THE PRACTICE OF ARTISANAL COLLABORATIONS: THE PERSPECTIVE OF CHANGEMAKERS

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ABSTRACT

As luxury brands seek unique selling propositions to differentiate themselves from competitors, they turn to artisans who provide a new perspective and expertise for brands. Thus, the desired product is a result of the collaboration between a person with artisanal skills and a luxury brand. With the rise of artisanal collaboration as a practice, there is the risk of exploitation and craft-washing.

To counteract this tendency, changemakers, such as NGOs, individuals, private and public organizations, and social enterprises act as middlemen to help support communities and individuals who hold these unique skills but may lack the tools to preserve and further share their knowledge.

By using practice theory as a conceptual lens, this paper focuses on exploring artisanal collaborations from the perspective of changemakers. It explores the influence of commercial and social innovative logic on each dimension of the practice. The purpose of this study is to contribute to the promotion of artisanal collaboration as a tool for the preservation of cultural heritage.

This study is qualitative research using case studies design as primary data with an inductive and deductive approach. Interviews were conducted and then analyzed based on the five dimensions of practice theory. This work combines the frameworks established and adapted by Kamaludin (2023) and, respectively, by Chistensen (2023).

As a result, a framework has been created to conceptualize the perspective of changemakers. Furthermore, the findings showcased five conflicts that can come between luxury brands and changemakers - this includes gaps regarding the general organization, timing, power, communication, and trading traditions. Furthermore, the work has identified the concept of field vision as a vital tool for changemakers.

The results reflect the purpose of the paper. The created framework should be regarded as a foundation for future research in this matter to conduct further research to find bridging activities that can aid the actors of the practice.

INTRODUCTION

In the luxury industry, there is a direct link to the idea of quality of the item. A luxury product is the result of excellent craftsmanship making the product unique. (Jonas Hoffman, 2013) Thus, the relationship between a person with artisanal skills and a luxury brand is key to achieving the goal of creating a luxury product.

The last years have seen vital changes in the fashion industry with the development of sustainable solutions. The return to artisanal craft echoes these changes. As more brands reach for these alternative solutions of sustainable production, they must become more aware of how to work with these producers. The protection of artisanal craft is needed as some practices are disappearing. The Heritage Crafts Association in the UK hosts a list called the "Red List of Endangered Crafts", where they document various crafts that are either extinct, critically endangered, or endangered.

To counteract this tendency, changemakers (including NGOs, individuals, private and public organizations, and social enterprises) act as middlemen to support communities and individuals with unique skills but may lack the tools to preserve and share their knowledge.

Previous research focuses on the development of the organization of social enterprises (Banerjee, 2022), and the sustainable benefits of such enterprises (Kamaludin et al. (2021); Darko et al. (2021); Hoogendoorn et al. (2019)). There is a gap in the literature on the practice of artisanal collaborations between changemakers and luxury brands and the significance of this relationship for social innovation.

There are two main objectives. Firstly, to present the practice of artisanal collaborations from the perspective of changemakers. Secondly, the paper covers the sources of conflict that may arise between changemakers and luxury brands while working together. These gaps are from the perspective of the changemakers.

The aim of this paper is to encourage practices of long-term collaborations between the various actors. This work promotes a holistic approach to the production of luxury fashion goods, increase of social sustainability, and the development and preservation of intangible cultural heritage.

LITERARY REVIEW

CRAFTSMANSHIP AND THE COMPLEXITY BEHIND ITS QUANTIFICATION

To better understand the risk of the disappearance of traditional craftsmanship, one must understand its scope. According to the 2003 UNESCO convention, traditional craftsmanship falls under the domain of intangible cultural heritage. This notion is defined as

> the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. (UNESCO, 2003)

The abstract concept of craftsmanship is a result of the joint efforts that naturally appear within communities. Thus, there is an unorganized and dispersed nature to the concept of craftsmanship. (Ministry of Textiles, Government of India, 2023) This plays into the risk of inefficient data which does not accurately show the actual loss of certain artisanal practices and their masters. An attempt at quantification was made in 2019 by the Indian government. It held a census quantifying the number of handloom artisans. (Ministry of Textiles, Government of India, 2023) As of 2021, the region of Ile-de-France has created the Chambre de Métiers de l'Artisanat which has defined who is an artisan. According to them "it is an entrepreneur who invests in their know-how". Additional criteria include the ability to conduct repairs connected to their craft, economic independence, governmental registration, and not having more

than ten employees. (CMA Ile-de-France, 2023)

