BRICS WOMEN'S STARTUPS CONTEST

Title

Innovation in the Design, Texture and Fashion of Common Clothing Derived from the Traditional Features of the Local Clothing of Iranian Ethnics with a forward looking-Oriented Approach in the Markets of BRICS Countries

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Researcher letter for the BRICS Women's Business Alliance

This project is a response to the gape of creativity in using the heritage of ancient nations, as well as paying attention to the potential of rural and unskilled women as "***female demographic dividend***" in economic markets with forward looking approach. On the other hand, it helps to perpetuate cultural traditions in today's clothing and fashion.

Introduction

Every society has established its visual identity with certain cultural values, and reflects it in applied industries. Today, these cultural patterns play a vital role in the exchange of the traditional characteristics of societies in providing local patterns of clothing and clothing through innovation in design, weaving and supply of clothing in the form of brands.

In this regard, it has been observed that the combined styles that are common today in the clothing market of the countries of the world are composed of a combination of factors that belongs to different cultures that have been popularized through the fashion system, and it shadows intercultural boundaries and ends the sense of belonging. Local patterns of different cultures are often used in these fabric designs and the patterns are selected from motifs that are general characteristics of cultures fed by geography, beliefs and traditions.

Since the clothing industry, It's a rapidly changing sector with constantly changing trends and styles that require companies to adapt to stay ahead of the competition (Van Dyke, 2020), and control over design and manufacturing allows them to quickly change their collections and adapt to changing consumer styles and demands (Hanbury, 2018).

A forward looking approach, considering future developments when making plans, especially in relation to using modern methods or equipment, primarily focused on new product innovation, is an aspect that has highlighted the fashion and clothing industry today, and forward looking approach in this industry will improve the strategic planning processes of the relevant entities to help develop flexible and adaptive strategies. On the other hand, the need for forward looking approach in the apparel design industry is increasing. Because manufacturers need to ensure that they can adapt to rapid market changes that are not unpredictable. Effective use of a forward looking approach allows manufacturers to anticipate potential competitive threats., identify new opportunities, and strategically position themselves in a dynamic global market (McKinsey, 2023).

In Iranian society, despite the introduction of western styles and patterns in the design, texture and supply of clothing, the traditional characteristic of Iranian ethnic clothing is still very evident, which shows the society's interest in preserving and continuing traditional Iranian

culture, which has a huge contribution in the future research approach of designing, weaving and supplying clothes in the markets of BRICS member countries.

In this context, this project can be considered as a study aimed at drawing attention to this aspect that the local visual elements reflected in the design, texture and supply of today's clothing are derived from the traditional characteristics of Iranian ethnic clothing by designers by creating a multicultural page that on the one hand, it is considered as a study on the sense of social belonging, and on the other hand, it is considered as a study on the reasons for identifying wrong designs in the clothing culture in modern societies.

In this way, the project of innovation in the design, texture and supply of today's clothing is derived from the traditional characteristics of the clothing of Iranian tribes with a future research approach in the markets of BRICS member countries, a joint initiative of Iranian women designers that Islamic Art Studies Institution in Tehran, Iran is considered as the main agency for implementing this project. On this subject, the management of the Institute of Islamic Art Studies is preparing its forces to implement this proposed project under the coordinated support of the Iranian National Women Entrepreneur Association and the Women and Youth Entrepreneurship Development Foundation.

The purpose of this program is to empower vulnerable women marketers in the markets of BRICS countries to deal with socio-economic shocks, especially the effects of inflation in the communities, and by using innovative solutions in the design, texture and supply of today's clothes, they can increase their income and lead to currency creation at the macro level of the society.

According to the studies, Iran's economy has entered a phase of demographic changes called "demographic window" since 2005. This period lasts for four decades until 2046. With the change in the age structure of the population, the role of women entrepreneurs in the economy will also become more colorful. Because their greater economic participation in the labor market leads to the improvement of the level of education, literacy and improvement of women's skills and human investment. This development can play an important role in economic growth and development.

In the demographic literature, this phenomenon is called the "***female demographic dividend***", where an economy benefits from a rise in skilled, healthily employed women outpacing the

overall population growth. The very important result is that the "***female demographic dividend***" resulting from the increase in women's education has been less than expected.

Because education has not worked well in increasing the participation rate of women, and the most important theory is the theory of demotivation and leaving the labor market outcome. In other words, the main priority for the maximum use of the demographic benefit of women is to improve the demand side of the women's labor market. Therefore, Iran's labor market has not been able to convert all the benefits of the demographic window into employment. With the beginning of the demographic window, although the participation rate of women has increased, it has not had an effect on reducing income inequalityDue to the fact that the active population that has increased due to the population window has not reached employment or a small amount of it has been converted into employment.

