

The other key factor in deciding the brand name was that it should reflect the expressiveness of the craftsmen and emotional bond between them and the consumers. Hence the brand name “BHAV” is a Hindi which in general context means expression. However, this meaning of the term BHAV (expression) is very fluid. Each individual can have their own definition and interpretation according to their understanding.

BHAV could be the craftsmen expression of creativity and effort, the expression of art for the stores or expression of style for the consumer.

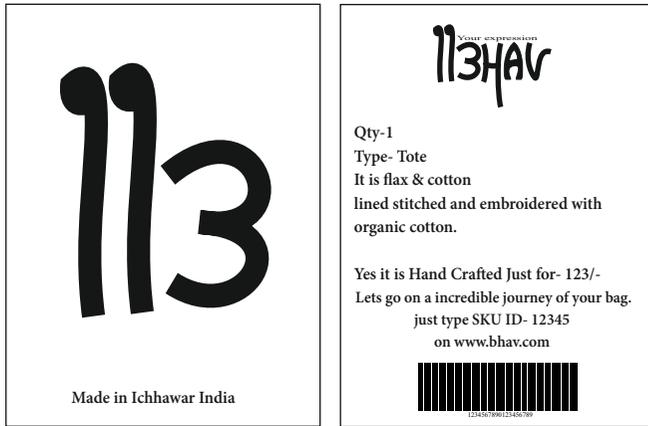
1 BRANDING & PACKAGING

Logo

The brand name is written in English but with a Hindi font appearance to keep up with the Hindi name theme. It has the appearance of freehand Hindi text signifying the local and organic nature of the product. The words appear as if they were written with a paste. This effect shows association with the Red paste used for religious ceremonies in India to symbolize good luck and success.



Inspiration and the Logo



Labels



Packaging

Packaging

In this project a lot of research and thought process was dedicted to identify the right packaging for the product. The key considerations in identifying the right packaging were:

- Unique.
- Environment Friendly.
- Durable.
- Communicate the product story.
- Reusable.

Based on above considerations, it was decided to use a 90cm X 90 cm cotton fabric with two loops and strings which would allow the bags to be wrapped and tied in different ways.

The fabric would be screen printed by villagers with the images of people from the village. Having images of the village craftsmen printed on the packaging will not only boost confidence and self-esteem of the villagers but will bring out the product theme to the forefront.

This unique packaging will not only help catch attention of potential customers but will also allow the customers to reutilize the printed cotton fabric for other personal uses of it like posters, covers, a fabric to stitch something of their own, wrap and preserve things or simply just to build archive of images. Also, allowing customers to reuse the packaging will help keep the brand longer in customers mind.



III- SUSTAINABLE STANDARDS & PRACTICES

INTRODUCTION

This section describes the sustainable practices of project Bhav undertaken in a small village called Ichhawar in northern India. It highlights various social and ecological challenges faced as well as subsequent measures taken to minimize the environmental impact and maximize the social upliftment to Ichhawar through project Bhav..

Chapter One discusses how this project strategically incorporates the natural resource and local skill set available in the village to generate socio-economic value and ensure overall development of the village. It also elaborates on how the project focuses on development of the local community through various project related training's.

Chapter Two talks about the ecological and social practices outlined for project Bhav; such as certain social Laws that need to be abided to a n d ecological practices that cannot be compromised. It also emphasizes the need for labor laws (specific for artists) in addition to specific handicraft certification' and suggests possible ways to implement them.

Chapter Three goes in depth of the supply chain management process, including the practice of waste management. It explains the working of a centralized procurement and production approach thereby ensuring development across the supply chain management process.

Chapter Four explains the measures undertaken for optimum utilization of resources in terms of transportation carbon footprints and fibre evaluation.

Chapter Five talks about the life cycle of the bags both pre and post user phase.

Chapter Six elaborates on the concept of sustainable consumption i.e. the consumer engagement phase, explaining how the products are highly durable and are of good quality inspite of being highly sustainable.

Chapter Seven argues how this project is different from other socio economic handicraft projects operating in India. The chapter explains the differences on the basis of approach, aim, operation, representation and training and development.

The essay concludes expressing the difficulties that were faced during the production process and keeping up with the set standards. It also talks about the areas of l improvement and next steps towards better sustainable standards.

The project was conceived in Ichhawar India with the aim to contribute to social and economical upliftment of the villagers through sustainable fashion.

Prior to the start of the project, a careful analysis of the area was done to explore and evaluate the existing resources and skill set available in the village. In order to make this decision, it is important that both the product as well as the production process itself evolve from within the village. In this way, the villagers encounter a sense of familiarity, convenience and comfort while working.

During the research, it was found that besides growing food crops (which is the primary occupation of the villagers), villagers often grow Flax ("Sann" in regional language) on a small piece of land for personal use such as making ropes, pot holders, muzzles, gunny sacks and animal covers. However there seemed to be a lost opportunity for using a high yielding crop like Flax solely for personal use. On further research it was found that years ago Flax was cultivated in the village on a large scale to make ropes which at the time was quite an established business for the villagers. However, after the evolution of Nylon ropes, which were considerably cheaper and durable, demand of Flax ropes completely ceased. Till date Flax is occasionally cultivated in the village as per personal need.

On the contrary, a report from the Ministry of Textile highlights that India imports

1- VALUE BASED DEVELOPMENT & CAPACITY BUILDING

a significant amount of Flax to meet its domestic demands. Hence the Ministry of Textile has listed Flax as a priority fiber to be developed in India.¹

Considering the eco friendly process of cultivation of Flax its regional abundance, it is chosen as the principal material for this project.

The next milestone was to decide on a product, keeping in mind tools that were being used by the villagers. These men and women have been hand spinning ropes and weaving gunny sacks on looms made by them. The idea transpired from these chain of events. The idea to produce hand made bags of Flax yarn spun by the rope makers on their rope spinning tool and hand woven on the sack weaving hand loom.

Project Bhav's aim is not to make use of existing traditional craft but instead to create value from simple activities and skills that are not being valued or being made to use. To ensure that the development is continuous and lasting it is important for villagers to not only improve on what they already know but also to continue to learn and develop new skills. In order to cultivate this learning, training sessions were initiated in the village to coach new skills such as dyeing, embroidery

¹
Source- Texmin.nic.in
Type – Report
Title- Section VI Other Natural Fibers
Date- Nov 21 2010

and crocheting. In addition, unique techniques such as dye bath training sessions were also held where villagers were trained on treating dye bath, use of ph scale etc.

The approach is focused on promoting learning as a continuous process by regularly incorporating new procedures, methodologies and techniques in production.



Crocheting Workshop Organised in Ichhavar

Due to Project Bhav's strong emphasis on social and ecological factors, specific practices have been defined in the making of this project.

Ecological Practices

Natural Fibers- Only natural fibers have been used i.e. Flax and Cotton, in order to ensure that the products are good both for humans as well as for the environment.

No GMO- It is ensured that no genetically modified seeds have been used. Flax is cultivated in the village itself where Farmers store the seeds from the previous year's harvest and use them for the cultivation.

Cotton Fabric and Yarn is sourced from Khadi Gram Udyog's (Indian government owned) organic range of cottons.

Organic Farming- Organic farming is an important factor in order to reduce environmental impact. Both Flax and cotton used are organically farmed using green manure compost and other eco friendly practices.

Social Practices

The project emphasizes on social practices by keeping the villagers' growth and development at the center of all other things.

The project makes possible attempts to abide with the Indian Labor Law and Fair Ware's code of labor practices since there are no set laws for handicraft. All laws of Fair Ware and labour laws cannot be fulfilled since they are framed for large scale industries. However where ever

2- ECOLOGICAL & SOCIAL STANDARDS

applicable, appropriate measures were taken to be as close as possible to the available standards. A majority of the manufacturing was performed in the village itself with the exception of the fastening and dyes, which are outsourced. However, both the outsourced suppliers are GOTS certified and meet the minimum social criteria.

The cotton is sourced from a government handicraft unit, Khadi Gram Udyog, that insures all Indian labor Law criteria are justified.

Need for Artisans Law and a separate certification for Handicraft

During this project it was realised that there is a serious need of an Artisans Law and a Certifying body for Handicrafts.

1) Firstly because handicraft projects are in general considered ethical and practice of supporting artisans however majority of artisans are exploited by the traders and big names in some aspect or the other. Artisans Law and Handicraft Certification would help in distinguishing between the handicraft products that are truly ethically made where artisans are paid

deserved value from the ones that just enjoy the good will of handicraft and exploit artisans.

2) It is important to have defined standards of right and wrong practises in handicraft which could be used as guidelines, since there are many entrepreneur involved in handicraft who are willing to have a fair business but don't know what literally would be called fair.

3) Handicraft certification would give motivation and recognition to truly sustainable and ethical crafts and encourage others to change their practices to be certified.

4) Artisans Law and Handicraft certification will indirectly result in constant improvement in the social and economical upliftment of artisans, as every time the law and certificate standard would be upgraded it would upgrade the working standards of artisans.

Making Artisans Law & Handicraft Certification possible-(Ground level steps that can be undertaken)

It is true that making laws and certification for handicraft is not easy as each craft is very different and is made in a very different manner but there are few measures that can be taken at a very basic level by finding common threads amongst different crafts operations and trading

to make handicraft a truly sustainable and fair business.

1 Registrations/certification of handicraft traders.

Since in most of the cases there is trader acting as a link between the artisan and the buyer, the trader enjoys the maximum profit of the deal while artisans get a very small percentage of it thus exploited.

To avoid this situation and help buyers to be assured that the artisans involved get a fair margin of the deal the traders must be registered/certified by the certifying body, the criteria of certification of the trader could be a defined percentage of profit share of the deal between the trader and artisans.

2 Certification of Handicraft products through point system.

Each handicraft product is different in its own way and involves different skills it is difficult to grade or decide a value of skills, but its not difficult to grade the over all process involved in the final handcrafted product in general.

Note: In this system suggested type of handicraft (eg. block printing, embroidery etc) is not taken into account, rather craft is taken as a common factor applying to all kinds of crafts.

HOW CAN IT WORK?

There can be a set of criteria's each carrying points between 1-5 for each criteria brand/company fulfils it gains respective points, the total of points gained by meeting the criteria's is the number of points certificate the brand can apply. more the number of points better is product

An example of criteria's could be

USE OF ECO FRIENDLY MATERIAL
EDUCATION & TRAINING OF ARTISANS
ECO FRIENDLY PRODUCTION
PRESERVATION AND PROMOTION OF RARE CRAFT
100% HANDMADE
FAIR PROFIT SHARE (percentage decided by certifying body)

SUPPORT TO- UNDERDEVELOPED & BELOW POVERTY LINE AREAS/
RFUGEES OR UNDER PRIVILEGED SOCIETIES

The fact that is highlighted here is that every craft is unique in its own way and skills cannot be judged but what purpose the craft is serving should be recognized and promoted.

Calculation of Fair wages for the project

It will be difficult to say if Wages are fair or not but since there are no set standards, but possible attempts were made to offer the best to each individual involved and in the most fair manner possible.

The project follows MGNREGA India (Mahatma Gandhi National Rural Employment Guarantee Act) declared wage rate which is 161 Indian National Rupee per day. for the villages in the state of Uttar Pradesh, for 6-7 working hours including 1 hour leisure.

Supply chain main management is crucial as it significantly determines both ecological and economical performance and ways to improve it. In this project supply chain management has been closely worked on to optimize the process to the maximum.

Waste Management

There are a number of steps throughout the production process where waste is generated and it have been dealt in different ways at different steps; at some point waste generated was brought to use or optimized through strategy while at some stages chemical treatment was the solution, all possible measures have been taken to reduce waste to zero.

