Artisans And Fair Trade Crafting Development

Economics is the nexus and engine that runs society, affecting societal well-being, raising standards of living when economies prosper or lowering citizens through class structures when economies perform poorly. Our society only has to witness the booms and busts of the past decade to see how economics profoundly affects the cores of societies around the world. From a household budget to international trade, economics ranges from the micro- to the macro-level. It relates to a breadth of social science disciplines that help describe the content of the proposed encyclopedia, which will explicitly approach economics through varied disciplinary lenses. Although there are encyclopedias of covering economics (especially classic economic theory and history), the SAGE Encyclopedia of Economics and Society emphasizes the contemporary world, contemporary issues, and society. Features: 4 volumes with approximately 800 signed articles ranging from 1,000 to 5,000 words each are presented in a choice of print or electronic editions Organized A-to-Z with a thematic Reader's Guide in the front matter groups related entries Articles conclude with References & Future Readings to guide students to the next step on their research journeys Cross-references between and among articles combine with a thorough Index and the Reader's Guide to enhance search-and-browse in the electronic version Pedagogical elements include a Chronology of Economics and Society, Resource Guide, and Glossary This academic, multi-author reference work will serve as a general, non-technical resource for students and researchers within social science programs who seek to better understand economics through a contemporary lens.
From the colonial period onward, black artisans in southern cities--thousands of free and enslaved carpenters, coopers, dressmakers, blacksmiths, saddlers, shoemakers, bricklayers, shipwrights, cabinetmakers, tailors, and others--played vital roles in their communities. Yet only a very few black craftspeople have gained popular and scholarly attention. Catherine W. Bishir remedies this oversight by offering an in-depth portrayal of urban African American artisans in the small but important port city of New Bern. In so doing, she highlights the community's often unrecognized importance in the history of nineteenth-century black life. Drawing upon myriad sources, Bishir brings to life men and women who employed their trade skills, sense of purpose, and community relationships to work for liberty and self-sufficiency, to establish and protect their families, and to assume leadership in churches and associations and in New Bern's dynamic political life during and after the Civil War. Focusing on their words and actions, Crafting Lives provides a new understanding of urban southern black artisans' unique place in the larger picture of American artisan identity.
A wide range of issues besieges women globally, including economic exploitation, sexist oppression, racial, ethnic, and caste oppression, and cultural imperialism. This book builds a feminist social justice framework from practices of
women's activism in India to understand and work to overcome these injustices. The feminist social justice framework provides an alternative to mainstream philosophical frameworks that promote global gender justice: for example, universal human rights, economic projects such as microfinance, and cosmopolitanism. McLaren demonstrates that these frameworks are bound by a commitment to individualism and an abstract sense of universalism that belies their root neo-liberalism. Arguing that these frameworks emphasize individualism over interdependence, similarity over diversity, and individual success over collective capacity, McLaren draws on the work of Rabindranath Tagore to develop the concept of relational cosmopolitanism. Relational cosmopolitanism prioritizes our connections while, crucially, acknowledging the reality of power differences. Extending Iris Young's theory of political responsibility, McLaren shows how Fair Trade connects to the economic solidarity movement. The Self-Employed Women's Association and MarketPlace India empower women through access to livelihoods as well as fostering leadership capabilities that allow them to challenge structural injustice through political and social activism. Their struggles to resist economic exploitation and gender oppression through collective action show the vital importance of challenging individualist approaches to achieving gender justice. The book is a rallying call for a shift in our thinking and practice towards re-imagining the possibilities for justice from a relational framework, from independence to interdependence, from identity to intersectionality, and from interest to socio-political imagination.

