



16th INTERNATIONAL TEXTILE AND FASHION CONFERENCES

INTERNATIONAL ADVANCES IN SUSTAINABLE DEVELOPMENT

Saturday 23 April 2016 / 3.00pm

Moderated by **Julien Neuville**, Journalist / *Villa Noailles, Tent dedicated to Conferences*

Speakers:

Sanchita Ajjampur, Chairperson & Creative Director, BeeLuxe Private Limited, co-founder, Sanfab India;

Carlo Capasa, President, Camera Nazionale della Moda Italiana;

Marie-Claire Daveu, Chief Sustainability Officer and Head of international institutional affairs, Kering;

Alfonso Saibene Canepa, Supply Chain and Sustainability Director, Canepa;

Axelle Tessandier, Manager and Founder, AXL Agency

Pascal Morand, Executive President, Fédération française de la Couture

The round table that you are about to hear relates to sustainable development. It will be followed by another about photography, chaired by Raphaëlle Stopin, who will talk about digital compared with traditional methods.

Last year, we organised an initial round table about sustainable development that Marie-Claire Daveu of Kering took part in. This year, the idea is to go further by looking at a more international arena. The presence of Carlo Capasa, President of the Camera Nazionale della Moda Italiana, will enable us to shed a global light on the discussion.

I would particularly like to thank the DEFI and Clarisse Reille, without whose support our conference could not take place. I would also like to thank the entire team from the Fédération, led by Laurence Sudre, which organises the conference magnificently in very close conjunction with Jean-Pierre Blanc's teams.

Julien Neuville

Hello everybody.

We are going to look in more depth at the subject that was covered last year, examining what has happened in the meantime. As the theme of sustainable development is very broad, we have selected four or five specific subjects.

I'll start by introducing our panel: On the very right, Axelle Tessandier, founder of AXL Agency, who was in particular involved in launching the Kickstarter platform in France. Next to her is Alfonso Canepa, Director of supply chain and sustainable development at the family company Canepa, the leading textile producer in Italy. On my right, Carlo Capasa, President of the Camera Nazionale della Moda Italiana. On my left, Marie-Claire Daveu, Chief Sustainability Officer and Head of International Institutional Affairs and member of the Executive Committee of Kering, and then Sanchita Ajampur, a designer with her own eponymous brand and a consultant for numerous European luxury houses.

Marie-Claire Daveu, I would like to go back to what you presented last year, Kering's environmental profit & loss account. It's a very interesting initiative. Could you tell us what it consists of?

Marie-Claire Daveu

I'm delighted to be back at the Hyères Festival to talk about this subject. I am convinced that the luxury goods and fashion industries will only have a future if they face up to the issues of sustainable development and find innovative solutions to them.

With regard to the environmental profit & loss account, it's a tool that enables us to measure our environmental footprint by giving it a monetary value, within our own operations - shops, corporate - but also right along the supply chain, from level 1 to level 4, with cotton farming and animal breeding being on the first levels. We measure our environmental footprint through known items such as greenhouse gas emissions, water consumption, land use, and social impact. However, we go much further than conventional reporting, as we don't express these impacts in litres of water or tonnes of CO₂ - the environmental and social impact of consuming a litre of water in Normandy isn't the same as in locations where water resources are scarce - but in euros or dollars.

It took us five years to develop a methodology, which we made open source last year. François-Henri Pinault, CEO of Kering, believes that if we want to shift the paradigm and deliver a more efficient model, then the Group's findings and good practices have to be shared.

We live in a world where the economic, or financial aspect, is vital. Using the same vocabulary, talking about monetary value and not about endemic species both inside the company and outside, that is with investors, ratings agencies, etc., makes us more influential so that we can further our sustainable development policy.

Julien Neuville

Another remarkable initiative. Carlo Capasa, you and the Camera della Moda Italiana have produced a highly relevant manifesto that sets out a number of rules and gives sustainable development advice to fashion houses. How was it created and why?

Carlo Capasa

The Camera della Moda Italiana has a significant responsibility. In Europe, our industries represent 41% of textile & clothing and accessory production; the next biggest producer after Italy is Germany, with 11%.

We have been looking for answers to the problem of sustainable development for several years. Twelve major Italian fashion brands came together with the Camera and drafted a manifesto that sets out our goals in ten points.

The leader of this process was Gucci, followed by Prada, Armani, Versace, Loro Piana, OTB - Only the Brave, Valentino and Ferragamo. They all have the ability to carry the whole sector along with them. We asked an artist, Michelangelo Pistoletto, to represent this idea of Italian and European-style sustainable development. His "Third Paradise" is made up of three circles, one representing nature, the second technology, and, in the middle, man, who combines nature and technology to create a positive, non-destructive system.

Very concretely, the signatories of the manifesto set out five priorities based on their internal sustainability standards. They already had figures relating to harmful chemicals. We decided to create a common system and drafted guidelines that enable us to manufacture products according to clearly-defined criteria. The figures stated are well below the limits set by law and they represent a challenge for the next four years, as they will enable us to gradually reach the threshold of zero emissions. We have to move forward in stages, taking the whole sector with us. We can't change everything immediately. It wouldn't work, and it would mean leaving behind workers, companies, concepts... Instead, we decided to work coherently, publishing a document listing 350 chemicals, available on our web site, which is the starting point for sustainable development Made in Italy.