Additionally, the usage of the word "artisan" in advertisements or window displays is protected. If one does not follow the given regulation of obtaining the artisant status, the usage of this word, users may be fined up to 7500 EUR (CMA Ile-de-France, 2023) The goal is to protect consumers from misleading advertising. Yet, there is a gray area present for those who do not register their activity of craft but still exercise it. These craftspeople may include family members who practice an embroidery technique passed on from observation of a grandmother (Sadłon, 2019) or local communities that meet to discuss while looming. (Eau de Coco, 2023) Changemakers are stepping in to aid these individuals and communities to keep these cultural elements alive and advancing in the future.

THE ROLE OF THE CHANGEMAKER

To better understand who a changemaker can be, the role must be explained. According to Banerjee's framework (2022) "[a] changemaker can be an entrepreneur driven by the ambition to create positive social change from within the community, or from outside, who possesses the transversal skills necessary to engage with communities and establish beneficial partnerships with and for them". The roles of a changemaker include identifying the scope of artisans' needs, negotiating access, building trust and relationships, and evaluating and actively reinventing makers of success.

ARTISANAL COLLABORATION PRACTICE IN THE LUXURY MARKET

The practice of artisanal collaborations is done between luxury brands and individual artisans. They are usually perpetuated by the changemakers as they act as middlemen who hold skills that can aim to primarily meet the needs of the artisans according to the needs of the market. (Banerjee, 2022) The practice is conducted by the combinations of the brand's artistic needs to be met by the skills of the artisans. The changemakers are involved in the details (understanding the scope of the project, matching the artisan to the given brand or project, negotiating payment, and overseeing the project until the completion of the contract).

The practice is becoming more common as luxury brands are seeking new forms of uniqueness. The concept of consumer need for uniqueness (CNFU) is a key driver for luxury consumption. (Snyder and Fromkin, 1980; Snyder, 1992) This aspect speaks volumes when this idea permits the gin of market share. In recent years, Chanel worked with artisans from Dakar for their 2022/23 Arts et Metier collection (Chanel, 2023), whereas Dior collaborated with Chanakya Ateliers for the Pre-Fall 2023 collection. (Vogue, 2023) This transparent communication may be a response to previous backlash of brands using motives, and sewing techniques of various communities without any acknowledgment, engagement of the traditional craftsmen, or financial compensation. To use the same examples of the previous brands: Chanel was accused in 2015 of copying a Scottish designer's knitwear design and settled to acknowledge her as a source of inspiration (Muret, 2015). In 2017, Dior was accused of using the design of the Romanian Bihor. The brand did not explain the craftsmanship or the origin of the design.

As of the current state of academic literature, there is a focus on copyright laws for fashion designs, designers, and brands. As for academic work concerning artisanal work, previous research acknowledges the relationship between artisanal collaborations and cultural heritage, the value-creation of collaborations, and the emotional connection that is attached to such collaborations. (Goodwin, 2021; Hammond, 2018; Hu et al., 2023)

PRACTICE THEORY (5 DIMENSIONS)

Practice theory is used as a conceptual lens to explain the relationship between the changemakers and luxury brands. This section outlines the theory and its usage as a tool of measure.

Practice theories emphasize ways of "engaging with the world and are concerned with exploring human activity, subjectivity, intersubjectivity, embodiment, language and power in relation to the 'organization, reproduction and transformation of social life'". (Schatzki, 2001, p.1 quoted by Lloyd, 2010) According to Feldman & Orlikowski (2011), the transformation character of practice theory is an organizational lever enabling change in practices, while supporting and reinforcing the practices that are working. To summarize, this theory aids the process of finding key issues that should be resolved or acknowledged as unknown ones within the practice.