The notion of America as land of refuge is vital to American civic consciousness yet over the past seventy years the country has had a complicated and sometimes erratic relationship with its refugee populations. Attitudes and actions toward refugees from the government, voluntary organizations, and the general public have ranged from acceptance to rejection; from well-wrought program efforts to botched policy decisions. Drawing on a wide range of contemporary and historical material, and based on the author's three-decade experience in refugee research and policy, "Safe Haven?" provides an integrated portrait of this crucial component of American immigration and of American engagement with the world. Covering seven decades of immigration history, Haines shows how refugees and their American hosts continue to struggle with national and ethnic identities and the effect this struggle has had on American institutions and attitudes.

After Mexico's revolution of 1910–1920, intellectuals sought to forge a unified cultural nation out of the country's diverse populace. Their efforts resulted in an "ethnicized" interpretation of Mexicanness that intentionally incorporated elements of folk and indigenous culture. In this rich history, Rick A. López explains how thinkers and artists, including the anthropologist Manuel Gamio, the composer Carlos Chávez, the educator Moisés Sáenz, the painter Diego Rivera, and many less-known figures, formulated and promoted a notion of nationhood in which previously denigrated vernacular arts—dance, music, and handicrafts such
as textiles, basketry, ceramics, wooden toys, and ritual masks—came to be seen as symbolic of Mexico’s modernity and national distinctiveness. López examines how the nationalist project intersected with transnational intellectual and artistic currents, as well as how it was adapted in rural communities. He provides an in-depth account of artisanal practices in the village of Olinalá, located in the mountainous southern state of Guerrero. Since the 1920s, Olinalá has been renowned for its lacquered boxes and gourds, which have been considered to be among the “most Mexican” of the nation’s arts. Crafting Mexico illuminates the role of cultural politics and visual production in Mexico’s transformation from a regionally and culturally fragmented country into a modern nation-state with an inclusive and compelling national identity.

India’s vibrant civil society sector has become a powerful symbol of political participation in the country. It comprises a wealth of media organizations, caste and religion based associations, farmers groups, labor unions, social service organizations, and an almost limitless number of development organizations. Given this vibrancy, it is difficult to grasp the characteristics of civil society at the transnational or even the national level. Delving beneath the progressive surface to the local level, one finds a murky and multifaceted world of competing interests, compromises, uneasy alliances and erratic victories. The Politics of Collective Advocacy in India critically examines the enormous gap between the ways collective action in India is studied and the ways it operates on the ground. It identifies what influences the relative success or failure of different movements; the tools activists use to overcome obstacles; the traps that derail efforts to frame, politicize, and act on certain issues and assumptions about particular forms of action. The authors synthesize the experiences of a number of organizations and movements to identify the most effective tools that civil society actors at all levels can use to achieve positive social change.

* Argues strongly for overlooked approach to development by showing how the poor use money in ways that confound stereotypical notions of aid and handouts
* Team authored by foremost scholars in the development field