Julien Neuville

What is the scope of this agreement? It is binding? Do you have plans for inspections and the publication of reports naming good and bad performers?

Carlo Capasa

Signing up to the manifesto is voluntary. It gives guidelines. That said, the fashion houses involved, both Italian and French, are genuine, and when they make a commitment, they will comply with the decisions made. We're not going to make a list of good and bad performers, but we are going to create a system of shared inspections, with monitoring, which will provide an opportunity to face up to reality.

Julien Neuville

The first subject we're going to tackle is recycling. Several projects have seen the light of day in this area during the last year. Adidas, for example, has brought out a shoe made from plastic recovered from the oceans. G-Star Raw has also launched a collection with Pharrell Williams, made up of clothes produced using recycled plastic. But the company that has most been on the offensive in terms of marketing is H&M, which organised World Recycle Week, supported by American artists M.I.A and Iggy Pop. However, none of these global names that have made a commitment are luxury brands.

Sanchita Ajjampur, what part does recycling play in the production of luxury clothing?

Sanchita Ajjampur

We work with people, seamstresses, textiles and fabrics that speak to us and address all five senses. The human and emotional aspect is very important in my work.

We employ people who have magic fingers, so we have to be socially responsible in terms of the materials we use, raw materials that we cut ourselves. We reuse copper, bamboo, raffia and other natural products and we strive to give them an appearance that is perhaps more abstract, more graphic and innovative - we want to stand out and move away from an over-ethnic character.

When you do embroidery and you recycle, you are being civic-minded. It's a matter of textiles, water and all of these elements that affect our environment. We're talking about thousands of materials and components that make up a single item of clothing, and it's as though you're

using a huge sieve. We create by separating the elements with a sieve before bringing them together.

The basic materials are made from copper and therefore don't contain any zinc. We can reuse them, oxidise them, add a bit of real gold so that they don't oxidise too much. We use raffia, bamboo and even plastic, but we don't recycle waste from the sea. We melt down glass using various processes. We make new materials with that glass and create new abstract forms.

Don't throw anything away!

Julien Neuville

Alfonso, as part of your collaboration with a major clothing chain, you gave it two options: recycled fabric or new fabrics. Could you tell us about the limits and paradoxes inherent in recycled fabric?

Alfonso Canepa

Recycling raw materials, as we do, is in itself paradoxical, in the sense that once it has been recycled, the material may no longer meet the quality criteria set by some customers. With companies that are interested in the subject, we have to put in intensive work to convince them. Our future partners have to understand that a recycled fibre can, in a way, bring added value since it meets certain sustainability rules because we are giving it a new life. All this does of course have to be done within the limits imposed by law, but we have to convince our partners that we can supply them with a recycled product that fully meets the company's standards.

That's why you have to go back up the supply chain, to the suppliers upstream, the weaving, printing and finishing companies. At the moment, these companies are in turn looking to the chemical manufacturers to obtain products that are more compliant with the rules set by their customers. The end goal is to optimise the entire industry in terms of sustainability.

We are aware of the time it takes for a specialist company to reduce its environmental impact and we take great inspiration from the technology transfer that has been going on for a long time, in the food and medical industries for example. We have borrowed these technologies and have managed to obtain a more sustainable product that still guarantees a consistent level of quality. We are obliged to comply with this, otherwise the end customer will not accept the finished product, which is sustainable but has no aesthetic qualities. That's what happened with organic cotton, and it's a mistake that we must not repeat.

Julien Neuville

The problem is that certain materials can't be produced by recycling, as it involves the use of various chemicals that are not necessarily permitted by all of the houses.

You have managed to produce a pair of jeans which, in terms of appearance and feel, is both sustainable and of admirable quality. It's a surprising piece, as one leg is made from recycled cotton and the other from conventional cotton. To the naked eye and to the touch, there is no perceptible difference.

Alfonso Canepa

We made changes to the industrial processes, that is, to the critical points that we could modify. This product was made without the mechanical washing stage of the production cycle. The further upstream you work, the more you can guarantee the sustainability of the product. The downstream work, i.e. the finishing, enables you to retain the quality of the product. The consumer won't notice the difference because at the moment, the customer buys mainly out of emotion, and not necessarily to be a good citizen.

Julien Neuville

We were talking about technological limits. Marie-Claire, Kering has invested in a British start-up, Worn Again, which is very innovative regarding recycling.

Marie-Claire Daveu

Behind the general question of recycling lies a more strategic question relating to innovation. In the luxury sector, if you want to keep very high quality products, particularly in terms of feel and design, and if at the same time you want to be fully engaged in sustainable development, you can't make do with a few incremental steps forward. You have to innovate heavily. Just wanting to recycle would bring us up against the current limits of technology.

We invested jointly with H&M in a start-up called Worn Again to try to reach the sort of Holy Grail of recovering, separating and extracting polyester and cellulose fibres from both used clothes and fabric. Once the fibres have been extracted, you have to manage to spin them in order to re-produce a high-quality new product made with old materials and that meets all of the requirements of the luxury sector.

