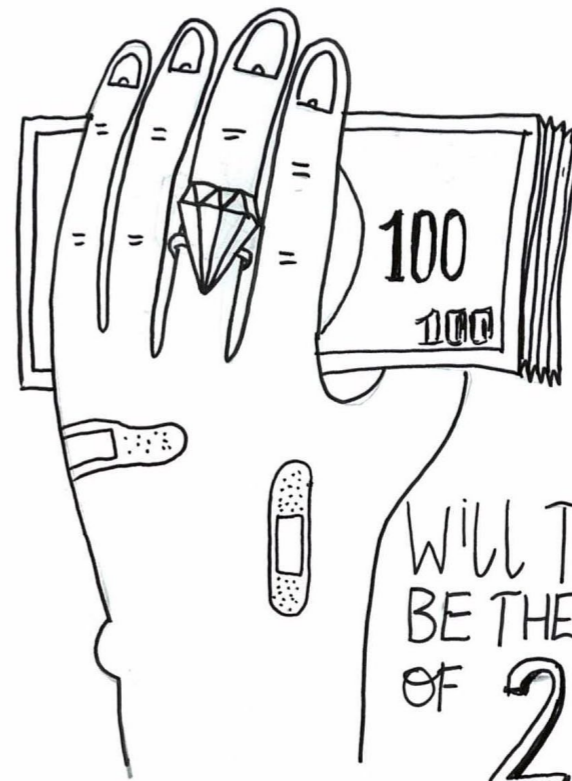
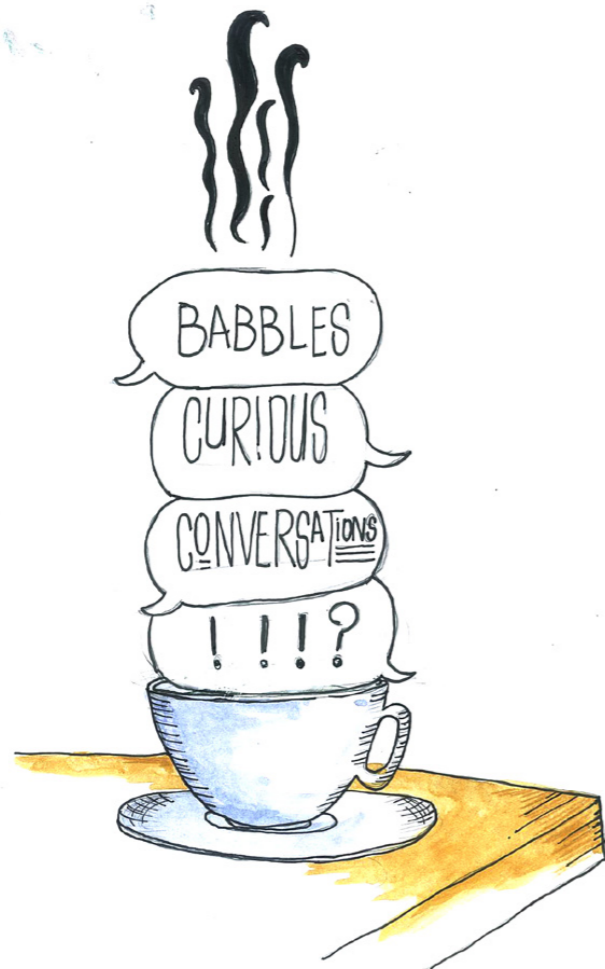


Curiosity shop

COFFEE CORNER



WILL THE ARTISANS
BE THE ENTREPRENEURS
OF 2011

On the 6th of July 2011, the curiosity shop organised its first coffee corner to talk about the return of craftsmanship and the artisan into the consumer landscape.

Artisans were the dominant producers of goods before the Industrial revolution, but since then these masters have faded away from the spotlight.

want their objects to reflect a personal aesthetic, a sense of value and real narrative.