Considering Iran's cultural, social, economic and natural, geographical, etc. capacities, it is necessary to examine the issue of women and the population window based on territorial and geographical analysis. As a result of this study, separate policies can be proposed for each region of the country. Therefore, the solution for greater participation of women in the economy will be different in different regions of the country, which can be generalized to other countries as well.

Thus, to increase the participation of women, a solution must be found for the participation of unskilled and non-specialized women alongside skilled and specialized women. Because unskilled women make up a large share of the female population and their participation rate is very low. It should be noted that the solution is to empower unskilled women in technical and professional institutions. One of these empowerments is the use of the traditional vision of Iranian ethnic clothing of Iranian women, which, as traditional units of Iran's cultural domain, has the ability to provide practical examples of motifs in a wide range, and clothing design also has the ability to combine and change and can be generalized to other countries and cultural areas.

In this way, by collecting the traditional motifs of Iranian ethnics by non-skilled women in textile design workshops and transforming them into innovative designs that are suitable for popular patterns in the world markets, patterns of clothing design can be achieved, which includes the general characteristics of the cultures including geography, beliefs and traditions

of the BRICS member countries and by expanding the intercultural boundaries, creates a sense of unity and value in the women of different countries.

Chairperson of Islamic Art Studies Institution has designed this project together with local communities in socio-economic empowerment in the path of sustainable development, in order to promote the "demographic profit of women" to respond to economic inflation and its negative effects, including an unprecedented socio-economic shock, and in the direction of women's economic participation and the future of macroeconomic indicators in Iran, which can be implemented as a model in the economic markets of the BRICS member countries. The three main pillars of the Institute of Islamic Art Studies in the implementation of this project are as follows:

The approach of the Institute of Islamic Art Studies in the implementation of the project: Conceptualization, modeling and institutionalization of innovative design in the texture and supply of modern clothing derived from the traditional characteristics of Iranian ethnic clothing.

The method of the Institute of Islamic Art Studies in the implementation of the project: Education, research, counseling and promotion of women entrepreneurs and housewives.

Strengths of the Institute of Islamic Art Studies in the implementation of the project: Empowering, facilitating and supporting women entrepreneurs and housewives.

Based on this initiative, the joint efforts of the Institute of Islamic Art Studies, together with the National Women Entrepreneurs Association of Iran and the Women and Youth Entrepreneurship Development Foundation, are being made to address gender inequalities. Also, in line with the implementation of this plan, gender-appropriate safe markets should be reconstructed and built. Women's entrepreneurship will be developed. Therefore, according to these approaches, from the implementation of this project, it is expected that women's capacity for national development will be used differently than before, And strategically, the issue of real participation of women in various economic and social fields should be placed on the agenda of policy makers and economic programs of Iran and other BRICS member countries. Undoubtedly, this is completely dependent on the reform of the labor market governance system and employment policies of the countries.

The focus of this project is on the traditional characteristics of ethnic clothing and women in relation to markets because of the central role of traditional ethnic clothing motifs in the

innovative design of clothing in markets, which will have an impact on women's lives and livelihoods, and it will lead to job creation in this area and it can be supported to play a central role in economic recovery and women's resilience against the current socio-economic shocks. This project will target the most vulnerable working women who work in the informal sector and have lost their sources of livelihood due to price inflation in the country's economic chain due to the use of unskilled and expert women as labor. To ensure that the diversity of women is fully integrated, this program considers all vulnerable women and women with disabilities and young women who are survivors of social trauma factors such as child marriage and beggars who have the potential to participate in this plan. A secondary group of stakeholders will consist of institutions at the national and local levels that will be able to provide guidelines and regulations to support safe markets and women's local economic development.

In general, the project of innovation in the design, fabric and supply of today's clothing, derived from the traditional characteristics of the covering of Iranian ethnic groups with a forward-looking approach in the markets of BRICS member countries, will help to decentralize the mass markets of fabric and clothing supply, eliminate gender inequality in the market and empower women economically. The underlying theory of this project is based on years of evidence, planning and practice in the field of design, weaving and supply of today's clothing derived from the traditional characteristics of Iranian ethnic clothing, and its purpose is to integrate the elements of innovation through the creation of fabric design based on the integration of cultural elements by native working women of every Iranian ethnicity to ensure that low-income and low-income women have access to enter the appropriate market to promote employment, and they participate in it and are economically capable.

