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Banal and Splendid Form: revaluing textile makers' social and poetic identity as a strategy for textile manufacturing innovation

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by

Clio Padovani

Critical commentary for the degree of **Doctor of Philosophy**

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<u>Abstract</u>

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This is a submission for the Award of PhD by Published Works. The commentary on three published submissions organises a programme of work focussed on reframing traditional textile craft skills within the context of innovation and knowledge exchange policies. This overarching problem is presented through expanding spheres of activity, from personal textile art practice, to collaborative projects, to social and public policy thinking. The research outputs include a textile based video work, case studies completed for a three year EU funded project, and selected chapters from an academic book.

The consistent aim of the research has been to engage audiences with valorising and recovering textile skills, the shared cultural significance of making cloth and the renewal of industry informed by heritage and social values. My research journey addressed these through critical challenges to prevailing practices of the period, new representational formats and theoretical investigations on the social purpose of making textiles. The following questions have guided my project: *is technology a way to challenge narrative development and revaluing of textiles? Is textile production a narrative of collecting and expanded authorship? Can this view enable innovation and competitive advantage in artisanal manufacture?*

The research methods engaged textile based work with fine art practices, psychoanalytic and cultural theory frameworks. Methods from one discipline were used to inform another, developing visual solutions informed by textile related vocabularies and methodologies.

For example, quilting is used to discuss the layering of identities, separation and fragmentary experiences, temporality and recurrence, as well as an economy of cultural and emotional exchange. In later outputs this interdisciplinary knowledge enriches the qualitative case study findings on creative industry models and entrepreneurial innovation.

The research findings indicate that textile making can be understood as a social and progressive process of identity creation, inflected by the clustering of diverse narratives. Leveraging the difference in social and cultural capital in textile production clusters can be a model of renewal, bringing about innovation as a consequence of familiar, manual contexts. Further research could be undertaken to identify how new textile enterprises might gain from and sustain heterogeneous communities, for example brought about through migration, to the benefit of social inclusion and industry renewal.

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List of Accompanying Materials

Member of Staff in Candidature for the Degree of Doctor of Philosophy

Field of research: Textiles.

1. Quilting Point. 8 minute digital video with sound, 2010. *Quilts 1700-2010*. Victoria and Albert Museum, London, available as exhibition catalogue and online at http://cliopadovani.com

2. Policy case studies, Plustex project. EU funded project. Four papers published at the international EU-sponsored project conference, in the project publication and online. Approx. 8,000 words (2012-2014). www.plustex.eu

3. Sustainability and the Social Fabric. Europe's new textile industries. Academic book. Four chapters and introduction. Approx. 50,000 words (2014-2017).
https://www.bloomsbury.com/uk/sustainability-and-the-social-fabric-9781474224123/

Programme of work

Three published works in the field of textile practice and academic writing are submitted for the award, comparable to a PhD thesis. This critical commentary operates as a retrospective reflection on the comparative, cross-disciplinary research approach I have concurrently explored through art practice and academic writing.

A permanent record of the publications is accessible to scholars publicly, in exhibition catalogues and online; through academic search engines such as Google Scholar and Academia.edu; and in digital and printed book format. The outputs presented for the award are the most appropriate selections among a track record of research projects, exhibitions and publications spanning over twenty years. The selection is focussed to present the outputs as milestones in a scholarly journey which has continuously aimed to extend practice and thinking in the textiles discipline. The scope of the commentary is to demonstrate this journey as a systematic acquisition of knowledge: in my case this is a cross-disciplinary endeavour, where discrete projects are developed, implemented and adapted to reveal a cohesive connection over time. This is particularly evident in the second

submission, the *Plustex* project, where externally set objectives were expanded to fit my own scholarly concerns.[1]

All of the work submitted has been developed and published while I have been employed by the University. Publications span an eight-year period, between 2010 and 2018, within the Calendar regulations timeline.

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[1] For example, during *Plustex* I co-authored several conference contributions that built on the research I was undertaking into textile communities across Europe, to communicate firstly the value of the *Plustex* project, secondly the connections and opportunities for debate within other specialists UK textile and design clusters. In the Loop 3.5- making connections: *From knitting samples to public policy: a case study in interconnectivity*. Shetland Museum, 2013; *Modern alchemy: collaboration and the value of social capital*, Craft Research Journal, Vol 6.1, 2014; Making Futures V, 2015, *Fragile Communities and Craft Practices: A European perspective.* Plymouth College of Art.

Research Thesis: Declaration of Authorship

Print name:	Clio Padovani
Title of thesis:	Banal and Splendid Form: revaluing textile makers' social and poetic identity as a strategy for textile manufacturing innovation

I declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. Parts of this work have been published as:

   Prichard, S. (2010) *Quilts, 1700-2010: hidden histories, untold stories*. London: V&A, 2010.

   Padovani, C. & Whittaker, P. (2017*) Sustainability and the social fabric: Europe's new textile industries*. London: Bloomsbury.

Signature:		Date:	31.07. 2019

Acknowledgements

Heartfelt thanks to my mentors in the University of Southampton, Dr Yasmin Sekhon, Dr August Jordan Davis, Dr Jo Turney, for their encouragement, availability and sharing of complementary enthusiasms and knowledge.

Chapter 1   Introduction

In the introductory remarks to *The Object of Labor- art, cloth and cultural production* (2007), Livingstone and Ploof note that "**the physical and intimate qualities of fabric allow it to embody memory and sensation** [...]. *Crossing between arenas of function, craft, art and ritual, the meaning of cloth from its most banal to its most splendid form affects our daily lives and welfare [...].*"[2]

I have chosen to work in textiles primarily to convey these "crossings between" in material form. The historical traditions of textile, whether functional, symbolic or poetic, are also contemporary in issue, and I have used this timelessness to advance a textile language thick with echoes of social, historical, religious and emotional exchange.[3] I work within a textile framework that continues to operate as a space of debate, a flexible repository where knowledge, culture, trade and social production narratives entwine.

The re-emergence, and resilience, of ancient methods of cloth making are significant themes in my research: I hope to enable further thinking on how those traditions of making are being considered today as catalysts for innovation. My most recent research proposes that, in many small companies, the social traditions of ancient cloths are being re-valorised, re-interpreted and promoted to global consumers.

1.1   Professional background

Since the early 1990s I have been active as an academic in higher education and working as a textile artist, trained in the medium of Gobelin woven tapestry. Unlike other functional cloth, which is woven from selvedge to selvedge, tapestry is a specialist form of weaving of intersecting small shapes that create complex images. One of the early functions of tapestries was to publicly communicate secular or religious information. Professional weavers, organised in workshops under the Guild system, undertook to transform cartoons[4] into cloth hangings. Working as specialised artisans on series which would take several years to complete, each weaver then, as

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[2]The bold is my emphasis, to position my areas of interest. Livingstone, J. and Ploof, J. (2007) *The object of labor: Art, cloth, and cultural production*. Edited by J. Livingstone and J. Ploof. Cambridge, MA; Chicago, IL: MIT Press. p.vii.

[3] In *Cloth and Human experience (*1989), Schneider and Weiner state that capitalist production and its associated cultural values re-ordered the symbolic potential of cloth, by eliminating the opportunity for labourers to infuse their product with spiritual value. They conclude, however, that despite the worldwide expansion of capitalist textile manufacturing and fashion, ancient cloth and traditions of making them continue to re-emerge with political intent.

[4] Scaled up artist's drawings.

now, operated a skilled process of translation between visual languages, reconciling image and material, private labour and public consumption.

Informed by this heritage, I established a critical practice between contemporary art, craft and textiles. The development of a professional artistic identity that equally integrated my love for an ancient craft technique with ambitions to extend the conceptual approaches I had been exposed to in my student peer group was very challenging to reconcile. As a textile methodology, tapestry, laden with decorative and specialist associations, ran counter to the critical context I wanted to locate myself in, and I found I continuously subjected it to questioning and reconstruction.

In 2000, my piece *Own Time* was the first moving image work to be bought for the Crafts Council National Textile Collection. It consisted of a small tapestry of a silken circular line, stretched over a deep frame, spot-lit on the floor. Next to it played a black and white looped video of a ballerina endlessly revolving as she turns the Swan Lake thirty two fouettés, one of the most challenging classical technical roles. *Own Time* brought together craft and moving image, setting a direction for future work. In 2002 I was one of five UK textile artists shortlisted through competitive peer review for the quinquennial Jerwood Applied Arts Prize: Textiles. My work was distinctive among the 450 entries in asking audiences to engage with alternative formats and the temporal nature of textile making.[5]

I have taken the notion of the weaver's translation and interpretation of language to focus on expanding the reach of the medium, exposing it to risk, and de-historicising it by setting it in play with contemporary thinking and conceptual art formats. I developed a hybrid visual language that, in a way different to other concurrent practices, re-framed traditional skills through digital media.[6]

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[5] The textile prize was judged by a panel made up of Caroline Broadhead, textile artist and winner of the Jerwood Applied Arts Prize: Textiles in 1997; Nina Campbell, interior designer; Pamela Johnson (Chair), independent writer, critic, and curator; Linda Parry, Deputy Keeper of Furniture, Textiles and Fashion at the Victoria and Albert Museum, London, and Yinka Shonibare, artist. This list is of note as it represented the breadth of the sectors and discourses impacting on textile art practice at the time. Among my peers in the exhibition, Shelly Goldsmith, Maxine Bristow, Freddie Robbins were particularly representative of an individual approach and a few of the most significant leaders of the textile art field in the decades between 1990's and today. The Jerwood catalogue essay was commissioned from Prof. Lesley Millar, whose textile research and leadership, particularly in the dissemination of international textile practices, continue to influence teaching and research of the field. The Jerwood prize exhibition toured widely, influencing students, academics and public; it was reviewed extensively providing a contemporary critique to some of the themes in 'play' at the time: relationships to the body and somatic experience; process and making as a reflective practice; thread as an alternative practice in mark making; knitting as representation of subversive personal identities, textiles as landscape of texture and memory.

[6] In my later research outputs the process of interpretation and restoration of overlooked 'ancient cloths' is identified as the key to creating added value, informing change, renewal, innovation.

Over time, this approach earned me recognition in the academic and creative peer group, nationally and internationally (globally, tapestry weaving is a small field). The following testimonial from Victoria Mitchell, senior academic, writer and reviews editor for Textile: the Journal of Cloth and Culture, offers a testimonial of my body of work's impact in the field:

> *Clio Padovani's textile practice is amongst the most innovative of its kind, not only in the UK but also in the context of the critically-informed and culturally-potent textile field which has developed globally since the mid-1990s. In significant respects her practice, including material and audio-visual artworks as well as writings about textiles, have helped to define this critical and cultural landscape, not only for contemporary textiles but also for historical textiles. Her work articulates ways in which textile techniques have agency beyond the technical, as carriers of narrative, poetry, reverie, psychoanalysis, history and art; craft and technique are often a focus, known and researched with skill, but these are transformed and re-figured, enabling audiences, whether textile-focused or otherwise, to engage with and reflect on the language of textiles. In their quiet way her artworks are visually poignant.* [7]

1.2   Aims of the research programme

The consistent and central aim of my programme of work has remained to explore the dialogue between material, personal, and cultural histories and the reconstruction of social and cultural values informed by heritage. I regard the decline in the perceived value of textile heritage as a form of identity loss; my ambition is to contribute to research that restores and renews this specialist culture. In practice and writing, I aimed to engage audiences with valorising and recovering textile skills, the shared cultural memory of cloth making and participation in authoring paths to its future longevity.

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[7] Cont. *"Many graduate and post-graduate students have, in my experience, acquired confidence and inspiration in the direction of their practice through the influence of Clio's work. Her recognition by some of the most eminent voices in contemporary textile culture (Jessica Hemmings, Sarat Maharaj, Sue Pritchard, for example) is a further indication of the high regard in which she is held. That she has been able to sustain this practice while also researching textile-specific SMEs in the global marketplace is especially noteworthy".* Mitchell, V. *Clio Padovani. Testimonial*, 23.05.2018.

Each individual output has distinct aims and research questions. Over time, these goals have been reshaped and refined in light of collaborative research projects with independent goals, working towards enabling small producers to activate their competitive advantage, diversity, innovation.

1.3   Structure of the critical commentary

The commentary is organised to meet the criteria required by the University Calendar regulations: the aims and nature of the research problem; the coherence between the materials; how the materials fit within the context of other work in the field; and the nature and extent of my original contribution.

The **Introduction** establishes the field of research, an overview of the programme of work in the submission and provides evidence of peer esteem and my standing in the field. A biographical background summarises how the technique and history of tapestry influenced my thinking and methodologies, comparing instances of complex, mutually supporting structures. The rationale for the research is outlined as a sustained overarching research problem.

Chapters 2, 3, 4 set out detailed review and reflection of each submission, relating it to interdisciplinary literature and selected readings.

Chapter 2 critically engages with the video *Quilting Point*, 2010. This functions as the point of departure for all later investigations, foregrounding my engagement with theoretical work examining the nature of authenticity (Benjamin); identity as a process of assemblage and collection (Stewart); and the material culture of objects (Bryson). The chapter brings together theoretical methodologies derived from the textile practices of basting (Derrida) and quilting (Lacan) with conceptual and media practice to position my field of interdisciplinary enquiry. Quilting Point is analysed as an experiment in creating a *point de capiton*, or anchoring point[8] where the competing orders of symbolic, imaginary and real come together to form meaning.

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[8] After graduating from MA Tapestry at the RCA, (with a degree in Fine Art/Tapestry) I maintained strong links to the fine art cohort and with the emerging critical textile practice cluster located at Goldsmith College with Janis Jefferies and Pennina Barnett. Both groups differently referenced psychoanalytic frameworks and particularly Lacan. The language of screens, veils, sewing, and diagrammatic structures of knots and Moebius strips, i.e., a language that centrally dealt with thread and its constructions, enabled shared discussion between peer groups, making for a place of common ground while providing new -and sought for- gravitas to textile art practitioners. In addition, influential artists such as Louise Bourgeois, Mary Kelly, Annette Messager had clearly referenced Lacanian thinking in the explorations of the feminine, of the relationship and separation between mother-child; in ideas of hysteria and unfathomable female sexuality (feminist writings by Irigaray, Cixous and Kristeva created a powerful body of work able to compete with

Chapter 3 extends the field of personal artistic enquiry seen in Quilting Point to the sphere of collective endeavour in textile artisanal manufacture. The commentary develops my findings as Research Fellow for Plustex, a three year EU funded project. The chapter links the personal and collective value of making and accrued know-how for long lived communities in need of strategies to modernise and compete by becoming niche specialists. I reference literature on craft and innovation, and European Union level public policy initiatives to sustain textile clusters at risk of decline. The chapter shift the lens of my enquiry to focus on evidence based case studies of Small and Medium Enterprises (SMEs), considering how ancient practices adapted to new contexts might offer a revaluing of heritage and tradition. The contribution adds to knowledge of UK policy initiatives not previously available in the academic domain**.**

Chapter 4 reflects on the third output, Sustainability and the Social Fabric. This book aimed to create a space to re-evaluate the necessity of different approaches to create shared value, economic benefits and lasting models of social inclusion. The study reprises ideas explored in Quilting Point, re-thinking innovation as a subtle process of time-based evolution in skilled communities. The chapter discusses the role of museums as knowledge exchange clusters and literature on collecting and bricolage as metaphors for restoring cultural heritage in new heterogeneous textile communities, brought about through migratory and refugee experiences. Theoretical thinking on cultural, material and emotional diaspora is re-connected to the haptic knowledge and memory within the process of quilt making, where fragments of possessions, symbols of home, are combined into new patterns connected by hybrid narratives.

Chapter 5 concludes with a reflection on the sustained original contribution of my publications to the field of textiles. The evaluation assesses how my search for innovative visual formats and under researched questions challenged prevailing methodologies in practice and promoted innovation. The whole research journey frames a systematic project of scholarly thinking on textiles as carriers of social narratives, concluding by proposing entrepreneurial activity models for niche communities. My findings evidence that community cooperatives and entrepreneurs in the textile manufacturing business are leveraging the competitive advantage within their industry's social and material histories, creating innovation in future textile manufacturing.

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prevailing theory around the masculine gaze) opening up avenues for the representation of an alternative feminine experience, representable through the fluid and unstructured qualities of fabric and thread.

1.4   Research problem

Working during the early developments of critical theory around textile practice and culture (circa 1990), part of my academic peer group engaged in recovering ownership of textile work from a feminist viewpoint (Barnett, Jefferies). This writing proposed textiles as a subversive medium, an example of a counter culture able to destabilise the prevalent, mainly male dominated discourses. Other research expanded the literary, mythological and anthropological interpretations of textiles, interrogating relationships between conceptual, ritual and material practices. The essay "Text, Textile, Techne"[9] remains a milestone in thinking on textiles and established my interest in the shared vocabularies of language and practice, based on intimate, ancient associations between loom, home, skill and craft. Debates on the nature of new and traditional values of craft and the search for a critical position that would underpin and reconfirm its status was an underlying theme of all textile research of the period. Polemical exhibitions on the relationship between craft skills, the boundaries of fine art and new perspectives on design and technology enabled a dynamic area of investigation.[10]

The cultural and psychoanalytic theory framework (Adams, Žižek, Lacan, Barthes) prevalently referenced between my immediate peers led me to question the unchanging craft of tapestry. Its ability, like many other specialist crafts, to withstand time and change, sustained its historical value, but for me was unable to transcend its technique as a contemporary art medium. I therefore began to analyse practices and texts that might involve textile media with critical frameworks and new interpretations of cloth.

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[9] Mitchell, V. (2012) Textiles, Text and Techne, in Harper, C. (ed), *Textiles: Critical and Primary Sources, Volume 2: Production (Including Sustainability)*. London, England: Berg, 159-168

[10] Mike Press (1998) The Culture of Craft: Status and Future. Peter Dormer (Editor), *The Design Journal*, 1:2, 50-54, p.51-52. Peter Dormer argued, in a widely disseminated body of work between the 1980s and his death in 1996, that education programmes and craft practitioners had encouraged the emergence of a "quasi-art" in contemporary crafts that was severing links with craft's traditions and skill. In the postmodern period, craft skills were considered to "repress creativity", while craft makers, by progressively leaving behind skill, were engaging with "self-expression leading to meaningless work." My position at the time was to actively saturate a craft medium with conceptual currency and reject interaction with contemporary craft theory. Much later, through Plustex, I re-engaged with craft thinking mediated by literature on innovation. For example, visiting international companies that were evolving their product through manual processes, I was reminded of how, in *The Craftsman*, Richard Sennett's characterisation of craft skills refers to physical acts that reconfigure the material world through a slow process of transformation. Some of Sennett's thinking on the ethical dimension of skilled making- how the socially embedded craftsman uses skill and tools for the common good- are significant for the conclusions I draw in this commentary on the renewal of textile making. *Sustainability and Social Fabric* also engaged with thinking that bridges craft and innovation theory: the problem –solving manual intelligence of the craftsman, investigated by authors Adamson and Micelli as one of the attributes of the industrial artisan, unlocks questions of craft's interface with technology, the problem of achieving scalability in crafted products, opportunities for longevity and relevance of craft makers' practice in relation to industry.

This research focussed on artists located within the critical and cultural movement of conceptual art. Joseph Kosuth examined the artist's role in making meaning in *Art After Philosophy and After 1966-1990.* He maintained that the work of art is not represented by a painting or a sculpture, but by the play within the system of art wholly influenced by the historical moment and the social context of the individual viewer. Some of Kosuth's most successful engagement with this principle was through interventions in museums, aimed at inviting dialogue around collected objects, time, history, social and political contexts.[11] *The Play of the Unmentionable* is one such work.[12] In this installation, Kosuth asked the viewer to consider the meaning of cultural production: he juxtaposed statements about the role of art in society with works from the museum collection that at various times in history had been censored as obscene. The role of the accompanying wall texts was to frame – and reframe – the audience's perspective. Interviewed by the curator Charlotta Kotik on his rejection of the title of curator in favour of being the 'creator' of the exhibition, Kosuth responded:

> *"This exhibit tries to show that artworks […] are like words: while each individual word has its own integrity, you can put them together to create very different paragraphs. And it's that paragraph I claim authorship of." [13]*

This example is given to illustrate how I considered the overarching problem in my research: how to reimagine textiles as a set of objects with their own cultural integrity that could be reconfigured to remember, and concurrently innovate. To provoke new readings, I experimented with technological innovation, to construct metaphors of continuity while retaining the original cultural characteristics of cloth. Kosuth's methodology of a play between objects and ideas exemplifies the logic for my process as a researcher. I adopted this methodology to try and

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[11] Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1989 - 1994. 07-09/1990, 145.

