



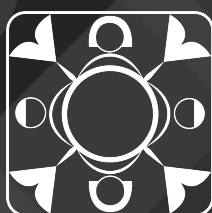
# ***WEAVING DIALOGUES, CRAFTING ACTIONS***

THE CULTURAL IP MONTH

# 2023

## **RED THREAD REPORT**

*Cultural IP Rights  
are Human Rights*



CULTURAL  
INTELLECTUAL  
PROPERTY  
RIGHTS  
INITIATIVE

## THE CULTURAL IP MONTH 2023

### RED THREAD REPORT: WEAVING DIALOGUES, CRAFTING ACTIONS

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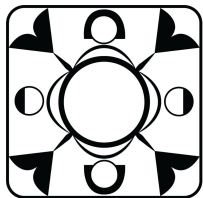
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# **THE CULTURAL IP MONTH 2023**

## **RED THREAD REPORT**

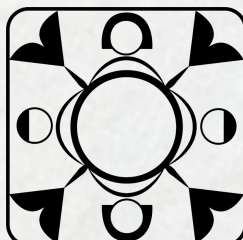
*Vision for Cultural IP Month 2023*  
***Weaving Dialogues, Crafting Actions***

*Theme*

***Cultural Intellectual Property Rights® are Human Rights***

*2023 Keyword*

**Alliances**







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# WHAT IS CULTURAL IP MONTH?

**Cultural IP Month** by the Cultural Intellectual Property Rights Initiative® ([CIPRI](#)) is a month-long **celebration of the creativity, wisdom and innovation of Indigenous people, ethnic groups and local communities** and **advocacy for collective custodianship rights**.

It takes place every year throughout the whole month of **April** and for a second year in a row, the umbrella theme of the month is ***Cultural IP Rights are Human Rights***. At CIPRI we call it the "***Theme of a Decade***".

The purpose of **Cultural IP Month** is to generate a space for conversation, be a catalyst for systems-change and to advocate for a new generation of rights that acknowledge the **collective custodianship rights** of Indigenous people, ethnic groups and local communities in relation to their Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs). **Cultural IP Month** acknowledges Indigenous and local governance systems, knowledge systems and worldviews as prerogatives of the right to self-determination and drivers of cultural sustainability.

At CIPRI, we take a holistic **solution-based approach** in our work with a strong focus on **identifying breakthroughs all along the process**, not only as the final outcome. This is also reflected in how we curate the events and activities for **Cultural IP Month**. By bringing together an active dialogue, under one umbrella theme, stakeholders who are directly involved in and impacted by issues relating to the theme from diverse perspectives, we observe that they delve deep into analysing the root causes of the problems and challenges they face and reach a significant breakthrough when exchanging lived experiences, tested practices and reflecting on the issues **as allies, with a collective interest** in mind.

**Cultural IP Month** activities and events hold immense significance as they not only provide a comprehensive understanding of the root causes of systemic issues but also serve as a platform to share insights with our international community of thinkers and changemakers. By doing so, we collectively embark on a journey of developing and nurturing tangible solutions. This is why we feel that our heartfelt contributions during **Cultural IP Month** serve as a valuable gift of knowledge to our community and beyond.

# THE THEME OF A DECADE

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**What are Cultural Intellectual Property Rights and why do we have to regard them as Human Rights?** This is a question we keep exploring and developing with each Cultural IP Month and the 2023 inaugural event "[\*Weaving the Threads of Systems-Change\*](#)" systemically addresses it.

In our 5 years of existence as the Cultural Intellectual Property Rights Initiative® (CIPRI), we connected across four continents through vulnerability, altruism and persistence. We met incredible human beings - together we learned and we put this new knowledge into practice in the form of the **Cultural IP Month**. This is how *Cultural IP Month* was born in 2020 from collective ideation within this community and was first implemented in 2021.

Creating systems-change and crafting actions that recognize and promote Cultural Intellectual Property Rights® as Human Rights requires a **long-term strategy** and a **whole-of-society approach**. This is why at CIPRI we see **Cultural IP Rights are Human Rights** as the *Theme of a Decade* and a **key activity** on our collective journey of crafting cultural sustainability systems that nurture, sustain and protect Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs).

Where can we reach by 2031?

In 2023 contributors from **14 countries** came together - India, Mexico, the United States of America, the United Kingdom, Ireland, Laos, the Philippines, Germany, Brazil, Romania, Republic of Moldova, South Africa, Australia and Georgia. A detailed tapestry was woven from the voices, perspectives and experiences of **Cultural IP Month** contributors connecting and intersecting across the globe.

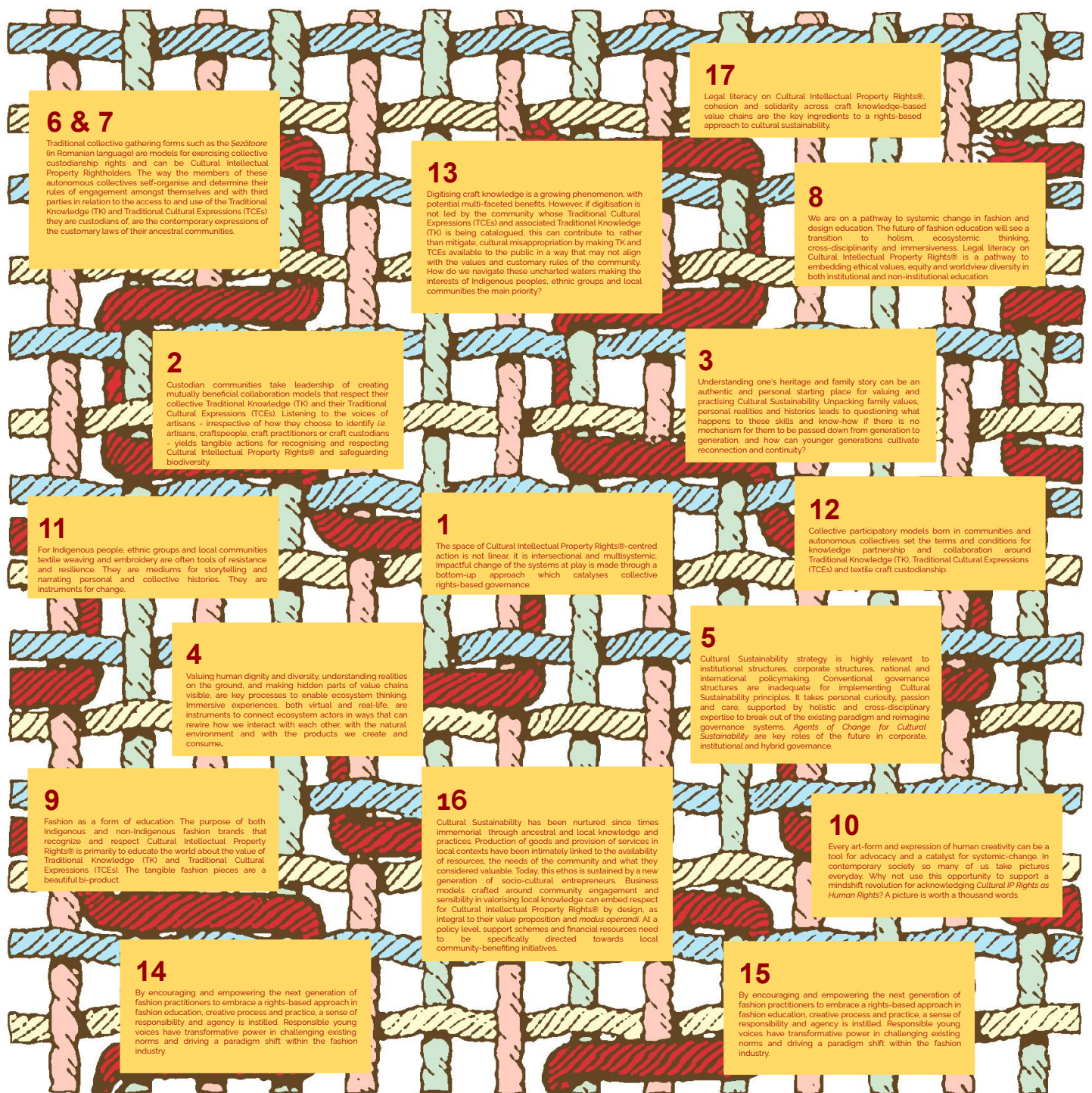
In light of the **Vision** for **Cultural IP Month 2023** - *Weaving Dialogues, Crafting Actions* - the 17 events and contributions curated for Cultural IP Month 2023 are meant to be **catalysts for action** and **building blocks for Cultural IP Month 2024**.