Below are the steps where waste is generated and waste management measures:

1)Retting and Hackling: Alternate use of waste generated

During the process of retting the stem of the Flax plant is beaten thoroughly in the water tank to separate the fibers, the stem of flax plant is used in the village as Fuel for cooking food or other purpose to ignite fire.

After retting when the fibers are hackled and combed to separate smooth filament fibers from the short ones. The pile separated during this process is used in animals shed floors for them to rest and keep them warm during winters. Hence nothing is wasted.

2)Yarn Dying: Dye bath treatment through the process of coagulation using Ferrous Sulphate and Calcium Hydroxide.

3- SUPPLY CHAIN MANAGEMENT

Why Ferrous Sulphate & Calcium Hydroxide for water treatment ?

In this project it was important that all the steps throughout the manufacturing process are performed by the villagers in the village itself without using electricity. Installing a water treatment plant or applying other methods like using fullers earth or charcoal filters involves heavy expenditure and occupy space.

Hence a water treatment solution was required that could be performed manually involves no fuel consumption, doesn't involve high capital investment thus suitable for small scale.

On research and analysis water treatment through coagulation using Ferrous Sulphate and Calcium Hydroxide was found most suitable.

The experiment was tested in lab and then performed again with villagers thus training them for the process. 7ph was achieved through treatment and water could be reused for dying.

How does it work?

Coagulation is the method in which certain chemicals are

rapidly dispersed in wastewater to change the characteristics of the suspended particles so that they coalesce and form flocks that sink rapidly. Coagulation is employed to improve or make possible the removal of negatively charged colloidal suspensions, which do not normally settle out and cannot be removed by conventional physical treatment. Coagulation is done by the addition of positive ions, e.g., Al^{3+} , which reduce the electro kinetic repulsion between the particles.

The most widely used coagulants for waste water treatment are aluminum and iron salts such as aluminum sulphate (alum), ferric sulphate, and ferric chloride. At high (alkaline) pH prevalent in the water these salts produce insoluble aluminum hydroxide or ferric hydroxide flocks.

As they form and grow, the Ferric hydroxide flocks entrap the solid particles. The precipitate is then flocculated to produce large, dense settleable solids. Sometimes, with very low concentration of colloidal matter, floc formation is difficult; therefore, coagulant aids like polyelectrolyte are added to promote the coagulation-flocculation process.

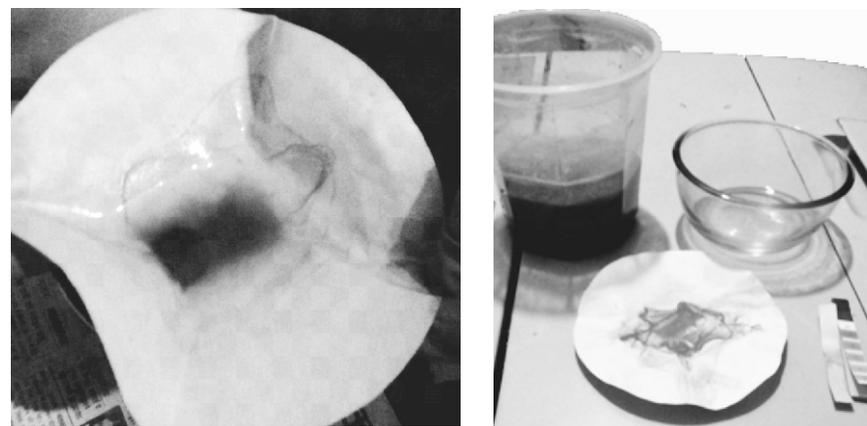
If properly performed, the addition of chemicals for promoting coagulation and flocculation can remove both suspended and colloidal solids. After the flocks are formed, the solution is led to settling tank where the flocks are allowed to settle, while most of the flocculated material is removed in the settling basin. These flocs are removed by filtration.¹

Experimental work:

Chemicals used- Ferrous Sulphate and Calcium Hydroxide

Procedure and Equipment- The dye solution was mixed with mentioned coagulants in one liter vessel at speed of 350 rpm at room temperature for about 30 min. It was then filtered using slow medium filter paper and then analyzed using UV Spectrometer and to find the dye concentration, and check pH thorough pH strips.

The best coagulant does is (0. gm/l $FeSO_4$ and 0.05 gm/l $Ca(OH)_2$



Dye bath Treatment Results

1

Source- Iraqi Journal of Chemical and Petroleum Engineering Vol 9 No. 3
Type – Journal
Title- Dye Removal from Wastewater Using Iron Salts
Date- September 2007
Date accessed- March 1 2015

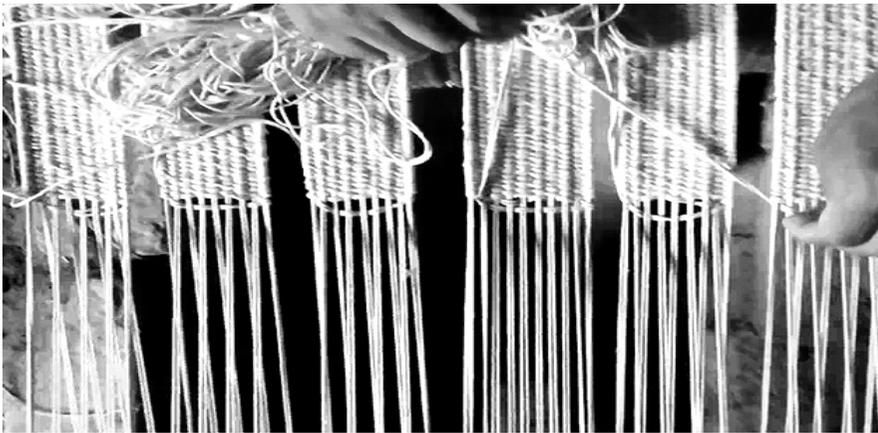
3)Low Waste Design Strategy: No cutting of Material

In this project weaving of the material and designs of the bags are strategically thought together in a manner that no cutting is involved in the production.

The construction of the bags is in the form of rectangle panels and the width of Panels is kept constant for all the bags, even the belt with is constant. These panels are hand woven in continuous length and separations are made during weaving as per the pieces required.

These ready panels are placed together according to the design and hand stitched, the selvedge of the panels are projected outwards to serve the purpose of bone and give bags the required structure.

Variations in the bag designs are made by playing with the height and placement of these panels.



Img 2.3 Hand Weaving of Belts for Bags

4) Packaging: Zero Waste and long lasting Packaging Design

The packaging of the bags is designed in a manner that no waste is generated even at the last step.

Brands usually offer paper bags as eco packaging which don't last more than a single use and ultimately land in bin. If we think on this seriously paper bags are produced consuming raw material and electricity, in a way this is waste of resources because these bags have no life.

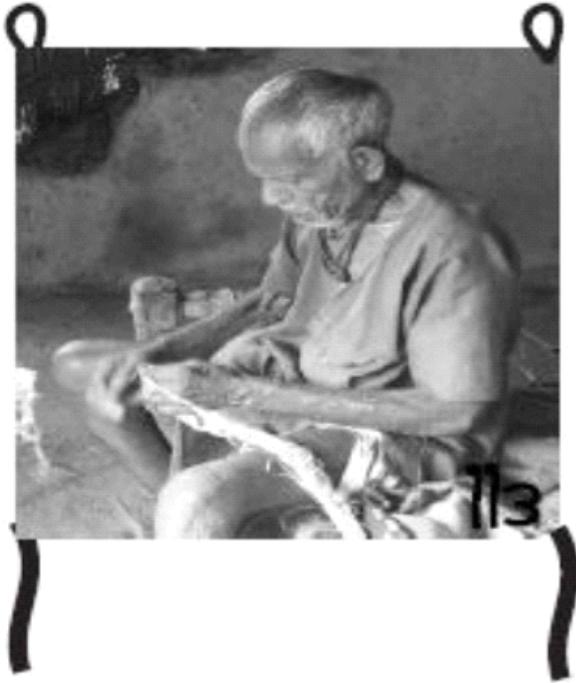
In this project both before and after life of the packaging was taken in to consideration, an attempt was made to find a packaging solution that is not only environment friendly and resource efficient but also has long user phase.

Idea of packaging is to use simply 100X100 cm square piece of hand woven organic cotton attached with loops and strips for tying.

Complete width of the fabric is used hence generating zero waste.

The fabric will be screen printed by the villagers using eco friendly water based ink.

Since packaging is just a printed piece of 100 cm cotton fabric it gives customer an option to use the fabric as they desire, to stitch something, as a poster, table cloth, scarf etc.



Packaging

The Centralize Procurement and Production Approach

A very important aspect of this project is making the entire process of procurement and production as centralized as possible; from field to the finished product.

The raw material, Flax is cultivated in the village by the farmer's post harvest, retting, hackling, combing is done and bundles of fibers are passed on to the spinner who hand spins the yarn.

The bleaching, dyeing of the yarn and dye bath treatment is done by groups of women in the village itself.

The ready yarn is taken over by the gunny sack weaver who hand weaves the panels for the bag.

These panels are beautifully embroidered by the women in the village and hand stitched in similar fashion to gunny bags, few parts like attaching zips, buckles and belts is done using manual sewing machine.

The packaging itself is prepared in the village by screen printing cotton fabrics.

However to manage the entire process and ensure all steps to be completed swiftly and timely it is important to have a system. A system that simplifies how different steps would take place, in what order and where.

The project tries to give artisans freedom to work from their home hence the need of a system becomes further more important.

To simplify the entire process and make it more specific the the artisan are grouped into different departments according to their jobs which are represented as following:-

- D0- Warehouse
- D1- Raw Material
- D2- Spinning & Weaving
- D3- Dying/Bleaching & Water Treatment
- D4- Stitching
- D5- Trims & Embellishments
- D6- Packaging

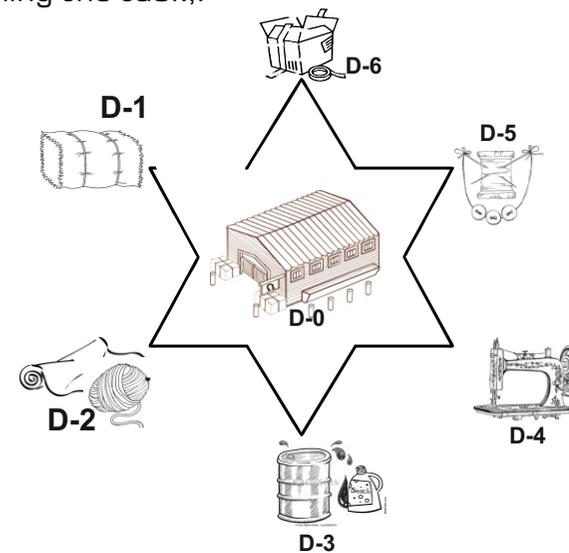
Each department would have representative from amongst the artisans, who would be responsible for pick up of working material from the warehouse, distributing amongst the department members collecting the complete work from their houses and submitting it at the warehouse as per the time line for the next department to take over.

The individuals responsible for the warehouse would maintain records of pick up and submissions of each department, It would also perform a quality check before accepting work from any department to identify flaws at the same stage if any and return it for rectification imediately. this would not only help in costant monitoring of quality and performance but wold also minimize wastage of time, resources and money due to rejections.

The warehouse department i.e. D0 will in a way act like the controlling and co-ordinating centre, it will be the starting and ending point for each department,

Throgh this system there is naturally a continous flow of material amongst different departments in spite of artisans working from home, lmg 2.5 would give an overview of flow of material within the system.

.However in exception to other departments, it would be mandatory for D3- Dying/blleaching & water treatment department to work only at the space provided around the warehouse for safety reasons, since these processes involve usage of chemical, its is important to ensure safety of other villagers around and workers performing the task,.