With Worn Again, we want to go a very long way with this concept of the circular economy. To achieve this, innovation must be placed at the heart of the processes and of our strategy. The history of the luxury goods sector is punctuated by responses to customer expectations and social expectations. All of us here are now faced with environmental challenges and I think that innovation has to be led by the luxury sector because it's the one that sets the trends.

Julien Neuville

H&M's ultimate goal in the coming years is to only make clothes from old clothes that they have recovered. This aim was at the centre of their "Close the Loop" campaign with Iggy Pop.

Recycling still suffers from a poor image, in fashion in general and in the luxury sector in particular. Axelle, you're an expert in information monitoring and the behaviour of the younger generation. Are the campaigns and initiatives that we've mentioned changing younger audiences' views on recycling?

Axelle Tessandier

Indeed, it's important because you've mentioned them. Purchasing is an emotional act, it's not solely governed by considerations of quality. I'm the only one here who doesn't work in fashion, I'm more a representative of social mores. New consumers are switched on to socially responsible discourse.

The first thing I did when I got my Giro jeans was to post them on Instagram, with their slogan "What the fuck are you doing with my ocean?" So I have become a brand ambassador. This type of expression says something important about you. These days, it's hard to ignore the impact of fashion on the environment, on pollution. On the rare occasions that I post on Instagram, or I pass on a brand's message, it's when I'm proud of it. I did it again recently, with green, circular economy brands, and these recycled plastic jeans which are also cool, well-cut and good quality.

With regard to H&M, it's more complicated. I find it hard to understand their approach: on the one hand they have a "responsible" talk, but on the other hand they do whatever they want. Honestly, since the Rana Plaza disaster, I haven't bought a single H&M t-shirt.

Julien Neuville

We're not here to speak ill of H&M. Their World Recycle Week campaign was laudable, with the principle being that during that week, you took your old clothes back and in exchange you received a 15% discount on the collection.

It should be said, however, that any recovered clothes that they can't reuse will be sold on to companies that will in turn sell them to second-hand clothes stores or to car manufacturers for seat stuffing.

The message is all the more confused in that they produce 600 million items of clothing a year, with a 10% increase at the same time.

Axelle Tessandier

In my opinion, a corporate culture has to apply to the whole company. You can't do half a good deed. It's as if you only behaved properly on Saturdays and Sundays. I could say the same thing about Giro, why don't they apply the same recycling principle to all of their products?

After that, everything is a matter of personal discipline. I prefer to wear a t-shirt knowing that, behind the scenes, two trees will be planted. It's not a case of hounding the brands because they cause pollution. The consumer's role is extremely important. After all, who's doing the buying if not the consumer? We complain about society when we are society. I always feel uncomfortable buying "Voici" when I'm going on holiday, and although I feel sorry for the stars who are harassed, I'm contributing to it too. I try to respect this principle of honesty in fashion.

Generation Y, the millennials - those born between 1980 and 1995 - are increasingly aware of these environmental problems and take them into account in their choice of work and how they consume.

Marie-Claire Daveu

The entire textile sector, which according to some data comes out as the second most polluting industry, must take sustainable development seriously, on a scale appropriate to the company. The Camera Nazionale della Moda Italiana initiative is a step in this direction. We must take concrete action, quickly.

In the case of the luxury sector, the sustainability of the product is linked to its DNA. A customer who buys a Gucci or Bottega Veneta bag might be concerned about one day passing it on to their children. This notion therefore has a temporal aspect, and not just in terms of the environment or social responsibility.

In fact, I agree with you. The consumer has a major role to play in that he is also a citizen. All over the world, consumers are more aware of the environmental and social challenges. The first is immediately visible, and growing. In our stores, consumers are asking more and more questions about the sourcing of such-and-such an exotic leather, about animal welfare.

With regard to employees, if we want to attract the most dynamic members of the new generations and retain the best talent, we have to place sustainable development at the heart of our strategies, not just in public relations but also in reality. It's the natural course of history.

Sustainable development within a company is a long-term process. You have to accept the need to be pragmatic, to proceed step by step. The key point is to set quantifiable goals, put in place a movement, be transparent, particularly when sharing progress. It's clear that we are not yet managing to achieve all of the goals because there are technological and technical obstacles. In addition, it is absolutely vital that the business dimension be taken into account - we're not a charity.

The most decisive thing is to create this dynamic and be engaged in the process of improvement.

Julien Neuville

In the luxury sector, there is a conflict between recycling and sustainability. Does that mean that the luxury industry will never be able to fully exploit recycling?

Marie-Claire Daveu

Not at all. At Kering, communication about sustainable development doesn't take place at product level, as this is the responsibility of each brand. Kering defines its communication in Corporate terms.

Everything that comes from recycling, fibres and products, can absolutely be used in luxury goods. You simply have to explain that recycled materials are not a by-product, that they give exceptional products in terms of quality that are highly sustainable in every sense of the word. All that will take time, this communication/awareness-raising doesn't bring immediate results. You have to carry on taking concrete, operational action.

Julien Neuville

Carlo Capasa, you're in touch with the major Italian brands, you encourage the signatories of the manifesto to use recycled materials. I'll ask you the same question, can the luxury sector and recycling live happily side-by-side?