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Between 1st to 31st May 2023 the content of all 17 **Cultural IP Month 2023 events** was subjected to a cross-disciplinary analysis by the CIPRI Core Team and a '**Big Idea**' for each event resulted from the analysis. When woven together, the 17 **Big Ideas** provide an **action-based analysis** of the outcomes of Cultural IP Month 2023, emphasising their interconnectedness from a systems-change perspective. The diagram below illustrates this tapestry of '**Big Ideas**' (see Fig, 1 ).

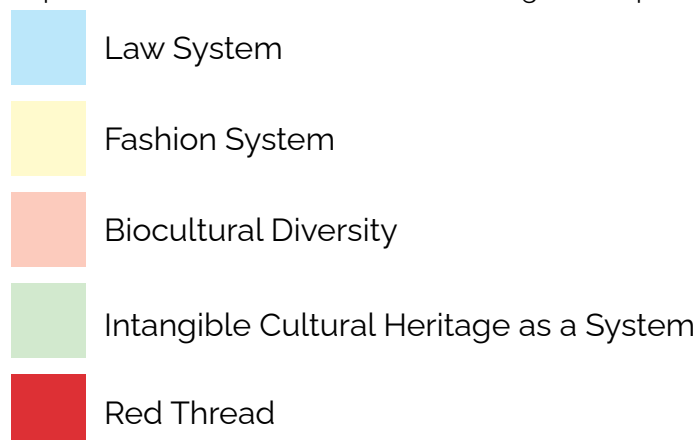
11 live events were recorded during **Cultural IP Month 2023** and are available to view on the [Cultural Intellectual Property Rights Initiative® Youtube channel](#).





**Figure 1: A Tapestry of Big Ideas**

Based on black & white weave illustration by Kilim Studio -  
<https://www.kilim.com/kilim-wiki/weaving-techniques>



\*\* Please see each individual event on the following pages for larger text and more detail



# WHAT IS A RED THREAD?

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The metaphor of the **Red Thread** is present in the culture and social fabric of peoples and communities around the world. In Greek mythology the King Theseus finds his way out of the labyrinth of the Minotaur following a ball of thread given to him by Ariadne. This pathfinding process to the centre of the labyrinth and finding the way out again is referred to as the **Red Thread**.

Similarly In Scandinavia the expression is often used to denote the core idea which connects all parts of something together - be it a series of arguments in an essay, chapters in a book, presentations in a conference or events under an umbrella theme - just as stitches connect different pieces of fabric or different sides of the same fabric together.

The metaphor of the **Red Thread** is very much applicable to the journey of crafting cultural sustainability systems that nurture, sustain and protect Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs). The **Red Thread** leads to a **destination** and it never breaks. But to untangle it and weave with it is a **process**. In our case, the **Red Thread** refers in essence to identifying a greater **Purpose** i.e. ***Cultural Intellectual Property Rights are Human Rights***, and ensuring our individual purposes and our actions connect, complement each other, and converge towards this greater Purpose.

# THE PURPOSE OF CULTURAL IP MONTH 2023 RED THREAD REPORT

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Actioning the **Cultural IP Month 2023 Vision** - *Weaving Dialogues, Crafting Actions* - the **mission** of the Cultural IP Month 2023 Core Team was to ensure the dialogues, experiences, realities, and know-how shared by the contributors through the 17 curated events do not remain snippets in time, but a solid basis to build future actions on.

The events curated during Cultural IP Month are meant to spotlight valuable work that exists in this global ecosystem and catalyse further actions and partnerships.

The purpose of this **Red Thread Report** is to be **a tool that helps us build together** and decreases the risk of running in circles around the root causes of systemic issues without eliminating them, in an intersectional space where resources are acutely limited.

Everyone who contributed to the **Cultural IP Month 2023** and this **Red Thread Report** has shared their experiences, knowledge, expertise and priceless time without any financial compensation in return, with the pure conviction that **this is an investment in the future of humanity**. As a global society we have to learn to value this knowledge and influence local and global policy so that accessible resources are directed towards collective-custodianship focused action.

\*\*action planned or done together for a shared purpose

# EVENTS

**17 Events** - A Tapestry of experience and perspectives, a journey of collective action towards a bigger purpose.

The **Red Thread** reflects how law, intangible cultural heritage, fashion and biodiversity are woven together. These reflections are summed-up in the **Big Idea** of each event.

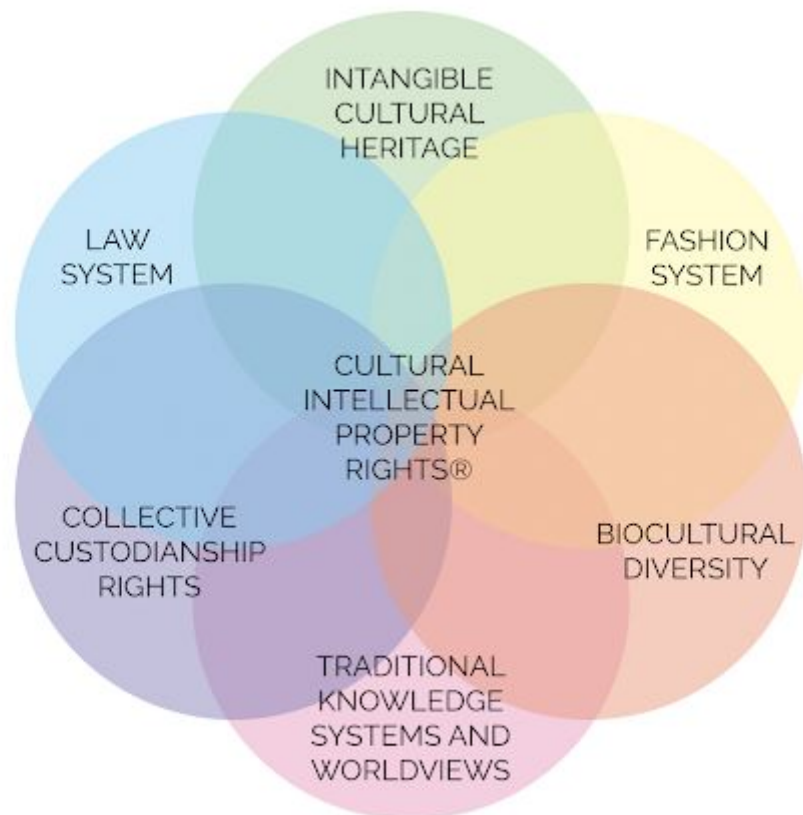


Figure 2: Cultural Intellectual Property Rights®-centred action is intersectional and multisystemic

# 1. WEAVING THE THREADS OF SYSTEMS CHANGE

## *Exploring the intersections of Cultural IP Rights with Human Rights and the Rights of Nature*

### PANEL DISCUSSION

#### **BIG IDEA:**

The space of Cultural Intellectual Property Rights®-centred action is not linear, it is intersectional and systemic. Impactful change of the systems at play is made through a bottom-up approach which catalyses collective rights-based governance.

*This is a must-watch for anyone interested in the topic.*

#### **SUMMARY:**

*Cultural IP Rights are Human Rights*, the Theme of a Decade, is a long-term mission and an action plan that requires intersectional actions. There are multiple systems that intersect - the law system, the fashion system and cultural heritage as a system (tangible and intangible) - in the context of the natural world as an ecosystem with its biological and cultural diversity.

This introductory panel discussion unpacks the concept of Cultural Intellectual Property Rights® as Human Rights in a weave of ideas and concepts that reunites four informed and complementary voices and experiences. To take action in this space of intersectionality where Cultural Intellectual Property Rights® are taking a life of their own, requires a change of mindset - **a mindshift revolution** - a paradigm shift from the concept of individual ownership to the concept of **collective custodianship/guardianship** which embeds a duty of care and communion with nature.

How does the fashion system need to change? What are the dissociations and the root causes of the systemic issues and challenges? This conversation is framed with a lot of nuance (Ruth MacGilp, Cultural IP Month 2023).