Resource efficiency has been a important part of this project, all measures have been taken to minimize and optimize the use of resources and reducing carbon foot prints. Each step has been strategically and cautiously planed to find the possible efficient alternative.

Transport

As discussed in the previous chapter this project is based on centralized production and procurement approach the entire supply chain has been cut down to minimum. Excluding the sourcing of fasteners, dyes and chemicals each activity is performed in the village itself, thus reducing transportation and fuel consumption.

Footprints

Reducing footprints is very important for an overall long term sustainable performance hence all choices made and steps are performed keeping in mind high efficiency and minimized footprint.

Carbon

Throughout the process of manufacturing there has been no use of electricity or any other fuel. The entire production process Harvesting, fiber extraction, spinning, weaving, stitching and embroidery all are done manually.

Water

Flax being the principal fiber used has very low water requirements for cultivation, for retting, tank retting is performed to insure low water usage and reuse of water. At the stage of dying the dye bath is recycled and reused for dyeing thus optimizing water usage.

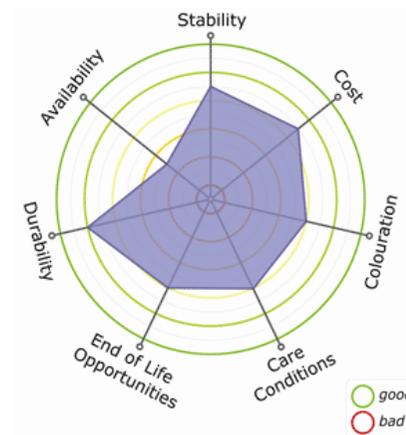
1
Source- Department of Agriculture forestry & Fishery SA
Type - E book
Title- Production Guidelines for Flax
Date- February 2012
Date accessed- March 2015
URL- <http://www.nda.agric.za/docs/Brochures/ProGuiFlax.pdf>

4-RESOURCE EFFICIENCY

Fiber Evaluation

Flax fiber is cultivate without using any pesticides or insecticides and has low water requirements. It is an excellent choice for irrigated crop rotation because it is not prone to Sclerotinia stem rot that affects canola, sunflower, peas and beans ¹.

Almost all parts of the crop are brought to use be it seed for oil, stem as fuel and definitely flax fiber. Flax is one of the strongest natural fiber know and has good storage life.



Flax Fibre Holistic View

2
Source- Uniform reuse.co.uk
Type- Web post
Date accessed- June 2015
URL- http://www.uniformreuse.co.uk/fabric_flax.html?KeepThis=true&TB_iframe=true&height=560&width=800#

Advantages of centralized procurement and production:

1-Easy monitoring, transparency and better control. Since the procurement and production happens centrally in one region monitoring the process is much more convenient, any error or issues throughout the chain can easily be detected and addressed immediately. Most importantly transparency can be maintained.

2-Logistic control Centralized system cuts down the supply chain which cut down the transportation need to a great extent resulting in reduced fuel consumption leading to reduced carbon footprint.

3-Development and Self dependence- Making the entire procurement and production centric within the village increases the opportunity of development in the form of employment, training and skill acquisition, and definitely if the villagers will be able to handle the process within the village it would gain a identity of a self sustaining unit.

Strategic Development Across the Supply Chain

In this project a very important reason behind building the supply chain within the village is to pull all possible opportunities of growth, learning and employment in the village. for example when opportunity in dying is offered and villagers join the training session to get the opportunity and earn money, a new skill is gradually acquired, hence each time a new step is include an opportunity for

training and development arises.

However organic cotton used for lining is out sourced but is from Khadi Gram Udyog which is owned by Indian Government and fabrics are hand woven by artisans hence the project indirectly supports development and growth of other artisans as well.



Dye bath treatment workshop in the village

Reuse- Since the bags are constructed by combining individually woven and finished panels of flax, on opening the hand stitch a four end finished pieces of material can be recovered for reuse.

Lining separation can be a hindrance but lining is only attached on the mouth of bags and free from all other ends to make separation little convenient.

User phase owns an important position in defining a products sustainability, hence products doesn't only have to be sustainably produced but also sustainably consumed.

There are various points that have been taken care of to ensure sustainable Consumption such as-

Long Life

Since the bags in collection are made of Flax which is one of the strongest, durable natural fibers known, the bags would last longer and have extended user phase thus reducing consumption and depletion of resources.

Quality

100% Pure organic hand spun and hand woven Flax and Cotton is used carefully hand stitched and embroidered with Cotton thread to offer good quality with the intention that bags are own for longer time.

Easy-care

Both flax and cotton are easy to care fabric and do not require any special efforts or treatments for storage or cleaning,

Design

The lining of the bag is kept free and just stitched on the mouth of bags for convenient cleaning, just lining can be turned out and cleaned.

Small things can make big differences, attention given to

5-SUSTAINABLE CONSUMPTION & PRODUCT EVALUATION

It is important to consider the complete life cycle of a product both pre and post consumer to ensure that they are completely sustainable.

The bags in this project are carefully planned and produced to ensure that both the phases of bags are eco friendly.

Pre consumer Phase

Resource efficient- Since the bags are centrally procured and produced the fuel consumption in transportation is bare minimum. All the steps of production are manually done thus saving electricity.

Low Waste-Designs are strategically made to ensure low waste. The bags are constructed in the form of rectangle finished panels of standard width which are placed together like puzzle and hand stitched. Each panel is a separate woven piece hence no cutting is involved.

Post Consumer Phase

Since only natural fibers i.e. flax and cotton are used in the bag it is both compo stable and recyclable.

The embroidery and stitching is with cotton thread to ensure complete recycling

Bhav is not the first socio economic handicraft project in India there have been many undertaken in the past and are still operating, but the project is very different from them in various aspects.

Approach- The first difference starts from the very first step i.e. approach of the projects or brands working with artisans, most likely they begin their operations in a region where craft or traditional art already exist.

This project is initiated in the village where agriculture is the source of livelihood and no traditional craft or art ever existed, through this project craft is initiated in the village by combining their every day skills and know how and re-imagining them to result in a new process and product

Aim

While brands and social projects aim is to make artisans recognized in the name of craft this project aims to get a craft popularized in the name of artisans, while other project work to help artisans earn a sustainable source of income this project work to contribute in earning income through Identity, individuality and self dependence.

Operation

The brands/projects source from the artisans who are involved in a section of the production where they complete their job and are reimbursed for it. This project operates on a centralized production and procurement strategy where the entire chain is completed in the village by the villagers.

6-COMPARISON OF EXISTING HANDICRAFT PROJECTS WITH BHAV

Training & development

Brands/Projects focus on sharpening artisans existing skill this project focuses on capacity building and constantly training a new skill.

IV- SUSTAINABLE DESIGN STANDARDS



Pinki- Stitching

INTRODUCTION

Bhav is a project initiated in a small village in India, called Ichhavar, with an aim to contribute to social and economical upliftment of the village by using sustainable fashion as a driving force.

The project is defined by four main elements handicraft, capacity building, resource efficiency and community development and it is ensured that bags developed in the project cover all three elements effectively.

This essay talks about the design aspect of this project, from conceptualisation to the final product. The chapters explain different stages of product design and development, problems encountered and results achieved throughout the process.

First step of the process is conceptualisation, Chapter two shall discuss the ideation process elaborating the fresh approach to handicraft, thus giving an overview of the project.

Being a village based project the inspiration for the product was from the village itself, chapter three talks about the inspiration and thoughts behind the inspiration for the collection of bags.

Chapter four shall discuss about community building, It explains how small groups were formed to take individual responsibility and explore their potential. It shall also talk about workshops that were undertaken not only to sharpen their existing skill but also to train in new fields like water treatment, thus building capacity.

One of the most important task intensely worked on together as a community was material development. Chapter five shall talk about the traditionally handmade Flax material used for the bags, explaining the development process, weaving, treatments etc. It shall also discuss the hurdles during development process and how they were overthrown,

Chapter six shall explain the mood while seven the colour scheme of the collection.

It is a zero waste collection few strategies have been used to deal with difficult areas of the material and turn them into signature of the collection, chapter eight shall explain these strategies in detail and how they were incorporated in the bags, besides aesthetics it is important that bags are user friendly and meet consumer needs hence accessories have been used to add to the function and meet basic needs, Chapter ten shall talk about these accessories their sustainability aspect and use in the collection.

The surface of the bags is adorned with hand embroidery that adds to the aesthetics and value, chapter nine shall discuss the embroidery in detail covering the points like motif, yarn, colour, placement etc. lastly chapter ten comprise of the sketches, technical drawings and the final product.

1-CONCEPT

In Chhavar the village where project was undertaken is the land of farmers and farming is the chief source of income. Years ago sales of flax ropes was also a source of income but it came to an end due to fall in demand after the introduction of nylon ropes. Since then farmers limited the cultivation of flax to personal use of making gunny sacks, muzzles, animal covers etc.

The concept was to combine this availability of flax with their existing skill of hand spinning ropes and making gunny sacks to develop a handicraft in the village which would not only support them economically but also help them make their identity in the Indian society through this craft.

Unlike other handicraft project which are initiated in areas where a handicraft already exist and products are simply sourced, in this project an attempt is made to establish a handicraft in the village by finding and alternate use of their resources and knowhow.

The approach was to work with the villagers on the same tools that they use for spinning ropes and weaving animal covers, to spin flax yarn and weave material for making bags,

The bags were hand stitched by gunny sack makers and stitched in similar fashion.

The reason behind working with the same tools and in same process was to make learning gradual and easy, since they were working on a completely new product that they never made, it was important that they at least work on the same tools they were familiar with so that there is a sense

of confidence and comfort.

Through this approach of utilizing the local resource and existing skill a resource network was developed within the village where in each step from procurement of raw material to production and finishing was performed within the village. However there were few steps like dying, water treatment and embroidery for which villagers were not skilled, in order to make these steps possible in the village workshops were conducted to impart training and develop ability.

This village centric procurement production concept was not only beneficial for the villagers in terms of capacity building and employment generation but also a beneficial approach for sustainable production and profitable business.

Centralized supply chain cut's down the transportation which not only reduces the carbon foot print and use of fossil fuels but also cuts down the cost of transportation thus more profitable.

Centralised system also makes monitoring and sustainable practised much more controlled and transparent.



