



Compilation of good practices for SDGs

Feedback from Peru, France and India

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“What a pleasure to discuss with artisans on the other side of the planet and to see that we have common concerns. This meeting gives me hope and courage: we are all going in the same direction!”

-Moon, Tara Projects (2022)

I- Introduction

The exchanges organized within the framework of the ODDAFIP project were diverse, but had a common objective: to build bridges between different actors, from diverse regions of the world and of several generations, and to build partnerships for the exchange of experiences, good practices and collaboration between countries.

These meetings were organized in three virtual sessions between artisans who participated in ODDATARA (France and India) and ODDAFIP (Peru). Their aim was to let people who act on behalf of the SDGs speak up.

We wanted the topics covered in these spaces to be defined by the people directly involved: the artisans. It is for this reason that the first meeting was very open. We thought about this methodology collectively and concluded that it was necessary to make a first informal meeting, a presentation of the project, to clarify the objectives especially of the craftsmen and craftswomen. The results of this first meeting quickly exceeded our expectations.

Even if it was the goal of the project, we did not expect the participants to bond so quickly. The interventions of those present were rich in proposals, and there was no shortage of topics for discussion. During this first meeting, the 24 members of Sisan were present, and some of them took the floor. There was no break between the translations (English and Spanish), and each intervention gave us more elements to underline the importance of these meetings and of the overall project.

The topics to cover quickly accumulated: there were many similarities between the contexts. Our project was directly linked to the fight for the achievement of the Sustainable Development Goals and the inclusion of young people in this process. Thanks to these exchanges, we were able to observe how many actors from different territories, who were not always aware of the content of the SDGs, were fighting daily to achieve them.

Unfortunately, the discourse of the SDGs is not shared or known by all communities around the world, especially in the southern hemisphere. Their problems are nevertheless common. It was therefore necessary to give very high visibility to these actions.

This was the fundamental objective of ODDAFIP: to highlight how we share problems, alternatives and solutions, in different regions of the world, and the importance of creating spaces for dialogue between groups to exchange experiences and create a real international dialogue.

For reasons of time and Internet access, we chose two ODDAFIP groups, Sisan and Ichimay Wari, who came on tour to present the documentaries in different cities of Auvergne-Rhône-Alpes, for two weeks. These groups were represented in France by Denise Pozzi-Escot, director of the Pachacamac museum, Domenika Alcazar, president of the Sisan association, and Maurelio Huaraca, potter and founder of the Ichimay Wari association. Tara Projects and the craftsmen and craftswomen who work with this Indian association were also invited to



these virtual meetings, because this group had been able to exchange live with groups of French craftsmen during the course of ODDATARA in 2019.

In this document, we want to report on the exchanges of good practices on specific and common topics, and how they took place. Although the groups were chosen for this process, these parallelisms are evident in the videos of ODDAFIP and ODDATARA, already online.

Each meeting lasted between an hour and a half and two hours. In the first edition, the topics to be discussed were defined by the participants, and in the other two, an agenda was set in advance, with a time for discussion established for each participant, before a round of questions .

We uncovered common concerns and values directly related to the SDGs:

- Raising awareness of environmental, social and economic problems and actions to fight against climate change, for the protection of the environment, the circular economy and the fight against pollution.
- The education of children (especially girls) and the transmission of skills and know-how. The Ichimay Wari association welcomes schoolchildren in its workshops in Lima, but unfortunately bears witness to the difficulties in making craftsmanship attractive to young people today.
- The professional integration of vulnerable, migrant, isolated, disabled people and in general the use of crafts as a means of impact in the lives of vulnerable people.
- The emancipation of women, very present in fair trade. The participants talk about empowerment through the development of craft techniques, access to work, and economic income, as well as collective work for the achievement of common objectives. For women, especially, crafts and access to personal income have allowed reflection on equality and on their rights, as well as the importance of transmitting their know-how.
- The preservation and transmission of heritage are at the heart of everyone's concerns. Thanks to the partnership between the Pachacamac museum and the women of Sisan, the promotion of artisanal production is linked to the traditions and iconography of the archaeological site. This project contributes to the promotion of a culture to a national and international public, but also to the education and preservation of the site by the local populations.