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Indigenous and local communities are the first responders to the climate crisis and guardians of more than [80% of the world's biodiversity](#). The reality is we need to imagine and implement systems that value Indigenous and Traditional Knowledge - how is the fashion system responsible for this? What is the invisible part of fashion value chains and how do we, at this systemic intersectionality, contribute to making the invisible visible?

How does systemic change happen? How can we do it? Changemaking is an anti-colonial mindset and a long-term process that implies creating conditions for people to regain agency. What are [the ingredients of changemaking](#) and how are they embodied in the Cultural Intellectual Property Rights Initiative® (CIPRI)?

The key takeaways of this conversation are actionable tools you can use in your personal life and professional practice.

#### **ACKNOWLEDGMENTS:**

Hosted by Ruth MacGilp - Ethical fashion advocate, writer and Fashion Campaigns Manager at Action Speaks Louder, London

With the participation of Monica Boța-Moisin - Lawyer and founder of the Cultural Intellectual Property Rights Initiative®, Bandana Tewari - Fashion journalist, sustainability activist and advisory board member of Cultural Intellectual Property Rights Initiative® and Ana Murray - Systems change catalyst and Strategy & Partnerships Manager at Ashoka Romania



#### **Link to event recording:**

**[Cultural IP Month 2023 - Weaving the Threads of Systems-Change](#)**

*See Cultural IP Month 2023 event description:*

**[Weaving the threads of Systems-Change](#)**

## 2. VOICES OF ARTISANS

***Why are Cultural IP Rights Human Rights? What do artisans on the ground have to say about it?***

### GROUP DISCUSSION

#### **BIG IDEA:**

**Custodian communities take leadership of creating mutually beneficial collaboration models that respect their collective Traditional Knowledge (TK) and their Traditional Cultural Expressions (TCEs). Listening to the voices of artisans - irrespective of how they choose to identify *i.e.* artisans, craftspeople, craft practitioners or craft custodians - yields tangible actions for recognising and respecting Cultural Intellectual Property Rights® and safeguarding biodiversity.**

#### **SUMMARY:**

Recognising and respecting Cultural Intellectual Property Rights® is not possible without awareness of the community rules and practices regarding how Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) should be treated. Based on the experience of United Artisans of Kutch, in 2023 the amount of equal and healthy collaborations they have is less than 20% due to external stakeholders having little knowledge of the complexity of the craft techniques, the socio-cultural contexts in which artisans, their families and communities are functioning, the realities of their natural environment - including the particularities of each season and the availability of resources, and their financial circumstances. Collaborations that recognize and respect Cultural Intellectual Property Rights® require being led by custodian communities.

The autonomous collective United Artisans of Kutch answers, from their perspective, the question: How do we collaborate ethically? They ask those outside of their community to know the artisan beyond the craft by following the 3Cs' Rule: Consent. Credit. Compensation®, listen to the stories of their lives, what they are comfortable with and how their craft works. It is not possible for someone outside of the community to decide what is an ethical collaboration or how to honour the craft without confirmation from the community.

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In Kutch, and all over India, craft is intimately woven in the social and cultural fabric of the custodian communities and not listening to the Voices of Artisans often results in exploitation and violation of their human rights.

### **ACKNOWLEDGMENTS:**

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Hosted by Kuldip Gadhvi, Cultural Sustainability ambassador from Bhuj, Kutch, Gujarat, founder of Kutch Adventures India and United Artisans of Kutch, in dialogue with the members of United Artisans of Kutch:

Mamadhbhai Luhar and son - Bell maker, Zura village  
Pachanbhai Vankar - Handloom Weaving, Bhujodi village  
Samat Maheshwari - Traditional Knife, Nutcracker Maker, Reha village  
Pachanbhai Vankar - Handloom Weaving, Bhujodi village  
Kunjal Bhavsar - Entrepreneur, Bhuj  
Kajal Maheshwari - Crochet Work, Ramaniya village  
Rasilaben Vankar - Handloom Weaving, Bhujodi  
Daxaben - Tassels Maker, Bhujodi village  
Amruta Vankar - Mashru Weaving, Bhujodi village  
Haresh Manodhiya - Handloom Weaving, Bhujodi village  
Babubhai Manodhiya - Handloom Weaving, Bhujodi village  
Prakashbhai - Carpet Weaver, Bhujodi village



**Link to event recording:**

**Cultural IP Month 2023 - Voices of Artisans**

*See Cultural IP Month 2023 event description:*

**Voices of Artisans**



**Figure 3:**

©United Artisans of Kutch, 2023. Participants in the Cultural IP Month 2023 - 'Voices of Artisans' event.



# 3. CULTURE NOT COMMODITY

*Why must fashion see Cultural Intellectual Property Rights as Human Rights?*

KNOWLEDGE DROP

## BIG IDEA:

Understanding one's heritage and family story can be an authentic and personal starting place for valuing and practising Cultural Sustainability. Unpacking family values, personal realities and histories leads to questioning what happens to these skills and know-how if there is no mechanism for them to be passed down from generation to generation, and how can younger generations cultivate reconnection and continuity?

## SUMMARY:

In this thought-provoking piece Stella connects exploitative fashion industry practices with the loss of personal, family and community identity, while also identifying tangible actions and opportunities for reconnection and continuity. With empathy and mindfulness, she introduces a thesis for **'healing the fashion system'** by moving away from the idea of culture as a commodity and moving towards the idea of co-creation of cultural sustainability as the collective imperative necessary to address our multilayered social and ecological crises. Healing the fashion system requires personal awareness of our position and power in the world. We are more than just 'consumers' whose agency is manipulated by trends and market forces. Economic growth at all costs is abusing human rights, and we are wearing the tangible outcomes of this abuse, marketed to us as a fantasy that has no realistic connection to the commodity itself. Desacralisation of textile practices and the obsession with growth and profits at all costs are two of the root causes of the systemic issues in the fashion industry. In the context of the multifaceted value of traditional textile knowledge and practices having been systematically minimised, this article predicts that relearning traditional skills and a redistribution of power will be an important part of the future of fashion, and recognizing Cultural Intellectual Property Rights® as Human Rights plays an important role too.

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Stella calls for the younger generations who will be reimagining the fashion system to look backward, inward, and forward and craft systems where fashion, culture, and human rights do not exist in mutually exclusive silos.

#### **ACKNOWLEDGMENTS:**

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Written by Stella Hertantyo, Sustainable fashion writer and podcaster



#### **Link to article on CIPRI blog:**

**Cultural IP Month 2023 - Culture not commodity. Why must fashion see Cultural Intellectual Property Rights as Human Rights?**

*See Cultural IP Month 2023 event description:*

**Culture not Commodity**

# 4. VIRTUAL TOUR OF THE STUDIO BAGRU WORKSHOP

## *Virtual Hand block-printing Workshop*

### VIRTUAL IMMERSIVE EXPERIENCE

#### **BIG IDEA:**

**Valuing human dignity and diversity, understanding realities on the ground, and making hidden parts of value chains visible, are key processes to enable ecosystem thinking. Immersive experiences, both virtual and real-life, are instruments to connect ecosystem actors in ways that can rewire how we interact with each other, with the natural environment and with the products we create and consume.**

#### **SUMMARY:**

The virtual tour at Studio Bagru granted us a glimpse in the inner workings of their workshop where the intricate art of woodblock printing was showcased. Observing the slow and deliberate process of block printing allows us to experience the intrinsic interconnectedness between cultural sustainability and Traditional Cultural Expressions (TCEs). Participants gain firsthand insights into the meticulous craftsmanship, its significance, and the cultural heritage embedded within the block-printing tradition.

By welcoming participants in the workshop environment virtually, Studio Bagru promotes a comprehensive learning experience that goes beyond theoretical knowledge and facilitates a direct interaction with the expert block printer. The insights and technical details he shares deepen the participant's understanding of the human resources and cultural capital invested at each step of handcrafted production and increase the appreciation for the craft.

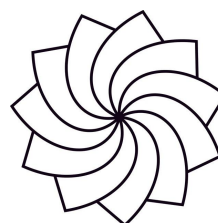
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This level of transparency and communication with the consumer is a unique feature of craft communities who function in very different parameters to industrial production, inviting the consumer to become a participant in the process and experience the product not only for its functionality but also for its intangible value. This approach has the potential to solve global issues, including, but not limited to, environmental pollution, overconsumption, and social injustice.