This paper will be conducted as an exploratory study within the proposed framework of Woermann & Rokka, 2015, where the dimensions of practice in the following five dimensions:

Cultural understandings. Here, the focus is on "discourses, cultural tropes, or value systems that play a role in the social organization of practices" (Woermann & Rokka, 2015, p. 1498) Thus dimension is connected by following an "ideal type" (Woermann & Rokka, 2015) that serves as a reference point of the performance of the practice.

Teleoaffective structures. According to Schatzki (2006), this dimension accounts for "range of ends, projects, actions, maybe emotions, and end-project-action combinations" that actors may deem acceptable to experience while exercising the given practice. Here, the given practice is impacted "by implicit mental conditions such as ends and emotions, in light of which practical activities are undertaken." (Woermann & Rokka, 2015)

Rules. These are the clear and explicit regulations that are stated within the practice. (Woermann & Rokka, 2015) In addition, this dimension includes "rules of thumb, strategies, tactics, heuristics, recipes, instructions, or mundane sayings" (Woermann & Rokka, 2015, p.1497)

Bodily routines and skills. According to Woermann & Rokka (2015) include all bodily doings, that is, physical routines and related embodied experiences that are crucial for performing a practice. (Chistensen, 2023)

Material set-ups. Here, it includes "all spatial and material elements used to perform the practice, including spaces, equipment, objects, etc." (Chistensen, 2023) The key factor is that a given material set up is not present, it can constrain the practice. (Woermann & Rokka, 2015)

CONFLICTS DUE TO DIFFERENTIATING LOGICS

According to Heeris Chistensen (2023), conflicts may occur due to different logics which can cause a disturbance to the practice.

A luxury brand is driven by commercial logic. Ideally, the logic of commerce "prescribes that enterprises should seek to maximize profits" (Thornton et al., 2012; von Richthofen & Fischer, 2019, p. 195). An enterprise handles its expenses through steady income. (Banerjee, 2022) It exists inside a unique milieu — people, formal and casual establishments, and different associations. (Figge & alt., 2004) The importance of financial stability is key for the functioning of businesses.

This focus varies regarding the logic of changemakers. By analyzing previous studies on changemakers (Banerjee (2022); Kamaludin (2023); Mazzarella (2019)), these actors are strongly connected to social entrepreneurship driven by the logic of social innovation. Design for social innovation is the practice of developing and implementing "new solutions that simultaneously meet a social need and lead to new or improved capabilities and relationships and better use of assets and resources." (The Young Foundation, 2012)

It is vital to acknowledge how social innovation relates to social entrepreneurship. According to M.F. Kamaludin (2023), the usage of social innovation within the social entrepreneurship sector promotes social sustainability. Beyond business expertise, innovative social entrepreneurship requires transversal skills to meet the needs of vulnerable communities through social innovation processes. (García-González & alt., 2012)

It should be mentioned that these logics overlap. Practices can be made up of multiple logics (Chistensen, 2023). Luxury brands can showcase elements of social innovation within their practice. According to the Business Model Innovation strategy, one of the pillars focuses on answering the question of key partners - which external resources are involved in the company? (Osterwalder and Pingneur, 2009 quoted by Hoffman, 2013, pp.7-8)

By partaking in artisanal collaborations, these changemakers are found, also, within luxury brands, as they positively contribute towards internal stakeholders (the luxury brand) and external ones (vulnerable communities). This element of financial independence is also a dimension of social entrepreneurship according to scholars. (Kamaludin et al., 2021). This work focuses on the competing logic of the practice of artisanal collaborations from the perspective of changemakers.

METHODOLOGY

DESIGN APPROACH

This study aims to identify the gaps between the changemakers and luxury brands. These findings come from the perspective of the changemakers. This study is qualitative research using case studies design as primary data with an inductive and deductive approach. This work combines the frameworks established and adapted by Kamaludin (2023) and, respectively, by Chistensen (2023).

