

With respect to the **label's social approach**, garments in Slow Artist are made in Spain 100%. They are made in the workshops "A *puntadas*", located in Elche, where women from low social classes work. The co-founder, Tania, told us how they got in touch with the workshop. When winning the prize for the best project of sustainable fashion given by FICE ("Federación Internacional del Calzado en España") in Elche, one of the girls who gave them the prize, invited them over to the workshop, once she saw the label's potential. She also commented on the fact that the workshop works together with a jail located in Alcoi so that they can put women back into society:

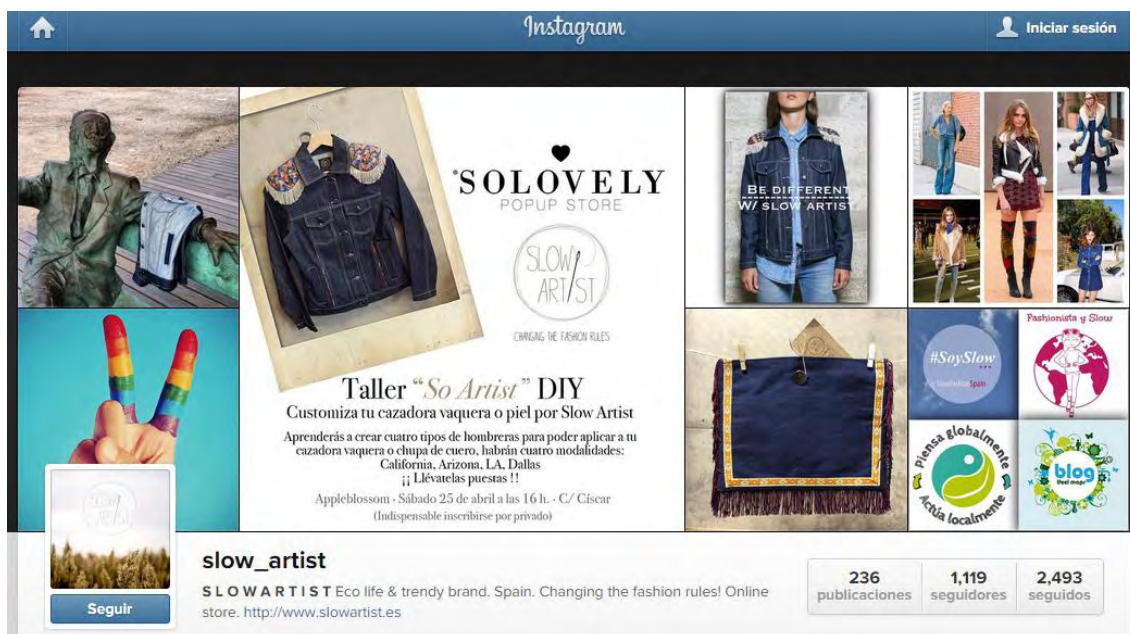
*"We liked the workshop so much [...] All those women who had problems in the past are given a second chance and a learning period. If they adapt well, they start working in the workshop [...] The majority of women working in the workshop are ex-cons therefore this workshop gives them the chance to believe in their own lives again. It is awesome [...] They used to make plain and basic T-shirts. Slow Artist has become the first Project they have been working with which is slightly different, more creative, more colourful, each garment being unique ... They are delighted. They try jackets on, for example, and they are so happy. This is how "A *puntadas*" has been working".*

The garments are made by assuring **optimum working conditions**. In addition with its leitmotiv "*Global Vision & Local Flavour*", the label aims for fair trade:

"We strongly believe in the human sense of the free trade. Slow Artist social side is really keen on doing fair trade and microcredits projects in several countries in Latin America, North Africa and Asia, where we would like to help to all these women to be economically independent, keeping their culture and traditions and of course respecting human rights". Source: www.slowartist.es

Slow Artist takes great account of social networks too. It has its own official web www.slowartist.es and a blog, a Facebook account and accounts in Instagram, LinkedIn and Twitter. According to Tania Tárrega "*we believe that nowadays it is essential to be present in the net and be up-to-date*".

Image 1: Slow Artist Instagram



Source: https://instagram.com/slow_artist/

Tania and Esther tell us that when they attended the fair trade fashion fair in Berlin, people already knew who they were thanks to the online social networks: *“they knew us without having a stand in the fair and without having previously be present with our label. This fulfills you a lot and makes you want you keep on working hard. SO A BIG YES TO ONLINE NETWORKS!”*.

2.4.3 – Who makes Slow Artist?

Nowadays the firm is made up of **4 members**: the co-founders Tania and Esther, María (in charge of marketing and communication) and Elena (dressmaker). Tania is the creative head of the firm’s and is mainly in charge of working the prototypes, whereas Esther is in charge of the financial side of the firm.

We should underline that the four of them are multifunctional and carry out different tasks so they do work in different fields without any problem.