#### **ACKNOWLEDGMENTS:**

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Hosted by Monika Shrivastav - Studio Design Manager, Studio Bagru and Anup Chhipa, woodblock printer, Studio Bagru



#### **Link to Instagram live recording:**

**[Cultural IP Month 2023 - Virtual Tour of the Studio Bagru Workshop](#)**

*See Cultural IP Month 2023 event description:*

**[Virtual Tour of the Studio Bagru Workshop](#)**



## 5. HOW TO BECOME AGENTS OF CHANGE FOR CULTURAL SUSTAINABILITY?

*Unpacking what a holistic approach to cultural sustainability means for fashion*

PANEL DISCUSSION

### **BIG IDEA:**

Cultural Sustainability strategy is highly relevant to institutional structures, corporate structures, national and international policymaking. Conventional governance structures are inadequate for implementing Cultural Sustainability principles. It takes personal curiosity, passion and care, supported by holistic and cross-disciplinary expertise to break out of the existing paradigm and reimagine governance systems. *Agents of Change for Cultural Sustainability* are key roles of the future in corporate, institutional and hybrid governance.

### **SUMMARY:**

In this discussion moderated by Stella Hertantyo, the panellists share from personal experience a series of case studies that demonstrate how individuals across a range of sectors can embed Cultural Sustainability values into their life professionally and personally. **This is a must watch if you are interested in getting started!**

Each of the panellists were working in corporate law, fashion and sustainability consulting industries where they began questioning the systems they were operating in and gradually realised that awareness and understanding of Cultural Sustainability is missing from the mainstream sustainability debate, strategies and action agenda.

Like Cultural Intellectual Property Rights®-centred action, Cultural Sustainability strategy is intersectional and multisystemic. Cultural Sustainability is not something governance structures can embed without individuals feeling that sense of care and value for Cultural Sustainability personally first. It implies [scaling deep](#) by changing the deeper values, cultural beliefs, meanings and practices of people, and the qualities of their relationships, to bring about change (Riddell & Moore, 2015).

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From there, organisations where decision-making is influenced by *Agents of Change for Cultural Sustainability* will shift the mainstream narrative and influence policymaking.

*"You need so much more than just passion to do what we are doing"* - says Umeshwari Parmar quoting CIPRI Founder Monica Boța-Moisin - but Cultural Sustainability can heal this planet if we soften some hearts and reduce some egos.

#### ACKNOWLEDGMENTS:

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Hosted by Stella Hertantyo, Sustainable fashion writer and podcaster

With the participation of Monica Boța-Moisin - Lawyer, Founder of the Cultural Intellectual Property Rights Initiative® (CIPRI) Cultural Sustainability Weaver at [Cultural Sustainability Academy - the Knowledge Hub for Cultural Sustainability®](#) (CSA), Nicole Crouch - Textile designer, Lecturer, Academic Research & Creative Industries Lead at CIPRI and facilitator at the CSA, Umeshwari Parmar, founder of [Pitambar India](#) and CSA Alumna 2021 and Ria Kearney, Associate Director (Sustainable Apparel) at [Anthesis Group](#) and CSA Alumna 2022



#### Link to event recording:

[Cultural IP Month 2023 - How to become Agents of Change for Cultural Sustainability?](#)

See Cultural IP Month 2023 event description:

[How to become Agents of Change for Cultural Sustainability?](#)

## 6. ȘEZĂTOAREA CIOCÂRLIA

**&** *A collective journey from inspiration to Creation*

## 7. ȘEZĂTOAREA BASARABIEI

*The community keeps tradition alive*

KNOWLEDGE DROP

### **BIG IDEA:**

Traditional collective gathering forms such as the *Șezătoare* (in Romanian language) are models for exercising collective custodianship rights and can be Cultural Intellectual Property Rightholders. The way the members of these autonomous collectives self-organise and determine their rules of engagement amongst themselves and with third parties in relation to the access to and use of the Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) they are custodians of, are the contemporary expressions of the customary laws of their ancestral communities.

### **SUMMARY:**

What is a "Șezătoare"?

*Șezătoarea* - in Romanian language - or *Sitting* - in English language - is a traditional form of gathering, an important socio-cultural institution in village life, a meeting of women and girls that implies cross-generational transmission of knowledge, social cohesion and joint decision-making.

There are various ethnographic studies that speak about the historic role of the *Sittings* in rural community life and of their resurgence in the past decade. In Romania and the Republic of Moldova, *Șezătorile* (plural form) are the form in which many custodians of textile-related Traditional Knowledge and Traditional Cultural Expressions socialise, weave networks, learn, take collective decisions and craft the future.

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In designing legal frameworks that nurture, sustain and protect Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs), these forms of collective gathering and knowledge custodianship can be subject to a *sui-generis* legal regime and be recognized as Cultural Intellectual Property Rightholders.

Şezătoarea Ciocârlia includes women of all ages and generations, from children to grandmothers, who create traditional Romanian blouses following the ancestral creative canons which include colour compositions, semiotics, techniques, the communion with nature depicted through embroidered elements of fauna and flora. The main purpose of the community is to research, relearn and communicate the rules of creating these Traditional Cultural Expressions in their village. Şezătoarea Basarabiei is community with a vision to reproduce, create and promote traditional clothing from Basarabia, in particular [the traditional blouse with embroidery on the shoulder](#) - *cămaşa cu altiţă*, inscribed in 2022 on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity as an element of cultural identity in Romania and the Republic of Moldova.

Besides the strong social cohesion component for the women in the community, both Şezătoarea Ciocârlia and Şezătoarea Basarabiei promote the traditional blouse with embroidery on the shoulder - *cămaşa cu altiţă* and engage in discussion, cooperation and exchange with other communities and relevant fora in the Republic of Moldova and abroad.

---

#### ACKNOWLEDGMENTS:

Diana Roşca - Representative of Şezătoarea Ciocârlia community, Republic of Moldova

Cristina Dan - Representative of Şezătoarea Basarabiei community, Republic of Moldova



#### Link to Cultural IP Month 2023 Library:

[Cultural IP Month 2023 - 16th April 2023 - Şezătoarea Basarabiei](#)

[Cultural IP Month 2023 - 15th April 2023 - Şezătoarea Ciocârlia](#)

See Cultural IP Month 2023 event descriptions:

[Şezătoarea Ciocârlia](#)

[Şezătoarea Basarabiei](#)



## 8. CULTURAL IP MONTH FOR EDUCATIONAL INSTITUTIONS

### *Introducing Cultural IP Month to the next generation of designers* KNOWLEDGE DROP

#### **BIG IDEA:**

**We are on a pathway to systemic change in fashion and design education. The future of fashion education will see a transition to holism, ecosystemic thinking, cross-disciplinarity and immersiveness. Legal literacy on Cultural Intellectual Property Rights® is a way to embed ethical values, equity and worldview diversity in both institutional and non-institutional education.**

#### **SUMMARY:**

The interactive nature of this knowledge drop for educational institutions informs textile design students of the concepts of Cultural Sustainability and Cultural Intellectual Property Rights® through engaging examples and activities. As the next generation is becoming increasingly aware of what lies ahead if design practices do not change, they are key stakeholders in the conversation and strategy for Cultural Sustainability in fashion.

Fashion industry practices are an outcome of fashion design education. An opportunity to address the root cause of systemic issues in the fashion industry is therefore to shift design education. The future of fashion design education connects knowledge from disciplines previously not associated with fashion to innovate and develop a holistic perspective. Legal literacy is a key component and a space where the Cultural Intellectual Property Rights Initiative® is constantly developing [tools and strategies to support curricula development in fashion and design educational institutions](#). As design decisions have a huge impact on global biodiversity, production and consumption patterns and the use of the Earth's resources, the morals set during a designer's education dictate the future of humanity's relationship with Mother Earth and with each other.