[12] Presented at the Brooklyn Museum, New York, from September 27, 1990 through 1990 (date unknown). Freedberg, D, & Kotik, C n.d., *The Play Of The Unmentionable: An Installation By Joseph Kosuth At The Brooklyn Museum*, n.p.: London: Thames and Hudson, 1992, University of Southampton Library Catalogue, EBSCOhot, (Accessed 11 April 2018).

[13] Ibid. p.27. The question of authorship was something that I had encountered in critical theory at the beginning of my work: tapestry workshops existed as entities where multiple artisan weavers interpreted a painter's drawing. Who was the author here? Each artisan could claim authorship of part of the design, while perhaps being considered only the 'operator' of another's original vision. The rise of the artist weaver, in the 50s, 60's fibre arts movements sought to dispel such questions of lack of the original authentic authored work in the medium. My understanding, was much closer to what I intuited in Kosuth's project, and I developed my position by referencing notions of authorship in Walter Benjamin. For Benjamin, echoes of the origin of the piece re-emerge through time; new readers contribute to the process of extended authorship. This completion of the work through a perpetual reconfiguration or critique, constitutes the afterlife of the work of art, which however does not lead to a "completion" but to a sort of dissolution of the work. This is because, in Benjamin's thinking, the isolated entity of the work subjected to continual change through critical reflection becomes more permeable, as its boundaries are gently eroded. Gilloch, G., (2002). *Walter Benjamin: critical constellations*. John Wiley & Sons.

reverse the historicised nature of the tapestry medium and to extend the notion of authorship not just to a single individual but to a collective audience, a society.[14]

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[14] David Freedberg noted that Kosuth's spatial and intellectual interventions provoked visitors to engage with unexpected mental effort, structuring and thinking about the relationship "between objects, between objects and texts, and between objects, texts, and oneself. Constantly one sought to construct the work, as work of art, below the fragments of other discourses." Most importantly for me, Freedberg commented on the lack of intrinsic meanings in an object or an image, noting the artist's intention to produce meaning by and in relation to the viewer, as well as to society and the temporality of the encounter. Ibid. p.47

Chapter 2   Quilting Point

2.1   A virtual textile. 8 minute video with sound, 2010

Quilting Point was planned and constructed as a complex, multi-layered investigation into the poetry of internal reverie and a repository for the enduring, hidden nature of skilful making. It also addressed longer-term questions about the quality of time experienced in making, the redemptive influence of repair and how metaphors for emotional separation and attachment could be connected into a single visual narrative. In the piece, each animated fragment of historical textiles, found cloth, and filmed everyday images was rendered tactile using digital post production techniques, to craft moving images with enhanced textural characteristics. Each fragment visually appears to 'breathe' on the screen, enlarging, touching neighbouring ones and contracting, until they all assemble into a quilt pattern. The metaphor of consolidating into a pattern – a movement towards becoming something other than a single strand, fabric or voice – was influenced by early memories of family gatherings, of chatting and crocheting future heirlooms. I used this social memory to research and re-imagine the quilting process as a form of visual assemblage and recycling of words, stories and thoughts. To communicate this unseen imaginary, I loosely constructed a soundscape reminiscent of Canadian artist Janet Cardiff's museum walk pieces.[15] For the first time in my work, I overlaid, assembled and intersected images with spoken texts from Borges' *Garden of Forking Paths*, Lacan's writing on separation and the *Quilting Point*, and recordings from my children's early years. These reinforced the principle of unity in the piece, reflecting on the Lacanian figure of the mother, presenting my personal narrative. The sound evokes arrested moments in time, animating an instant of presence.[16]

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[15] Artists who have adopted this methodology are very interesting to me: walking is a sculptural method intersecting space, time, landscape, reverie. In particular, Janet Cardiff explains the dynamics developed in her sound walks as embodied memory and temporal displacement:" I try to echo the way our brain shifts attention. Like the way you overhear something that makes you remember something else, […]. Or the way we've become conduits for all these media images, which we're unable to filter from our memories". Janet Cardiff quoted in David Pinder, 'Ghostly footsteps: voices, memories, and walks in the city' *Cultural Geographies*, 8 (2001), pp. 1–19, p. 7.

[16] In *Minds in and out of time: memory, embodied skill, anachronism, and performance*, Tribble and Sutton contextualise Janet Cardiff's work within the field of memory studies, exploring the social and material elements of our activities of remembering. The authors suggest that the memory of a particular experience "is often laced or shot through with perspectives and emotions from other or later sources", a phenomenon they describe as polytemporality. Therefore the past animates the present by way of explicit episodes or in tacit routines, habits and skills whose experience seeps through time. The authors develop this theme further through a phenomenological approach taken by Behnke, who posits the existence of a set of micro-movements, or 'ghost gestures', a set of active residues following some long term movement pattern. Ghost gestures can sometime be re-inhabited or reworked and colour the enacting of habitual gestures.

These retellings aimed to guide the viewer towards their own reflective, interior time, with image and sound conjuring personal psychogeographies.[17]

2.1.1 Aims

Looking through early notebooks chronicling the thinking, contextual referencing and planning that preceded the development of my artworks, it is possible, in retrospect, to identify my project as one of collecting, assembling, and bricolage.

Key words in my notes at the time of making *Quilting Point* evidence the ongoing search to define a common material and embodied experience within making practices, first at the micro, personal and later at a macro, societal scale. These are: "Invisible, physical, tactile, unravel, disturbance, synchronicity, remember, texture, interiorising, collective, echo."[18]

Visualising this list through moving images was a complex and challenging 18 month project. The theoretical aims for the piece related to drawing together previously formed interests in authenticity, identity, origin with non-linear narrative soundtracks, using the voice as a guiding thread. The technical aim of *Quilting Point* was to develop sound that would support the original methodology of gaps and intervals I had pioneered in time-based media.[19]

Tribble, E. B. and Sutton, J. (2012) 'Minds in and out of time: memory, embodied skill, anachronism, and performance', *Textual Practice*, 26(4), pp. 587–607,p. 589-590.

[17] "How do different places make us feel and behave?" The term psychogeography was invented by the Marxist theorist Guy Debord in 1955 in order to explore this. Inspired by the French nineteenth century poet and writer Charles Baudelaire's concept of the flâneur – an urban wanderer – Debord suggested playful and inventive ways of navigating the urban environment in order to examine its architecture and spaces." https://www.tate.org.uk/art/art-terms/p/psychogeography (Accessed 04/07/2018)

[18] The note I transcribe below was written following the commissioning of *Quilting Point* by Sue Prichard, curator of textiles at the Victoria and Albert Museum, for the 'Quilts 1700-2010' survey exhibition. In this show my work stood as the end point in the journey between traditional and contemporary practice. The note acts as statement of intent as to the aims and nature of the research:

"Introduce my work as unequivocally situated in the tradition of textiles. Interested in the metaphorical meanings and interpretations of textiles. Advance contemporary digital formats - presentation and representation through knowledge derived from textile structures and design.

Apply a psychoanalytic approach to the understanding of the uses of thread, the value of the crafted object (connection/part-object/mother-child), interiorised time, reverie.

Develop a timeline between an intimate, personal narrative and the collective cultural narrative as an echo (origin appearing and disappearing) [Benjamin] essentially an unbroken thread. Do this through the use of historical sources (objects-image-texts). Layering multiple patterns, symbolic histories. Dialogue: piecing together parts, fragments of the body, of experience."

This note is dated 06.08.2007. Other texts are mostly unreferenced, as found in the original pages of my 2002 notebook. Where it has been possible to subsequently locate the source, this has been referenced.

[19] In previous artworks, I aimed to craft the space of the screen using visually transformed footage as if it were thread, narrating my relationship with cloth. In these works, the accumulation and the passing of time were linked to imagery from art history, nature and legends, such as those around the origin of lacemaking. (See in particular *Mermaid's lace; Stack1 (no time)*; and *Stack2 (desire)*, available at www.cliopadovani.com).

2.2   Research problem

In *Looking at the Overlooked*, a 1990 study of still life painting, Norman Bryson observes that art historical critique of these paintings usually situates them as products of local historical and social factors. Some painters' works, however, as those by Theillard de Chardin, cross, or jump this linear understanding of the genre's visual tradition by reprising influences from artists outside their time and cultural milieu. Bryson notices that the art historical critique could make sense of this uncomfortable discontinuity in the evolution of still-life paintings, if it focused more on the objects that still-life painting represents, and the material culture those object belong to. As things, the subjects of the paintings are forms that have endured over long cultural spans, a long-lived series that Bryson believes can be thought of as authenticators of their own material life. "*Behind the images there stands the culture of artefacts, with its own independent history.*"[20]

Crossing boundaries of disciplines, times and influences, my research aimed to uncover the continuous material and imaginary life of textiles, strengthened by links to critical theory, in a way that recalls the discontinuous art practice, observed by Bryson, of picking up the threads of another artist's unfinished investigation. Throughout my programme of work I retain evolving research questions articulated around Bryson's self-determining "*culture of artefacts*". What is their cultural half-life? When do artefacts become obsolete? How do authors of artistic and cultural production move back and forth through time, to use the past to innovate and transform the future? How do we acknowledge social, shared authorship?

2.2.1   Research Questions

Quilting Point synthesised these questions and principles to ask how might new technologies enable imaginative, subjective interpretations of textiles.[21]

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[20] Bryson, N (1990) *Looking At The Overlooked : Four Essays On Still Life Painting*, n.p.: London: Reaktion Books, p.13. Bryson was a central reference point in the early development of my work: the quote conveys my historical concern with bringing into play and valuing overlooked, intangible narratives within textile objects and their making, to inform or reform what I believe are our cultural and emotional bonds to material heritage. For example, the techniques of tapestry weaving, fundamentally unchanged from that of past centuries, made the medium uncomfortable with critical discourses, discontinuous with its own time. The commentary establishes my practice as an exploration of the ageless characteristics of material culture and their longevity. The challenge was to understand how new knowledge could be assembled 'onto' this established practice without obliterating it, but influencing and transforming the evolution of its outcomes. I considered this as a process of cross-disciplinary innovation, aiming to expose old technologies to a 'play' with contemporary narratives and technology.

[21] In retrospect a more relevant question might be: how might new approaches to old technologies enable new models of textile making?

How could new technology processes – used for investigation, narrative development and re-interpretation of historical textiles – contribute to our collective knowledge of textiles?[22]

2.3　A methodological research framework based on languages of sewing, weaving, quilting.

Outlining the chronology and content of the different essays comprising *Writing and Difference*,[23] translator Alan Bass comments on Derrida's use of textile terminology, particularly sewing [*couture*]. This is identified for the reader as a kind of basting, a method traditionally used to loosely hold together fabric, dress patterns or quilts.[24] In this section, I reflect on this theoretical methodology based on threading as one that promotes rich engagement with the aspects of collaborative work, interval, physical and symbolic distance consistently visible and common in my work.

Bass alerts us to the systematicity of thinking Derrida develops in the essay contents, which he likens to a guiding thread embedded within the texts. This thread does not seek to bind together the essays with neat, definitive stitches: instead for Derrida it operates to establish a kind of fore-sewing, or basting, where each essay is loosely "basted" to each other and to the other materials-texts- it analyses. This kind of makeshift, impermanent writing akin to sewing, explored more extensively in the commonality between the Latin root to the words text and textile, word and cloth, connects together an assemblage of 'textures' of texts. To quote Bass, *"these essays always affirm that the "texture" of texts makes any assemblage of them a "basted" one, i.e., permits only the kind of fore-sewing that emphasizes the necessary spaces between even the finest stitching."*

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[22] Since 2000, I have worked intensively with visual digital technologies, to picture the relationships between autobiographical memory, sensory and textural experiences and historical objects. The digital image allows for the representation of slippage between temporal episodes - evidencing something of the 'ghost gestures' referenced previously. For me, digital images provide an immersive reverie, which the material presence of the real textile tends to dispel through its tactility. I am also interested in constructing images that recall reality but are the accidental result of complex technical processes. For example, I have established a technique where overlaying several movies on one timeline develops a mesh of "thick time"…and by making some more or less transparent I can create gaps through which to "look through" to an unseen/unknown new image.

[23] Derrida, J, & Bass, A (1978) Writing And Difference, n.p: London: Routledge & Kegan Paul, p xv.

[24] Basting: my memory of basting stitches relates to my childhood, when new clothes were bought from a seamstress. Basting required a particular thread: soft and rough, easily broken, so as to offer the opportunity to change the pattern or revise the fit, or be pulled out altogether to start again. The provisional basting stitches lightly assembled the pattern pieces of the dress, and were sewn on the body, as the dress was tried on, to ensure an accurate fit.

The basting action is a provisional stitch, a "*false stringing*" [fau-filure], "*a sewing on the outside that does not bind the textile tightly*".[25]

Bass notes that one of Derrida's aims in this work is to challenge the way we engage in reading, following the thread flowing between separate texts. I propose this approach of stitches and spaces as a way to engage with my methodology as a researcher. In critically reflecting on my programme of work, I suggest this open, intersecting and interweaving method is one I have adopted to navigate between thought, images, textures, words and materials.

2.4 *Quilting Point's* place within interdisciplinary literature and textile practice

2.4.1 Lacan, loss and restoration

The idea of an image that through its visual or material texture might provoke a desire for re-unification with a former experience is linked to my early explorations of psychoanalytic theories of the part-object discussed in Lacan and Klein.[26] These influenced my practice over many years. In particular, I utilised Lacan's textile related glossary, borrowed from textile methodologies, to materially and visually represent ideas of desire, loss, and reunion which I felt were the basis of my enquiry at the time.

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[25] My process for planning artworks in textiles intersects different visual and theoretical influences: the research question is quite often one related to how to make sense of the spaces, the gaps between the discipline and the audience, the separation between real and imaginary, poetic dimensions, the immateriality of emotion and the physical nature of experience. My method, like the basting activity described earlier, develops as a continuous, intersecting evolution of narrative, thinking and practice. Interpreting Derrida's method, I seek to make noticeable, and significant, the spaces in between the stitches. Considering the findings of my recent research retrospectively, I can compare my enduring interest in gaps-holes-voids to making visible what is unheard in the stories of people and communities, the intangible human capital of emotions that animates narratives of making. In a way that was different from my peer group, I identified the dimensions of memory and the imaginary, present in the narrative of making, as its distinctive 'texture' or currency, one that can become socially and economically meaningful. Making evident and valorising this currency beyond the dominant discourses of tacit knowledge and skilful practice is the aim in all my research, developing my proposal that the capital of personal emotions is instrumental in diversifying textile making and a key element in promoting and inspiring innovation. Derrida, J, & Bass, A 1978, *Writing And Difference*, n.p.: London: Routledge & Kegan Paul, 1978. p xv.

[26] Louise Bourgeois' work provided me with an entry point to investigating Lacanian thinking on the orders that organise human experience, the symbolic, the imaginary and the real. For Lacan, the part-object does not refer to a part of the whole object, but rather to a partial representation of the subject's illusion of or desire for completeness. Of interest to my planning for Quilting Point, and to subsequent references to the voice in this commentary, Lacan identified the voice as one of the part-objects, or incomplete objects of desire. Evans, D., (2006). *An introductory dictionary of Lacanian psychoanalysis*. Routledge.

For Lacan, Quilting Point is a term that defines "*the points along a signifying chain where the signifier is attached to the signified, at least momentarily. The term is taken from upholstery and refers to the attachment of buttons. A certain number of these quilting points are necessary to the 'normal' subject […] Without such quilting points the subject would be incapable of navigating their everyday life because they would be constantly questioning the meaning of every sign they encountered.*"[27]

 The signifying chain can never be complete, *"since it is always possible to add another signifier to it, in a way that expresses the eternal nature of desire"*. Signification is not present at any one point in the chain, but rather meaning resides in the movement from one signifier to another.[28]

In my video work, I attempted to recreate a feeling of several competing orders, symbolic, imaginary and real, through image, movement and sound. The screen is treated as a fabric, pierced by the needle. The shifting layers of image and sound are temporarily anchored and relationships between them made secure. The place of suture, *point de capiton*, arrests the sliding movement between signifier and signified, providing a momentary connection: in this space meaning is produced. [29]

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[27] Buchanan, I. (2010) A Dictionary Of Critical Theory. [Electronic Resource], n.p.: Oxford: Oxford University Press, 2010, University of Southampton Library Catalogue, EBSCOhost, (Accessed 21/06/ 2018).

[28] Lacan, J. (1977) Écrits: A Selection. Trans. Alan Sheridan. London: Tavistock Publications. p. 153

[29] Bourgeois' work has been critiqued through Lacanian frameworks. Her sculpture, at once figurative and imaginary, expresses in material form experiences of trauma, memory, loss and desire, articulated in a familiar textile language. Bourgeois' biography centred on her family's trade as tapestry restorers; Bourgeois transformed this familiarity with woven imagery and textile processes to present themes of motherhood, closeness and separation, often represented as a stage of fragmentation and repression. What I learnt from her structural use of tapestry forms filtered into my digital work. In Quilting Point I retained as a foundation image a collection of several fragments of cloth, moving as in breathing, recalling a structurally fragmented state of origin, or the mother.
Collecting, craft, repair. Doris Salcedo is a Colombian sculptor whose objects make evident the trauma of loss and separation experienced by the families of politically persecuted minorities and the South American *desaparecidos* (the disappeared). In a 1998 exhibition, *Unland*, Salcedo presented pieces constructed from tables, sawn and separated and uncannily reassembled through stitching. In one, a fine layer of silk cloth acted as a bandage covering the cut, but could also have been interpreted as a shroud, or a layer of skin. In another, the viewer was made aware of two different table parts being held together by a shimmering surface, on closer inspection a web of sewn hair, needle woven as in darning and anchored to the wood by tiny drilled holes. Writing about her work in the exhibition catalogue for Neither, Carlos Basualdo discussed the subtle texture of the pieces, crafted through sanding, mending, patching parts together; he noticed that their material texture temporalized the works, evoking a continuous present. Salcedo's pieces were instrumental in my development; a sense of the coherence in my thematic concerns emerge in the use of appropriation, crafting as reunion and recovery; silence; time arrested; the materiality of memory and sensory connection.
These themes are reprised in a cultural studies context. In *On Longing*, Susan Stewart takes an interdisciplinary approach to examining relationships between narratives, origins and objects. Engaging in a complex web of literature, psychoanalytic thinking, semiotics and cultural theory, she posits the thesis that narrative is a structure of desire capable of generating or forming the subject. One of the objects that can generate this desire is the souvenir. This is as an item that marks the movement from event, to memory, to desire. As a souvenir of an event whose memory has retreated, the souvenir generates a narrative

The layered nature of my alternative images acted as part-objects, to simultaneously recall and evoke the movement of desire, from fragmented and isolated to unified and shared. Researching how to visualise the Lacanian *Quilting Point*, I focussed on advancing moving image post-production methods, testing if the animated fragments could be made to re-collect themselves as part of a pattern, and if the voice and spoken words might act as the needle. Sounds gently puncture the images, speaking of the imagined restorative process of reunion.

2.4.2   Screen theories: the texture and temporality of images

2.4.2.1   Texture

At the time of making *Quilting Point*, I studied the work of Bill Viola, the artist whom I considered as most closely aligned with my explorations on the visual potential of the video medium. Working with video since its inception, Viola had mastered the textural, pixelated and degraded image of the early technologies, employing them as a means for the exploration of a hidden visuality. His search to discover "*unseen images*"[30] or perhaps – as in Bryson's still life project – the self-determining core of an image, was an avenue of interdisciplinary research that I transferred to my textiles practice.

One of my planning notes references an artists' conversation where Viola states: "*I do not distinguish between inner and outer landscapes. It is the tension, the transition, the change and the resonance between these two modalities that energise and define our reality".*[31]

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particular to its owner; this memory looks backwards and inwards, answering the call of nostalgia. Moreover, the souvenir only partially recovers the longed-for experience it is meant to represent, and requires a supplementary narrative that "both attaches it to its origins and creates a myth with regards to those origins". Stewart observes that the temporal effect of the souvenir is to move history into private time. She notes that one type of souvenir that has this capacity is a child's memory quilt. This object demonstrates how "the small material worth arising from the salvage crafts of quilting and embroidery are of great worth to their owners". Stewart links an understanding of the value of the object to the metaphor of its texture, where a remembered sense of touch promises a longed-for reunion.