The four topics below have been chosen for the first remote dialogues – which will continue beyond ODDAFIP, and are directly linked to the SDGs: recycling and the environment, the health of artisans and their families; the place of women, gender and crafts and finally the importance of training and the transmission of knowledge and know-how in the craft environment.



II- Recycling and the Environment



What are the benefits of recycling in craft practices? Thanks to concrete cases, the groups show how the reuse of objects and their transformation make it possible to collectively achieve responsible consumption and production in the context of the fight against climate change.

Redeem Equipment transforms used mountain equipment, practicing upcycling. In India, Tara recycles saris, uses non-toxic, non-chemical materials, and craftswomen often use natural pigments. The Sisan group, as well as Redeem Equipment and Fibr'ethik, all upcycle materials for their products, each in its own environment.

Fibr'ethik, an association in Savoie, acts in the circular, social and solidarity economy. The association recovers, collects, recycles, repairs and transforms objects in its workshops. Fibr'ethik is a structure that was born in 2010, and which therefore has almost 12 years of existence today. This is a citizen initiative of elected officials and inhabitants of the rural area of La Combe de Savoie where the outdoor spaces were poorly maintained.

Today, the association employs nearly 40 people. One of the strategies to attract more women to the labor market has been to start making handicrafts from recycled materials. Most of those used come from advertising media such as banners, promotional tarpaulins or kakemonos. This sewing/leatherwork workshop started in 2014. The combination of the two types of activities (employment integration and crafts) allowed the structure to grow and they recently decided to open a recycling center so that people from the municipality come and drop off objects they no longer use (clothing, electronic equipment, books) in order to give them a second life.

As part of the Peruvian experiences, Sisan is developing the "Segundo vuelo" initiative through which the women of Sisan recover uniforms from the LATAM airline giving them a second life by transforming them into other garments and handicrafts. Thus, they defend their culture and Peruvian iconographic elements, avoid waste and protect the environment. Through this project, they are teaching their children and their community the importance of recycling.

The Indian team was very interested in these initiatives and practices, raising the problem of pollution and plastic particles that circulate everywhere in the world.

"Now that we know that even microplastics can be found in our lungs, we want everything we use to be safe for the environment and also for ourselves." Regarding recycling, we cannot yet speak of a circular economy in India, but Tara is aware of its importance and the preservation of the environment. The Indian partners are very interested in the possibility of creating partnerships like that of Sisan, because they attach great importance to the development of practices in the fight against climate change, a subject that affects them. Partnerships between museums, communities, companies (sports, as for Redeem Equipment, or airlines, for Sisan) to avoid waste and transform objects, prove to be a very interesting alternative in the context of craftsmanship and the materials used. . The importance of partnerships is highlighted in



the struggle to achieve common goals.

See SDG 11 : Redeem Equipment, Mohd Yunus, Ardelaine, Ayniart, Ceterni Association

See SDG 12 : Les Hirondelles, Babloo, Ardelaine, Redeem Equipment, Artisans of Maria, Ayniart

See SDG 13 : Redeem Equipment, Mohd Yunus, Ardelaine, Ceterni Association, Ayniart

See SDG 17 : Mosmin, Dominique Chambriard, Fibr'ethik, Ardelaine, Les Hirondelles, Amandine, Mohd Yunus, Redeem Equipment, Ichimay Wari, Sisan, Ceterni Association, Ayniart



III- Women, gender and artisanry (Solidarity programs between women and social equality)



What is the role of women in fair trade? The Sisan, Tara and Redeem Equipment groups are mostly female. How does this subject impact their craftsmanship? What issues did these women face?

