



SOFE HANDBOOK COLLABORATIVE PRACTICES & ENTREPRENEURIAL SKILLS FOR THE FUTURE OF FASHION

PREFACE

COLLABORATIVE PRACTICES & ENTREPRENEURIAL SKILLS IN YOUR 21ST CENTURY FASHION START-UP. ACHIEVING PERSONAL MASTERY & SOCIETAL VALUE THROUGH YOUR FASHION ENTERPRISE.

Fashion is a steadily rising, profitable, highly competitive and truly global industry. It is characterised by the high complexity of its supply chains which spread along countries and continents and make it almost impossible to have certainty over where garments are being produced, and how. This lack of transparency along with fast-fashion have led to a series of human rights violations. At the same time, Europe finds itself in the need of creating new jobs, after a surge of unemployment following the 2007 economic crisis. Re-localizing industry production as well as fostering entrepreneurship have the potential to significantly stimulate Europe's growth.

SoFE builds on both.

We started this project with the objective to develop, organise and evaluate an experimental pedagogical plan for the training and incubation of the future fashion entrepreneurs. We hope to support local designers, the young and structurally unemployed, those looking for opportunities along the fashion entrepreneurial value chain, as well as early stage existing fashion entrepreneurs.

By introducing case-based learning, skills training, action learning and e-learning methodologies as well as off-line mentoring, SoFE aims to stimulate the practices, skills and networks needed to develop financially sound fashion and creative industry enterprises that are dedicated to environmental sustainability and social inclusion.

SoFE offers a training and incubation platform for the future sustainable and ethical fashion entrepreneurs. The project is developed by seven institutions from five European countries in the framework of the Erasmus+ Program. The aim of SoFE is to provide

insights in the best practices of sustainable fashion entrepreneurs with a focus on co-creation and collaborative skills.

The SoFE project consists of three components building on each other:

1. This HANDBOOK that provides the foundation for understanding co-creation and collaborative skills needed for developing successful sustainable fashion enterprises.
2. The SOFE E-LEARNING PLATFORM with courses for social and sustainable fashion entrepreneurs specifically geared towards co-creation and collaborative skills.
3. OFF-LINE NETWORK and TRAINING EVENTS that support local community building of sustainable fashion entrepreneurs and taps into an extensive European network of experts.

The SoFE HANDBOOK encompasses the following:

1. A COLLECTION OF BEST-PRACTICE CASES in five European countries displaying co-creation and collaborative skills for social and sustainable fashion entrepreneurs.
2. CASE-BASED LEARNING ON CO-CREATION and COLLABORATIVE PRACTICES as well as ENTREPRENEURIAL and 21st CENTURY SKILLS.

“Innovation provides real benefits for us as fashion industry stakeholders... to creating more jobs, building a greener society and improving our quality of life, but also to maintaining our competitiveness in the global market.”

- Nov 2012 EU ‘Rethinking education’

Thereby, proposing to combat youth unemployment through developing vocational training and education to ensure relevant training and skills that lead to a competitive advantage, for local prosperity. SoFE promotes a cross-disciplinary approach in the fashion industry incorporating professionals from fashion designers to buyers and from fashion bloggers to digital artists. It fulfils the objective of the Erasmus+ Program by contributing to the development of the EU as an advanced knowledge-based society.

ORGANISATIONS & CONTRIBUTORS

Authenticitys Experiences S.L.

Barcelona, Spain

Founder Elena Rodriguez Blanco & Sandra Astrid Schoeber.

Wageningen University

Amsterdam, The Netherlands

Dr. Kim Poldner

Athens University of Economics and Business - Research Centre

Athens, Greece

Professor George Ioannou & Associate Professor Klas Eric Soderquist.

The Nest Social Cooperative Enterprise

Athens, Greece

Founder Dr. Fiori A. Zafeiropoulou & Christianna Vasiliadou.

Eolas S.L.

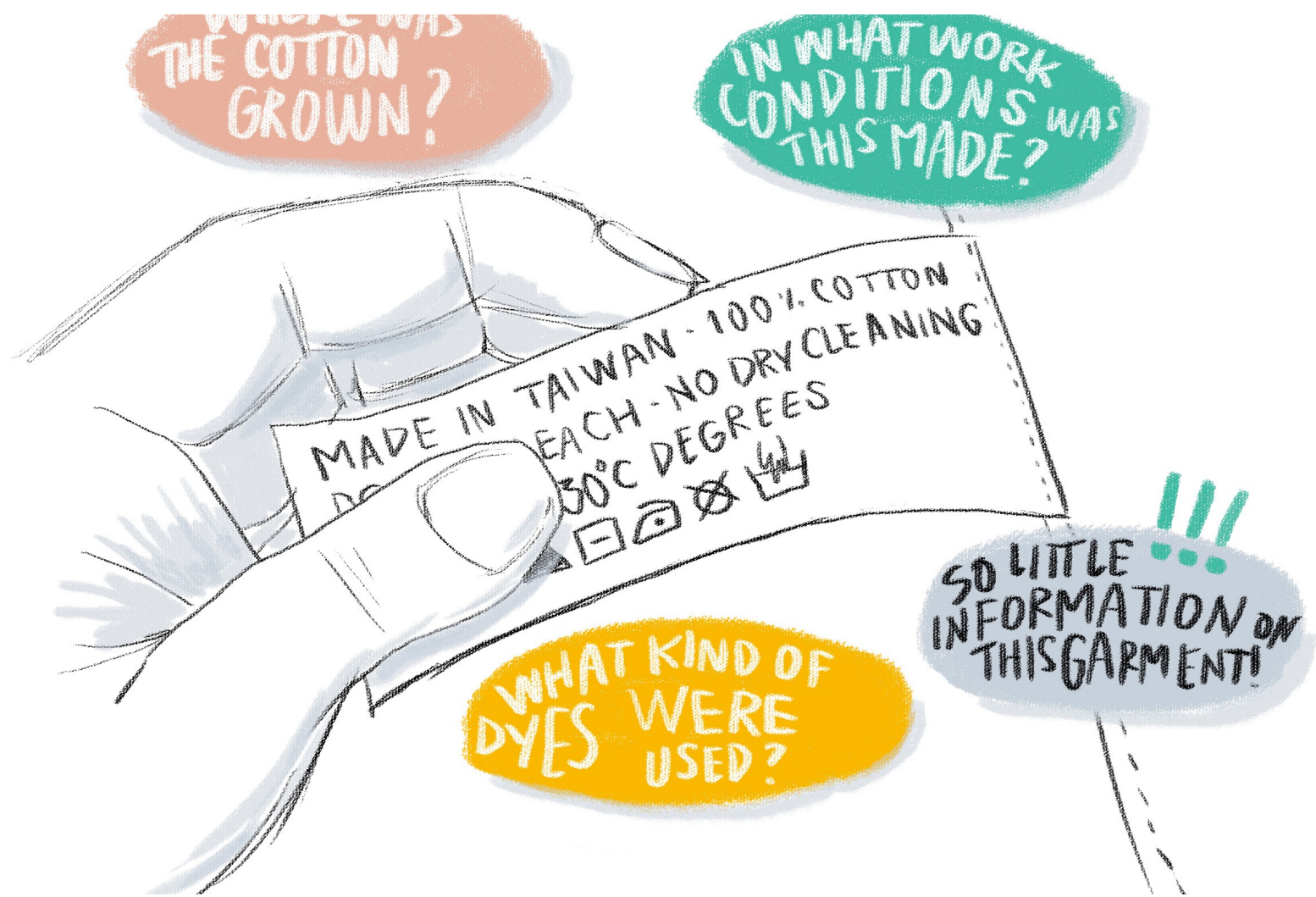
Extremadura, Spain

Founder Manon van Leeuwen.

Spółeczna Akademia Nauk

Lodz, Poland

Marta Kędzia & Emilia Szczygielska



1

SOCIAL & SUSTAINABLE FASHION ENTREPRENEURS

The collapse of Rana Plaza factory in Dhaka, Bangladesh in April 2013, where thousands of fashion workers lost their lives, was yet another spur for the revelation of the terrible crimes happening in the sumptuous name of fashion. The fashion industry follows the sex industry in modern slavery. The increasing awareness of the destructive impact of the fashion industry has given rise to a global movement of people active in 'sustainable fashion'. There is a tremendous need in society for fashion entrepreneurs that are both socially value driven and environmentally conscious. Unlike the conventional homo economicus, these entrepreneurs aim to deliver positive societal impact through the protection of the environment and human rights. We call these people "Social and Sustainable Fashion Entrepreneurs".

Social and Sustainable Fashion is a concept lacking a universal definition. A widely used definition for sustainable development, taken from the World Commission on Environment and Development report

'Our Common Future' (1987), defines it as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." (1)

According to the (EFF) Ethical Fashion Forum's definition is fashion which maximises benefits to people and communities and minimises impact on the environment. For the EFF, the meaning of ethical goes beyond 'doing no harm' and represents an approach, which strives to take an active role in poverty reduction, sustainable livelihood creation, minimising and counteracting environmental concerns. (2)

In defining sustainable fashion, we should take into account what fashion designers have to say. On 5 February 2010, the Financial Times published the article: "Sustainable Fashion: what does green mean?" (Friedman, V.) where it explored the meaning of sustainable fashion according to fashion designers. To them local, traditional techniques and the ecological footprint are key elements. Designer Oscar de la Renta declares that: "Sustainable fashion implies a commitment to the traditional techniques, and not just the art, of making clothes."

For Anya Hindmarch, designer and initiator of "I am not a plastic bag", sustainable fashion is "locally sourced materials that don't pollute in their creation or demise (preferably recycled) and with limited transportation to achieve the completed product." Designer Dries van Noten highlights the importance of supply chain transparency: "Though cotton may be unbleached, we need to examine how it arrives to the manufacturer or to us the wearer. What was the 'carbon imprint' of its delivery, for example?" (3)

Fashion entrepreneurs and people working in the fashion industry give their own meaning to sustainability. Orsola de Castro, Co-Founder and Director of Fashion Revolution emphasises that: "Sustainability provides that kind of platform of curiosity whereby young designers and young consumers can actually question the clothes that they wear, design, or buy."

Sarah Ditty (Editor-in-Chief at "Ethical Fashion Forum") defines sustainability as the capacity to endure. She suggests three elements you need to sustain: your profits, your human resources and your natural material resources:

“Sustainability is about trying to balance different and often competing needs against an awareness of the environmental and the social issues we face as a society. The impacts of the decisions we make every day have very real consequences for people’s lives and for the environment.”

- Sarah Ditty

A Social and Sustainable Fashion Entrepreneur does more than focus on minimising environmental harm, but tries to achieve transformative societal change. With innovation and a true consciousness of the industry’s negative impact, they try to overcome economic and social inequalities by promoting ethical manufacturing at ‘no one’s expense’ and by promoting inclusive employment and integration of vulnerable groups. Ultimately, contributing to the reduction of poverty and inequality.

To wrap up, Deborah Campbell’s (womenswear designer) puts it well:

“Sustainability to me means ensuring that we don’t impoverish the planet for future generations.” (4)

REFERENCES

1. (1987). Report of the World Commission on Environment and Development: Our Common Future, page 16 [pdf] Available at <http://www.un-documents.net/our-common-future.pdf> [Accessed: 17 July, 2017]
2. Ethical Fashion Forum.com. What is Ethical Fashion? [online] Available at <https://www.ethicalfashionforum.com/the-issues/ethical-fashion> [Accessed: 6 Sept. 2016].
3. Friedman V. (2010). Sustainable fashion: what does green mean? Financial Times, [online]. Available at <https://www.ft.com/content/2b27447e-11e4-11df-b6e3-00144feab49a?mhq5j=e2> [Accessed: 6 Sept. 2016]
4. How to build a Sustainable Fashion Business, what is "sustainable fashion?", Chapter 1.4. (video) Future Learn. Available at <https://www.futurelearn.com/courses/sustainable-fashion/0/steps/13529> [Accessed: 30 Aug.2016]



2

FASHION INDUSTRY CHALLENGES

The global apparel market is valued at 3 trillion dollars, and accounts for 2% of the world's Gross Domestic Product (GDP), making it one of the largest and most profitable sectors in the world (Fashion United). Indicatively the number of people employed in apparel manufacturing was 24.8 million, 33.0 million in textiles and 57.8 million in textiles & clothing in 2014. (1)

The textiles and clothing sector plays a crucial role in the European economy, directly employing 1.7 million workers, 70% of whom are women. (2)

We are witnessing the sector undergoing radical changes due to technological advancements, changes in production costs and the emergence of important international competitors (3). The changes in

consumer behaviour and the consequent demand for the latest trends has given rise to a phenomenon, now commonly referred to as fast-fashion (4). "It needs to be fashionable, it needs to be cheap, it needs to be accessible". A greater need to keep up with trends is resulting in more and cheaper purchases.

This consumption behaviour has borne radical changes in the supply chain creating a "buyer-driven chain". Large retailers, marketers, and traders drive the market as they determine where to produce, what to produce and at what price. This phenomenon results in large-scale production in countries such as Bangladesh, Vietnam, India, Pakistan, Cambodia and Thailand where the cost of labour is particularly low and garment workers are confronted with poor working conditions. The inequality between the production and the retail sections of the garment industry can be best illustrated by the huge disparity in wages between retailers and those who make the clothes. For instance, in Bangladesh, the minimum wage is 5,300 Taka/month (68 USD; 54 EUR) which is amongst the lowest in the world while a retail worker in the lowest retail position earns 9 USD; 7 EUR/hour. The retailers and brands are typically situated in developed countries in the EU and the US, where they develop the branding, design and marketing. While the most intensive labour parts of the chain are situated in developing countries with Asia dominating the garment production (5).

'Fast-fashion', refers to expediting the production processes in order to get new fashion trends to the market as quickly and cheaply as possible, encouraging consumers to buy more at a cheaper price (6). The positive response of consumers led to the growth of the fast-fashion industry. Small fashion brands can't deliver the high and continuous demand due to high costs. As stated in EFF, an increase in the amount of clothes people consume has severe consequences for the environment (7).

Environmental Challenges

Concurrently, the Danish Fashion Institute, published a study in 2013 naming the fashion industry as one of the most polluting in the world, ranking second behind the oil industry. In addition, Europa states that 25% of chemicals produced worldwide are used for textiles and the industry is often noted as the number two polluter of clean water - after agriculture (8).

Modern Slavery

With the emergence of fast-fashion, consumers expect to pay less per item purchased. Low prices require low production costs to maintain a margin for the industry players. This is achieved by producing in low-regulation and low-wage economies. This set-up allows companies to exploit their direct and indirect work-force; the fashion industry is highly related to 'trafficking' for forced labour. Human trafficking is modern-day slavery and involves the use of force, fraud, or coercion to obtain some type of labour or commercial sex act (9). 'The International Labour Association' (ILO) highlights that the Textile, Clothing, Leather and Footwear (TCLF) sector today is characterised by high volatility, low predictability, and generally low profit margins. Additionally, the sector remains among the most labour-intensive industries, despite advances in technology and workplace practices (10).

The Global Slavery Index 2016 estimates there are 45.8 million people subject to some form of modern slavery in the world today⁶. Modern slavery refers to situations of exploitation that a person cannot refuse or leave because of threats, violence, coercion, abuse of power or deception, with treatment akin to a farm animal (11). In terms of absolute numbers, India remains the country with highest number of people in slavery (18.35m) (12). Nabita, a clothing factory worker in New Delhi said: "He offered me \$75, a mobile phone and told me to get into bed with him if I wanted work,". Asia accounts for more than 60 percent of the world's garment production, with the industry employing more than 15 million people directly, most of them women (13). Europe now imports about half of the world's entire clothing production with China manufacturing an estimated 65% of the world's textiles (8). Also, Asia has an estimated 66% of the total number of people in modern slavery. This region provides low-skilled labour for the production stage of global supply chains for industries including food production, garments and technology (11).

Europe has the lowest regional prevalence of modern slavery in the world. Nevertheless, it remains a source and destination for forced labour and commercial sexual exploitation. As has been reported in the Global Slavery Index 2016, Europe counts 1,243,400 people in slavery or 2.7% of the global total (45.8 million). (6)

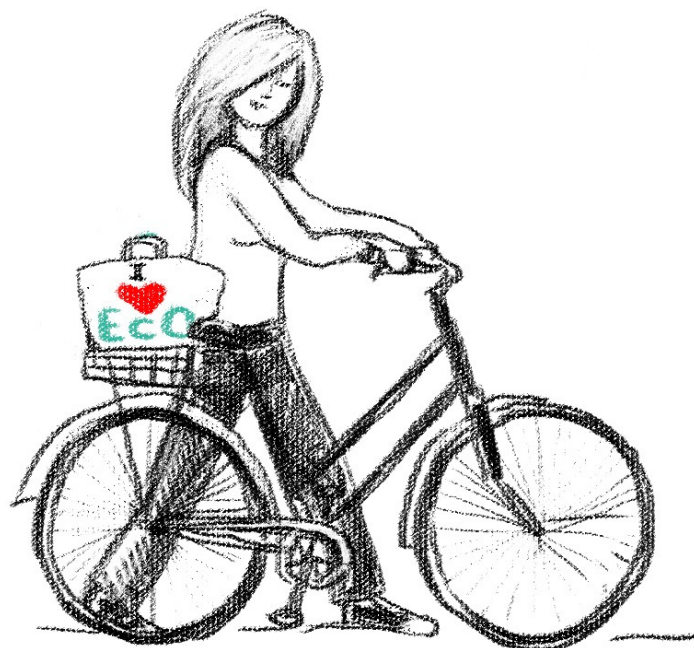
Made in... Where?

Furthermore, 'made in' indicates a key role between fashion industry and forced labour. "Made in" labelling is an indicator of the regulations and health, safety and wage standards under which a good has been produced. The developed countries choose countries such as China, India, Bangladesh to produce their products due to their cheap labour. For instance, a jacket sold by a European brand can be manufactured in a cheap and relatively unregulated labour market like China, but finished and packaged in France or Italy, thereby earning a 'Made in France' or 'Made in Italy' label. Therefore, Fair trade and Certified Organic, have emerged, offering companies new tools for communicating manufacturing standards to consumers, who are increasingly concerned with the provenance of their goods (14).

Opportunities

Transparency is often considered the first step to reducing human rights violations and environmental hazards along the fashion industry's supply chain. A commitment to transparency could ensure that brands know who produces their clothes, under what conditions, where the fabrics come from and how they are made and treated and could subsequently communicate this to their customers, to their shareholders, staff and other partners across their supply chain. A lot of businesses fear transparency because it might jeopardise their competitiveness or reveal issues they don't know how to resolve (15).

It is noteworthy that despite the high demand for fast-fashion, consumers are becoming more environmentally and ethically conscious. But naturally, the consumers' eco conscience is outranked by



other concerns. More than 9 in 10 say factors like fit (98%), comfort (97%), quality (95%), price (95%), and

durability (93%) are important in their apparel purchase decisions, according to the Cotton Incorporated 2014 Environment Survey. As it stands, just 38% of all consumers say they put an effort into finding environmentally friendly apparel for themselves, according to Environment Survey statistics. However, nearly 7 out of 10 (69%) would be bothered if they found out an item they purchased was not so. Further, 39% would hold the manufacturer responsible (16).

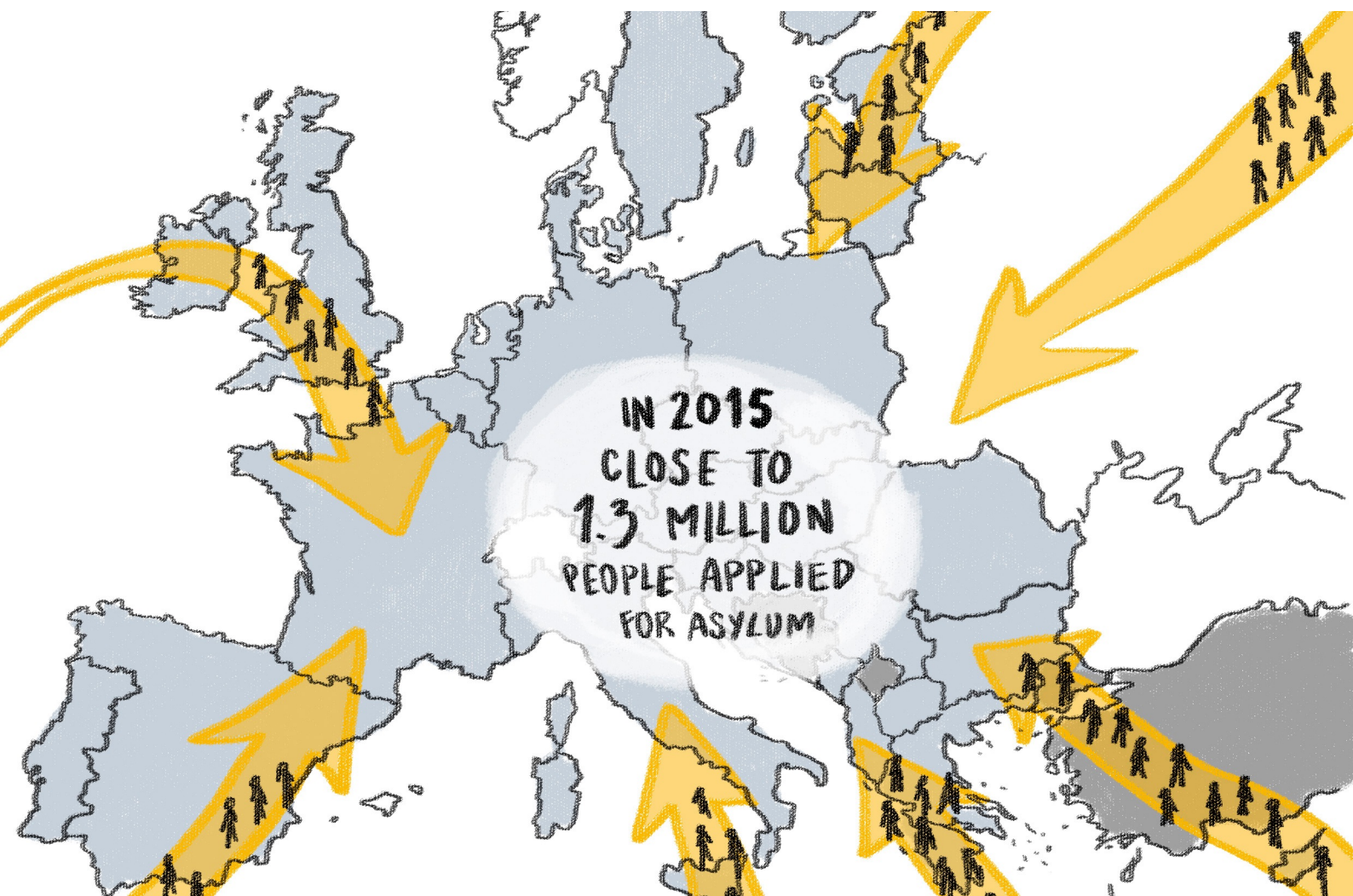
The fashion and high-end sectors face several challenges, including the increased prevalence of counterfeit goods, increasing shortages of skilled workers, environmental issues and difficulties for fashion small and medium-sized enterprises (SMEs) to access finance (17). The European Commission works on initiatives to strengthen the competitiveness of the fashion and high-end industries, such as measures to protect intellectual property rights, to fight fake goods, and to help fashion SMEs access finance and stimulate creativity and innovation (18).