Amid all the complicated economic theories about the causes and solutions to poverty, one idea is so basic it seems radical: just give money to the poor. Despite its skeptics, researchers have found again and again that cash transfers given to significant portions of the population transform the lives of recipients. Countries from Mexico to South Africa to Indonesia are giving money directly to the poor and discovering that they use it wisely – to send their children to school, to start a business and to feed their families. Directly challenging an aid industry that thrives on complexity and mystification, with highly paid consultants designing ever more complicated projects, Just Give Money to the Poor offers the elegant southern alternative – bypass governments and NGOs and let the poor decide how to use their money. Stressing that cash transfers are not charity or a safety net, the authors draw an outline of effective practices that work precisely because they are regular, guaranteed and fair. This book, the first to report on this quiet revolution in an
accessible way, is essential reading for policymakers, students of international development and anyone yearning for an alternative to traditional poverty-alleviation methods. This book explores the intersection of craft, design and sustainability in the developing world. It argues that most sustainable design approaches and efforts fall short of implementing holistic sustainability, and in order to reach this goal, design must be underpinned by alternatives to the mainstream, technology-intensive, industrial design paradigm. Renewable materials such as bamboo, cork and hemp – which are abundantly available in the developing world – have the potential to be a viable resource base for sustainable development. Current sustainable design initiatives and approaches already recontextualize these materials using industrial techniques and technologies. However, these efforts fall short of impacting holistic sustainability and tend to focus on the ecological aspect. This book offers the development of one alternative to design for holistic sustainability, called the Rhizome Approach, which draws on existing sustainability praxis and craft. Holistic Sustainability Through Craft-Design Collaboration includes customizable tools which aim to empower designers to guide and evaluate their own designs. Through these tools, and the Rhizome Approach in general, the book aims to enable designers, and students of design, to move beyond green and sustainable design, to holistic sustainability design. The Art of Connection narrates the individual stories of artisans and traders of Kenyan arts and crafts as they overcome the loss of physical access to roadside market space by turning to new digital technologies to make their businesses more mobile and integrated into the global economy. Bringing together the studies of globalization, development, art, and communication, the book illuminates the lived experiences of informal economies and shows how traders and small enterprises balance new risks with the mobility afforded by digital technologies. An array of ethnic and generational politics have led to market burnings and witchcraft accusations as Kenya’s crafts industry struggles to adapt to its new connection to the global economy. To mediate the resulting crisis of trust, the Fair Trade sticker and other NGO aesthetics continue to successfully represent a transparent, ethical, and trusting relationship between buyer and producer. Dillon Mahoney shows that by balancing revelation and obfuscation—what is revealed and what is not—Kenyan art traders make their own roles as intermediaries and the exploitative realities of the global economy invisible.

This book provides a critical insight into sustainability and fashion in a retailing and marketing context. Examining a truly global industry, Sustainability in Fashion offers international application with a view to contextualising important developments within the industry. Contributors use their diverse backgrounds and expertise to provide a contemporary approach in examining key theoretical concepts, constructs and developments. Topics include consumer behaviour, communications, circular economy and supply chain management. The individual
chapters focus on sustainability and provide a range of fashion sector examples from high street to luxury apparel. The lives of weavers and their textile creations form the central subject in this monograph. It explores an understudied field of material culture studies in contemporary Myanmar. Textile cultures, craftsmanship and (national) identity are the core topoi of this work. Embedded in a century of shifting political and economic systems, the documented weaving cultures enhance our understanding of transformation processes on the local level. This book brings together current impulses of material culture studies and observations based on extensive ethnographic fieldwork data.

Un viaggio esplorativo sui legami tra moda e responsabilità d’impresa: con questa intenzione si dipana il percorso del libro. L’idea di fondo è che anche per le aziende del settore fashion l’equilibrio di lungo termine possa essere raggiunto solo integrando obiettivi economici di breve - irrinunciabili per la remunerazione di capitale e lavoro - con altri, non economici ma capaci di generare valore, che fanno riferimento al rapporto con l’ambiente, la società, la cultura, l’arte e il territorio, i media, le istituzioni, la legislazione e soprattutto la dimensione etica. La tesi si inserisce nel dibattito sul ruolo sociale dell’impresa, alla luce del fallimento di un modello di sviluppo che ha posto enfasi esclusivamente sui risultati finanziari immediati, a scapito di ogni attenzione alla compatibilità con il contesto ambientale e sociale. L’impresa moda responsabile trae per contro ispirazione e attinge risorse proprio da questi due macrocontesti, per poi restituire compensi e contributi in una logica di scambio. Programmi di riduzione dell’impatto ambientale, la promozione del territorio, la garanzia di ambienti di lavoro salutari e stimolanti, la qualità dei prodotti, la promozione della cultura attraverso azioni filantropiche, l’avvio di collaborazioni artistiche con finanziamenti e donazioni, la realizzazione di musei aziendali sono tutti aspetti illustrati attraverso l’esempio concreto di aziende che da anni hanno deciso di perseguire la difficile sfida di integrare etica, estetica ed economicità nella filiera. Nella moda stiamo infatti assistendo a quanto si è già verificato nel settore enogastronomico: prodotti artigianali e di alta qualità stanno cambiando radicalmente il modello di consumo, con un ritorno a valori, significati e metodi di produzione dell’era preindustriale, senza nostalgia per il passato ma anzi incorporando nel prodotto, nella comunicazione e nella distribuzione nuove tecnologie e nuove esigenze, immateriali ed emozionali, in grado di generare utili.