Carlo Capasa

Yes, certainly, it can work. But first let's talk about another aspect of sustainable development that is already producing good results. A lot of luxury houses, including Gucci, recycle paper, packaging, everything to do with the fashion product. A protocol is already in force in all Italian houses. This is an initial approach to sustainable development. When we talk about recycling, we need to go further in terms of traceability in particular, and take inspiration, why not, from what happens in the pharmaceutical industry. We have to act pragmatically and turn to the new technologies, particularly digital, as there is a close link between sustainability and the digital revolution. The market is moving towards traceability from the initial product to the recycled product. Sooner or later, this new life will be the fashion companies' responsibility. I should point out that, according to the latest survey by Boston Consulting, 13% of young consumers are now guided by sustainability when making purchases. Not long ago, it was just 3%.

Sanchita Ajjampur

You're talking about gigantic companies that are monstrous to manage, but I think that it comes down to our own responsibility: recycling starts at home. If you're a manufacturer and you work with luxury brands that insist on having certain items at certain prices, it's up to you alone to meet their demands. We guide them and tell them what's possible, we assess the impact on the environment and the result of what is requested. We can do a lot individually. In addition, thanks to social media, we can educate the end consumer. My own brand speaks directly to the consumer, I teach them what the seamstresses do, where the raw materials come from and the reasons why they are buying the product. It's like telling a story that speaks directly to people.

Axelle Tessandier

I found out on the way here on social media that Reformation, a Los Angeles brand, is blogging about the carbon footprint of the factory and office. They have calculated everything, from the employee's chairs to the solar panels used at the factory, the tea they drink, and more.

Julien Neuville

And Reformation uses 30% of recycled fabric from vintage clothing and luxury workshops.

Axelle Tessandier

Exactly. It's a brand that I love, and their responsible communication can't be confused with advertising. The company is telling a story, its 'why'. Millennials are extremely sensitive to this type of meaningful message.

I agree with what Marie-Claire Daveu said, that time and technology more than desire will enable us to achieve these objectives. It's the natural course of history.

Julien Neuville

These small brands that are getting involved in sustainable development and have that "cool" factor are reminiscent of Tesla, the car manufacturer led by Elon Musk, which is revolutionising the sector with its electric models. Their initial aim was to use new technologies and renewable energies. Tesla has become so cool that some people are buying its cars for that reason alone, and not because they are "clean"!

Axelle Tessandier

Elon Musk is very consistent. You can't find fault with Tesla, it's not a marketing ploy, they've always made electric cars. I lived for a long time in San Francisco, where driving a Tesla is now the height of coolness. It's actually becoming detrimental to the brand, as Tesla is becoming a plaything for the happy few of Silicon Valley.

Julien Neuville

The Model 3 was launched recently. It's the affordable model at \$30,000; the brand's entry-level model is usually around \$110,000.

Axelle Tessandier

400,000 orders received for an electric car is crazy! Again, it's the natural course of history. Now, the debate is about whether they'll be capable of producing them.

But for now, is there no Tesla in the luxury sector?

Julien Neuville

The 400,000 reservations might not turn into sales, as orders are subject to the payment of a \$1,000 deposit that can be returned at any time. It represents the hoped-for future sales of 14 billion.

According to the press, by launching this affordable model, Tesla, which used to be a luxury car, is threatening all of the biggest manufacturers - Mercedes, Renault, Peugeot... Since then, Fiat has committed to moving towards electric if Tesla becomes profitable.

Axelle Tessandier

They've been under threat for a while. The generation born between 1980 and 1995 prefers to keep their phones rather than have a car, which takes up space and causes pollution, which you have to park and maintain and fill up with petrol...

That said, Elon Musk and Tesla might have relaunched a product that was running out of steam. Fewer and fewer cars are being sold, to the benefit of systems like Autolib', amongst others.

Julien Neuville

Is it possible to imagine a Tesla of the fashion world, a company as cool and efficient that operates in a completely different way?

Carlo Capasa

The real revolution in the car sector is not Tesla, but car sharing! That's what will really reduce pollution. Being cool is all very well, it sells. But sustainable development is something more serious, and its goals have to be measurable. That's why we produced this manifesto with parameters and guidelines, because it's not just about being cool. There's no question here of advertising or brand image.

Julien Neuville

But could there be a Tesla of the fashion world? It was founded in 2009 and in around ten years it has managed to compete with the biggest manufacturers with new ways of doing things, and to attract hundreds of thousands of customers.

Axelle Tessandier

Let's be clear, no sector will escape it.

In their first week, Facebook gives its employees a little red book that says on the cover "If we don't create the thing that kills Facebook, someone else will." They spend their days innovating to ensure that they are the next thing, or they buy it. Without doubt, the major groups will have to evolve if they don't want to be faced with this danger.

Marie-Claire Daveu

Is it the role of sustainable development to be cool? All the better if it is cool, but it goes much deeper than that. We don't have a choice, sustainable development is not an option, it's a necessity.

Everything is "cool" at some point, until, by definition, it's no longer at all cool. We can't look at sustainable development from that perspective. The loss of biodiversity and land that will result in massive migratory movements and the destruction of ecosystems is serious stuff. Faced with that, all sectors should incorporate sustainable development into their business. Fortunately, the millennium generation is much more aware of these challenges.