REFERENCES

1. Fashionunited.com. Global fashion industry statistics-International apparel. (online) Available at <https://fashionunited.com/global-fashion-industry-statistics> [Accessed: 13 July, 2016].
2. Euractiv.com, (2016). European Textiles and Fashion: Facts & Figures. [online] Available at <http://www.euractiv.com/section/innovation-industry/infographic/european-textiles-and-fashion-facts-figures/> [Accessed: 13 July, 2016].
3. European Commission, (2016). Growth, Sectors/Textiles Fashion and Creative Industries/ Textiles and clothing industries/ Textiles and Clothing in the EU. [online] Available at https://ec.europa.eu/growth/sectors/fashion/textiles-clothing/eu_en [Accessed: 13 July, 2016].
4. Stotz L.& Kane G. (2015). Facts on the Global Garment Industry. [pdf] Global Garment Industry Factsheet. Available at <http://www.cleanclothes.org/resources/publications/factsheets/general-factsheet-garment-industry-february-2015.pdf> [Accessed: 13 July, 2016].
5. Investopedia.com. Definition of Fast Fashion. (online) Available at <http://www.investopedia.com/terms/f/fast-fashion.asp> [Accessed: 13 July, 2016]
7. Ethical Fashion Forum.com. Fast fashion, "value" fashion. (online) Available at <https://www.ethicalfashionforum.com/the-issues/fast-fashion-cheap-fashion> [Accessed: 13 July, 2016].
8. Ditty, S. (2015). Europe in the World: The garment, textiles & fashion industry. [online] Europa.eu Available at <https://europa.eu/eyd2015/en/fashion-revolution/posts/europe-world-garment-textiles-and-fashion-industry> [Accessed: 26 June, 2016].
9. International Labour Organization. Textiles, clothing, leather and footwear sector. (online) Available at <http://www.ilo.org/global/industries-and-sectors/textiles-clothing-leather-footwear/lang--en/index.htm> [Accessed: 26 June, 2016].
10. The Global Slavery Index. (2016). Findings. [online] Available at <http://www.globalslaveryindex.org/findings/> [Accessed: 26 June, 2016].
11. The Global Slavery Index. (2016). Country/India. [online] Available at <http://www.globalslaveryindex.org/country/india/> [Accessed: 26 June, 2016].
12. Nagaraj, A. (2016). New Documentary calls for 'Dignified Life' for Asian Garment Workers. [online] Reuters. Available at <http://www.reuters.com/article/us-asia-textiles-workers-idUSKCN0YW1W7> [Accessed: 24 August, 2016]

13. (2015). Does 'Made In' matter? Business of Fashion [online] Available at <https://www.businessoffashion.com/community/voices/discussions/does-made-in-matter> [Accessed: 26 June, 2016].
14. Salfino C. Ethical matters-When doing good is good business. The Cotton Incorporated Lifestyle Monitor, (online). Available at <http://lifestylemonitor.cottoninc.com/ethical-matters/> [Accessed: 14 July, 2016].
15. European Commission, (2016). Growth, Sectors/Textiles Fashion and Creative Industries/ Fashion and high-end industries/EU support for fashion and high-end industries. [online] Available at https://ec.europa.eu/growth/sectors/fashion/high-end-industries/eu-support/index_en.htm [Accessed: 14 July, 2016]



3

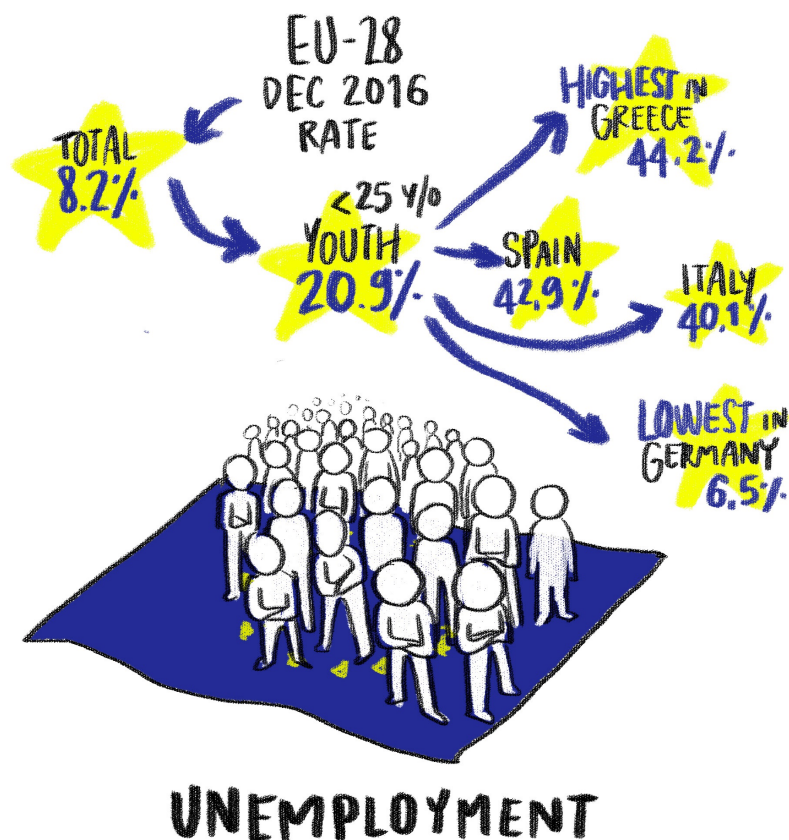
EUROPEAN CHALLENGES OF INTEGRATION

Current situation in Europe

In light of stagnating economic growth, and persistently high youth unemployment triggered by the 2007 economic crisis, as well as the very recent accession of refugees, the European Union faces a range of political and economic pressures (1).

Continually slow growth has a direct impact on the working conditions in Europe, characterised by a reduction of jobs and working hours, wage freezes and wage cuts. The increased pressure on businesses also transfers to greater job insecurity leading to increased stress, and a greater risk of harassment, as well as growth of the informal economy (2). The ILO states: informal workers 'are not protected under the legal and regulatory frameworks' and are, 'characterised by a high degree of vulnerability' (3).

Eurostat estimates that 21.224 million men and women in the EU-28, of whom 16.420 million from within the EA-19, were unemployed in April 2016. Since the economic crisis in 2007/8, youth unemployment has risen drastically, currently holding at around twice the overall unemployment rate among the EA-19 Countries. In April 2016, 4.235 million young persons (under the age of 25) were unemployed in the EU-28, 2.932 million of whom from the EA-19 (4).



Challenges

Some of the most prevalent challenges underlying the consistently high unemployment are skill gaps and skill mismatches (5). Whereby, skill gaps are defined as the difference between the skills people have and what the labour market needs (6). And Skill mismatches hinder productivity and growth and affect Member States' resilience to economic shocks. The combination leads to lowered productivity and a lacking exploitation of potential employment opportunities and economic growth (5).

Skill gaps have a striking presence in the European market: 40% of European employers have difficulty finding people with the skills they need to grow and innovate. The challenge goes beyond identifying occupation-specific skills; employers are increasingly demanding transferable skills, such as the ability to work in a team, creative thinking, problem solving or learning to learn, financial literacy and entrepreneurship to ensure employees possess the skills to adapt to a more rapidly changing work environment (5).

Additionally, the European Commission (2016) states that 70 million Europeans lack adequate reading and writing skills, and even more have poor numeracy and digital skills, putting them at risk of unemployment, poverty and social exclusion. More than half of the 12 million long-term unemployed are considered low-skilled (5).

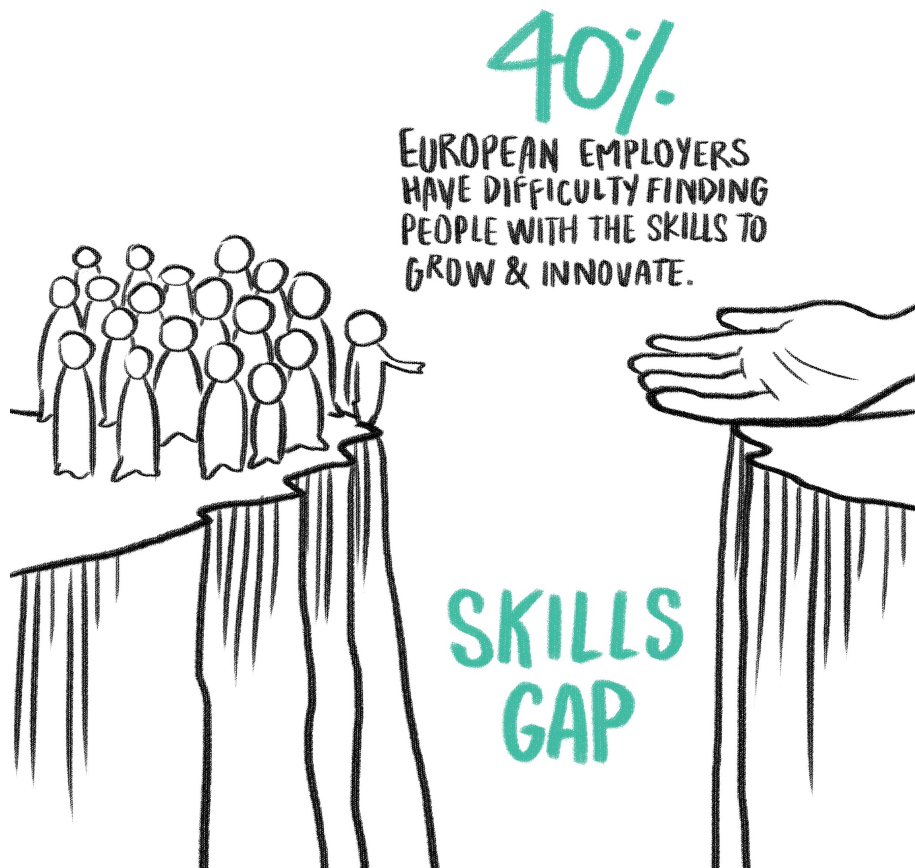
The digitisation is reshaping the way companies are run, the opportunities for growth that arise and the demand on employees. Almost all jobs require some level of digital skill. The demand for digital technology professionals has grown by 4% annually in the last ten years, and is persistently one of the leading trends that influences all aspects of our life. Yet, digital skills are staggeringly poor among European professionals, with almost 50% lacking basic digital skills. Some of these skills are particularly vital for those starting their own business, and many underestimate the importance of contemporary skills and an entrepreneurial mind-set (5).

Identifying and validating these skills is pertinent for people with lower qualifications, like the unemployed or those at risk of unemployment, as well as for people who need to change career path and migrants. Skills training can not only create new employment opportunities for vulnerable groups, but support them in showcasing their experience and talent, identifying further training needs, talents and identify opportunities for re-qualification (5).

Differences between education and training systems in the EU, however, make it difficult for employers to assess the knowledge and skills of those who have qualifications from another country and educational system than their own. Approximately, 25% of the non-EU nationals are highly-skilled. However, within the group of highly-skilled, around two-thirds are inactive, unemployed or overqualified for their jobs. In addition, some migrants already residing within the EU, as well as those who have recently arrived, including refugees, may have limited knowledge of the host country language, creating additional barriers to employment (5).

Implications

Europe faces challenges of integration, with skills gaps and mismatches playing an important role in precluding certain parts of the population; particularly women, youth, immigrants, ethnic minorities and people with disabilities are exposed to increased risk of poverty and social exclusion (7). Eurostat emphasises that in 2014, 24.1% of the EU population were still at risk of poverty or social exclusion. In the same year, more than 30% of young people aged 18-24, 27.8% of children aged less than 18 and 66.7% of the unemployed were at risk of poverty in the E.U. Moreover, 40.1% of adults born in a country outside the EU-28 and 24.8% of those born in a different EU-28 country than the reporting one were at risk in 2014 (8).



Opportunities

According to ILO it is estimated that over 600 million new jobs need to be created by 2030 in order to deal with the high levels of unemployment (9).

The Textile, Clothing, Leather and Footwear (TCLF) sector is characterised by geographically dispersed production and rapid market-driven changes, providing employment opportunities to millions of workers worldwide, especially for young women. Due to the scale and the profile of workers employed, the sector offers great potential to contribute significantly to economic and social development (10).

The textile and clothing sector accounts for approximately 4.5% of EU manufacturing production and 7.5% of manufacturing employment (11). The vast majority of companies in the sector are small and medium enterprises, with 86% of them employing fewer than 10 people and 3% employing more than 50. Also, women represent more than 70% of all employees in the sector (12).

Job openings

It is estimated that, until 2025, nearly 600.000 job openings are anticipated in the textile and fashion sector in the EU. Therefore, talented skilled employees are crucial for this sector such as sewing machine operator, production machine operator, clothing product designer, textile technologist, garment pattern-maker, textiles environmental manager, clothing manufacturing engineer, textile product developer, production manager (12).

In order to compete in the fashion industry job market today, a job seeker must have an overall perception of things. The knowledge must extend from designing and manufacturing to marketing and business planning. Being aware of the Fashion Industry Structure gives you the ability to have the control in the production chain, from the source of your material to the final product. Consequently, you can identify the production chains that violate human rights or recognise the high costs of quality control and try to make a change in the Fashion Industry.

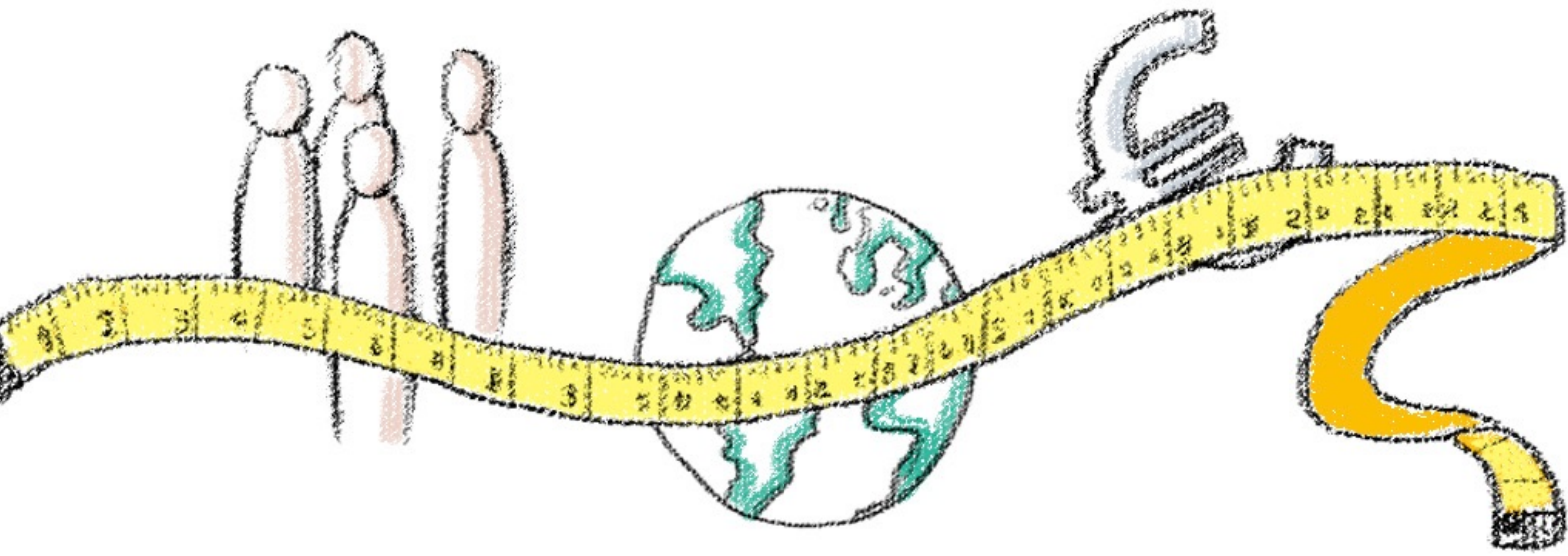
Conclusions

The textile industry offers opportunity for improvement, employment and innovation. With its global significance, addressing issues of human-rights violations and environmental harm are pertinent to a healthy development of the sector. European countries are challenged with massive unemployment, changing demands and the social exclusion of minorities. Opportunities abound in providing skills training and fostering a community of fashion entrepreneurs that provide sustainable jobs. Collaborative practices are crucial in building strong and resilient networks of creative industry entrepreneurship. With innovative approaches to what fashion entrepreneurship means today, the sector offers immense potential for prosperity and social inclusion in Europe.

REFERENCES

1. Archick, K. (2016). The European Union: Current Challenges and Future Prospects. [pdf] Library of Congress. Congressional Research Service. Available at <https://www.hsdl.org/?view&did=793799> [Accessed: 27 June, 2016]
2. Van Gyes, G. and Szeker, L. (2013). Impact of the crisis on working conditions in Europe. [pdf] European Foundation for the Improvement of Living and Working Conditions. Available at https://www.eurofound.europa.eu/sites/default/files/ef_files/docs/ewco/tn1212025s/tn1212025s.pdf [Accessed: 15 July, 2016]
3. Stotz L.& Kane G. (2015). Facts on the Global Garment Industry. [pdf] Global Garment Industry Factsheet. Available at <http://www.cleanclothes.org/resources/publications/factsheets/general-factsheet-garment-industry-february-2015.pdf> [Accessed: 13 July, 2016].
4. Europa.eu, (2016). Unemployment statistics. [online] Available at http://ec.europa.eu/eurostat/statistics-explained/index.php/Unemployment_statistics [Accessed: 27 June, 2016].
5. European Commission. (2016). A NEW SKILLS AGENDA FOR EUROPE. [pdf] COM (2016) 381 final. [Accessed: 15 July, 2016].
6. Cedefop (2015). Tackling unemployment while addressing skill mismatch: lessons from policy and practice in European Union countries. Luxembourg: Publications Office. Cedefop research paper; No 46. <http://dx.doi.org/10.2801/648140> [Accessed: 24 June, 2016].
7. Tillmanns, A. (2016). Tackling Poverty and Social Exclusion in Europe. Conference organised by “Public Policy Exchange” (PPE). [pdf] Available at http://www.renate-europe.net/wp-content/uploads/2016/03/Tackling-Poverty-and-Social-Exclusion-in-Europe_report-by-Sr.-Andrea-Tillmanns-RGS.pdf [Accessed: 27 June, 2016].
8. Europa.eu, (2016). Europe 2020 indicators-poverty and social exclusion. [online] Available at http://ec.europa.eu/eurostat/statistics-explained/index.php/Europe_2020_indicators_-_poverty_and_social_exclusion [Accessed: 27 June, 2016].
9. International Labour Organization. Decent work and the 2030 Agenda for sustainable development. (online) Available at <http://www.ilo.org/global/topics/sdg-2030/lang-en/index.htm> [Accessed: 27 June, 2016].
10. International Labour Organization. Textiles, clothing, leather and footwear sector. (online) Available at <http://www.ilo.org/global/industries-and-sectors/textiles-clothing-leather-footwear/lang-en/index.htm> [Accessed: 27 June, 2016].

11. Sanz de Miguel, P. (2013). Representativeness of the European social partner organizations: Textiles and clothing sector. [pdf] European Foundation for the Improvement of Living and Working Conditions. Available at https://www.eurofound.europa.eu/sites/default/files/ef_files/docs/eiro/tn1302024s/tn1302024s.pdf [Accessed: 15 June, 2016].
12. Euractiv.com, (2016). European Textiles and Fashion: Facts & Figures. [online] Available at <http://www.euractiv.com/section/innovation-in-dustry/infographic/european-textiles-and-fashion-facts-figures/> [Accessed: 13 July, 2016].



4

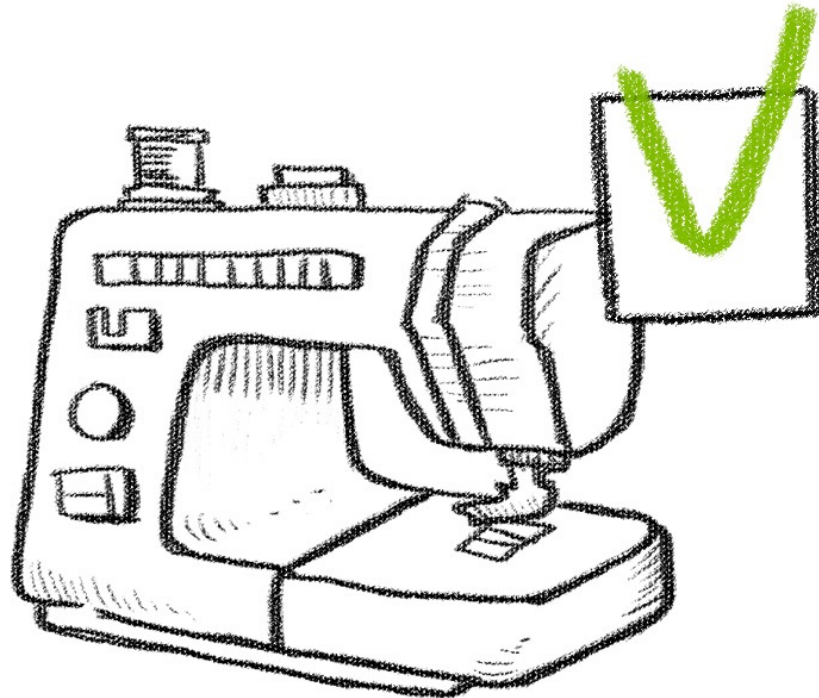
IMPACT DIMENSIONS

To address the multifaceted challenges surrounding the activities of fashion entrepreneurs in Europe, entrepreneurs have different options to create a positive social and environmental impact along the value chain of fashion production. Fashion entrepreneurs can engage in a range of practices to minimise their environmental impact and maximise their social impact.



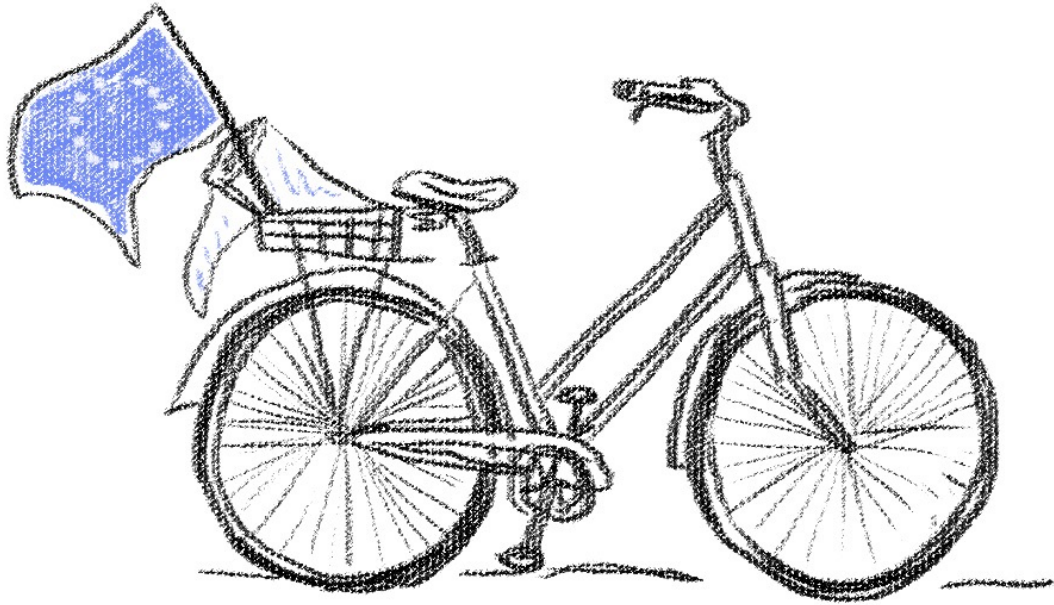
1. Eco-Friendly

Produce, purchase, use, and sell ecological materials to minimise negative environmental impact. This potential for positive impact is about reducing the negative impact of the production process, typically including, but not limited to: reduced waste and pollution on water, air and soil, garment durability, suitable for recycling and up-cycling, and energy efficient production processes.



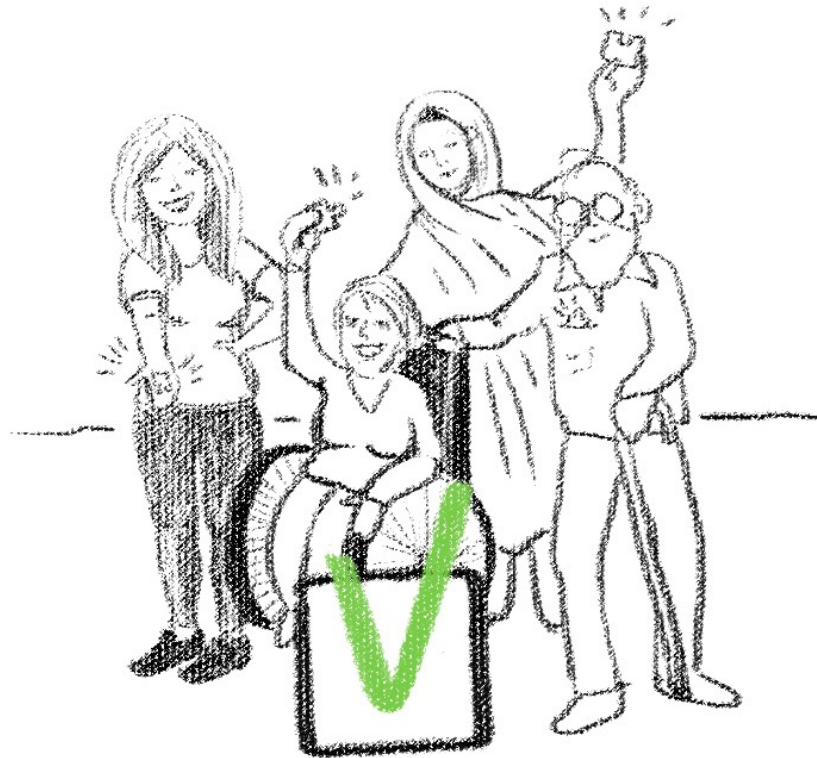
2. Ethical

Ensure fair working conditions and pay for all actors involved in the production and sales process. This potential for positive impact is about reducing the human rights violations common in the production process, typically including but not limited to: fair pay, limiting working hours, and overtime pay, granting sick leave and breaks and safe work environments.



3. Local

Ensure proximity to support local economic growth, job creation and minimising the negative environmental impact. This potential for positive impact is about fostering the local economic system by producing and selling in proximity to one another, with the consequence due to existing legal restrictions, the environmental impact is reduced and working conditions are regulated to minimise human rights violations.