y global social, agrarian and political changes, whilst underlining the roles that local social political-historical contexts play in shaping mineral extractive processes and practices. It shows that the people who are engaged in these mining practices are often the poorest and most exploited labourers-erstwhile peasants caught in the vortex of global change, who perform the most insecure and dangerous tasks. Although these people are located at the margins of mainstream economic life, they collectively produce enormous amounts of
diverse material commodities and find a livelihood (and often a pathway out of oppressive poverty). The contributions to this book bring these people to the forefront of debates on resource politics. The contributors are international scholars and practitioners who explore the complexities in the histories, in labour and production practices, the forces driving such mining, the creative agency and capacities of these miners, as well as the human and environmental costs of ASM. They show how these informal, artisanal and small scale miners are inextricably engaged with, or bound to, global commodity values, are intimately involved in the production of new extractive territories and rural economies, and how their labour reshapes agrarian communities and landscapes of resource access and control. This book drives home the understanding that, collectively, this social and economic milieu redefines our conceptualisation of resource politics, mineral dependent livelihoods, extractive geographies of resources and commodities, and their multiple meanings.

By 2008, total Fair Trade purchases in the developed world reached nearly $3 billion, a five-fold increase in four years. Consumers pay a “fair price” for Fair Trade items, which are meant to generate greater earnings for family farmers, cover the costs of production, and support socially just and environmentally sound practices. Yet constrained by existing markets and the entities that dominate them, Fair Trade often delivers material improvements for producers that are much more modest than the profound social transformations the movement claims to support. There has been scant real-world assessment of Fair Trade’s effectiveness. Drawing upon fine-grained anthropological studies of a variety of regions and commodity systems including Darjeeling tea, coffee, crafts, and cut flowers, the chapters in Fair Trade and Social Justice represent the first works to use ethnographic case studies to assess whether the Fair Trade Movement is actually achieving its goals. Contributors: Julia Smith, Mark Moberg, Catherine Ziegler , Sarah Besky, Sarah M. Lyon, Catherine S. Dolan, Patrick C. Wilson, Faidra Papavasiliou, Molly Doane, Kathy M’Closkey, Jane Henrici

This book is part of a five-volume set that explores sustainability in textile industry practices globally. Case studies are provided that cover the theoretical and practical implications of sustainable textile issues, including environmental footprints of textile manufacturing, consumer behavior, eco-design in clothing and apparels, supply chain sustainability, the chemistry of textile manufacturing, waste management and textile economics. The set will be of interest to researchers, engineers, industrialists, R&D managers and students working in textile chemistry, economics, materials science, and sustainable consumption and production. This volume comprehensively covers the various sustainable natural materials used in textiles that originate from raw materials sourcing. The book discusses agricultural production systems and standards for the development of sustainable textile fibers, the effects of chemical surface modification methods on the properties of textile fibers, and how antibacterial and antifungal textiles can be manufactured using natural resources.

Fair trade is intended to help producers in developing countries achieve better working and trading conditions while maintaining certain environmental standards. This is
achieved through arrangements with distributors around the world. With the influx of fair trade goods on grocery store shelves and restaurant menus, one would assume an overall positive trend in trade conditions is occurring. However, numerous concerns continue to surround fair trade, as readers will learn. They will consider whether it benefits all developing countries and markets equally, and analyze the extent to which it is effective at protecting the environment. They will develop intelligent opinions on which conditions will make trade as fair as possible.