CASE STUDY DESIGN

Using the research method used by Kamaludin (2023). The case studies have been conducted with industry professionals who partake in the practice of artisanal collaborations. Using their expertise, they provide vital information that showcases clear patterns within the practice. The exploratory approach is best suited for this study because there is no predetermined set of outcomes. (Yin (2014) quoted by Kamaludin, 2023)

SAMPLING

Purposeful sampling was conducted by interviewing two changemakers active in the luxury fashion sector, in Paris, France. These professionals were chosen based on their experience, backgrounds, and present activity. Furthermore, Paris was chosen as it is regarded as a "capital" of fashion. There are more than 600,00 jobs in the fashion industry, and the fashion sector contributes 3,1% to France's GDP. (Travagli, 2023) Thus, the importance of this area aids these practitioners to continue practicing their trade. According to Patton (2015) "purposeful sampling is widely used in qualitative research because it can effectively be employed with limited resources in obtaining information-rich cases." (Quoted by Kamaludin, 2023) The usage of two or more case studies is adequate while conducting qualitative research. (Yin, 2014) Table 1 shows the details of the sampling:

Number	Case Code	Gender	Background	Years Operating	Persons in Organization	Interview Duration
1	CM1	Female	IP lawyer	18 years	4	1 h 9 m
2	CM2	Male	Anthropologist	11 years	4	1 h 6 m

Table 1 Sampling list

CM1 works at a non-profit organization focusing on unseen women artisans and communities that come from the Mediterranean since 2018. The missions are social, cultural, and educational. Their work focuses on the emancipation of women, preservation of cultural heritage in the form of matching projects to the artisans, and the creation of digital cartographies of artisanal techniques. CM1 is the executive director who focuses on financial and business development. Next, other persons in the NGO work on project development, creative direction, and research. The team has worked with 190 artisan households, 110 students (workshops), and 100 professionals (workshops, talks, conferences).

CM2 was the president of a non-profit organization and a registered company. Both projects focus on the preservation of the intangible cultural heritage of humanity. Focusing on the company, the aim of CM2 is to help indigenous people to be economically self-sufficient through work. Thus, CM2's role was to match and oversee the projects between the artisans and the brands. In addition, the company provided consulting services and various research commissioned by other businesses. Other functions included executive assistant, material sourcing, administration, and finance, respectively. The company worked with 250 to 280 artisans coming from 35 various countries.

DATA COLLECTION

Semi-structured interviews were conducted for the collection of primary data. Interviewees were contacted through Linked-In. After an exchange of messages, a date for the interview was established. Video conferences we conducted, where the interviews were recorded. Both recordings took place in July 2023. Each of the interviewees was aware that the conversation was recorded and consented to this. Both interview sessions lasted over an hour.

The method of semi-structured interviews highly aided the data collection as it allowed for the conversation to explore key themes and examples that were not established before (Chenail, 2011) and to grasp the nature of the practice.

FINDINGS AND ANALYSIS

The approach of the study was the use of thematic analysis of the primary data. This method "identifies, analyses, and reports themes within a data set." (Boyatzis, 1998) This method aided in sorting the information and dividing the gaps.

The first phase was transcribing the recordings by a program. Then, manually checking for potential mistakes.

For the second phase, interviews were read multiple times to sort out information. In addition, interview notes were used in the analysis. This part of the analysis implemented deductive coding in relation to the 5 dimensions of practice theory. According to Chistensen (2023), "logic translated directly into behavior". Thus, the layer of logic influencing the practice was also used. In addition, the layers of commercial and social innovation logics were treated as superior to the practice dimensions. (Chistensen, 2023) Phrases were divided into clusters in the form of a table with five separate rubrics.

The third phase focused on an inductive approach. This approach was used to identify the misalignments in the practice. Again, the lens of logic was implemented. The "presence of different logics can create tensions for actors". (e.g., Kjeldgaard et al., 2017 quoted by Chistensen 2023) In addition to the recordings, references to the literary review, interview notes, and reflective road maps were used at this stage.

The findings show five gaps - global organization, timing, power, communication, and trading traditions. It should be noted that each gap is identified respectively with each practice element. The identified gaps also relate to other dimensions as they intersect to certain degrees. This is acknowledged in the analysis.

With all these phases completed, the fourth phase involved the creation of a thematic map.