Background & Context

Since the beginning of the history of civilization, the category of clothing has had a special and special value for mankind and undoubtedly plays a very important role in human culture and civilization. Clothing in today's world goes beyond the circle of basic needs and has become a big and very profitable market. There are different fields in the variety of clothing, which are defined according to climatic requirements, customs, culture and civilization. In its sewing, shape and decoration, various initiatives of traditional, historical,

ritual and religious symbols and signs are placed, which means the uniqueness of this particular type of clothing and, in fact, it represents the status of its tribes. Presenting and producing the evolution of a nation's clothes, today, is not only worthy of consideration in terms of following the historical course and understanding their beauty and diversity, but also in terms of understanding the habits and customs of that nation. The women of a society are the founders of many local and cultural productions. In traditional societies, women are in charge of the preparation of raw materials and the implementation of a production such as clothes, and with the help of their capabilities in elegant and beautiful presentation, they put traditional themes in clothes. The content of ethnic clothing is derived from the rituals and necessities of people's habitat, and women understand the needs of people in society well and help to create cultural identity. Women's clothing in a society is a reflection of values, beliefs, traditions and the state of culture and economy of a country. In some cultures, clothing is worn on a special occasion or important event to signify cultural and ethnic heritage. In India, China and some other countries, this method is done to show the connection with tradition and preserve the ethnic identity. In order to determine today's clothing with the help of cultural and traditional characteristics of Iranian ethnics, it is necessary to pay attention to the type and structure of ethnics and take into account the ritual content and historical past. Introducing the traditional culture of a country to the international community can be done in the framework of the study of ethnic groups, and the inclusion of symbols and signs of local customs can help in better sales and wider advertising of clothing.

In the meantime, one of the important issues raised in the field of talented labor is population growth. When the changes in the age structure of the population are such that the proportion of the population in working age reaches the maximum value and the age dependency ratios decrease, the country faces a demographic window. According to the definition of the United Nations, if the population between 15 and 65 years old becomes two-thirds of the total population of a country and the share of the population aged 0-15 and 65 years and above becomes 1.3 of the total population, the country has entered the population window period. Based on this, Iran's demographic window is open for four decades from 2006 to 2046-51, and after that, it gradually closes with the beginning of the

population's aging period. In this period when the age structure of the population changes, a special opportunity is provided for the country's economic growth. As the age structure of the population changes, the role of women in the economy also increases.

This analysis will be done in two ways: the first way is to use microeconomic analysis. Changing household behavior during demographic dividend can improve our understanding to assess the effects of demographic dividend. An important theory in this field is Gary Becker's theory of household time allocation (1965); He is an American economist. As the population structure changes, women's economic behavior changes, and the reallocation of time and resources by women can have a significant impact on the country's economic performance.

The second way is macroeconomic analysis. Most of the studies that have investigated the effect of demographic window on economic variables use this way to analyze the effect of demographic window on economic growth, unemployment rate, poverty and labor productivity. For example, Roli Misral (2015) states in his study that at the same time as the demographic window begins, the share of the young population increases. An increase in the share of the young population leads to an increase in the share of the working-age population, and this will lead to a reduction in the burden of dependency and thus affect economic growth. Also, David Bloom and Jeffrey Williamson (1998) believe that the population window increases the number of producers compared to consumers, thereby reducing the burden of dependency. Reducing the burden of increases savings and, as a result, increases investment in the country. This causes the aggregate supply curve to shift in the economy and national production increases.

In the meantime, innovation in the design and role of clothing based on Iranian art motifs can lead to currency gain both at the level of the micro economy and at the level of the macro economy. In this way, the creation of pattern design workshops according to the traditional characteristics of Iranian ethnic clothing and marketing companies for the employment of women can lead to the economic balance of the society. Today, in the fashion system, various local patterns have been used by designers in the field of fabric and clothing. Therefore, a list of ethnic components is reflected in the fabric and clothing styles

of the communities, which helps in cultural exchange. In the sense that this cultural exchange can be seen as the visual signs of a multicultural stance against traditional and local trends in clothing. Indeed, members of modern society, on the one hand, have lost their identity due to the lack of options presented to them, but on the other hand, they can gain the opportunity to experience different images created by new combinations from outside.

Local clothes of different Iranian ethnics

Iran is a country with a rich culture and people. Different tribes live in this land. Every tribe in Iran has its own clothes, which includes many factors for choosing these clothes. Factors such as climate, culture, religion, etc. Here, some local clothes of different Iranian ethnics is introduced:

Azari women's clothing

The Azeri national costume is full of colors, which shows the artistic, historical and ethnic characteristics of the people of Azerbaijan. On these clothes you can see the art of women's hands. Arts such as bead embroidery, fold embroidery, glabton embroidery, etc., the material of these clothes is often cashmere, velvet and silk. (Fig. 1).

Figure 1. Azari women's clothing

Kurdish women's clothing

Kurdish women's clothes are a manifestation of the dance of colors. The materials of these fabrics are silk, net, velvet and satin. Of course, decorations such as bead embroidery, tapestry embroidery, sequin embroidery, stone embroidery and navy blue embroidery can be seen on Kurdish women's clothes. One of the most eye-catching ethnic clothing is Kurdish clothing. (Fig. 2).