Volume 37 of REA features eleven original articles organized in four different sections, each focusing on a specific, popular and significant theme in economic anthropology: production, exchange, vending, and tourism.

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Craft practice has a rich history and remains vibrant, sustaining communities while negotiating cultures within local or international contexts. More than two centuries of industrialization have not extinguished handmade goods; rather, the broader force of industrialization has redefined and continues to define the context of creation, deployment and use of craft objects. With object study at the core, this book brings together a collection of essays that address the past and present of craft production, its use and meaning within a range of community settings from the Huron Wendat of colonial Quebec to the Girls' Friendly Society of twentieth-century England. The making of handcrafted objects has and continues to flourish despite the powerful juggernaut of global industrialization, whether inspired by a calculated refutation of industrial sameness, an essential means to sustain a cultural community under threat, or a rejection of the imposed definitions by a dominant culture. The broader effects of urbanizing, imperial and globalizing projects shape the multiple contexts of interaction and resistance that can define craft ventures through place and time. By attending to the political histories of craft objects and their makers, over the last few centuries, these essays reveal the creative persistence of various hand mediums and the material debates they represented.

Given the fundamental changes that transformed American society in the years between Benjamin Franklin's apprenticeship in a printer's shop and mid-19th-century efforts to organize labouring men and women, no social group offers a more interesting spectacle than skilled tradesmen or artisans. They came from various ethnic backgrounds (some worked ......

This book responds to the need to explore the multitude of interconnected factors causing displacements that compel people to move within their homelands or traverse various borders in the contemporary world that is characterised by extensive and rapid movements of people. It addresses this need by bringing together historical and contemporary accounts and critical examinations of the displaced, by articulating the commonalities in their lived experiences. It accomplishes the task of charting a new path in displacement studies by offering a number of studies from interdisciplinary and diverse methodological approaches comprising ethnographic and qualitative research and literary interpretations to emphasise that although the forms and conditions of mobility are highly divergent, individual experiences of displacement and placelessness offer a critical challenge to the artificial categorisations of people's movements. Each chapter adds insights into the different configurations of displacement and placement, and offers fresh interpretations of migration and dislocation in today's rapidly changing
world. The contributors critically examine a variety of displacement processes and experiences in the context of war, tourism, neoliberal policies of development, and the impact of various agro-forestry policies. They focus on a range of countries, enabling a thorough comparative analysis in terms of scope and range of examples and methods of analysis. This book makes an original contribution to the growing body of literature on displacement, and will appeal to a wide readership including advanced undergraduates, and graduate students and professors in disciplines such as human geography, development studies, sociology and anthropology, regional studies and comparative impact assessment.

The Folklorist in the Marketplace brings together voices from multiple disciplines to consider how economics shape—and are shaped by—folk groups and academic disciplines. The authors ask how folk and folklorists can productively comment on the economic structures they inhabit. As trade, technology, and geopolitics have led to a rapid increase in the global spread of cultural products like media, knowledge, objects, and folkways, there has been a concomitant rise in fear and anxiety about globalization’s dark other side—economic nativism, neocolonialism, cultural appropriation, and loss. Culture has become a resource and a currency in the global marketplace. This movement of people and forms necessitates a new textual consideration of how folklore and economics interweave. In The Folklorist in the Marketplace, contributors explore how the marketplace and folklore have always been integrally linked and what that means at this cultural and economic moment. Covering a variety of topics, from creel boats to the history of a commune that makes hammocks, The Folklorist in the Marketplace goes far beyond the well-trod examinations of material culture to look closely at the historical and contemporary intersections of these two disciplines and to provoke cross-disciplinary conversation and collaboration. Contributors: William A. Ashton, Halle M. Butvin, James I. Deutsch, Christofer Johnson, Michael Lange, John Laudun, Julie M-A LeBlanc, Cassie Patterson, Rahima Schwenkbeck, Amy Shuman, Irene Sotiropoulou, Zhao Yuanhao