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## ACKNOWLEDGMENTS:

Monica Boța-Moisin - Lawyer, Founder of the Cultural Intellectual Property Rights Initiative® (CIPRI)  
Cultural Sustainability Weaver at [Cultural Sustainability Academy - the Knowledge Hub for Cultural Sustainability®](#) (CSA)

Nicole Crouch - Textile designer, Lecturer, Academic Research & Creative Industries Lead at CIPRI and facilitator at the CSA

### Link to:

[Cultural IP Month for Educational Institutions \(CIPRI, 2023\)](#)

*See Cultural IP Month 2023 event description:*

[Cultural IP Month for Educational Institutions](#)



# 9. CONTINUING THE CONVERSATION: ETHICAL TEXTILE INSPIRATION AND DESIGN

*A follow-up conversation with designers Norma and Lenora on culturally ethical design in practical terms*

## PANEL DISCUSSION

### BIG IDEA:

**Fashion as a form of education. The purpose of both Indigenous and non-Indigenous fashion brands that recognize and respect Cultural Intellectual Property Rights® is primarily to educate the world about the value of Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs). The tangible fashion pieces are a beautiful bi-product.**

### SUMMARY:

This panel discussion includes non-Indigenous and Indigenous fashion designers whose businesses are platforms for Indigenous voices and values. Educating consumers about the significance of Indigenous communities' Traditional Knowledge (TK) and the value of their textile handcrafted expressions is their primary purpose. Working with creations that embody Traditional Knowledge (TK), for Red Berry Woman and Filip+Inna the fashion pieces are the bi-product of a higher purpose, they are an opportunity to exercise Cultural Intellectual Property Rights® and a vehicle to engage with and communicate to the public. These brands present industry relevant actions and concrete examples of how Traditional Knowledge (TK) should be valued in the fashion industry.

### ACKNOWLEDGMENTS:

Hosted by Tara Gujadhur, Co-Director of the Traditional Arts and Ethnology Centre  
With the participation of Lenora Cabili, Creative Director of Filip+Inna and Norma Baker Flying-Horse, Founder of Red Berry Woman



**Filip + Inna**



### Link to event recording:

**Cultural IP Month 2023: Continuing the Conversation - Ethical Textile Inspiration and Design with TAEC Laos, Red Berry Woman and Filip+Inna**

See Cultural IP Month 2023 event description:

**Continuing the Conversation: Ethical Textile Inspiration and Design**

# 10. THE CRAFT COLLAGE PROJECT

## *Cultural IP Rights are Human Rights in handcrafted fashion* PHOTOGRAPHY PROJECT

### **BIG IDEA:**

Every art-form and expression of human creativity can be a tool for advocacy and a catalyst for systemic-change. In contemporary society so many of us take pictures everyday. Why not use this opportunity to support a mindshift revolution for acknowledging *Cultural IP Rights as Human Rights*? A picture is worth a thousand words.

### **SUMMARY:**

Exploring the profound impact of visual storytelling and craft photography in encouraging meaningful connections and conveying the principles of cultural sustainability through photography, this project aims to showcase craftsmanship as part of everyday life and the invisible, unknown, intimate connections that are born from the craft's rituals and processes. By capturing these stories of how integrated craft is in the lives of craft practitioners, we celebrate the lived cultural heritage that is sustained and practised by them.

We invite individuals and organisations from all over the world to play a part in the collective journey of communicating about crafts and craft custodians. Craftsmanship and craft innovation play an important role in **healing the fashion system** (see *Cultural IP Month 2023* - [Culture not commodity. Why must fashion see Cultural Intellectual Property Rights as Human Rights?](#) by Stella Hertantyo).

---

Speak through your photographs and share a **collage, a photographic story for this crowd-sourced collective celebration of cultural sustainability.**

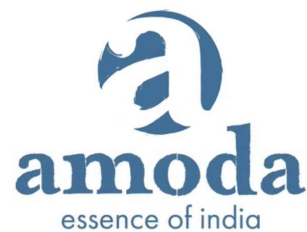
Use **#CulturalIPRightsareHumanRights** and **#TheCraftCollageProject** on social media.

Tag @culturaintellectualproperty and @amoda\_essenceofindia

#### **ACKNOWLEDGMENTS:**

---

Hosted by Aashka Jadeja of Amoda Essence of India and  
Shravani Deshmukh - Lawyer, Administration and  
Community Engagement Lead at CIPRI



#### **Link to event recording:**

**Cultural IP Month 2023 - Craft Collage Project**

*See Cultural IP Month 2023 event description:*

**Craft Collage Project**



# 11. MEMORIA DE LO COTIDIANO

## *Más que una exposición de bordados textiles con Malacate Taller Experimental Textil*

### EXPOSICIÓN VIRTUAL

#### **BIG IDEA:**

**For Indigenous people, ethnic groups and local communities textile weaving and embroidery are often tools of resistance and resilience. They are mediums for storytelling and narrating personal and collective histories. They are instruments for change.**

#### **SUMMARY:**

The artworks presented in this virtual exhibition depict experiences lived by members of the autonomous collective Malacate Taller Experimental Textil ("**Malacate**"), indigenous women from Nachig, Aguacatenango and San Andrés Larrainzar, at the workplace or in spaces and situations where they commercialise their textile creations. The goal of the exhibition is to make visible and raise awareness of real life situations that indigenous women have to face in and outside of their communities. These are powerful statements made with needle and thread which showcase systemic and deeply rooted injustice and discrimination suffered by indigenous women and girls. Also referenced in the Cultural IP Month 2023 discussion [Hablemos de apropiación cultural](#), **Memoria de lo cotidiano** has been the catalyst for the autonomous collective Malacate to develop their own agreements and governance rules for their custodianship of Traditional Knowledge (TK), their work with Traditional Cultural Expressions (TCEs) and their collaborations, a process that is ongoing and continuously developing for the past 8 years through multi-disciplinary and multi-party dialogues.

---

## ACKNOWLEDGMENTS:

Pre-recorded by Malacate Taller Experimental Textil



**Link to Cultural IP Month 2023 Library:**

**Cultural IP Month 2023 - 24th April 2023 - Malacate Taller Experimental Textil**

*See Cultural IP Month 2023 event description:*

**Memoria de lo cotidiano**

# 12. HABLEMOS DE APROPIACIÓN CULTURAL

## *Relaciones interculturales en torno a la práctica textil*

### DISCUSIÓN

#### **BIG IDEA:**

**Collective participatory models born in communities and autonomous collectives set the terms and conditions for knowledge partnership and collaboration around Traditional Knowledge (TK), Traditional Cultural Expressions (TCEs) and textile craft custodianship.**

#### **SUMMARY:**

In this panel discussion in Spanish language, Malacate Taller Experimental Textil presents the collective agreements and practices they developed for governing their work with Traditional Cultural Expressions and their collaborations, and answers one of the questions we hear most often: **Who is the community?**

The panellists also reflect on the valuable role of the 3Cs' Rule: Consent. Credit. Compensation© Framework in mediating an international dialogue around equitable access to and use of Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs).

A unique characteristic of the relationships within the autonomous collective Malacate Taller Experimental Textil ("**Malacate**") is that it reunites members of various Indigenous communities and their processes and agreements are a reflection of dialogues and exchanges with women from various Indigenous territories in the geographical area referred to today as Mexico, as well as women from other cultures and geographies.

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An important element in the conversation is the contextualisation of the concept of ***apropiación cultural indebida*** i.e unjustified cultural appropriation, ***cultural misappropriation*** - a different ***nuance*** on the cultural appropriation spectrum. To speak of cultural appropriation in fashion without these important nuances is an oversimplification of cultural diversity and historical realities (Karla Pérez Canovas, Cultural IP Month 2023).

Concepts based on the conventional intellectual property system, such as plagiarism, authorship and ownership of a creation, as well as the concept of cultural appropriation, are concepts that come from outside of the Indigenous and local communities as seen and identified by Malacate. How do communities themselves and members of the communities define these concepts? These are realities lived in the communities (Karla Pérez Canovas, Cultural IP Month 2023).

Daniela Brigida López Gutiérrez from Nachig Zinacantán, Chiapas and Dolores María Pérez Pérez from Magdalenas Aldama, Chiapas, as representatives of Malacate, define these concepts from the perspective of realities lived inside and outside of their communities. Root causes of cultural misappropriation are **the prevalence of private interest over collective interest, the readiness to exploit another individual for personal enrichment, disrespect towards collective agreements and practices and disassociation from the idea of collective wellbeing.**

The autonomous collective Malacate governs their custodianship of Traditional Knowledge (TK), their work with Traditional Cultural Expressions (TCEs) and their collaborations through a set of agreements - *acuerdos* - developed through a collective decision-making process over the span of 8 years. The catalyst for this work is *Memoria de lo Cotidiano* - a work that has also been presented in a [virtual exhibition during Cultural IP Month 2023](#) - and is the result of multi-disciplinary and multi-party dialogues. Autonomy and self-determination are at the core of these agreements.