Figure 2. Kurdish women's clothing

Lor women's clothing

The weather and climatic conditions of Lorestan region have greatly influenced their local clothes. Young women often use happy colors and older women use dark colors. The components of Ler women's local dress consist of headwear, tunic, top and sandals. Some women wear a headdress called Gol Veni, which is 3000 years old. (Fig. 3).

Figure 3. Lor women's clothing

Baloch women's clothing

One of the ancient regions of Iran is the deprived region of Sistan and Baluchistan, which has a history of thousands of years. Baloch people use their local clothes more than any other region. Butch women's clothing is full of elegance and the art of women's hands. Beautiful and artistic needlework has made this dress the most expensive local dress in Iran. (Fig. 4).

Figure 4. Baloch women's clothing

Bandar women's clothing

Bandar women wear clothes made of thin fabrics and bright colors. These women's tents are perhaps the most beautiful traditional Iranian tents with beautiful designs and colors. Bandar women use a type of hijab called Burqa, which also has a decorative aspect. (Fig. 5).

Figure 5. Bandar women's clothing

Gilak women's clothing

Gilki dress is one of the most cheerful Iranian dresses. Gilak women's clothing shines like a rainbow of colors. This dress consists of a shirt, a short or long skirt, a vest and a headband. (Fig. 6).

Figure 6. Gilak women's clothing

Turkmen women's clothing

One of the most beautiful Iranian local clothes is the Turkmen dress. What is very visible in this type of clothes is the presence of red color and its material is silk. (Fig. 7).

Figure 7. Turkmen women's clothing

Re-creating the traditional features of the local clothing of Iranian ethnics

In today's fashion design, various local patterns have been used by designers in the field of fabric and clothing. Therefore, a long list of ethnic components is reflected on the fabric and clothing styles of the communities and thus contributes to cultural exchange, which means that this cultural exchange can be seen as visual signs of a multicultural stance against traditional and local trends in clothing. In fact, members of modern society have lost their identity on the one hand due to the lack of options offered to them, but on the other hand they can gain the opportunity to experience different patterns provided by multicultural eclectic combinations. In this way, visual culture can be obtained by feeding on original sources based on the beliefs, customs and geographical conditions of each society. Prototyping patterns based on the traditional characteristics of the local clothing of Iranian ethnics can turn into patterns produced by different methods on any type of fabric and clothing. The examples of designs in this study have been recreated by local designers, brands or companies in the exchange of cultural and traditional elements (Fig. 8).

Figure 8. Re-creating the traditional features of the local clothing of Iranian ethnics

Culturalism, as a concept that has a clear direction on today's fashion system, is effective in transferring cultural elements between societies. At this point, the effects of globalization on the clothing identity of societies and the role played by communication technologies draw a path that needs to be emphasized. In fact, under the cover of modern societies, undefined hybrid styles are composed of a mixture of cultural elements. In the modern era, the process of synthesizing values with the aim of political generality and instilling globalization into ruling societies can now be properly managed by women.

In this conceptual re-creation, it mixes the characteristics of traditional motifs with non-traditional ones and the past with the future. In fact, it can be seen that the fashion system, which is formed in the centre of political, economic and technological changes in the world,

has expanded and the clothing culture without identity has been melted in a pot. This can be seen as a result of injecting a sense of cultural belonging in today's modern societies. However, when the subject is examined from another perspective, it can be considered as a visual futurology of clothing consisting of cultural interactions in the markets of BRICS countries. In this innovation, visual cultural codes in today's fashion system are mixed not only with local cultures, but also with subcultures and codes of modern urban culture. In this sense, the patterns and elements in the clothes produced by the modern fashion system act as a kind of cultural ambassador that can be implemented as a common goal in BRICS member countries. With the help of the possibilities available in communication technologies - as in many other fields - the spread of cultural elements in the intercommunal area has become very easy. Digital technology makes available – not only cultural – but all the visual, artistic, technological and even individual elements encoded on the clothes, for an international interest in their marketability on an international scale. In these contexts, fashion has a formative effect on the clothing cultures of modern societies by having positive and negative aspects at the intercultural level; Thus, by the nature of fashion that can affect the masses, the diversity created by different cultural codes and aesthetic values accumulates in the visual memory of societies.