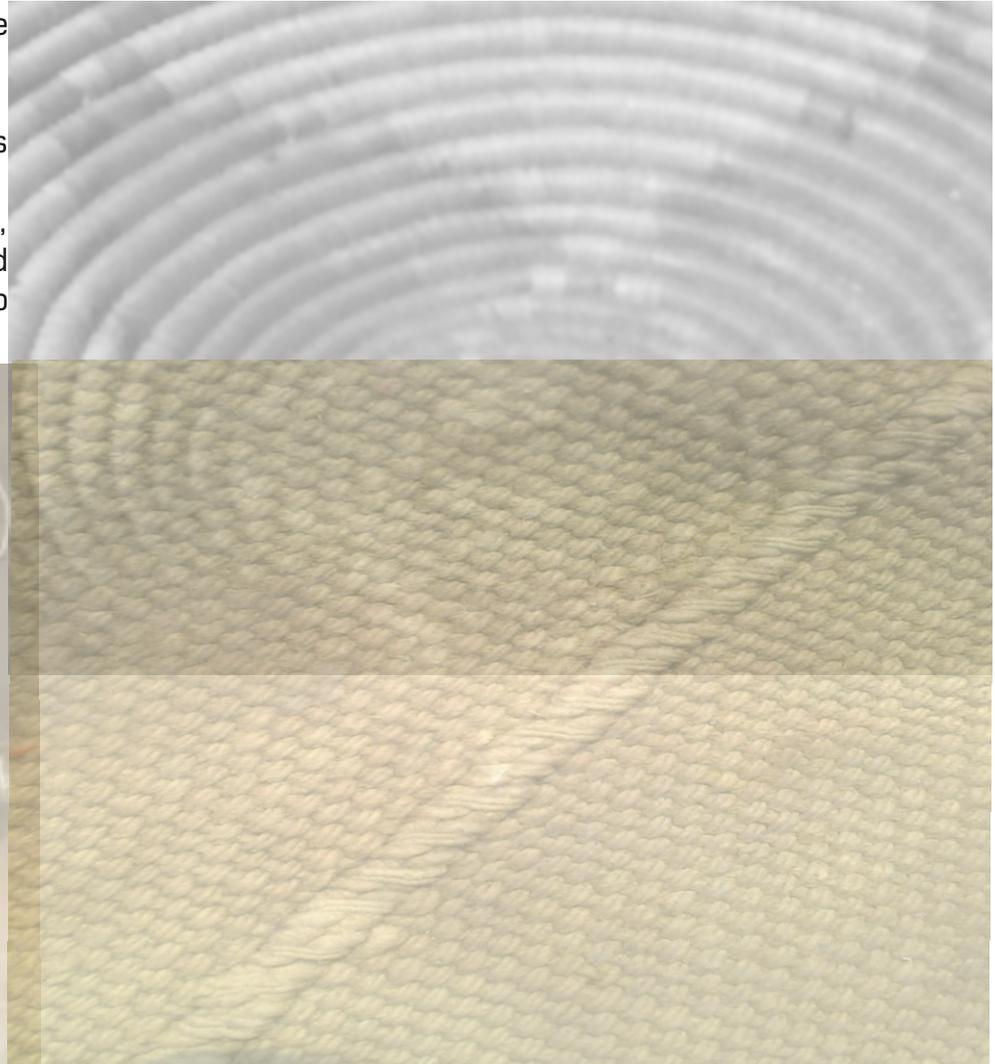
INSPIRATION

2-INSPIRATION

The collection of bags is inspired from the flax products made by the villagers of Ichhavar, specially the animal covers and gunny sack, these gunny sacks and animal covers have strong construction that make them last longer, they have simple weaving pattern and are hand stitched using the same flax yarn.

The simplicity, rawness and durability of these products is the key inspiration and highlight of the collection.

All bags of the collection are made in the similar fashion, out of the same traditional hand carved spinning and weaving tools. Indeed bags are handstitched identical to the gunny sacks to keep up with the raw handmade feel.



3-COMMUNITY BUILDING

Bhav is a project that stands on the pillars of team spirit. Since the project was focussed on making the entire process of procurement and production possible in the village itself, it was important to inculcate team spirit in them, a desire to co- create.

To make this possible the approach towards production process was changed, each step was considered more like a learning session and people were invited to join a session as per their interest/skills. to learn and create together.

It was about building small communities of people with common interest and a set of communities with a common goal.

The process was initiated by conducting small workshop in the village for different steps like crocheting, weaving, spinning, dying etc.

The workshop were conducted in a very casual and friendly manner in which learning is not a forced process but happens gradually and naturally, group activities were involved during workshop to develop an understanding of team work and demonstrate how each persons effort counts in a team.

As a result of the workshop villagers explored there abilities and chose the activity they liked to explore further, in this manner different communities were developed of people with common interest .



Crocheting Workshop in the Village



MATERIAL



5- MATERIAL

Material choice for a collection is a crucial decision, as a material gives a product its physical presences, it's feel and definition.

In this project material used for the bags is a blend of Flax and organic cotton yarns.

The reason behind using flax was to tapp the abundance of Flax in the village and make the most of it.

Material Development

Developing the material for the bag's was not an easy job specially when all th steps were performed manually and with the help of people who had never developed a material for commercial use before.

It took months and endless number of trials to achieve the most acceptable level of material within the given time frame.

It started with the hand spinning of flax fibre into required yarn .



Hand Spinning of Flax yarn

The yarns were bio- bleached using Laccase enzymes and Hydrogen peroxide. and dyed using GOTS Certified cold reactive dyes..

The yarns were made ready to hand weave the material. Several attempts were made to achieve the most desirable results.

In the first attempt a 100% flax material was hand woven as a trial but was rejected due to its coarseness and extremely hairy surface.

In the second attempt to find a solution to the coarseness organic cotton yarns were woven with flax, the results achieved were much better but yet not satisfying as the material was yet shedding fibres.

Hence third attempt was made applying eco friendly softeners (GOTS Certified non Ionic softener flakes) to the flax cotton blended material. In the third attempt satisfying results were achieved the treated fabric was much softer without any shedding of fibre.

Several weaves were also tried to give material a better look by changing the use of cotton and flax as warp and weft in different types of weaves like plain, basket, twill, plain weave with double warp and wef etc.

The weave in the final material is basket weave, other weaves were not used due to variouse reasons, while

some weaves were adding more weight to the materials other were aesthetically less attractive, few weaves were tried but not used as they were little difficult and time taking on traditional handmade looms.

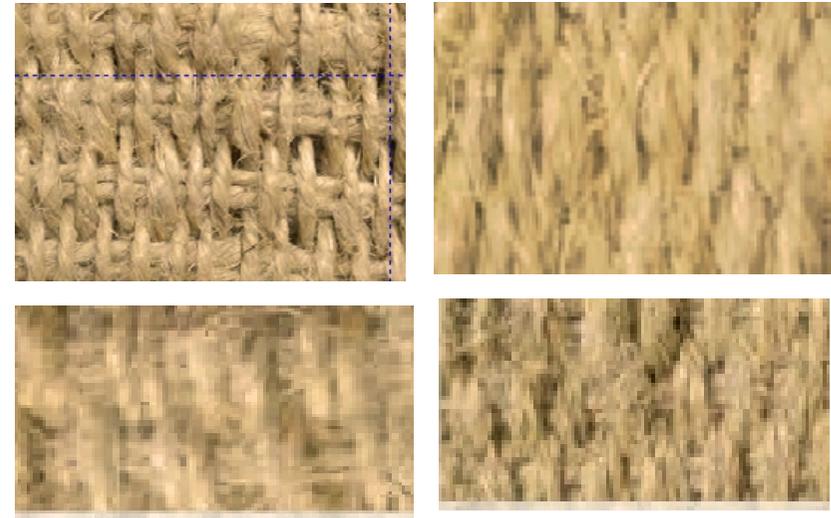
Summary of the material

1 Blend: Flax and organic cotton hand spun yarn

2 Treatment: bleaching with hydrogen peroxide and softening with GOTS Certified non ionic softner flakes

3-Dyes- GOTS Certified cold reactive dyes

4-Weave- Basket weave (hand woven material)



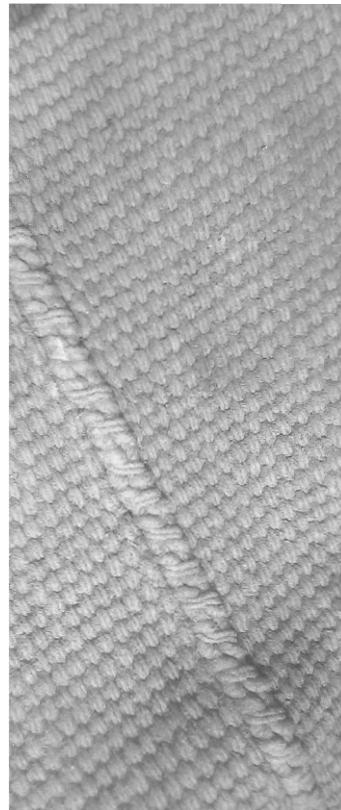
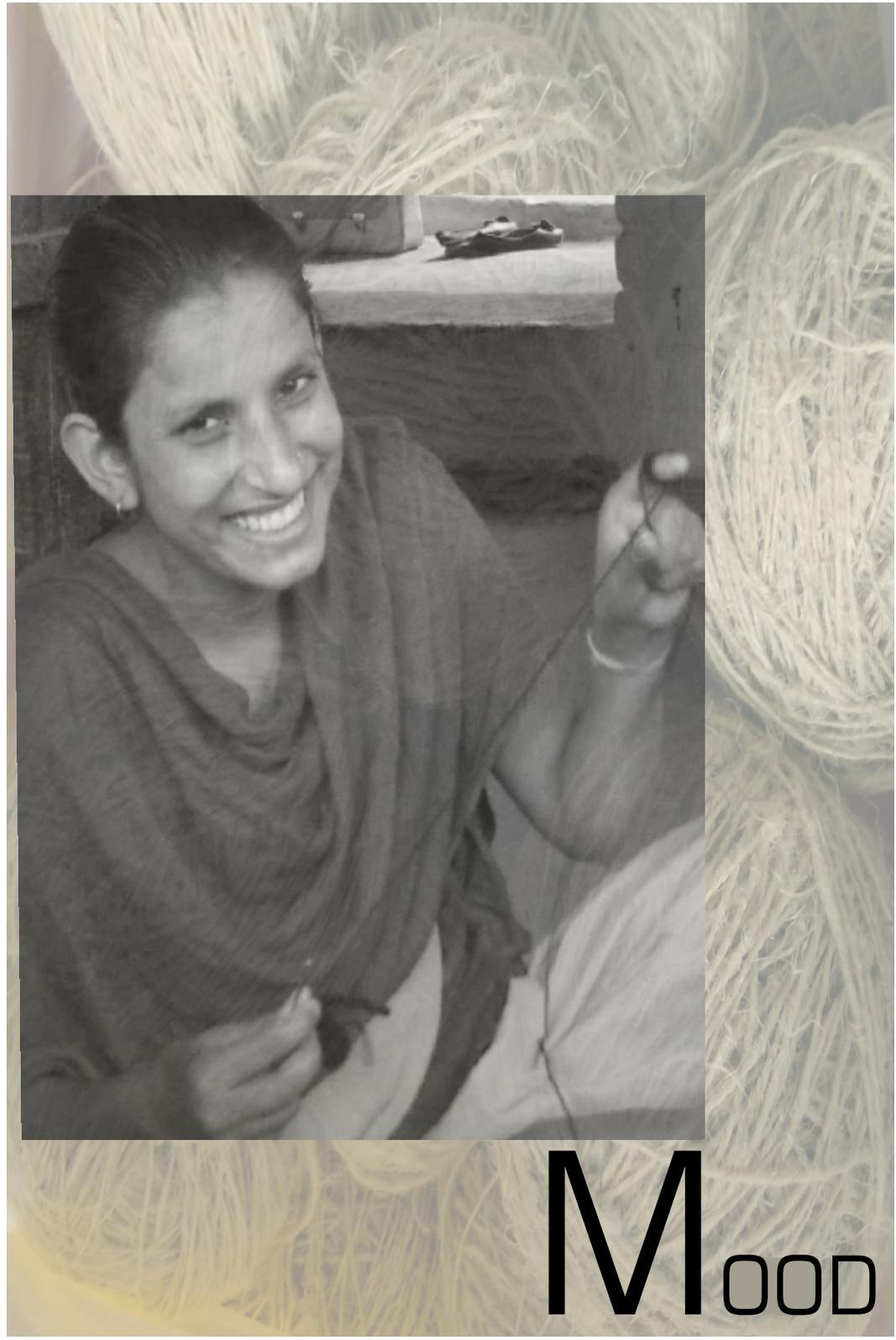
Samples of Weaving Patterns



Hand Weaving of Material



Final Material After Treatments



MOOD

6- MOOD

The bags are handcrafted in the village by the villagers. The collection reflects the rawness of the village and ability of the villagers.