In 2011, the artisan has risen again and is taking the high street by storm, from those who make objects to those who provide services. Beyond consumers, a lot of governments are encouraging their nation to promote "Made in my country", they're



Since, the financial crisis a wind of change is starting to blow on the planet, people are feeling the limits of mass produced goods all neatly identical that are coming out from the some factories miles away from home.

People now have the will to introduce some meaning in what they purchase and consume. They

providing state aids to encourage people to pick up tools and produce locally made goods like in Japan. In the US, president Obama encourages Americans to buy and produce locally made goods. Helsinki has capitalised on the development of small outlets sourcing local products, this choice has contributed to the rebirth of the city making it one of the most liveable cities in the world.

At CLM BBDO, we work for big Global brands; we sense this wind of change will have impact on our clients. We would like to know if this return to craftsmanship is just a passing trend? Will it last forever? Or, perhaps will it coexist in the actual consumerism landscape?

We've invited a panel of people who are artisans and entrepreneurs who commercialise craftsmanship

We started to ask ourselves if there's a regain of interest for craftsmanship and locally made products?

Our panel felt, there is a growing appreciation for products with craftsmanship and integrity. Robin explained us that we are in the middle of **slow fashion**. People are looking to consume goods that will last longer; the whole manufacturing



to learn from our panel's experience and see if the artisan will be the entrepreneur of 2011?

process makes the charm of the products with terminally stylish designs and lasting appeal. The economy has led people to be more considered about the way they spend money, It's neither wise nor a good to spend on something that will be worn a couple of times before it falls apart or tire of.

The notions of traceability, human interaction and above all **a customisation specific to each individual** are reasons people are interested in craft-made products and services.

The regain of interest has also translated into real figures for them too:

Robin co-founder of French men's style website Redingote.fr and founder of online shop: La belle échoppe specialised in selling made in France objects, tells us that the Redingote.fr site went from 200 to 3000 connexions per day.

Julien Scavini launched a blog called: "Stiff Collar" posting about his daily experiences at the "Ecoles des tailleurs". He was soon in

need of other topics and started to develop a critical point of view about his job and the industry and even prêt à porter. The blog went from 300 to 700 visits per day. From there on, other blogs started to sprout up, even magazines approached him. Indeed, **there's a raise in curiosity** about discovering a culture, a craft...

Finally, everyone acknowledge that without the Internet they would have never been able to launch their buisness. It gave them visibility, enabled them to share their points of view and generate an audience of customers and followers.



Consumers have become more and more impervious to marketing messages. In France or Europe are consumers becoming experts that we can no longer fool like in Japan?

Julien quoted this claim: **"Consume less to consume better"**. Indeed, it sounds great and ethical but in reality it is still difficult to anchor that in people's heads. Julien quotes a conversation he has with many potential customers: "When people consult me for a suit, they tell me your suit we can keep it 10 years, but in 10 years fashion has changed, I could have bought 10 suits within that period. **We cannot position ourselves about being fashionable** or perhaps just one type of fashion."

Throughout the discussion, the panel recognized they face a consumer paradox. Even the most educated consumer can book the latest niche restaurant in town and in the evening finding themselves rushing to the local Carrefour market to buy essential products. Antoine from his experience feels that **consumers are in demand of specific, quality-personalised offerings**.

As people's consuming ways are hard to predict there is one notion that our panel agreed on, It's that people want an affectionate story about the brand, It feels like **the basic quality of the product or the heritage of a brand turns out to be it's best advertising**. On la belle échoppe Robin holds an editorial

section about each product they sell. He says: "People leave us comments saying that if they wouldn't have read the articles they wouldn't have probably bought the object."

At the moment people in France are looking into craftsmanship, but they have yet to adopt the high consumer standards in terms of craft and quality of fabrication. Alain told us that **In Japan people cherish the living memory of craftsmanship.** Today, in some regions of France the living memory has completely

Japanese culture. He once met a Japanese barista who told a 48H extraction through a poetic and beautiful story. She began her story by telling she put ice on top of the coffee to represent the melting of glaciers.



disappeared, but to the contrary of Japan, they make sure this living memory stays alive, they bring to the forefront their masters to valorise their craft. Antoine made the point about how **"heritage and symbolism" are very powerful in**

Tradition, know-how, quality and authenticity are established credentials for artisans. In this day and age of hyper technology and constant innovations, can artisans invent the next big innovations?