Also, in order to introduce a dress that is derived from the cultural and traditional features of the tribes, at the beginning of the work, it is necessary to identify the main cultural indicators in the form of symbols and knowledge of colour and special concepts and introduce them with a more modern design as a new dress rooted in tradition. Each Iranian ethnic group has chosen a special form of clothing according to its biological situation, which is designed to meet the needs of that situation. So, there is a great variety of different designs to offer; Because ethnic groups in Iran have different types of clothing. One of the most important goals in designing and presenting clothes; The role of women is in its development and shaping. The needs of choosing the type of clothing, choosing the colour and form, choosing the fabric and expressing the cultural identity go beyond the concept of fashion and help to strengthen social structures. In order to provide services, it is necessary to determine the main branches of clothing design, for which age group and for what purpose the clothing is produced. There is also attention to gender in designing the clothes of relatives and the type of design is done differently for women and men. Different parts

of clothing such as tops or skirts and pants, etc. can be included in different styles in order to provide better variety. Considering other BRICS member countries that are active in the field of covering and applying tradition in clothing, it is necessary to provide useful and practical services in terms of sewing and decoration that include harmony and beauty as well as diversity. The variety of clothing, as well as traditional fabrics and weaves in the villages, is a good source of inspiration for exploitation and practical use to transfer designs, patterns and colours to today's clothing.

Supporting the re-creation of the local coverage of Iranian ethnic groups and promoting the economic growth of women

Iran is one of the countries that has a rich culture in the field of traditional art in the world. This country has always been the cradle of a rich civilization in the field of human resources, where women are considered one of the main poles of the production of this traditional art.

In the clothing industry, the effective and creative presence of women in the production and shaping of manufactured products is clearly visible, and it is possible to create diversity and implement different designs in all stages of the production of different types of clothing. As a result, it has a lot of cultural load (use of original, indigenous and traditional designs, maps and colorings) and no similarity between the manufactured products can be seen. In addition, the preparation of such products does not require foreign experts and experts, which has created and developed women's employment in different areas of the city, village (and even in nomadic communities) and the transfer of experiences, secrets and production techniques from chest to chest, as well as according to the method. Master's apprenticeship, and it is also a method of codified education and finally academic and university education (Froher and Yavari, 2014). In addition to the mentioned items, a part of Iran's traditional clothing consists of women's and men's clothing, which is mostly produced in rural and nomadic areas. More than seventy percent of Iran's traditional clothing producers are women, so it can be said that Iranian women of taste and artist have the highest share among the country's traditional clothing producers (ibid).

At the beginning of the 20th century, with the development of factory products and the mass and cheap production of machine products, traditional designs gradually became out of competition and their life went extinct. But after some time, due to consumers' displeasure with the monotony of factory products, and most importantly, due to the beauty, art and elegance used in it, it became popular again. Currently, the need to use complementary industries to facilitate the procurement of raw materials and some production steps is felt and is an important and determining factor for the development and growing growth of this industry (Taher Nejad, 2013).

The obvious and undeniable features of this garment industry and economic growth have made all countries, whether developing countries or advanced countries, to consider the role of this industry in their economic and social plans. Investigating the talents and capacities of creating employment in the garment economy of the regions is one of the most important tasks of the Iranian government in the current situation. This issue is especially important in the employment of women, considering the demographic window in Iran and at the same time benefiting from the social, economic and cultural potential of women.

Value-Added Product of design, texture and supply of today's clothing is derived from the traditional features of the local clothing of Iranian ethnics and the future research of its potential in the markets of BRICS countries.

Per capita income shows that the competition of countries to achieve more national production and as a result higher per capita income in the contemporary era has continuously occupied the minds of statesmen. Of course, due to the specific economic structure of the third world countries, the continuous increase of the national income due to the high population growth rate in these countries is quite difficult and in some cases, maybe impossible.

In Iran, according to the available statistics, the national income has decreased significantly compared to previous years, which, taking into account the increase in population and the decrease in per capita income, has created acute problems for the low-income or fixed-income classes. Examining the components of the gross national product shows that among

the main sectors of the economy, the share of the service sector is about 31%, which alone is equivalent to the total share of the oil, agriculture and industry sectors.

Further analysis of these figures, in fact, makes the necessity of efforts in the direction of drawing the active forces towards real production and creating the necessary incentives to work in this field inevitable. Therefore, it seems necessary to pay enough attention to real and innovative production, especially the use of indigenous and local capacities.

In order to shape global politics and equip societies with a deep understanding of how emerging powers cooperate and compete in the international arena, which is one of the key goals of the BRICS member states. It leads to deep insight into the complex dynamics of historical evolution, shared values and the central role of each BRICS member state in shaping global politics. Accordingly, this project seeks to evaluate the skill of cooperation in development and joint initiatives led by the BRICS countries and their impact on the world community, seeking to establish economic cooperation between these countries. Also, this plan can provide financial assistance for infrastructure projects and sustainable development of women's employment in emerging markets and developing countries.