It expresses the essence of nature in the village and beauty of handicraft, it holds together the different aspects of craftsmanship.

A contrast of rawness and detail is depicted in the collection through different elements.

The material used with its rough look and feel brings the rawness while the refined intricate embroidery shows the details of villagers' effort.

A contrast is also created with the unfinished hand stitch of the bags and refined finished embroidery stitches on their surface,



BLACK

WHITE

BEIGE

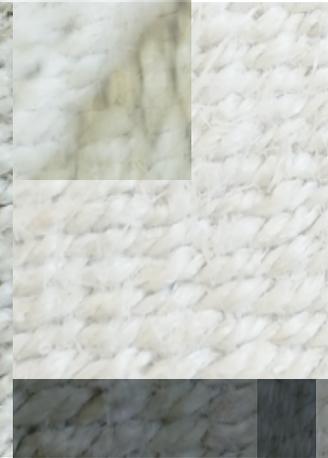
C COLOUR

Colours play a vital role in defining a range, it is a visual language that greatly effects the expression of mood of the collection and thought behind it.

6- COLOUR

The colours used in this collection are white, beige and black. White is used to give a definition of simplicity and purity to the collection while beige that comes naturally from the fibre is used as it is to uphold the raw and natural feel in the collection, addition of black creates the right amount of contrast and breaks the monotony.

All the colours are strategically used in different places to serve different purpose, beige that is the colour of the material forms a neutral base embroidery is done in white to ensure it stands out yet seamlessly become a part of material. The belts and the stitching of the bag is in black which acts like a frame and defines the silhouette of the bags.



Any creative or strategic idea that solves a problem of design or production is a technique.

Different products have different development processes thus problem arising in all are very individual and so are the techniques.

In this project there were limitations with the material. since the material is hand spun and woven it is thick incase of any cutting the material frays and folding results in a very thick layer which is difficult to sew by hand or on domestic machines, hence a design techniques was required which does not involve any cutting of material to produce the bags.

After a careful analysis and thought process a design technique was developed which not only came over the limitations but also resulted in developement op a zero waste bag collection.

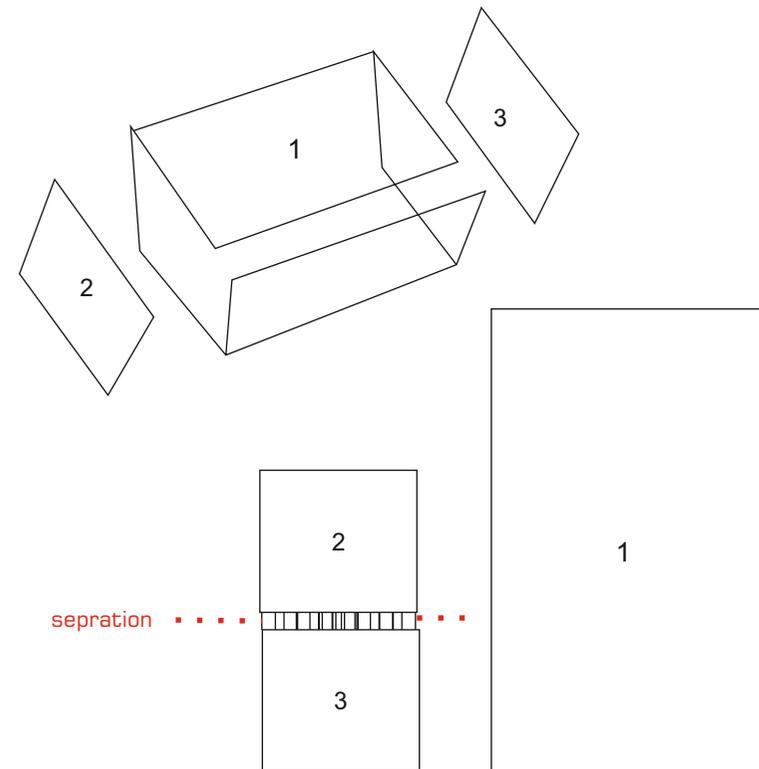
The Zero Waste Technique

Keeping in mind the attributes of the material a design plan was formulated which was to construct the bags in the form of panels, very similar to that of a puzzle.

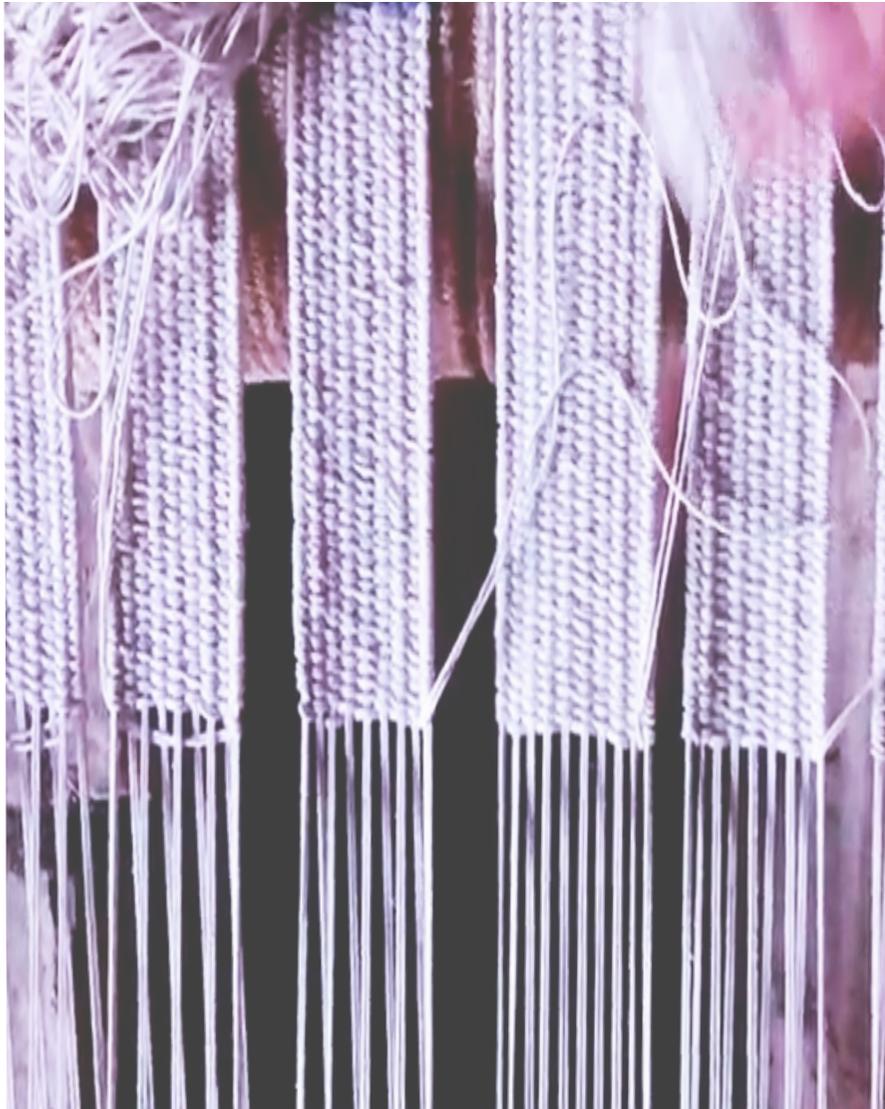
All the bags were designed in rectangular shape with panels of standard width. Continous length of material was woven exact to the width of the bag and separation were created in the material according to the desired length during weaving. In this way all four end finished panels were achieved which could be placed together and

7- TECHNIQUES & ACCESSORIES

due to this panel based construction method no, cutting or finishing is required thus no waste is generated and complete material is put to use



Zero Waste Construction of Duffel Bag



Hand Weaving of Belts

2- Strategic use of Material features

The second technique used in the construction of bags was strategically utilizing the features of the material.

One of the feature/issue of the material was selvedge, since the material was thick the selvedges of the material were twice its thickness, and due to the panel construction method there was selvedge on all four sides

The issue was treated strategically, rather than hiding the selvedges they were projected outwards and joined together with black hand stitch thus forming a frame which not only gave support to the bag like a bone but also became a prominent design feature.



Strategic Use of Material Selvedge

ACCESSORIES

To add to the functionality and user convenience different accessories are used as per the bags requirement. To add to the functionality and users convenience different accessories are used as per the bags requirement. The accessories used are nickle free black D-ring hook and zippers.

GOTS Certified YKK Black Zippers

The zip pullers are replaced by hand made cotton tassels.



8- EMBROIDERY

The idea is to follow a monochromatic colorscheme using the basic hand embroidery technique (satin embroidery stitch).

The motifs for embroidery are inspired from the villagers everyday clothing and replicated on the bags surface.

The embroidery is done with white thread on off white surface of the bag. While the white thread embroidery becomes a part of bag surface seamlessly, the beige white background creates the right amount of contrast for it to be noticed. White thread embroidery adorns the bag without overdoing it thus keeping up with the idea of simplicity and subtleness.

Embroidery motif and placement

The idea was to replicate motifs from the villagers every day clothing, since most of their clothes were in were in floral motif, a tulip motif in one of their saree was used as the final embroidery motif for the bags,

Since motif was a very common a hint of modernity and uniqueness was added by playing with motif sizing and placement.

The idea was to embroider zoom in and zoom out views of the same motif and rather than embroidering on a flat single surface the motif placement is given a dimension according to the bags structure.

This not only give common motifs a twist but also added to the aesthetics of the bags