4. Social Inclusion

Ensure economic and social integration by Including vulnerable groups in your supply chain. This potential for positive impact is about creating economically sustainable inclusion mechanisms for people considered at increased risk of social exclusion. This group encompasses, but is not limited to, youth unemployed, immigrants, refugees and people with physical or mental disabilities, as well as the ageing population and the structurally unemployed.

EUROPEAN ECOSYSTEMS & BEST PRACTICE

Sustainability and ethical production in fashion is still a niche, but each ecosystem is driven by a handful of entrepreneurs, governmental initiatives and supporting organisations most of which are active locally offering direct support to their communities. The eco-systems are formed by an interplay between private actors, such as entrepreneurs, associations and foundations offering support mechanisms for entrepreneurs; public and governmental bodies facilitating sustainable practices or local economic activity, promoting upcoming designers and socially inclusive practices; and entrepreneurs along the value chain.

Ideally, the ecosystems create a strong support network for established and upcoming brands, consumers looking to educate themselves as well as suppliers, production facilities and sales outlets. Across our ecosystems, we have identified a few of the most active participants in each network.

International Initiatives

Among some of the most prominent drivers of social and sustainable fashion area handful of international organisations offering education, certification and professional networks.

1. The Fair Wear Foundation operates internationally providing certification for monitoring fair labour standards in the textile supply chain. <https://www.fairwear.org>
2. Fashion Revolution is a global movement, created after the collapse of Rana Plaza in 2013, and an international frontrunner in promoting transparency across the supply chain, with chapters active in multiple cities across Europe and beyond.
<http://fashionrevolution.org>
3. Made-By is an internationally operating 'shadow label' organisation supporting brands to produce more sustainably by offering labels to incorporate their track and trace system.
<http://www.made-by.org>
4. The Sustainable Apparel Coalition is an international alliance between large companies in the textile industry collaborating on certification standards and indices.
<http://apparelcoalition.org>



GREECE

Greece is still a young ecosystem for sustainable fashion. Though private organisations and a few brands have made a name for themselves, governmental support and production focused on social inclusion remains limited. The customer base is not yet as sensitive and many of the transparency and education activities are led by international organisations and traditional fashion schools.

Best Practice

1. ARTEMEIS

ARTemeis started from a training program for people with disabilities and vocational rehabilitation in Greece. Part of vocational rehabilitation was the creation of a social cooperative enterprise: ARTemeis. Together with the support of volunteers, the team built up a production site where the disabled people get the possibility to be involved in the manufacturing process of presents, wedding invitations and jewellery. For the future, they aim to build up a sustainable commercial cooperative enterprise.

ELEPAP-Rehabilitation for the disabled has six branches throughout Greece and more than 77 years of history. The organisation supports the development of children with physical disabilities and developmental difficulties and at the same time provides support to their families. Particular emphasis is placed on early diagnosis of childhood disability and developmental issues as well as early intervention for children belonging to risk groups. ELEPAP through the foundation of the Social Cooperative Enterprise-ARTemeis in the production sector of presents, wedding gifts, jewellery and invitations, it supports work integration, creative work and social inclusion of its alumni adults.

ARTemeis started from the program "TOPEKO", which ELEPAP had developed for training people with disabilities and vocational rehabilitation. Part of vocational rehabilitation was the creation of a Social Cooperative Enterprise called ARTemeis. Initially the project was undertaken by a volunteer. Ms. Diamantopoulou, President of ARTemeis, is a sociologist from the Department of European Programs and adults and had been working for ELEPAP for 18 years. Ms. Ieronimou, Sales Manager, is retired and started as a volunteer in ELEPAP for five years now and in ARTemeis for 2,5 years when she joined in more substantially and became in charge of the production and sales. ARTemeis' ultimate goal is vocational rehabilitation of disabled people in order to have an equal treatment and equal rights in employment.

ARTemeis provides occupation only to people with disabilities, the rest of them are volunteers. ARTemeis plans on the handicrafts construction as well as the commercialisation of products of high quality and aesthetics, such as jewellery, ornaments and wedding invitations from environmentally friendly materials. The construction of artisan craft is part of occupational therapy acting beneficial to physical and mental health of people with disabilities. ARTemeis aims to build a sustainable commercial cooperative enterprise that can create jobs for people from vulnerable groups, utilising the special skills of disabled.

2. SOFFA

SOFFA stands for Social Fashion Factory and is a spin off from a Greek social cooperative. The vision is to be an industry disruptor leading in producing and manufacturing ethical fashion through empowering people and ideas for ethical and sustainable industrial transformation. For their production line of clothing, footwear and accessories, the use sustainable and recyclable materials and employ trafficked women and refugees to (re)integrate them in a work environment.

SOFFA stands for Social Fashion Factory and is a spin off from the Nest, a social cooperative that was established in March 2014. Its primary target is to transform and disrupt the fashion industry. Dr Fiori Zafeiropoulou, Founder & CEO of SOFFA, is a visiting Lecturer & Post-Doctorate Researcher on Social Investment Market for Social Entrepreneurship at Athens University of Economics & Business. She holds an award winning PHD on Social Entrepreneurship, MBA, BSc (Ec). She is Co-founder of the global movement "Fashion Revolution" in Greece and the Founder & President of the Nest Incubator. She founded her first company Zita Social in London in 2003. Stratis Camatsos is Co-founder and Head of Legal & Work Integration. He is a certified lawyer in New York City and has years of experience in Brussels on European law. He has, also, established a company, Evo3 olive farms, with a social and environmental impact in the food industry. He is a 3-time award winner and social entrepreneur with his brand Evo3-Plant A Tree in a deforested area in Africa, for every product sold. Nicholaos Moustakas is Co-founder and Head of Production Footwear designer and Maker with extensive knowledge in the footwear industry. He has a BA Product and Furniture Design and Diploma in Footwear Design Cordwainers College. Currently he is working as a bespoke shoe maker in the West End of London.

The vision is to be an industry disruptor leading in producing and manufacturing ethical fashion through empowering people and ideas for ethical and sustainable industrial transformation.

SOFFA has three tiers:

1. SOFFA Factory; a production line for clothing, footwear and accessories made from sustainable recyclable materials, (re)integrating trafficked women and refugees in a work environment, aiming for the repatriation of production in Europe.
2. SOFFA Textile; a sustainable textile marketplace providing for the livelihoods of producers and fighting for transparent and ethical supply chains that respect workers' rights, battle against human trafficking, forced labour and child labour while at the same time acting for the preservation of our planet.

3. SOFE Hub which is funded by the European Commission Erasmus +; a fashion incubator providing training and education for trafficked women, refugees and youth unemployed in Europe offering integration into work or entrepreneurship. It's an online sustainable designers' marketplace to reach international markets.

SOFFA's partners are NGO Treads of Hope in Athens and NGO A21 in Thessaloniki, which are saving modern slaves and trafficked women, providing shelter and support. The list of partners goes on with Zita Group, Fashion Revolution, University of Zurich, Brunel University, Athens University of Economics and Business, Spoleczna Academia Nauk, The Nest Social Coop, Authenticity and Eolas.

<http://soffa.gr/>



SPAIN

Spain, is what many consider the birthplace of fast fashion, with Inditex overwhelmingly dominating the market and a customer base with growing yet limited consciousness and care for the environmental and ethics of many of the industry's big players. Yet, the foundations and networks, though often times informal create a tight-knit community of entrepreneurs hoping to change the fashion industry from within. The targeted governmental support is limited, but with Barcelona specifically placing a lot of pride in its design schools and talent the shift is starting to show, in curricula and themes for industry get-togethers.

Since Spain was once a textile and garment producing market, the potential to support production locally is quite apparent, and both Planeta Moda as well as some of the social and sustainable fashion entrepreneurs have started pushing for the rebirth of the Spanish textile industry. The most prominent pain points for the entrepreneurs remain an uninformed customer base and very limited governmental support for entrepreneurs as a whole, and thus neither specifically for fashion. While associations and informal networks as well as markets and fairs are both popular and offer great platforms for entrepreneurial exchange.

Best Practice

3. CO-SHOP

To re-establish local fashion production in Spain, Co-Shop offers a working space and local production possibilities to small-scale designers. In this network, they work together with local workshops that employ vulnerable groups, like former prisoners. Moreover, the team of Co-Shop shares their expertise of branding and customer relationship with the designers to help them building up a brand.

Co-Shop offers shelf-space to designers committed to local production. Nieves Torres Ayala, the founder of Co-Shop - an engineer gone local fashion entrepreneur - has the vision that local production can ensure that working conditions adhere to a European standard of fair working conditions and environmental restrictions. Additionally, local production creates local jobs and fosters the local economy. She has recently opened her fourth shop in Barcelona (End of May 2016) and would like to see a Co-Shop in every city in Spain.

Co-Shop has expanded its services to small-scale designers by offering them access to a workshop in which they themselves can produce their collection. This space is shared with a professional photographer whose service the designers can employ at a very low cost. Furthermore, Nieves and her team offer their expertise in branding and the knowledge of their customers to help designers reach their target and build their brand. She is dedicated to helping designers benefit from their creation rather than that their talents are exploited by a large label.

Co-Shop is connected to a series of small, local workshops, which produce clothes locally, thereby offering designers recommendations on local production possibilities. Three of the workshops Co-Shop collaborates with employ vulnerable groups: (1) is a mid-scale producer employing former prisoners, (2) is a small-scale producer employing former sex-workers, (3) is a producer of bags and pieces made of more durable materials employing people with disabilities.

Access to textiles at a small scale as needed by starting designers comes at a penalty price. Thereby, Co-Shop buys a few materials in medium quantities to ensure that designers have access to at least some fabrics for production. Local production is a prerequisite for the Co-Shop designers, but sustainable sourcing is not yet. Nieves pointed out that certified materials are extremely expensive and even more so when needed at a small scale. Yet, Co-Shop collaborates with a few textile suppliers that offer organic and locally dyed textiles.

<http://www.coshopcollection.com/gb/>

4. Bao Bag

One of the brands selling with Co-Shop is Bao Bag, Marc and Joan started printing illustrations on jute bags using artisan methods. A collaboration with an NGO has resulted in them co-owning a workshop where people with disabilities are engaged in printing the fabrics, while receiving training and support from their partner organization. Bao Bag is now offering their printing services to other entrepreneurs who want to produce with a social impact.

<http://www.baobag.es/>

5. MTS - Moves to Slow Fashion

Moves to Slow fashion (MTS) is an online platform for sustainable fashion and was the first of its kind in Spain. MTS has the objective to demonstrate that fashion and ethical and responsible consumer choices are compatible. The founding team of MTS works from a small office in Barcelona where they are surrounded by a diverse group of entrepreneurs. They hope to see MTS evolve into a catalogue for a sustainable and ethical lifestyle.

Moves to Slow fashion (MTS) is an online platform for sustainable fashion and was the first of its kind in Spain. MTS has the objective to demonstrate that fashion and ethical and responsible consumer choices are compatible. Rosa Bernier and Mónica Melero make up the founding team of MTS and work from a

small office in Barcelona where they are surrounded by a diverse group of entrepreneurs. Mónica hopes to see MTS evolve into a catalogue for a sustainable and ethical lifestyle. MTS is based on three principles: (1) ecological choices, (2) ethical choices regarding both the environment and the working conditions in the supply chain and (3) proximity, referring to the point of production to the point of sale. As active members in the sustainable fashion community, they have created trust and understanding amongst the designers and they dedicate themselves to selecting aesthetic, high-quality choices. Their portfolio currently contains more than 50 brands and they have started to include cosmetics, creating synergies for all participating stakeholders.

Designers interested in selling their pieces on the platform must adhere to the standards imposed by MTS to be eligible. According to the MTS guidelines, the designer is in charge of production and sourcing. MTS provides feedback, contacts and has access to a network that is able to support like-minded designers. The vision is that if they can nudge consumers to change their consumption habits, everyone wins.

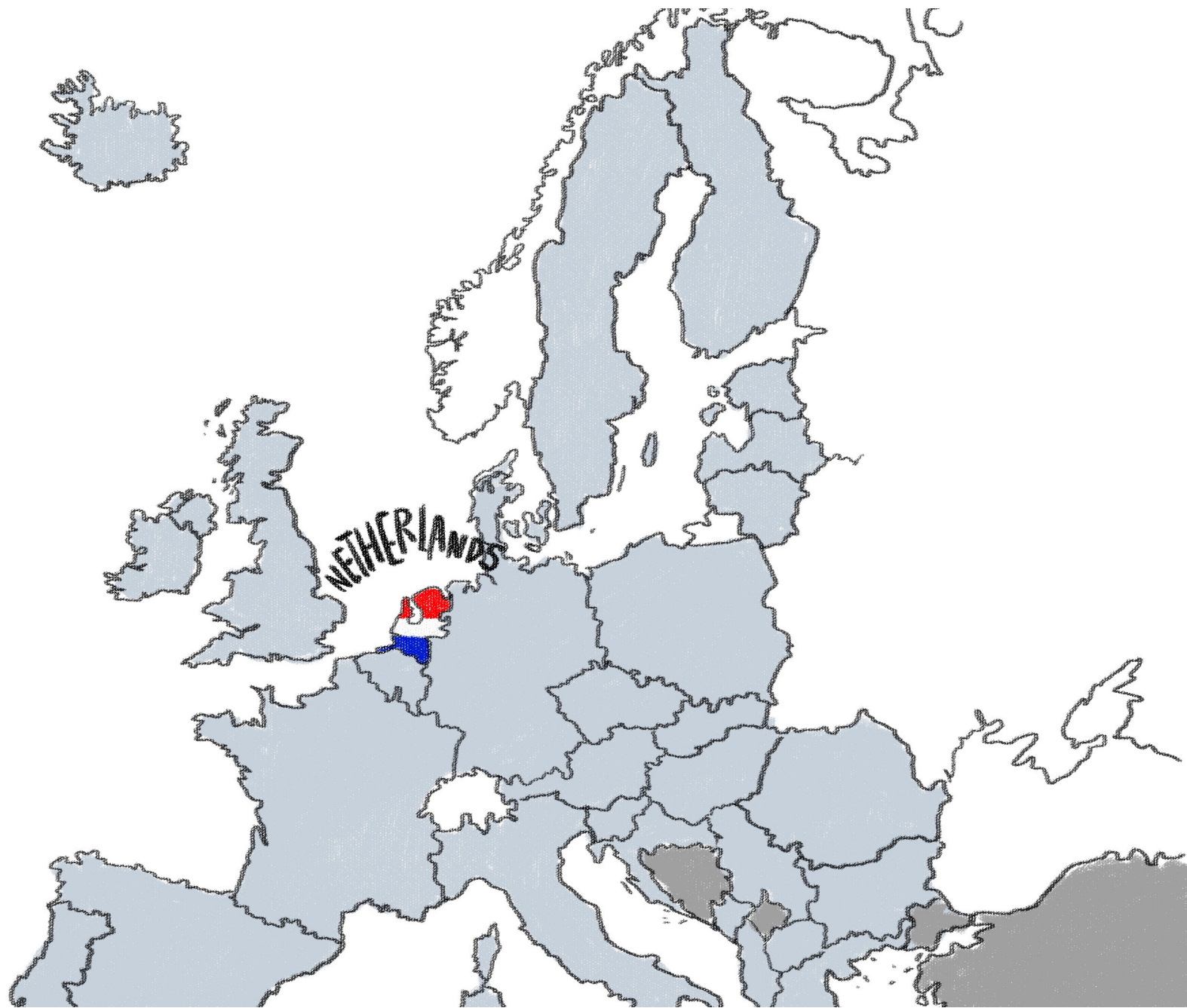
MTS realised that most small labels lack professional photographs and don't have a clear online presence. Therefore, they provide a model and photographer to 'their' brands, to develop unique brand consistency and appearance that enables the brands to have access to the services needed to present, promote and sell online. Designers benefit from having control of their stock and products, until an order arrives via the MTS platform. Additionally, MTS acts as a network and support system for like-minded social and sustainable fashion entrepreneurs committed to quality and aesthetics.

<http://www.movestoslow.com/>

6. Miu Sutin

One of the brands selling on MTS is Miu Sutin, after years of experience in fast-fashion, Noelia decided that it was time for her to become an entrepreneur, but differently. Her brand is dedicated to ecological fabrics and local production and in collaboration with a range of work-shops and production networks that focus on social inclusion of seniors, former sex workers and people with disabilities. She is currently preparing to expand outside of Spain.

<http://www.miusutin.com/>



THE NETHERLANDS

The Netherlands is a relatively mature ecosystem for social and sustainable fashion entrepreneurs, this is easily noted simply by the amount of locally targeted programmes aimed at supporting social entrepreneurs and sustainable design and production. Additionally, the relatively higher ratio of disposable income makes customers slightly less price sensitive and the overall conscientiousness of both environmental and human abuse is higher than in the south of Europe.

Best Practice

7. Rambler

Rambler is a social venture created in 2009. The aim is to support street teens in developing their creative voice as a way to get their life back on track. Rambler has a studio and shop in the heart of Amsterdam where the teens develop and sell their own fashion designs guided by a creative coach and social worker. Rambler has opened a second studio and shop in Berlin in June 2016 and aims to roll out the concept to New York and Sao Paulo until 2021.

Rambler is a social venture created in 2009 by Tim Dekker and Carmen van der Vecht that captures the look and style of global streetwear. Carmen has her roots in design and Tim is a business development expert. 'A Rambler' is a person who takes multiple city walks, but will finally find its way. The aim of the venture is to support street teens in developing their creative voice as a way to get their life back on track. Rambler has a studio and shop in the heart of Amsterdam where teens develop and sell their own fashion designs guided by a creative coach and social worker. The pioneering focus of the venture is on talent instead of problem solving, enabling teens to feel empowered and find purpose. This appreciative perspective has now been adopted by the municipality and other social work organisations in the city of Amsterdam. Together they create a supportive eco-system for troubled youth, developing follow-up programs that enable teens to (re)access the labour market. Rambler has opened a second studio and shop in Berlin in June 2016 and aims to roll out the concept to New York and Sao Paulo until 2021.

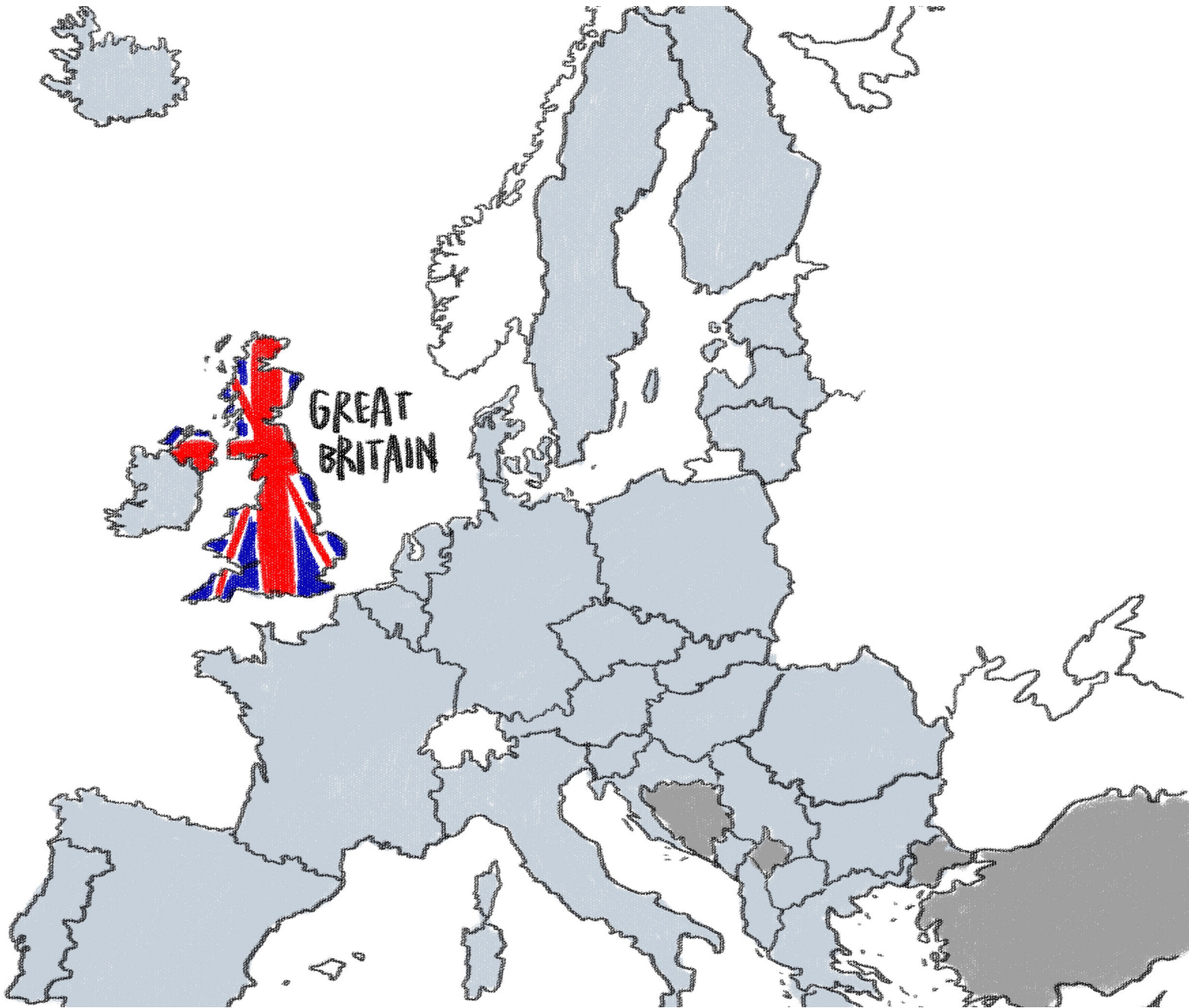
<http://www.rmbler.com/>

8. House of Denim, The Netherlands

Created in 2009 in the Netherlands, the House of Denim (HoD) is a platform for sustainability and craftsmanship in the denim industry. The mission of the HoD is to turn the industry towards a brighter blue - making it dryer, cleaner and smarter through projects relating to education, R&D, enterprise and networking. The platform has therefore developed several projects, like the "Jean School" - the world's first and only independent vocational course dedicated to mastering the jeans-related crafts. Created in 2009 by fashion expert Mariette Hoitink ([HTNK](#)) and strategist James Veenhoff ([Fronteer](#)), the House of Denim (HoD) is a platform for sustainability and craftsmanship in the denim industry. The mission of the HoD is to turn the industry towards a brighter blue - making it dryer, cleaner and smarter through projects relating to education, R&D, enterprise and networking. The platform has developed several projects:

1. [Jean School](#): the world's first and only independent vocational course dedicated to mastering the jeans-related crafts. Together with educational institution ROCvA, HoD has created a three-year full-time course training the next generation of avant-garde denim makers.
2. Denim City is Amsterdam's denim innovation campus of the future set in a redeveloped old tram depot. Denim City is the home of House of Denim and workplace for Jean school students. Denim City also houses Blue Lab, the Indigo Archive and the Denim Union.
3. Blue Lab is a development centre for experiments and research including jeans washing equipment. The Indigo Archive curates denim, from books to fabrics to favourite jeans of celebrities from all over the world. Denim Union is an 'Embassy' for networking with industry players such as Gstar, Tommy Hilfiger, Levis, Scotch & Soda, Denham the Jeanmaker, Diesel and many others.
4. Global Denim Awards: The first-of-its-kind runway show/ competition that spotlights the latest and greatest innovations by the world's top denim mills as imagined by six emerging designers.
5. Denim Days: Each year in April, Amsterdam turns blue during the Denim Days organised on the grounds of the Westergasfabriek. The event consists of 'Kingpins', a trade show for denim professionals presenting their collections in Amsterdam for the first time, and the Blueprint denim platform for consumers, featuring seminars, exhibitions, workshops, a vintage market, live music and more.

<http://www.houseofdenim.org/>



THE UNITED KINGDOM

The U.K. has been the birthplace of some of the most prominent sustainable fashion designers. Yet its public sector involvement remains limited. It is rather international organisations such as Fashion Revolution and the Ethical Fashion Forum which are active on a large scale but based in the U.K. that take on the role of continuously advancing social and sustainable practices. Additionally, U.K. corporate law allows for social entrepreneurs to register as such and making their initial financial burden of setting up a company easier to carry based on an already initially low cost of incorporating, when compared to other EU countries. With strong

international players focusing on sourcing, production and transparency the U.K. constitutes a strong eco-system for social and sustainable fashion entrepreneurs.

<http://www.ecoluxelondon.org/>

Best Practice

9. Ecoluxe, U.K

Ecoluxe London is a not-for-profit organisation that collaborates with charities, organisations, social enterprises, other non-profit entities and the media to promote luxury with an ethos. Therefore, a platform was created that supports ecological and sustainable luxury fashion. Ecoluxe cooperates only with eco-conscious brands and designers and provides them with full-spectrum business support. They offer training and consultancy as well as support with production.