The Handbook of Fashion Studies identifies an innovative spectrum of thematic approaches, key strands and interdisciplinary concepts that continue to push forward the boundaries of fashion studies. The book is divided into seven sections: Fashion, Identity and Difference; Spaces of Fashion; Fashion and Materiality; Fashion, Agency and Policy; Science, Technology and New fashion; Fashion and Time and, Sustainable Fashion in a Globalised world. Each section consists of approximately four essays authored by established researchers in the field from the UK, USA, Netherlands, Sweden, Canada and Australia. The essays are written by international subject specialists who each engage with their section's theme in the light of their own discipline and provide clear case-studies to further knowledge on fashion. This consistency provides clarity and permits comparative analysis. The handbook will be essential reading for students of fashion as well as professionals in the industry.

Engages with a range of alternative ethical perspectives and the initiatives to which they give rise. This book features case studies that covers a range of places, commodities and initiatives, including Fair Trade and organic production activism in Hungary, Fair Trade coffee in Costa Rica and handicrafts made in Indonesia.

"Much has been written about the role of artisan production in promoting socio-economic development, especially for poor women, but there is surprisingly little empirical work that documents the outcomes of artisan and craft work, especially under fair trade conditions. Artisans and Fair Trade helps close the gap."—Sue Ellen M. Charlton, Professor of Political Science, Colorado State University, and author, Comparing Asian Politics and Women in Third World Development "Provides a vivid portrayal of the lives and aspirations of women handicraft workers in India and reveals how fair trade relations can strengthen individual and collective capabilities."—Laura T. Raynolds, Co-Director, Center for Fair & Alternative Trade and
Professor, Sociology Department, Colorado State University An inspirational case study of a fair trade textile group in Mumbai, set in the context of the broader ethical certification movement. Quantitative and qualitative studies of the artisans' lives emphasizes the impact that collaborative production and direct market access has on these remarkable women."üCharlotte Opal, co-author, Fair Trade: Market-Driven Ethical Consumption and Standards Committee, Fairtrade Labelling Organizations (FLO) "Presents a thorough, thoughtful and compelling assessment of the impacts of fair trade practices on the artisans who form its base...hopefully it will bring increased support for cultural industries and decent work for the creative and skilled artisans of the world:"üJudy Prater, Project Director, Kala Raksha Vidhyalaya After agriculture and tourism, artisan work provides the next most significant source of income in many developing countries. Yet because of its image of a "soft" or frivolous industry, some politicians and development professionals question whether the handcraft sector is worthy of investment. An opposing view holds that the creation of sustainable employment opportunities for poor people and a positive alternative to mass production outweighs the costs. Until now, the debate has been hampered by a lack of industry data. The apparel group, MarketPlace: Handwork of India, serves as the perfect case study to provide this missing information. Like many fair trade companies, it has dual goals: to generate income in the global marketplace and foster the empowerment of the low-income workers who staff the business. In conducting interviews with MarketPlace's artisans, managers, and founders, Littrell and Dickson produced an in-depth socio-economic audit of the group over time. The result, Artisans and Fair Trade, provides a quantitatively and qualitatively illuminating study of fair trade impacts and a methodology that is sure to inform current assessment practices in social entrepreneurship and business social responsibility.