[30] Viola, B., 2003. The ultimate invisible world. Modern Painters, pp.22-5. Unseen Images refers to a 1992 Bill Viola touring exhibition which was presented at the Whitechapel gallery, London, in 1993. In an interview in Modern Painters, 2003, Viola comments on the origins of digital media work in the 60's and a generation of artists who were 'trying to go beneath the surface, or surfaces.' The use of computers as an instrument of code, rather than a visual instrument, opened up a 'threshold of a new world that is based on codes and hidden informational substructures. […] the image is literally the tip of an iceberg, a temporary surface manifestation of an underlying reality of invisible strata and branching root systems, webs of relationships and histories that we, as social beings, are immersed in but have never been able to represent or model before.' p.24

[31] Bill Viola, note 1986, in Robert Violette ed., Bill Viola, Reasons for Knocking at an Empty House, London 1995

In Limits of Suspension: On Memoria by Bill Viola, Alena Alexandrova remarks that for Viola, the video space is one of active 'translation'. Viola's particular method of stretching the time of the image, produces an imperceptibly moving image that enables the audience to "*bear witness to an invisible that is not transcendent but is situated in the image*".[32]

Viola's technique of stretching the time within the image to discover its essence informed the way I worked in the manual process of weaving and the digital sequencing of images in video. My significant discovery was understanding how a technical process might be used to provoke a join between states of being, inner and outer landscapes, real and imaginary worlds.

In my practice, I experimented with slowing down the image, but instead of producing Viola's hyper-realities, I worked on layering filmic segments and creating textural gaps in the layers, a lace-like structure to see 'through'. My virtual images were at one time known and unknown, familiar yet evocative of touch; richly textural and slow to consume. This effect of fullness, of duration within the image and our consumption of it, rested on readings and notes on Deleuze. [33]

2.4.2.2   Temporality and endurance

In *Time and the Image: Cinema 2*, Deleuze explains how Bergson identifies duration as the inevitable force of elaboration and differentiation, a becoming, an organic evolution. Conscious existence means enduring from moment to moment within the stream of time: to exist is to change and to change is to endure. Moreover, duration is heterogeneous: in Creative Evolution, Bergson remarks: "*The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new.*"[34] Duration, then, must relate to continuity, endurance, but also, in my reading, to innovation, through the constant accumulation of individual moments, a 'becoming', in Bergsonian words, where no two moments are the same.

I took this notion into the field of time-intensive textile processes, where the assemblage of every new instant onto the old, colours and characterises both gesture and knowledge. Skills transform

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[32] Alexandrova, A., Ekman, U. and Tygstrup, F., 2008. Limits in Suspension. On Memoria by Bill Viola. *Witness: Memory, Representation, and the Media in Question,* pp.337-338

[33] "*…images are quite slight and meaningless in themselves, but they call up volumes of images that cannot be represented.*" Deleuze, G 1989, *Cinema 2: The Time Image*, n.p.: London: Athlone, 1989, University of Southampton Library Catalogue, EBSCOhost, (Accessed 24 May 2018).
Elsewhere in my notes, another quote: "*The cinema does not just present images, it surrounds them with a world. This is why […] it looked for bigger and bigger circuits which would unite an actual image with recollection-images, dream-images and world-images.[…] Should not the opposite direction be pursued? Contracting the image Instead of dilating it*."
[34] Bergson H., Creative Evolution, p. ii.

and evolve, conscious of historical assets, enriched by personal histories, narratives that flow through and filter into the making. In my technical practice, I noted that in digital video imagery, unlike film, images are not separated in individual frames; instead each moment accumulates and collects a new present onto its (absorbing) virtual past. [35]

My project continues to reference this approach, seeking to mine the moving image for those overlooked and enduring characteristics that, for me, made it operate as a continuous, and present, still life.[36]

2.4.3 Critical context and practice in textiles

Of the many strands of investigation represented in textile practice, one that most easily maps onto my practice is the theme of repetition within craft making. While making *Quilting Point*, I attended a Bartlett School of Architecture symposium where Ana Araujo referenced her PhD studies on textiles, seen through the lens of architecture. She explored how pattern originates in the repetitive rhythms of textile fabrication. In a journal article I retain from that period, Araujo writes about the figure of Penelope, endlessly weaving and un-weaving a shroud. She is presented as a figure that "makes" time, deferring the unwanted advances of her suitors while maintaining the stability of the home, where craft practice is seen as inseparable from the notion of order. [37] Araujo's thesis references myth and psychology to discuss notions of feminine domesticity and control. Citing McEwen's 1993 work, *Socrates' Ancestor: an essay on architectural beginnings*, Araujo likens the loom to a symbol of mental enclosure, one that builds on an imaginary space – that "*isolates and protects the pattern maker from the world outside her*". The almost ritual, repetitive mechanics of the loom reiterating movements of life is associated with Freud's notions of the death drive: Penelope becomes not only a figure that maintains order, but

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[35] Once more, Deleuze offers insight into what, for Bergson "*simply makes this obvious point perceptible: there is a recollection of the present, contemporaneous with the present itself, as closely coupled as a role to an actor. Our actual existence, then, whilst it is unrolled in time, duplicates itself along with a virtual existence, a mirror-image. Every moment of our life presents the two aspects, it is actual and virtual, perception on the one side and recollection on the other.*" Deleuze, G (1989), Cinema 2 : The Time Image, n.p.: London : Athlone, p.79

[36] Viola's method underscores this concern with uncovering the still essence of the image. In the series The Passions, 2004 he explored the sense of a circular temporality in pieces inspired by religious paintings from the renaissance. In his tableaux, time is slowed down so as to render the image almost immobile. Very slight movements by the actors in the scene remind us of the passing of time, but also allow concentration and focus on the intense physicality of the image, rendered in high definition. Colours and textures of fabrics, clothes, skin, hair and eyes, hover between actual and virtual, syncing our tactile and optical senses to experience a sense of history while in a continuous present.

[37] Araujo, A (2010), 'Repetition, Pattern, and the Domestic: Notes on the Relationship between Pattern and Home-making', *Textile: The Journal Of Cloth & Culture*, 8, 2, pp. 180-201, Academic Search Index, EBSCO*host*, p.189 (Accessed 7 June 2018).

also is rendered melancholic and nostalgic, defined by incompleteness and the to-ing and fro-ing of her weaving. [38]

In textile art, repetitive processes have been key topics of thinking and making, explored through visual and sculptural practices that follow up on these theoretical insights, investigating privacy, comfort, discomfort, seclusion and confinement. [39]

Within the discipline of textiles more broadly, a number of themes around traditional crafts, touch and technology focussed on the explorations on opportunities arising from computer-coding advances, for example in Sadie Plant's influential book *Zeroes and Ones*.[40] Plant proposed a text of interconnected fragments, reflections that inspired textiles practitioners to explore digital and textile technologies. Plant was influential on me for two reasons, retrospectively. She flagged the binary conflict between tactility and technology; the sense of touch was that which the history of technology, and the digital realm, generally "*was intending to avoid*". Secondly, the format of her work connected ideas in a rhizome-like structure recalling Deleuze and Guattari's notions developed in *A Thousand Plateaus*.[41] In an extension of Plant's thinking, I developed digital works that used thread like a rhizome, to traverse and intersected different "soils" or cultural landscapes, assembling seemingly unrelated narrative and visual segments. [42]

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[38] Araujo, A (2010), 'Repetition, Pattern, and the Domestic: Notes on the Relationship between Pattern and Home-making', *Textile: The Journal Of Cloth & Culture*, 8, 2, pp. 180-201, Academic Search Index, EBSCO*host*, p.189 (Accessed 7 June 2018)

[39] For example, Jill Townsely's PhD, entitled *The Process of Repetition: Temporalities, Labour, Appropriations and Authorship* (2010), investigated methodologies for making very large three-dimensional works, based on the repetition of smaller individual modular items. This approach is indebted to the field of Japanese textile art, where repetition of small forms to create large textile based installations has been pioneered as a practice to mitigate limitations imposed by working in limited space. The Japanese context has been extensively studied and disseminated primarily through the work of Professor Lesley Millar.

[40] Similarities between the punch card system developed for the operation of Jacquard looms and the zeros and ones of computer code were widely discussed and developed in the international field of textile art. I took part in two textile/digital related residencies in Montreal, Canada in the 1990s, with one of the artists in Plant's book, Louise Lemieux-Berube'. She is quoted as saying: "*the computer is as indispensable as a loom…textiles have moved into the electronic world as if they had been its precursors*". Plant, S., (1997). Zeros and Ones. Doubleday Books.pp.186-191.

[41] Deleuze, G. and Guattari, F., (1988). *A thousand plateaus: Capitalism and schizophrenia*. Bloomsbury Publishing.I had researched ways of visualising weaving borrowing from theories of rhyzomes, smooth and striated spaces in my digital video work for the AHRB investigation into rococo tapestries, *Unbound Episodes,* 2002.

[42] Other investigations studied how to use coding to digitally simulate folds, patterns and textile imagery – as an alternative theory of software; extensive progress was made in developing the capacity of binary systems to graphically represent flowing forms. The main practitioner in this respect was one of my peers, Jane Harris, whose PhD work in the late 2000s, asked if "crafting" could meet the aesthetic needs of a developing cyberspace. Her argument supported a view that a new technology was accumulating onto old crafting processes, enabling new insights into the meaning of crafting, with visual and cultural experiences mediated through cyberspace. Jane Harris innovatively pioneered the representation of fabric in digital imaging design and creative computing, working with 3D CGI animation.

Repetition and craft viewed through technology are some the themes explored in that period. They were influential in developing the discipline, focusing on the establishment of an alternative technical, critical and theoretical context for textile practice. However, discussions on the limits of textile art and the persistent art versus craft debate were paramount. While steeped in these arguments through my educator and academic roles, I sought to both recognise and marginalise myself from this strand of enquiry. [43]

2.5   Originality and contribution

Quilting Point was widely exhibited, reviewed in national papers, cited by peers in the academic community, is part of published scholarly catalogues, and has been widely viewed online. It has influenced thinking and writing in textiles, for example a 2013 journal article, *Dialog Stitching with Metonymy*, and von Busch's article on *Zen and the Abstract Machine of Knitting*.[44] The thinking for this piece also enabled me to think through my findings in a number of other published outputs not part of this submission. These can be seen in my CV and have been widely disseminated in the academic domain.[45]

In the practice of textiles, I have led on the integration of critical theory in textile work, and promoted it through participation in nationally curated and peer reviewed state of the art exhibitions, such as the Art Textiles series and Crafts Council curated shows. I was a pioneer of the use of video and moving image in this country, endorsed by the Crafts Council's acquisition of my video and tapestry piece 'Own Time' as the first in the national textile collection (2000).

My contribution to the practice of tapestry, and later, to the expanded field of textile art, has been to differently conceptualise the relationship between traditional textile techniques, art theory and contemporary visual contexts, challenging prevailing methodologies. . My aim, exemplified by *Quilting Point,* was to put into play material craft processes with others that seemed antithetical, such as conceptual and multi-media art. As in a 1999 note after seeing a

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[43] I located myself as an artist with an interdisciplinary outlook, who made use of textile culture to extend contemporary art practice. My research was concerned with material culture, uncovering a newly expressive potential of the image, re-valorising the common, but undervalued, embodied experience of textiles.

[44] Mitchell, V., (2013). Stitching with metonymy. *Textile*, *11*(3), pp.314-319, and Von Busch, O (2013) n.d., 'Zen and the Abstract Machine of Knitting', *Textile-The Journal Of Cloth & Culture*, 11, 1, pp. 6-19,

[45] A number of conference contributions were developed from *Quilting Point*, but the main ideas were extended in a chapter in the Berg Textiles Reader 2012 and *In the Loop*, Black Dog Publishing, 2010, both edited by Jessica Hemmings.

Bruce Nauman exhibition: "*Explore the structure of the discipline. Breaking the discipline down as you expand it*."

My solutions differed from the prevailing approaches at the time in that they bypassed the physical representation of the textile in large part, but employed our familiarity with myth, allegory and metaphorical imagery to explore the circularity of manual repetition with ideas of storytelling, of spinning yarns, a drawing out of the thread from the spindle, through the hand, as an iterative change. Working through moving images enabled me to represent these ideas differently, aiming to recover the texture of the inner life of the fabrics and their social language, to identify a locus for collecting creative competencies, passion and skills.

The findings from *Quilting Point* suggested that textile making is a social and progressive process of identity creation, inflected by the clustering of diverse narratives. The coherence between the materials references one theme: that in the temporal space of actual practice and virtual recollection, a new pattern is restored and set in motion. For this reason I proposed it through the moving image – a social and familiar medium – to trigger thinking about the long-lived nature of human and cultural capital, its physical and temporal origin, echoes and contemporary outcome: an unbroken thread of collective values and belonging.

Chapter 3   *Plustex* project, four published policy case studies. Approx. total 8000 words (2012-2014)

3.1   Description and Aims of the research

Plustex was a three year project co-financed by the Interregional Cooperation Programme INTERREG IVC through the European Regional Development Fund. The overriding aim was to invest in knowledge and innovation to increase the effectiveness of public development policies for the textile and clothing (T&C) sector. The objectives sought to research instruments to facilitate the exchange of policy know-how across specialist textile industry clusters; and to improve effective delivery of regional and local development in the specific areas of innovation, knowledge economy, environment and risk prevention. In line with the aims of Europe 2020 the project worked on the modernisation and strategic transformation of small and medium sized enterprises (SMEs) through a knowledge and innovation-oriented approach for smart, sustainable and inclusive growth.

Plustex was concerned with relaunching the competitiveness of a European Textile and Clothing (T&C) sector weakened by the 2008 economic crisis[46]. The programme responded to the European Union's growth agenda identifying policy priorities across member states to relaunch the sector's economy for a sustainable future. Three overarching strategies were identified: a low-cost, low-value production approach; an ICT-based, high-productivity approach; and a knowledge- and innovate on- oriented approach, pursuing high-quality, high value-added products. *Plustex* pursued a strand of the latter innovation theme, specifically to enhance the effectiveness of public development policies for the T&C sector.[47]

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[46] One of the earliest analyses recognising the global reach and impact of the economic downturn on the EU and USA textile and clothing trade was published in Curran,L., Zignago,S., (2010) "The financial crisis: impact on key clothing markets and suppliers", *Journal of Fashion Marketing and Management: An International Journal*, Vol. 14 Issue: 4, pp.530-545, https://doi.org/10.1108/13612021011081724 (Accessed 07/01/2019)

[47] www.plustex.eu. The focus of Plustex was to research case studies of local policy and good practice that promoted innovation and smart specialisation through the knowledge economy. To address the EU Smart Specialisation Strategy, the Plustex methodology case studied six themes developed in consultation with influential companies representing regions and communities with a long history of textile production. Six project themes were co-devised with industry, designed to pursue high value-added production priorities:
Support of young entrepreneurship and innovative business models
Fostering textile and clothing incubation and business start-ups
Increase in levels of art, design and creativity in market production
Clustering and internationalisation of SMEs
Diversification of production towards high-quality and high-tech textiles and niche products

The case studies I developed as Research Fellow for *Plustex* follow a common template to aid identification of key indicators and to select best practice in a particular theme. All of the specific practices are not referenced in detail in this critical commentary. Individually they are quite disparate in nature, but all of them were evaluated for their efficacy in delivering policy initiatives. As examples of good practice they illustrate transferable knowledge solutions to a thematic challenge in the sector and present forms of added-value in innovation, effectiveness, efficiency or improvements to policy know-how.

To illustrate, for the theme "*Increase levels of art, design and creativity in market production",* I researched government and creative industries policy in support of small textile businesses. These are rarely able to spare the time and resources needed to jump start the process of innovation. At the time the research was conducted, few reports addressed the gap between economic and cultural policy, which was only then being recognised as a barrier to growth. Some reports commissioned by the Arts Council and by the Department of Culture, Media and Sport outlined areas of policy intervention. For example, the 2007 Demos report "*Publicly funded culture and the creative industries*" was one of the first Arts Council funded government assessment of the state of the creative industries in the UK. It reported that while "creative workers see their own life as integrated, policy tends to divide their activities."[48] Another report into the fashion industry observed that in the UK,

> *New designers suffer from limited access to venture capital. Financial institutions are not*
> *perceived as being sympathetic to the sector, seeing it as unpredictable and even*
> *"whimsical". For their part, many talented designers lack the business sense and*
> *strategic planning necessary to build a successful business which can attract*
> *investment*.[49]

To answer this challenge I selected to case study Creative Industry Finance (CAF), an Arts Council policy programme. CAF provided a new model for policy and funding that blended cultural and

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Eco-innovation and social responsibility
Padovani C., Whittaker, P. (2013). *Making Futures Journal* Vol 3 ISSN 2042-1664, p1. This thematic framework offered the opportunity to transfer knowledge across the different stakeholders, universities, textile companies, enterprise agencies and local councils as to how historically significant textile production clusters could benefit from programmes to support niche developments and areas of competitive strength.
[48] Holden, J., (2007). Publicly-funded culture and the creative industries.p.28

[49] Designer Fashion,
http://webarchive.nationalarchives.gov.uk/+/http://www.culture.gov.uk/images/publications/fashion.pdf, (Accessed 15/06/2018) p.45

economic policy funding streams, benefing the UK T&C sector by enabling creative producers to intensify innovation and risk taking, moving from small scale production to national and international markets.

With this project, I shifted the lens of my enquiry from the personal sphere of the practitioner involved in exploring the nature of creativity, theoretical frameworks and their representation through textiles, to focus on an evidence-based investigation of textile manufacture in industry, as a regional, collective and commercial endeavour.

The personal aim of this research, additional to the stated aims of the project, was to consider the personal meaning and collective value of know-how.[50] Specifically, how ancient practices adapted to new contexts might modernise and transform into community held knowledge capital.

3.2 Coherence between the materials: *Plustex* as evolution-Micro to Macro

3.2.1 Archives and artisanal workshop practices

The visual elements involved in the making of *Quilting Point* relied on creating filmic representations of textile fragments. The primary research material, often antique textiles, tapestries in particular, was obtained from specialist textile archives. My interest in artisanal workshop manufacture can be traced to a 2002 AHRB project to investigate the video re-presentation of a series of 18th century Beauvais tapestries, made as diplomatic gifts from France to China. Using moving images, I compared the images in these works to a personal visual landscape, suggesting alternative readings of the imaginary and temporal dimension of these artefacts.[51]

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[50] Know-how is a term commonly-used in European policy contexts (and for me more appropriate to the craft based emphasis in my commentary than knowledge capital). In the online Business Dictionary, know-how is defined as: "Expert skill, information, or body of knowledge that […] is not readily available, and is outside the public domain. Know-how may include tangible material (such as blueprints, formulas, instructions, patterns, specifications, and trade-secrets) or intangibles (such as manufacturing practices, marketing concepts, quality control, and testing techniques) which are not common knowledge." Know How, (2018). Available online: http://www.businessdictionary.com/definition/know-how.html (Accessed 22/11/2018). The term know-how describes the confluence of practical manual intelligence and creative imagination that I find is common in most craft practice. Coherently with the themes of temporality in my previous textile practice, it also seems to me to indicate the time-based nature of skill acquisition.
[51] The project aimed to familiarise new audiences with historical textile objects, exploring their manufacture, material history and imagined representations of the exotic. The tapestries were items of the highest quality artisanal craftsmanship, made at the royal Gobelins workshop in Paris around 1755-1765, a prized demonstration of skills and symbols of national wealth. My scholarship around these items included

For me, these tapestries embodied a sublimation of technique in a way that outshone considerations of content or meaning. I made connections between the technique evidenced in these artisanal textiles and early literature on virtual reality. Baudrillard's thesis on seduction provided a theoretical framework for practice, in particular, how seduction related to an order that prioritised artifice, hyperreal simulation, or an "*excess of reality*".[52] In his view, the excess of appearances had the effect of producing an emptiness, or a discourse that lacks meaning. In my work, I was interested in how to valorise artisanal expertise in weaving, and the problem of skill, which at the time divided opinion on craft and art.