Regarding the outside level, the former three take part in the commercial phase. As for the English speaking countries, Tania takes care of the Americas and more extravagant countries when it comes to fashion such as India and Australia. Esther takes care mainly of Europe, Nordic countries, Russia etc. Finally María takes care above all of countries in Latin America.

2.4.4 – Target

The target of Slow Artist is women with the same way of life: cheerful, optimistic, modern, stylish, with ethical values and environment-and society-conscious. Age does not matter here but social and environmental consciousness, core in sustainable fashion.

Slow Artist is aimed at **women** who are **looking for trendy clothes** with high **quality** standards, which in addition is made using **ecological** fabrics and aiming for optimum **working conditions** without damaging society. Moreover, women to which Slow Artist's products are aimed at come mainly from middle-high classes.

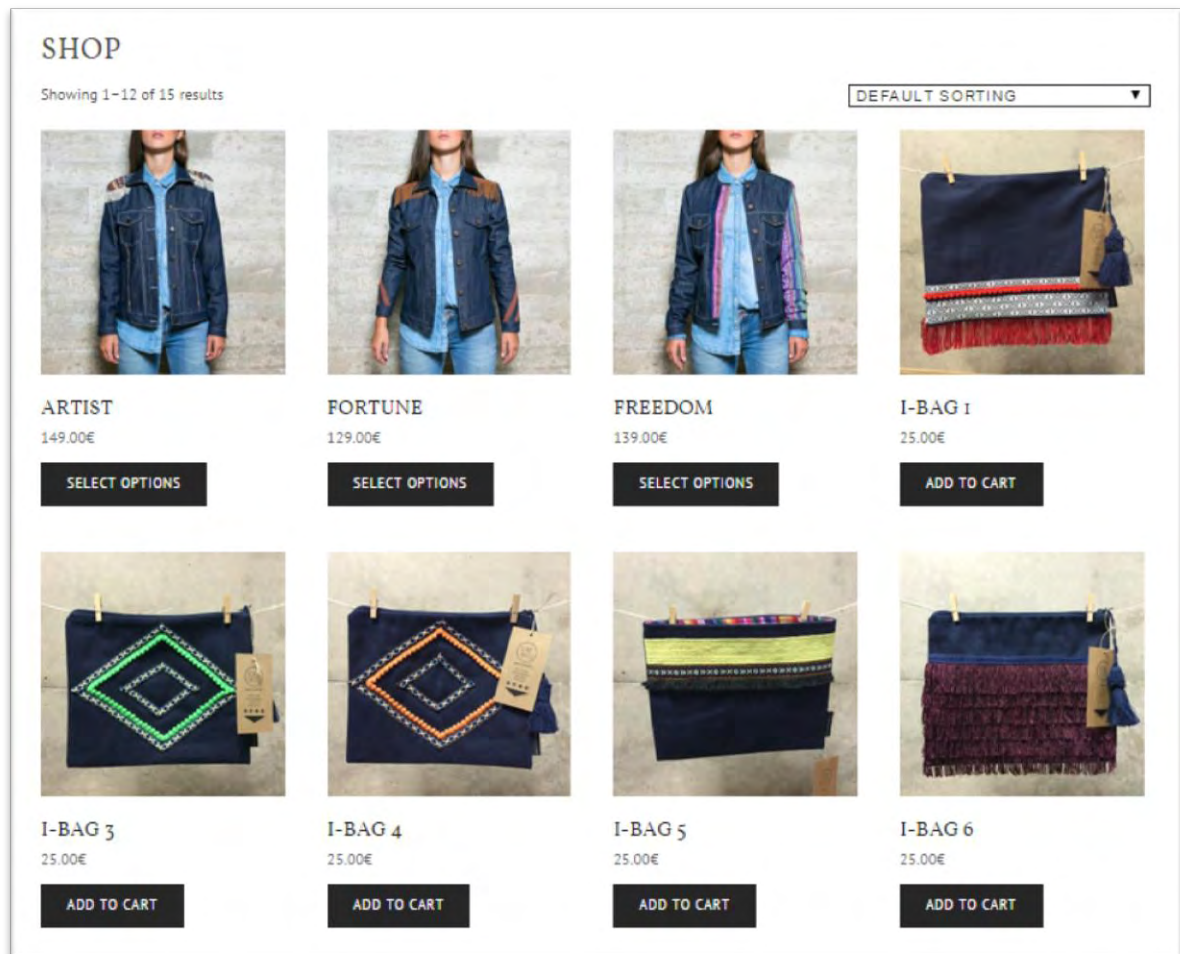
To sum up: women looking for a mixture between *Style* and *Sustainability*.

2.4.5 - Products

Their first collection: DREAM COLLECTION is made of **6 jackets and accessories**. Each jacket has a name: SLOW, ORIGEN, LIBERTY, FREEDOM, FORTUNE and ARTIST. At the beginning the collection was estimated to have 10 jackets but they had to discard some as it was impossible to produce the design they had in mind as the final result did not match their expectations. Because of this the collection was brought down to 6 garments.