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About the relationship between the community agreements and the 3Cs' Rule: Consent. Credit. Compensation© Framework, Helena Rojas, 3Cs' Ambassador in Chiapas, speaks about the translation of the 3Cs - *Get Weaving!* Campaign in Tzeltal and Tzotzil by the indigenous women photographers from Chiapas Photography Project, the socialisation of the campaign and the consultations conducted with CIPRI in Chiapas.

According to Malacate, the 3Cs' Rule: Consent. Credit. Compensation© is pertinent and valuable not only as a framework for external parties who want to access and use TK and TCEs but also for guiding internal practices within the community, and comes to support the collective community agreements. Through the 3Cs' Rule Framework and through the dialogues with Cultural Intellectual Property Rights Initiative® a much necessary collective action is woven from the local level to the global level: *desde lo local a lo global* (Karla Pérez Canovas, Cultural IP Month 2023).

#### ACKNOWLEDGMENTS:

Hosted by Helena Rojas, CIPRI 3Cs Ambassador in Chiapas, Mexico Coordinator of the Chiapas Maya Project and the Chiapas Photography Project (CPP), partner in Abuelita Borrego

With the participation of Karla Pérez Canovas, Anthropologist and Founder of Malacate Taller Experimental Textil

Daniela Brigida López Gutiérrez, Embroiderer from Nachig Zinacantán, Chiapas, member of Malacate Taller Experimental Textil

Dolores María Pérez Pérez, from Magdalenas Aldama, Chiapas, member of Malacate Taller Experimental Textil



#### Link to event recording:

[Cultural IP Month 2023 - Hablemos de apropiación cultural](#)

See Cultural IP Month 2023 event description:

[Hablemos de apropiación cultural](#)



# 13. ABR - CONTEMPORARY CENTRAL ASIAN IKAT

*Website launch of a cross-cultural project developed by the departments of Textile Design and Fashion Design at Burg Giebichenstein University of Art and Design*

## KNOWLEDGE DROP

### BIG IDEA:

Digitising craft knowledge is a growing phenomenon, with potential multi-faceted benefits. However, if digitisation is not led by the community whose Traditional Cultural Expressions (TCEs) and associated Traditional Knowledge (TK) is being catalogued, this can contribute to, rather than mitigate, cultural misappropriation by making TK and TCEs available to the public in a way that may not align with the values and customary rules of the community. How do we navigate these uncharted waters making the interests of Indigenous peoples, ethnic groups and local communities the main priority?

### SUMMARY:

Digitising Traditional Cultural Expressions (TCEs) and associated Traditional Knowledge (TK) is becoming an increasingly used method for a broad spectrum of purposes, from cataloguing and safeguarding Intangible Cultural Heritage (ICH), including TK and skills that risk being lost, to stimulating craft innovation, continuity of craft practices, transmission of skills and knowledge to young generations and archiving or facilitating collaborations between craft practitioners or craft custodians and external stakeholders. Compliance with Cultural Intellectual Property Rights® while digitising and cataloguing craft knowledge requires models that prioritise the self-determination of Indigenous people, ethnic groups and local communities to dictate the terms.

*abr - contemporary central asian ikat* saw 8 design students and their professors from BURG University in Germany visit Uzbekistan and Tajikistan to learn from the ikat weavers in the region about the values and innovations of their craft. A collaborative fashion collection was then developed with 7 designers from Uzbekistan, Tajikistan having ikat weaves as a central theme,

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The 15 designers were able to share elements of their research process and creative process through a website developed in English and Russian languages that digitised and catalogued this knowledge for the purpose of stimulating mutually beneficial collaborations with craft custodians from Uzbekistan and Tajikistan.

#### **ACKNOWLEDGMENTS:**

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Departments of Textile Design and Fashion Design at Burg Giebichenstein University of Art and Design - Professors Bettina Göttke-Krogmann and Lars Paschke, Artistic Associates Johanna Rogalla and Laura Linsig, Germany



Burg Giebichenstein Kunsthochschule Halle  
University of Art and Design

#### **Link to Knowledge drop:**

[abr - contemporary central asian ikat](#)

*See Cultural IP Month 2023 event description:*

[abr - contemporary central asian ikat](#)

# 14. VOICES OF SOLIDARITY

***A perspective on the Cultural IP Month theme by the AMD - Berlin Sustainability in Fashion and Creative Industries Masters students***

## CREATIVE REFLECTION

### **BIG IDEA:**

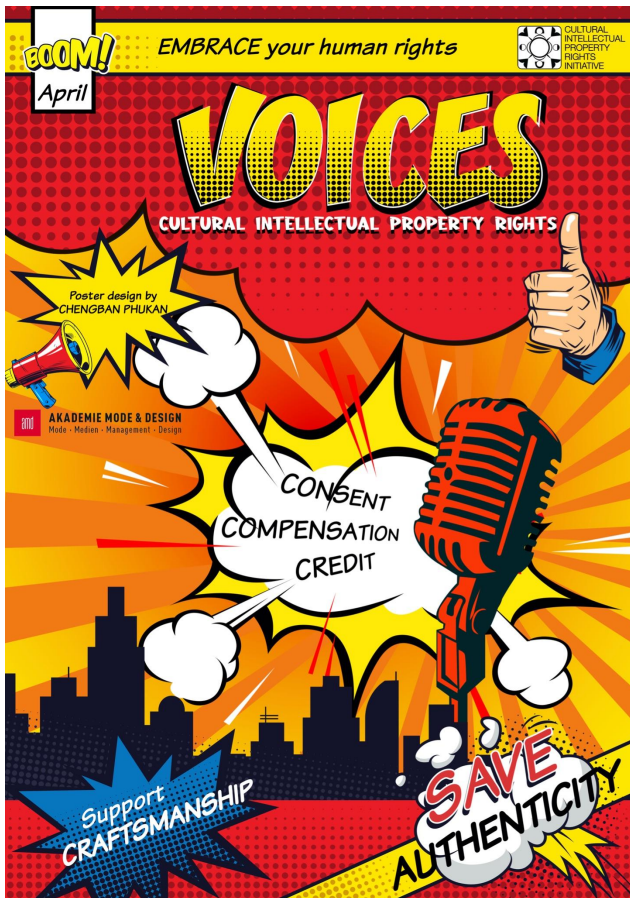
By encouraging and empowering the next generation of fashion practitioners to embrace a rights-based approach in fashion education, creative process and practice, a sense of responsibility and agency is instilled. Responsible young voices have transformative power in challenging existing norms and driving a paradigm shift within the fashion industry.

### **SUMMARY:**

This creative reflection is an outlook on our theme *Cultural IP Rights are Human Rights* with a focus on the concept of alliances, specifically including educators and students in discussions around Cultural Sustainability in Fashion.

Mirroring the idea of long-term bond expressed in wedding vows, this creative and poetic manifesto conveys their deep commitment to uphold the Cultural Intellectual Property Rights® of artisans, Indigenous peoples, ethnic groups and local communities. The inclusion of the verb "to listen" in various languages spoken by the group highlights the richness of their diversity, emphasising the significance of inclusivity when addressing this complex topic and the authenticity of the commitment.

The students demonstrated their understanding that a rights-based approach to cultural sustainability in the fashion industry is not yet widely integrated into fashion education curricula. Their words serve as a powerful starting point, igniting conversations and actions that will contribute to the long-overdue transformation of the fashion industry. Their recognition of the inherent connection between cultural sustainability and human rights sets a precedent for future practitioners and educators to incorporate these principles into their work and teachings.