These early concerns with themes of loss of value, collective practices and skilful making are reprised in *Plustex* as a project to re-valorise overlooked characteristics in the know-how and products of long-lived artisanal communities.

One of these manufacturing communities, Teixidors, has been an important milestone in my research related to *Plustex* and the source of a range of additional conference contributions and journal articles. I reference a small part of that investigation, as it is relevant the coherence of the materials in the submission and to illustrate the rationale for refocussing my research towards the commercial aspect of artisanal textile production. [53]

3.2.2   Teixidors, Time and Collecting: a temporal quilting point

Building on a heritage of wool production in the area around Barcelona, Spain, the Teixidors cooperative began to re-skill a small number of people with learning difficulties in the traditional manual loom techniques of the region. Over the years, this social project has blossomed to

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study at the Metropolitan Museum of Art, and the Ratti Foundation, exploring the workshop manufacture of serial tapestry sets – several series were woven from one set of cartoons – versus contemporary notions of originality, authenticity and value. I particularly focussed on rococo period tapestries, arguing that these – in contrast to the medieval and renaissance tapestries laden with religious and secular messages – were an under-researched group of textiles because of their status as decorative objects. At the time, I explored this as a critique of seriality through Walter Benjamin's thinking on origin, aura and reproduction in the *Archives* project and Baudrillard's study on simulation and seduction. The piece I made was *Unbound Episodes*, shown at the 2002 Jerwood Applied Arts Prize:Textiles.

[52] Baudrillard, J. (1990) On seduction. p.29

[53] Visiting Teixidors provided in itself a sort of Lacanian Quilting Point, a moment of confluence and realisation about how I could participate in a collective experience of craft and the transferability of know-how. This encounter reminded me that being involved in craft work, such as weaving and writing, is an empowering mechanism for gathering knowledge (beliefs) and repairing one's own story through the practice of weaving a fabric. In his 2008 study The Craftsman, Richard Sennett suggests that craftsmanship is 'the desire to do a job well for its own sake', and argues that the qualities of skill, commitment and judgment, together in thoughtful labour, can convey to others the narrative of making, of what is made, and its significance. Or, put differently, craftwork might describe 'what the process of making concrete things reveals to us about ourselves.' Sennett, R. (2008) The Craftsman. New Haven, USA: Yale University Press.p.9

encompass a workforce of more than forty-five weavers, often in family relationships, who apprentice to the company's training scheme before becoming part of the workshop. According to the founders and their company manager, good design is the priority of the cooperative, and their blankets and interior products have become a feature of international trade shows and high-profile international collaborations.[54] However, Teixidors' success is also due to changing political priorities around social cohesion: it promotes a message of sustainable social action and an inspirational model of textile artisanal industry.

The Teixidors industrial artisans create authentic innovation not through technological means, but by offering a different experience of material and emotional relationships. Each worker brings their own story to the fabric, and this flows into how and what they choose to make, changing each item of cloth. Teixidors markets their fabrics as products that have a 'deliciously imperfect finish'. This texture, as the material expression of each maker, is recognised as valuable and unique by consumers, connecting them to principles of emotional design that involve them in a direct investment in this community's industry. [55]

Through Teixidors I noticed that themes of loss and renewal, present in much of *Quilting Point*, evolved into a reflection of how fabrics absorb and represent personal micro narratives that enrich design heritage, create value and communicate that value to other, macro level audiences. Innovation, in this case, is a product of inclusion and difference in social capital.

3.3   Research questions

The *Plustex* research questions aimed to test if EU policy initiatives in textile manufacturing districts enabled the modernisation of SME's knowledge, practices and creativity. Questions included how to identify best strategies to improve competitiveness as an industry; how to

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[54] See Padovani, C, & Whittaker, P. 2015, 'Modern alchemy: Collaboration and the value of social capital', Craft Research, 6, 1, p. 99-111 (13).

[55] Emotional design principles, first theorised by Norman in 2004, are now widely adopted by the business community. Norman argued that beautifully designed products go beyond functionality and elicit strong feelings and emotions; this response makes products memorable, contribute to creating new experiences, shared identity and retention of a loyal following. Norman, D. A. (2004) Emotional design : why we love (or hate) everyday things. New York : Basic Books.
The experience of visiting Teixidors had a profound effect on my thinking about commercial artisanal manufacture. It differently identified entrepreneurial motivation as being responsive local and social challenges, offered a model for retention and handing down of skills and created products that were rich in personal and community narratives. By revalorising the story of what is made, of its materials, and impact on the lives of the makers and their surrounding communities, Teixidors' narrative of making became a shared understanding of what is authentic and valuable, transferred and embedded in their fabrics.

modernise traditional models of production to cope with globalisation; how to support and promote the creation of new business models.

To individualise the research to my own interests I adapted the problem to thinking about workshop based modes of textile making, testing if the same intangible qualities of know-how that I experienced as an artist and textile maker – skills augmented by a creative imaginary dimension – might be found within the context of commercial production.

3.4   Plustex's place in professional activities and academic literature

The literature search for *Plustex* consisted of business and policy reports,[56] to assess the currency of data and qualitative information upon which policy was developed. This enabled me to determine the scale of the sector, and explore some of the issues that affected textile and fashion SMEs in developing a competitive niche product.

In this section however, I want to reflect on how the research for *Plustex* extended my engagement with commercial textile production. For the first time I was part of an international research community where the specialist making practices I had been involved in as an individual were magnified to matter to whole regions. For me, understanding how to optimise this cultural context meant engaging with literature exploring artisanal clusters, enterprise and innovation.

3.4.1   Craft and risk- the added value of a problem-solving intelligence

A key reference for the *Plustex* partners was *Futuro Artigiano*,[57] a study promoting craft skills in industrial manufacture, widely circulated in business and academic circles. In this book, Italian economist Stefano Micelli promotes business models that blend technology and craft, rendering crafted, high-quality artisanal production scalable.[58] Micelli critiques the general assumption by policymakers that only formalised, scientific knowledge is economically relevant. He believes instead in a process of adaptation of the traditional qualities attributed to the Italian artisan,

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[56] These are available and referenced in the case study outputs.

[57] My translation: Artisan Future. Micelli, S. (2011) *Futuro Artigiano*, Marsilio editore.

[58] Scalability has been identified as one of the biggest challenges to small businesses operating in globalised markets, because what is valuable as made by hand cannot be made in large numbers without hugely increased labour costs, or conversely, devaluing the original through industrialised processes.

which include a problem solving dexterity, akin to that of bricoleurs, when confronted with limited resources.[59]

Understanding how to best exploit the intangible wealth of practical knowledge in artisan practices and integrate these localised, specialised skills into global-scale economic practices was a key question in *Plustex*. One answer to this challenge is to enable the value of the craftsman's work to be made visible, so that its cost – or value – is made transparent. This enables high-quality product innovation, through the application of dedicated, particular refinements.[60]

3.4.2　Time: reviewing established relationships to heritage and tradition

An indirect finding of the research for *Plustex* was my realisation that by exploring the potential for change within the textiles clusters in the project, the project was critically reviewing their established relationships to heritage and tradition. Companies were directly invested in maintaining the endurance of communities of craft practice while negotiating their longevity by reconfiguring relationships between artefacts and the social histories that produce them. In the late 1990s, Etienne Wenger developed the concept of communities of practice as a "*conceptual framework for thinking about learning in its social dimensions.*"[61]

Wenger considers that meaningful learning happens through participation and reification- that is. the production of physical and intellectual artefacts- and that each moment of engagement brings them "*together anew to negotiate and renegotiate the meaning of our experience.*" [62] The interplay involved in this process of renegotiation around what matters to the community is one

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[59] This reference to bricolage is reprised more fully in Chapter 4. For Micelli, the craftsmanship of the industrial artisan is an indivisible element of the knowledge economy. Catania, G. (2012). Il futuro e' l'artigianato: il lavoro non si cerca, si crea [Online]. online: www.Linkiesta.it. Available: http://www.linkiesta.it/it/article/2012/01/26/il-futuro-e-lartigianato-il-lavoro-non-si-cerca-si-crea/5805/ (Accessed 18 January 2018).

[60] These may equate to bespoke, decorative parts that add value to machined objects, or the production of uniquely refined moulds, which will give a mass-produced object the outline, shape or texture of an original handmade one. Micelli believes that the unique skills of craftspeople can be accelerators of innovation, for instance when bespoke products are designed for customers with specific requests or where products must evolve rapidly in a short time. An example of this is found in the evolution of family owned woollen mill, Faliero Sarti. To modernise and counteract the decline of their main product, Sarti's daughter experimented with left over, end of loom offcuts. These became prototypes for a line of luxury scarves: the innovation successfully married low risk and high added value approaches. The Sarti experiment benefited from a culture of manufacturing excellence within a familiar manual artisanal context, supported by socially connected, craft-based knowledge. In Padovani C., Faliero Sarti: reclaiming social heritage and artisan know-how for the global market, *Making Futures VI online Journal*, 2019 (forthcoming).

[61] Wenger, E (2010), *Communities Of Practice and Social Learning Systems: The Career Of A Concept*, n.p.: Springer London, Scopus®, EBSCOhost, viewed 5 July 2018. Wenger observes that the participant, the whole person, relies on the connections to the social world as a resource for the production of identity.

[62] Ibid.p.2

that engages with memory, creating a social history of learning where individual and collective repertoires of resources combine. Crucially, according to Wenger, the identity of a community of practice incorporates past and future into an experience of the present.

In my textile practice, the personal qualities of skill, commitment and judgment involved in reaching technical mastery led me to understand the significance of recovery and renewal in a practice.

The intangible qualities of generational know-how encountered in the various textile companies I researched for *Plustex* illustrated for me in a similar way, the sense of an uninterrupted temporal continuity, or Bergsonian endurance, between present, past and future I first explored in *Quilting Point.*

In *Plustex*, past knowledge, the interplay with memory and the process of renegotiation in the community, were brought to bear on the present as catalysts for innovation. I recall for the reader my reference to artist Joseph Kosuth, and his method of producing new meaning by juxtaposing elements "into play".

The notion of practice as duration, endurance, continuity and becoming provides underlying coherence between these seemingly diverse investigations.

3.5   Contribution to knowledge

The *Plustex* project research I conducted over three years identified an original contribution to documenting UK policy initiatives in support of textile artisanal activity which did not previously exist in a publicly available form.

As part of the compilation of the qualitative data, my research identified a gap in knowledge around the importance of alignment and access to programmes that assist creative industries and business and enterprise strategies in UK public policy to encourage growth.

My research contributed to academic and professional knowledge on incubating and accelerating niche, high-quality SMEs in the UK. I worked on identifying the limiting factors in entrepreneurial initiatives for textile and fashion businesses and shared a body of knowledge to influence international debates. As well as international conference contributions, the outcomes of the project were widely disseminated as journal and conference papers, modelling practices needed to future-proof the longevity of the creative industries sector. My research publicised questions around the gap in policy and infrastructure provision, championing the steps being taken to shore

up and support the renewal of textile production clusters. My research findings also substantiated that the micro narratives and skills of individuals and small businesses influence the macro level of policy: this knowledge was taken from the industry and professional world to academic audiences through a number of related publications.

In terms of impact, the final *Plustex* case studies were publicised and circulated via Public Policy@southampton, Creative Industries South Network and through Creative United, a third sector organisation working form Somerset House, London. Creative United signposts and mentors creatives to access the right funding streams to grow their business. It acted as a stakeholder in the local implementation of a creative industries action plan for the Solent area. I organised internal university workshops to facilitate connections between academia, industry and local government, focussed on engagement with sustainability strategies such as the retention of creative graduates in the local area and policy directions to support this aim.

Chapter 4 *Sustainability and the Social Fabric*. Four chapters and introduction. Approx. 50,000 words (2014-2017)

4.1 Description and Aims of research

The book *Sustainability and the Social Fabric* (*SSF)* (2017), developed six case studies of textile companies, contextualised by the European Commission's growth agenda policies and business and entrepreneurship thinking. The proposal for the book was developed as a direct result of the findings and expertise gained by visiting manufacturing communities through *Plustex*. During the project, I realized that there was very little known in the public domain of the small textile producers around Europe who are powering new models of socially informed commercial production.

SSF consolidated the shift in my research journey from the sphere of personal art production to broader scholarly exploration of specialist textile clusters. Established through a creative, crafting register, these are inspirational exemplars in artisanal textile manufacture.

SSF had a number of aims. It sought to document the original new insights gained from *Plustex* for an academic audience, showing how lasting cultural and social strengths within the textile and clothing sector are being revalued as cornerstones of the knowledge economy. The study also built on *Plustex* evidence to support the thesis that community participation and socially inclusive approaches in textile manufacturing had transformative impact for fragile communities, countering social cohesion challenges and improving economic outlooks. Through case studies embedded in academic and policy literature, *SSF* suggested that promoting strategic use of industrial artisanal practices rooted in social inclusion can positively influence entrepreneurial motivation.

The study also considered if other discrete influences might affect and benefit innovation, found within the subtler characteristics of time-based transformations in people and communities. This point particularly links to my previous research projects, by underscoring the significance of temporality evidenced throughout my work. For example, innovation might be facilitated by enabling textile manufacturing communities to update their currency in the market, by re-skilling a shrinking knowledge base of craftspeople or revitalising traditional techniques for a contemporary global audience. In many cases, innovation was achieved by ensuring that the

enduring capacities of the voices -skillsets- of textile artisans were made central to a company's mission through social models of cooperation.

4.2 Coherence between the materials

4.2.1 Narrative and self-identification -Fragments and traces

The process of assembling shared experience, weaving together threads of memory re-appears throughout my work. Threads and yarns baste, quilt, lace together layered experiences, as substitutes for persistent speaking, narrating. Recently I have come to think of the voice, one of the Lacanian part-objects referenced in *Quilting Point*, as one of the strands that can bind together narratives of identity and origin. The voice can combine feelings of belonging or dislocation, process or order. In my research on community narratives, I increasingly equate the voice with skilful making, as that which needs to be protected and given opportunity to represent specialist identities.

One of the artists who, for me, has significantly developed the use of voice as a device for creating unified imaginary and sensory experiences is Janet Cardiff.[63]

Her work helps frame my own methodologies for thinking about the relationship between parts and the whole. Mediating encounters through physical entities such as the body and the voice,[64] Cardiff creates an experience of identity that proposes a complex, hybrid self, composed, collected and assembled across many layers, imaginatively spanning geographical and temporal locations. This dislocated construct is also "in play" within other relationships, sometimes intimate, sometimes casual, but always directed to evidence how meaning is produced in the conversation between self, other, imaginary and real locations.

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[63] Cardiff's technological breakthrough came in the mid 1990's, through the use of binaural recordings. She presents her museum walks as sound performances that stitch (baste) together the divide between memory, real or imagined, and the experience of the moment. Within the known locus of the museum, Cardiff designs a participatory narrative, for her, for us and for the architectural, historical structure that frames the walk. Taking a sound walk has the effect of simultaneously locating us in the physical place where we, at that instant belong, and to transport our thoughts beyond its borders. "The story is at times in sync with the environment, while at others not so. In the gap between the listener's reality and the origin of the recorded sound, the work itself performs". McShine, K n.d., *The Museum As Muse : Artists Reflect*, n.p.: New York : Museum of Modern Art, 1999., University of Southampton Library Catalogue, EBSCO*host*, viewed 28 June 2018.p.166

[64] The voice has been identified previously as a partial or part-object in Lacanian thinking. Because it has no specular image, the part-object cannot be assimilated by the subject and cannot fulfil the subject's illusion of completeness. The part-object is an object of desire.

Cardiff works with what is at hand, in the manner of a bricoleuse, piecing together ambient sound and conversations. Her language of layered assemblages, of emotions, knowledge and experiences, is similar to how I think of the re-use and trade of cloth, reaffirming the process of collective recall and empathy in shared experience.[65]

4.3   Research problem

In *Quilt Language: towards a poetics of Quilting,* Mara Witzling observes that the traditional practice of quilting is thriving and its transformative potential, using fragments to piece together a whole, is a value particularly relevant to the current political and social context. Quilt making is noted in her study as a space for social exchange: women create community, connecting within the flow of daily activities. A detailed reading of Witzling's article suggests that the quilting activity masks other modes of exchange relevant to this commentary, illustrated, for example, in the re-use of fabric. Referencing the North American context, Witzling states: "*Women were able to stay connected to each other by exchanging bits of fabric, whether new or recycled."* [66] Furthermore, Witzling comments on how women swapped fabrics in letters and packages, as signs of emotional attachment, or as souvenirs, keepsakes for the journey that would separate them on the westward trail to establish new lives.

For me this suggests connections between the strategies of making-do that are a feature of bricolage and the creation of a social economy based on shared value. Fragments of cloth, belongings sometime imbued with enormous personal sentimental value, are traded within a community, opening up personal collections (re-collections) to the other, creating something from nothing, strengthening social relations. This is an economy of emotions and frugal use value, of gathering up of fragments "*so that nothing is lost. I mean fragments of time –as well as materials.*" [67]

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[65] Like Cardiff's soundscapes, the stories in the cloth speak of continuity and endurance, being culturally separated from a context of origin. As in Walter Benjamin's echo the culture of origin re-appears through time, operating as a quilting point, a place where there is opportunity to make sense of loss and continuity, self and other, part to whole.

[66] Witzling, M (2009), 'Quilt Language: towards a poetics of quilting', *Women's History Review*, 18, 4, p. 619-623, Complementary Index, EBSCOhost, (Accessed 21 June 2018), p.629

[67] Witzling takes up the theme of collecting and assembling through piecing, referencing Elaine Showwalter's influential text "Common Threads". The metaphor of piecing 'is central to the historical tradition of American women's writing', because 'piecing … reflect[s] the fragmentation of women's time, the scrappiness and uncertainty of women's creative or solitary moments'. Witzling references Lydia Marie Child's book The American Frugal Housewife, cited in E. Hedges et al.,(1987) *Hearts & Hands: The influence of women and Quilts on American Society* San Francisco, p. 26.

My interest lies in the transfer of knowledge and "portability" of cultural heritage. Considering the influence of locality on the evolution of specialist skilled communities, my research has moved to investigate renewal of textile artisanal communities, and T&C manufacturing groups more globally. How these communities remain whole or might be influenced by the arrival or integration of external actors such as migrants, refugees or unskilled and marginalised groups is a theme of my current enquiry.

4.3.1 Research questions

SSF particularly aimed to address these questions:

How do social capital networks and community narratives enable growth, innovation and sustainable business models for small and medium European textile and fashion enterprises?

To what extent is difference in the creative social capital of skilled textile manufacturing communities enabling competitiveness and innovation in EU textile and fashion SMEs?

4.4 *SSF's* Place within the literature

Globally, a socially inclusive approach to textile production is gaining ground. Initiatives in Africa and India involve Fair Trade and practices that encourage the wellbeing of communities, while some companies in North America have extended the eco-sustainability theme by coupling their unique selling points and company strengths to the places and communities from which their products originate. One of the most effective of these, Alabama Chanin, has established a successful business model by repurposing T-shirt cotton through sewing and quilting skills particular to women's textile crafts in Natalie Chanin's native Southern state. In addition, between 2011 and 2013, Australia has been the locus for a growing entrepreneurial spirit in community development, and has seen the launch of several projects aimed at social growth and empowerment of refugee and migrant populations through fashion.[68]

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[68] A number of models for the inclusion of migrant and refugee communities, assisted through public policy and entrepreneurship initiatives, can be found in the international social enterprise landscape. In Australia for example, The Social Studio and The Social Outfit are sister organizations focused on developing new knowledge networks and working to benefit enterprise and the community. Founded in 2009, The Social Studio (TSS) is a pioneering association based in Melbourne. Its aims are to provide a safe place of belonging that strives to create awareness and change public perceptions for people who have experienced being a refugee. To do this, it works with community leaders, development workers, design and industry

At a time when the trend for social enterprise or entrepreneurial community development is gaining wider support and momentum across the world, *Sustainability and the Social Fabric: Europe's New Textile Industries*, provided new knowledge of unique assets and capabilities being created in the European textile and clothing sector.

4.4.1 Collecting and bricolage

Two aspects of the cultural sustainability problem originally explored in chapters one and five of *Sustainability and the Social Fabric* continue to influence my thinking. These are firstly, the role of museums as knowledge exchange clusters and secondly, the dislocation and recovery of cultural heritage in migrant and refugee populations. I think these themes reprise the concerns that flow through my programme of work: the centralised, whole, fixed nature of knowledge narratives, versus fragmentary, passing, dislocated contributions.

