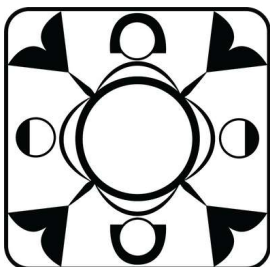




CRAFTSMANSHIP FOR A **GREEN** FUTURE



CULTURAL
INTELLECTUAL
PROPERTY
RIGHTS
INITIATIVE



On the occasion of the World Intellectual Property
Day 2020 under the umbrella theme:
Innovate for a Green Future

We introduce you to voices of the Cultural IP
Rights Initiative community and their message on
Craftsmanship for a Green Future



INNOVATE FOR A GREEN FUTURE

WORLD
INTELLECTUAL
PROPERTY DAY
2020
APRIL 26

 #worldipday
wipo.int/ipday
youtube.com/wipo

WIPO

The World Intellectual Property Organization is the global forum for intellectual property (IP) services, policy, information and cooperation. They are a self-funded agency of the United Nations, with 193 member states. Their mission is to lead the development of a balanced and effective international IP system that enables innovation and creativity for the benefit of all.

Their mandate, governing bodies and procedures are set out in the WIPO Convention, which established WIPO in 1967.

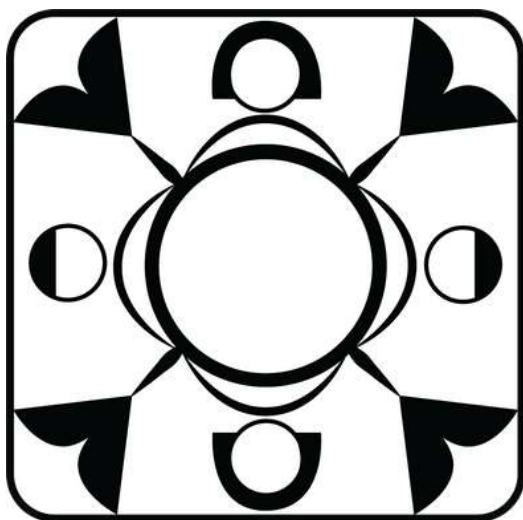
Every April 26, they celebrate World Intellectual Property Day to learn about the role that intellectual property (IP) rights play in encouraging innovation and creativity. World IP Day 2020 puts innovation – and the IP rights that support it – at the heart of efforts to create a green future. Why? Because the choices we make today will shape our tomorrow. The earth is our home. We need to care for it.