In the luxury sector, it's not optional, we must implement it for ethic reasons, to remain economically efficient and to protect the raw materials upon which our growth depends. This consideration of the environmental and social stakes must be inherent in the concept of quality. We often speak of know-how, heritage, tradition. Now we have to promote raw materials, knowing where and how they are produced, under what specific conditions, and with what impact.

We have to be very careful of semantics, because "cool" can give the impression that you're talking about something that's optional. Fundamentally, we have no choice: we have to achieve sustainable development.

Axelle Tessandier

To come back on the term cool, I agree with Julien...

Marie-Claire Daveu

Sorry, I didn't mean to make him feel guilty.

Axelle Tessandier

Yes, but it's like cigarette packets that say "Smoking kills", but everyone still buys them. Making people feel guilty, scaring consumers by saying, "The oceans are dying, you're ruining the planet, pay attention to what you're buying!" doesn't work.

Marie-Claire Daveu

I didn't say anything about making consumers feel guilty, I was talking about education.

Axelle Tessandier

To support what Julien was saying, I don't think we should neglect the human nature of consumers, who will always find it nicer to be part of a movement when it seems cool than when someone is trying to make them feel guilty. It has nothing to do with the seriousness and depth of the subject. It's a problem of communication and feeling.

Julien Neuville

For a long time, sustainable fashion was criticised for not being cool, people lamented a level of quality that left a lot to be desired...

Axelle Tessandier

It was criticised above all for being poorly designed. It was ugly, in fact. It's very hard to find a fashion brand that is both sustainable and stylish.

Marie-Claire Daveu

That's why the initial postulate has to be that, in the luxury sector, people want the most desirable things, i.e. a product with exceptional design and quality. We have to demonstrate that it isn't incompatible with the fact that the use of the raw material meets a number of environmental and social criteria. But I definitely don't want to make consumers feel guilty, because they are the key element! The agent for change is the citizen-consumer, and we are at his service. It remains that everything that is trendy, fashionable or cool must be structural.

Carlo Capasa

When we started to incorporate sustainability into the Camera Nazionale della Moda Italiana in 2011, we found that our partners had been engaged in it for many years, but didn't publicise it.

Canepa has only been communicating on the subject for four years, but it has been working on it since 2007.

In the fashion sector, the link between ethics and aesthetics is long-standing and inextricable. Companies were aware of their impact on the environment and were already prepared, they had been addressing this aspect of sustainable development for a long time because they had understood that it was a necessity and not a way of creating publicity.

In a sense, we could also be happy that it's cool to be involved in sustainability.

Sanchita Ajjampur

At the end of the day, sustainable development falls within the field of existentialism. We can't look at the environment alone. We have to take into account the ethic aspect, integrity and production methods. When you are sub-contracting, be very vigilant! We produce everything in-house. I know of so many places where child labour is used - there are still a lot of things going on that concern us regarding social integrity and ethics. Sustainable development is really not negotiable, and it is existential.

Julien Neuville

For years, the lack of communication meant that we were forced to believe the brands that told us that they were socially responsible. In the field of food, for example, "organic" producers had no hesitation in having a go at their competitors that used pesticides. By buying more expensive organic food, we could be sure that we weren't eating carcinogenic products. Buying a Tesla has a positive environmental and social impact in that we won't be buying petrol and we will make savings in the long run.

Apart from the global impact on underdeveloped or developing countries, how can we draw in the purchaser of clothing made responsibly? What are we offering him in exchange and what are the arguments that the fashion houses should put forward to promote their products in a positive way?

Marie-Claire Daveu

We can indeed ask whether or not they should communicate. Once again, in the luxury sector, sustainable development is an integral part of the brand's DNA, of the quality of the product.

Consumers nowadays are increasingly enlightened. During the COP21 conference on climate change, the press, the media mainly talked about the impact on biodiversity and climate change. That information, its very content, has communicative value for raising awareness and educating citizens.

At Kering, the Stella McCartney brand, which is one of the most "sustainable" in the world, doesn't put responsible labelling in its stores or on its clothes. It's a marketing decision. Then, Stella McCartney herself embodies the sustainability of her brand, she explains it in interviews and when she gives talks. However, it is truly integrated into the selection of raw materials, production processes, etc. Today, 65% of the cotton used by Stella McCartney is organic.

It's not enough just to publicise micro-examples or capsule collections. If you want to shift the paradigm, it has to be profound and it has to become natural. Communicating about sustainability also implies that you are absolutely beyond reproach, and that it extends to all of the brand's products. Personally, I prefer a background movement, perhaps more modest in terms of communication, but that encompasses a larger production volume.

Julien Neuville

You mentioned COP21, a subject about which I would like Sanchita's opinion. How has the Paris Agreement on the climate been received in India?

Sanchita Ajjampur

The agreement was signed barely a week ago by the authorities in my country. India has set itself the target of becoming a super power in solar energy in the next five years. We are all delighted about it, and solar energy could be a very good starting point for spreading sustainable development to other sectors.

Julien Neuville

Let's not forget, regarding the COP21, fashion and water use, that between 1960 and 2000, the Aral Sea lost 70% of its volume due to the diversion of channels to irrigate the cotton fields. It takes 2,700 litres of water to produce one cotton t-shirt, which is about how much an individual consumes in three years.

Alfonso, are there ways of reducing the enormous quantities of water needed to produce these materials?