DISCUSSION

Figure 1 shows the five misalignments - global organization, timing, power, communication, and trading traditions.
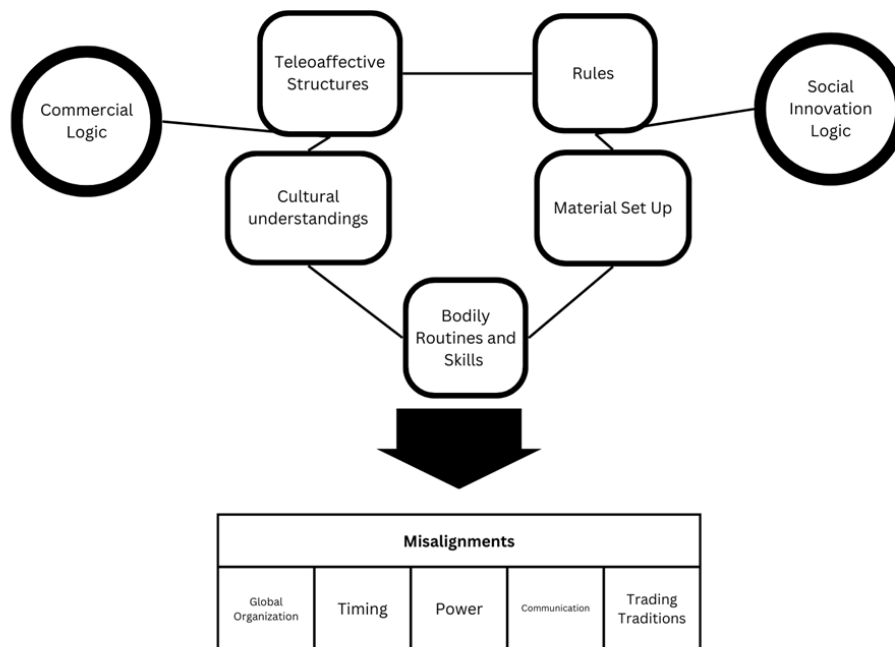

Fig. 1 Conceptual framework: The practice of artisanal collaborations between two logics

CULTURAL UNDERSTANDINGS

The logic of social innovation heavily influences the work of changemakers. Cultural understanding entails the recognition of communities over individuals. As CM1 highlights: "It's always communities of artisans like a village where women and ladies all know the same kind of gesture and technical part".

Next, changemakers understand their role in the practice as one the "protectors". According to the experience of CM2, the changemaker should be where it is "necessary to help people to be independent thanks to work". This entails the transmission of the knowledge. Both interviewees provide workshops and learning expenditures. This is vital for brands to understand the intangible connection of certain artisanal techniques being a result of the work of vulnerable communities. The changemakers provide a "technical and cultural" conversation with brands.

Furthermore, a key value system is a constant trust with the communities. To establish this sense, they rely on various skill sets (discussed in the bodily routines and skills sector).

GLOBAL ORGANIZATION GAP

Following a commercial logic, most luxury firms follow strict structures with specific demands and required quantities. As CM1 remarks during conversations, the capacities of brands do not align with the artisans' capacity of production. Furthermore, brands would require a proof of concept before making commitments. Thus, the dilemma for changemakers: is to find enough artisans in a community to meet the production demands. Yet, there is a fine line to not "overprovide". CM2 states that he does not want to make a village into a factory. Thus, the two competing

logics play a vital role as changemakers try to primarily meet the needs of artisans with the demands of the market. (Banerjee, 2022)

TELEOAFFECTIVE STRUCTURES

In line with commercial logic, the main goal of changemakers is to provide long-term partnerships for their communities. Business strategies aim to establish and maintain long-term partnerships. (Jonas Hoffman, 2013) Social entrepreneurs craft their business models to encourage returning projects for the artisans. This end goal of the practice links to a social innovative logic by being a source of improving community livelihoods.

Regarding social innovative logic, changemakers protect the know-how of the artisans. Yet, it is the development of the know-how that protects the artisans themselves. CM2 has learned that his role is limited. The end goal is to provide sources of autonomy. The development of know-how establishes hubs allowing for communities to create leverage as business continues.

Changemakers aim to provide recognition by the artisans of their mastery. CM2 recalls negotiations with artisans, where their work was undervalued. Through cooperation, the artisans started to price their work incorporating the unique value that their practice called for in addition to market prices.

The end goal of education is provided by changemakers via workshops or educational lectures for brands and the public.

The sense of satisfaction and pride affects this dimension. According to CM2, a successive partnership is when the brand communicates the collaboration on their platforms. This leads to further continuation of the transmission of the craft as communities are more attracted to partake in these projects.