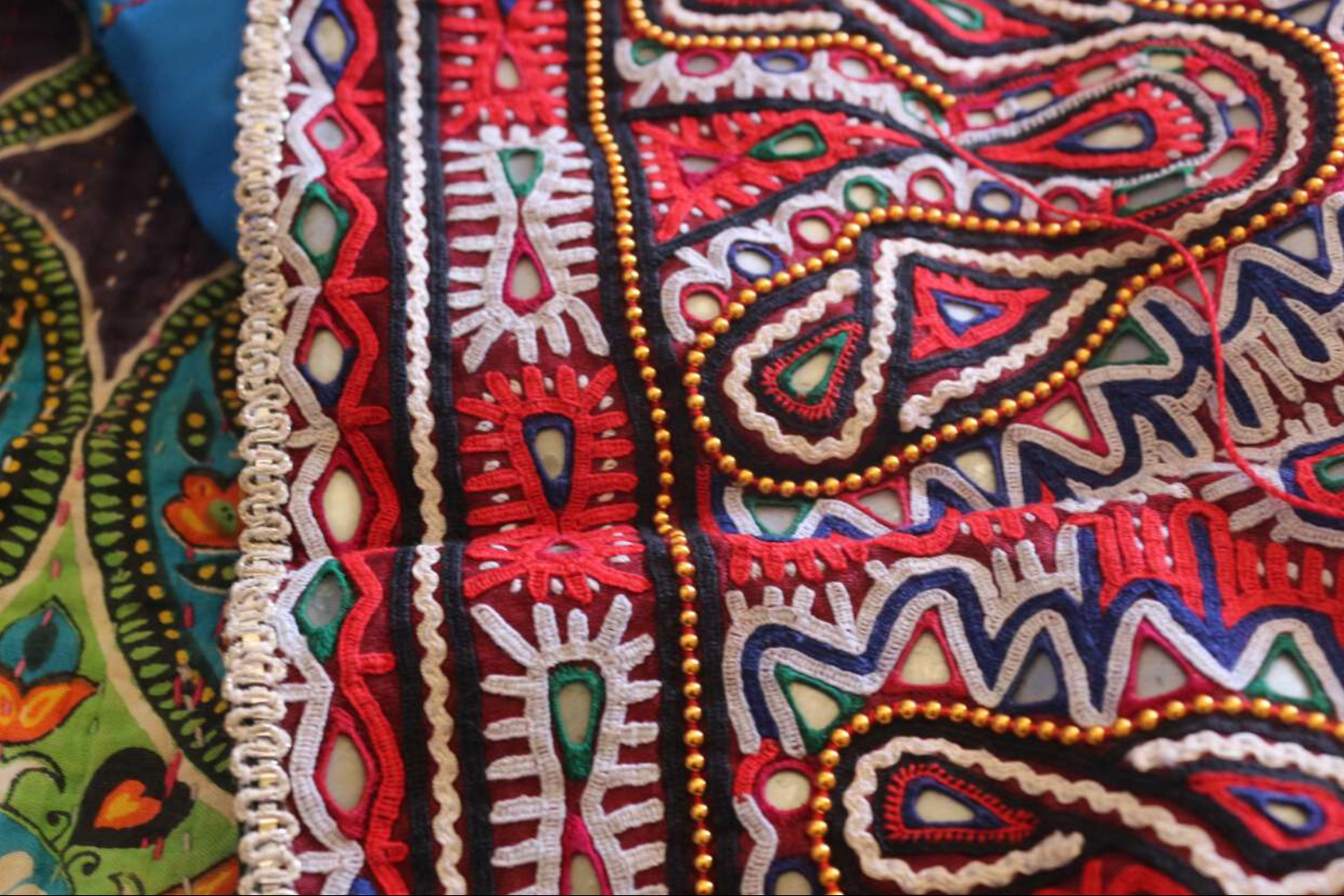
CIPRI

The Cultural Intellectual Property Rights Initiative is designed to be a worldwide movement supporting the recognition of cultural IP rights© for craftsmen and women who are the custodians and transmitters of traditional garments, traditional designs and traditional manufacturing techniques. This initiative was born from the need to eliminate cultural appropriation in the fashion industry and acts as mediator between the interests of fashion and textile businesses and those of artisans and Indigenous creative communities.

The Cultural IP Rights Initiative supports cultural sustainability and fashion as a form of education and promotion of cultural heritage and traditional cultural expressions.



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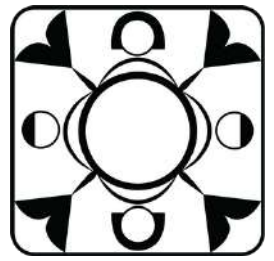


CULTURAL SUSTAINABILITY

First defined by the World Commission on Culture and Development in 1995 as "inter- and intra-generational access to cultural resources", the concept of cultural sustainability is based on the principle that the current generation can use and adapt cultural heritage only to the extent that future generations will not be harmed in their capacity of understanding and living the multiple meanings and values of this heritage (Pereira, 2017). Informally referred to as "the fourth pillar of sustainability" in addition to social, environmental and financial sustainability, in recent years cultural sustainability has become a pillar in its own right own pillar, due to its complex ramifications and growing importance within social, political, environmental, and economic spheres.