For Alain, artisans have always been at the fore front of innovation, if we look at all **the technology and inventions we have in our**

able to get yourself known to the public thanks to the internet. In Antoine's case technology is a great support for the modern artisan, as a barista, he's set up an automation system that enables him to trace and analyse all his experiments and reflexions. He can look back reflect and analyse on what has happened on each coffee roast. He then shares all his trials online to other baristas around the world.



hands they've all been invented by artisans, these inventions nowadays have just been industrialised and mass produced.

Technology has also helped the modern artisan to become better at their jobs whether it's in the research, production or being

When Julien puts this into perspective of his tailoring job while developing innovation, **he sees the artisan bringing innovation into traditional codes.** Stylists are there to constantly reinvent fashion, when people visit a tailor they're looking for a timeless code of usage. Style mixes everything up, they need to

do it because they're looking for novelty every season, It's their job to do that, they need to find something new very fast as for the artisan he is the guardian of a craft.

Innovation is something French people are frivolous about, Antoine is often frustrated to see when new concepts are introduced, **people will immediately criticize, they'll half-heartedly give it a try and if only if a few people start to say it's amazing then people will say it's fantastic** and it'll be accepted. Alain also explains this by the fact that **the French approve of the quality of something by its lifespan**. If it's existed for a long time then, It's good.

We're feeling there is a strong consumer desire for individualised and personal consumption with a strong knowledge of the product. For CLM BBDO, we work for global brands who function on a complete different economic model than artisans do. What's your point on view on how they should behave in the future?

It was pretty hard for our panel to come with a recommendation or some solutions. Alain, recommends Global brands to continue to do what they do. He asked a question about whether industrialised services will continue to advance or will consumers take a step back and return to consume services as they did before? Carrefour market has spread all over Parisian neighbourhoods, people shop there because it's convenient, It's open late etc... But at the same time they complain about missing their local butcher, baker, green grocer, etc... **Consumers complain but it's them that have shifted their consuming habits and therefore contributing to the closures of these services.**

Antoine responds that these artisans should have responded to new consumer needs, they need to revamp their core offer. Young artisans need to bring in creative thinking to their initial offer.

Robin & Julian, quoted LVMH



and more specifically Hermes that use their artisanal background as a symbol, they recuperate and use these values in communication but the reality is that it only concerns a very small segment of their activity. Robin stills believes that **Hermes is a brand that has the credentials to use it's artisanal heritage**. They've recently launched a new product line in China with products made from Chinese artisans, IT's called: **Shang Xia** <http://www.shang-xia.com/en/>

The brand also launched "Hermes, the contemporary artisan" with open-doors days to their workshops.

Julian still believes there is an intermediary business gap between a 5000 euros suit and high street

offers. He thinks there is room to set up a network of small business that are supported by handmade manufacturers. Big brands launch flagship stores each month; surely someone can spend money on developing this kind of offer.

Coming back from a recent trip



in Portland, I noticed that a majority of young people were in charge of sustainable business using local crafts and resources. While talking with these young entrepreneurs it seemed like all the glitz was focussed on these kind jobs rather than working in an ad agency for example. We finally asked ourselves, if business schools in the future will be less frequented than apprenticeship programs?

The US is different from France, they are at another level, they've reached the peak of their industrial production, **they lost the memory of their crafts.** Now, they're **on a path to rediscover some of these values.** In France, we aren't at that level yet, at the moment, we're bringing back crafted products and highlighting the people who

made them. But **French society is elitist and it still hasn't been able to tackle the image of taking on an apprenticeship and doing a manual job** to the contrary of Scandinavian countries and Germany who valorise this workforce.

Julien who graduated as an architect before taking on an apprenticeship in tailoring believes young people all have to go or want to go to law schools, business schools and university to experience it. **For a lot of them it empties their minds and then chose to do something different that has a real meaning or a cause for them.**