I regard these two topics as bookends in my research journey, each offering avenues of further research in considering new hybrid cultures and entrepreneurial motivation. The two topics intersect and carry forward central strands in my previous work:

- collecting fragments and traces
- narratives of loss and restoration as significant elements in the evolution of innovation
- narrative as a process of self-identification through thinking and making

4.4.1.1 Museums as knowledge-exchange clusters

The first topic I reference connects textile collections and museums as repositories of collected knowledge. Collections grown from local communities protect specialist heritage, but are also catalysts for the increasingly globalised missions of knowledge exchange that museums undertake, facilitating entrepreneurial development and new thinking in textile manufacturing. [69]

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professionals, to create and market fashion collections produced by its members and trainees. The income generated is re-invested to support the TSS education mission. Emphasis is placed on mutual learning within the manufacturing team and the acquisition of industry skills.

Based on the success of the TSS, another organization was created in Sydney, The Social Outfit. The Social Outfit expands the knowledge network of TSS and works with its stakeholders to engage in learning and empowerment for refugee and new migrant communities through creativity and fashion. The business model, which reflects the successful set up of the TSS, includes a shop, manufacturing centre and sewing school. Both these examples of artisanal industry can be understood to work within a bricolage framework, making use of what is available in a resourceful integration and evolution of the traditional and cultural strengths of their diverse community. These entrepreneurial initiatives link individuals to work-based resources creatively developed to sustain their social and economic inclusion, overcoming displacement and improving the links of trust that tie particular communities together.

[69] The first chapter of *SSF* examines the establishment and the traditional role of textile museums as repositories for the preservation of knowledge and loci of education. The founding of textile museums in particular regions of Italy, Spain and the Netherlands was linked to their original status as capitals of wool production since the Middle Ages. Local wool merchants not only controlled the sale and price of the raw

Today, museums are themselves places of trade and exchange. Historical and contemporary forms of material and technological know-how travel between a number of stakeholders, including local industry and government, science and innovation bodies, and policymakers. Museums valorise their cultural heritage and capital, promote innovation through idea sharing, and become scholarly leaders for many regional production clusters.[70]

Sharing of resources to counteract external limitations, be it in the material exchanges of fabric pieces to make a quilt or through a network of technological and design know-how, ties to concerns of participation and repurposing that appear in many of my other projects.[71]

Similarly repurposing accrued knowledge, skills and community networks, museums pool organizational resources in a way that is reminiscent of theoretical studies on bricolage. Bricolage offers a lens and wider sphere of reference within which to examine the reshaping of fixed resources, solving needs through limited means.

Levi-Strauss first introduced the original concept of intellectual bricolage as the process of making do "*with whatever is at hand*" in *The Savage Mind*, 1962.[72] The bricoleur or bricoleuse collects and stores materials, tools – resources – for future use, without assigning them to any specific project. Levi-Strauss identifies the bricoleur's figure with someone "who works with his hands and uses devious means compared to those of a craftsman".[73] In subsequent literature, the theme of bricolage has been extended to different disciplines, among others education, business and

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material, but found, collected and traded in historical textile fragments, mostly liturgical textiles. These pieces were commodities with intrinsic value (gold and silver threads were a feature of religious and aristocratic garments) and at the same time, a technological resource, a representation and record of intangible knowledge assets. In the form of bequests, the merchant collections became part of museums' founding knowledge capital, establishing the remit for the conservation missions of many internationally renowned institutions. (See Museo del Tessuto, Prato, Italy and the TextielMuseum, Tilburg, Netherlands).

[70] Small and medium sized enterprises (SMEs) who cannot afford expensive R&D resources lean on the museums, who, until the 2008 crisis, were well provided for through public funding. Museums benefit from the links to SMEs as they provide currency of knowledge leading on innovative technological, social and ethical production models. Additionally, as museums are often well integrated with local government representation, they are able to collaborate across agencies to apply for research funding and knowledge-exchange projects, improving the capacity of the clusters and the international networks they belong to. The capacity building of museums with regard to their communities is well illustrated by the activities of the Italian Prato Textile Museum, one of the lead partners in the *Plustex* project. They led on many other international and inter departmental collaborations such as EurotexId, TexMedin, and the creation of the EU's digital cultural heritage platform, Europeana.

[71] This owes much to the way that Kosuth's play of objects, highlighted in the introduction, asked audiences to re-purpose their thinking and overcome preconceived limitations. Within my textile practice this references notions of repair and restoration, evidenced in my video pieces in the way I interchangeably combine visual imagery from different contexts and media to support the production of a unified representational objective. This approach is rooted in the re-purposing of images, calling the audience into play to stitch together the echoes of their personal experiences.

[72] Strauss, C.L. (1962). *Savage mind* (Vol. 1). Chicago, IL: University of Chicago.

[73] Ibid. p.11

anthropology. "Institutional bricolage" for example, has been linked in social bricolage literature to an approach where making-do refers to using resources of prior or existing institutions for the creation of new ones. In entrepreneurship literature, bricolage is understood as the ability of individuals or organisations to call on resourcefulness and adaptability as strategies to sustain resource-poor environments. [74]

4.4.1.2   Migratory and hybrid narratives: a new economy of identity and exchange

The second topic explores an opposite view of the centralising narrative of the museum; diaspora and the dislocation of a heritage of culture and belonging(s) into unfamiliar social and geographical areas. [75]

I first was drawn to this topic while researching *Quilting Point*. Laura U Marks' work *The Skin of the Film* (2000) is a study of the physical presence of touch in film: she notes that all of us hold knowledge in our bodies and memory in our senses, and that experimental narrative cinema's interest was to represent this kind of knowledge and memory. Seeing with the skin of the eye, or recalling memories through a visual sense of touch, is defined by Marks as haptic visuality.

> *"Haptic visuality: its effort to touch the image may represent the difficulty of remembering the loved one, be it a person or a homeland."[76]*

Marks observed that intercultural cinema's reliance on images that recall the sense of touch was a method of representing an experience of belonging, even in diaspora.

In considering the current experiences of migrants and refugees, there is increased focus on retention of heritage, overlooked material and missing histories that may be lost during migratory journeys.[77] Scholars have identified differences between a migrant or diasporic view and that of

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[74] Baker, T. & Nelson, R. (2005). Creating something from nothing: Resource construction through entrepreneurial bricolage. *Administrative Science Quarterly*, 50, 329–366. p. 333

[75] Chapter five of SSF reflects on social challenges experienced by migrant and refugee populations, and by marginalised groups at risk of exclusion within their own communities. The chapter explores examples of social enterprise that have tried, and sometimes failed, to bring together social and skills agendas, working to address skills gaps by creating education based support systems to foster improved social cohesion and economic independence.

[76] Marks, L.U. (2000). *The Skin Of The Film : Intercultural Cinema, Embodiment, And The Senses*, n.p.: Durham, NC : Duke University Press,.p.xi. University of Southampton Library Catalogue, EBSCOhost, (Accessed 24/05/2018).

[77] In the case of migratory journeys, belongings may be salvaged items, fragmentary parts of life and perhaps objects of painful memories. Belongings are collections of things associated with the idea of origin. Like the cloth fragments collected for a quilt, belongings function as markers of personal memory and identity. The notion of belonging differently relates to having a place, within a culture or a place. In (*Post-)Migration in the age of globalisation: new challenges to imagination and representation*, the authors

postmigration: in *A bricolage of identifications: storying postmigrant belonging*, Roger Bromley suggests that migrant representational practices linked to the concept of diaspora, are distinguished by a looking backwards to a trace of the culture of origin. Conversely, postmigrant narratives emphasise a present and future trajectory, reflecting the multiculturalism of societies, such as the UK's, where there has been generational experience of migration.[78]

Speculating on the creation of an exchange economy that deals not only in materials, but thoughts, stories and emotions as seen in Witzling's descriptions of textile belongings journeying with their owners, I am interested by the possibilities to develop these aspects of interdisciplinary literature within the field of textiles. In these postmigrant exchanges personal (textile) histories find their way into new hands, new places, and new social groups. The fragments of cloth, the resources at hand, are themselves the carriers of creative transformation, and perhaps can be used to illustrate a process of re-union. Through displacement, a traditional order is replaced with an improvised[79] and potentially innovative order.

Thinking about the textile heritage of entire communities currently moving through a number of precarious locations, it is possible to speculate that this will become part of a hybridized, multi-dimensional pattern of departures and arrivals, where the context of origin will be retained and transformed.

Perhaps there will be opportunity for collaborative, expanded authorship of new multicultural, hybrid fabrics that retain a trace of their origin and owners through time, mapping the transformative potential of assembled experiences.

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consider new ways of world-making. Citing Goodman's 1978 study, *Ways of Worldmaking*, they note that the making is always a remaking of a representation already at hand: "…the building of a world can have many different starting points and evolve on various levels: individual, collective, the world community." World-making, referred to in postmigratory literature as "homing" or "regrounding", is a cultural, rather than material representation of belonging. Petersen, A.R. and Schramm, M., 2017. (Post-) Migration in the age of globalisation: new challenges to imagination and representation. *Journal of Aesthetics & Culture*, *9*(2), pp.1-12.

[78] Bromley, R., 2017. A bricolage of identifications: storying postmigrant belonging. *Journal of Aesthetics & Culture*, *9*(2), pp.36-44.

[79] Improvisation, as a feature of bricolage, is extensively examined by Di Domenico et al. The authors cite Weick, who, thinking about organizational resilience, commented: "Bricoleurs remain creative under pressure . . . and they proceed with whatever materials are at hand. Knowing these materials intimately, they are then able, usually in the company of other similarly skilled people, to form the materials or insights into novel combinations." Di Domenico, M, Haugh, H, & Tracey, P 2010, 'Social bricolage: Theorizing social value creation in social enterprises', Entrepreneurship: Theory And Practice, 34, 4, pp.684-685, p.686

4.5   Contribution to knowledge

Peer review for Sustainability and the Social Fabric noted that it provides

"*a contribution to the growing body of literature that recognizes and interrogates the complexity of textile design and production within the context of current societal challenges.*"[80]

The study examines strategies for revaluing artisanal textile production and how this industry can support social cohesion by developing more inclusive and sustainable answers to societal challenges. The study promotes European companies determined to succeed by managing their intellectual and social capital. Differently to the current focus on environmental sustainability, the book integrates community histories with innovation policies and interviews with industry leaders. The original contribution is to have created a space for evidence-based discussion of socially sustainable enterprise models that thrive by leveraging community narratives.

Examples of collaborative strategies and entrepreneurial activity in textile design companies, not previously the subject of dedicated study, have been brought into the academic and public domain.

The scope of the book encompassed case studies located in Europe; however, with increasing international interest in migration policies, an area of future study might be to evaluate how host countries globally may develop new culturally based business models that evolve from recovery of skills in marginalized groups, migrant and refugee communities. Thinking about the cultural diaspora of migrants and refugees, I suggest investigating ways to mitigate loss of their material heritage. In the textiles field there would be opportunity to study the gap in knowledge around hybrid cultures, crafting traditions and new contexts, hybridized production, questions arising from new literature on identity, collecting and cultural belonging.

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[80] Faith Kane, Massey University, New Zealand, Bloomsbury Academic peer reviewer.

Chapter 5 Conclusion: originality and contribution

This critical commentary reflects on three publications that represent milestones in a research trajectory developed over many years. The outputs link textile and digital art practice, policy and textile manufacturing models based on socially sustainable practices. These particular published works were selected to punctuate for the reader new thematic influences, not previously explicitly brought to bear on each other, between the art based and commercial artisanal practices in the field. The outputs reflect the overall aim of my scholarly work, to critically explore cultural longevity, shared authorship and the social purpose of making textiles, connecting the personal, communal and public domains. The importance of reclaiming skilled know-how, carrying forward its transfer across communities and application through time, features in each of my three outputs.

In *Quilting Point* know-how is discussed as the pursuit of the artist. The enquiry is located in the historical, cultural and material practices of the textile medium seen through the digital lens, with the aim of revalorising textile languages of making and set them in "play" with interdisciplinary frameworks. In this work, the original contribution and value of my research for the field of textiles practice and theory, nationally and internationally, is that differently from my peers, I challenged prevailing methodologies and developed new experimental processes, breaking new ground on mapping the comparisons between textiles and digital by representing textiles as time-based media imagery. My approach to the re-invention of a craft-based medium owed much to a positive approach to risk, a willingness to expose the practice to its own limitations and to engage critically with theory frameworks that might destabilise established views. Thinking on temporality, repetition, recollection, along with theories of identity and separation, was made visual in my experimentation and many exhibitions in the public domain. At a time of significant interest in the opportunities for textile art, I tested how the technique of tapestry might be used to create a "networked" identity, engaging audiences with innovative representations of past and present, material and virtual, culture and craft. In *Quilting Point* and later works these concerns extended to tie together complex theoretical references with textile methodologies such as quilting and lacemaking, consolidating the ability to repeat and apply a personal and original visual research process across new areas of enquiry.

Weaving remains the most significant metaphor in my textile language and the *Plustex* findings illustrate how my research benefited from unexpected intersections between personal and

funded research. *Plustex* established valuable international knowledge transfer partnerships. As a research fellow, I undertook a comprehensive analysis of good practice examples in the field of textile entrepreneurship models over three years. The originality of the contribution is evidenced in the professional knowledge developed by the case study research and the dissemination of this knowledge in the academic domain. At that time, studies on the impact of the creative industries on the UK economy were few, and those that existed focussed on government strategy rather than industry needs. By contrast, I identified and published several models of innovation in textile enterprise previously not in the public domain. Additionally, I shared new evidence with university, local government, social entrepreneurs and international stakeholders on the challenges between business and creative industry policy initiatives.[81] I provided evidence on behalf of the UK partner to the project's final recommendations to the EU Commission, contributing to international policy proposals with application in the creative industries.

What I learned from *Plustex* and from this reflective exercise impacts the coherence of my research and original contribution in two ways. Firstly, policy meetings facilitated my improved understanding of the macro level importance of the textile industry, which I had set aside in my previous practice. I found that the economic and intellectual assets of the industry across Europe are built on high numbers of small companies, whose value resides in their ability to leverage the micro level skills and know-how of their workers. The same mix of narrative, poetic, skilful translation I experienced as an artist was found within the SMEs I studied, making it possible to speculate about the significance of these long-lived attributes and their ability to influence social policy agendas. Secondly, visiting artisan textile manufacturers, particularly the Spanish cooperative Teixidors, proved that specialist, individualised skills are still fundamental to successful commercial production, partly because they reflect changes in consumer values.

The book *Sustainability and the Social Fabric* (*SSF*) took forward these insights to foreground the tacit knowledge and historical narratives of communities of textile workers, suggesting that innovation in textiles can evolve without significant technological advance. The *Plustex* research indicated that social models of textile making could be instrumental in addressing issues of well-being, social cohesion, integration, up-skilling and unemployment. *SSF* identified and developed

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[81] The research uncovered that, typically, business and enterprise policy programmes required very different eligibility criteria from prospective creative industry candidates, who were seen as high risk, low return investments without strong financial capabilities.

the social angle of the global sustainability debate that, according to peer reviewers, had been overlooked in academic writing. My research found that themes of loss, restoration and revaluing flowed through textile clusters and could profoundly influence the potential for innovation of products and organisations. Commercial competitive advantage could be linked to the empowerment of communities, a thesis underscored by qualitative interviews with industry leaders. These interviews were published and disseminated to an academic audience for the first time. The academic, practical and professional value attached to the research relates to its promotion of new models of making based on social inclusion, useful to students, scholars, to existing and future entrepreneurs.

In my findings, innovating is a process that includes social values and, in this approach, textiles operate at a political level. I am interested in understanding what happens when a fabric becomes the expression of collective know-how, and how each narrative of its construction might become a key enabler to innovation in the industry. In presenting what I think will be increasingly important to future social and political aspects of the industry, I am reminded of Janet Cardiff's *Forty Part Motet* (2001), an installation re-working sixteenth century choral music by Thomas Tallis. Cardiff's recordings emanate as individual voices from each speaker, as you walk around the space: listening from the centre of the circular installation, the experience is of a beautiful, immersive choral sound.[82]

As a coda to *Sustainability and the Social Fabric* it seems to me important to reflect on the nature of the research embedded in European Union policy and geographical locations. Public discussions on the potential for uncertainty in a future of fracture and partition is underscored by the global mass movement of peoples, polarised politics and the separations implicit in a post-Brexit world. This commentary signposts key themes useful to illustrate how textile methodologies and metaphors have been employed across time and cultures to create interconnected fabrics. These fabrics, real or virtual, linguistic or theoretical, banal or splendid, draw together multiple narratives. A little more spinning, a longer thread or more sewing may be required, but new identities and values may rise from this dynamically moving collection of cultural fragments, to propose different quilt patterns, enriched by inclusion and hybrid practices.

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[82] In describing the artwork, Cardiff comments that moving through the installation enables the audience to connect to individual voices: more importantly to my own conclusions is the statement that walking through   "[…] also reveals the piece of music as a changing construct. As well I am interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space". My emphasis. Cardiff J, Bures Miller, G., The forty part motet, 2001, https://www.cardiffmiller.com/artworks/inst/motet.html (Accessed 12/10/2018)

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Appendix A   CV, Bibliography of relevant published work

Curriculum Vitae
Clio Padovani

cp4@soton.ac.uk
www.cliopadovani.com
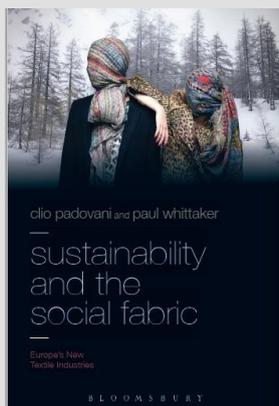
Research statement

•   Since 2000, in my textile practice, I have investigated how textiles can function as a repository of material histories, working with video post production techniques to construct the screen space as a cloth that connects multiple narratives. Video images are shaped to reference threads or fragments of cloth, informed by textile methodologies such as folding, weaving, quilting and lace, as much as cultural and social practices of making.

•   Recent scholarship aims to: revalorise the social purpose of textile making as a feature of the innovation process;
investigate to what extent the creative social capital of skilled textile manufacturing communities is enabling renewal of textile manufacturing heritage and growth in EU textile and fashion SMEs.

Peer Reviewer Statements:

"Clio Padovani has a 20-year track record of leading textile-based exhibitions and publications including a recent co-authored chapter in the 2012 Berg Textile Reader." (US reviewer)

"Sustainability and the Social Fabric is an significanct contribution to the growing body of literature that recognizes and interrogates the complexity of textile design and production within the context of current societal challenges." – Faith Kane, Massey University, New Zealand

"Sustainability and the Social Fabric is an engaging study that demonstrates to students and industry professionals how local and traditional artisanship can have a widespread impact. Moving beyond traditional notions of sustainability, the authors' intelligent and original arguments map thought-provoking alternative practices for fashion production." – Colleen Hill, Curator of Costume and Accessories, The Museum at FIT, New York, USA

Selected Publications

Books and Chapters in Books   2010–2017

Padovani, C., Whittaker, P. (2017). *Sustainability and the Social Fabric: Europe's New Textile Industries*, London: Bloomsbury Academic
5 Sole authored chapters circa 50,000 words

Padovani, C. and Whittaker, P. (2011). Testing Orthodoxy. In: *The Textiles Reader*. Oxford: Berg, pp. 171-177

Padovani, C. and Whittaker, P. (2010). Twists, Knots and Holes: Collecting, the Gaze & Knitting the Impossible. In : *In the Loop: Knitting Now.* London: Black Dog Publishing, pp 10-18

Refereed Journal Articles   2014–2018

Padovani C., Faliero Sarti: reclaiming social heritage and artisan know-how for a glocal market. *Making Futures V: Crafting a sustainable modernity.* Vol. 5. ISSN 2042-1664, forthcoming March 2019

Padovani C., Whittaker P. Modern Alchemy: collaboration and the value of social capital. *Craft Research Journal,* Vol 6.1, March 2015.