Ecoluxe London is a platform that promotes and supports ecological and sustainable luxury fashion. The epicentre of their philosophy is the three Ps: People, Planet and Profit. Stamo Ampatielou, the Co-founder, is the Business and Finance Director. He is a graduate of London College of Fashion with 25 years' experience in the fashion industry in all aspects of design, production and manufacturing. Additionally, he owns the label "By Stamo". Elena Garcia is the Co-founder and the Communications Director. She is based in London since 1992 and graduated in Surface Textiles for Fashion at the London College of Fashion in 2006. She is also the designer behind the "upcycling" labels "Sew Last Season" and "Elena Garcia Eco-Couture".

Ecoluxe London is a not-for-profit organisation that collaborates with charities, organisations, social enterprises, other non-profit entities, corporations and the media to promote luxury with an ethos. Moreover, it opens a showroom twice a year during London Fashion Week to showcase the work of up to 35 upcoming ethical fashion and accessories brands from all over the world.

Taking into consideration the negative social, environmental and economic dimensions of the fashion industry, they aim to raise awareness and to become the destination for showcasing and promotion of sustainable luxury. Ecoluxe cooperates only with eco-conscious brands and designers and provides them with full-spectrum business support. They offer training and consultancy as well as support with production as they connect the brands with manufacturers, suppliers and stockists. Furthermore, they aim to make these brands viable through marketing strategies and tactics taking into consideration the uniqueness of each brand.

Some of their close partners include: British Wool Marketing Board, Cultural Business Investment, Centre for Sustainable Fashion, Coco Eco Magazine, European Regional Development Fund (ERDF), Fashionworks, JP Selects, Olswang LLP, Pink Umbrella Marketing, UK Trade & Investment (UKTI) and Working Chance.

[10. Here Today Here Tomorrow, U.K.](#)

Here Today Here Tomorrow (HTHT) is a collaborative fashion design label with a studio in London where sustainable and ethical fashion and accessories are designed, showcased and sold. The three designers are specialised in various sustainable design methods. Thus, they work with a wide range of products, like knitwear of recycled yarn, natural dyed textiles and accessories, up-cycled second-hand materials, high quality organic fabrics and vegetable tanned leather products. Here Today Here Tomorrow (HTHT) is a collaborative fashion design label with a studio in London where sustainable and ethical fashion and accessories are designed, showcased and sold.

HTHT is a collaboration between three designers: Anna-Maria Hesse, Katelyn Toth-Fejel and Julia Crew. Anna-Maria founded the shop/studio with Ines, Emma and Julia, after completing her MA in Fashion and the Environment in 2010. She has varied experience working in both design and teaching in the area of sustainable fashion for companies including People Tree, Komodo and FAD. For her current knitwear collection which falls under the label Here Today Here Tomorrow, she mixes recycled yarns with UK bred wool. Katelyn received a BFA in textiles from the California College of the Arts and an MFA from Goldsmiths, University of London. She is the designer of Be Like A Bear using foraged materials and seasonal plants from around London as natural dyes to colour textiles and accessories. She is also the co-director of Permacouture Institute, an educational non-profit promoting regenerative design in fashion and textiles. Additionally, Katelyn works for the Centre for Sustainable Fashion. Julia received a BA in Accessories Product Design and Development from London College of Fashion and in 2010 graduated from the same university with an MA in Fashion and the Environment. She specialises in bag and accessories design. Currently she creates limited edition collections by up-cycling locally sourced second-hand materials, combined with high quality organic fabrics and vegetable tanned leather, creating beautiful, durable and valuable products.

Through the shop/studio space HTHT aims to raise awareness regarding sustainable and ethical fashion. HTHT's fair trade label, in its fifth season, provides an alternative to fast-fashion. The collection embodies the company's continued commitment to sustainable design practices. First of all, the company

collaborates with artisans from the Association for Craft Producers (ACP) in Kathmandu which is a not-for-profit fair-trade organisation certified by the World Fair Trade Organisation (WFTO). Second, HTHT provides opportunities for low income, primarily female artisans in 15 different districts of Nepal. Each product in their collections is handmade and provides the artisan who made it with economic and social support. Additionally, the knitwear HTHT develops is made from 100% sheep wool; a natural, warm, durable, biodegradable and highly sustainable fibre. Partner ACP also takes careful and deliberate steps to preserve the environment. They have installed a wastewater treatment plant and rainwater harvesting system, use recycled paper, discourage the use of plastic bags and use low chemical AZO-free dyes.

Although some of us are aware of the destructive impact of the fashion industry, we tend to shield ourselves from this as it's happening far from us. In HTHT's shop customers can witness the creative process and realise how much time and effort is needed to create a product. It's an inviting way to engage customers with the meaning of slow fashion which includes high quality craftsmanship, fair trade, durability, locality, recycling, natural dyes, organic materials, individuality and transparency of production.

<http://www.heretoday-heretomorrow.com/>



POLAND

Poland similarly to Greece is still a young ecosystem for sustainable fashion, but it's history of producing materials locally gives it a very specific advantage, which offers ample opportunity for growth as many fashion entrepreneurs struggle to trace their supply chain and find sustainable materials. Local design has not yet reached substantial maturity to lastingly impact upcoming designers locally, but sourcing and production already offer stepping stones for the generations of social and sustainable fashion entrepreneurs to come.

11. Notjustshop

The company established in 2012 with the motto to change the world for a better one. They help disadvantaged children by involving them in creation of fashion together. [By running fashion projects, they fulfil the needs of disabled children](#). According to their mission, in Notjustshop "together with you we change those who needed help into those who want to help." Helping others to make their dreams come true, this is the most important. Notjustshop collaborates with numerous hospitals and other organisations. They established collaboration with local and national organisations supporting the idea, as well as with artists, actors, sport celebrities. For them the community is the accelerator. Notjustshop cares about the environment. Everything that is manufactured by them is 100% made in Poland. Fabrics, knitwear etc. they buy in Lodz (city with long textile history in Poland) from the company that holds the Oeko-Tex Standard 100 while the sewing is done locally in Cracow, so they do not need to worry about the work conditions of the seamstresses as they monitor that locally.

Take a peak at how they work [here](#).

<https://notjustshop.com/en>

12. Plan Planeta

'Plan Planeta' is a mission driven company. Mission of inspiring people to make a difference. It partners with non-profit organisations, offering unique design and limited edition ethical fashion products on-line. For every product sold, 'Plan Planeta' gives a part of the income to the designated charity. There have been several projects organised by them so far: support for the homeless in Warsaw, the refugees from Turkey, kids and women in Ukraine, Syria and Nepal. 'Plan Planeta' offers products made by producers who want to make a positive impact on the planet and on other people. Whether they are fair trade, organic, ecological or they just provide fairly paid work or other benefits to poor people - if they lead to positive change - they are always welcome to collaborate. That's how they understand ethical products. And then they go one step further, sharing their profits from sales with charities.

In Plan Planeta social and environmental values are a natural part of doing business. They cooperate with companies and organisations which develop products or services that inspire positive change, which take steps towards lessening environmental impact or attempt new approach to important social challenge. Together they aim to improve life of as many people as it is possible.

<http://www.planplaneta.com/en/>

13. Showroom.pl

Showroom.pl is a platform created by young entrepreneurs supporting Polish, interesting, independent fashion designers. They collaborate and promote local brands which are produced with respect for workers' rights and the environment. They rely on cooperation with the designers, who buy the textile and sew the collections in the local market. Showroom helps young fashion designers to enter the fashion market in such a way that their products can be launched and become recognised to enable them to grow their business successfully (with the support of showroom platform). Showroom together with Glamour magazine organises a series of professional workshops - 'Fashion Workshop', dedicated to the process of creating a fashion brand. They collaborate with more than 300 fashion art designers promoting sustainable, ethical and ecological fashion. The two founders (idea creators of the showroom) are also active in Poland Start-up Foundation, which aim is to build awareness of the great potential of the start-ups among decision-makers, politicians and local government officials. They share their knowledge at different types of events promoting fashion entrepreneurship and start-up's ideas. In 2014, they received a reward in the 7 Ventures Pitch Day competition.

<https://www.showroom.pl/>

TASK 1

The forces that shape social and sustainable fashion are constantly changing. In the section above we have provided you with a snapshot of active organisations and stakeholders, but depending on where you are located, what you are selling and where, there will be many more and other relevant organisations.

Research your ecosystem and map it out to answer the following questions as relevant to your business case.

1. Who are the relevant players in your eco-system?
 - Private organisations
 - Public sector involvement
 - Influencers
 - Organisations at the forefront of social inclusion
 - Sustainable design
2. How do your competitors utilise the ecosystem to their advantage?
3. And how can you best position yourself among the relevant players?

Hint: Take a peak at the annex for some inspiration or a kickstart!

CO-CREATION & COLLABORATIVE PRACTICES

Strategies that enable change-making or a social movement include co-creation and collaborative practices. Co-creation is an active, creative and social process, based on collaboration between producers and users that is initiated by the firm to generate value for customers. (1). It is “about co-creating a new community from the ground up, with the company embedded in its foundation. Such vibrant ventures are built on dialogue and joint action, not data and delivery times” (2).

So, co-creation is a process, a road that leads to personal mastery and societal harmony. The traveller needs to pack a number of skills to be able to cross this road and reach their destination, their ‘Ithaca’. We will show you the way to fill your backpack with the right skills, adopt the proper mind-set and get rid of all these wrong practices and stances that will only be a burden, slowing your pace and diverting your course from your desired end goal.

Levels of co-creation

Several levels of co-creation can be defined. First a high level where a sense of shared destiny is developed that involves leverage of competences and defining joint goals and new opportunities leading to co-creation of value. A medium level is reached when joint development and co-management of the enhanced network takes place leading to shared practices and co-innovation. A low level evolves around collaborating with suppliers, key customers and partners leading to improved business processes and lasting relationships across legal boundaries. Market based, transaction driven traditional business commonly does not lead to any co-creation.

Process for co-creation

You need to bear in mind that time is an important element in co-creation and collaborative ventures. It takes time to build relationships and to co-create strategies. You need values, meaning, processes and measurement of impact through Key Performance Indicators, the so-called KPIs. And then the process can be structured in the following steps:

1. Open up: Start deep dialogue in the community, raise understanding of community, project team development, create partnerships with local entrepreneurs and agents in order to achieve Business Concept Co-creation
2. Build the ecosystem: Collective entrepreneurship development, formalise business venture, establish shared commitment in order to achieve Business Prototype Co-creation
3. Create the enterprise: Test prototype, strengthen local entrepreneurs and management through new capabilities development (training), build market base which will lead to Enterprise Creation

Important elements in the process of co-creation of a venture formation are: local co-invention and bottom up development; the product and business model should be co-evolved and evolving; local ownership and involvement; to raise awareness; information sharing; self-financed growth and self-generated financial resources; self-help groups; rely on existing resources of the local communities and existing social infrastructure; invest in local capacity building; rely on patient innovation (element of time very important), external (from the community) parties participation; ally with non-traditional to the industry partners like NGOs, foundations and community groups; engage in public policy dialogue; and finally create relevant associations and institutions.

Our qualitative fieldwork of a total of ten cases, led to defining three core strategies of collaboration: curating, co-mingling and spacing.



CURATING

The first main strategy is curating, which refers to respondents' main aim to conceive something as an outlet for their creativity and not necessarily because they want to have a social mission. Most often the founder of the enterprise acts as a curator and who creates a 'portfolio of projects' based on aesthetic consensus. In the world of art and museums, the meaning of the word 'curator' used to point to the 'genius concept' of the exhibition planner as individual author, which has become a highly controversial topic. Nowadays, curating implies a cooperative, interdisciplinary working method that results in the creation of innovative structures for the presentation of cultural artefacts. Such an approach enables fields such as art, digital

media, design and architecture to intermesh in new ways. This shift in work processes pushes individual areas of action to come together in new meta-levels, such as networks and knowledge transfer. Such an interpretation highlights that in collaborative fashion enterprise it is not just about curating objects or products, but also of people, materials, relationships and space. In collaborative fashion enterprises, we found that curating plays out on four different levels: (I) entry at the gate, (II) deepen the bond, (III) tipping point of sales and (IV) co-ownership.

Entry at the gate

Aesthetics are key in the selection between who joins the project and who is not allowed access to the collaborative enterprise. This becomes especially visible in the cases that have built a platform to promote local/sustainable designers/brands. As one entrepreneur explains:

'I searched for sustainable fashion brands that were interested in what we wanted to offer, and had a good aesthetic; explained what we wanted to do and what we could offer them, and what they could offer us, and the reality is that 98% of those we contacted said yes. Because they like the image, our aesthetic, and we create trust by demonstrating that we know what the market is about.' (MTS).

Those brands that want to join such a platform express the same selection mechanism:

'And to me it's the most important national platform: because it was the first, because it has a lot of sustainable fashion brands. And also, because I really like the aesthetics.' (Miu Sutin)

As aesthetics are perceived as very subjective, it can create tensions between those who offer a platform for their designers and those who offer their designs. One entrepreneur even did not want to be quoted on her expression around this issue:

'And then a tricky issue is the design, I have also had to turn away brands because they are... well let's say not in line with our aesthetic, and what our clients look for. What is clear to me is the aesthetic part of the platform is very important, it is fashionable and we can sell it.'

Aesthetics are seen as the key to the sustainability of a company as they are prioritized over everything else:

'In reality, brands that don't have a minimum of brand identity, and an image they care for... well, this is usually a symptom indicating other issues, like the lack of production, the lack of a collection...etc. (...) It doesn't have to be a perfect webpage, but an Instagram account, a couple of photos, this demonstrates that they are serious about their project'. (MTS)

Aesthetics become the secret code for access to the collaborative enterprise; without it, the door won't open.

Deepen the bond

When people are 'in' the network and want to do projects together, they again mainly connect on the basis of aesthetics. For example, in cases of a platform or physical store that brings together multiple brands, the founder acts as a curator in this process as one entrepreneur explains:

'We offer to create looks using our products, to show how to combine the different pieces offered'. (MTS)

Here, the products of a certain brand are matched with products of other brands to create outfits, which will enhance appeal to customers. This quote illustrates the power of a collaborative platform in that it takes individual brands, styles and designs to a higher level by combining them with others. In the process of finding a graphic designer to do your art work or create your logo, selecting the right photographer and scouting the models that could be the 'face' of your brand, aesthetics is key. These crucial elements of a fashion business, are often found within the network leading to new types of collaboration. In dealing with start-ups, one needs to be creative with resources as they usually work with a shoe string budget. Instead of experiencing that as delimiting, the value of collaboration and sharing resources is appreciated in these enterprises.

For example, I don't have money to pay for professional shooting or hire models; but I found a photographer willing to do it for hardly anything; the same with models, and just today I was offered a space for free to create a shooting.' (MTS)

Supporting brands to improve their aesthetic appeal is one function of 'platform' enterprises:

A lot of times they make photos at home in a way that doesn't allow them to sell online. We started developing the online platform, and the photos many of them don't have the photographs that allow them to sell online, so we have a photographer, who shares the space. We are also learning bit by bit and trying to create solutions that we all need.' (Co-shop).

These examples show that just entering a collaboration is not enough to succeed; as an entrepreneur, you need to be able to look beyond your own aesthetics and see the opportunities for aesthetic resonance.

Tipping point of sales

When aesthetics doesn't appeal, companies won't sell and will be either kicked out of the network or mentored towards developing a better aesthetic. Aesthetics are crucial in getting sales as customers buy intuitively based on what they visually perceive:

'We grew, because we had success. We did not grow because we made investments, and 1000 T-shirts, and selling all over the place. No, we started growing because it works. Yes, because the client asked for more.'

(Bao Bag)

'We have retailers in Belgium, Japan and France who come here looking for the brands we have online to sell in their stores. So, to create this visibility and offer an ample supply, results in that the brands are selling to new retailers. Last week a Japanese girl came to buy stock from here. And if a girl comes from Japan, because she saw products on your webpage that she wants to buy and bring back, that's success'. (MTS)

And clients ask for more when they have been 'touched' by the aesthetic - because the design enters their heart and sense of style. Most collaborative enterprises make a point out of supporting each other in developing each person's activity. Many designers don't know much about business aspects such as finances and marketing and in being part of a network, they get support developing those elements of their venture. Interestingly - compared to common perspectives on entrepreneurship - finances are not the main currency in the network. Relationships are - and only relationships (with peers, customers) can help to craft the aesthetics that are unique to a brand. And when the aesthetics hit the right 'sweet' spot, financial rewards await the entrepreneur.

'It is funny how a professional environment - with the relations that are not friendships but interchanges - grow when it is not about financial return directly. But when you are not yet creating volumes of return, doing things is not as easy, but it's growing with all of the brands we work with'. (MTS)

That 'sweet' spot is often very fragile and small changes to a certain unique aesthetic, can have major consequences for an enterprise:

For the designers it's important, that we share the insights we have on the client. Often, they don't know of the effects some of the changes they want to make, might have on their sales, so we do try to give them feedback' (Co-shop).

A crucial part of curating entails adopting the right way of speaking:

'But if you want to sell it, you need to understand who will pay for what and this part, the more market oriented part is hard to bring across to the creatives sometimes. They see themselves as artists and they are, but if you want to live from it, it takes more than creative talent. I am still learning the language of the creatives.' (Co-shop)

Co-ownership

Only when actors get acknowledged/valued for their aesthetic, they are able to become part of the collaboration up to the level of co-ownership.

'The workshop is more than collaboration. We are co-owners' (Bao Bag).

For example, Bao Bag started with a creative mission rather than a social one and only happened to come across the chance to produce in collaboration with a foundation that employs disabled people. They have now become co-owner of the workshop and offer their services to other projects, thereby diversifying their offering, according to new-learned expertise. Many entrepreneurs imagine co-ownership, but have not yet arrived at that stage.

'At the moment, the venture is a spin-off of one of the social cooperative businesses that I belong to, so its equity is through there, it doesn't have its own legal entity at the moment. When it will have its own legal entity, I will have equity and so will the partners' (SOFFA).

TASK 2

Test your aesthetics!

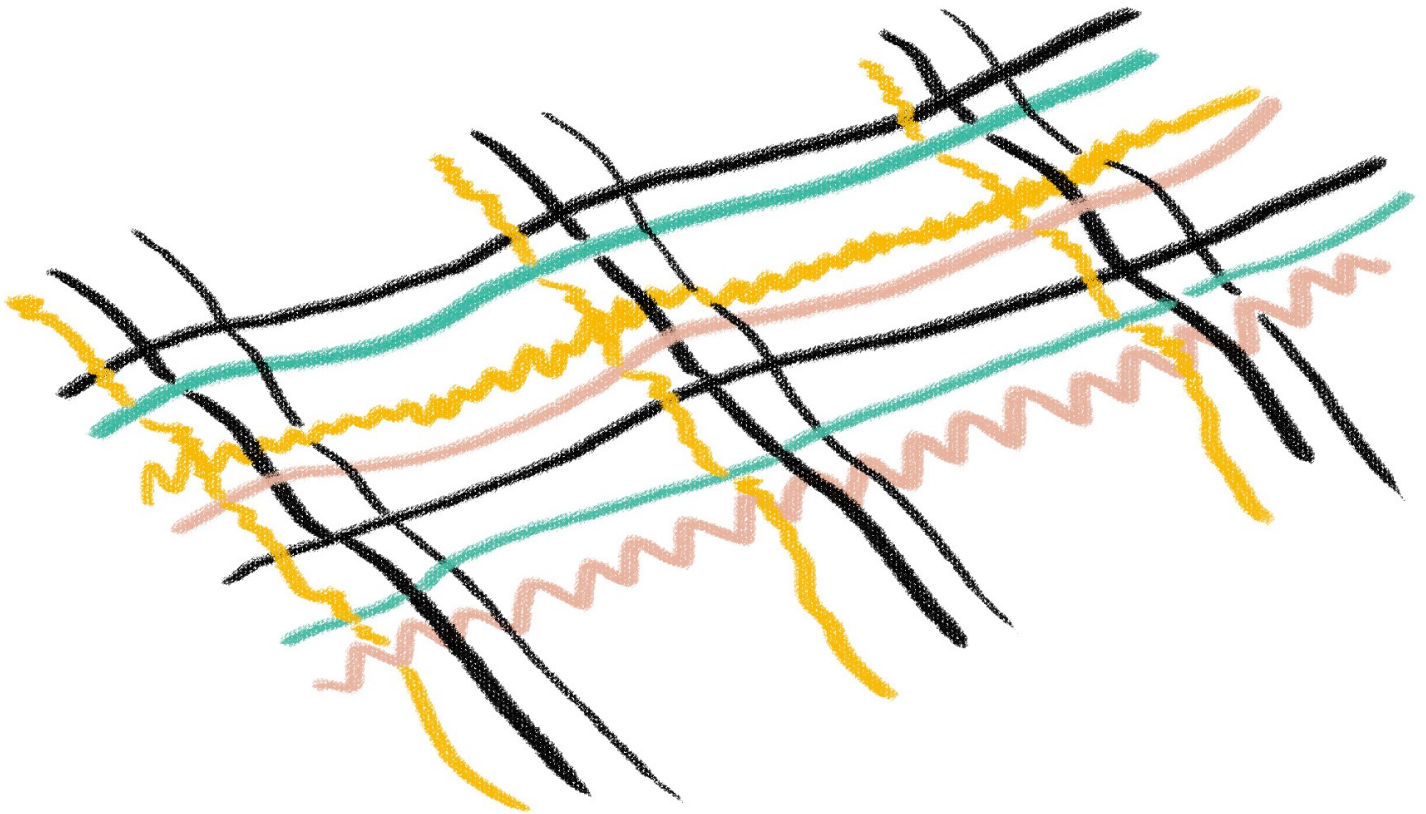
1. To whom do the aesthetics of your brand (or collaborators) appeal?
2. What elements of your aesthetics do customers value?
3. What elements of the aesthetics of your collaborators do you value?

Customer aesthetics

Define how you can improve your customer orientation, using aesthetic and identify potential collaborators that can help you achieve your ideal aesthetic. These can be sales partners, brands, material suppliers, even types of workshops; but keep the customers' aesthetic in mind.

Evaluate

What forms of collaboration are suitable for you? Is it a partnership, or do you want to fully integrate and co-own a project - why?



COMINGLING

The second main strategy is co-mingling: our respondents clearly indicate their commitment to 'the relationship', whether with the marginalised groups they cooperate with or other actors in their network. We could define three main groups that are at the centre of co-mingling activities for collaborative enterprise: 1. Socially excluded communities, 2. Customers and 3. Peers with the division between peers as being part of a platform (3a) and peers without being part of a platform (3b).

Heroes included

Collaborative enterprises go beyond wanting to simply integrate socially included 'stakeholders' in their venture, but rather strive for an interweaving of strengths and skills based on equality.

'When we design a project these people (who need help) are not in the back, they are in the centre. Our people are the heroes of the project. We never presented poor children with a sad look in their eyes. Our kids are the heroes and we want them to see that they can spread their wings and do something amazing, like the able-bodied ones. For example, the project "Give me a high five" ... The kids appeared on TV not because they were blind but because they did something cool. A cool T-shirt, a cool project'. (Notjustshop)

Aesthetics are at the core of that process of co-mingling as the aesthetic of a community needs to match (and be honoured by) the aesthetic of the entrepreneur. In collaboration, they can then create a common aesthetic, as in the case of Here Today Here Tomorrow:

'The association we work with and have built a great relationship with mainly work with family run groups and women. They go above and beyond Fair Trade certification. The organisation is really trying to create a robust organisation which does provide for its workers, things like childcare and education. One of the things they do is training, so, you know, there's huge unemployment in the country and so if they can find young people, young women, young men, depending on what their areas are, to train in different crafts so, you know, training new people with the weaving or the knitting, that is part of what they're doing, but you know, obviously having to be hand-in-hand with their clients and customers, like us, and lots of other different brands and companies from around the world that they're getting those orders to sustain training new people in those skills and to do that'. (HTHT)

Working with marginalized communities is challenging for many reasons:

'And I started looking for workshops dedicated to social inclusion. The first workshop I found was (...) run by an NGO, they have their own brand and work as a workshop for other brands. It worked well and they continue to be an important workshop for me. But it all depends on the quantities. They work with women, who come from conditions, well, from the street and they give them training to give them a different future. So, they need time to learn to do the pieces well, and it becomes more complicated with bigger quantities.'