In the experience of the Indian partners, this subject was very important. Sofia, Mosmin and Sunita shared their personal experiences with us, their independence through fair trade. Thanks to their work in Tara's workshops, they were able to become aware of women's rights, particularly in terms of education. Sunita became a committed social worker for women. As mentioned, in India, women who want to work find it difficult to get support from their families. This situation is the result of deeply rooted cultural beliefs and family imaginaries, which promote a great submission to the husband and the place of the wife in the home. This environment, often conservative and traditional, prevents them from having access to learning, traveling and asking for help from their families. Women grow up in these spaces and develop under great pressure. There is a lot of neglect. The community work and fair trade offered by Tara has enabled many women to participate in workshops and gain access to a previously forbidden freedom. Access to the opportunity to earn their own income, as well as the opportunity to exchange knowledge and dialogue with other women while carrying out responsibilities, has allowed them to gain a lot of self-confidence.

Some have chosen to remain single, an emancipation that is very difficult for many families and Indian society to accept. These experiences have enabled the craftswomen to realize the importance of access to education for children, especially girls. The testimonies show that they want to give more opportunities and self-confidence to young girls, so as not to suffer the same social pressures.

In Peru, we find the same family barriers, the pressure of a patriarchal model imposed by society. It is necessary that women, especially single women, show that they can maintain their homes, provide for their children, all of this by having a job. In the Sisan group, many women get up at three in the morning to be able to do all these activities. They found in the partnership with the museum of Pachacamac, an essential actor in order to achieve their emancipation. The museum's projects are mainly linked to social actions with the surrounding communities, through collective work and the development of skills. The aim is to improve the quality of life of people belonging to these social groups, especially women. Learning about the cultural heritage that surrounds them, education, the exchange of experiences and access to their own income have made them feel more secure.

Unlike India, these social projects around a museum are encouraged in Latin America, where local cultures are very important. In Peru, another project also exists in Túcume. In Chotuna-Chornancap, the museum team also works to empower young girls and prevent school dropout, as well as the repetition of behavioral patterns linked to the patriarchal structures that dominate the region.



On this subject, Maurelio, who is a member of a predominantly male group in Lima (Ichimay Wari), mentions the importance of the workshops carried out by a feminist organization which has been working for about 30 years with Peruvian craft groups and which has changed the artisans of his association.

See SDG 5 : Mosmin, Fibr'ethik, Sofia, Sunita, Ceterni, Sisan

See SDG 8 : Ruhksana, Sofia, Chambriard, Amandine, The Canuts, Sunita



III- Training and transmission of know-how



Entrepreneurship, the development of the circular economy, the exchange of skills. How to preserve know-how, the maintenance of craftsmanship and craft skills in the face of an expansion of technology? What is the importance of strengthening the dissemination of experiences and learning in the context of crafts and the fight to achieve the SDGs?

In Peru, Sisan currently employs 23 women. They have received training and produce textile objects related to the local archaeological site. The function of the Pachacamac museum, of which Denise Pozzi-Escot is the director, is to serve the community that surrounds it. The women are proud of their craftsmanship, because they preserve the environment by promoting their culture while improving their living conditions and gaining autonomy.

In India, for Tara Projects, training is essential because the craftsmen and craftswomen come from diverse origins: remote villages, little schooling, extremely very conservative families. Learning techniques and renewing yourself, but also understanding the importance of preserving the environment and the culture that is expressed through handicrafts is important. Bridges seem obvious: training around the importance of handicrafts and traditional know-how that aligns with fair trade creates links between artisans and craftswomen, their identities and their cultures, allowing an opening of minds of the people concerned, through the exchanges they may have.

In France, Fibr'ethik is doing a lot of reintegration work through training and learning skills. Volunteers and employees who accompany people away from work in the return to employment. The initial intention of the association was to meet the needs of the municipality in terms of maintenance of outdoor spaces (masonry, wall work and maintenance of green spaces) by giving work to unemployed people. At the very beginning, they started with issues related to the environment, because it is a rural territory, by offering unemployed people who live in this territory to maintain the place they live in. To do this, they have a close relationship with the administration (Pôle emploi) which identifies unemployed people suitable for this project. The structure has developed but we had to face difficulties in including women in the project because outdoor work was not necessarily suitable for them. Fibr'ethik, in conjunction with the local authorities, has therefore decided to open a new type of activity related to sewing to produce handicrafts from recycled materials.