Padovani C., Whittaker P. Fragile communities and craft practices: a European perspective. *Making Futures: new opportunities for social innovation and sustainable practice.* Vol 3, April 2014
ISSN 2042-1664. Available at: http://makingfutures.plymouthart.ac.uk/

Edited Works: Contributions   2012–2013
Padovani C., Quilting Point, in Prichard, S. (ed). Quilts 1700-2010, Hidden Histories, Untold Stories, London, V& A Editions, 2010, p. 190

Padovani, C., A student's perspective: in Eurotex Project, Prato, Museo del Tessuto Edizioni, 2009 http://www.museodeltessuto.it/activities/projects

1

Career History

2012-to date
Faculty Education Coordinator
Faculty of Arts and Humanities

2012-2014
0.4 Research Fellow: Plustex Interreg
IVC
University of Southampton
Winchester School of Art, FBLA
EU funded project.
Budget €1.7 million.
ºResponsible for case study research and international policy learning presentations aimed at supporting competitiveness in the textile and clothing sector.
ºDeveloped online and offline project documentation, international stakeholder workshops, primary research on knowledge transfer practices for EU textile SMEs.

2010-2012
Arts Based Masters Programmes
Birmingham City University
Visiting Tutor

2008-2010
Academic project leader: Eurotex ID,
EU Culture programme, WSA
University of Southampton
Winchester School of Art
Contributed to the successful bid for a total €300,000 project.
ºIntegrated a research project within the existing curriculum, delivering improved employability skills for students.
ºLed and developed a blended learning lecture programme based on the use of historical textile archives in the context of contemporary textile and fashion trends.
ºEmbedded study trips and international mentoring for fashion and textiles students over two years.

1995-2009
Winchester School of Art
University of Southampton
Senior Lecturer, Textiles;
Director of Undergraduate Studies (2003-2008).

Education

MA Fine Art (Tapestry),
Royal College of Art, London, 1989

BA (Hons) Art and Design, First Class,
Edinburgh College of Art, 1987

Peer Reviewed Conference Papers   2018–2009

2018:   Padovani, C., Resilience and transformation in a luxury family enterprise. In Pursuit of Luxury 2018 conference, University of Hertfordshire with the Yale School of Management, Ruth Prowse School of Art, Cape Town, South Africa. Accepted 5.10.2017

2017:   Padovani, C., Whittaker P., Faliero Sarti: reclaiming social heritage and artisan know-how for a glocal market. Making Futures V, Plymouth College of Art, UK. Accepted 20.07.2017

2014:   Padovani, C., Whittaker, P., Fragile communities and craft practices: a European perspective. Invited to Making Futures: Beijing, Beijing Design Week, Beijing, Dashilar district 'Craft and Design Pilot'

2013:   Padovani C., From knitting samples to public policy: a case study in interconnectivity. In the Loop 3.5, Making Connections, 2013, Shetland International Textile Festival, Shetland UK
º   Padovani, C., Whittaker, P., Fragile communities and craft practices: a European perspective. Making Futures, 2013, Plymouth, UK

2011:   Padovani, C., Whittaker, P., Teixidors: a case study in sustainable craft and industry. Textile Research in Process, 2011, Loughborough University, UK

2009: Padovani, C., Collecting Experiences: enriching design students' learning in the museum, Higher Education Academy: Art/Design/Media Subject Centre. Centre for Excellence in Learning and Teaching through Design. Victoria & Albert Museum, 2009, London.

Published Conference and Research Projects   2009–2014

09.10.2014: Plustex project Interreg IVC international conference, Lille, UK workshop and industry liaison convenor

2013-14:   Padovani, C., Plustex, EU funded Interreg IVC project. International Policy Exchange Cycle meetings: *Case Studies published on www.plustex.eu and in Lille conference publication*
1. Theme: Increase levels of art, design and creativity into market production, Prato, Italy, 2013
Case study: Creative Industry Finance: an Arts Council Policy
2. Theme: Support clustering and internationalization of SMEs, Gyor, Hungary, 2013
Case study: Harris Tweed Industry Strategy
3. Theme: Diversification of production towards high-quality and high-tech textiles and niche products, Guimaraes, Portugal, 2013
Case study: IC Tomorrow, Digital Innovation Contest
4. Theme: Fostering incubation and start-ups in the sector, Kaunas, Lithuania, 2014
*Case study:* Centre for Fashion Enterprise, UK
5. Theme: Fostering eco-innovation and social responsibility in the sector, Southampton, 2014
Case study: Fashion Enter, London UK

2010: Padovani, C., Heritage@work: Archives, Education, Creativity, Production: The student Experience in a EU funded project. Eurotex ID, Museo del Tessuto, 2010, Prato, Italy.
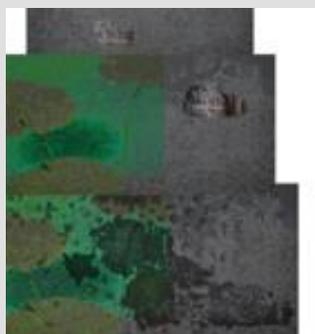2009: Padovani, C., Stack 3 (Desire), nostalgia international symposium, Textile Conservation Centre, University of Southampton
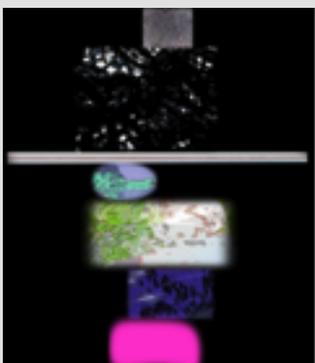
2
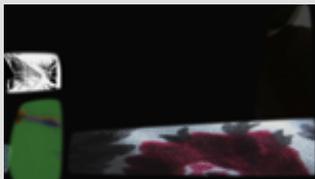
Quilting Point. 2010, 8 minute video
Victoria and Albert museum

Eurotex ID, 2010, video developed
from digitized archival collections
in textile museums (Italy/Spain) as
dissemination of the project.
http:/www.acte.net/eurotexid

Reticella, 2010 (2016), video
Love Lace, Powerhouse Museum,
Sydney, Australia

Stack 2: Desire, 2006-2007, video
Textile Transporter, Berlin,
Germany

Selected National and International Exhibitions

2010:   **Quilts: 1700-2010, Curator: Sue Prichard, V&A Museum,** London;
Quilting Point , commissioned 8 minute video.
http://www.vam.ac.uk/content/articles/q/quilts-1700-2010-app/

2010:   Eurotex ID project - EU Culture Programme funded, final
exhibition and conference, Museo del Tessuto, Prato, Italy

2010:   Love Lace Competition shortlist, Powerhouse Museum, Sidney,
Australia

2007:   **Textile Transporter, Arttransponder Gallery,** Berlin, Germany
           http://www.arttransponder.net/104.0.html?&L=1
º   European Textile Network Conference, Constance Howard
Resource Centre, Goldsmiths College, University of London, UK

2006:   **From Lausanne to Beijing, 4th International Fiberarts Biennale,**
(Suzhou) China, international juried exhibition www.chinafiberart.com.cn,
catalogue ISBN:7-112-08674-4
º   L'Affaire est dans le Sac, Diagonale Gallery, Montreal , Canada
2005:   Blanc de Blanc, textile print and tapestry, Diagonale, Montreal ,
Quebec
2004:   **International Textile Art Open Exhibition,** Ormeau Baths Gallery,
Belfast , other contributors: Caroline Broadhead, Marian Bjlenga, Lia Cook,
www.OBGonline.org.uk
2003:   Jerwood Applied Arts Prize 2002: Textiles, national touring
º   The Extraordinary Ordinary, Handwerker Gallery, Ithaca, NY, USA
www.handwerker.edu
2002:   Other Europes, Smith College, MA. USA. Seminar series organised
and curated by Profs. Botta, Reyes www.othereuropes.co.uk
º   **Jerwood National Applied Arts Prize 2002: Textiles, Crafts
Council,** London and touring UK. ISBN: 1-903713-07-2
2001:   Tissus Urbains, www.catq.qc.ca Montreal Arts Interculturels,
Montreal , commissioned by the Conseil des Arts Textiles du Quebec
º   A legacy in weaving–Theo Moorman Charitable Trust , University
Gallery, Catalogue ISBN: 1 874331 26 X
º   Tapestry, Crafts Council Collection, SOFA International Collectors
Fair, Chicago, USA,Crafts Council
º   **Artextiles2, national survey of textile art;** curator: Barbara Taylor,
catalogue essay -Pamela Johnson, Catalogue ISBN: 0 9528639 0

Competitively Secured Research Projects and Awards

2011:   Co-Investigator on the submission for PLUSTEX, EU Interreg
IVC funding. Nine international partners with a total budget: €
1.700000, WSA project budget €180K
•   2010:   Nominated for the Arts Foundation Award, Textiles
•   2008:   Initiated partnership between Winchester School
of Art and the Museo del Tessuto, Italy, working on an international
funding application for EUROTEX ID - € 400,000 total award between 6
international partners. WSA project budget €40K
•   2006:   Outstanding Award, From Lausanne to Beijing: 4th
International Fibrearts exhibition, Suzhou, China
•   2002:   AHRB Small Award £ 5,000: "An investigation into
18th Century Beauvais Tapestries and their creative representation
through digital video"
•   The Pasold Research Fund, Textiles

3

Recent conference and policy development events

2017   Making futures V, 'Crafting a Sustainable Modernity'   Presenter
2017   Westminster Media Forum : Creative Industries policy meeting:
Growth in the UK creative industries and priorities for the Industrial Strategy
                                                                                Participant
2016   Fashion and Sustainability Forum, WSA, University of Southampton
                                                                                Presenter
2016   Westminster Media Forum: Creative Industries policy meeting: The fashion
industry: digital strategies, IP, international competitiveness and policy priorities
                                                                                Participant
2014   Plustex project Final Conference, Lille, France
                                                                                Presenter

Public Collections

2000:   Crafts Council National Collection : Own Time, the first video piece to be
purchased for the Textile Collection

Citations of exhibitions and practice based work

Lewis, P., In the LOOP: Its Knitting but not as we know it, The Guardian [online], 14
April. Available from: http://www.theguardian.com/lifeandstyle/gallery/2010/apr/14/
knitting-in-the-loop-knitting-now 2010, (Accessed 19 December 2013)
Briggs,C., Quilts 1700-2010, BBC News [online]. Available from http://news.bbc.
co.uk/1/hi/entertainment/arts_and_culture/8578091.stm   2010, (Accessed 10
November 2013)
Januszczack,W. The strange trouble with Quilt Art, The Sunday Times Magazine, 4th
April 2010 http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/visual_
arts/article7083133.ece

Hemmings J., Prichard S., Berlin Project/Temporal Relations, Issue Art Publishing, 2008
0-9795869-8-4
Hemmings, J., Review of From Lausanne to Beijing, 4th Fibrearts Biennale, Surface
Design Journal, May/June 2007
Hemmings, J., Reeling in the years, Film:video:textile:time, Selvedge, Feb 2014
Hemmings, J., Defining a movement, Fiberarts, Sep/Oct 2005, p 33, ISSN 0164-324X
Jefferies, J., Unbound Episodes cited in: "Touch-In Touch, Out of Touch: Surface
materialities and haptic technologies in contemporary art textiles "The Space
Between", Curtin University, Perth, Australia, April 2004

Binns, P., Review of the Jerwood Applied Arts Prize Exhibition 2002: Textiles, Textile.
The journal of Cloth and Culture. Vol.1, Issue 1, 2003, p 87-91
Schoeser, M., Review of the Jerwood Applied Arts Prize 2002: Textiles. CRAFTS, Vol.
Jan/Feb 2003 p 51
Johnson, P., Material Witness. CRAFTS, Vol.180, Jan/Feb 2003, p 22-25
Woman's Hour BBC Radio 4 , broadcast 1st October 2002, Corinne Julius interviews
Louise Taylor, Director of the Crafts Council, on the Jerwood shortlisted artists
Leonard, P., Textile Innovation, Embroidery, Vol.53, 2002 p 20-22
Millar, L., catalogue essay: Jerwood Applied Arts Prize 2002: Textiles, London, Crafts
Council , 2002, p. 6, 18-19

Thomas, A., Clio Padovani, In: A Legacy in Weaving, Leeds, University Gallery Leeds,
2001, p. 44-45
Fielding, A., Tapestry, In: Works selected from the Crafts Council collection 1973-
2000, London, Crafts Council, 2001, Cover page illustration, p 5,7
Mitchell, V., Arttextiles2, Artists Newsletter, Nov, 2000, p 6
Maharaj, S., Selectors in Conversation, In: Arttextiles2, The second major survey of
British artists working with textiles, Bury St Edmunds Gallery, 2000,p 11, 13

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Appendix B   *Quilting Point*, video piece

Quilting Point. 8 minute digital video with sound, 2010.

Made for *Quilts 1700-2010*. Victoria and Albert Museum, London.

Exhibition catalogue: Prichard, S. (2010) Quilts, 1700-2010: hidden histories, untold stories.
London: V&A, 2010.

View the work online at http://cliopadovani.com

Appendix C   *Plustex* case studies

C.1   Creative Industry Finance

1. PROJECT INFORMATION	
1.1 Project acronym	PLUSTEX
1.2 Title	Policy Learning to Unlock Skills in the TEXtile sector
1.3 Priority	Innovation and the knowledge economy
1.4 Sub-theme	Entrepreneurship and SMEs

2. GOOD **PRACTICE INFORMATION**		
2.1 Title of PLC or TWG	**Increase levels of art, design and creativity into market production**	
2.2 Title of the practice	Creative Industry Finance: an Arts Council policy	
2.3 Location of the practice	**Country**	UK
	City	National
	Site	http://www.creativeindustryfinance.org.uk
2.4 Timescale of the practice	**Start**	29 May 2012
	End (if applicable)	Ongoing
2.5 Detailed description **of the practice (**max. 4.000 chars)		

General context of the GP implementation (ex. economic, political, social and cultural environment, activation of special competencies and skills)

The most recent UK Government statistics for the creative industries, published by the Department for Media, Culture and Sport (DCMS) in 2011, show that:

   . creative industries contributed 2.9% of the UK's Gross Value Added in 2009
   . 1.5 million people were employed in the creative industries or in creative roles in other industries, 5.1% of the UK's employment
   . exports of services by the creative industries accounted for 10.6% of the UK's exports of services (up from 4.3% in 2004)
   . employment in the sector has grown at double the rate of the economy as a whole.

The UK government considers the creative industries as a growth area important in rebalancing the economy. However, reports commissioned by the Arts Council, and by the Department of Culture, highlight the need for policy interventions that bridge the economic and cultural policy sectors. *Publicly funded culture and the creative industries*, 2007, produced by the Demos think-tank, reports that while " creative workers see their own life as integrated, policy tends to divide their activities."
In the UK, "Economic policy concentrates on the 'industry' part of the creative industries, where individual creative input is often implicit".
"..Cultural policy aims to enable creative endeavour and provide the infrastructure and money to make it happen. But it does not take a great deal of interest in the monetisation or commercialisation of that creativity".
A DCMS pre-2010 analysis of the UK fashion sector reported that: "New designers suffer from limited access to venture capital. Financial institutions are not perceived as being sympathetic to the sector, seeing it as unpredictable. For their part, many talented designers lack the business sense and strategic planning necessary to build a successful business which can attract investment.".
In order to **increase levels of art, design and creativity into market production,** it is recognized that new models for policy and funding are needed. This GP investigates how *blended* (cultural and economic) policy and infrastructure, has benefited the UK T&C sector and how it enables creative producers to intensify innovation and risk taking from their small scale production to national and international markets.
The Arts Council, the national development agency for the arts and culture in England, channels government funding towards supporting a nationwide approach to the development of artistic talent. The Creative Industry Finance (CIF) programme is part of strategic funding that supports individual designers to prioritise creativity in product development and production.
Stakeholders involved

The programme is delivered by the Arts Council's trading company (ArtCo Trading Ltd) in partnership with East London Small Business Centre – a not for profit organisation who provides the programme's specialist business support and lending services. Other stakeholders are the Key Fund (Yorkshire region) and the Crafts Council.

Process and Detailed content of the practice

CIF was launched in May 2012, to provide access to finance for small and medium enterprises operating within the cultural/creative industries, enabling business growth and supporting talent development. Stated aims of the scheme include providing an evidence base for the demand and effectiveness of loan finance as an alternative to grant funding for commercially viable creative industry enterprises.

Arts Council England assess applications against these criteria:
.   relevance of creative content to the core business activity
.   quality of the creative content
.   potential of the business to benefit with regard to the aims of the programme

The programme is open to businesses based either in the Greater London or from September 2012, the Yorkshire and Humber (North East England) areas. To apply, the business must have been trading for at least six months, be located in the strategic areas and not in receipt of other Arts Council funding.

Legal framework

Creative Industry Finance is operated by ArtCo Trading Ltd, a wholly owned but independent subsidiary company of Arts Council England and a limited liability company registered in England and Wales.

Financial framework

Advisors expect to refer a total of 250 businesses onto the business support element of the scheme and to approve £200,000 of loans during the first year of the pilot. The average loan value of £8,000 per business is expected to support around 25 businesses. Loans for working and/or fixed capital expenditure can be up to £25,000, repayable over one, two or three years at an APR of 10 per cent.

Evaluation schemes and mechanisms (if any)

Measuring Success, the Arts Council evaluation method includes:
1.   Outcomes -based on Excellence, Reach, Engagement, Diversity, Innovation.
2.   Qualitative and quantitative Key Performance Indicators
3.   Regular Stakeholder Focus Survey to support organizational improvement and focus delivery

3. GOOD PRACTICE ANALYSIS

RELEVANCE OF GOOD PRACTICE

3.1 Relevance of the GP to the tackled PLUSTEX policy priority area (max. 1.000 chars)

The Creative Industry Finance programme has been selected as a GP for several reasons:
- It is one recent national level initiative that seeks to actively intensify the critical mass/ buildup of creativity and design content in market production
- Applications to the scheme are selected on criteria that prioritise the quality of the creative content of the business
- It enables innovative and achievable developments in market production through guidance and mentoring by established business leaders
- It creates an infrastructure model that bridges economic and cultural policy and takes into account the work patterns, creative development and the variety of creative producers' aspirations, motivations and needs
- It has value creation as a policy objective

TANGIBILITY, DURABILITY AND VISIBILITY OF GOOD PRACTICE

3.2 Evidence of success (max. 3.000 chars)

GPs tangibility: demonstrated results and impacts on the partner's policy capacity (e.g. through measurable indicators).

In its first six months, the scheme has financed creative entrepreneurs in the field of woven textiles, fine art/fashion accessories, textile design for interiors, jewellery, music and book publishing. Two designers at different stages in their business development stand out as strong case studies for the

scheme: Gemma Land, a fine art photographer who graduated in 2010, is developing digitally printed scarf collections "pushing the concept of photographic print in fashion into new directions", with a romantic and gothic style.

Margo Selby established her woven textiles business in 2003 and has been a freelance designer working on collections for retailers such as Habitat, one of the largest design driven home and interior products sellers. The one to one business mentoring with an experienced business counselor has enabled her to review her business plan and develop a lifestyle and interiors concept store after the successful opening of her first retail premises in 2007.

Success factors:
- individuals have been supported in their marketing strategies, with launches at Creative Archives at London and Paris fashion week.
- increased online presence, reviews and media coverage for the individual businesses
- online shops (for example e-commerce fashion sites thecorner.com and Luisa Via Roma) and sales through franchises have boosted individual revenue streams achieving self-sustainability at an early stage
- extension of the scheme to the Yorkshire and Humber region demonstrates success in take up in the initial launch area (London).

Difficulties encountered and lessons learnt from the practice

The scheme was launched to operate in the London area, focusing on artists and businesses located within the London- centric hub of creative industry practice. With this approach, however, regional talent did not have similar opportunities for development and expansion. After the first six months the scheme successfully rolled out in North East England. By operating the scheme in these two distinct and contrasting areas the programme was able to gather information and evidence about the help and support creative businesses in these regions are looking for.

Remarks on durability of the GP results and impacts on the partner's policy capacity

The CIF programme , as one of the key programmes to be funded by the Arts Council between 2011 and 2015, is demonstrating its ability to impact on the durability and Return on Investment (ROI) of the businesses it has supported. The impacts of the policy will be reviewed and evaluated annually, by the Arts Council, in line with its commitment to review planning and performance against long term policy priorities:

Goal 1: Talent and artistic excellence are thriving and celebrated by establishing a coherent, nationwide approach to the development of artistic talent, particularly for emerging and mid-career artists.