Alfonso Canepa

Apart from a more judicious choice of our sources of supply, as manufacturers we can take action on the processes for which we are responsible, i.e. the wet processes. We have therefore tried to reduce our impact through innovation and, with the help of the brands, we have developed new working methods. Our partners have helped us to approach the issue in a more cross-disciplinary way. We also work with suppliers and manufacturers upstream in order to raise awareness, as a mistake made by one of them affects the whole sector at the same time. That will enable us to reduce our footprint.

Carlo Capasa

The cotton cycle does indeed consume alarming quantities of water. We often think of cotton as the most sustainable fibre on the planet, but in reality we are destroying considerable water resources to farm it. The question of production processes is different. That's where we can turn to technology. I know people talk a lot about chemistry, but it provides some surprising answers. We mustn't condemn all chemicals; some of them can replace water at several key stages of production of the material. Let's also consider the "Clean by Design" initiative. There are currently many approaches that aim to optimise the water cycle, as we are aware that this is the starting point for more sustainable production.

Julien Neuville

Can we envisage a sort of carbon tax, based on water quotas that companies can use, to limit their consumption in cotton production until a more cost-effective production method is found?

Marie-Claire Daveu

Before you impose new taxes, you have to invest in innovation. Closed-loop production and consumption is vital. When we talk about organic cotton, we have to remember that its production has 80% less impact from an environmental point of view than conventional cotton. You need time, money and technology to reuse cellulose efficiently. Until permanent solutions

are found, we must actively encourage the use of organic cotton by restructuring the sectors. This work must be done by the textile industry on an international scale. No group, however big, has sufficient volume to manage it alone.

We should also point out that the cotton used in the luxury industry has a specific fibre length that guarantees the quality of the cotton. One of the operational steps in this type of material is to encourage organic cotton, to ensure that we are engaged in genuine sustainable development and that it can be managed by the economic pillar.

With regard to water use in the broader sense, innovation in processes is key. For Gucci and Bottega Veneta, we have successfully developed a tanning process that doesn't use heavy metals, which makes it possible to eliminate the entire issue of hexavalent chromium, as there is no more chromium or equivalent metal, and, at the same time, reduce water consumption by 30%. There is no miracle solution, you have to take action at every stage to make the process more efficient.

Julien Neuville

Is there a lack of initiatives or start-ups that are taking their time to occupy this space?

Marie-Claire Daveu

I don't think so. It's up to us, major groups, brands, suppliers, to identify them and be their partners so that their innovations can be developed...

California is the cradle of start-ups in both the digital field and the environmental field. We have to agree to work with sectors that are in theory very different from ours, but that have the same problems. The automotive sector, with its plastics, its rubber, can appear very remote, for example. And yet, as we saw with Puma soles and tyres, there are a great many innovative things that we can create together. Technological innovation is stimulated and then implemented operationally.

When we talk about sustainable development, we are also talking about change management, because we have to leave behind the conventional, over-rigid approaches to the organisation of work. Then, innovation and the implementation of that innovation will follow more easily. The challenge remains the same for all of us: making high-quality products.

Julien Neuville

Axelle, you launched Kickstarter in France. Are there more players on these markets in the United States?

Axelle Tessandier

There are indeed a lot in California, but also in France, not always on the technology market but they are still environmentally responsible.

It's true that Everlane is in San Francisco, Reformation is in Los Angeles. There was a t-shirt on Kickstarter and you could follow its entire production process, it was a campaign to raise consumer awareness.

I agree with you about open collaboration. Seeing Puma work with a car manufacturer is very interesting. Innovation is just open collaboration and diversity.

I'd like to come back to the figure you quoted about the water consumption necessary to produce a single cotton t-shirt. It's mind-blowing! In absolute terms, the solution would be for the quality of products, even basic ones, to be durable!

Everlane falls slightly into this category: it's not luxury, but very good quality, durable, affordable ready-to-wear. We should buy better, but not more - that was the entire thrust of a brave advertising campaign by Patagonia, which said that you definitely shouldn't buy their down jackets! The next year was their best ever in terms of turnover. It just shows that profit isn't incompatible with awareness of sustainable development.

Everlane closed its site on Black Friday in the United States, as a way of saying, "We don't want you to buy for the sake of buying, or because there's 50% off." It's a very powerful message, even if it was rather a publicity stunt.

Sanchita Ajjampur

The idea of taxing water sounds interesting. In India, we have a fabric that dates back to Mogul times, a hand-spun, woven mousseline that is the cotton version of the pashmina. It's a very expensive luxury item, as it's extremely long and complicated to produce. If we are forced to restrict ourselves, and it makes us become aware of the subject, we will probably be on the right track.

Julien Neuville

In recent years, there has been deep reflection on the fashion production system, a complete re-examination of it. Some are in favour of a "see now, buy now" attitude, others, conversely, are radically opposed to it. How can we reinvent this model of the luxury sector? Wouldn't this be the best time to work in the issue of sustainable development? Should we wait longer?

Carlo Capasa

I think you have to separate the two questions. We cannot let ourselves make "see now, buy now" systematic on the luxury market. That said, we live in a period of openness to change. We can turn this momentum into something positive, guide it in a more sustainable direction. If we manage to do that, we will have won. The scale of our manifesto shows that something is happening, and that fashion houses at a certain level are ready for this change.