We are showing you some of the products from Slow Artist. The 6 jackets and the accessories can be seen in the "*Annex 4: Dream Collection Catalogue*".

Image 2: Several products of Slow Artist



Source: official web, www.slowartist.es

Slow Artist products are made with organic fabrics. The fabrics are also ecological and recycled. Just as mentioned before, they hold OEKO-TEX and GOTS certificates which guarantee the quality of the manufacturing process of the garments. They are made in a traditional way and hold great endurance and quality. They are expected to be with the customer for a long time.

Nowadays the seconds and third collection are being designed and manufactured.

Chapter 3 – Case-study Analysis

With the aim of transferring the concepts seen in the theoretical framework into a practical frame, in this chapter we will carry out the case-study of Slow Artist where we shall dig into both the creativity and the innovation that the firm holds from the different perspectives seen before. To do so we will set the goals in our case-study and we will show the data gathered and the results obtained from our investigation.

3.1 – Description of the investigation goals

The main goal of our investigation is to analyse the creativity and innovation of the chosen firm so it is necessary to give an answer to the following generic questions:

- How are the ideas generated at Slow Artist?
- How is the creativity process carried out in the firm?
- What is the degree of formalization in the firm?
- Who has the ideas?

These questions are set from the theoretical concepts mentioned in the chapter and getting its base from the model of the bridge (refer to Figure 4) by observing different phases or the creative process that allow innovation to occur.

In order to deal with the main objective a series of specific questions related to these 4 general questions has been set. The necessary information to answer these questions has been obtained thanks to 3 interviews and an individual questionnaire (refer to Annexes) as well as section “2.1.1- Sources of Information and data”.

Specific questions have been arranged in **7 theme units**: the origin of the Ideas; Product, Process, Environment⁶ and Persona, taking into account the creativity approaches followed by Rhodes (1961) and Kneller (1965), and the Marketing approach⁷. Lastly there is a unit in which we analyze whether firm follows or doesn't follow the Bridge Model.

⁶ Adding to this unit the analysis on Organization.

⁷ Marketing being one of the 4 categories of innovation (Product innovation, Process, Marketing and Organization) that is reflected on the OECD (2010).

This way the specific aims of our investigation will be answering the following questions:

Origin of Ideas:

- Q1: How ideas at Slow Artist appear when it comes to product design?
- Q2: Are these ideas original from every single member of the firm or every single member brings his or her own ideas?

Products of the firm:

- Q1: In relation with the origin of these ideas, what was the source of inspiration of their first collection “Dream”?
- Q2: As seen in the theoretical framework, are their products innovative? In which case, is it a radical or an increasing innovation? It is technological or meaningful?

Creative Process

- Q1: How are the different phases in the creative process carried out?
- Q2: Is there a specific period for design or the design is continuous and it goes on as new ideas come out?
- Q3: Can we therefore consider that it is an innovative process?

Environment and Organization

Internal Environment:

- Q1: The working environment promotes innovation? Take into account the factors that according to Amabile (1988) boost innovation within the organization⁸.
- Q2: What is the degree of formality the firm holds?

External Environment:

- Q1: Benefits the firm obtains by being located at Espaitec.
- Q2: Does Slow Artist hold relationship with other agents nearby⁹?

Organization:

- Q3: Is the firm innovative in terms of organization?

Persona:

- Q1: Do members of Slow Artist consider themselves as creative people?

⁸ These are: Freedom, Good Project Management, Encouragement, Various Organizational Characteristics such as valuation of cooperation and innovation, Recognition, Sufficient Time, Challenge and Pressure.

⁹ Make it clear whether they are competitors, customers, providers, universities, institutes...

- Q2: What is that motivates them in their job the most?
- Q3: Do they have specific knowledge related to the tasks that are carried out?
- Q4: What are Tania's skills as she is considered the creative head of the firm?

Marketing:¹⁰

- Q1: What method of Price setting does the firm use?
- Q2: What are the distribution channels and the selling points in the firm?
- Q3: Communication. Communication Tools and Social Networks, Message and Packaging.
- Q4: Is the firm innovative according to this category?

Phases towards Innovation

- Q1: Does the firm follow each phase of the Bridge Model: generation of the idea, filter, concept test, economical and financial evaluation, patent, product test, market test and commercialization?

3.2 – Results obtained

In this section we shall analyze the results of the case-study; that is to say, we shall offer what the firm has told us about the questions aforementioned and to interpret the answer taking as reference what was seen in the theoretical framework.

3.2.1 – Results about the Origin of Ideas

Q1+Q2: How ideas at Slow Artist appear when it comes to product design? Are these ideas original from every single member of the firm or every single member brings his or her own ideas?