Goal 3: The arts are sustainable, resilient and innovative through promoting greater collaboration between organisations to increase efficiency and innovation; strengthening business models in the arts.

ADDED-VALUE OF GOOD PRACTICE

3.3 Added-value of the practice in terms of innovativeness, effectiveness, efficiency and improvement in policy know-   how (max. 2000 chars)

This initial approach to bridging economic and cultural policy by enabling creativity and individuality in early stage businesses may prove to offer a clear path for designers and artists to experiment with talent driven work within a supportive commercial mentoring framework. Other added value activities include:
- Learning about the different needs of creative entrepreneurs and developing policy that is in tune with current methods of social and cultural production.
- Ability to influence future policy on improved business skills, growth and employment in the creative industries
- Providing proof of concept and research data for new initiatives and partnerships
- Establishing business skills confidence among creatively trained entrepreneurs
- Creating a critical mass of knowledge-led creative leaders to and inspire future entrepreneurs

Possible synergies between the GP and other policy domains of the partner

As this programme is funded by a national development agency, the Arts Council, it will be evaluated as part of the performance indicators described in the management agreement between Arts Council England and the DCMS. Positive results will impact on the Government skills mapping and knowledge base of the creative industries and its future culture and economy strategies.

TRANSFERABILITY OF GOOD PRACTICE

3.4 Remarks on feasibility and transferability of the GP to other regional/local contexts (max. 2.000 chars)
GPs should be relevant to any appropriate organization and not only to PLUSTEX partners The CIF provides an example of how information and support connects to the aspirations and needs of the individual creative designer regardless of their location. For that reason it offers a strong case study for transferability. It highlights the conditions, policy infrastructure required for successful collaborations between public and private stakeholders where the aim is to work together towards common economic and policy objectives that maximize the potential of creative businesses. As producers, individuals are often trained in art and design intensive institutions, with limited business education. Local cultural organisations and not for profit associations may be able to draw on business leaders to share expertise, while regional, publicly funded departments for culture and the arts, rather than economic development departments, may be able to organize creative content-led frameworks and support.

4. CONTACT DETAILS TO OBTAIN FURTHER INFORMATION ON THE PRACTICE	
Name Organization E-mail Website	No named contact Creative Industry Finance, Arts Council England cifinance@artscouncil.org.uk http://www.creativeindustryfinance.org.uk

Various documents (reports, **presentations, etc.)**
    1. **DCMS FAshion design skill mapping**
    2. **Demos report for Arts Council**
    3. **Arts Council Plan and Strategy**
	1http://webarchive.nationalarchives.gov.uk/+/http://www.culture.gov.uk/images/publications/fashion.pdf
	
	2http://www.demos.co.uk/publications/publiclyfundedcultureandthecreativeindustries
	
	3http://www.artscouncil.org.uk/what-we-do/our-plan-2011-15/

C2   Harris Tweed Industry Strategy

1. PROJECT INFORMATION	
1.1 Project acronym	PLUSTEX
1.2 Title	Policy Learning to Unlock Skills in the TEXtile sector
1.3 Priority	Innovation and the knowledge economy

1.4 Sub-theme	Entrepreneurship and SMEs

2. GOOD **PRACTICE INFORMATION**

2.1 Title of PLC or TWG	**Support clustering and internationalization of SMEs**	
2.2 Title of the practice	**Harris Tweed Industry Strategy** -part of the Outer Hebrides Creative and Cultural Industries Strategy 2012-15	
2.3 Location of the practice	**Country**	UK
	City	Regional
	Site	Highlands and Islands
2.4 Timescale of the practice	**Start**	2012
	End (if applicable)	2015

2.5 Detailed description **of the practice (**max. 4.000 chars)

General context of the GP implementation (ex. economic, political, social and cultural environment, activation of special competencies and skills)

Harris Tweed is the United Kingdom's oldest trademark, and the only fabric in the world that is protected by its own Act of Parliament (1910). All Harris Tweed is pure virgin wool hand-woven by islanders at their homes in the Outer Hebrides of Scotland. Creative products, of which the tweed is an example, are being exported from the Outer Hebrides to an international customer base. Textiles and heritage offer significant levels of employment and business opportunity.

An economic impact study, commissioned by Highlands and Islands Enterprise (HIE), Creative Scotland, Skills Development Scotland and Comhairle nan Eilean Siar, identified that in the Outer Hebrides there are over 500 people employed in the creative and cultural sector, with particularly strong levels of employment in Textiles and Heritage. It also suggests that the 'Gross Value Added' (GVA) of the sector to the Outer Hebrides economy is more than £33 million.

The three-year creative and cultural industries strategy aims to build on the fundamental character of the Outer Hebrides. The vision for the Outer Hebrides is to become a nationally and internationally

recognised **creative cluster**, maximising the economic and social contribution from creative and cultural heritage, people, content, products and services.

 Stakeholders involved

The strategy has been developed by Comhairle nan Eilean Siar (the Comhairle i.e. Local Council), Highlands and Islands Enterprise (HIE) and Skills Development Scotland (SDS), supported through a range of research and consultation processes.

Process and Detailed content of the practice

The Outer Hebrides is the home of the world renowned Harris Tweed. This unique cloth is traditionally produced in the Outer Hebrides of Scotland by weavers working at their own homes. The industry is emerging from a long period of decline and has re-established itself as a desirable luxury global product. It supports employment in three mills and a network of around 130 self-employed weavers, including a number of specialist weavers producing their own niche designs in Harris Tweed and other fibres, and also a network of artisans and high end designers, locally producing finished products to an increasingly internationalised market place. It is anticipated that the creative design requirements of the industry will grow rapidly over the coming years to reflect a more diverse use of the cloth and also to increase value added to the cloth at a local level.

Regional Highlands and Islands Enterprise have assisted the Outer Hebrides local council to capitalise on this indigenous strength and the produce their own development plan for innovative products and services to create jobs and add value.

The key objectives of the Outer Hebrides Creative and Cultural Industries Strategy are to:

• Increase the number of employment opportunities within the sector.

• Increase the economic contribution of the sector to the Outer Hebrides.

In order to achieve these objectives, an Action Plan identifies a series of outcomes and actions, focused along the following themes:

• Innovation in Growth Sectors (key outcome: deliver the Harris Tweed Industry strategy)

• Growing Businesses (increase sustainability and growth within creative social enterprises)

• Supporting Skills and Developing Talent (increased range of development opportunities and apprenticeships)

• Place and Provenance (Increased brand recognition, levels of exports, involvement in national policy)

Legal framework N/A

Financial framework

Ongoing support for this clustered textile industry is deemed necessary at all levels as it seeks to develop and enhance its market position, and this is supported through the Harris Tweed Industry Strategy and the public/private sector Harris Tweed Industry Liaison Group. As part of the continued commitment to revitalise the industry and its individual producers, the Harris Tweed Industry Liaison Group secured £200k funding package from the stakeholders above and the European Social Fund (2012-14) to support training within the industry. The two-year skills programme was developed to deliver training to assist the industry meet demand for the cloth. It will assist new entrants, professional accreditation and succession planning within the workforce, addressing skills shortages in carding, spinning, warping, dyeing and design.

Evaluation schemes and mechanisms (if any)

Measuring progress: yearly eSurveys and local government statistics will be used to check the following indicators: 1. Increase the number of people employed in the creative industries;

2.Increase the proportion of GVA generated by the arts and creative industries; 3. Improvement in industry feedback on costs, connectivity, identity and branding; 4. Number of apprenticeships; 5. Number of businesses accessing funding streams.

3. GOOD PRACTICE ANALYSIS

RELEVANCE OF GOOD PRACTICE

3.1 Relevance of the GP to the tackled PLUSTEX policy priority area (max. 1.000 chars)

 This GP has been selected for the Clustering and Internationalisation theme because it addresses a policy strategy focused on :

- Strengthening fragmented, fragile artisanal and manufacturing communities
- Support of the textile sector through collaborating with partners to increase scale, capacity and distribution
- Enabling critical mass in skills, production, design innovation, skills succession planning
- Clustering of brand identity, its protection and marketability
- Increasing international outlets for specialist textile products.

TANGIBILITY, DURABILITY AND VISIBILITY OF GOOD PRACTICE

3.2 Evidence of success (max. 3.000 chars)

GPs tangibility: demonstrated results and impacts on the partner's policy capacity (e.g. through measurable indicators).

Five years ago, the future of Harris tweed was bleak after decades of under-investment and poor sales. Production was half that of 2012, at around 500,000 metres, and many feared the industry was in terminal decline. In 2012 production is expected to exceed a million metres – the biggest production run for 15 years. This success is due to brand repositioning and the cloth being championed by media personalities including actors and musicians such as Doctor Who star Matt Smith and the rapper Tinie Tempah. The tweed is being used on hand-stitched "hi-top" trainers and handbags produced by cottage businesses in Scottish market towns, but sold in Italian and Japanese luxury boutiques alongside Louis Vuitton and Marc Jacobs. One such enterprise is Jaggy Nettle, who works with freelance weavers to design shoes and accessories as an anti-traditional fashion statement. Blogs such as Need for Tweed encourage public participation in contemporary fashion and style; while Harris Tweed Hebrides is an example of how companies are updating and targeting their styling to regain market share with American customers.

Since 2006, through a five-year initiative partly headed by a former Labour energy minister, Brian Wilson, Harris tweed is enjoying a renaissance. There are now more than a thousand designs: "Probably the big success has been to transform the image of Harris tweed into a young fabric, a stylish fabric for a new generation" Wilson, The Guardian, Friday 9 November 2012.

The tweed industry – weaving, finishing and design – is now the Western Isles' largest private sector employer. With 140 weavers now working full-time on producing tweed, it generates about £10m a year for the local economy, which has one of the lowest rates of wealth-creation in the UK.

Success factors:
- ability to create a new generation interested in and championing tweed cloth
- ability to capitalize on a product that is completely genuine and has longevity
- marketing strategy focused on the distinguishing features of Harris tweed: quality and heritage
- establishment of the Harris Tweed Authority, who protects the brand through the distinctive orb trademark, sewn into the garments to co-brand with design labels and authenticate provenance

Difficulties encountered and lessons learnt from the practice

In the design and production context, the Harris Tweed cloth has had a close association with menswear, presenting a challenge to successful adoption for womenswear.

There is recognition of an on-going difficulty in reconciling Harris Tweeds' tradition and authentic processes with scaling up production, investing in new technologies and diversification without diluting the brand.

At policy level, the Outer Hebrides and Scottish Islands are fragile communities whose economy in general has a number of weaknesses including depopulation, peripherality, fragmentation, lower than average earnings, lack of employment opportunities and higher costs (particularly associated with energy and transport). Research commissioned by Highlands and Islands Enterprise has highlighted the strong sense of brand identity surrounding the Outer Hebrides as a 'place', supported by associations with history, cultural traditions, and a 'wildness' of landscape and weather. Place also acts as a barrier to growth in the sector. Consultation in the development of the strategy has identified constraints facing

the sector and future opportunities for growth. Underpinning this are wider issues such as access to fast broadband, transport costs and other costs (travel costs, fuel and energy and delivery costs) which have all been identified by businesses as factors adversely affecting the performance of their enterprise.

Remarks on durability of the GP results and impacts on the partner's policy capacity

The need for skills programme was originally identified in 2009 as a key element in the development the Harris Tweed Industry Strategy, with the aim of realising the potential of Harris Tweed as a world-renowned brand, leading to sustainable growth in the industry and contributing to the economic well-being of the Outer Hebrides. Highlands and Islands Enteprise underlined the key roles played by the Harris Tweed Industry Forum and Weavers Association in working with HIE, Skills Development Scotland, and project manager, Upper Quartile, on a cohesive approach to developing the sector.

ADDED-VALUE OF GOOD PRACTICE

3.3 Added-value of the practice in terms of innovativeness, effectiveness, efficiency and **improvement in policy know- how (max. 2000 chars)**

Other added value activities include:

- Not only clustering of industries but clustering of innovative skills and training approaches in to boost and centre the supply chain
- Development of sustainable communities, with social and economic strength
- International export and profiling the qualities of the product associated with quality and heritage
- Sustainable production and manufacture
- Decrease in population age and social decline

Possible synergies between the GP and other policy domains of the partner

The GP suggests a focus on policies that are cross-disciplinary, aligning textile manufacturing with other creatively-led enterprises and export sectors. The policies directly support individuals in accessing development opportunities, and indirectly focus on the whole cluster of industries associated with production, branding, marketing and distribution.

TRANSFERABILITY OF GOOD PRACTICE

3.4 Remarks on feasibility and transferability of the GP to other regional/local contexts (max. 2.000 chars)

GPs should be relevant to any appropriate organization and not only to PLUSTEX partners

The opportunities brought about by clustering and internationalization of brands and products are well evidenced in the selected GP. Broad policy areas, such as supporting business and social enterprise and strengthening communities and fragile areas are directed into regional policy priorities, in this case developing distinctive regional skills, and further focused into industry specific strategies that are developed and implemented by partners, public and private, at local level. We believe there is scope for the feasibility and transferability across other EU regions, wherever there is a regionally distinct product or manufacture that has key features or attributes, such as those seen in this GP, of quality, heritage and longevity.

4. CONTACT DETAILS TO OBTAIN FURTHER INFORMATION ON THE PRACTICE

Name	No named contact
Organization	Comhairle nan Eilean Siar- Local Council Services
E-mail	enquiries@cne-siar.gov.uk
Website	http://www.cne-siar.gov.uk

Various documents (reports, **presentations, etc.)**	1 http://www.cne-siar.gov.uk/eds/creative.asp
1. **Outer Hebrides Creative and Cultural Industries Strategy** 2. **Harris tweed Industry Strategy**	2 http://www.cne-siar.gov.uk/committees/sustainable/agendas/august2010/ED%20-%20Harris%20Tweed%20Industry%20Strategy.pdf 3. http://www.guardian.co.uk/fashion/2012/nov/09/harris-tweed-industry-scotland-renaissance 4. http://www.creativescotland.com/resources/research
3. **Guardian newspaper report**	
4. **Highlands and Islands Enterprise economic impact study**	

C3   Foster eco-innovation and social responsibility in the T&C industry

1. PROJECT INFORMATION	
1.1 Project acronym	PLUSTEX

1.2 Title	Policy Learning to Unlock Skills in the Textile sector
1.3 Priority	Innovation and the knowledge economy
1.4 Sub-theme	Entrepreneurship and SMEs

2. GOOD **PRACTICE INFORMATION**		
2.1 Title of PLC or TWG	Foster eco-innovation and social responsibility in the T&C industry	
2.2 Title of the practice	**Fashion Enter**	
2.3 Location of the practice	**Country**	UK
	City	London, UK
	Site	http://www.fashion-enter.com/index.php/about-us/
2.4 Timescale of the practice	**Start**	2006
	End (if applicable)	N/A
2.5 Detailed description **of the practice (**max. 4.000 chars)		

General context of the GP implementation (ex. economic, political, social and cultural environment, activation of special competencies and skills)

Britain's fashion industry is worth £21bn to the country's economy, according to 'The Value of the UK Fashion Industry', a report first published by the British Fashion Council in 2010. On top of this, fashion's wider contribution to the economy (known as the indirect, induced and 'spillover' effects) in influencing spending in other industries, ranging from IT to tourism, is calculated as more than £16 billion, moving towards a combined total value of £37 billion.

With reference to the GP theme, the report shows that the modern UK fashion industry:
• directly employs 816,000 people across a wide range of jobs and is the largest employer of all the creative industries

• is evolving and innovating – with growth in online fashion retail, sustainable clothing lines, as well as modern textile R&D and manufacturing
• has some of the best fashion colleges, designers and retailers in the world

The report highlights key sustainability challenges facing the sector, including:

• limited awareness of the diverse opportunities in the fashion industry amongst young people and career advisors

• promoting existing best practice on sustainability and working together with Government to implement its Sustainable Clothing Action Plan in this area

• the (long term) need to incentivize and encourage growth of UK manufacturing base

This GP for the *Fostering eco-innovation and social responsibility* theme, case studies FASHION ENTER, a social enterprise supported by the Social Business Trust, whose CEO, Jenny Holloway, is the 2013 Ernst and Young Social Entrepreneur of the Year.

The core of Holloway's business is helping people get a foothold in the fashion industry, combined with a drive for social responsibility. Fashion Enter recently launched an apprenticeship scheme, focused on workplace qualifications, within a new Stitching Academy (with the support of ASOS) offering trainees proper qualifications in stitching which had not existed before.

One of the partner agencies that has supported the apprenticeships and education mission of Fashion Enter is Creative Skillset: this is the UK-wide strategic skills body that works with employers, individuals, trade associations, unions, learning and training providers, Government and its public agencies and other key organisations, and ensures that the UK's Creative Industries have continued access now, and in the future, to the skills and talent they require.

They support skills and training by influencing and shaping policy, ensuring quality and by securing the investment to help individuals and businesses grow. The agency's work includes:

Investment, Training - delivered through schemes like the Tick accreditation courses, available across educational establishments, from diplomas to degrees and for industry apprenticeships;

Careers; Research - researching the size and shape of the creative industries, understanding the needs of employers and the workforce, investigating existing training provision and scoping out future needs

Process and detailed content of the practice

In 2006, former senior buyer and fashion consultant Jenny Holloway founded *Fashion Enter*, a North London-based *social enterprise* that designs, cuts and creates garments to sell to major retailers.

Fashion Enter is a not for profit, social enterprise, which strives to be a centre of excellence for sampling, grading, production and for learning and development of skills within the fashion and textiles industry. Fashion Enter Ltd provides highly specialised support for designers including the

information portal www.fashioncapital.co.uk, a factory, education, training and a PR service. Fashion Enter also owns the Profile fashion trade event which showcases new and emerging designers and acts as a platform between Graduate Fashion Week and London Fashion Week. ASOS buys 85 per cent of the garments it makes and it also creates the Marks & Spencer Best of British range.

The business invests profits back into training young people in the forgotten arts of sewing and pattern cutting. It aims to revive aspects of textile manufacturing in Britain.

Fashion Enter is organized into four main departments, Production, Quality Assurance, Learning and Development, Sales and Marketing: this GP focuses on the programmes offered by the Learning and Development stream.

A major achievement for Fashion Enter is **The Stitching Academy**, first in the UK, initially supported by ASOS, the global online fashion retailer and Fashion Capital, Fashion Enter's sister company.

The launch of the Stitching Academy follows reports of 1.09m of 16 – 24-year-olds (15.1%) were classified in the NEET category (Not in Education, Employment or Training) over January – March 2013.

The Academy opened within The Factory at Fashion Enter's north London premises in July 2013; it is a wide-reaching extension of the UK's first ever National Apprenticeship in Fashion and Textiles Apparel scheme. The Factory is a 7,500 square foot premises that can output over 7,500 units a week. The Factory's services include; pattern making and cutting, toiling, first-fit sampling and mass production. The team of highly skilled pattern cutters and machinists manufacture all soft separates in woven and jersey plus tailored items.

Within this manufacturing context, the 'Stitching Academy' provides a route into a National Apprenticeship that previously did not exist in fashion for young people. The Academy runs a two-year garment making course and so far 24 out of the 50 apprentices have made it into their chosen careers. The Academy is training people with disabilities, works with the local council, and the CEO of Fashion Enter and her employees actively engage with the local schools and their curriculum.

At the Stitching Academy students also have the opportunity to complete a Level 1 qualification in Stitching Skills after completing a six-week internship, during which their daily expenses will be covered.

Since giving a £250,000 loan in 2011 to not-for-profit industry organisation and training provider Fashion Enter, ASOS has enabled the production of up to 7,000 garments per week at The Factory in Haringey. In addition, as part of its commitment to support the UK retention of declining industry skills – it is focusing on developing training for young people who wish to work in fashion.

Stakeholders involved

The Department for Work and Pensions; ASOS, online retailer; Creative Skillset, a national skills agency; Social Business Trust, social enterprise support body.

Commenting on why ASOS has supported the initiative, Nick Robertson, ASOS CEO, stated:

"ASOS is proudly committed to supporting British manufacturing in our industry by giving skills and job opportunities to the young people who will take it into the future. The Stitching Academy is one of many steps in the right direction and perfectly mirrors the objectives of the ASOS Foundation."

Legal framework

Not for profit organization.