The awareness is there on the part of the consumer: he knows that it's preferable to buy more expensive goods, but in a civic-minded way.

Julien Neuville

Are there any questions from the floor?

From the floor, Marlina Joro, European Centre for Innovative Textiles

We are a research and development centre based in France. We work with the sporting and luxury world, analysing and researching new high-end, biodegradable, bio-sourced or recyclable fibres that will be used in the circular economy of the fashion industry. Nothing is wasted, everything is converted. What is the Kering group's position on this principle?

Marie-Claire Daveu

It's a major focus of Kering's environmental policy, which is reflected in our collaboration with start-ups like Worn Again. We have also set up the Materials Innovation Lab, a hub dedicated to the production of all things more sustainable. We don't work alone; as we have said, we have to open up to other sectors and to universities. We too believe strongly in everything that is being done regarding the circular economy.

From the floor, Sylvie Ebel, Executive Director, Institut français de la mode

You have emphasised the importance for Kering of attracting young talent. Does your sustainable development approach have an effect on the new generations who want to consume and work differently?

Marie-Claire Daveu

Yes, we do find that. Human Resources tells us that they are getting more and more questions from future Kering employees or people coming to work for the group's various brands about the concrete actions that we take. It's a very positive marker.

It's always very difficult to have detailed statistics about such HR subjects, but it is encouraging to see that we have this type of feedback all over the world.

With regard to designers or people who are going to work on the front office side of fashion, we are also taking concrete action. Two years ago, we entered into an important partnership with the London College of Fashion that centres on sustainable development. Other institutions elsewhere in the world are approaching us so that we can set up dialogue with students on these matters, and young people in all countries have a real appetite for this.

However, at the moment this strong trend hasn't been quantified.

From the floor, Jean-Paul Leroy, Editor-in-Chief, Fashion Mag

The example of the electric car is interesting, although electricity is still not produced in a very clean manner. What's more, this generation that is supposedly convinced of the merits of sustainable development uses a lot of highly polluting polymer technologies that are also sometimes produced by children. It doesn't seem to bother them too much. With regard to political data, from listening to the future candidates for the presidential elections in both France and the United States, I don't really get the impression that environmental ideas are making a great deal of progress. Commitments were made at COP21, but the authorities are backtracking when it comes to making concrete decisions.

Are consumers really motivated by sustainable development, or is it not actually up to companies to convince them, even if their main aim is to do business?

Axelle Tessandier

Fairphone was launched in Paris recently, and has been very successful. Apple, which is not a charity, isn't desperately publishing transparency reports and acknowledging the problems with Foxconn for nothing.

As for the presidential race, this generation doesn't vote, but that doesn't stop it from being very civic-minded. In recent surveys, Nicolas Hulot is credited with 11 to 12% of 18-34-year-olds' voting intentions.

Human nature is such that it is very difficult to raise awareness about its immediate behaviours. Empathy is easier when you're 10 km away rather than 30,000 km away; it's easier to be interested in something that's happening now than in something in the distant future.

The current generation is mainly working on sorting out the problems left behind by previous generations. Regarding business only being there to generate profit, look at what Richard Branson, who is no Care Bear, is doing. The B Team's slogan is Purpose Before Profit. All of these "weak signals" are ripples that are set to become waves.

From the floor, Jean-Paul Leroy, Editor-in-Chief, Fashion Mag

I'm not taking sides; I have nothing against sustainable development. I'm looking at the facts: over one third of 18 to 25-year-olds in France votes for the Front National according to surveys.

Axelle Tessandier

No! It's one third of all voters. At the polls, it's 12% of my age category that vote FN.

Marie-Claire Daveu

Responsibility doesn't fall to one or the other, it's collective. Governments and authorities set a course for innovation, companies have to play their part, and citizens also have to play theirs.

Anyway, it's better to look at things positively: 10 years ago, a lot of people denied the reality and consequences of climate change. COP21 made it possible to assess that environmental diagnoses were now shared on a global scale. Afterwards, maybe the actions are not being implemented quickly enough. Nowadays there are debates about the health impact of particulates, the effects of air pollution, which were inconceivable around ten years ago. Also, look at what China is doing: its government action plan contains very strong written ambitions with regard to the environment; even if it's for public health reasons or to buy social peace, the effort is remarkable.

Carlo Capasa

The role of designers and the luxury houses is not to meet needs, that's the responsibility of marketing, but to create dreams - that's what's at the heart of the brands and it can absolutely include the concept of sustainability. This means that you have to approach the question from a different angle, by suggesting an ideal, imagining a different future. Politicians are always behind. Perhaps we have to take a romantic point of view.

Sanchita Ajjampur

I agree completely with Carlo. I worked for eleven years with Alber Elbaz, who has always produced dreams. For him, dreams make life better. Artists want to get across a message and create a positive image. They are always trying to break free.

It is very important to take into account the youth factor. In India, we have a population made up of 70% young people, so who will be the new thinkers, who will create change? If the institutions support them, I think that young people will take over to move things forward.

Julien Neuville

Before we go on to the next question, I would like to hand over to Casper Leung, who is going to talk about his company, Exception, and how it is different.