(Miu Sutin)

Interestingly, collaborative entrepreneurs adjust their expectations when they work with deprived groups. People who used to work in the conventional textile industry understand the different 'rules of the game' based on the values they build their business on:

'When I work with a social workshop I don't try to negotiate the prices, because I understand that the work is for them, so that they learn. When I was a buyer, the negotiation was the basis, but here no. You must understand and respect the working conditions'. (Miu Sutin)

Customers are king

Co-mingling with customers is crucial in all phases of collaborative enterprise as customers should be seen as the main 'collaborators' – without them the venture would simply not exist. Whether in the initial stages where a product is first 'tested' or in later stages when new customers lead to novel insights for adjusting a product, solid relationships with customers need to be built throughout the process of 'entrepreneurship'. And here again – no surprise – aesthetics plays a key role: only by the virtue of aesthetic resonance do ordinary citizens become key customers. Regardless of the availability of physical space such as a store, companies' first contact to potential customers is their sense of aesthetics. As one entrepreneur noted:

'To us, minimalism is an essential issue, the most important elements in the Showroom app are product photos, other elements are in the background' (Showroom).

Good product photos that 'breathe' the brand's identity – hence the strategic role of the 'right' photographer – are crucial to attract customers. And when someone has become a customer, it is key to carefully listen to their needs in order to keep them on board.

'We are constantly keeping track of the opinions of our customers because they are most important to us. We respond to their comments and try to keep our finger on the pulse. Products don't come to us directly but we try to attend a lot of fashion events where various brands present their clothes and where we can check their quality' (Showroom).

Collaborative activities are seen as at the core of value creation for customers:

'For example, a milliner, perfect milliner, but now there's not much demand for hats, so we worked with her and she has started doing jewellery, handbags, even bags, products that are easier to sell. By co-creating we are sharing value for our customers. Yes, definitely, and then they share their knowledge with us, so...'

(Ecoluxe)

Aesthetics represent not only the connective tissue of any type of collaboration, but also lift the sum of two single individual endeavours up to a higher level, in this case value creation for the customer. The customer then returns the favour in providing value for the company in an iterative process of mutual exchange.

'They [The customers] tell us, why don't you try this, many clients have been asking, or this colour is more popular, and that illustration is great... So, a little. We have also once made something particular that they asked us for, because many were asking.' (Bao Bag)

Friends forever

Collaborative enterprises express a deep reverence for the ties they knot with others, especially when those bonds are fed by shared values.

'I've learnt a lot from my friends who run enterprises of different sizes, manage projects and collaborate with people. I enjoy being the proverbial 'dumbest among the wise' and I try to surround myself with people I can learn something from.' (Showroom)

'I learnt, also, that the small businesses are much more open to collaborate, and especially when they want to see a better world and do their own thing, they have a strong intrinsic motivation, and the rest, well they are easily identifiable.' (MTS)

It helps them to move beyond the level of the individual and see their own business as a creation crafted by many:

'Collaboration is my interaction. I am now alone in creating this brand; and I still always talk in we form, because I feel like the work is a collective one. The collaborator who has helped me the most is the association for sustainable fashion. I see it as a constant learning process.' (Miu Sutin)

When part of a platform, collaborative practices can be accelerated as a common 'face' supports entrepreneurs in finding a common 'voice'.

'And so apart from being able to sell on the platform I can also communicate what my brand is, which is very difficult when you are a standalone brand. So, to be able to be on this platform, which is also the first platform in Spain, gives me the chance to disseminate in a way that would otherwise be very difficult. They also communicate the general message of what sustainable fashion is, here in Spain.' (Miu Sutin)

In that sense, platforms take individual ventures to a higher level, but only when they are receptive to constantly relating to one another, in many different ways:

'And the events that happen, we all participate actively. Their communication consists of shootings and events and presentations and we all support each other by sharing each other's' news. This is something natural that happens every day. This is not a strategy, it's an integral part of who we are.' (Miu Sutin)

The relationship between individual ventures and 'the platform' as a collaborative enterprise is always mutual: a platform can't exist without its 'members': the members can reap the fruits of being part of the platform:

'We don't offer courses, but we are not firm either. When we see that a brand needs help, we support as much as we can. If someone doesn't know how to calculate a margin, is creating too many bottoms and too little tops, doesn't know how to do billing, of course we help...sitting with them for two hours doesn't create us any income, but in the end, we think if they improve we all win.' (MTS)

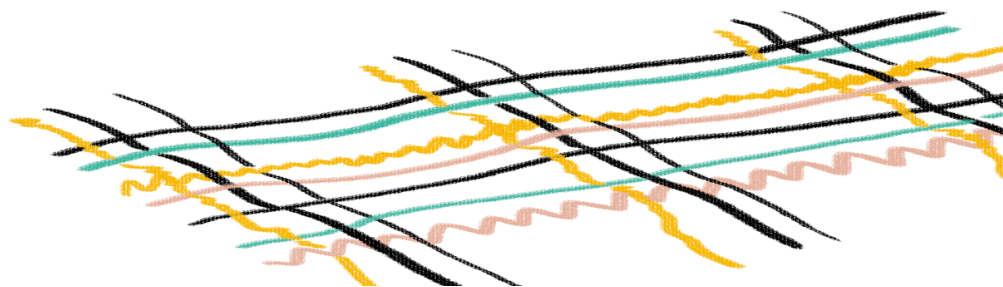
TASK 3

Test yourself.

1. Identify events and workshops that you and your brand can identify with; what makes them interesting?
2. What platforms are active in your segment?
3. Do the platforms complement your skill set? Can you benefit from their expertise?

Get out there!

Talk to entrepreneurial peers, customers, platforms and shops and figure out how you could benefit from collaboration: what is it you want to learn? What do you need to grow? Co-mingle!



SPACING

The third main strategy for collaborative enterprise is the 'curation of space', which is essential in conveying and enabling actors to engage with the aesthetic of the company. We can make the distinction between (i) physical space and (ii) online space. A physical space can serve as a co-creation place for team members and draw in customers who can witness or even interact with the process of design and embark on purchase. 'Holding the space' online denotes the difference between the ability to attract or appeal potential partners and clients.

'So we wanted to get a space together where we could continue our projects, or collaborate, or build new things, we were looking initially for a studio together that we could share and struggled to find anywhere, this shop space was empty at the time, and we passed by one day and out of interest just asked what the rent was and it wasn't actually that dissimilar from the studios that we were looking at, and we thought well, this is an opportunity for us to have a space where we can work, where we can practise as design and makers, but also sell directly to customers and open out that process of how things are made and get people involved and understanding the time and materials and the processes that go into making products. So, it was very much about being within this very sort of micro space and the concept of being transparent in that way, people can walk past and see, you know, fabrics and machinery and items, accessories or bags or clothes or knitwear being made and then a day later appearing on the shelf or, you know, they can come in and watch that happening. So that was very much the sort of initial concept of the shop, of the studio space, having this dual use and it revolved from there.' (HTHT)

A physical space is an accessible and direct entry point to interact with customers:

'From the Pop-up shop we actually learned what's selling, we actually learned that we had a shop where the customers appreciated unique things and actually wanted to learn about the designers behind the product.'
(Ecoluxe)

We have already seen how online presence is crucial in attracting customers: 'holding that space' in an appropriate manner includes carefully scrutinising the purpose and use of all social media channels and other avenues that are used to interact with people, whether customers, socially excluded groups or other partners.

'It doesn't have to be a perfect webpage, but an Instagram account, a couple of photos, this demonstrates that they are serious about their project.' (MTS)

In some cases, collaborative enterprise is even built around the smart use of technology:

'The idea for Showroom emerged by accident when we were running a social media agency with Michał Juda, some friends who had just established their own fashion brand came to us. They asked us for help in getting their online sales going. As we specialised in the use of social media, we developed an app for

them, making it possible to sell products directly on Facebook. Then we decided to go to the Fashion Week and ask other designers whether they would like to use Showroom. It turned out that virtually everyone was interested, so when we returned to the office, which was located in Michał's flat at that time, we started creating accounts of other designers'. (Showroom)

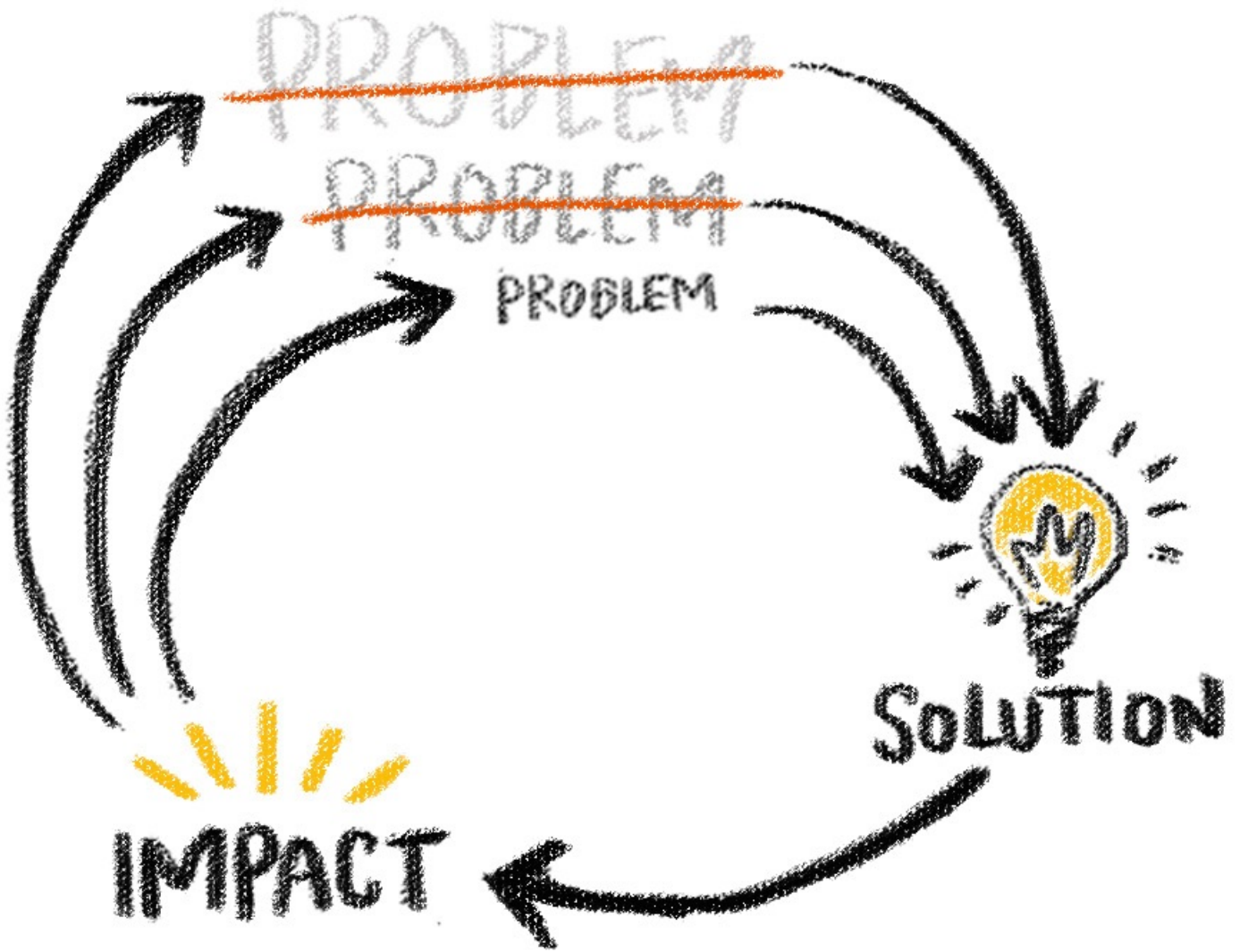
TASK 4

Test yourself!

1. What physical spaces can you use to work, get inspired and learn? What are the most relevant work-shop or co-working spaces for you? Do you have access?
2. What are the online spaces you could benefit from? What do online communities offer, that you might need? Do you have access?

To do

Create a list of online and off-line communities and spaces that offer services, space, a network to entrepreneurs like yourself. Identify what they can offer, that is relevant to you and what you are still missing. Look for alternatives, think outside the sector and you're the box!



SOCIAL IMPACT

During our cases, we discovered that sharing spaces fosters social innovation and adds value to the co-creation process. Being open-minded to new social concepts, helps to find a unique form for ventures to develop and learn from each other to achieve social impact.

'My hope would be to establish a new culture of cooperative ventures and have people collaborate and share innovation and production abilities and resources to earn money for each one but also for them.'

(SOFFA)

'HTHT has been a studio shop, it's becoming the brand, there's nothing to say that it's always going to be about a Fair Trade brand in Nepal, I think this idea of Here Today, Here Tomorrow and the fact that we're all doing so many other things, we do research, we do education, it can be so many other things as well and it might, again, evolve into something beyond Fair Trade production and it might become a research hub or, you know, a consultancy for businesses or, you know, educational workshops on sustainable design.' (HTHT)

'We want to create jobs or at least help create a business for these young entrepreneurs. As well as create jobs for the marginalised groups. Such as trafficked women, in our factory...hopefully create this trend of bringing back fashion production back to Europe (...).' (SOFFA)

'Ira offers training life coaching with the ZRM tool (zelfredzaamheid). (...) The creative program is low profile and low impact: youth are invited to hang out in the store/atelier to create their own fashion designs and after approx. 9 months they can 'stream out' onto the next challenge, either a traineeship, job or education. The retail program is higher intensity and impact: twice half a year of training in which youth really learn how to approach customers in the store, how to sell, how to keep the store clean etc.' (Rambler)

TASK 5

To-do

Draw for yourself the diagram above: what problem are you targeting, what's your solution, what impact is the solution creating?

CONCLUSION

This section has introduced you to the three core strategies for collaborative fashion enterprise. Keep in mind that we live in a networked society and that your greatest strength depends on your relational skills of building community around you. As an exercise, you can reflect on what you have learnt from this section and how you can adjust your business accordingly. You can use the checkbox to verify if you apply the three strategies.

TASK 6

Reflect

How do you already apply these strategies in your business? What can you improve? How can you improve it?

1. Curating
2. Co-mingling
3. Spacing

REFERENCES

(Humphreys et al, 2009)

(Simanis and Hart, 2009:79)

ENTREPRENEURIAL SKILLS

"Our best hope for the future of humanity lies in the power and effectiveness of socially motivated, highly empowered, individuals to fight for changes in the way we live, think and behave" Jeff Skoll founder of eBay and the Skoll Foundation, 2008.

We focused on the skills that social and sustainable fashion entrepreneurs' possess and showcase their implementation in the context of successful collaboration with other stakeholders and entrepreneurs. Our cases all aim to create value for people, planet and profits, known as the 'triple bottom line'. We have already shown you how the fashion industry is detrimental to the environment and how it exploits the production work-force. We now want to show various entrepreneurs are actively pursuing a different path to entrepreneurial success, leveraging their communities' needs for growth. The following section introduces you to some of the skills that we have identified as being crucial to 'entrepreneuring' in the fashion industry as well as best practice cases from five European countries.

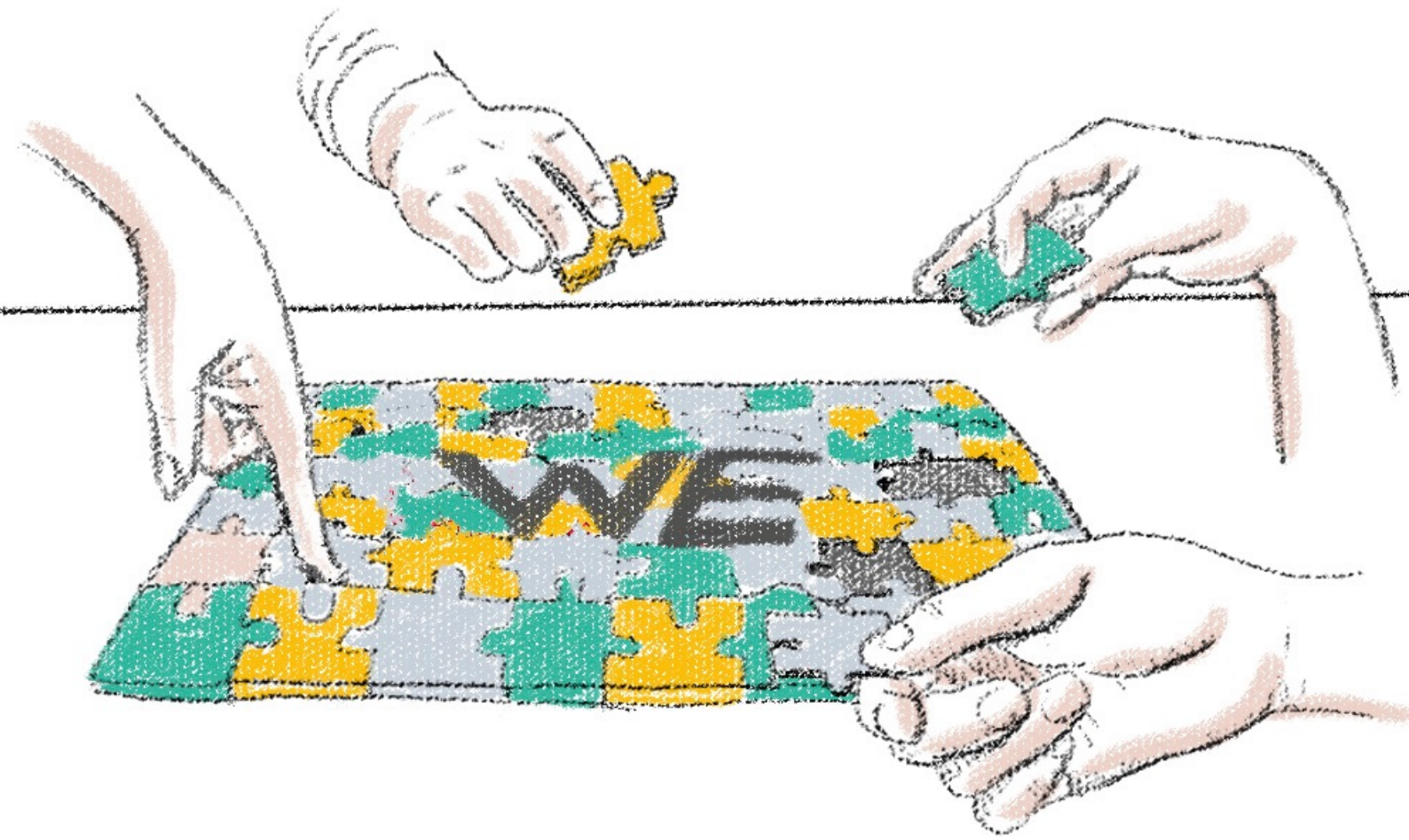
Paulo (2002) identified 21 core skills that are required to perform the basic roles needed in building collaborative enterprises. He also identified 6 roles that the founding team, volunteers and staff should perform (1). There are:

- Developing working conditions with communities and organisations
- Encouraging people to work with and learn from each other
- Work with people in communities to plan for change and take collective action
- Work with people in communities to develop and use frameworks for evaluation
- Develop community organisations
- Reflect and develop their own practice and roles (2)

Among the 21 skills we identified: communication, relationship building and networking.

Gilchrist (2004:5) research indicates that skills are not enough and that personality traits and qualities of the individual profile of the entrepreneurs and their staff plays an essential role, she states: "personality traits seem to have a significant impact on networking ability. These include a commitment to perceive and value the whole person, showing interest, empathy and attention" (3)

Besides co-creation and collaborative practices, it is necessary to develop certain skills that are required to perform the basic roles needed in building collaborative enterprises. In entrepreneurship, we therefore rely on skills that are called entrepreneurial skills. Besides the common/well-known skills, we want focus on those that are most relevant for the social and sustainable entrepreneur: (1) Collaborative leadership skills, (2) social embeddedness skills, (3) networking and alliance building skills, (4) social innovations skills, (5) and fashion business skills.



COLLABORATIVE LEADERSHIP

Leadership is a process whereby an individual influences a group of individuals to maximise their efforts towards the achievement of a common goal. As Eisenhower stated, "leadership is the act of getting someone else to do something you want done because he wants to do it". Achieving environmental and social sustainability is quickly becoming one of the great leadership challenges of our time. But the current leadership styles are often insufficient to generate the will to build sustainable organisations. Context becomes crucial in that leadership should take larger social and environmental factors into account. Leadership should be adaptive, enabling, facilitating and of service to the wider community. Evidence from Alvord et al

(2004: 272) research identified the existence of leadership patterns of individual or groups abilities to 'work with and build bridges among very diverse stakeholders' (4)

A transformational leadership style, is one where a leader succeeds in engaging others for a cause a purpose larger than their pay check. The following four topics illustrate some of the most crucial in collaborative leadership.

Managing Volunteers and Staff

While starting up a venture, it is often very helpful to have the support of volunteers. But volunteers are not obliged, their commitment relies on their motivation alone; they are not paid and cannot be pressured, so they need to be persuaded and they need to draw value out of what they are doing. Through careful planning and strategy, the cooperation with volunteers can be a gain for both sides. For further information, read Kouvaras (2015) on how to plan a volunteer programme (5).

Managing Accountability and Diverse Constituents Skills

Relationship Managing Skills are paramount to social and sustainable ventures. Considering this, accountability is therefore "the process through which an organisation makes a commitment to respond to and balance the needs of stakeholders in its decision-making processes and activities and delivers against this commitment". To address all stakeholders, you have to be accountable through your finances, governance, performance and mission. For social entrepreneurship, the challenge exists to integrate so-called "fringe" stakeholders - the poor, weak and non-legitimate stakeholders. To gain more insights into this topic, check out the literature by Hart and Sharma (2004) (6).

Managing diverse skills & interests requires understanding individual-level and organisational-level goals!



Managing Advocacy for Change Skills

To be a collaborative change agent you need to lead, engage and create a theory of change. To put an issue on the political agenda, you need to be heard, but you also need to be able to present a plan of how a change can be implemented. The challenge is in generating consensus and building support for a concrete cause.

Finally, to be attached, as a co-creator you need to engage your team and the collaborating partners in the whole process of designing your venture until the product reaches the customer. It is particularly important to talk about values, trust and objectives (on social and commercial objectives) with your future co-creators. Know where you want to go and get others excited!

The WE is at the centre of collaborative leadership.

During our research, we discovered the form of “collaborative leadership” as a wide-spread way for the decision-making process. This makes it possible to bundle strengths and develop added-value to the venture.

'I wouldn't call them committees, but yes there is more of a collaborative air to the venture itself so we do involve to the different aspects of the whole venture even if our roles and responsibilities are defined, we try to participate in all of them although it is difficult to make yourself available for all the activities being discussed. (SOFFA)

'The three of us pretty much make all the decisions together, the major decisions, we do each bring our own strengths and skills but we don't have traditional distinctions between our roles, we use each other's strengths to do different sorts of jobs, but we design all the collections together and we have a process which we've been doing now, for a number of years, where we do that collaboratively and I mean that's definitely my favourite part of the whole business is getting to do that.' (HTHT)

'Collaboration is my interaction. I am now alone in creating this brand; and I still always talk in we form, because I feel like the work is a collective one. The collaborator who has helped me the most is the association for sustainable fashion. I see it like a constant learning process.' (Miu Sutin)

Many start-up ventures are connected to a funding body, association or other entrepreneurs and collaborators, particularly when they start out. This fact makes it even more important to build up collaborative leadership skills that ensure a satisfying co-creation and collaboration process for all stakeholders.

'As a social business, we deal with equal partners at all levels of the business. When my expertise is required I would present the best possible solution to the team and resolve the matter through dialogue and action for the best possible outcome for the business.' (SOFFA)

TASK 7

Test yourself!

1. Who do you consult with when making decisions?
2. What stakeholders do you consider when making your decisions?
3. What stakeholders involve you in their decision-making processes?

To-do!

Set yourself a collaborative leadership goal: identify stakeholders that are affected by your decision-making and involve them in your process.



SOCIAL EMBEDDEDNESS

Social embeddedness is related to the network governance mode. How can a collaborative organisation be governed? How are decisions taken? How is information and control shared? What is the power model? Social embeddedness is “the ability to create a competitive advantage based on a deep understanding of and integration with the local environment.” This capability involves the ability to create a web of trusting connections with a diversity of organisations and institutions, to be able to rely on common norms like commitment and loyalty.

Therefore, the vital elements that you should make sure to create in your relationships with your team and collaborators are: trust, reciprocity, equal members, role integrity (protect members pay and domain). The fastest way to develop e.g. trust in your relationships is by offering trust. Another important parameter of how relationships in your organisation are governed has to do with sanctions. How is non-conforming deviant/opportunistic behaviour penalised? Your options include: peer pressure, loss of status, or a financial fine. Remember, the more self-regulating the network, the deeper embedded it is.

Business Ethics Skills

An entrepreneur today needs to have clear business ethics towards a corporate global citizen. You need to be able to distinguish between right and wrong and to be able to make the right decisions in dilemmas by managing conflicting goals. Understand that ALL choices you make have an impact!

Social Embeddedness applied

Thinking about the impact that a social and sustainable venture should produce, a demand for social embeddedness skills arise. Sharing values and building on trust are the benefits that should be implemented through social embeddedness.