Financial framework (including measurable number of allocated funds)

The Department of Work and Pensions via Job Centre Plus granted funding in order to increase British-made products, as well as encourage the country's youth in joining the workforce and exhibiting their creative talents. ASOS, through its ASOS Foundation charity, contributed £250,000, including machinery and supplies to the Academy and matched the amount given by the Haringey Council to help with teaching costs.

The Social Business Trust contributed £220,000 from April 2014.

Evaluation schemes and mechanisms (if any)

The Stitching Academy has been in operation for a year approximately: numbers of trainees have increased from the start of the programme and are given below. Other methods of evaluation are not known.

3. GOOD PRACTICE ANALYSIS

RELEVANCE OF GOOD PRACTICE

3.1 Relevance of the GP to the tackled PLUSTEX policy priority area (max. 1.000 chars)

How the GPs results and impacts tackle the addressed PLUSTEX policy priority area

The tangible results in numbers of apprentices, partners and supporters and industry demand demonstrated by the GP, evidence that it is possible, and indeed increasingly common, to have a business model that encompasses a range of services to the fashion and textile sector designed to positively affect the long term sustainability of the enterprise, responsibility to the community employed and apprenticed to it, by supplying identified industry skills and knowledge needs.

Fashion Enter demonstrates social responsibility in the way it aims to develop local young people without academic qualifications with in-demand skills, working with the skills agencies to educate on the range of careers available within the fashion manufacturing, design and quality control sector.

It does this with a strong business model, offering a number of joined up services and partners, exposing trainees and apprentices to the demands of large industry manufacturers and retailers. The practice encourages social cohesion in the community and aspirations for young unemployed people, positively impacting on the delivery of socially sustainable practices in the textile and clothing sector.

TANGIBILITY, DURABILITY AND VISIBILITY OF GOOD PRACTICE

3.2 Evidence of success (max. 3.000 chars)

GPs tangibility: demonstrated results and impacts on the partner's policy capacity (e.g. through measurable indicators).

The launch of the Stitching Academy in July 2013 followed reports of big current and future skills gaps in fashion sector manufacturing and that, between January – March 2013, 1.09million of 16 – 24-year-olds (15.1%) were classified by the UK Government into the NEET category (Not in Education, Employment or Training).

- ASOS helped Fashion Enter go from a workshop employing 15 people to a factory with 84 staff and providing an apprenticeship program.
- 120 young people will complete with a Level 1 qualification in "Stitching Skills" after a six-week internship, in 2013-14.
- At least forty young people are going onto employment, further education or additional apprenticeships.
- Skills gained include: Sewing & Stitching, Machinery Operation, Inspecting & Measuring and Health & Safety, all trained at The Factory in Haringey, London.
- ASOS Foundation, a registered charity, supplied all technical equipment and machinery, matching contributions from Haringey Council for teaching costs.
- All activity is supported by grant funding from the Department of Work & Pensions via Jobcentre Plus to drive British manufacturing by young people.
- Discussions are underway to expand the training offering with support of the local council.
- The Social Business Trust has taken over support of the Academy from ASOS in 2014, with expert consultancy to the value of £ 120,000 and a cash grant of £100,000. The funding will help the business to grow, allowing it to offer more advanced apprenticeships from its base in Haringey, London, and develop its training offering.

Success factors

The Social Business Trust (SBT) is key to the growth of Fashion Enter, and as this development progresses, SBT will help the social enterprise to increase its social impact. Teams from two of SBT's partner companies, EY and Permira, are now helping Fashion Enter to handle the growth in

demand, freeing up capacity to offer further training and social benefit. ASOS continues to back the business and orders are coming in from many large retailers.

Difficulties encountered and lessons learnt from the practice

Not known.

Remarks on durability of the GP results and impacts on the partner's policy capacity

From initial small beginnings offering samples to ASOS, the business has grown to become a fully-fledged British fashion manufacturer with excellent compliance to industry standards. Fashion Enter training programmes have won the recent approval from the Skills Funding Agency (SFA) for their apprenticeships.

Educational site visits to the Factory and the Fashion Studio are available with a review of the design life cycle. Projects can also be tailor made to fit in with school curriculums.

The CEO of the Social Business Trust endorsed the success of Fashion Enter as an inspiration, showing it is possible to not only provide compliant and competitive manufacturing services to the industry, but also to develop a socially responsible skills development programme, and help to revive a lost art in UK industry.

ADDED-VALUE OF GOOD PRACTICE

3.3 Added-value of the practice in terms of innovativeness, effectiveness, efficiency and improvement in policy know- how (max. 2000 chars)

Possible synergies between the GP and other policy domains of the partner

Fashion Enter is based in Haringey, north London, and is working closely with the local council to extend the provision of training and opportunities. Cllr Joe Goldberg, Haringey Council's Cabinet Member for Employment, said: "We're delighted to hear that Social Business Trust is supporting Fashion Enter to improve and develop its training and apprenticeships. We're working with Fashion Enter to explore how the popular Stitching Academy can be extended so that we can provide more exciting training and job opportunities for Haringey residents and support the growth of the fashion manufacturing industry in the borough. Haringey is home to many talented young people and we're committed to helping give them the chance to develop those talents and fulfil their ambitions."

The practice adds value to :
- **local council** policies on employment;
- skills development and education;
- social cohesion and welfare;
- **industry** by enlarging the manufacturing base;
- providing local production capacity

TRANSFERABILITY OF GOOD PRACTICE

3.4 Remarks on feasibility and transferability of the GP to other regional/local contexts (max. 2.000 chars)

Conditions and requirements of GPs transferability

This GP has been selected for the 9th Policy Learning Cycle as it addresses an example of social responsibility embedded within a local clothing manufacturing organization. The issue of social sustainability, as well as the eco-sustainability of the sector, is one which is rising to increasing prominence on the political agenda.

The transferability would depend on:

- Manufacturers and retailers to work together to identify opportunities to include communities in their business development process
- A legislative and public policy environment that enables the set-up of work based learning programmes
- An educational/employment structure that can facilitate qualifications through learning at work

4. CONTACT DETAILS TO OBTAIN FURTHER INFORMATION ON THE PRACTICE

Name	Jenny Holloway
Organization	Fashion Enter and Fashion Capital
E-mail	stitching.academy@fashion-enter.com
Website	www.fashion-enter.com
Various documents (reports, **presentations, etc.)**	http://creativeskillset.org/news_events/news/1098_fashion_apprenticeships_lead_the_made-in-britain_brand

C4   Diversification of production towards high-quality and high-tech textiles and niche products

1. PROJECT INFORMATION	
1.1 Project acronym	PLUSTEX
1.2 Title	Policy Learning to Unlock Skills in the TEXtile sector
1.3 Priority	Innovation and the knowledge economy
1.4 Sub-theme	Entrepreneurship and SMEs

2. GOOD **PRACTICE INFORMATION**		
2.1 Title of PLC or TWG	**Diversification of production towards high-quality and high-tech textiles and niche products**	
2.2 Title of the practice	IC tomorrow: Digital Innovation Contest- Fashion	
2.3 Location of the practice	**Country**	UK
	City	National
	Site	https://connect.innovateuk.org/web/digital-innovation-contest-fashion
2.4 Timescale of the practice	**Start**	7 May 2013
	End (if applicable)	12 June 2013
2.5 Detailed description **of the practice (**max. 4.000 chars)		

General context of the GP implementation (ex. economic, political, social and cultural environment, activation of special competencies and skills)

The Technology Strategy Board (TSB) is the United Kingdom's innovation agency. Its aim is to accelerate economic growth by stimulating and supporting business-led innovation. Its vision is for the UK to be a global leader in innovation and a magnet for innovative businesses which can apply technology rapidly, effectively and sustainably to create wealth and enhance quality of life.

The focus of the board is to help UK business bring new ideas and technologies more quickly to market.

According to the TSB research, the world faces major challenges which are creating global market opportunities for entirely new solutions. The countries most likely to benefit from these opportunities will be those which can innovate most rapidly. Innovation contributes to higher productivity and economic growth, and is core to competitiveness.

Many factors hamper innovation. Companies can struggle to find finance for early-stage development, the returns can be hard to predict, and the innovation 'landscape' can be complex and confusing. The Technology Strategy Board tackles these barriers and supports business-led innovation by working across business, academia and government - supporting innovative projects, reducing risk, creating partnerships, and promoting collaboration, knowledge exchange and open innovation.

The Technology Strategy Board strategy for 2011-15 focuses on five areas:

1. Accelerating the journey between concept and commercialisation

2. Connecting the innovation landscape

3. Turning government action into business opportunity

4. Investing in priority areas based on potential

5. Continuously improving the UK's capability

IC tomorrow

IC tomorrow is a Technology Strategy Board network programme based in London's Tech City. It aims to stimulate innovation and economic growth in the digital sector, by breaking down barriers and opening doors for a new generation of entrepreneurs. IC tomorrow runs a range of funded contests across the digital and creative sectors. These contests are run in partnership with leading partners who help to set relevant challenges that will encourage innovation in new digital applications or services. One such contest is the example of Good Practice: Digital Innovation Contest for Fashion.

IC tomorrow has awarded £864,000 to 33 projects, and another £75,000 to University- aided Digital Prototype development projects. It saw an 88% Network Growth during 2012 and received I570 applications for start-up funding. IC tomorrow networking events are responsible for 158 face-to face meetings per month between developers, content providers and major businesses. Companies that have signed up to contribute to the programme include EMI, Sony Music, Warner, BBC, MTV, Lionsgate Films and The British Museum.

IC tomorrow: Digital Innovation Contest – Fashion

IC tomorrow, in association with the British Fashion Council (BFC) and the Tech City Investment Organisation (TCIO), is running the Digital Innovation Contest Fashion to encourage digital innovations that can be applied in the fashion industry. It is offering four businesses the opportunity to receive £25,000 each in funding to develop innovative commercial prototypes in the areas of Design,Retail or Media.

Stakeholders involved

IC tomorrow, in association with the Tech City Investment Organisation (TCIO). Industry partners: BOXPARK for the Retail theme. The British Fashion Council (BFC), the London College of Fashion's Centre for Fashion Enterprise (CFE) for the Design theme. Designer Manufacturer Innovation Support Centre (DISC), and Bauer Media/Grazia for the Media theme.

Process and Detailed content of the practice

The Digital Innovation Contest – Fashion, was available to any company or developer. It is not necessary to have an existing app or service, or to be currently active in the fashion industry. Proposed prototypes should ideally have the potential to appeal to a wider commercial market, and successful applicants were expected to trial their proposed solutions with their respective industry partners for a minimum of three months.

The Design theme is identified as most appropriate for this Plustex high tech and niche theme GP.

Design theme

- Challenge one: mass personalisation and customization
  Partner: London College of Fashion

 This challenge seeks innovations that help to transform the way in which small, high-end designers engage with and respond to the preferences and requirements of their customers. Applicants should consider ways of creating and applying solutions, to be trialed with emerging designers, which allow for the practical and scalable customisation of garments.

Solutions might consider: crowdsourcing and co-creation; exploring sizing and ways to tailor garments to the needs of their customers; capturing and leveraging data to reveal and respond to global trends, preferences and sizing variations.

- Challenge two: intelligent clothing & accessories
  Partner: Holition

 In the emerging Internet of Things, an increasing number of everyday items are able to send and receive information. At the same time, gadgets continue to evolve and shrink in size to free up our hands, making it increasingly convenient for users to multitask. Still in early days of adoption, the fashion and tech industries are beginning to embrace a new wave of wearable gadgets and

intelligent clothing. Smartphones are a fundamental part of this transition, as web-enabled clothing and accessories begin to shift closer to mass-market wearable tech.

Holition specialise in emerging technologies in augmented retail, and work with a growing network of pioneering digital luxury organisations including Richemont, LVMH, Swatch Group, UNIQLO and Gucci Group across the emerging digital fashion and accessory sectors. This challenge is to find innovative ways of using mobile technology to digitise clothing and accessories.

Possible areas of investigation might include: digitally enhancing the form, functionality and/or

aesthetics of clothing; incorporating motion, geolocation and other contextual sensors; monitoring, tracking and providing feedback in real time; using connectivity to the cloud, smartphones and social networks.

To see thebriefing event for the Digital Innovation Contest – Fashion please visit:

https://connect.innovateuk.org/web/digital-innovation-contest-fashion/briefing-event

Legal framework

The Technology Strategy Board is legally constituted as a non- departmental public body. In the United Kingdom, 'non-departmental public body' (NDPB) is a classification applied by the Cabinet Office, Treasury, the Scottish Government and the Northern Ireland Executive to quangos (quasi-autonomous non-governmental organisations). NDPBs are not an integral part of any government department and carry out their work at arm's length from ministers, although ministers are ultimately responsible to Parliament for the activities of bodies sponsored by their department.

Financial framework

IC tomorrow will be granting successful businesses:

. two awards of up to £25,000 each for the development of a prototype service or application in

the design category

. one award of up to £25,000 for the development of a prototype service or application in the

retail category

. one award of up to £25,000 for the development of a prototype service or application in the

media category.

In addition to the £25,000 of funding, each successful applicant will retain their intellectual property, and will:

- gain from exposure to a range of fashion industry partners
- be able to test their proposed application, product or service with a relevant industry partner
- be able to promote their solution via the IC tomorrow programme
- receive support in resolving delivery issues related to the proposed application or service.

Evaluation schemes and mechanisms (if any)

With regard to the evaluation of the contests outputs:

Design theme:

Challenge one, mass personalization and customization; the successful applicant will have the opportunity to trial their proposed solution with noteworthy up-and-coming designers who are supported by DISC and CFE, for a minimum period of three months, with the solution then being commercialised more widely beyond the trial period.

Challenge two, intelligent clothing & accessories; the successful solution will be trialed in partnership with Holition and a suitable designer or brand partner, where relevant, for a minimum period of three months.

3. GOOD PRACTICE ANALYSIS

RELEVANCE OF GOOD PRACTICE

3.1 Relevance of the GP to the tackled PLUSTEX policy priority area (max. 1.000 chars)

The IC tomorrow: Digital Innovation Contest – Fashion has been selected as a GP because:

- It is a policy that seeks to actively develop businesses' high tech and niche products capability, applied to the fashion industry
- The contest, as an operational tool of the policy, enables new thinking about the type and scope of niche products and skills relevant to current market demands.
- The policy opens opportunities for diversification of high quality production into niche sectors, connecting digital innovators, content providers and investors, brands and media, as well as industry and public policy bodies.

TANGIBILITY, DURABILITY AND VISIBILITY OF GOOD PRACTICE

3.2 Evidence of success (max. 3.000 chars)

GPs tangibility: demonstrated results and impacts on the partner's policy capacity (e.g. through measurable indicators).

The Digital Innovation Contest – Fashion, opened to applications on 7th May 2013 and closed for submissions on 12th June 2013. This was also one of the most popular contests attracting over

80 high quality applications; 12 finalists took part in the event, each having 10 minutes to pitch to the panel of judges.

Design Challenge winners were:

1. Mass personalisation and customisation, supported by London College of Fashion – DISC & CFE: **Emblzn by Emblzn Ltd**: An online customisation platform for brands and consumers to design and buy any customized product - an engaging new shopping experience
2. Intelligent clothing and accessories: **Theunseenholition by theunseen**: Cleverly coded couture, fashioned from materials respondent to real-time digital media by changing colour, brings the digital to the physical enhancing form and the aesthetic of of the product.

A measure of the impact associated with the policies of the Technology Strategy Board over the last three years is assessed and available through the Parliament UK publication,(Parliamentary Business, Publications and Records section, Science and Technology). This report on the economic evidence of impact of TSB programmes shows in the region of a 10 to 1 return on investment, with an indication that its more recent "demand led" approach is delivering higher returns. The evidence shows that 83% of the projects supported will deliver products or services likely to reach the market and that the majority of businesses would not have invested in the project without government support. Other impacts demonstrated include collaborative R&D projects delivering on average an additional net 33 jobs per project and softer impacts such as enhanced image and reputation and skills for the businesses involved.

Success factors:

Criteria for assessing the success of the Digital Innovation Contest – Fashion should be set against the Technology Strategy Board strategic themes, i.e. did the Contest;

. accelerate the journey from concept to commercial output for successful applicants

. connect a broad range of stakeholders to enable affective innovation

. turn action into business opportunity

. improve business capability through knowledge transfer and product or service innovation

Difficulties encountered and lessons learnt from the practice

No difficulties have yet been determined with regard to the success of the Digital Innovation Contest – Fashion.

Remarks on durability of the GP results and impacts on the partner's policy capacity

The Technology Strategy Board has been established five years. Based on its achievements, the Government's Spending Round for 2015-16 announced a £185m budget increase for the Technology Strategy Board. Of the increase in funding, the Universities and Science Minister

David Willetts said: 'The increase in funding for the Technology Strategy Board recognises the essential work they are doing to support innovative businesses, commercialise their products, and get them into the market place'.

A Report and Accounts for the Technology Strategy Board, including programmes such as IC tomorrow, is presented annually for parliamentary scrutiny and published on www.innovateuk.org.

ADDED-VALUE OF GOOD PRACTICE

3.3 Added-value of the practice in terms of innovativeness, effectiveness, efficiency and **improvement in policy know-   how (max. 2000 chars)**

Added value activities include:

- Ability to convene and bring communities of people together from different backgrounds to innovate and improve business prospects
- Ability to stimulate innovation and help unlock the potential of government to act as 'lead customer' for businesses
- The promotion of collaboration, knowledge exchange and open innovation through work that crosses business, academia and government
- Reducing the risks to business development associated with innovation projects

Possible synergies between the GP and other policy domains of the partner

The United Kingdoms research councils increasingly partner with the Technology Strategy Board. For example, the Engineering and Physical Sciences Research Council (EPSRC), is strongly involved in all strands of the Technology Strategy Board's main funding opportunities, e.g., the IC tomorrow contests. EPSRC have sponsored over 270 research projects since the Technology Strategy Board was set up and now has £250 million of aligned activities. EPSRC, other research councils such as Arts and Humanities Research Council, are also increasingly aligning funding with the Technology Strategy Board to collectively support projects that are able to leverage additional private business investment

TRANSFERABILITY OF GOOD PRACTICE

3.4 Remarks on feasibility and transferability of the GP to other regional/local contexts (max. 2.000 **chars)**

GPs should be relevant to any appropriate organization and not only to PLUSTEX partners

The IC tomorrow, Digital Innovation Contest – Fashion, offers a strong case study for transferability for the following reasons;

1. It is an excellent example of how public policy and funding can be utilised to inspire, and support designers with innovative ideas but little experience, as well as, more established small to medium sized enterprises that may not otherwise risk investment

in exciting but untested ideas.
2. The contest offers successful participants the opportunity to gain long-term advantage from the knowledge transfer opportunities afforded by an established network of specialists and commercial experts.
3. The contest aims to bring together the commercial and creative sectors to innovate and exploit the production of high tech and niche product opportunities for industry
4. The contest enables a national strategy to have affect at a local level

4. CONTACT DETAILS TO OBTAIN FURTHER INFORMATION ON THE PRACTICE

Name	
Organization	The Technology Strategy Board
E-mail	support@innovateuk.org
Website	https://connect.innovateuk.org/web/digital-innovation-contest-fashion
Various documents (reports, 4. Technology Strategy Board Annual Report and Accounts 2012/13 5. Strategic Plan: Technology Strategy BoardConcept to Commercialisation	1 http://www.official-documents.gov.uk/document/hc1314/hc05/0567/0567.pdf 2 http://www.innovateuk.org/our-strategy

C5   Plustex project website, including final publication

http://www.plustex.eu/?page_id=35

And: University of Southampton partner blog

http://blog.soton.ac.uk/plustex/

Appendix D   Sustainability and the Social Fabric

3. Sustainability and the Social Fabric. Europe's new textile industries. Academic book. Four chapters and introduction. Approx. 50,000 words (2014-2017).

https://www.bloomsbury.com/uk/sustainability-and-the-social-fabric-9781474224123/

The preliminary papers are reproduced below, but not the full content under copyright from Bloomsbury. The book is available in libraries and from the Bloomsbury website. Examiners will be able to receive a copy for the purpose of the examination via the University dropoff service.

SUSTAINABILITY AND THE SOCIAL FABRIC

Teixidors. 2013. Copyright Teixidors, 2013. Photo: Iker Basterrettxea.

SUSTAINABILITY AND THE SOCIAL FABRIC

Europe's New Textile Industries

CLIO PADOVANI AND PAUL WHITTAKER

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