Fair trade critiques the historical inequalities inherent in international trade and seeks to promote social justice by creating alternative networks linking marginalized producers (typically in the global South) with progressive consumers (typically in the West). Since the mid-1980s, whimsical, brightly colored wood carvings from the Mexican state of Oaxaca have found their way into gift shops and private homes across the United States and Europe, as Western consumers seek to connect with the authenticity and tradition represented by indigenous folk arts. Ironically, however, the Oaxacan wood carvings are not a traditional folk art. Invented in the mid-twentieth century by non-Indian Mexican artisans for the tourist market, their appeal flows as much from intercultural miscommunication as from their intrinsic artistic merit. In this beautifully illustrated book, Michael Chibnik offers the first in-depth look at the international trade in Oaxacan wood carvings, including their history, production, marketing, and cultural representations. Drawing on interviews he conducted in the carving communities and among wholesalers, retailers, and consumers, he follows the entire production and consumption cycle, from the harvesting of copal wood to the final purchase of the finished piece. Along the way, he describes how and why this "invented tradition" has been promoted as a "Zapotec Indian" craft and explores its similarities with other local crafts with longer histories. He also fully discusses the effects on local communities of participating in the global market, concluding that the trade in Oaxacan wood carvings is an almost paradigmatic case study of globalization.

The Politics of Fair Trade is a brand new title that explores the current issues in fair trade, featuring in-depth analysis by the leading experts in this field. Edited by Meera Warrier, this exciting title boasts case studies of the key commodities involved in fair trade issues, plus an A-Z of entries dealing with issues, organizations, disputes, and relevant countries with regard to fair trade.

A directory to crafts market places includes information on getting started selling crafts, financial considerations, selling through the mail, direct sales, and selling wholesale
questa emancipazione è diversa, peculiare e ricca di implicazioni che hanno a che fare con il passato, le storie sartoriali, gli scambi commerciali tra i paesi, le specialità manifatturiere, l'emergere di nuove 'capitali della moda'. Le grandi potenze come Cina, India e Brasile sono interessate sia allo sviluppo della creatività locale, sia all'interazione con la moda internazionale in modo sempre più originale. Le nuove ricerche di antropologia della moda vanno dunque fondamentalmente in due direzioni: la comprensione della diffusione globale dei marchi occidentali e lo studio delle diverse mode locali che si affermano in modo più o meno indipendente dall'Occidente.

From Oaxacan wood carvings to dessert kitchens in provincial France, Critical Craft presents thirteen ethnographies which examine what defines and makes 'craft' in a wide variety of practices from around the world. Challenging the conventional understanding of craft as a survival, a revival, or something that resists capitalism, the book turns instead to the designers, DIY enthusiasts, traditional artisans, and technical programmers who consider their labor to be craft, in order to comprehend how they make sense of it. The authors' ethnographic studies focus on the individuals and communities who claim a practice as their own, bypassing the question of craft survival to ask how and why activities termed craft are mobilized and reproduced. Moving beyond regional studies of heritage artisanship, the authors suggest that ideas of craft are by definition part of a larger cosmopolitan dialogue of power and identity. By paying careful attention to these sometimes conflicting voices, this collection shows that there is great flexibility in terms of which activities are labelled 'craft'. In fact, there are many related ideas of craft and these shape distinct engagements with materials, people, and the economy. Case studies from countries including Mexico, Nigeria, India, Taiwan, the Philippines, and France draw together evidence based on linguistics, microsociology, and participant observation to explore the shifting terrain on which those engaged in craft are operating. What emerges is a fascinating picture which shows how claims about craft are an integral part of contemporary global change.

Craft Economies provides a wide-ranging exploration of contemporary craft production, situating practices of amateur and professional making within a wider creative economy. Contributors address a diverse range of practices, sites and forms of making in a wide range of regional and national contexts, from floristry to ceramics and from crochet to coding. The volume considers the role of digital practices of making and the impact of the maker’s movement as part of larger trends around customisation, on-demand production, and the possibilities of 3D printing and digital manufacturing.

This book explores the intricate relationship between luxury and craftsmanship, using brand-based case studies and consumer behavior to do so. In addition to revealing how the artification of luxury affects consumer behavior with branding and traditions, it discusses how sustainable luxury could not only offer a vehicle for more respect for the environment and social development, but could also be a metaphor for the cultures, art traditions, and innovations of various nationalities, continuing the legacy of local craftsmanship.

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