9- SKETCHES & FINAL PRODUCT

BAG-1 Duffel



Front View



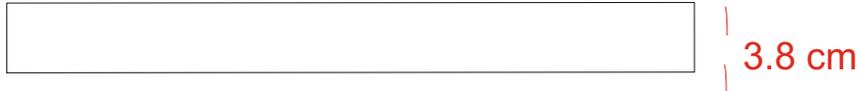
Side View



Back View



Belt

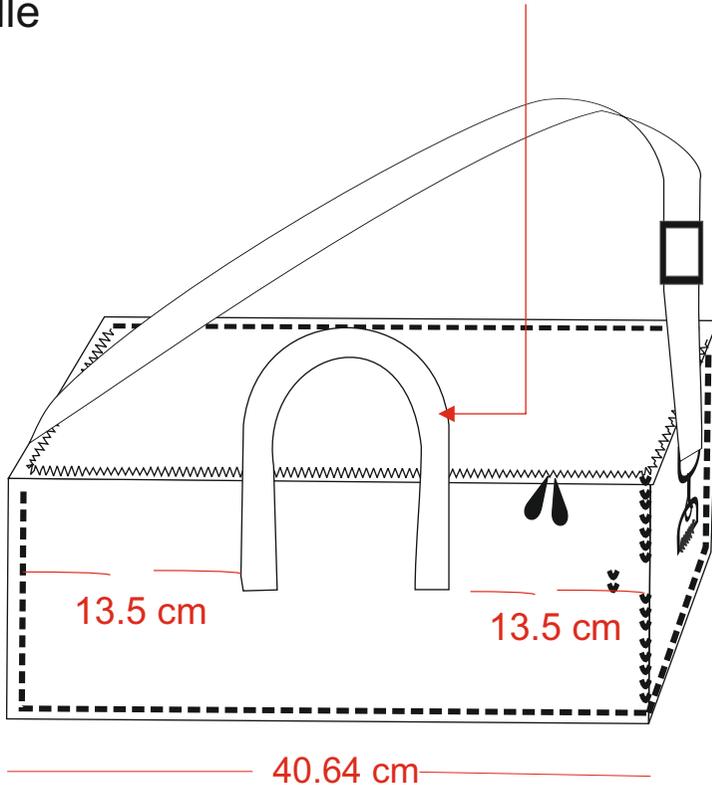


Handle



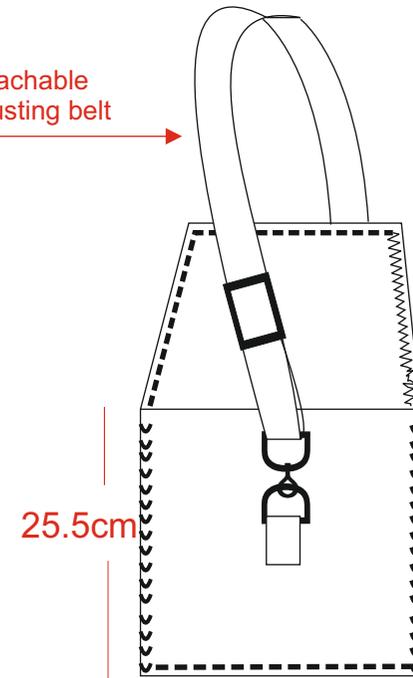
Hand Stitch   

zip 



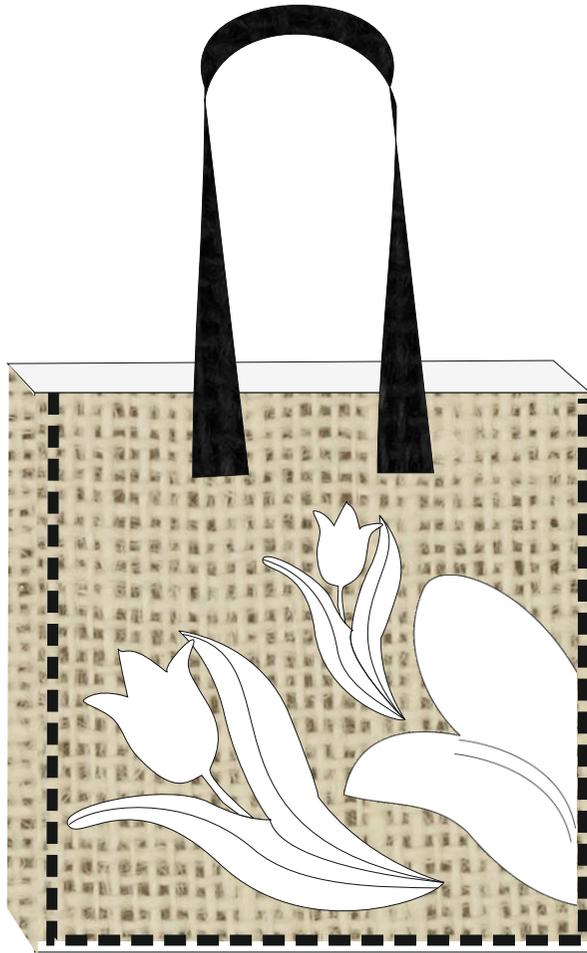
Front view

Detachable
adjusting belt



20.30 cm
Side View

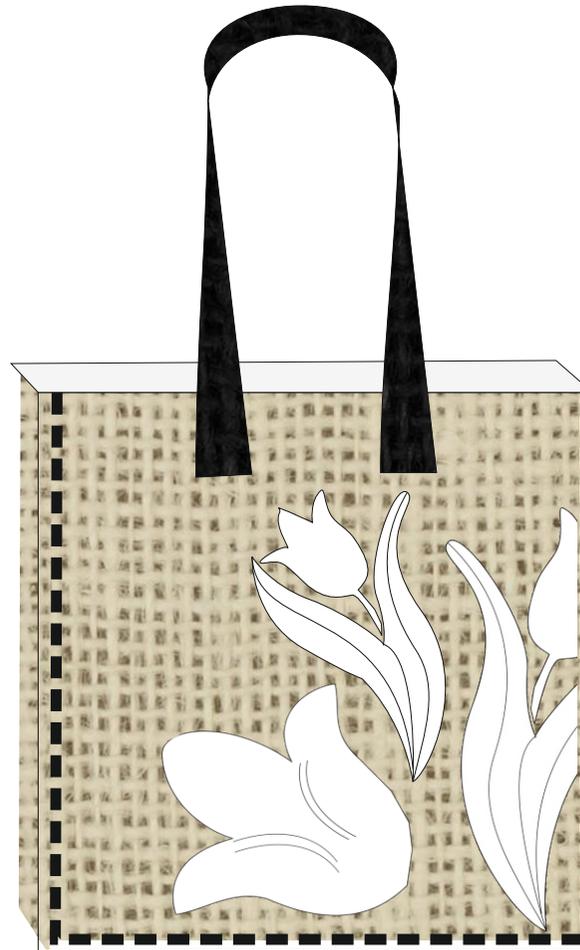
BAG-1 Duffel



Front View



Side View

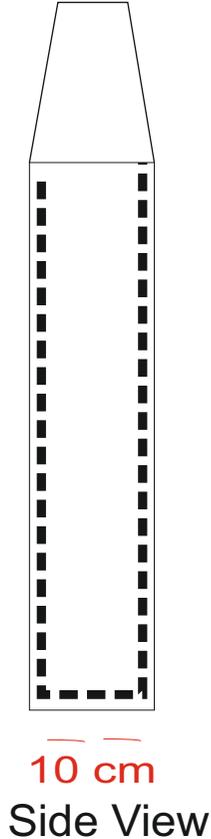
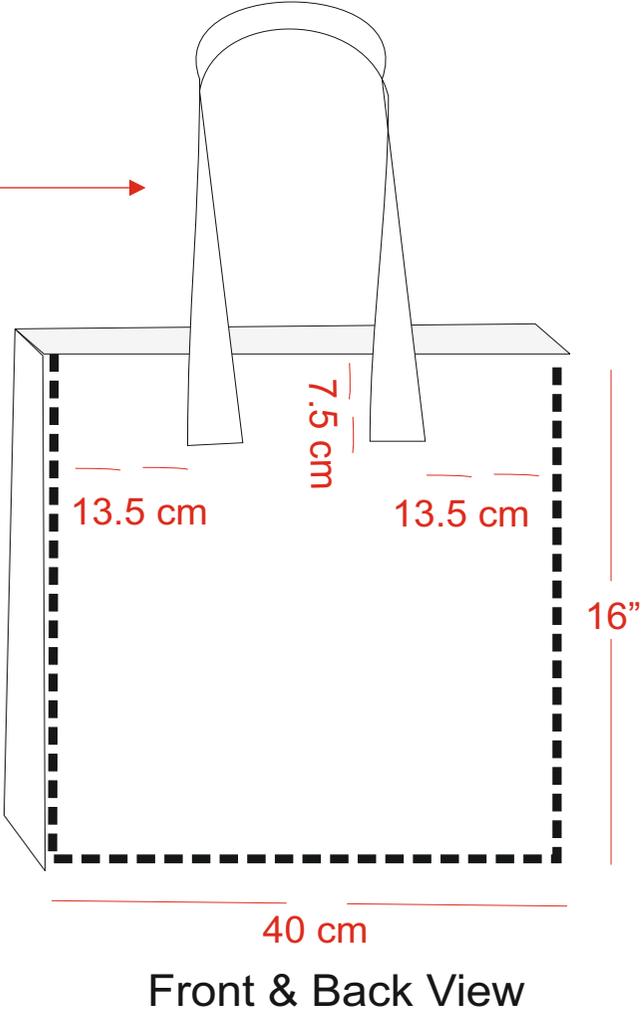
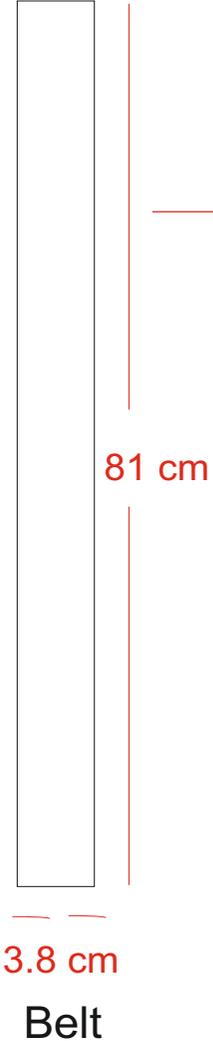


Back View



Side View

Hand Stitch

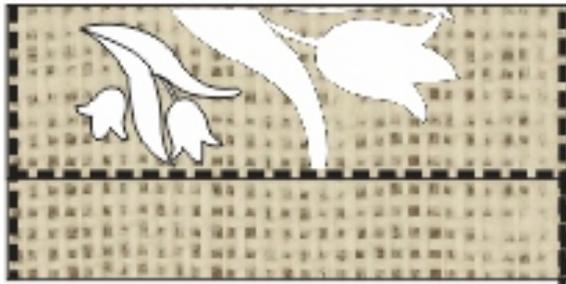


BAG-3 CLUTCH

8" wide zip pocket inside.

Two magnet buttons to closing the flap.