In Slow Artist the inspiration comes from different sources: trends, experiences lived in trips as well as in their daily life, fashion in the Street and in catwalks, what the trend-setters are wearing, what major firms are producing and the people they relate to.

Tania tells us that all these sources make an influenced enrich and highlight the great importance that travelling has when it comes to get some inspiration:

“They say that designers travel a lot and I believe that when you are in this, you understand. YOU HAVE TO TRAVEL, IT IS WHAT MAKES YOU GENERATE MORE. When we travel everything is different, new and lots of ideas come to your head”.

¹⁰ There the Variables of Marketing MIX (Price, Placement and Promotion) are studied. Despite the Product variable is one of the 4Ps of Marketing MIX, it is not included in this section as it was analyzed before.

Do ideas come at an individual level or are they generated collectively? As they answered in the interview, Tania is considered the “creative” in the firm and it is her who generates the majority of ideas. She is the one who makes the Inspiration Panel, where the ideas coming from all sources are gathered.

Based on this panel she draws the pictures that came to her mind and shows them to the rest of the team. She looks for the other people’s opinion and thanks to these opinions modifications are done or even new designs. We therefore see that at an initial level she is the one who presents the ideas but everyone contributes in the product design so the origin of the ideas is not only individual but it also has its collective part by feedback among different members is generated.

The interviewed tell us that this is the way the first collection worked, but that in the seconds or the third collections (they are the collections being in process) it is aimed to get a greater involvement from the rest of the team at Slow Artist *“because each one of them shows his or her point of view”*.

3.2.2 – Results about Products of the firm

Q1: In relation with the origin of these ideas, what was the source of inspiration of their first collection “Dream”?

The ideas that turned into the DREAM collection came from plenty of different sources, as previously shown, all of them contribute and enrich in equal measure. Nevertheless, it is necessary to point out one of these, the experiences that influenced Tania during her travels through northern South-America, at the Caribbean.

It was her who told us on the first interview what she saw and lived through that influenced her most:

“How nice was all that I saw that day I spent in Ecuador, the day I was taken to the Sun Temple.... Beautiful skirt that girl’s wearing... it looks so much like that sleeve that other girl is wearing [...] You pick all that up and it’s what inspires you in the end”.

Q2: As seen in the theoretical framework, are their products innovative? In which case, is it a radical or an increasing innovation? It is technological or meaningful?

Just as seen in the theoretical framework, an innovative product can be understood as *“What is new or significantly improved with respect to its characteristics or intended uses”* (OECD, 2015).

Therefore, with this definition in mind, the question remaining would be as follows: Do Slow Artist products have improved characteristics and uses?

To successfully analyse this matter, products that make up Dream Collection will be taken as reference as other collections are still going through elaboration processes. A jacket of this collection has been chosen specifically, for example, the Jacket FREEDOM (To see the rest of jackets and handbags that make up the collection, check “*Annex 4: Dream Collection Catalogue*”).

Image 3: FREEDOM Jacket



Source: Slow Artist's official web, www.slowartist.es

Observing the image, it is possible to affirm that their **products can be considered innovating**, results of the company's creative process. These garments are conspicuous for their designs' originality. Slow Artist permits its customers to wear styles suitable for current tendencies with creative designs; designs not attainable by any other fashion-oriented company, these being more prone to using simpler, plainer clothes. Although sustainable fashion is still a rare concept, even nowadays, the market is evolving towards higher demand of said products.

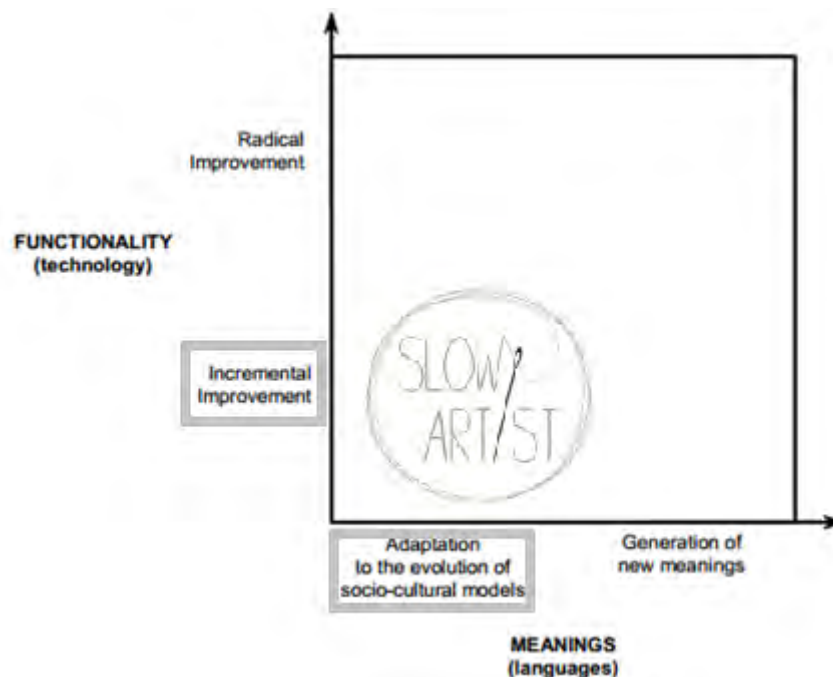
This differentiation on design aside, it's worth highlighting that their products are characterized by their **social** and **ecological compromise**, reflected in their business