Craft work and skills training have proven to be a very useful strategy for imparting knowledge, not only practical, but also related to education and human rights. The workshops showed the importance of these exchanges between people from very different backgrounds.

This type of exchange also shows how local strategies and solutions can enable the personal and collective development of the people concerned. The meetings proved to the various collectives that the unfolding of this kind of initiative bears fruit. Thanks to these spaces, various topics such as climate change, the fight for gender equality, the



importance of intangible heritage and craftsmanship can be addressed, and the need to create partnerships with other actors. seemed obvious.

See SDG 4 : Mosmin, CETPRO, Canuts, Ayniart, Sunita, Casa Betania

See SDG 5 : Mosmin, Fibr'ethik, Sofia, Sunita, Ceterni Association, Sisan

See SDG 8 : Ruhksana, Sofia, Chambriard, Amandine, Les Canuts, Sunita

See SDG 10 : Sofia, Chambriard, Ruhksana, Mosmin, Sunita, Fibr'ethik

See SDG 17 : Mosmin, Dominique Chambriard, Fibr'ethik, Ardelaine, Les Hirondelles, Amandine, Mohd Yunus, Redeem Equipment, Ichimay Wari, Sisan, Ceterni Association, Ayniart



III- Health and Artisanry



In Peru, as in India, the consequences of the covid pandemic have been considerable: serious health problems and deaths, strict confinements that have brought work to a halt, disappearance of tourists and business opportunities, among others. The complicated recovery, in particular due to lack of work, caused many artisans to leave their associations (that of Maurelio fell from 25 to 10 people). The general opinion is that the work is harder since the covid crisis. Covid has been the worst national public health problem in years. The goal here is to show the answers found during the health crisis by each of our partners.

In these countries, the health systems are very different from the French system, because they are essentially monopolized by the private sector. The pandemic has demonstrated the importance of health insurance, as well as affordable health centers so that people can treat themselves without going bankrupt and without depending on the private sector. We must also encourage preventive care, around raising awareness among young people of the importance of taking care of their health. Tara Projects, a leading organization in health education and access to care, has transformed workshops into dispensaries during the pandemic.

Access to care is essential for Tara with a very precarious public, especially over the past 2 years. In India as in Peru, there are many private clinics and the care is very expensive. Due to the pandemic, public hospitals were full and the cost of living increased (petrol, medicines, food, etc.). Many Indians could not live properly and could not be treated in public hospitals. This led to many deaths.

To try to cope with all this, the Tara association has created a health project which has helped them a great deal, in particular by organizing a common fund to finance the care of the sick: thanks to this project, they have been able to provide oxygen and medication (which was no longer available or too expensive) to people with covid in the community. In addition, there were also many people who were unaware of the disease or misinformed. So they did prevention, training, gave masks or materials for people to make them themselves. The pandemic developed solidarity, the feeling of having to take care of others and they all collectively fought against the disease, securing the future of each member of the group.

Craft activity has slowed for all groups during the pandemic. Sisan has only one outlet: the Pachacamac Museum. In normal times, 18,000 monthly visitors keep the shop alive, an agreement having been made between the Sisan group and the Ministry of Culture for the preservation of heritage. Sisan has 23 women, many of whom are single mothers whose only income is from the sale of products. They started making masks. Domenika collected them and Denise sold them. Many craftswomen being elderly women that the Peruvian state does not protect, Sisan has created a fund to be able to help them. The women also organized meal sales to obtain cash for unforeseen expenses. In the case of Sisan, the work was able to continue thanks to online sales (via the museum and Sisan sites) and the manufacture of masks. On the Indian side,



the manufacture of 40,000 masks (exported to Hong Kong) during the pandemic made it possible to resist, to a certain extent.