Key performance indicators

This plan is implemented in three main techniques:

Technology 1: Use of modelling and graphic and design software to extract traditional motifs;

Technology 2: Preparing the prototype of composite designs by rapid prototyping technique;

Technology 3: Digital engraving techniques such as digital printing, laser engraving, acid washing, waterjet, CNC milling, etc.

The best achievements

Among the most important achievements that cooperation with the BRICS organization will have for Iran is economic development, global participation and the introduction of Iranian products to the world market. This research shows that larger industries with access

to more resources excel in using forward looking approach for innovation; Therefore, the forward looking approach of the apparel design industry is very important to maintain the currency of the market.

The achievements that the implementation of this project will include include:

1. Organizing artisans and producers in the form of private and government organizations;
2. Improving the level of training of human resources, especially women heads of households and unskilled women;
3. Using workshops and equipping them to produce clothes;
4. Improving the quality level of product offering markets (seasonal, local, international and electronic markets);
5. Holding domestic and foreign exhibitions of modern clothes derived from the traditional features of the local clothing of Iranian ethnics;
6. Strengthening the culture of production and consumption in the country;
7. Supporting handicraft artisans;
8. Strengthening the forward looking approach of the growth of innovative fashion and clothing design industries in the markets of BRICS member countries;

Social value of the project

The use of traditional arts in today's clothes is included in the category of handicrafts. Handicrafts are financially and socially important for individual producers, especially working women and their families, as well as for communities. If there was no opportunity to earn a living from handicrafts, many families would suffer and often depend on the government for their livelihood. Especially in rural areas where handicrafts provide a tool for self-employment and self-sufficiency of women.

Social value is about the understanding people gain of changes in their well-being and the use of insights gained from this understanding to make better decisions. By considering this relative importance, we can ensure that the decisions that are made are focused on what is valuable to people, and in this way, we can start to increase the positive and decrease the negative effects and finally increase the overall value of our work. The principles of social value guide this – and this is perhaps the most powerful thing about ideas of social value.

Built into the principles of this commitment, if implemented, will help strengthen the voice of stakeholders affected by decisions, by ensuring that stakeholders can inform us about the changes they have experienced or will experience as a result of what we do. By asking those people how important the changes they experience are, it is possible to understand the social value that economic activities create or destroy for people. This means being able to meaningfully negotiate with stakeholders, so their voices are heard and ensure they have the power to influence decisions that affect people's lives.

It also helps decision makers better understand where to use their resources to create more value. Social value is about respecting people, listening to them and using insights to optimize value for people and the planet. Social value is about being more responsive to the people whose lives are affected. Social value is about making better decisions about how to allocate resources. In this research, the possible social value includes all the people who collaborate in the design and production of clothes. People who are familiar with the customs and cultural rituals of the tribes and offer more up-to-date clothes accordingly.

On the other hand, it seems that handicraft production reduces the tendency of urban migration; because the opportunity to earn non-agricultural income is provided in rural areas; Thus, in urban and peri-urban areas, handicraft production clearly offers an opportunity to earn income with specific specialized skills, allowing producers to employ unskilled or semi-skilled labour without having to compete with the majority of skilled labour. In this way, the production of handicrafts is presented as an opportunity to express creativity, innovation and expression of individual and national culture.

Since in the general field of development, the concept of handicrafts as a sustainable development activity has spread and disappeared during the past decades, it shows the importance of the social value of paying attention to this economic field. However, without detailed information about the handicrafts sector, it is not possible to evaluate past and existing projects to determine their impact, and without "definite" data, it is impossible to plan future policies, project activities, and the goals of production and marketing organizations.

The effort of this project to provide scientific evidence indicating the economic and social importance of innovation in the design, weaving and supply of today's clothing industry is derived from the traditional characteristics of the local clothing of Iranian ethnics in today's

clothing. If handicraft production is shown to be of positive and important social value, documentation can be provided to relevant governmental and non-governmental organizations (NGOs) to justify and encourage the support - both spiritual and financial - for the development of the design, texture and supply of modern clothes derived from the traditional characteristics of the local clothing of Iranian peoples.

Also, knowing the current global economy, the need to develop and compete in the apparel market is felt. The aesthetic features of fashion design in today's world require the creation of identity and identification of values, which results in the promotion of different styles and the launch of modern economic lines. In recent years, the fashion design industry has started to use elements of traditional culture and art and the life of tribes, so it is logical to use traditional elements derived from the dominant culture of a nation in designing modern clothes. The use of traditional cultural elements in modern fashion design not only allows the market economy to move towards more effective development, but also causes the spread of traditional culture and its promotion. From a macro perspective, this is likely to be accepted by the public and the design of new forms allows the essence of Iranian traditional culture to be seen by other countries.