philosophy as stated in section “2.4.2- What is Slow Artist. Business Philosophy”. Wearing Slow Artist garments means not only keeping in fashion with clothes that are both fashionable and sporting unique designs, it also shows your compromise in maintaining appropriate moral values, supports rehabilitation, champion equality and contributes in improving the environment. It must not be forgotten how eco-friendly these garments are taking into account the **materials**¹¹ used to manufacture them.

A last comment regarding **innovation typology**, it can be affirmed that innovation in a Slow Artist product is constantly increasing, given that innovation increases its value, although these products already existed so it's not considered a departure from the established; and technological value taking into account both the composition of these clothing with those already elaborated and their designs. While also being of increasing innovative significance being their products a sign of social and ecological compromise, compromise that is taking larger significance in our current society.

Taking Verganti's Innovation Dimensions (2008) as reference, the innovation typology in this case is reflected as follows:

Figure 5: Dimensions of Innovation in Slow Artist products



Source: Own elaboration

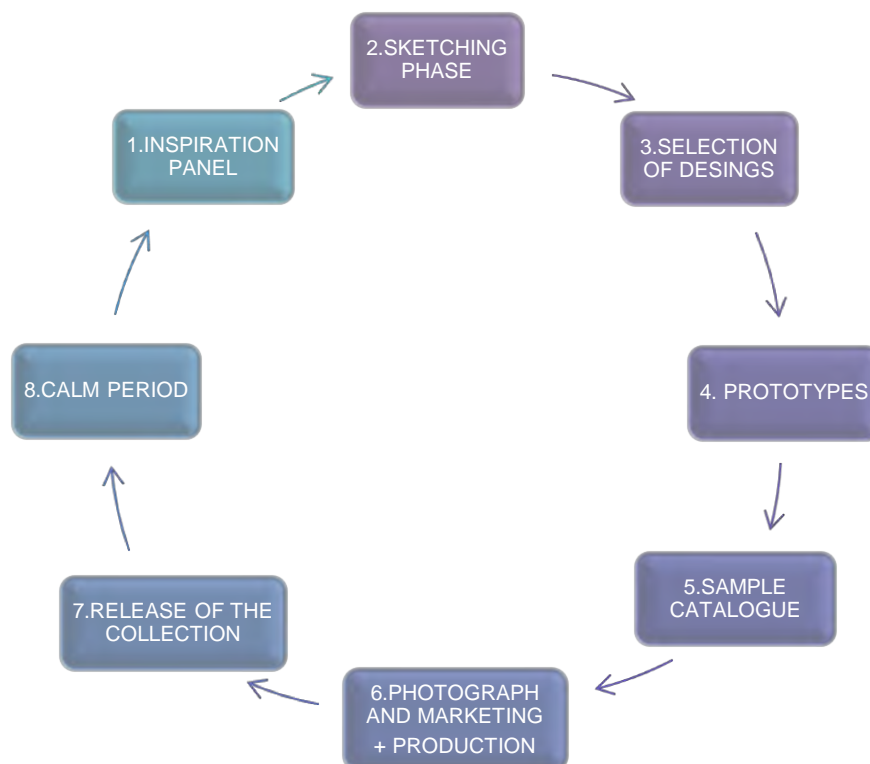
¹¹ Reminder here that Slow Artist was the first Spanish firm to obtain GOTS certificate and the OEKO-TEX certificate.

3.2.3 – Results about Creative Process

Q1+Q2: How are the different phases in the creative process carried out? Is there a specific period for design or the design is continuous and it goes on as new ideas come out?

Now, all different phases of the production process followed by the firm will be showcased through a graph, utilizing a block cycle graph that will allow us to understand the continuous sequence used to differentiate all different phases.

Figure 6: Production Process Phases in Slow Artist



Source: Own elaboration

Phase 1: Inspiration Panel. The initial phase is also referred to as Inspiration Panel and it is the phase in which all possible ideas are thought of, the ones, which, as previously mentioned, come from a large variety of different sources. This process aside, in this phase prime matter is provided by the providers you're supposed to be working with, thus you draw material and about provided samples from the providers.

Phase 2: Sketching Phase. Once in possession of the materials meant to be used for designs, it's preceded to Sketching elaboration. Sketches being drawings where the designs developed from the ideas in the first phase are reflected upon. A mean average of 20 to 50 drawings are made.