In the context of fashion and textiles, the concept of cultural sustainability in fashion refers to transmitting/supporting the knowledge transfer of traditional textile knowledge and traditional textile cultural expressions to future generations by integrating traditional craftsmanship in contemporary fashion and textile supply chains (Moisin, 2017). This narrative calls for the transition from the Triple Bottom Line sustainability assessment theory - People, Planet, Profit - (Elkington, 1994) to the Circles of Sustainability approach that includes culture as one of its major domains.

CIPRI IN NUMBERS



ACROSS

5

COUNTRIES

GERMANY, LAOS, INDIA, PAKISTAN,
ROMANIA

HAS

12

MEMBERS

INTERVIEWED
OVER

200

ARTISANS

AND CRAFT STAKEHOLDERS

REACHED
OVER

25

THOUSAND

PEOPLE

THROUGH OUR SPEECHES, WORKSHOPS,
INTERVIEWS AND FIELDWORK

OVER

5856

HOURS

OF VOLUNTEERING WORK FROM OUR
PERMANENT TEAM MEMBERS,
CONSULTING BOARD MEMBERS,
VOLUNTEERS AND CONTRIBUTORS

WORDS FROM THE FOUNDER

The choice of April 26th as our anniversary day was not a matter of hazard. It was a mindful, purposeful choice. April 26th is declared by the World Intellectual Property Organisation as the World IP Day. But with the existing IP framework failing to adequately support craftspeople and Indigenous communities, what does the World IP Day mean to them?

Supporting the normative work of the WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore (in short, the IGC), I turned to fashion and textile stakeholders asking them to be trustworthy partners in advocating for equitable legal frameworks that efficiently support craft custodians and Indigenous communities. And a few of them said YES, so in 2018 we launched the platform with buoyancy and faith at the showroom of our CIPRI member, ABURY, in Berlin

Advocacy actions are not enough if not followed by concrete actions in practice. We need to design benefit-sharing models for collaborations with craft communities and Indigenous people and make sure we apply the 3Cs RULE (Consent, due Credit, Compensation). We must deconstruct and reconstruct supply chains, like LEGO parts.

We need two meet half way and be mindful of each other. Everything matters, the terminology we use: "compensation" vs "wage", "handcrafted" vs "handmade", "partnership" vs "subordination". Distinguishing between co-design and production services. Terminology dictates the way we frame our relationships and the way we design policies.



Interpreting this year's World IP Day theme, in this 2 Year anniversary booklet we talk about Craftsmanship for a Green Future because craftsmanship is such a powerful concept.

It embodies both tangible and intangible value, it embodies knowledge and skills transmitted across generations, it embodies innovation and self-sustainability, it embodies symbols of identity. And for many, it is a LIFESTYLE.

Join us on this life-long journey!

A handwritten signature in black ink, reading "Monica B. Moisin".

MONICA BOȚA-MOISIN

Founder of CIPRI

"Clothes are visual maps of the human condition. Whether it is the many tribes in remote islands of Flores in Indonesia, or Nagaland in north-east India, the type of weave, print, colour combination – all signify the identity and dignity of its people.

It is a display of the variety, diversity and brilliant, multi-layered spectrum of the Indigenous cultures of the world.

It is the kind of clothing and craftsmanship that invokes spirituality, animism, responsibility and respect – products that enhance and nourish our mental and emotional health. I am talking about items of beauty made with soul and purpose.

Culture is the backbone of every country. If we want to participate in the global sustainability drive, we need to be in the forefront of the discourse propagated by CIPRI: that the triple C mechanism – Consent, due Credit and fair Compensation – are adhered to.

If we dismiss culture, we dismiss the importance of time, provenance, heritage and integrity. But if we respect the sacredness of different cultures all over the world, we can believe that even with cultural differences, the common humanity of love can thrive."