TIMING GAP

Conflicts relating to timing cause large discrepancies for all actors in the practice. The luxury business sector is highly competitive and quick-paced. Certain brands showcase up to six collections per year. (Slater, 2022) As CM1 mentions, brands might feel fearful to work with their organization as they usually require a proof of concept to see if the project is applicable to their schedule. Yet, as other brands do not take the risk, it is difficult to receive this proof. It creates a difficult loop for changemakers to get out of. According to CM1, one luxury brand developed an artisanal collaboration collection two years ago to correctly conduct the project. These aspects included administrative work, understanding the technical aspect of the artisan's work, and active discussions with the artisans who also joined the creative process of the collection.

RULES

There are two occasions when explicit rules are established. Firstly, they establish rules with the artisans. The changemaker discusses details, such as orders from brands, production capacities, and price. Then the changemakers match this information with the demands of the brand. Afterward, in the case of CM2, the artisans are paid 100% percent of the price at the start of the order. The artisans rely on "quick cash" as a source of their living.

The second instance is during negotiations with the brands. Here changemakers approach discussions with the logic of a social entrepreneur. For CM2, this includes, capping the volumes of production. This is to limit the damage to natural habitats where the materials are sourced and to avoid "transforming a village into a factory". As for the brands, the common agreements focus on price negotiations, production quantities, confidentiality, and administration distribution.

POWER GAP

The nature of luxury fashion is highly based on confidentiality. (Hoffman, 2013) Brands take advantage while negotiating. CM2 recalls an order for a coat from a luxury brand. He based his price on the time and effort he saw fit. Later, the coat was sold 21 times the production value. Though this instance is an example of arbitrage, it does showcase the advantage brands have over pricing strategies.

Furthermore, changemakers must adapt their financial structures to those of luxury brands. CM2 would wait multiple months without explanation for compensation for completed projects. Despite dedicated financial departments, this is a common practice for certain luxury brands. This is troublesome as changemakers rely on a fluid cash flow to uphold their financial promises to their artisans and to conduct their business.

Another gap relates to the power dynamic of the brand's ability to limit the extent of communication - this extends professionally but also within the communities. Looking at this situation, the consequences are clear. As changemakers cannot deliver information to communities, the craft becomes less attractive to potential participants. According to CM2, some consider their craft "peasant things, it's rural things, it's manual labor so it's not very modern, they don't find it interesting". This ties in with the decrease in craft development and creativity.

CM2 remarks that fashion houses are noticing the disappearance of creativity and the rise of monoculture. Thus, searching for a unique perspective is more difficult. In addition, as payments are not being made on time, the communities turn to other work opportunities as changemakers do not have strong financial structures. Thus, as brands navigate collaborations with such strong commercial logic, they become the problem for their own business.

BODILY ROUTINES AND SKILLS

The needed skills that changemakers must have to conduct their work during the practice include various sections - entrepreneurial, anthropological, and communicative skills.

The entrepreneurial skills include designing and updating business models, administration, financial development, and public relations. CM1 adds creative direction (branding, filmography, video editing) to the list. CM1's organization created digital cartographies of communities and their technical skills. The aim is to have a tangible document of the cultural heritage. CM1 expresses that visual media is important. Their creative director is the only person with the equipped skills to complete the task.

Anthropological skills include "careful record-keeping, attention to details,[...] and clear thinking" (Indiana University of Pennsylvania, 2023). In CM1's team, this person identifies the know-how and artisans of the Mediterranean basin. This encompasses creating worksheets with a detailed number of practitioners the craft, technical explanation, and the historical/social meaning. As an anthropologist, CM2 becomes "a man of the field" to correctly conduct work. This includes traveling to various regions where the artisans live, adapting to their surroundings (for example, living with communities without electricity), observing "their creativity, their code, their color code, their material code", to then match the artisans to a given project.

The idea of field vision repeated itself within this research. This concept should be regarded as a methodology; a spatial awareness of the reality of a given community that allows a person to connect and build trust with this given community. This constant skill changemakers use to better understand the needs of the artisans and aid them to achieve autonomy. This applies during brand discussions. CM2 mentions "An anthropologist needs the total trust of his client who tells him everything".