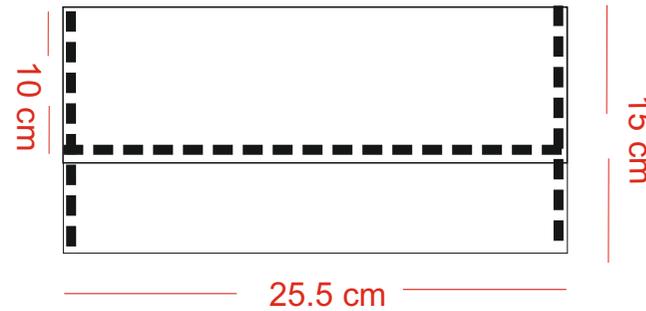
Hand Stitch - - - - -



Front



Back



25.5 cm

10 cm

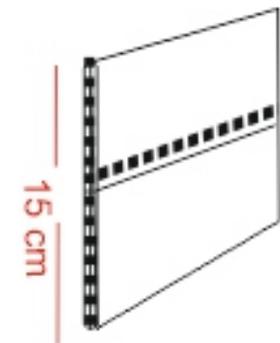
15 cm

Front View



25.5 cm

Back View

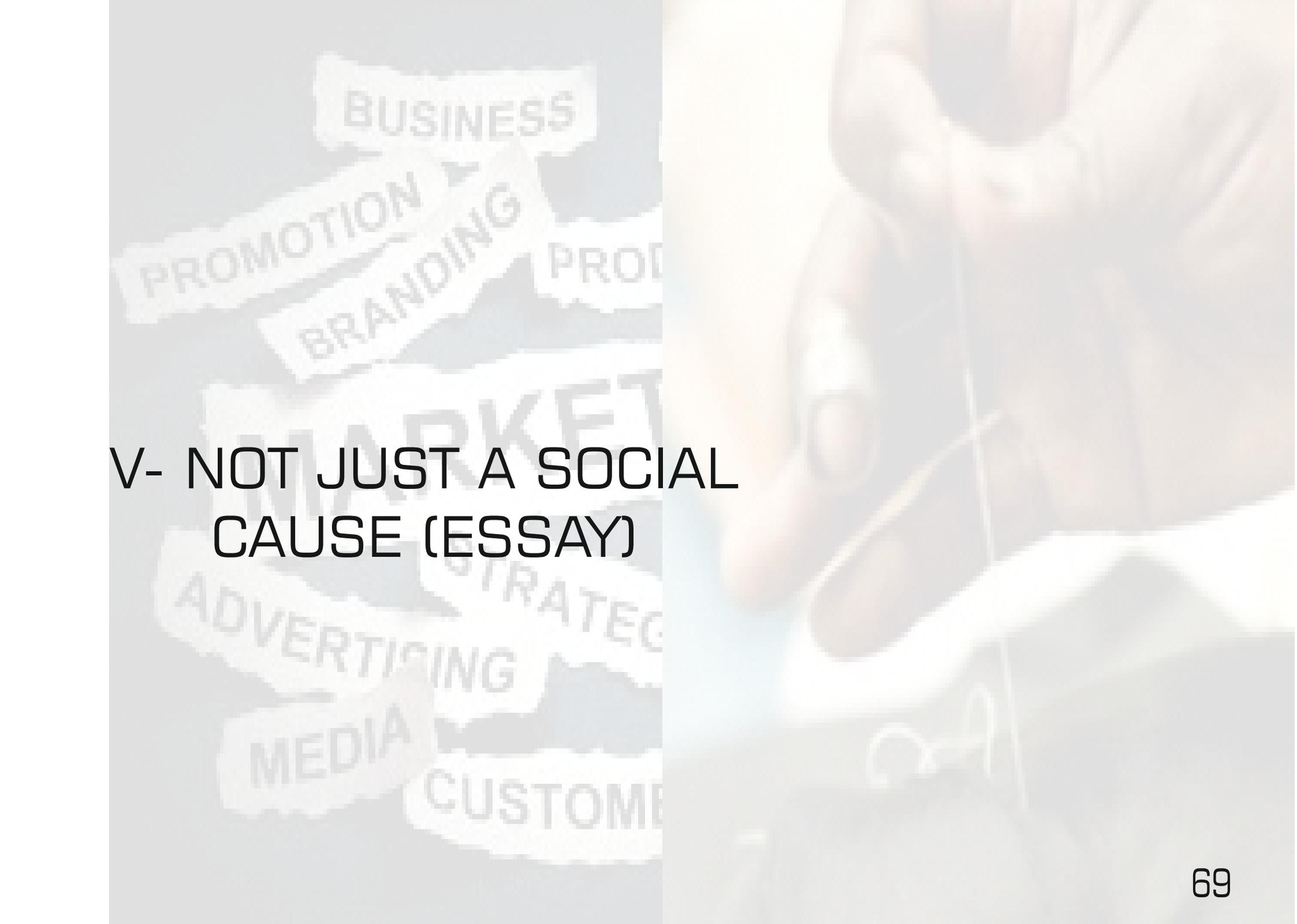


15 cm

Side View

FINAL PRODUCT



The image features a dark background on the left with several white, torn-edge paper strips containing business terms. The terms include 'BUSINESS', 'PROMOTION', 'BRANDING', 'PROD', 'MARKET', 'STRATEG', 'ADVERTISING', 'MEDIA', and 'CUSTOMER'. On the right side, there is a close-up, slightly blurred image of a person's hands holding a pen, suggesting a professional or creative setting.

V- NOT JUST A SOCIAL
CAUSE (ESSAY)

Ethical fashion development projects are initiated with the aim of benefitting communities by means of fashion. The idea is to contribute to economic growth and the wellbeing of people providing them a source of fair income through job opportunities in the fashion sector.

However beyond the frame of help, support and charity, these are businesses. A good business idea is what makes these projects successful and attracts partners. This essay discusses the Ethical Fashion Development projects from the business perspective analyzing the business model, marketing strategies, source of capital, profit sharing etc. It analyses how different stakeholders benefit through the development projects, illustrating the symbiotic relationship between the actors and community through literature, articles and blog's.

In order to understand this concept of Ethical business even better a case study is done on Romani Design a brand that works in co-operation of Trajo "Our life" Foundation for Roma culture to support Roma women's financially and help in their social integration. Evaluating its approach, partners, business infrastructure, factors of success and results achieved.

The essay will clear the picture showing how the Ethical Fashion Development projects are no charity but business with a social cause.

1-SYNOPSIS

Objective: To study and analyze the Ethical Fashion Development projects from business perspective, identifying the role of stakeholders and the way they are benefitted through these projects

The essay focuses on the business side of Ethical Fashion Development Projects, studying and analyzing them from business perspective, identifying the role of stakeholders and the way they are benefitted through these projects.

Ethical Fashion Development Projects are usually portrayed and perceived as charity or social cause but they are business, it is a strong business model that fuels this project. These projects like any other business have operating models, marketing strategy, strategic partners. These projects too aim to earn profit.

Chapter one explains the two kind of models of ethical fashion development project. The conventional organizational model where even though the objective is different from a profit-maximizing company, at the same time as trying to achieve their social objective, social businesses need to recover their full costs so that they can be self-sustainable, rather than being passed on to investors, surpluses generated by the social business are reinvested in the business. In this model not much emphasis is paid on the stake holders and their involvement.

However in the second model i.e. modern hybrid approach stakeholders are a vital part. A great attention is paid to the stakeholder's interest as strategic involvement of stake holders can add a lot to the projects they not only provide capital but many stakeholders indirectly benefit the project in terms of marketing and press coverage etc. As we see that stakeholders are a important part of the business model the second chapter goes in detail about stakeholder

2- INTRODUCTION

it explains the relationship of Ethical Fashion Development projects and stakeholders in detail. It explains the symbiotic relation between them how they benefit each other in multiple ways.

In order to understand these theoretical concepts even better it is essential to evaluate how they work in successful Ethical Fashion projects. Hence a case study is done on Romani Design in cooperation with Amaro Trajo „Our life” Foundation for Roma culture

Romani Design is a initiative taken by designer Erika Varga together with the Amaro Trajo Foundation for Roma culture. Romani design provides jobs and training for Roma women, promotes opportunities and integration. ROMANI DESIGN | Fashion industry and social integration is the topic of a Hungarian project Increasing the opportunities of socially disadvantaged Roma and non Roma people with innovative communication channels. To the initiative of designer Erika Varga, in 2010 the social cooperative Romani Design in Budapest, in cooperation with Amaro Trajo "Our Life" Foundation for Roma Culture has developed a unique fashion brand called Romani Design, Which is thus a social project aiming for the successful integration of Roma people into the mainstream society.

The case study evaluates their business approach, stakeholders involved their benefits. Strengths and challenges of the project etc.

The thesis aims to answer questions, Why Ethical Fashion Development are businesses not charity.

Ethical Fashion represents an approach to the design, sourcing and manufacture of clothing and lifestyle products which maximizes benefits to people and communities. The meaning of ethical goes beyond doing no harm, representing an approach which strives to take an active role in poverty reduction and sustainable livelihood creation.

However it is not just about poverty reduction and benefitting underprivileged communities.

“In order to produce fashion and lifestyle products that are ethical it is necessary to concentrate in equal amounts on the triple bottom line: People, Profit, Planet.”

To make these development projects successful and running there has to be profit. Profit to all the stakeholders involved in the project.

Here we are not talking about profit just in economic terms, definition of profit may be different for different stakeholder it might be a profit of good public image for a Celebrity or a diplomat providing financial support to the project while sales boost and entering new marketing segment for renowned brands marketing the project products, we will discuss the stakeholders and their benefits in detail in chapter 2.

Hence we can say that that concept of ethical fashion development project is nothing but a give and take relationship between a group of people working together using fashion as a means for a social cause. In other terms Fashion based business with a social cause.

Like any other business these Fashion based social businesses too have business models.

Type of source- PDF 2011 AID FOR TRADE GLOBAL REVIEW: CASE STORY
Title- Not Charity Just Work
Name of the website- OECD.Org
Website URL- <http://www.oecd.org/aidfortrade/47714153.pdf>
Date accessed- 4th April 2015

3-THE CONCEPT OF ETHICAL FASHION DEVELOPMENT PROJECT

a business model describes how a program or a initiative will work and how it will sustain itself.

Social purpose business have the added goal of generation of social value (measurable impact) in addition to the economic value.

There are basically to kinds of business models Conventional Ethical Business Organization Model and The Modern Hybrid Business Approach.

Conventional Ethical Business Organization Model

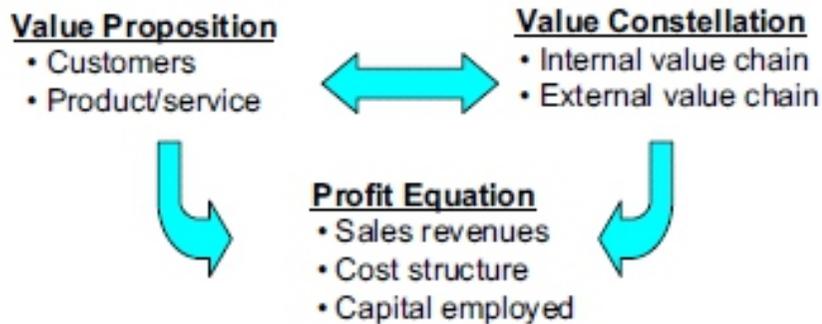
The conventional business organization model is simple. A NGO or any other unit provides financial support to the project, products are prepared and keeping in mind the target customers and value proposition, a suitable channel or value constellation is chosen to bring the product in market for sales, revenue generated is reinvested in the business thus generating employment and providing them a sustainable source of income.

Value proposition that is, the answer to the question: ‘Who are our customers and what do we offer to them that they value?’

Type of source- PDF 2011 AID FOR TRADE GLOBAL REVIEW: CASE STORY
Title- Not Charity Just Work
Name of the website- OECD.Org
Website URL- <http://www.oecd.org/aidfortrade/47714153.pdf>
Date accessed- 4th April 2015

A value constellation that is, the answer to the question: 'How do we deliver this offer to our customers? This involves not only the company's own value chain but also its value network With its suppliers and partners.

These two components need to fit together like pieces of a puzzle in order to generate a positive profit equation, which is the financial translation of the other two, and includes how value is captured from the revenues generated through the value proposition, and how costs are structured and capital employed in the value constellation.



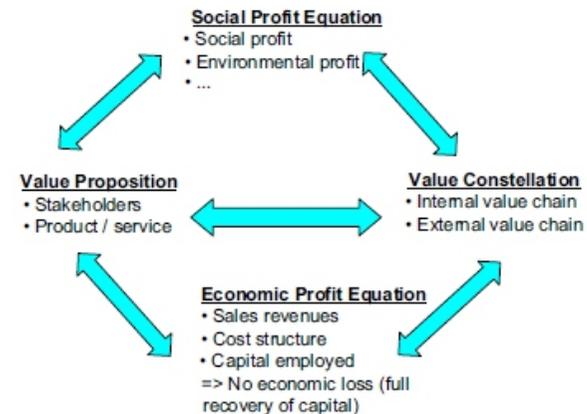
However this conventional model has now taken a step further resulting in the modern hybrid approach.

Modern Hybrid Approach

One of the major differences between the conventional model and the modern hybrid approach is change in the specification of targeted stakeholders, and the provision that the value proposition and constellation are not focused solely on the customer, but are expanded to encompass all stakeholders.

In the modern model stakeholders play a vital role. A large number of them are involved each serving a different purpose. It is not necessary that they all provide financial support some might help in providing market for the product while other may help in getting media coverage.

It is not necessary that these stakeholders belong to the same field but they might have a common interest for the very reason we call this a Hybrid Approach.



Stakeholders as the name suggests are the people who have an interest in the Ethical Fashion Development project. Stakeholders have a symbiotic relationship with these development projects where both are benefited in their own ways, this is what makes them work together.

For example involvement of public figures, designers, and big labels have the image necessary to influence the market as a whole, or large sales figures to ensure maximum disbursement of both product and message. As a return these public figures gain a good social image, media coverage and lime light. Brands and designers gain an ethical brand identity, sales boost and new market segment as consumers appreciation for ethical fashion is increasing day by day.