Bandana Tewari

Fashion Journalist and Sustainability Activist
Consulting Board Member - CIPRI



"In a globalized, technologized world of increasing automation and speed, craftsmanship can experience a renaissance. Craftsmanship is the embodiment of deceleration. Particularly with regard to the aspirations for a Green future, traditional craftsmanship provides a plethora of sustainability aspects. In the process of "reinventing the wheel" we are too often forgetting many of these sustainability aspects and instead attempting to achieve the same effects in an elaborate way, with extensive use of technology. Craftsmanship is a living and timeless example of resource-conscious, decelerated, and demand-oriented production. Newly emerging sustainable principles, such as design to minimize waste or design for recyclability, have been inherent to craftsmanship since time immemorial due to a predominant resource scarcity context. Accordingly, alongside the search for new innovations, it is essential to focus on the roots of human creativity and consequently integrate craftsmanship in contemporary supply chains through reconfigured business models.

The CIPRI cultural sustainability consultancy pillar is dedicated to this task, ensuring that this recontextualization of craftsmanship can take place in a mutually beneficial framework for all parties involved whilst ensuring that ethical and cultural implications are respected and addressed."

Raphael Schreiber

Sustainability Consultant - CIPRI

"When craft speaks with the joint power of manual work and technology we have a chance to revive the warmth of the human hand."

Artisanal work can only continue to thrive in the future of fashion, when we innovate. The making of clothes should be started and accompanied by a conversation between the future wearer and the makers. The final garment becomes truly personal and we have a chance at making something that will accompany the wearer for life."



Anjana Das

Founder and Creative Director - White Champa
Consulting Board Member - CIPRI



"Traditional craft must remain relevant and attractive to new practitioners in the future. It is therefore important that they become innovative in one way or another. The traditional craft, as a system of making, knowing and being, has significant potential to contribute to transition, serving as an agency for sustainable transformation."

Laura Petrache & Yannick Le Guern

Co-Founders - B1-AKT-Leading Sustainable Strategies & Paragon Communication
Consulting Board Members - CIPRI



BIOME CONSCIOUS FASHION

Dear CIPRI family,

We are absolutely in tune with the theme 'Innovate for a green future'. We believe that Truth is simple but it is very layered in the context of human understanding. For Instance, our cultural wisdom that has formed organically through human civilizations is very precious but if we cannot innovate and adapt it to the current context of our world, it will remain a Utopian concept and not applicable to our lives. Here is where we feel it is important to seek logic and understand the context of history always while we engage with our materialistic world today.

We, Biome Conscious Fashion, Truetone Ink and Color Ashram Foundation work together in synergy to live up to this layered truth. This is how we do it: Our Heart - Color Ashram Foundation works at the core concept of our connection with ecology under the umbrella of natural dyes. We seek to study the ancient age old recipes of natural dyes that were an inherent part of our culture in India just 100 years back. Then we innovate the recipes to suit the needs of today. We also go further to find its place in the industry. What is good is only useful if it is applicable.

Our Hands - Truetone Ink is the textile dyeing and processing factory that actually experiments and applies the natural dyes in both machines and manual processes. It takes this cultural knowledge to production scale and presents it to the world of fashion, industries and end consumers.

Our Mind - Biome Conscious Fashion works with the mind of the consumers and fashion brands. It is constantly trying to appeal to the logic of our minds that fashion can be both aesthetically appealing and responsible. It can be conscious and not blind. It can make a choice to endorse a product and process that is in harmony with ecology and humans in a very real way. Thus the cultural wisdom of natural or herbal dyes is harnessed through all layers of heart, head and hands. The wisdom can actually be applied in our lives.

Namrata Manot
Founder



MRITTIKA

At Mrittika, we have been collaborating with artisans from different craft clusters keeping in mind the sustainability criterion. We believe that traditional craftsmen and women and even modern artisans who make handmade products have a comparatively sustainable approach to design and production. Since traditional crafts relied entirely on natural resources and evolved to include nature in their processes, craft communities seek out areas with favorable conditions – water, soil, plants, etc., to set up base. Conversely, craft communities have also evolved such that they make use of locally available resources for their craft, like using a local root for dyeing, or shells for painting. The world's economy and purchasing behavior is changing and the world we shall see after this pandemic is over would be a totally different one. Issues like pollution, climate change and minimum daily wage requirement must have taken more lives than the current pandemic, but as they are spread out during longer time intervals and affect those people first who cannot afford to safeguard themselves, they are not reacted to or dealt with as this pandemic is being done.