No venture is an island and the more you move toward being embedded within your eco-system the better you can leverage your network, the better you will understand others' needs and better you will be able to collaborate effectively. Social embeddedness provides the opportunity to understand how others are impacted by your actions and how others' actions impact you. It gives you the opportunities that come from a contextual understanding of interrelatedness.

'The Association for Craft Producers who we work with and have built a great relationship with mainly work with family run groups and women. They go above and beyond Fair Trade certification. The organisation is really trying to create a robust organisation which does provide for its workers, things like childcare and education.' (HTHT)

'I know a lot of the other brands and I trust their values and process and what their image means for my brand. But I also have trust in that they can help me with their experience in fashion and working with the brands when I need it. A lot of the process is based on values and trust.' (Miu Sutin)

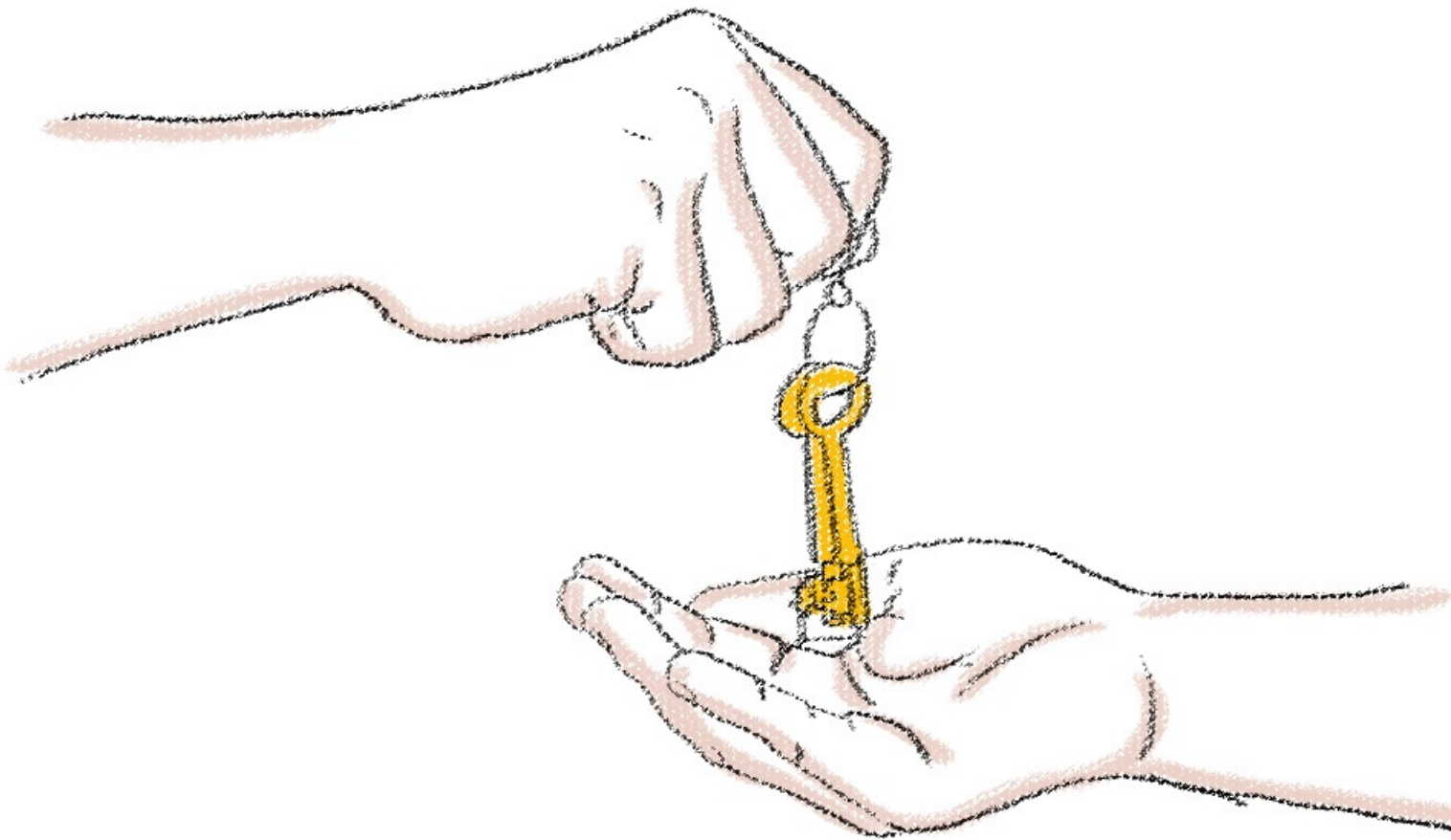
TASK 8

Test yourself!

1. Who are the key players in your eco-system? What is your relationship to them? Do you trust them?
2. What other stakeholders have you not thought of before?
3. How are other ventures incorporating fringe stakeholders in your surrounding?

To-do

Define the impact you want to have on society: Go out and find out how others are achieving similar goals. What are your options to connect with your eco-system? What players share your values?



NETWORKING & ALLIANCE BUILDING

A vital characteristic of entrepreneurs is their ability to build networks, those networks provide access to resources, help them support their venture, but also increase their capacity for social impact and social value creation. Their networks bring them partners, customers, suppliers, funds. Entrepreneurs have a higher chance of succeeding when they are well-connected.

"If you want to walk fast walk alone. If you want to walk far, walk together." (African proverb)

Organisations are realising that they can meet their objectives through cooperation with other organisations instead of competing with them. "Network and alliance building benefits include: increased legitimacy to the venture, increased uniqueness, increased funding success, and increased complexity (thus making it harder for competitors to imitate). It makes actors more reliable, trustworthy, prestigious, to increases the quality of their reputation, their perceived legitimacy, and access to social networks. Networks help a venture rethink its business model in a sustainable matter. Others may hold the key to your success and you may hold the key to others' success!

'We have a board and the investors are part of the board. The investors are very involved. We have meetings every month with the investors, internally, without the designers. I trust them a lot, in their experience, their mentoring and support.

I think I have two key responsibilities. One that it works, works economically and continues working and the other is that it doesn't lose its values.' (Co-Shop)

Networking and alliance building skills applied

To curate a network can be one of the most rewarding ways to collaborate effectively. It usually gives entrepreneurs to collectively present themselves, and work toward a common goal, sharing costs and efforts, allowing for a higher degree of professionalisation and lower costs per venture.

Curating relies heavily on the ability to create and maintain a network. It is about carefully selecting your partners and engaging new players to create and explore new opportunities. Therefore, networking and alliance building skills are crucial for the sustainability of the venture and might also be door-openers for further growth.

'The thing was that the community in reality already existed, it just wasn't established in an organised form, there were many designers that got together to go to markets to sell, or organised fairs, so they already knew each other. And from the designers we got a lot of recommendations and network growth. And from there we had a full shop and much more interest than space. There was a real necessity and the movement that followed demonstrated that. And it has continued this way during the three years. We rarely had to go out and look. Almost always, the people approach us with products, ideas for collaboration, a lot more than we have the capacity to manage. The only thing we have done is organise it. Give is a body, a form, meet and connect. But this community already existed.' (Co-Shop)

For example, in the beginning we had seven employees because we were supported by OAED for a few months, but funding why? It's totally different when the circumstances help you, with the taxes or with European Programs. Although we are not entrepreneurs, if ELEPAP didn't exist we would try to find other actors in order to be sustainable. (SOFFA)

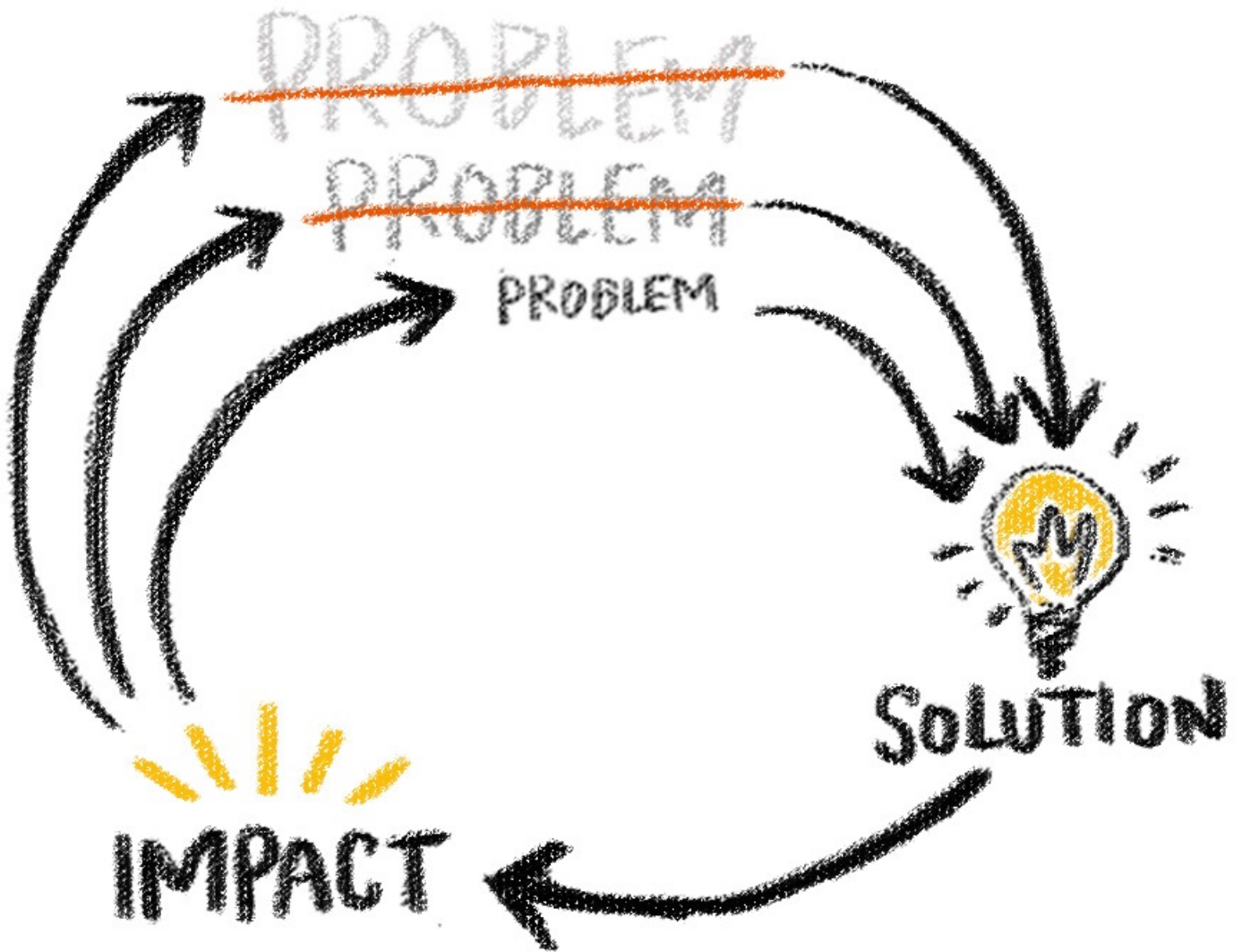
TASK 9

Test yourself!

1. Who are the key players in your eco-system?
2. Are you connected to them?
3. How could someone else's expertise benefit your business?
4. What can you offer in return?

Go out, meet people!

Find the most relevant, associations, meet-ups, events and start telling people about what you do, don't forget to follow up and find out what they are looking for.



SOCIAL INNOVATION

Social entrepreneurship is often defined as innovation that leads to positive social change regardless of the mechanisms through which it is achieved (7). According to this approach the focus is on innovative ventures initiated by entrepreneurs to tackle social or societal issues; so, meeting the social goals is more important than the resource mix of the enterprise which involves a particular combination of human and financial resources.

Social Innovation emerges as a novel solution to a social problem that is more effective, efficient, sustainable for which the value

created accrues primarily to society as a whole rather than private individuals (8). Socially innovative business models include: trading for social purpose, delivering public services, providing support and services to vulnerable and excluded groups and providing financial services. Dare to think outside the box! Dream big and start small every step in the right direction counts.

'With more time, you have more of a relationship. It's funny because normally when a business relation doesn't immediately display the economic benefits you hoped for things start to dissolve, but we are doing more and more things together. Eva for example from Ecology, we started having her stuff online, she has helped out a few times and I have offered her space to do her own shootings.' (MTS)

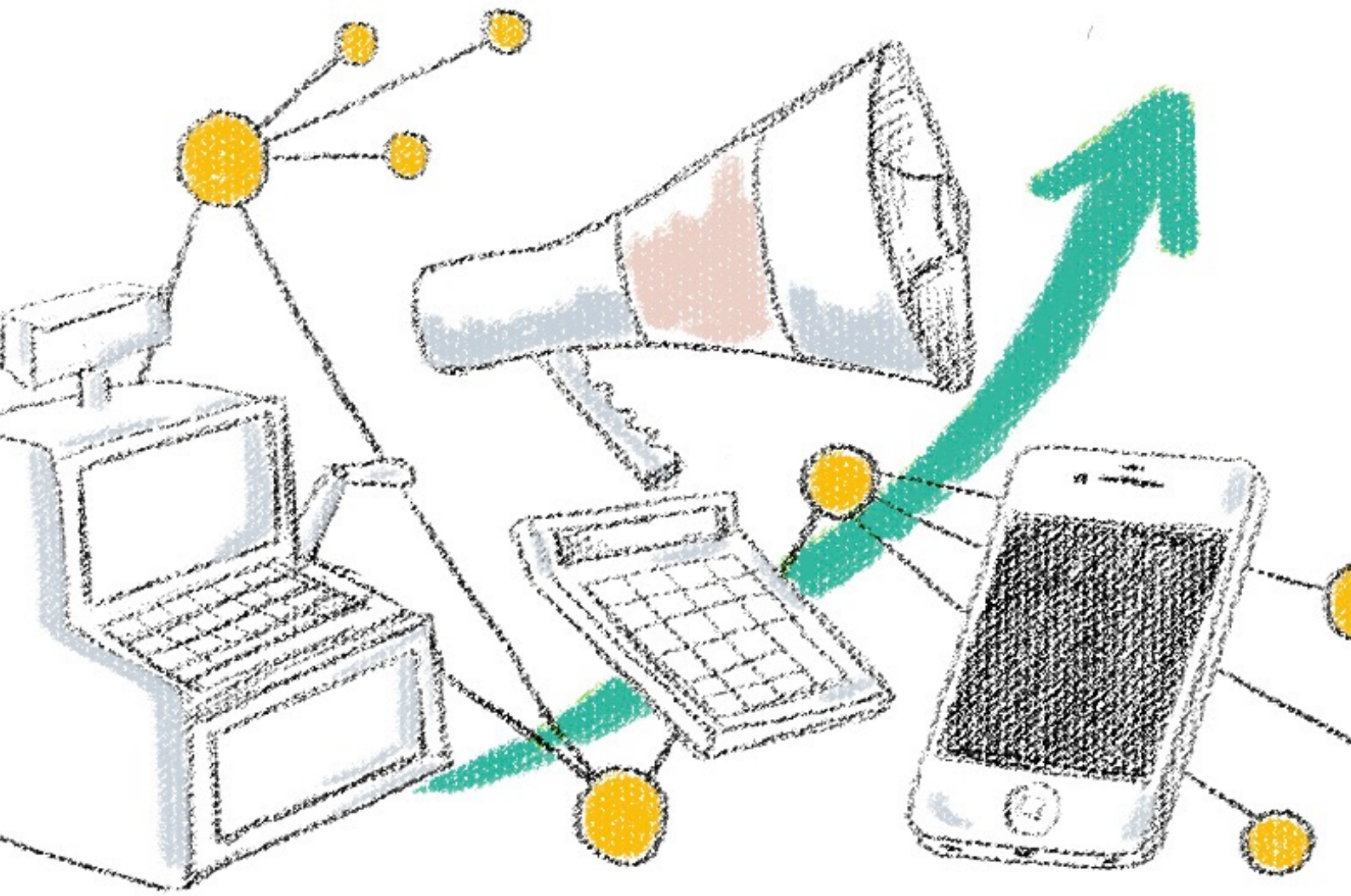
TASK 10

To do

Revisit Task 5. How are you using collaborative leadership, social embeddedness, network and alliance building to create a positive social impact. Analyse the steps that you take from defining your problem to contributing to social change.

Reflect

Is your approach the most effective to create a social impact? What could be an alternative approach? What skills could you use and leverage to be more effective. What do you need to learn? Who do you need to collaborate with?



BUSINESS SKILLS

Business skills encompass a variety of umbrella tasks associated with running a successful fashion enterprise. Artistic talent and a great product are not enough (unfortunately). In the fashion industry, the importance of these skills is sometimes underestimated; but we see that successful social and sustainable fashion entrepreneurs put particular emphasis on acquiring business skills or on collaborating with partners who contribute with business acumen. Social entrepreneurship in fashion faces a complex supply chain and creative industry specificities all in one: therefore, being on top of your business skills can ensure that you create a product a customer

will want to buy, offer services that your suppliers and buyers value and grow your business sustainably.

Financial Skills and Fundraising

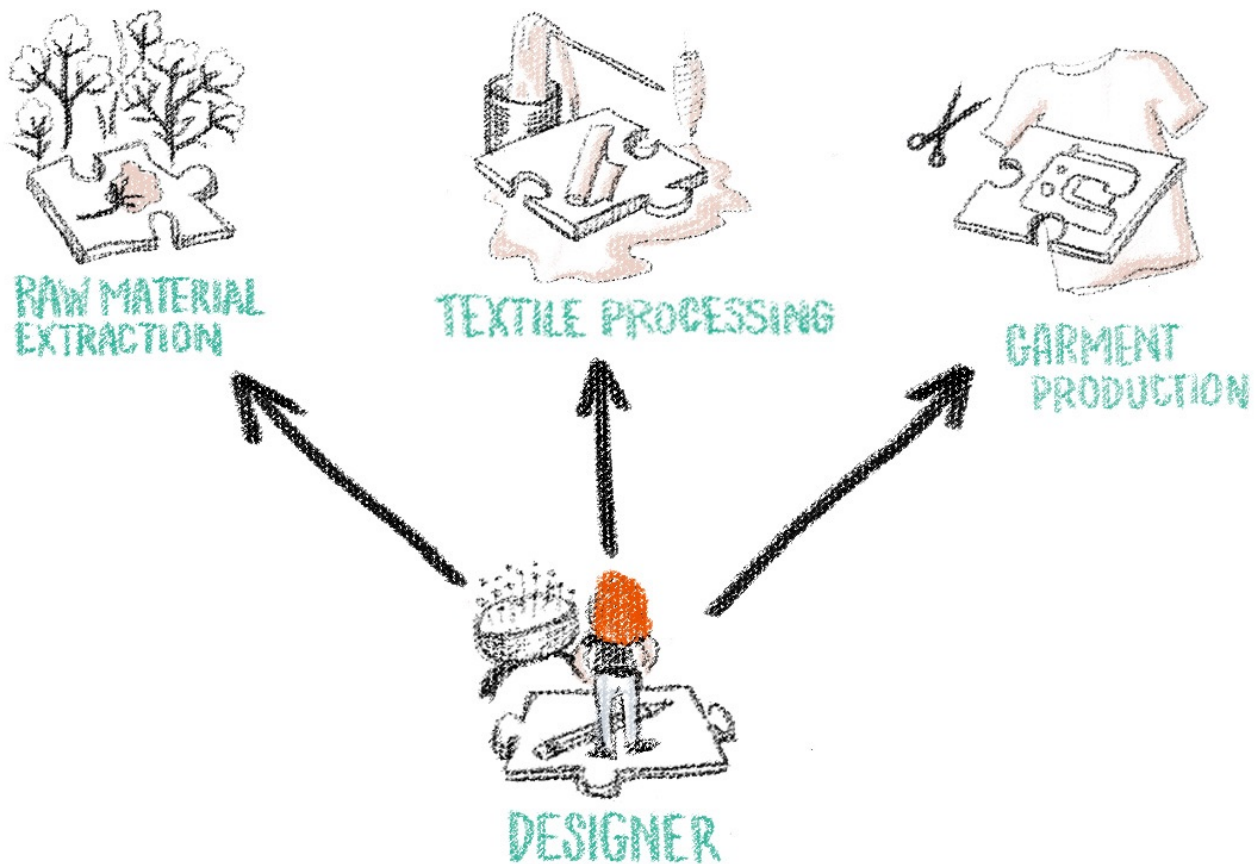
Entrepreneurs bear a significant economic risk, financial sustainability vital. The same is true for social and sustainable fashion entrepreneurs. The resources of their enterprises can have a hybrid character coming from trading activities, from public subsidies or from voluntary resources. When profits are not the only objective these skills are sometimes neglected, but financial sustainability is equally important and achieving a positive social impact is only possible if the enterprise can be sustained financially as well.

If entrepreneurs do not have access to capital, they often rely on fundraising activities: these can come from investors, crowdfunding platforms or industry partners. You need to evaluate what your best options are, what are your fundraising goals and plans? Who do you want to raise money from, and what do you want to achieve? A clear strategy will help you weigh your options.

Business Planning and Research

Starting up and growing your venture can be quite overwhelming. The business plan will help you to identify the strengths and weakness of your own venture; it will also help you assess the external environment for competitors and collaborators and your internal operations and to-dos for efficiency and task-management. You will be able to evaluate risks and anticipate difficulties so you can plan ahead.

To be able to create a good and realistic business plan you need to perform research. Keep yourself updated about developments in your industry, talk to your customer (and potential customers) and observe their behaviour, and go into dialogue with other entrepreneurs, potential partners, suppliers and buyers to gain insight and test your assumptions.



Sourcing Materials and Supply Chain Management

A social and sustainable fashion entrepreneur needs to know where to source what type of sustainable materials, and that's not easy. In the last few years there have been some significant innovations in the realm of textile production. There are various sources of databases and online marketplaces that one can source their materials from if they do not have the capacity to source it from the producers themselves. There is also innovation in the processes of producing textiles and garments to eliminate the distraction caused to the environment, like use of less water, non-toxic colours and others. Ethical Fashion Forum and mysource.io are a good point of reference for someone who wants to learn more.

Furthermore, supply chain management skills are essential to fashion entrepreneurs in whichever position along the supply chain they are found. To collaborate successfully, understanding your suppliers and buyers pain-points and operations can be crucial to identify new opportunities and better practices.

Analyse: what takes place in each stage? Where does it take place in the world? What are the working conditions? Who is involved (organisations and people)? Transparency in supply chains is pivotal if we want to combat child labour, modern slavery and dehumanising working conditions. The fashion industry has traditionally been characterised by low transparency, which has led to these atrocities. Check out fashionrevolution.org for more information. Understand who does what and how!

Impact Measurement

Collaborative enterprises are evaluated through their social impact and social value creation. Impact is not only seen as the output of social venture activity but is also built in its operation process thus throughout their entire value chain (Nicholls, 2008). Measurements include the Triple Bottom line accounting; which measures the company's success capturing an expanded spectrum of variables including the impact to the people, the planet and the profit.

We saw that co-creators and collaborative ventures in the fashion industry do not only bring about positive outcomes but aim at being a job create, to have a positive environmental and social impact or to help others follow a dream and to bring them economic performance benefits. What impact? And how can you measure it?

Our data suggests that among the entrepreneurial skills, collaborative leadership, business skills and social embeddedness are the most present across the collaborative ventures we interviewed.

'(..) 'we'd love to be able to establish collections where our materials are more sustainable as well, at the moment we're focusing on the relationship we have with our makers. Within Nepal there are particular challenges with getting organic cotton and wool and those sorts of things, which is another really important aspect of what we want to do and where we see the brand going and what we represent, and we've not been able to do that at the moment because we are so small and we have limited capabilities for those kind of growing in that way as well, so that's definitely a goal of ours. But for us, it's about taking it step-by-step to get there.' (Ecoluxe London)

'(...) And of course the financials because the sustainability of social cooperative enterprise and the employees are dependent on that.' (ARTemeis)

'The business model is based on the need for viability, everyone has great ideas but the important thing is that it is viable.

I looked at the market and wanted to make sure that what I was doing was actively addressing a need.'

(MTS)

'(..) we are firstly a social enterprise. But really what happened was that we didn't have a clear idea when we started, we wanted to do something we liked. And little by little, when we started growing, we had to figure out where we were going. Would we be the type of company that does everything super cheap or would we try and create additional value. and that's when we started looking for a more social way to do things and started working with the foundation. But the reality is we are also trying to maintain a competitive price. And that's not easy.' (Bao Bag)

TASK 11

Test yourself!

1. Who is your customer?
2. What are you offering? What's your value proposition?
3. How are you delivering your product or service to your customer?

To-do

1. Talk to your customers or target customers: what do they want, what do they expect, what are they willing to pay?
2. How can you adapt your business model to drive sales?
3. Research your competitors and potential collaborators: how do you differentiate yourself from your competition? Who can help you make the customer happier? Reach out!