Key partners

The potential contribution of companies as partners in advancing development goals has been mentioned repeatedly. In the international debate on further development, the potential contribution of companies is frequently mentioned. The Monterrey Consensus in 2002 defined the role of business in achieving the development goals and "Global Partnership for Development" was introduced as the eighth Millennium Development Goal (Kolk & van Tulder & Kostwinder, 2008: 262).

The most important part in setting up a clothing production line is identifying the market for offering and selling it. The wider the advertisement and the better the introduction, the greater the scope of sales. In this regard, the presence of reliable business partners paves the way for the global presentation of clothing. Various businesses need partners to carry out part of the affairs together in order to achieve their goals and in order to provide key resources and focus more on key activities. Cost management and risk reduction are other

positive points that can be achieved with the help of partners. It is always possible to change the type of partnership during the life of a business; But ensuring economic stability has the ability to accept any change. Partnerships during the first year of starting a business, compared to the following years, have differences that can be kept up with the changes with the help of various types of partnerships. In this regard, the economic use of BRICS partners will have the potential to develop and sell products better; Because countries like India, China and other member countries are very important in terms of population and economy. All companies separately have policies and activities that are related to development.

In this section, in order to have a better result in choosing key partners and launching a successful production line, it is recommended to consider these six items:

Basic questions:

1. What are the business goals in the partnership between the traditional clothing production and the BRICS organization?
2. What are the main axes of the partners?
3. Who are the main partners in clothing design and production, and by what criteria are they selected?
4. What formats are appropriate for the context and business objectives of BRICS cooperation?
5. What people, processes and organizations support the participation in the design and production of ethnic clothing?
6. Which key performance indicators are most useful for evaluating Iran's participation?

In order to secure key partners, it is best to answer these questions clearly.

In this project, the key partners are:

- Workshop artists and producers of clothing design and weaving based on traditional features;
- Distributors and advertisers of these designs and traditional motifs;
- Websites for the sale and internet distribution of this dress;
- Couriers within the city within the country;
- Suburban post within the country;
- International post abroad;

- Knowledge-based commercialization company;
- Capillary marketing;
- Wholesalers;
- International and domestic sales team;
- Islamic Art Studies Institute;

Age of the company (from the year the company was founded)

According to the law regarding the registration of companies in Iran, approved on June 2, 1931, any company that is formed in Iran and has its main centre in Iran is considered an Iranian company. The date of establishment of this Iranian private organization (Islamic Art Studies Institute) dates back to 2010.

The most important role of the Institute of Islamic Art Studies is to carry out research projects in the field of Islamic art in defining economic enterprises and providing economic security, especially for female heads of households. In recent years, various departments under the main management, including pattern design centers and handicraft stores, as well as publications, have been added. On the other hand, this organization is also responsible for the legal protection of the intellectual property of traditional designs.

The size of the company

The criteria that determine the size of the Institute of Islamic Art Studies are:

Number of Employees	210 people are employed in the company.
Income	The income from the sale of goods such as handicrafts, books, etc. is approximately equivalent to 1000 dollars per year.
Production	The amount of products produced by the company is approximately equivalent to 5000 items per year.
Iinvestment	The amount of money invested in the company is approximately equal to the amount of 10,000 dollars, which of course, in general, this investment

	has a positive correlation with the resources available in the field of innovation in the design and fabric of clothing.
Market Investment	The total value of the shares issued by the company is approximately equal to 10,000 shares of $10 each at 10%.
Market value	The company's stock price x the number of shares outstanding equals $10,000

Scope of project

The business model is like a common language for description and introduction, and it brings together different parts of the business. In order to start a clothing design and production branch, a model is needed for better implementation, which the following 9 parts are suggested:

1. Value Proposition
2. Customers Section
3. Customer Communication Channels
4. Communication with Customers
5. Key Sources
6. Key Activities
7. Key Partners
8. Income Stream
9. Cost Structure in this Business Model Canvas

The project's prospects in the international market, its potential for scaling up in the BRICS countries

This project examines the role of forward looking approach in influencing the traditional characteristics of local clothing of Iranian ethnics on innovation strategies and innovation development in the apparel industry of BRICS member countries. This study examines how forward looking approach in apparel design enables BRICS apparel and fashion markets to anticipate market trends, adapt to consumer demands, and proactively innovate.

Its member countries are rich and influential in terms of traditional, cultural and historical features. Since "the general objectives of BRICS are cooperation, development and influence in international affairs" (URL. 1), it is possible to display the important cultural strength of Iran in the production and supply of clothes in accordance with ethnic traditions, and provided ways for global supply of Iranian quality products. This has positive economic, socio-cultural and environmental effects for the country and society.