An article in UK edition of The Guardian states – “Growing rapidly as a strong segment of this ethical consumerism market, ethical and environmental production in the [fashion sector has evolved from a once seasonal trend to a fundamental shift in thinking across all stakeholders of the fashion industry. Changing consumer attitudes are driving this shift and as a result the market for ethically produced fashion is experiencing rapid growth. Spending on ethical clothing grew by 26% between 2004 and 2005, from £23m to £29m, and demand for the same has increased 300% in the last 12 months](#)”

An ethical fashion project may also have stakeholders different from the field of fashion might be a Multinational company, banks etc.

Source- Article Journal PDF
 Journal- Long Range Planning: International Journal of strategic Management
 Author- Muhammad Yunus, Bertrand Moingeon and Laurence Lehmann-Ortega
 Title- Building Social Business models: Lessons from the Grameen Experience
 Page- 310-311
 Website URL- <http://www.sciencedirect.com/science/article/pii/S0024630109001290>

2- STAKEHOLDERS IN ETHICAL FASHION DEVELOPMENT PROJECTS & THEIR MUTUAL BENEFIT

“If one hears about a firm that lends small amounts to the rural poor so they can improve their lives, one would think it’s like a charity. By claiming to be a social business a corporation can avoid being noticed by critics and Government for tax, or even seem charming. All the while remaining profit seeking. Many CEOs of social businesses even become celebrities for their ‘social work’”

Hence each stakeholder has his own interest in being the part of a project besides supporting it.



By Clark & Vizdos

© 2006 implementingscrum.com

“The tragic comedy of the world-improvers... is that they are simply assisting money to be more effective” – Spengler

Type of source- PDF 2011 AID FOR TRADE GLOBAL REVIEW: CASE STORY
 Title- Not Charity Just Work
 Name of the website- OECD.Org
 Website URL- <http://www.oecd.org/aidfortrade/47714153.pdf>
 Date accessed- 4th April 2015

3- CASE STUDY ROMANI DESIGN IN COOPERATION WITH OUR LIFE FOUNDATION FOR ROMA PEOPLE

Project Summery- The cooperation among the Hungarian and Slovak civil society organizations bring together fashion industry and social integration by creating work places that can employ the socially disadvantaged population while strengthening their regional identity and cultural awareness. The project uses fashion to influence social attitudes and generate dialogue among cultures. It links local resources (skilled workforce, sewing machines and workshop) to a special training methodology provided by the Hungarian partner organizations through training of the unemployed Roma women as well as supporting the creation of a regional fashion label.

The cooperation was initiated in 2013 and started in the framework of an EU funded project (Hungary-Slovakia Cross-border Cooperation Program) with a budget of EUR 167 000. After the closing of the EU- funded project in August 2014, both partners continue to implement the most successful elements of the project, constantly seeking opportunities of developing further the cooperation.

Issues addressed

In the region of the south- Slovakian town of Tornala the Ozeta clothing factory used to be one of the most important employers, employing most of the Roma population living in this region. Since the factory has closed down in 2007, hundreds of skilled workers remained unemployed and still struggle to find a job.

The region has fallen behind economically. Its unemployment rate far exceeds the national average, and its population of socially disadvantaged residents – including Roma – continues to grow. As a result of this mix, the city was also seeing a rise in social intolerance.

Designer Erika Varga and Amaro Trajo „Our life” Foundation addressed this issue by retraining and providing job to these unemployed and socially deprived women’s by means of fashion.

Objective pursued

The objective is to create job opportunities for socially disadvantaged people meanwhile promoting their culture which would help them in integrating with the society.

The project also aims to fight the increasing social conflict, Anti-Gypsyism in an innovative way, with skills

development and labor market integration of a multiple disadvantaged group, Roma women in both Tornalja and Budapest.

The business story and infrastructure

Initial funding – Grants from EU and donation from the Amaro Trajo „Our life” Foundation and The Hungarian-Slovak cooperation.

First development activity

With the help of grants and guidance a one year workshop was conducted under the guidance of designer Erika Varga where Roma women’s were trained in sewing and designing.

Birth of Romani Designs

Romani Designs was established by Erika Varga in co operation with the partners and out of the trained women’s some were selected who became a part of Romani Designs work force.

We can say the money invested in training was like a investment where the capital which was involved in training resulted in asset in the form of skilled work force for the brand meanwhile serving the social cause.

Key sales channel

Romani Designs online website and pop up stores

Factors for Success

1-Cause Marketing is one of the major factors of success of Romani Design. It picked up a highly sensitive issue of unemployment and racism against Roma which was itself strong enough to gain media attention and press coverage.

2- Romani design has Competitive edge over the existing apparel brand as it has a story to share and relate to with the customers. The objective of the brand to promote the Roma culture and integrate them with society is clearly defined and used to differentiate itself by flaunting the Romani culture in their designs.

3- Romani designs has no additional cost or deduction from profit to fulfill its social cause of financially supporting Roma people and promoting their culture, as it has wisely merged its cause with its business. Romani Designs hires trained Roma and non-Roma women in Slovakia and Hungary to form its design and sewing team which makes no difference to the company’s cost structure as it is just paying the wages rather adds to the benefit of fulfilling Romani Designs social objective.

4- Last but not the least Strong partnership with Amaro Trajo „Our life” Foundation and funding from the EU helped in covering the initial cost of conducting a one year long workshop to form a workforce trained in sewing and designing. The brand is working in co operation with

The Hungarian-Slovak cooperation folklore collection (traditional Roma and Hungarian clothing from Hungary and Slovakia), which will help in increasing its geographical coverage.

Results achieved

In 4 years the brand made it to the catwalk of the prestigious Marie Claire Fashion days where it was presented along with the most well-known Hungarian fashion brands in Budapest on 9th November 2014 Which helped brand in getting a lot of press coverage.

The objective of this project was to develop a business model for small villages in developing countries like India that could generate sustainable socio-economic benefit for the villagers. As a case-study, a village in northern India, named Ichhawar was chosen. The author travelled to the said village and spent a month studying and analyzing the available material resources and the skill-sets.

In this process a lot of personal interviews and group-discussions were conducted which helped in deeper understanding of the villager needs and their expectation from the business. The author also conducted interviews with District Industrial Centre, Banda, India to understand government perspective on supporting such village based socio-economic projects.

Based on these surveys and interviews a Business model, an Operating Model and the product line for this project was identified. The Product line included a duffle, clutch and a tote bag. Special care was taken to ensure that the Business Model and Operating Model adheres to Sustainability principles like ensuring use of natural/organic resources, centralized procurement and production, fair pay for the villagers etc.

The designs and development of the product line was centered around the skill-sets available in the village and incorporated "Zero-Waste Design" principles and utilized eco-friendly dyes and treatment. At all stages of the project the product was developed completely by the villagers with their own hand.

CONCLUSION

However, the product development was not straight forward as there were challenges faced in all stages causing multiple iteration of development and time delay. Some the challenges Identified during product development were:

1 Spinning of Flax fiber into yarn was difficult as the villagers were traditionally used to spinning the fibre for making ropes. Also, the tools they used were designed for making ropes and not yarns. Hence it took a lot of effort to adapt the tools and style to spin yarn for the product.

2 Once the yarn is woven into a fabric it turned out to be thicker and frayed more than expected. Hence creating difficulties in making folds. To overcome this issue the product design was adapted to panel construction.

3 It was difficult to communicate the design to the villagers who were developing the products. Due to gap in understanding of local context and vocabulary the product had to go through multiple iterations before it met the expected design.

At the end of the development, the finished product was showcased to the villagers along with the packaging with their pictures printed. The villagers highlighted how proud they felt of their accomplishment and that they were excited to partner further to scale the project.

Next Steps:

As next steps to this project further research should be carried out to reduce the weight of the fabric. One of the methods to achieve this is to try combination of flax with other fibers.

Also, in process of this project the District Industrial Centre, Banda, India has committed support for this project subject to product approval from the regional board. The support may include promoting the product in government trade fairs and initial capital investment. This opportunity should be capitalized to scale this project.

BUSINESS DEVELOPMENT & MARKETING

Energizing entrepreneurs charting a course for rural communities. By- Deborah Markley
Don Macke
Vicki B. Luther

2) Entrepreneurship development for competitive small and medium enterprise By- Asian Productivity Organization.

3) "Policies for Creating an Entrepreneurial Region"
By Thomas S. Lyons, Ph.D. Center for Research on Entrepreneurship and Enterprise Development
University of Louisville.

4) Marketing for Small Businesses by Owen Jones

pg.
5) Study of Handicraft Marketing Strategies of Artisans in Uttar Pradesh and Its Implications
Waqar Ahmad Khan¹ and Zeeshan Amir².

6) A study of Financial management in small scale industries in India. By- Prof. Jayashree J Kadam & Prof Dr. V.N. Iaturkar.

7- WWW. Fabindia .com

BIBLIOGRAPHY

pg.

Source- The Indian Express.com
Type – Article E Newspaper
Title- With declining handicraft exports, government looks at domestic market to boost sector
Date- Nov 21 2011
Date accessed- June 1 2015
Webpage link- http://www.business-standard.com/article/management/kit-handicrafts-market-in-india-111112100073_1.html

SUSTAINABLE STANDARDS & PRACTICES

1
Source- Texmin.nic.in
Type – Report
Title- Section VI Other Natural Fibers
Date- Nov 21 2010

1
Source- Iraqi Journal of Chemical and Petroleum Engineering Vol 9 No. 3
Type – Journal
Title- Dye Removal from Wastewater Using Iron Salts
Date- September 2007
Date accessed- March 1 2015

Source- Department of Agriculture forestry & Fishery SA
Type – E book
Title- Production Guidelines for Flax
Date- February 2012
Date accessed- March 2015
URL- <http://www.nda.agric.za/docs/Brochures/ProGuiFlax.pdf>

Source- Uniform reuse.co.uk
Type- Web post
Date accessed- June 2015
URL-
http://www.uniformreuse.co.uk/fabric_flax.html?KeepThis=true&TB_iframe=true&height=560&width=800#

ESSAY NOT JUST A SOCIAL CAUSE

Fashion industry and social integration- innovative cooperation for regional development (Pdf) Web
Link -
http://www.sozialmarie.org/projekte/fashion_industry_and_social_integration-_innovative_cooperation_for_regional_development.4796.html?downloadType4796=pdf_en&downloadFile4796=10533 (Accessed on 19th February 2015)

Romani Designs
Web Link- <http://romani.hu/> (Accessed on 19th February 2015)
Creating a world without poverty: Social **business and future of capitalism by Muhammad Yunus, 6 January 2009**

Osklen E-Ayiti
<http://store.osklen.com/e-ayiti.html> (Accessed on 18th February 2015)
Handmade with Love Vogue article June 14, 2011
Web Link- <http://www.vogue.de/mode/mode-news/charity-fashion-handmade-with-love>

Source- Article Journal
Journal- Long Range Planning: International Journal of strategic Management
Author- Muhammad Yunus, Bertrand Moingeon and Laurence Lehmann-Ortega
Title- Building Social Business models: Lessons from the Grameen Experience
Page- 310-311

Type of Source- Article in a periodical - THE GUARDIAN (UK Edition)
Title- Ethics: In Fashion
Date- Monday 11 February 2008 14.00 GMT

Type of Source- Website
Name of the web page- <http://anticsr.com/social-business-criticism/>
Name of the website-Anti CSR.Com
Website URL- <http://anticsr.com/>
Date Accessed- 18th March 2015

Type of source- Article in a periodical – THE NEW YORK
TIMES

Title- A matchmaker helps artisans find a luxury job

Date- 14th November 2012

By- Suzy Menkes

Source- Article Magazine

Magazine- ELLE

Title- 3 fresh Hungarian divathír

Date Posted- 17th July 2014

Website URL- <http://www.ellemagazin.hu/divat/2014/07/17/4-friss-magyar-divathir/>