Anthropological skills relate to communication skills that evoke trust. Without trust, there are no advancements. Communication finds its value during negotiations with brands, correctly recording artisanal techniques and processes, and conducting inquiries to better understand the communities and their needs. By clearly discussing the

details of their expectations, changemakers make better collaboration matches.

COMMUNICATION GAP

The above-described skills are tightly linked to the creation and preservation of trust. When speaking to the interviewees, the idea of the importance of their place in the practice came up. CM2 advocates that the importance lies in his ability to, first, establish trust with other actors, next, keep the craftsmen and their work secure, and lastly, how to communicate daily. As he says, "Brands sometimes… don't know how to communicate or negotiate and impose purely industrial working methodologies on them". This commercial logic distances the two actors. The responsibility of delivering information lies in the ability of the changemaker. They bridge differences including translations or trading traditions.

MATERIAL SET-UP

The materials needed include accessibility to on-time payments, partners on the field, academic resources, and communication tools. The communities are mostly in need of "quick cash" to provide for their life. The changemaker's organizations rely on a timely cash flow to provide for their artisans and for their operations.

Next, the ability and sources needed to be onsite for the changemakers to engage with the given communities. This includes flights, accommodation, and devices that help register the processes of various artisanal techniques.

Next, intermediaries serve as translators and as a source for the changemakers to better understand the customs of the given community. As CM2 mentions, "One cannot be an anthropologist of all the peoples of the world".

Regarding the academic resources, changemakers used the sources to better understand the needs of the luxury brand and their projects. Here, we include archives (material swatches, finished pieces, documents) provided by the brands and other resources.

Lastly, communication tools, such as WhatsApp, translation apps, or email important materials set up for the changemakers.

TRADING TRADITIONS GAP

Focusing on the communication tools needed for the practice, conflicts may arise. In the case of CM2, he has met with situations of brands working with artisans behind his back. Yet, this created problems for the brands. Following a commercial logic, brands would focus on remote communication with the artisans. This cannot be the case, as "one model fits all" has damaging consequences. Due to different trading traditions, as CM2 mentions, brands would experience difficulties with "the forth and back all the time, send emails, do [video calls], make phone calls, WhatsApp with populations who sometimes do not always pick up or do not speak with the same man ". Thus, without this sense of cultural bridging, a project cannot be completed.

DISCUSSION

The first goal of this paper was to look at the artisanal collaboration practice from the perspective of the changemaker. The identification of their daily tasks, approach, and reality influence the advancements of projects. Through practice theory, the work has revealed the influence of social entrepreneurship driven by the logic of social innovation has played a significant role in the changemaker's approach to the practice. Furthermore, the work has identified the concept of field vision as a vital tool for changemakers.

Next, the paper's second goal was to identify certain misalignments. The five gaps reflect the work that must be done to make the practice of artisanal collaboration more efficient. The findings identified five conflicts that can come between luxury brands and changemakers - gaps regarding general organization, timing, power, communication, and trading traditions. These findings reflect a larger problem of the current landscape of the luxury fashion industry.

The work supports the established aims. The acknowledgment of the perspective of changemakers promotes the development of the practice. As the practice gains more attraction, social sustainability, and the preservation of intangible cultural heritage benefits as a result.

Considering implementation for the practice, professionals can utilize the findings to construct better business strategies and smart partnerships. Furthermore, it promotes long-term solutions to the existence of the organizations.

LIMITATIONS AND FUTURE RESEARCH

The main limitation of this paper is that it focuses on the artisanal collaboration practice from the perspective of an actor. The author acknowledges that various perspectives are needed to have a better overview of the misalignments that the practice is experiencing. For future research, literature can focus on implementing the framework with the perspectives of other participants.

Secondly, the sample size can be larger. As this study has a small sample size of two and is limited to the Paris region, future academics can focus on other hubs and trading traditions.

Thirdly, the methodology can be more advanced. By using practice theory as a conceptual lens, observation, and shadowing practitioners rather than conducting only interviews. By immersing oneself in the daily activities of the practice, findings can be more authentic. This limit can motivate further research.

ACKNOWLEDGMENTS

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