When it comes to design, craftsmanship provides a healthy solution for a more sustainable future by going back to the roots and imbibing a culture of taking care of your environment and people around you. It provides an opportunity for a grass-root industry to flourish and focus on slow fashion inculcating age old practices of upcycling, re-use and environment friendly packaging. It also enables the economy to have more stable foundation to rely on during global crisis and lower the human cost of surviving through a pandemic by providing employment to artisans and enabling them to work from their respective locations, hence reducing mass migration.

Vishakha Ruhela

Co-Founder and Creative Head



STUDIO BAGRU

"Master craftsmanship is the new gold standard. Traditional knowledge and skills will be the vehicle for sustainable development across the globe.

No longer will extreme consumerism reign supreme, we are entering in the new age and new world order in which indigenous crafts will be revalued as a luxury.

Investment in cultural heritage is the new private equity model which will lead to a greener future."

Jeremy Fritzhand
Managing Director

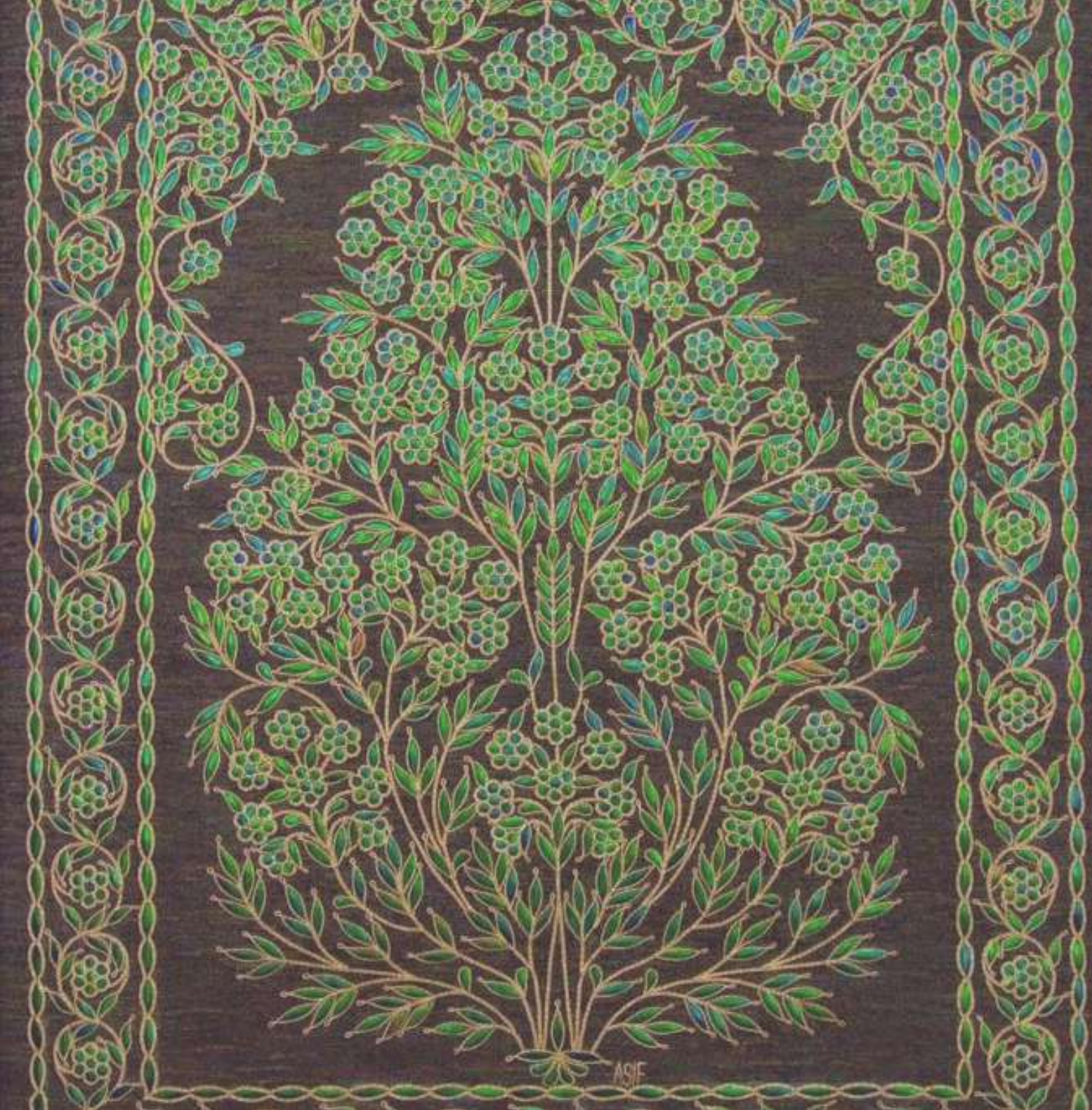


SWARA

VOICE OF WOMEN

"At Swara, we believe that supporting and promoting craftsmen and women, who are custodians and transmitters of traditional knowledge, traditional designs, and traditional manufacturing techniques is the way to turn back the clock and undo the damages that our fast & furious lives have made on this planet and thereby on humankind."

Asha Scaria Vettoor
Founder



"This is the Tree of Life. Embroidered with beetle wings on handwoven peacock feather fabric from Banaras, Uttar Pradesh, India. It is all natural materials, mindfully put together. Beetles shred their wings, peacocks shred their feathers. These natural gifts were then collected from nature. The gold plated silver yarn used for embroidery is natural material, not chemically dyed.

The motif has deep meanings - Tree of Life. It is green. It is life. Everything about this handcrafted piece is innovative and green."

ASIF SHAIKH

Master Embroiderer

Co-Founder - CDS Art Foundation



ABURY