In the Ichimay Wari association, the artisans continued to work from home but they could not sell the products and their income fell sharply, with most orders being cancelled. "When you were sick in Peru it was mandatory to go to the hospital but since there were no beds, no oxygen, people went there to die". The association has functioned as one family to help each other. One person did the shopping for the whole community. They organized a collection to be able to buy the drugs. Since they could not sell, they were very affected, but the Ichimay Wari association established a link with the government in Lima and the municipality organized a market to sell handicrafts, allowing them to sell part of the stock.

The importance of collective work and the creation of links between people and organizations is once again evident for the resilience of communities. The groups of Peruvian and Indian artisans, in the face of difficulties, have been able to organize themselves to deal with the direct and indirect consequences of the global pandemic and the insufficiency of the health system in their countries.

See SDG 10: Sofia, Chambriard, Ruhksana, Mosmin, Sunita, Fibr'ethik, Babloo, Sisan, The Canuts

See SDG 17 : Mosmin, Dominique Chambriard, Fibr'ethik, Ardelaine, Les Hirondelles, Amandine, Mohd Yunus, Redeem Equipment, Ichimay Wari, Sisan, Ceterni Association, Ayniart



IV- Experiences of the artisans

After their return to Peru, the Peruvian partners shared their experience. Maurelio and Domenika particularly insisted on the importance that France attaches to recycling, cleanliness and green spaces. They learned a lot about different cultures and were inspired, in the case of Sisan, by this trip to develop new handicrafts.

They visited workshops of French craftsmen and shared their skills. Many elements of these visits surprised them, such as the use of natural colors for the ceramics, which was the same type of color used by previous generations for their objects. The use of natural dyes avoids harming the environment and is much better for the health of artisans. The need for the use of natural elements for artisanal practices has been highlighted as something impossible to ignore these days. The exchanges that took place in the workshops were interesting and allowed them to return to Peru with new knowledge, with new links between the manual work they do every day and people who are thousands of kilometers away .

This trip allowed them to meet different people, to feel welcomed in their homes and workshops and, in their own words, "it was a trip that completely changed their perspective on things". This project also allowed them to create links between Sisan and Ichimay Wari. Only thirty minutes apart, representing the same culture, these two associations had never worked together before. Ichimay Wari pottery will soon be sold in the museum shop.

V- Conclusion

After months of exchanges, the participants realized how important these moments were for their practices. They allowed them to share their different experiences, which are often very similar, such as the solutions found to overcome the problems of the health crisis and the failing social security in India and Peru. These experiences gave participants the energy to continue working towards common goals, as well as the opportunity to meet artisans from across the world. Today they feel like a new family, with whom they can talk, learn, exchange experiences and find alternatives and solutions to common problems. This type of exchange considerably enriches personal and collective experiences, and the craftsmen intend to continue it, by integrating their young people.

The organization of new spaces for dialogue could be carried out in the future by the young ambassadors of ODDAFIP and fair trade, based on the creation and establishment of intercultural bridges.



VI- Partners

- **India** : TARA Projects, historical partner of Artisans du Monde, 500 artisans, represented by Moon, Koko, Sunita, Sofia. (See ODDATARA)
- **France** : Redeem Equipment snf Fibr'ethik, two french associations partnered with Artisans du Monde, which created spaces to train marginalized populations, as well as the recuperation and valorization of materials to create new objects. (See ODDATARA)
- **Peru** : CIAP, a historical partner of Artisans du Monde, represented by Maurelio Huaraca who is part of the Ichimay Wari association. The artisans of SISAN, a community of 30 women represented by Domenika Alcazar and Denise Pozzi-Escot, director of the Pachacamac museum. What characterizes the Sisan group in partnership with the Pachacamac museum, is the work with the territory and the preservation of cultural heritage, community participation and identity protection. All this with the aim of exchanging and improving artisanal production. In Ichimay Wari, it's the importance of working with the youngest, with schools and high schools for the dissemination of craftsmanship and its history.