Phase 3: Selection of designs. With the sketches ready, a team of Slow Artist designers compare and validate all sketches and choose those that will be sold to public. In this third phase materials for prototypes are also provided.

Phase 4: Prototypes. There is no fixed of prototypes to make, but it depends on the type of clothing and how the company wants it to end up as. It is also of relevance to consider that the company does not work using premade models but elaborates their own models.

Phase 5: Sample Catalogue. Once the prototypes are finalised and ready, sample cataloguing is made. With this ample catalogue in mind, phase 6 commences; made up of two stages. Photograph, video and marketing campaigns for the collection begin and production is started as well.

Phase 6: Photograph and Marketing + Production. On one stage, photography, video and marketing campaigns start in this stage. Whereas on the other stage, production is started, which follows according to the number of clothing articles each selling point in each establishment will have. Both stages are completed at about the same time and it is then when the product is sold.

Phase 7: Release of the Collection. Collection is released and the product is ready for sales.

Phase 8: Calm Period. A *Calm Period* is referred to the time in which a collection starts to be promoted. It has a duration span of at least a month long and, once this period ends, the cycle starts anew: Assistance to conventions, gathering ideas, development of sketches and designs, etc.

Regarding the second question, regarding whether there is a **concrete period for design** or whether it is a continuous process that continues as new ideas are developed, the following can be said:

Slow Artist intends to, starting from the second collection, to release two separate collections per year. Being their goal, the company needs to schedule and organise all phases previously shown.

Therefore, in order to achieve the goal of launching two collections annually, they needed to establish a period focusing mainly on design, period in which Inspiration panel starts.

As Anecdote said, the first collection did not follow the established rules strictly:

“We have beaten ourselves in the head plenty of times in the first collection, we have learnt a lot... I designed all that was in my head, after having had designed it... you pretend to create a fabric that doesn't exist... We had to discard 4 different jackets at the last second, they wouldn't look like the way they were drawn or how they were expected to look like”.

“It's was a Brain Storming, an every-man-for-himself, let's-do-what we can, let's release now scenario [...] it delays two weeks [...] it delays one month because a provider didn't arrive [...] You need to put everyone in place and throw yourself at the same time”

It's clear that beginnings are never easy and experience makes wise. Slow Artist has understood this and makes effort to improve and grown, with their goal to BE ONE OF THE GREATEST INTACT.

Q3: Can we therefore consider that it is an innovative process?

Once having analysed the production process of this firm, there is enough knowledge available to answer this question. For this, first it is necessary to remember the definition of Process Innovation:

“Process Innovation is the implementation of a new or significantly improved production or delivery method” (OECD, 2015).

To be fair, it must be acknowledged that the process followed by Slow Artist may not be innovative in it of itself, as it does not introduce any significant improvement or new method of production. Even though the process followed appears well constructed and it's hoped that it functions efficiently for the development of approaching collections.

3.2.4 – Results about Environment

- **Internal Environment:**

Q1: The working environment promotes innovation? Take into account the factors that according to Amabile (1988) boost innovation within the organization.

To answer this question, an individual questionnaire was developed (See Annex) to collect data to research on the factors that, according to Amabile (1988), encourage innovation within the enterprise; as explained in section “2.1.1- Sources of Information and data”.

The questionnaire asked members of Slow Artist to assign a numeric value between 0 to 10 on each of the following assignments, 0 being absolute disagreement and 10 being absolute agreement:

Table 5. Internal Environment

Statement	Value (0-10 points)
Whole team's opinion is valued	10
Communication is appropriate	9
Degree of freedom in company is appropriate	9
Appropriate management in projects	10
Employees are properly encouraged	10
Cooperation and innovation is valued	10
Merits and achievements are recognised	10
Sufficient time available to accomplish tasks	3
Enough resources to perform my task	9
Company with an ambitious outlook and regards challenges as a growing experience	10
Situations of pressure within the enterprise are frequent	7

Source: Own elaboration

As seen in these questionnaires, this **organization** possesses the following **traits**: Encouragement, value of innovation, freedom, appropriate project management skills, sufficient resources, and a reasonable level of challenge; traits considered necessary to encourage innovative thought and action according to Amabile (1988), whereas traits in the environment that inhibit creative process are just two: Limited amount of time available to fulfil tasks and constant situations of pressure in the enterprise.

The questionnaire concluded with a question that covered all previously covered factors of open nature, with the intent of obtaining more detailed... based on the question's typology:

"Reason whether you agree or disagree with the following statement:"

"I believe that the WORKING ENVIRONMENT in Slow Artist encourages innovation"

Answers obtained were along the same concept, affirming that a working **environment** does **encourage innovation**; taking into account the opinion of all members and possessing both cooperation and ambition among other traits. As an anecdote told regarding whether employee motivation *“We try, furthermore, we self-motivate ourselves”*.

Q2: What is the degree of formality the firm holds?