REFERENCES

1. Paulo (2002) The national occupational standards for community development work. Grantham: Paulo
2. Bryant, R (2010) Identifying need in Gunn, R and Durkin, C (eds) Social Entrepreneurship A skills Approach. Bristol: The Policy Press
3. Gilchrist, A (2004) The well-connected community. Bristol: The policy press
4. Alvord
5. Kouvaras (2015)
6. Hart and Sharma (2004)
7. (Dees, 1998)
8. (Murray, Caulier-Grice and Mulgan, 2009)
9. Ethical Fashion Forum sourcing directory:
<http://www.ethicalfashionforum.com/source-directory/directory/4>
10. <http://www.mysource.io>
11. <http://www.fashionrevolution.org>

21ST CENTURY SKILLS

Aside from the three strategies for collaborative fashion enterprise, we deem it important to acquire 21st century skills. Do you know which are the skills that you need to develop in order to succeed in today's world? Silicon Valley and the EU manifesto reveal that it is your ability of dreaming, imagining, questioning and critical thinking, challenging, experimenting, problem solving and learning.

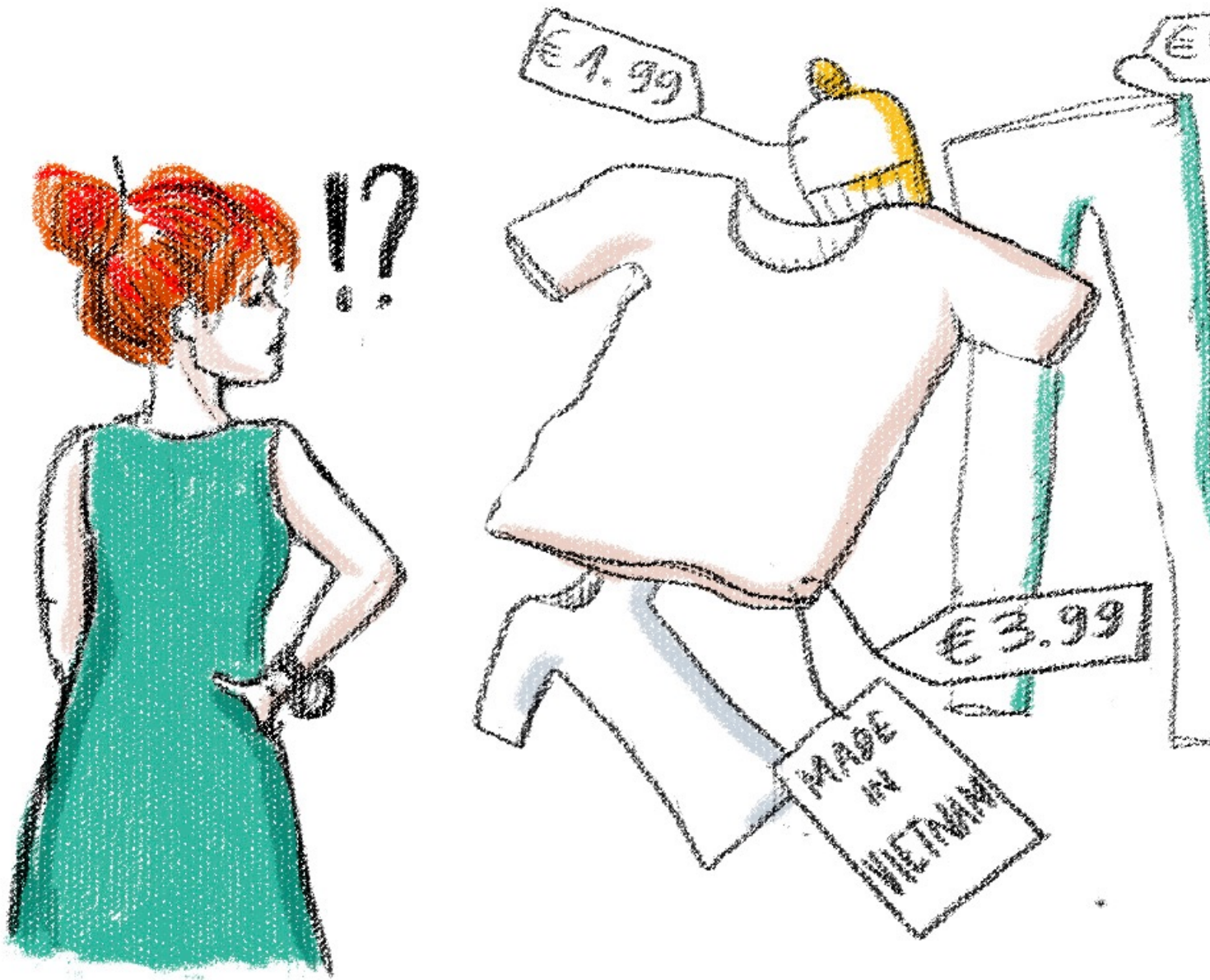
Facing many challenges entrepreneurs are known to turn to innovative and creative solutions: The 21st century demands for new skills to match the practices of new ways of doing business. Apart from the "obvious" ones such as digital literacy, skills that enhance creativity, innovative thinking adaptability, flexibility are included in this school of thought. For social and sustainable entrepreneurship, we consider the following ones as the 21st century skills that contribute to a prosperous future of the enterprise: Dreaming, imagining, questioning and critical thinking, challenging, experimenting, problem solving and learning.

What does it take to be a successful entrepreneur? The sets of skills employed by successful fashion entrepreneurs is vast, and diverse. And one thing is certain, we cannot expect entrepreneurs to be great at everything. Our take on collaborative ventures supports this notion. Complimenting sets of skills, knowledge, expertise and ways of thinking from your network of partners and the eco-system you operate in is crucial, to understanding what it is YOU can offer.

Yet, we find that almost all our entrepreneurs clearly encompass a few critical skills: critical thinking and questioning, learning and problem solving; and these are deeply rooted within the entrepreneurs' ways of thinking, communicating and reflecting their own process.

In relation to the above standing entrepreneurial skill of "social embeddedness", which relies on trust and dialogue, it's counterpart is equally important in identifying challenges, pitfalls; but also, opportunities for improvements and innovation.

Similarly, “questioning”, draws attention to the habits, behaviours and patterns that we tend to accept and not challenge. It draws attention to what we don’t know, and haven’t really thought about. Having the ability to look at things from a different perspective and question the status-quo points out problems and opportunities, creating a critical filter for society and your own business.



QUESTIONING & CRITICAL THINKING

Questioning the why and how of the status quo, habitual behaviour and practices allows the entrepreneur to see a need for alternatives and to start exploring opportunities. Think about it. One t-shirt for EUR 3.99, is that even possible without exploiting someone along the value chain?

Doubt and objections in the right dosage are important and support the ability of critical thinking. It's an analytical ability that goes beyond questioning to dig deeper and recognise problems, potential pitfalls and failures. Critical thinking is the filter you need to

apply to sway your passion and stubbornness. The run of an objective analysis and the evaluation of an issue in order to form a judgement, helps to make clear your actual position. Self-evaluate!

'You need to be careful, because the conscious consumption boom also leads to the fact that many say they are sustainable - but you need to see some of the conditions in the factories in Alicante or Malaga. The people work more hours than in Bangladesh, and most of them don't have contracts.'

(MTS)

'If you try to buy 100% organic fair trade cotton... Well... We're just not there yet. No, I think the society is just not prepared to value that yet. If you argue that a t-shirt was made locally, didn't exploit anyone and is made of completely natural material; but it costs you 30 Euros, well no one will buy it.' (Bao Bag)

Moreover, questioning and critical thinking can be seen as supportive skills for the monitoring body of the venture. A steady review on the venture's impact based on own impression (or on the feedback of other stakeholders or consumers) can then lead to the next step that follows the monitoring: The learning and improvement process.

'From the Pop-up shop we actually learned what's selling, we actually learned that we had a shop where the customers appreciated unique things and actually wanted to learn about the designers behind the product.'

(Ecoluxe London)

The popular saying, "life-long-learning" can be transferred in our context to the lifespan of your venture. Learning with intention can ensure that your venture continuously develops.

'I've learnt a lot from my friends who run enterprises of different sizes, manage projects and collaborate with people. I enjoy being the proverbial 'dumbest among the wise' and I try to surround myself with people I can learn something from.' (Showroom)

'I am curious in so many ways with a global outlook, I've travelled for work and myself and like seeing new things, investigating... observing, and I think this connects to my professional choices; if I hadn't seen all the things I've seen, hadn't observed, I wouldn't have developed the capacities to do what I do.' (MTS)

'I saw for the first time what all that work amounted to.... I see it like a constant learning process. To me, to keep learning is something super important, also online... But I could spend my whole life taking courses'
(Miu Sutin)

TASK 13

Test yourself!

1. What practices around your business do you simply accept?
2. What are the biggest issues facing your business?
3. Answer and ask WHY? Answer again and ask WHY? Answer again and ask WHY? And... you get the idea!

Questioning is not only a skill, it's also a mind-set! Go out into the world and be curious: ask WHY?



DREAMING

The ability to dream helps to create a vision, to overcome obstacles, create a sense of purpose and push forward. Dream BIG!

'This is my time, my life, my dream and my primary objective. Everything else is a means to continue doing this, nothing else.' (MTS)

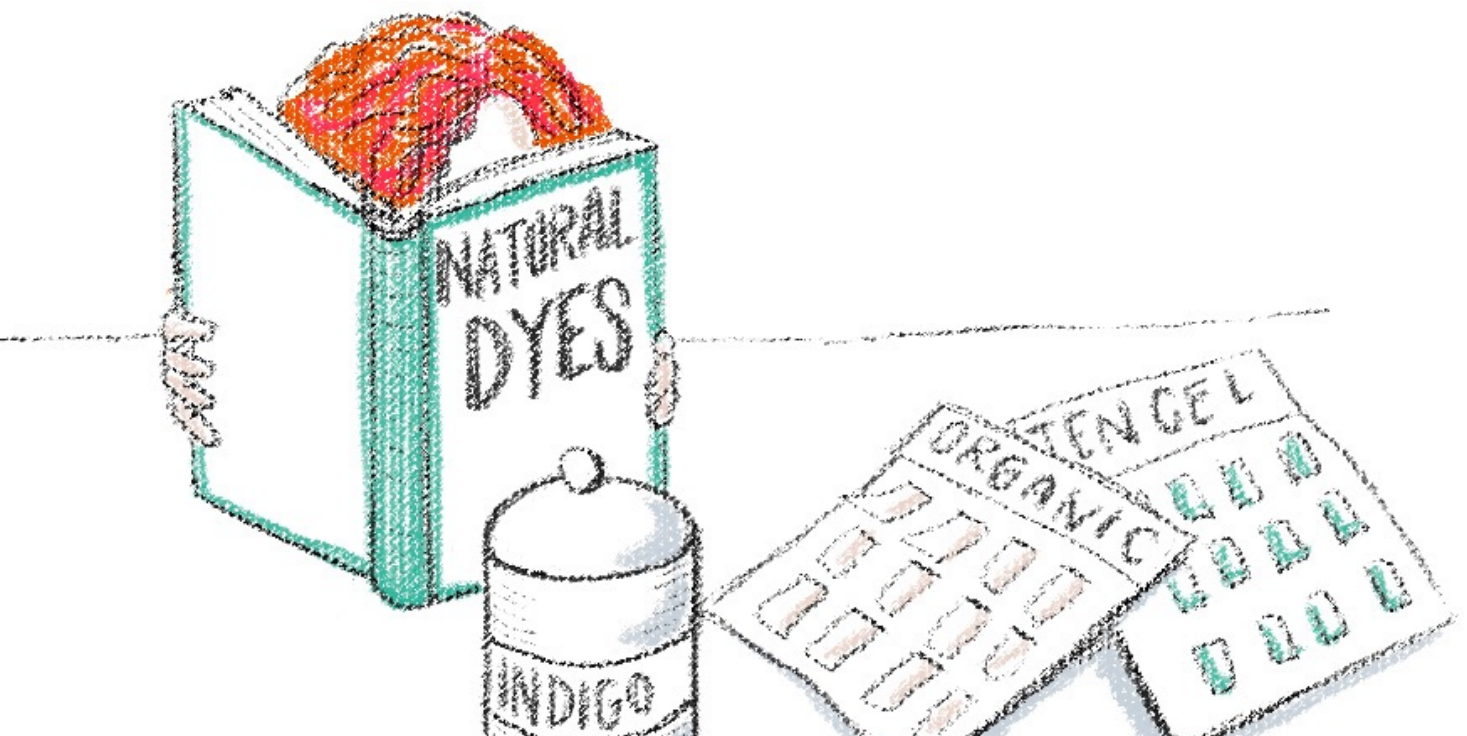
'I did not create the business to help others follow their dream, but I think we are.' (Co-shop)

'And to follow my dream, which is to change the way we consume, and I would love to grow and give work to people.' (Miu Sutin)

TASK 14

To-do

Dream! Dream BIG! What change do you want to see in the world?
What do you want to achieve? Paint a colourful picture!



IMAGINING

Imaging is the skill that bridges the gap between dreaming and action. Start imagining how your dream could become reality and it becomes a concept, a plan, something concrete, a business model and eventually, reality. Ask yourself: HOW?

'I was able to confirm that in this world a lot of people have great ideas and concepts. But few are able to put them into practice in a good way. There are so many people that have dreams, but they lack a business vision entirely, also the education, so the great ideas get lost on the way.' (MTS)

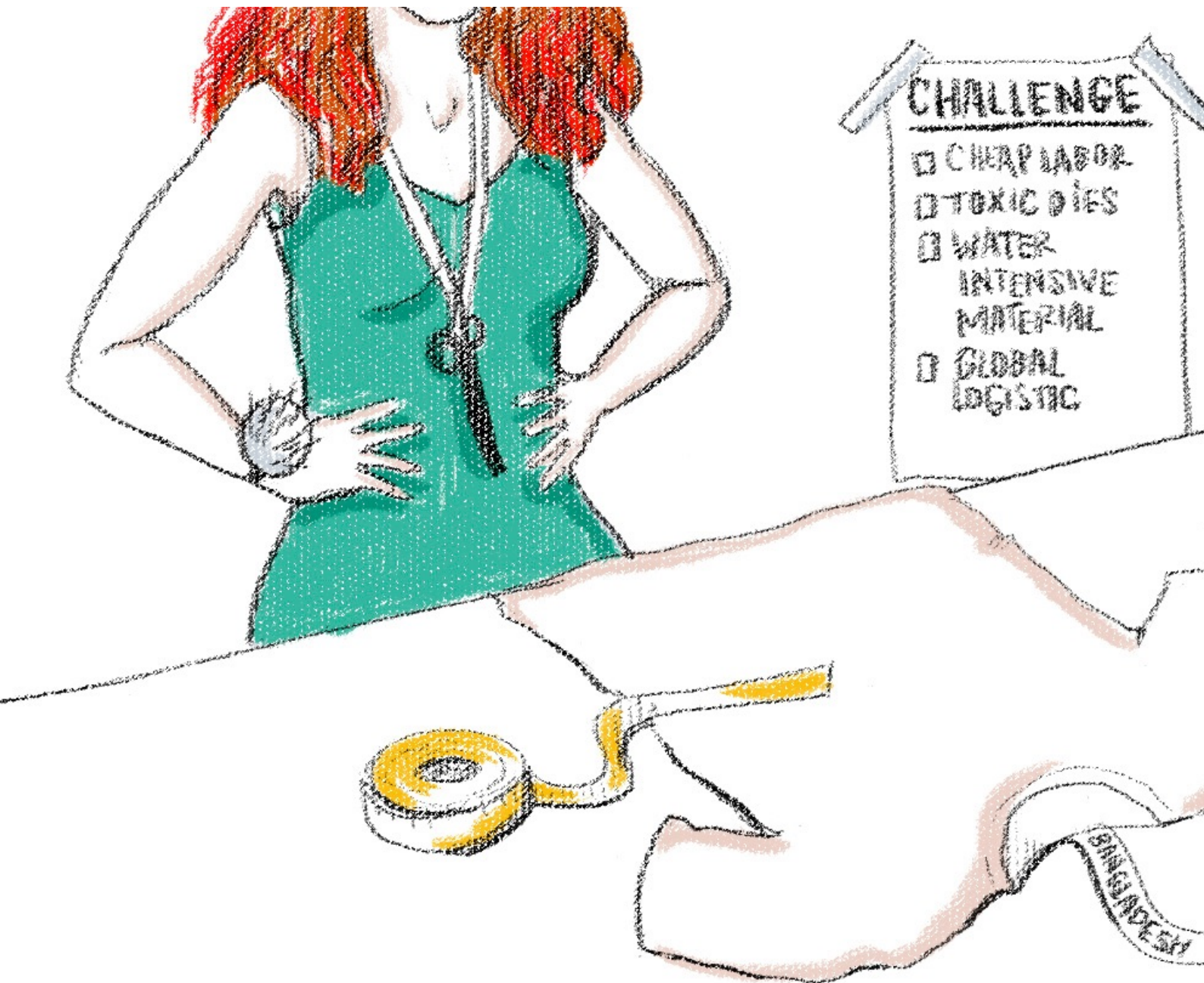
'(...) and we wanted to portray the fact that we wanted to give up the "sofa" and just do something to make a change in the industry of fashion.' (SOFFA)

'I had this idea of combining this tiny venture with helping others. Such a mixture was created. That's how it began!' (Notjustshop)

TASK 15

Back to reality!

1. What are the paths you could chose to realise your dream?
2. Define yours.
3. What do you need to put into place to start and develop your path?
4. Read, listen, observe and start to create an action plan.



CHALLENGING

No one ever said it was easy. As an entrepreneur, you will face unexpected and undesirable developments; if you can face the challenge, you are bound to find a solution. Taking the risk, by doing something that seemed difficult or impossible can then turn out to be the key to success. Embrace the challenge and challenge the status quo!

One challenge that is always mentioned in the context of the fashion business, is the collaboration of designers and entrepreneurs. Yet, those who do it successfully, learn from each other and benefit

professionally and personally. Challenging the norms of your own patterns of thinking can inspire action and creativity!

'I'm a designer, I'm not an entrepreneur, this I'm not willing to accept, I'm a designer trying to go into business, onto the business side.' (Miu Sutin)

'The designers are creative, they think in the short term, they are chaotic, also creative minds value their creation more than anyone. But we need to find a way for that creation to be sold. If you think of other creatives the music industry, the arts, you can create what you like and have it at home. But if you want to sell it, you need to understand who will pay for what. and this part, the more market oriented part is hard to bring across to the creatives sometimes. They see themselves as artists and they are, but if you want to live from it, it takes more than creative talent. I am still learning the language of the creatives. An engineer doesn't get offended from feedback. It really is like changing the country. You need to learn how to say it in a way that doesn't offend.' (Co-Shop)

'When someone does such things as I do they have to realise this is not going to be easy (..)' (Notjustshop)

'Out of this one business I need to support two paths so you need to be ready to do some extra work, but if you have the passion and you really feel it, then you'll overcome any obstacles.' (Notjustshop)

TASK 16

To-do

Reflect: are you ready for the risk, the lifestyle, the uncertainty?



EXPERIMENTING

Trying out various ideas to see how good or effective they are, experimenting is about getting your hands dirty and learning by doing to find the best solution.

'At the moment, we're testing various models of cooperation with Polish fashion magazines to see what works out and what doesn't.'
(Showroom)

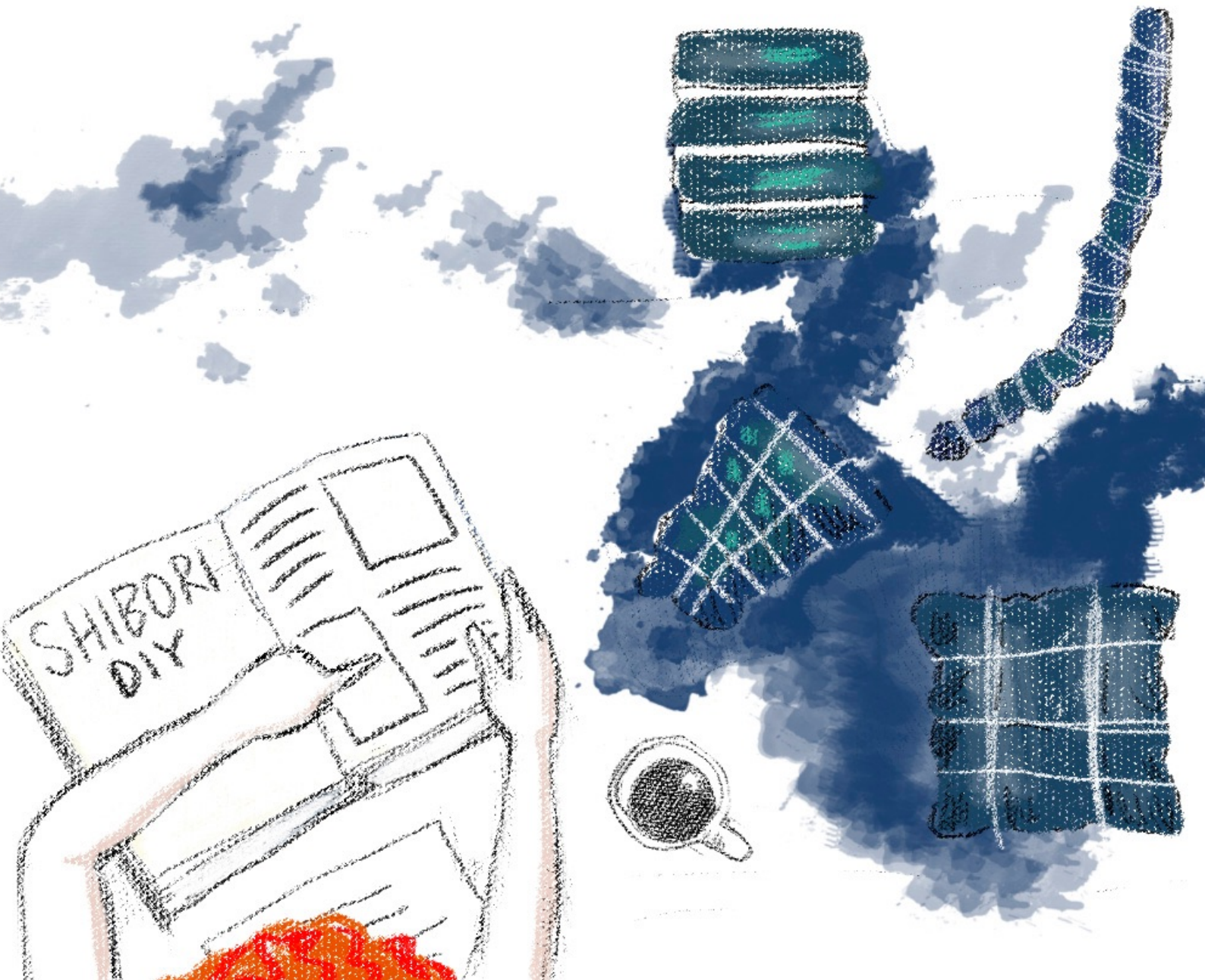
'We had the pop-up shop for two months, and at all times we had between 10 and 15 designers, different price points, and different products. The design of the Pop-up Shop was made out of palettes, used palettes...and our lights made out of seaweed.' (Ecoluxe)

TASK 17

Trial and error are your friend. You don't know where you are vulnerable until you have failed.

To do

Define your assumptions and go out and try! Experimenting isn't about resources, it's about dedication!



PROBLEM SOLVING

What if it didn't work? Problem solving is the skill that will let you find alternatives and maintain a solution-oriented approach when things don't go your way. In a collaborative enterprise, methods of problem solving and finding a (common) solution are required to reinstate cohesion among the team members. Don't give up easy!

Entrepreneurs across the board must be equipped to face challenges and find (sometimes unlikely) solutions. Collaborative ventures call for particular presence of this skill. Finding common ground among different stakeholder interests is challenging, a

problem-solving skillset and mind-set are crucial to push continuously for common ground and cohesion among the team members.

'Well, when there's a problem rises I tend to...try to talk with other partners of the group about these problems and see if we can resolve them in a more collaborative way. This is also for the venture itself.'

(SOFFA)

'With presence of mind first try to find the solution and then identify the reason that problem created in the first place.' (SOFFA)

'For example, a milliner, perfect milliner, but now there's not much demand for hats, so we worked with her now and she has started doing jewellery, handbags, even bags, products that are easier to sell.' (Ecoluxe)

TASK 18

Test yourself!

1. What is the biggest challenge you face?
2. What is the ideal outcome and what needs to happen, fall into place for that to work?

Brainstorm!

Don't forget: invite team members, fellow entrepreneurs, customers... the more feedback and brain-power the better.

1. Come up with 100 ideas on how to fix your challenges
2. Filter the ideas: Chose a few and start trying to figure out how some of these ideas might work out.