#### ACKNOWLEDGMENTS:

Masters Program in Sustainability in Fashion and Creative Industries at Akademie Mode und Design, Berlin

Chou Chengban Phukan designed the accompanying poster



**AKADEMIE MODE & DESIGN**  
Mode • Medien • Management • Design



#### Link to Knowledge drop:

**Cultural IP Month 2023 - 27th April 2023 - Akademie Mode und Design Berlin & WhyWeCraft®**

See Cultural IP Month 2023 event description:

**Voices of Solidarity**

# 15. CAN SENSIBILITY AND LOCALISM BE THE MEASURE OF OUR WORK?

*An open reflection on regenerative practices through craft*

PANEL DISCUSSION

## **BIG IDEA:**

Cultural Sustainability has been nurtured since times immemorial through ancestral and local knowledge and practices. Production of goods and provision of services in local contexts have been intimately linked to the availability of resources, the needs of the community and what they considered valuable. Today, this ethos is sustained by a new generation of socio-cultural entrepreneurs. Business models crafted around community engagement and sensibility in valorising local knowledge can embed respect for Cultural Intellectual Property Rights® by design, as integral to their value proposition and *modus operandi*. At a policy level, support schemes and financial resources need to be specifically directed towards local community-benefiting initiatives.

## **SUMMARY:**

All the three projects in this panel discussion are remarkable examples of how Cultural Sustainability can be effectively integrated into diverse business models through immersive on-ground research, a willingness to revisit and refine implementation strategies and a commitment to promote localism.

The discussion also shed light on the various types of resources and support schemes that are necessary for projects and businesses that incorporate cultural sustainability principles in their operations. It became evident that organisations crafted around community engagement and sensibility in valorising local knowledge face common challenges, including the lack of hybrid legal forms for exercising their cross-systemic actions, limited opportunities of accessing adequate financial resources, limited human resources compared to the complexity of their activities.



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Support schemes can include but should not be limited to: grants, funding, subsidies, knowledge-sharing platforms, favourable provisions in national policies. Resources can also be allocated through public-private partnerships between government bodies, research and educational institutions, and local communities.

#### **ACKNOWLEDGMENTS:**

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Co-hosted by Monica Boța-Moisin & Nicole Crouch - Cultural Intellectual Property Rights Initiative®

With the participation of Lavinia Ghimbășan and Capucine Robert, Co-founders and Co-designers of NALBA

Nino Bakhutashvili and daughter Elene Bulashvili, representing the craft studio Pesvebi

Andreea Sofronea, designer and maker of REDU



#### **Link to event recording:**

**Cultural IP Month 2023 - Can sensibility and localism be the measure of our work?**

*See Cultural IP Month 2023 event description:*

**Can sensibility and localism be the measure of our work?**

# 16. CULTURAL SUSTAINABILITY AND INDIA: HOW TO BRING BENEFIT TO THE LAST MILE?

*How can India be a powerhouse of Cultural Sustainability?*

ROUNDTABLE DISCUSSION

## **BIG IDEA:**

**Legal literacy on Cultural Intellectual Property Rights®, cohesion and solidarity across craft knowledge-based value chains are the key ingredients to a rights-based approach to cultural sustainability.**

## **SUMMARY:**

This discussion moderated by Ramesh Menon reveals systemic issues of the fashion and craft ecosystem in India, a cultural context where craft knowledge is deeply embedded in the social fabric and covers a broad spectrum from craftsmanship as primary source of livelihood to craftsmanship as soft power and textiles as Traditional Cultural Expressions. A craft is not a skill, it is part of the life and death of the individual (Padmaja Krishnan, Cultural IP Month 2023).

Fashion and craft are more merged in India than in other geographies - craft is a way of life for craft practitioners in Indian traditional spaces. The commodification of craft has been a process that occurred in India, often translating into extractivism - going into the traditional spaces and taking out the craft without giving back (Juhi Pandey, Cultural IP Month 2023).

Amongst the issues that come up is the lack of legal literacy at all levels of the fashion and craft value chains in India resulting in limited understanding of industrial property tools such as trademarks, design rights, patents and geographical indications and their impacts on the craft ecosystem, and confusion between collective custodianship-based concepts such as Cultural Intellectual Property Rights® and ownership-based rights such as Intellectual Property Rights (which cover industrial property and copyright).

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At the same time, the limited utility of the conventional Intellectual Property tools in addressing the systemic issues of the craft ecosystem is well acknowledged and underlined. How can then the conventional Intellectual Property system ensure equity and recognition for craft practitioners? A concrete example discussed at large in the last part of the conversation is the case of the trademark *Khadi* (a hand-spun and hand-woven natural fibre cloth)\*\*

How equal is a partnership between the craft community and the design community? The segregation that systemically takes place at national level in India between artisans and designers has also been pointed out. The bottom-line question in the words of Padmaja Krishnan: *"How do we create a system where we can flourish together?"*

The discussions on these legal topics, conventional and unconventional, need to take place at grassroots level, in the villages. This has been the approach at the Cultural Intellectual Property Rights Initiative® since the first interaction with the cultural context in India which was the [2019 fieldwork in Kutch, Gujarat](#). To hear directly from the autonomous collective United Artisans of Kutch who was the key knowledge partner for the 2019 field study, watch the Cultural IP Month 2023 [Group discussion - Voices of Artisans](#) - *Why are Cultural IP Rights Human Rights? What do artisans on the ground have to say about it?*

Another point discussed was the issue of how traditional craft knowledge is valued, respected and communicated, from the lens of the marketing professional who needs to craft the narratives that spotlight the value and richness of handcrafted cultural products instead of coming to the craft practitioners with requests guided by *"what the market wants"* (Amrita Haldipur, Cultural IP Month 2023).

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\*\* The content discussed regarding the use of the word trademark Khadi should not be considered legal advice and contravenes to the case law in India. In *Khadi & Village Industries Commission v Raman Gupta and others* (CS (COMM) 133/2022)), the Delhi High Court has declared the KHADI trademark to be well known and issued an *ex parte ad interim* injunction restraining the defendants from using the trade name *Khadi* By Heritage.

#### ACKNOWLEDGMENTS:

Hosted by Ramesh Menon Co-Lead at Save The Loom  
With the participation of Amrita Haldipur, Co-Founder  
Think First Principles  
Juhi Pandey, Centre of Excellence for Khadi  
Padmaja Krishnan - Founder Padmaja  
Prof. Somesh Singh - Co-Founder Craft Village



#### Link to event recording:

[Cultural IP Month 2023 - Cultural Sustainability: How to bring benefit to the last mile?](#)

See *Cultural IP Month 2023 event description*:

[Cultural Sustainability: How to bring benefit to the last mile?](#)

# 17. ALLIANCES FOR CULTURAL SUSTAINABILITY IN TEXTILES

*Ethical practices followed by upcycling weaving workshop*  
HYBRID EVENT

## **BIG IDEA:**

**Businesses and organisations have a crucial role in adopting cross-cultural, equitable collaboration and partnership models and embedding cultural sustainability policies in their governance frameworks and Theories of Change.**

## **SUMMARY:**

This event highlighted that when businesses and organisations become catalysts for systems-change through cross-cultural action and cultural sustainability strategies, they go beyond mere compliance or philanthropic efforts. They become drivers of transformative change, inspiring other actors and stakeholders within the system.

By creating an inclusive and equitable environment, businesses and organisations encourage meaningful engagement, empower diverse perspectives and leverage collective wisdom. This approach promotes mutual understanding, respect and cooperation, leading to enhanced creativity and problem solving.

Organisations which are ready to craft the future will make cultural sustainability a priority, aligning their strategies and operations with cultural sustainability principles and reflecting this in their internal policies and governance structures. Respecting and valuing Traditional Knowledge and Traditional Cultural Expressions will be the new *status quo*.



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#### ACKNOWLEDGMENTS:

Hosted by Simone Simonate - Founder of SICA  
UPCYCLING DESIGN®, Germany, Bangladesh and  
Thomas Kilian - Founder of Cho'jac, Germany and  
collaborator of NGO Impacto, Chiapas, Mexico



**Link to Instagram live recording:**

**[Cultural IP Month 2023 - Alliances for Cultural Sustainability in Textiles](#)**

*See Cultural IP Month 2023 event description:*

**[Alliances for Cultural Sustainability in Textiles](#)**



# CONCLUSION

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The journey of crafting a system that nurtures, sustains and protects Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) is a global endeavour. It requires the commitment and concerted action\*\* of an international community. It cannot be done in isolation. It means *Weaving Dialogues* and *Crafting Actions* across cultures, disciplines and geographies. It means integrating a plurality of worldviews, belief systems and knowledge systems. It means rewiring connections at a human level and fostering a support-system based on trust, empathy and resilience. It means challenging frameworks and practices that are not fit-for-purpose. This is only the beginning of a lifelong journey, one that we trust will continue well beyond us.