"The philosopher Odo Marquard said - *"The future needs an origin"*. Traditional craft techniques and patterns are the basis on which we can develop innovation - not in neglecting or exploiting them. The craftsmanship gives fashion a meaning."

Andrea Bury

Founder and CEO - Abury Foundation



"Craftspeople in Laos have always found ways to utilise their natural environment to innovate and adapt. Here, we see a basket weaver using a modern adaptation of a traditional craft as a mould for a bamboo vessel, showing how non-linear development can be."



TRADITIONAL ARTS
AND ETHNOLOGY CENTRE
LUANG PRABANG



KRAFTMADE

"Craftsmanship means a green future, present and past. Sometimes innovation might just be stripping bare our culturally constructed layers of cliches and learn from those closest to nature and the land. Looking back, learning from our ancestors, having roots to be able to develop wings.

Why would they do things in certain ways?

How did they live in harmony with nature to enhance and support each other? What type of craftsmanship did each region or geography bare? If you want to be green, you must learn to grow and commune-like a tree."

Marlene Stanciu

Co-Founder and Creative Head



7 WEAVES

"I would love to share the story of our partners in Assam 7 Weaves Social – a social enterprise making a significant contribution to innovation for a green future.

7WEAVES produces hand-spun, hand-woven Eri silk fabric in partnership with indigenous forest communities in Assam's Loharghat Forest Range, part of the Indo-Burmese ecological region. It is a small social experiment creating economic opportunities based on the traditional cultural knowledge of forest-dependent families in Assam, home to some of the world's most beautiful wild silks and natural dyes. Every piece of cloth produced helps restore the rich biodiversity of the area. As more and more plants are identified for their economic value and sustainable use, conservation becomes integrated as an important part of the local people's livelihoods. Through this model, we are on a mission to show that production can benefit not just those making it, but the environment they live in and in turn the health of the planet."