LEARNING

Last, but definitely not least, the ability and the willingness to learn are what make for great entrepreneurs and collaborators. Constant learning is a key factor to a successful and sustainable development of the venture. The learning process among entrepreneurs is based not only on their experiences and interactions but also on their own development and emotional states. Keep learning! Be proactive: read, study, try and be passive: observe, evaluate, take a step back. Being an entrepreneur is a learning journey. Believe in your own opportunity to grow!

But if you want to sell it, you need to understand who will pay for what and this part, the more market oriented part is hard to bring across to the creatives sometimes. They see themselves as artists and they are, but if you want to live from it, it takes more than creative talent. I am still learning the language of the creatives'. (Co-shop)

'Collaboration is my interaction. I am now alone in the in creating this brand; and I still always talk in we form, because I feel like the work is a collective one. The collaborator who has helped me the most is the association for sustainable fashion. I see it like a constant learning process.' (Miu Sutin)

TASK 19

To do

1. List five unanswered questions on how to make your social and sustainable fashion business more successful. Be concrete.
2. What knowledge and/or skills do you need to take your business to the next level? List for each.
3. Rank the knowledge and skills needed according to your priorities.
4. Research how you may be able to learn. Be creative. Remember your network and collaborators as potential mentors in certain areas. Think meet-up groups, on-line courses, books, blogs, you-tube tutorials... and set yourself learning targets for the next 6 months. And do it!

CHALLENGES

- CHEAP LABOR ☹️
- TOXIC DYES ☹️
- WATER INTENSIVE MATERIAL 50/50
- GLOBAL LOGISTIC

POTENTIAL IMPROVEMENTS

- NATURAL & LOCAL DYES
- RECYCLED COTTON VS. VIRGIN MATERIAL
- LOCAL SOURCING
- LOCAL SALES

CONCLUSION

We can imagine that you might feel overwhelmed with the amount of info you have read. It is important to recognise that many of the skills we have introduced to you, you might already be very familiar with. Maybe you found that you already use some of them regularly? We advise you to use the handbook as a workbook that you can go back to for practice and inspiration. You can use the checkbox to verify if you have and use these skills.

If you want to learn more about 21st century skills, check out the P21 framework: <http://www.p21.org/>

A glimpse at the future

When we depart from an image of a bright future, halve of the work is already done. Dreaming is such a powerful tool that it can really craft new realities: never underestimate the power of your dreams! We know very well that it is not easy to believe in yourself and your dreams when adversities cross your path. Entrepreneurship is really a process of becoming: it is a journey in which you get to know yourself and your business better. Failure does not exist as difficulties test your resilience: flexibility and bouncing back after pitfalls are crucial in becoming even more yourself within your business.

There is no turning back. The fashion industry is built from a 20th century mind-set and all of us together are reshaping it as we speak. It is a playground for people to experiment, with new designs, innovative new business models, novel technologies and other definitions of what a supply chain should look like. And while small and big actors in this field are playing their part, collaboration between them is what makes the difference. Small innovative start-ups can come up with the break-through new technologies and business models needed to radically disrupt the industry. Such as for example fashion designers who grow skin like fabric from fungi with the support of biotechnologists. Big retailers can make an impact by scaling such technologies and freeing up finances for investment.

TASK 20

Summarize your key learnings

1. How can co-creation and collaboration benefit your business. What are the steps you want to take to make it happen.
2. What entrepreneurial skills do you need to work on? What are your strengths and how can you leverage them?
3. How do reflecting upon 21st century skills influence your decision-making? What are the next steps you see yourself taking and how can these skills benefit you and your business?

ADDITIONAL REFERENCES

Asana 2012. Sharing Values There is nothing special [Available at: <https://sharingvalue.wordpress.com/2012/03/13/there-is-nothing-special/> (Retrieved at 17/2/2016)]

Doz, Olk and Ring. 2000. collective strategies

Eggers and MacMillan 2013 performance of SE turnover 2.1tril\$ world economy, Se number growing 15.1% annually.

Global impact investing network, 2015

Hampreys, P et al 2009. Co-creation- New pathways to value. LSE Enterprise. Promise: UK

Harding, R 2013. The Collaborative Entrepreneur. Cooperatives UK: Manchester [Available at: https://www.uk.coop/sites/default/files/uploads/attachments/the_collaborative_entrepreneur.pdf (Retrieved at 16/2/2016)]

Hochstadter and Scheck, 2015; Teasdale 2012 social investment market

Kelley, B. 2012. Best practices for innovation from Microsoft. Microsoft. [Available at: <http://www.innovationexcellence.com/blog/2013/10/02/best-practices-for-innovation-from-microsoft/> (Retrieved at: 17/2/2016)]

Kolk, Rivera-Santos and Ruddin 2013 Partnerships

London, T. 2008. The base of the pyramid perspective: A new approach to poverty alleviation. Proceedings of the Academy of Management

Annual Meeting 2008. [Available at: <http://www.pitt.edu/~mitnick/MESM10/LondonBaseofPyramidAoM08Proceedings.pdf> (Retrieved at 28/02/2106)]

London, T. and S.L. Hart 2004. 'Reinventing strategies for emerging markets: Beyond the transnational model', Journal of International Business Studies, 35: 350-370.

Nahi, T. 2012. Co-creation at the base of the pyramid. Proceedings of the Corporate Responsibility Research Conference 2012 [Available at: http://www.crrconference.org/Previous_conference/downloads/crrc2012nahi.pdf (Retrieved at 28/02/2016)]

Narayanan, V.K., Yang, Y. & Zahra, S.A. 2009. Corporate venturing and value creation: A review and proposed framework. Research Policy, Vol. 38, pp 58-76.

Pasquinelli, I. 2012. Could small be the new big for the fashion industry? Professional Guardian. Ethical Fashion Consultancy [Retrieved at: <http://www.theguardian.com/sustainable-business/blog/fashion-industry-trends-innovation-small-business> (Retrieved at 17/2/2016)]

Petkova, I. 2014. Co-creating strategy in new technology regimes on the internet: How new digital entrepreneurs affect mature incumbents in the fashion industry. Doctor of Philosophy. Columbia University: NY

Prahalad, C.K. and Ramaswamy, V. 2004. Co-creating unique values with customers. *Strategy and Leadership*. Vol. 32 (3) pp.4-9

Proceedings for the Academy of Management Annual Meeting 2016. Cognitive legitimacy of social business ventures: An analysis of business plans.

Proceedings for the Academy of Management Annual Meeting 2016. Social enterprises as collective action: Mobilizing resources for mass market success.

Todeva, E. and Knoke, D. 2005. Strategic Alliance and Models of Collaboration. *Management Decision*, Vol 43(1).

Wikström, Solveig 1996. Value Creation by Company-Consumer Interaction. *Journal of Marketing Management*, 12: 359-374.

Zafeiropoulou, F.A. & Koufopoulos, D (2014) "The influence of the relational marketing paradigm on the governance of the novel channel format named social franchising: An exploratory qualitative analysis of four social franchises from the UK" *Journal of Developmental Entrepreneurship; Special Issue on Cultural Marketing and Entrepreneurship: New Frontiers for Global Business*, Vol. 19(2) pp10-24

Zafeiropoulou, F.A. & Koufopoulos, D. (2012) "The influence of the relational marketing paradigm on the governance structure of the novel channel format named Social franchising; A exploratory qualitative analyses of four social franchises from the UK" *International Journal of Social Entrepreneurship and Innovation* (Inderscience Publishers) Vol. 1 No.4, pp.404-418

Zafeiropoulou, F.A. & Koufopoulos, D. (2013) "The influence of relational embeddedness on the formation of Social Franchising; An exploratory qualitative analyses of four Social Franchises active in the UK from a social network theory perspective" *Journal of Marketing Channels, Special Issue*, Vol.20, No.1/2, pp.73-89

Zafeiropoulou, F.A. & Woods, A. (2012). Can issues of poverty be addressed through the emergence of relationally embedded social franchises? In D. Halkias & P.W. Thurman (Eds.), *Entrepreneurship and Sustainability: Business Solution for Poverty Alleviation from around the World* (pp185-198). London: Gower Applied Research.

Zafeiropoulou, F.A. (2013) *The Process of the New Inter-Organizational Format of Social Franchising from a Social Network Theory Approach: Institutions, Social Entrepreneurship Profile, Innovation and the Argument of Embeddedness*. Doctor of Philosophy. Brunel University Research Archive: Middlesex [Available at: <http://bura.brunel.ac.uk/handle/2438/8970>]

Zafeiropoulou, F.A. (2016) "The Social Franchise Model: A systems approach of the dynamics of institutions and embeddedness in social franchise formation" in Hoy, F., Terry, A., and Perrigot, R. (eds) *The Edward Elgar Handbook on Franchising USA*: Edward Elgar Publishing



9

ANNEX

Greece

PRIVATE ORGANIZATIONS

Fair Trade Hellas is a Greek Non-Governmental Organization founded in 2004 and was registered as a non-profit company. The organization was the first one to promote the idea of Fair Trade in Greece, a philosophy that battles poverty on a global scale. Our goal is the promotion of ethical and responsible consuming in Greece together with the provision of products from small producers in poor countries. The employees and volunteers of Fair Trade Hellas promote on a daily basis the values of an alternative and fair economy and the responsible consumption through educational campaigns and educational programmes.

PUBLIC SECTOR INVOLVEMENT

The Ministry of Environment, Energy and Climate Change works to achieve the protection of the natural environment and resources, the improvement of quality of life, the mitigation and adjustment to the implications of climate change and the enhancement of mechanisms and institutions for environmental governance. It has developed a strategic plan based on 4 pillars: (1) Combating Climate Change by moving towards a competitive economy of low carbon consumption; (2) Natural resource protection and environmental enhancement; (3) Improve quality of life with respect to the environment; (4) Enhancement of environmental governance mechanisms and processes.

The Ministry of Labour, Social Security & Welfare takes measures to encourage employment, to strengthen cooperation between member states to combat social exclusion and to combat discrimination on the gender equality.

INFLUENCERS

SPANAKI is a brand launched in 2010. All the products (bags & jewellery) are eco-friendly, made by reusing existing useless items and made in Greece. SPANAKI clutches are certified and patented product by The Hellenic Industrial Property Organization.

SALTY BAG was founded in 2012. The innovative upcycling company creates handcrafted travel goods from decommissioned sails, upcycled and designed into elegant, reusable fashion accessories. Each creation is combined with its story (where the material started, how it was used, where it travelled etc.)

Ioanna Kourbela is a well-established Greek brand active since 1971. It began its operations by producing handmade knitwear from high quality organic fabrics. Now, Ioanna (3rd generation of the company) has changed the product range with new inspirational urban designs but continues to use environmentally sustainable and organic fabrics. The brand exports in USA, Canada and Europe and has male and female production lines.

Penny Christidi is a brand launched in 2010. The talented Greek designer has started introducing socially responsible practices recently. The "Tatenda" collection is eco-friendly dedicated in animal and environment protection, and the "Tote & more for love & hope" is supporting children and single parent families that live in poor conditions and abandonment, with no medical care.

Kimale is a Greek brand launched in 2013. Although it is not mentioned that the two designers of the brand use sustainable raw materials and fabrics, they choose the fabrics personally and they ensure that they are handmade. The brand embraces the movement of slow fashion and sources many fabrics from the French association "Les Piroguiers" which is active in Togo and Burkina Faso, helping schools with material and funds and supporting a number of local artisans.

Vicky Lavranou, the designer of the brand Rainpatterns, loves the design and usable fashion. The team that helps to the production is combined from Greek craftsmen and manufacturers. For the creation of the bags, the team uses metal bag accessories they create, Italian leather and the digital printing is made with eco-friendly UV protected ink. The entire production is located in Greece.

SOCIAL INCLUSION

SOFFA stands for Social Fashion Factory and is a spin out from the Nest, a social cooperative that was established in March 2014. It has 3 tiers: i) SOFFA Factory; a production line for clothing, footwear and accessories made from sustainable recyclable materials, integrating into work trafficked women and refugees, targeting the repatriation of production in Europe ii) SOFFA Textile; a sustainable textile marketplace fighting for the protection of the environment and the prevention of migration and trafficking iii) SOFE Hub; a fashion incubator providing training and education to trafficked women, refugees and youth unemployed in Europe offering integration into work or entrepreneurship. It's an online sustainable designers' marketplace to reach international markets.

ART-emeis: ELEPAP-Rehabilitation for The Disabled, supports the development of children with physical disabilities and developmental difficulties and at the same time provides support to their families. ELEPAP through the foundation of the Social Cooperative Enterprise-ARTemeis in the production sector of presents, wedding gifts, jewellery and invitations, it supports work integration, creative work and social inclusion of its alumni adults. ARTemeis aims to a sustainable commercial cooperative enterprise that can create jobs for people from vulnerable groups, utilizing the special skills of disabled.

SOURCING

The Felters has a family tradition in textiles which goes back to the early 1930s. In the next few decades they produced over 5 tones of wool felt, made with 100% natural Merinos and Greek wool, at their home base in Athens, Greece. Now the 4th generation creates simple and sustainable products. The felt is created with pure wool, using the inherent qualities of the wool fibres to curl and cling. The result is a fine, eco-friendly fabric that has a soft feel, but is also strong and resistant.

Aretousa: Eva Linardaki is the mastermind behind the revival of the loom in the Municipality of Acharnon, Crete. In May 2012, through an educational program, she activated older volunteer weavers to train unemployed women in this area. Through the traditional craft of the loom, the women use the rags to make bags, cushions and even seat cushions for the cars. They try to be creative, for example they have made a carpet from jean rails.

DESIGN

The Athens Centre for Entrepreneurship and Innovation (ACEin) is the incubation centre of Athens University of Economics and Business offering support to researchers and potential young entrepreneurs in order to develop innovative business ideas and bring them to the market. The key strategy is to offer training on how to establish and run a start-up, services from experts, mentoring and networking. Serapis, an international maritime corporation based in Greece which constructs clothing and art among other items, was incubated in ACEin the last year (2015).

The Athens centre for today's art and cross media is called BIOS. It has a bar, live performances, art and new-media exhibitions, a basement club, a tiny art-house cinema and a roof garden.

There are 9 fashion schools in Greece. Their programs are studied and upgraded every year in order to be able to monitor developments in one of the most modern and widespread professions of our time. The course of study extends beyond learning technical drawing. It also focuses on clothing manufacture, styling, fabric manipulation, history of costumes and fashion management. Graduates can work in fashion houses, haute couture atelier, fashion magazines, theatre, television, production companies, industrial and manufacturing clothing or as freelancers.

Spain

PRIVATE ORGANIZATIONS

MSBCN - Moda Sostenible Barcelona is an association for Sustainable Fashion, hosts meet-ups and acts as a platform for collaboration and information and experience exchange among social and sustainable fashion entrepreneurs, as well as industry experts who want to get involved with socially and sustainably conscious entrepreneurs. The association collaborates with Fashion Revolution Spain and hosts the BEFF (Barcelona Ethical Fashion Festival) every year, allowing social and sustainable fashion brands from the region to present their collections.

<http://www.modasosteniblebcn.org/?lang=en>

Slow Fashion Next is an educational platform offering courses and informative material to social and sustainable fashion entrepreneurs. With a range of online and offline workshops, and courses they constitute the largest community interested and involved in sustainable fashion in Spain.

<https://www.slowfashionnext.com/>

Planeta Moda is part of Bio Cultura, the largest congress for sustainable consumption in Spain. Planeta Moda selects and invites sustainable entrepreneurs to present their collections and offers workshops aimed at educating the public and bringing together entrepreneurs.

<http://planetamoda.org/>

<http://www.biocultura.org/>

PUBLIC SECTOR INVOLVEMENT

Barcelona Activa is the governmental incubator and hub for support in setting up a company. The offer courses and information sessions across different industries, almost all of which are for free. The city also offers prizes specifically targeting the creative industries.

<http://www.barcelonactiva.cat/barcelonactiva/cat/>

Moda CC is an association focused on improving the competitiveness of the companies in the textile and fashion ecosystem in Catalonia using innovation, specialised training, networking and supporting internationalisation.

<https://www.modacc.cat/en/>

Barcelona Design Innovation Cluster: (Incubator for design innovation) Offer support and a network to use design to improve the quality of life. Focusing on for areas: (1) city development, (2) healthcare, (3) mobile technology, (4) home.

<http://www.bcd.es/es/page.asp?id=525&ui=3534>

INFLUENCERS

Co-Shop - sells locally designed and produced fashion in 4 Boutiques in Barcelona, acts as a stepping stone for designers to create their label and has more than 70 entrepreneurs in their network.

<http://coshopcollection.com/gb/>

Moves To Slow is the first Spanish online fashion platform for sustainable and ethical fashion. They offer support in branding and online communication

<http://www.movestoslow.com/>

Rebel Root and Ecology are two of the best-known brands in the scene and are regularly used as reference points.

<https://www.rebelroot.com/>

<http://www.ecoology.es/en/>

Alma Santa is an online marketplace focusing exclusively on luxury eco-fashion.

<https://www.almasanta.com/>

Moda en positivo was the first local boutique for social and sustainable fashion. Although the boutique recently closed, the online shop is still active.

<http://modaenpositivo.com/en/>

SOCIAL INCLUSION

Bao Bag is a local brand that created a foundation in collaboration with an NGO to employ people with physical and mental disabilities, offering training and psychological support for their workers.

<http://www.baobag.es/tiendas>

Dona Kolors is a brand and workshop offering employment to former sex workers. They focus on bags and accessories and offer their additional production capacity to local designers.

<http://www.donakolors.cat/es/content/4-el-proyecto>

The Espai MUCHAFibra is a fashion and design co-working space and artist collective. Designers and Sewers can access the space to produce, collaborate, exchange ideas and work using some of the local sewing facilities and expertise.

<http://muchafibra.com/>

CET Estél Tapia is a workshop for garment manufacturing offering employment to people with disabilities and at risk of social exclusion. It is one of the best-known workshops among starting designers. The local workshop is one of few willing to produce small quantities and is therefore well-known among young designers and starting brands.

<http://esteltapia.org/>

SOURCING

Teixidors is a material producer with two physical stores and an online shop, employing mostly people with learning disabilities in Catalonia. The fabrics are produced manually, using artisan practices and high quality raw materials including merino wool, cashmere and linen.

<http://www.teixidors.com/>

Moda 22 Makers is a co-working space, incubator and family business. The former textile company adapted their strategy during the economic crisis to cater to the needs of smaller production, which did not make sense to outsource. The modern production facilities are located in Barcelona and offer access to material suppliers and fellow designers.

<http://www.moda22makers.com/>

DESIGN

Moda FAD is an association to foster interdisciplinary cooperation in the fashion industry, promoting Barcelona's creative industries and the organizer of the Barcelona Fashion Week.

<http://fad.cat/activities/view/632/lang:spa>

080 Barcelona is a part of Moda FAD and the operational body of the Barcelona Fashion Week. They are dedicated to promoting local designers, run a fashion blog and collaborate with local large industry players.

<http://www.080barcelonafashion.cat/en>

Moda CC is an association focused on improving the competitiveness of the companies in the textile and fashion ecosystem in Catalonia using innovation, specialised training, networking and internationalisation.

<https://www.modacc.cat/en/>

The Netherlands

PRIVATE ORGANIZATIONS

The Impact Hub Amsterdam is a co-working space that connects the community of social and sustainable entrepreneurs, organizes events and offers training and coaching.

<https://amsterdam.impacthub.net/>

MINT is the sustainable fashion trade show hosted during Amsterdam International Fashion Week.

<http://www.modfabriek.nl/mint-2/>

Social Enterprise NL promotes and supports social enterprise in The Netherlands

<https://www.social-enterprise.nl/>

Goodbrandz is an agency that represents sustainable fashion brands in The Netherlands.

<http://www.goodbrandz.nl/>

Sympany (Geef goed door) is a social enterprise that collects used textiles and invests the earnings into social projects.

<http://www.sympany.nl/>

Dutch Sustainable Fashion Week makes sustainable fashion visible throughout the country by creating shopping routes and organising events.

<http://dutchsustainablefashionweek.nl/>

Fair Fashion Festival takes place in three cities at various times in the year spotlighting local sustainable fashion initiatives.

<http://fairfashionfestival.nl/>

Soul Salon is a sustainable fashion trade show that takes place twice a year during Amsterdam Fashion Week.

<http://soulsalon.nl/>

Circle Economy hosts an annual event around circular fashion called Beyond Green.

<http://www.circle-economy.com/beyond-green-symposium-spring-2016/#.WWirRtOGO1s>

PUBLIC SECTOR INVOLVEMENT

The Amsterdam Municipality Social Enterprise Initiative promotes and supports social enterprises in the city of Amsterdam.

<https://amsterdamsmartcity.com/?lang=en>

The Sustainable Fashion Symposium by Amsterdam Fashion Academy is a meeting platform that brings together fashion experts and analysts that share their expertise.

Impact Matters is a network that helps enterprises to become more sustainable and to improve their social engagement.

<http://www.impactmatters.nl/>

The Social and Economic Council of the Netherlands (Sociaal-Economische Raad (SER)) has created an Agreement on Sustainable Garment and Textile practices.

http://www.internationalrbc.org/garments-textile?sc_lang=en

INFLUENCERS

Lena The Fashion Library is a new concept of lending instead of buying fashion. They don't produce themselves but are a platform to local and sustainable design mixed with vintage items they curate.

<http://www.lena-library.com/>

Studio Jux is an Amsterdam based sustainable fashion brand.

<https://studiojux.com/>

MUD Jeans is a jeans company famous for their 'lease a jeans' concept.

<http://www.mudjeans.eu/>

X-Bank is a novel luxury shop concept that offers a stage to upmarket local design.

<https://xbank.amsterdam/>

Nukuhiva, Charlie+Mary and Sukha are all multi-brand sustainable fashion stores.

<http://nukuhiva.nl/>

fairfashionstyle.nl is a fashion webshop that gives a guideline to eco fashion labels and a blog for interested readers.

<https://www.fairfashionstyle.nl/>

SOCIAL INCLUSION

Rambler is a social enterprise that offers coaching and training for street youth through development of fashion design and retail skills.

<http://www.rmbler.com>

House of Denim is a social enterprise that offers a denim design curriculum to youth and integrates refugees in the production of new denim design in their in-house manufacturing and washing area

<http://www.houseofdenim.org/>

SOURCING

Elsien Gringhuis is a high-fashion sustainable label that does not have seasonal collections and that produces in the Netherlands 100%.

<https://www.elsiengringhuis.com/>

WINTERVACHT is an upcycling-fashion label using and second-hand materials and textiles.

<http://wintervacht.nl/>

Dutch aWEARness is a work wear and corporate wear brand that is designed to be reused.

<http://dutchawareness.com/>

GildeLab is a studio where smaller amounts of fashion and leather products are produced.

<http://hetgildelab.nl/>

The Textiel Lab at the Textiel Museum is a unique knowledge centre, combining a specialised workshop for the manufacture of unique fabrics and an open studio where innovation is central.

<http://www.textiellab.nl/>

DESIGN

Amsterdam Fashion Institute (AMFI) and ArtEZ Institute of the Arts in Arnhem fashion academies that offer a fashion design education.

<http://amfi.nl/>

State of Fashion is a four-yearly fashion event dedicated to a sustainable future, based in Arnhem, the Netherlands.

<http://www.sonsbeek.org/en/stof/>

Amsterdam Made is an initiative on the mission to bring local production back to Amsterdam by a certificate that ensures their standards.

<http://www.amsterdammade.org/en/>

Dutch Design in Development (DDID) is the agency for eco design, sustainable production and fair trade. We work with Dutch importers and designers and connect them to local producers in developing countries, Europe and emerging markets.

<https://www.ddid.nl/english/>

The U.K.

PRIVATE ORGANIZATIONS

Social Enterprise UK is a national membership body who run campaigns and lobby government, raise profile of members and build networks between social entrepreneurs

Social Enterprise Mark CIC is the only internationally available social enterprise accreditation scheme.

UnLtd is a provider of funding awards and mentoring schemes.

The School for Social Entrepreneurs offers learning programmes and courses.

PUBLIC SECTOR INVOLVEMENT

The British Fashion Council promotes British fashion industry and designers.

The Ethical Trading Initiative is a membership body for improvement of workers' rights.

The Ethical Fashion Forum is itself a social enterprise, promoting sustainable fashion via their online platform Source.

Made By is a not-for-profit for social and environmental improvement in the fashion industry.

Centre for Sustainable Fashion is a research centre of UAL based at LCF.

Department for Business, Energy & Industrial Strategy is a newly formed government department created to support of social enterprise.

The UK Fashion & Textile Association is a membership body for fashion and textile companies.

Independent Anti-Slavery Commissioner is a new body to monitor the new Modern Anti-Slavery Act.

INFLUENCERS

Christopher Raeburn brought sustainable design to mainstream designer markets.

Stella McCartney sustainable international designer and animal rights activist.

Safia Minney, founder of People Tree, heads the number one Fairtrade womenswear brand in the U.K.

Katie Jones is a sustainable knitwear designer selling in Selfridge.