From the floor, Casper Leung, Mixmind Exception

The Chinese brand Exception that I represent was founded in 1996 and now has over 150 stores all over China.

We have never really had to think about sustainable development because Exception is rooted in the ancient philosophies in which we strongly believe. For us, nature and man are as one. This explains why we are a responsible brand: we care about our customers and the manufacturing

processes used for our products. We believe that better fabric makes for a better civilisation! As Sanchita said, individual contributions can have an impact on the whole.

What's important is to know and accept what is done in the East and in the West in order to move forward. It's one of the reasons why we have come to Hyères four times now, to share, learn and communicate.

We have several sustainable development projects, more specifically relating to animals and protecting rivers, in the North for example, with the protection of the resources of the three rivers on the Qinghai islands. We are endeavouring to ensure environmental protection and the welfare of local populations, in response to rapid economic development. We are also working on a project relating to the yak, an animal that lives on the Qinghai islands, and on creating a new microfibre.

The launch of our collections is a good opportunity to talk about these projects. As a general rule, "storytelling" and campaigns are very important for making people aware that they can dress very beautifully while feeling good in clothes produced under fair trade conditions.

In conclusion, I would say that sustainable development at Exception consists firstly of protecting our heritage and secondly of creating our collections.

Julien Neuville

Thank you very much for speaking.

From the floor, Isabelle Manzoni, Journalist, Journal du Textile

You said that sustainable development was part of the natural course of history. However, a fashion company does everything it can to make people rush to the shops to buy things, doesn't it? Don't you have a responsibility in that regard?

Marie-Claire Daveu

I'm not going to speak for the whole fashion industry, but just for Kering. When I say that it's the natural course of history, it's because, whatever anyone says, there is no other choice than sustainability. Reality has caught up with us. It would be as well to avoid this adaptation taking place against the backdrop of a crisis because there's no water left, because we haven't been able to limit the causes and effects of climate change or hold back the loss of biodiversity. We have to act now. Kering is also part of the B Team, Leonardo DiCaprio is working with the UN in the context of COP21, a number of celebrities are showing that we have to get a move on.

Our position is to say above all that we have to consume better. Our environmental profit & loss account aims to reduce the environmental impact more efficiently, and even create some positive externalities. I'm not an advocate of degrowth, but I do advocate "consuming better", and making things more efficient at the same time. That's why we put innovation at the heart of growth: if you think in terms of a closed loop for water and fibres, you have the capability to continue to produce and consume, while drastically reducing your impact on the environment.

The chain of production must also make sure to incorporate social criteria to support the development of a number of countries.

From the floor, Rosalie Overgaauw, Student

We are a group from the London College of Fashion and we're taking part in the Kering Award for Stella McCartney or Brioni. We've also had the pleasure of meeting Cecilia Takayama.

I have a question for Marie-Claire Daveu. Do you think that the Materials Innovation Lab is sufficiently integrated into the brands? Do you believe that it should be expanded, and what is the future of the laboratory with Kering and its brands?

Marie-Claire Daveu

We set it up in the summer of 2013. In addition to its catalogue of sustainable, innovative materials, its main contribution in relation to the Kering brands is to promote cross-pollination between people who have a technical background and the brands' teams of stylists. It works well. In the Brioni autumn winter 2016-2017 collection, the merino wool will be 100% sustainable. The Lab has a step-by-step improvement process. Through this tool, we also perform important work to identify raw materials in close collaboration with our suppliers. Working with the entire supplier chain makes it possible to move outside the Kering family and act more effectively to change the global paradigm.

From the floor, Emma Arsic, Student

I will be studying at Bocconi University business school in Milan, and I'd like to know if the luxury brands are genuinely trying to create jobs in the field of sustainable development?

Carlo Capasa

The luxury goods industry is probably the most meritocratic business sector in the world. It is open to young people, it is constantly evolving. Italy is a slightly strange country and the world of work is very complicated there, apart from in fashion. Wherever you come from, whatever your race, your religion, if you have a talent that makes you stand out from the next person, you will without doubt find work. Last year, we started organising a day dedicated to the design schools, which present their work through exhibitions and shows. The winners of the competition receive internships. I was surprised to find that 80% of the young people present last year were taken on by the companies participating in the event. So we must promote these encounters in order to open up tomorrow's fashion to new influences and thus attract future talent.

Julien Neuville

Alfonso, in the last five or six years, have you hired people to posts solely devoted to sustainable development or new technologies?

Alfonso Canepa

We recruit specialists, chemists and engineers in particular, in order to review our production processes. Eight hundred people work for us, but we need new skills to tackle these sustainability issues.

We now have a completely different approach from the traditional time study, and the Ford methods no longer apply.

We have to measure our environmental impact and absorb the upstream processes that we don't control. It's the only way to make a change.

Sanchita Ajjampur

Everything is multicultural these days. Twenty-five years ago, it was mostly Europeans who wanted to work in the creative field. Today, talented people come from all over the place, with their culture, diversity, traditions and different types of know-how. Whatever the colour of

your skin or your sex, there is room for everyone. It all depends on your commitment, your passion, your knowledge and your desire to move forwards. In the current climate, you will however have to take into account the sustainable development aspect of fashion.

Julien Neuville

Thank you all.