Caroline Poiner

Founder - Artisans of Fashion
Consulting Board Member - CIPRI



UNITED ARTISANS OF KUTCH

"Green Future has a much greater and deeper meaning and if the world has learned any lesson during the global Corona Crisis then people must understand that we live in a very fragile ecosystem as well as a man-made world that has lost many of the basics that shaped Cultures and Civilizations across the world. Us humans can only sustain our life as long as we could sustain our Craftsmanship, including all the skills and knowledge that we inherited from our our ancestors: whether it is farming, spinning, weaving, printing, dyeing, stitching, embroidering or any other way of expressing individual creativity and imagination in any form of craftsmanship.

At the same time a Green Future is only possible if we act collectively. If we do not Unite our efforts to keep this Green Planet Green, we may pay a greater price.

When it comes to commercializing crafted products, including textiles, but not only, we must tell the entire story. What is the cultural background? What are the potential environmental impacts and economical impacts? And we should strive to purchase directly from the makers to decentralize power, money, production, everything that has created a huge gap between the rich and the poor, between artisans and designers, between producers and consumers and so on...

In a nutshell, everything I tried to share above can be summed up by this very old African proverb "If you want to go fast go alone, If you want to go far, go together"

Kuldip Gadhvi

For United Artisans of Kutch

Our Endorsers

CRAFT +
DESIGN+
SOCIETY



project
together



SWISS
CULTURAL
CHALLENGE



ABURY



The Craft Catapult
by Startup Oasis



OUR HEARTFELT GRATITUDE TO

OUR MEMBERS

ABURY ASIF SHAIKH MRITTIKA NAMYR KRAFTMADE TAEC LAOS

UNITED ARTISANS OF KUTCH HANDLOOM DESIGN CENTER BHUJODI GOA CHITRA

BIOME CONSCIOUS FASHION STUDIO BAGRU SWARA VOICE OF WOMEN

More about our Members [here](#)

OUR CONSULTING BOARD MEMBERS

BANDANA TEWARI YANNICK LE GUERN LAURA PETRACHE

LIN KAYSER CAROLINE POINER ANJANA DAS NAGARAJA PRAKASAM

More about our Consulting Board Members [here](#)

OUR PERMANENT TEAM MEMBERS

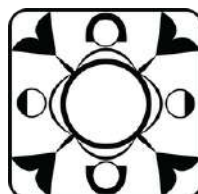
MONICA BOȚA-MOISIN

ZAHRA AMBER

DEV RAMNATHAN

RAPHAEL SCHREIBER

More about our Permanent Team Members [here](#)



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Page 12: Studio Bagru and Swara Voice of Women

Page 13: Asif Shaikh

page 14: Abury and Traditional Arts and Ethnology Centre, Laos

Page 15: KraftMade-Alex's *Hands*, from a movie directed by Marin Dinescu, Image Daniel Șerbănică

Page 16: 7 Weaves

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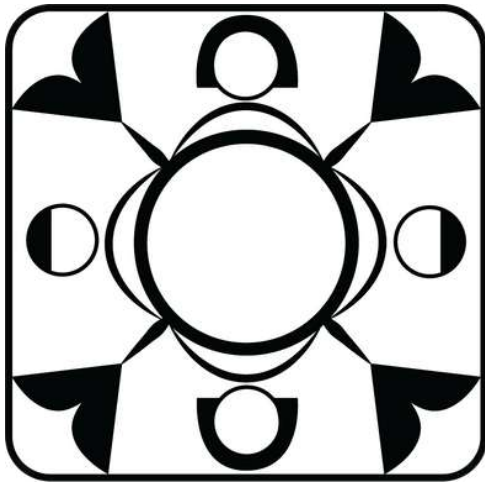
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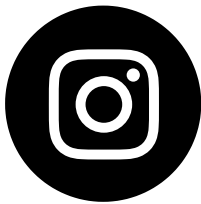
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CRAFTSMANSHIP FOR A GREEN FUTURE



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