In order to analyse the degree of formalization in the enterprise a series of questions were developed (Which can be found in *“Annex 2: Interview 2 - Esther, Tania and María, Slow Artist”*). Results are cited in a global manner:

In Slow Artist, periodical meetings take place once a week (usually on Tuesdays) to treat matters dealing with the firm’s activity; being capable of holding extraordinary sessions in case it is necessary.

Every idea that is thought of is registered and checked, as it can happen that at an undetermined moment this idea may not be as adequate as believed for the moment, although said idea could be used for future situations, like a new collection.

Therefore, the enterprise possesses databases storing their ideas and plenty of outside events: Platform information, fashion fairs and competitors between companies amongst others.

Through this, it is clear that the level of formalization in this company is **rather high**.

- **External Environment:**

Q1: Benefits the firm obtains by being located at Españetec.

In section *“2.3- Slow Artist: location. Españetec”*, special focus is put on the park where the firm is located at and it was already mentioned that being located in such area would provide a series of advantages to the company. Here can be seen a series of advantages organized into three reasons:

First of all, **being located at Jaime I university (UJI)**:

“UJI is a university of relevance for today’s world. It’s well-located, has incredible installations [...] The very idea of being a part of this university is beneficial in itself.” -Tania Tárrega

Second, the **synergetic entrepreneur energy** throughout the surroundings; being surrounded by fellow entrepreneurs is the same as being around people of strong ambition, inner will and a desire to get things done:

“Being here it’s all advantages, everyone helps you [...] they accompany us, they help us, we help them [...] and through that, you end up creating plenty of synergy”.

Therefore, collaboration is not lacking which is always beneficial and even more when starting a project.

And third, **counselling services** provided by the **Espaitec team**. Espaitec also offers general services¹², specific services in function of the necessities and the enterprise’s degree of growth. This way it offers counselling for both those starting their own projects as well as for those in the growing stage that wish to diversify a business aspect.

Q2: Does Slow Artist hold relationship with other agents nearby?

The enterprise keeps relationships with a **great number of agents** in the university environment, all of them also found within the world of sustaining fashion; therefore it maintains relationships with both competitors and clients, providers and institutes.

This can be seen not only in how the Slow Artist project started developing¹³ but also in how the firm has been evolving, enterprise with an increasing number of ambassadors who become ally partners as they market clothing articles of this brand (which will be explored in further detail in section “3.2.6- Results about Marketing”) and attendance to business fairs and events.

In this sense, the enterprise greatly values the importance of maintaining and establishing new binding agents to augment their presence and staying aware of the latest news in the sector.

¹² Examples are: Current information services, counselling in the development of business plans, message channels and Internet Access, support regarding means of communication and access to meeting halls, amongst others.

¹³ Keep in mind that after winning the award for best sustainability Project, they earned a year of counselling from referent enterprises such as Panama Jack, Pikolinos and FICE.

Organization:**Q1: Is the firm innovative in terms of organization?**

Definition of innovation applied to organization:

"The implementation of a new organizational method in the undertaking's business practices, workplace organization or external relations" (OECD, 2015).

It is possible to consider that this firm is **innovative** referring to organization, given the external relationships it maintains. As stated, the enterprise not only maintains binding connections with Espaitec enterprises but also with a large number of agents in the environment. This vision provides the firm with an innovative nature, being a company not bound by barriers, but bets on this style of fashion in the same way other sympathizers of sustainable fashion do.

3.2.5 – Results about Persona

It is imperative to research and study people since this is the group that provides a company and its brand value, being them who generate ideas, in other words, the source of creativity. Along these lines, Cabarcos and Dopico (2005), just like many other authors, affirm that people are the main source of competitive advantage, therein laying the importance of human capital within the organization.

The best way to obtain appropriate results when emphasizing the human factor is to take the opinions of all members of the Slow Artist team into consideration; for this reason, input from each of them was highly valued.

Factors that according to Amabile (1988) influence creativity in the organizational field are examined and taken into account, the ones which have been seen in the theoretical frame are three: Relevant creative skills, Intrinsic task motivation and Domain-relevant skills. Now it will be shown the obtained results, organized and intending to answer three questions: Do they consider themselves creative designers? What motivates them in their job? And do they possess specific knowledge related to the tasks they perform?

Q1: Do members of Slow Artist consider themselves as creative people?

To examine these questions, a table was developed (See *"Annex 3: Individual Questionnaire"*) in which the interviewee is asked to mark with an X those qualities, competences and skills they thought themselves to possess; these being qualities possessed by problem solvers that promote creativity, collected from the model *Quality of individuals that influence creativity* by Amabile (1988:128), see Figure 1. The following table will cite and present all obtained results marking with an X mark those

personality traits and characteristics the majority of members of Slow Artist affirmed possessing:

Table 6. Qualities, competences and skills of subject

Persistence	X	Ability to perform tasks	X
Curiosity	X	Teamwork	X
Energy	X	Experience in various fields	X
Honesty	X	Social skills	X
Self-motivation	X	High intelligence level	X
Problem-solving skills	X	New in the field	
Risk Orientation skills	X	Ambition	X

Source: Own elaboration

Therefore, it is seen that **almost all variables** Amabile (1988) mentions are characteristics and attributes that all Slow Artist members identify themselves with.