Cultural Intellectual Property Rights are more than Human Rights - **it is the story of humanity!** (Ana Murray, Cultural IP Month 2023).

Beyond fashion, beyond what we consume. Cultural Intellectual Property Rights® are not just about protecting - this work is about bringing those practices, philosophies and values in future decision-making. We need translators and mediators to voice these conversations beyond ethical consumption - it is about how we want to design our lives and our future existence. This conversation goes way beyond the discussion on cultural misappropriation in the fashion industry (Ana Murray, Cultural IP Month 2023).

# COLLABORATION FOR CULTURAL IP MONTH 2024

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As we reflect on **Cultural IP Month 2023**, we are inspired by the possibilities of **Cultural IP Month 2024**. To further amplify the connection between Cultural Intellectual Property Rights® and Human Rights, we invite you to join us in 2024. There are a number of valuable ways to contribute to **Cultural IP Month 2024** including conceptualising and proposing an [event or Knowledge Drop](#), hosting an event, contributing to an event or Knowledge Drop, joining the Cultural IP Month 2024 organising team or financially supporting the month-long event through funding and sponsorship,

This invitation is addressed to all our ecosystem stakeholders - Indigenous people, Ethnic Groups and Local Communities, artisans, craft practitioners and craft custodians, fashion and creative industries stakeholders, legal professionals, educational institutions, government representatives, NGO's, students or anyone with an open mind and exciting idea to amplify the *Theme of a Decade: **Cultural IP Rights are Human Rights***.

Please reach out to [Monica Bota-Moisin](#) and [Nicole Crouch](#) with your proposal by **15 November 2023**.

# CREDITS

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## Cultural IP Month 2023:

**Theme, conceptual narrative and curatorial vision:** Monica Boța-Moisin

**Curation:** Monica Boța-Moisin, Kuldip Gadhvi, Tara Gujadhur, Ramesh Menon, Lavinia Ghimbășan, Simone Simonato, Thomas Kilian, Malacate Taller Experimental Textil

**Communication:** Cultural IP Month 2023 Core Team

**Event logistics:** Shravani Deshmukh

**Visuals:** Concept and templates - Mónica Parra Hinojosa  
Graphics execution - Nicole Crouch

**Social media:** Nicole Crouch & Shravani Deshmukh

**Website editing:** Monica Boța-Moisin & Shravani Deshmukh

**Video editing:** Nicole Crouch

# CREDITS

## Contributors - CIPRI Affiliates:

Bandana Tewari - Fashion journalist, sustainability activist and advisory board member of Cultural Intellectual Property Rights Initiative®, India

The United Artisans of Kutch, India:

- Kuldip Gadhvi - Founder of United Artisans of Kutch and Kutch Adventures India
- Mamadbhai Luhar and son - Bell maker, Zura village
- Pachanbhai Vankar - Handloom Weaving, Bhujodi village
- Samat Maheshwari - Traditional Knife, Nutcracker Maker, Reha village
- Pachanbhai Vankar - Handloom Weaving, Bhujodi village
- Kunjal Bhavsar - Entrepreneur, Bhuj
- Kajal Maheshwari - Crochet Work, Ramaniya village
- Rasilaben Vankar - Handloom Weaving, Bhujodi
- Daxaben - Tassels Maker, Bhujodi village
- Amruta Vankar - Mashru Weaving, Bhujodi village
- Hareesh Manodhiya - Handloom Weaving, Bhujodi village
- Babubhai Manodhiya - Handloom Weaving, Bhujodi village
- Prakashbhai - Carpet Weaver, Bhujodi village

Monika Shrivastav - Studio Design Manager, Studio Bagru, India

Umeshwari Parmar - Founder of Pitambar India and CSA Alumna 2021, New York and India

Ria Kearney - Associate Director (Sustainable Apparel) at Anthesis Group and CSA Alumna 2022, Ireland

Tara Gujadhur - Co-Director of the Traditional Arts and Ethnology Centre, Laos

Lenora Cabili - Creative Director of Filip+Inna, Philippines

Aashka Jadeja - Cultural Business Development, Amoda Essence of India

Helena Rojas - CIPRI 3C's Rule Ambassador in Chiapas, Mexico, Coordinator Chiapas Maya Project and Chiapas Photography Project (CPP), partner in Abuelita Borrego

WhyWeCraft® Association (Asociația WhyWeCraft®) - Romania

Simone Simonate - Founder of SICA UPCYCLING DESIGN®, Germany and Bangladesh

Thomas Kilian - Founder of Cho'jac, Germany and Mexico

Monica Boța-Moisin, Nicole Crouch, Shravani Deshmukh - Cultural Intellectual Property Rights Initiative® (CIPRI) & Cultural Sustainability Academy - the Knowledge Hub for Cultural Sustainability® (CSA), Romania, Australia, India

# CREDITS

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## Contributors - CIPRI Allies:

Ruth MacGilp - Ethical fashion advocate, writer and Fashion Campaigns Manager at Action Speaks Louder, London

Ana Murray - Systems-change catalyst and Strategy & Partnerships Manager at Ashoka Romania

Stella Hertantyo - Sustainable fashion writer and podcaster, Cape Town, South Africa

Diana Roșca - Co-Founder of Șezătoarea Ciocârlia and graphic designer, Republic of Moldova

Tatiana Luca - Co-Founder of Șezătoarea Ciocârlia and teacher, Republic of Moldova

Cristina Dan - Representative of the Șezătoarea Basarabiei community, Republic of Moldova

The University of New South Wales - School of Art and Design, Australia

Norma Baker Flying-Horse - Founder of Red Berry Woman, North America

Karla Pérez Canovas - Founder of Malacate Taller, Mexico

Burg Giebichenstein University of Art and Design - Departments of Textile Design and Fashion Design - Professors Bettina Göttke-Krogmann and Lars Paschke, Artistic Associates Johanna Rogalla and Laura Linsig, Germany

Akademie Mode und Design - Sustainability in Fashion and Creative Industries students including Chou Chengban Phukan, Germany

Lavinia Ghimbasan and Capucine Robert - Co-Founders and Co-Designers of NALBA, Romania

Nino Bakhutashvili - Founder Pesvebi craft studio, Georgia

Elene Bulashvili - Pesvebi craft studio, Georgia

Andreea Sofronea - Designer and Maker of REDU, Romania

Ramesh Menon - Founder of Save The Loom, India

Padmaja Krishnan - Designer at Padmaja, India

Prof. Somesh Singh - Co-Founder of India Craft Village, India

Juhi Pandey - Centre Head at the Centre of Excellence - Khadi, Shillong, India

Amrita Haldipur - Brand & Culture Storybuilder, India

Alpi Boylla - Director, Save the Loom, India



# CREDITS

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## CIPRI Core Team:

**Cultural IP Month 2023** is a labour of love! A **GIFT** to the international community of thinkers, creators, craft custodians and anyone with open hearts and open souls to start a **mindshift revolution**.

**The Cultural IP Month 2023 Red Thread Report** is brought to you by the **Cultural IP Month 2023 Core Team**:

Monica Boța-Moisin - Lawyer, Founder of the Cultural Intellectual Property Rights Initiative® (CIPRI) & Cultural Sustainability Systems Weaver at [Cultural Sustainability Academy - the Knowledge Hub for Cultural Sustainability®](#) (CSA)

Nicole Crouch - Textile designer, Lecturer, Academic Research & Creative Industries Lead at CIPRI and facilitator at the CSA

Shravani Deshmukh - Lawyer, Co-Founder of Create & Protect IP Partners, Administration & Community Engagement Lead at CIPRI and facilitator at the CSA

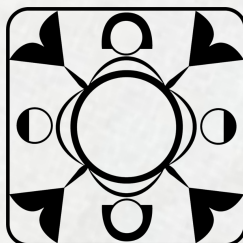
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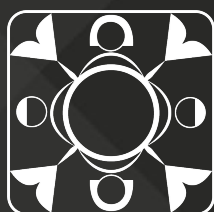
[office@culturalintellectualproperty.com](mailto:office@culturalintellectualproperty.com) how you have applied this knowledge in crafting your actions and practices.

We look forward to hearing from you and expanding our network!



**2023**

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INTELLECTUAL  
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