And finally they were asked through an open question whether they considered themselves to be creative people, to which all participants answered alongside the line “Yes, I have creative ideas”

In the initial interview, Tania answered in similar manner:

“Do I consider myself a creative person, have I always been like this?” I THINK I HAVE [...] I’m always tinkering around ideas, imagining new things [...] I’m always inspired to new ideas”.

Q2: What is that motivates them in their job the most?

This question is of absolute importance given that motivation is key towards encouraging any group towards a specific goal. Said question was asked to Tania in the initial interview, who replied:

“I think it’s PASSION, IT ENCOURAGES ME, IT IS ... IT’S WHAT I LIKE. When I first saw someone wearing one of our jackets and it wasn’t a friend or a relative [...] I couldn’t react; it really encouraged me. It opened up my mind for the second collection [...] CREATING ENCOURAGES ME. Plenty of times, starting a business forces you to do things you might not be particularly interested in. When I’m back on doing the things I love, which is drawing, reading, inspiring myself in creating, that’s when I truly enjoy myself. That’s what motivates me, doing what you’re passionate about”.

Afterwards the same question was asked to Esther and Maria, providing very interesting and necessary perspectives from them (Question in “Annex 3: Individual Questionnaire”) who answered the following:

“ENJOYING and having a good time working encourages me to continue”- Esther
“Making sure I like the projects I work on, being HOPEFUL about my project” -
María

Q3: Do they have specific knowledge related to the tasks that are carried out?

This was asked to Tania too, on the first interview, who when asked whether Esther and her had studied anything related to fashion, she answered:

“Fashion studies? NOT AT ALL, BUT WE HAD SOMETHING BETTER, I believe”.

She told us fashion had been a lifetime passion for her. When she was young, she would ask her grandmothers to teach her how to sew, thus they put their skills to the best possible use. It does not come as a surprise, then, her kind regard to them both and considers them part of Slow Artist. Regarding her drawing skills, she spoke of one of her uncles, who “was an astonishing drawer” had given her some tips, but she had not received any formal education either.

The interviewed mentioned her posterior formation too. She explained that, while on Florida, she had a magnificent teacher, who had sewn for Oscar de la Renta. She said the following:

“Nor have we studied how a collection is designed, neither how are those launched to the public. We have seen that in fairs, speaking to designers, sticking our noses where they didn’t belong [...] WE ARE NOT FORMED, WE ARE EXPERIENCED, WE HAVE REAL LIFE.”

Later in the Individual Questionnaire it was asked if each member of the team had specific studies regarding the tasks that they perform in the organization. To this question they answered with YES, having specific knowledge and professional experience.

Q4: What are Tania's skills as she is considered the creative head of the firm?

Finally on the results about Persona, there was curiosity over the skills and tasks of Tania in the firm, given that she is considered the “creative” in the company.

Focusing only in the most creative skills, given that all the employees have shown themselves as multifunctional, Tania is in charge of the Inspiration Panel and the drawing:

“The inspiration panel, which in the beginning was a wall, is now part of one of the tables [...] the drawings... I don't find myself as the most proficient in the task, but they suffice to show what we want to do.”

3.2.6 – Results about Marketing

Q1: What method of Price setting does the firm use?

The company uses the method of pricing based on **perceived value**. This value, which differentiates the brand from the competency, is based on many factors: the unique and trendy designs, the quality of the garments and especially the business philosophy of Slow Artist, as they say: *“Because it's possible to save the planet in style”*.

Q2: What are the distribution channels and the selling points in the firm?

The product distribution is currently selective. Slow Artist establishes agreements with the stores that believes appropriate to be authorized to sell the brand products.

The selling points of Slow Artist are both online and physical, thanks to their ambassador's collaboration. Nowadays, Slow Artist has ambassadors in Madrid, Catalonia and Galicia¹⁴. Their products can be physically acquired in: *The Circular Project Shop, Moda en +, Ozz Barcelona, Blanco Mora, and Speed and Bacon* (all of them being multibrand establishments). The online selling points are, besides their official web page, sites as *Moves To Slow Fashion, Pretalist, Moda en + and La Bocoque* (their links are available on the Webgraphy).

It is also important to mention that Slow Artist has collaborated with other physical shops, like *Showroom Girona* and *Pecata Minuta*, which gave rise to flash sells or pop ups with the Dream Collection. Further collaborations like these are envisioned in the short future.

¹⁴ As the company is growing, it is expected that the number of establishments with which it has agreements, increase considerably.