Results

The characteristic of local clothing is derived from social behaviour, customs and beliefs, vision, regional location and weather, which has been formed in a special way over time based on the cultural and social identity of the ethnic groups. Performing the customs of any society has become a habit for its people, and the generalization of a certain type of clothing among the ethnic groups of a region is inevitable. With the passage of time and the advancement of technology, innovations in the design, texture and supply of clothing are necessary in today's world because the methods of preparation and the growing population of societies have made it impossible to continue traditional production. But it is possible to include traditional features in a more modern garment in the production of today's clothes. Also, for better progress and achieving public welfare, communication with other countries is necessary, and economic isolation does not help the growth and prosperity of a country.

Therefore, according to Iran's special conditions in the region, it is obvious that international relations that guarantee political, economic and cultural stability and improve the living situation. One of the established international organizations is the BRICS organization, which was created in order to deepen economic cooperation between the member countries and to stand against the power of the West.

This study is about the future research of the clothing industry based on the cultural characteristics of each nation and its relationship with innovation and production strategies of new designs. Therefore, the studies carried out in this project show that the forward looking approach in producing innovation in the design, texture and supply of today's

clothing derived from the traditional characteristics of the local clothing of Iranian peoples can lead to the promotion of innovative strategies in the fashion and clothing industry.

Since it is very important to be able to see the future of international market changes and direction and adapt to them, the ability to adapt to market changes and develop new strategic plans can create a competitive advantage over others in the market.

In the meantime, using the potential of women as a spontaneous and active workforce can help a lot in this direction. In order to grow in the market and gain more customers, businesses must be able to identify opportunities and disruptions in the market. By integrating futures research at a higher level, manufacturers can more quickly and better align their product development with changing customer demands and future technology developments. Since the age structure of the population in Iran is changing, which has led to the formation of special economic growth opportunities in the country, the role of women in the economy is also changing and more participation in this field is seen from women in Iran. This transformation has played an important role in economic growth and development, and in other words, the "demographic profit of women" will have maximum growth in the implementation of this plan. Because not only in this project, skilled women will be recruited, but unskilled women will also actively participate.

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Timeframe: Start date and end date for completion of required results

The duration of the partnership agreement is from October 2024- July 2025

Competencies:

Technical/functional competencies required;

The Islamic Art Studies Institute must have professionals with proven records of:

- In-depth technical knowledge and specialist in using with the best professional graphic design softwares and platforms for all types of designers including Adobe Photoshop, Affinity Designer 2, CorelDRAW.
- Having the knowledge of preparing prototypes of composite designs by rapid prototyping technique
- Knowledge and experience in facilitating, conducting trainings to women and development of programme management tools to measure impact.
- Experience managing and facilitating consultative processes working with diverse groups, including at community level.
- Experience working with or engaging state actors, including at local government level, on women's leadership, and empowerment issues and actions.
- Experience working in complex settings, particularly in delivering designs in the the local clothing of Iranian ethnics context.
- Programme staff with Graduate degrees in the areas of Digital engraving techniques such as digital printing, laser engraving, acid washing, waterjet, CNC milling, etc., or any other relevant field.

Key Partners Criteria

The eligible key partners should also meet the legal, programmatic, and technical criteria defined below:

- Duly registered under the laws of Government of the Islamic Republic of Iran.
- Demonstrates relevant programmatic experience for at least 5 years in specific priority areas identified above (in the Competencies).
- Knowledge and experience in innovation in the design, texture and fashion of common clothing derived from the traditional features and women management, community mobilisation, organisational development.
- Substantive knowledge and understanding of economic empowerment of unskilled women.
- Track record of of cooperation in infrastructural projects/programmes of the local clothing of Iranian ethnicsin; work on market.
- Technical expertise on women issues and more broadly, women in governance and meaningful participation in decision making, leadership, women's economic empowerment.
- An established organisational culture of accountability and commitment to delivery of results
- Demonstrates experience in facilitating constructive and inclusive engagement and dialogue, with the goal of contributing to socio-economic development.
- Demonstrable capacity – human, financial and technical to deliver results at national and sub-national levels.

Core Values:

- Respect for Diversity of ethnics;
- Innovation;
- Professionalism in designing common fashion patterns.

Core Competencies:

- Awareness and Sensitivity Regarding Women Issues;
- Being able to Implement International Projects;

- Providing Creative and Popular Designs;
- Effective Communication with Different Classes and Levels of Local Women;
- Inclusive Collaboration;
- Stakeholder Engagement;

Mandatory requirements/pre-qualification criteria

- I confirm that the services being requested are part of the key services that the proponent has been performing as an organization.
- I confirm proponent is duly registered or has the legal basis/mandate as an Institution.
- I confirm proponent as an organization has been in operation for at least five (5) years in this field.
- I confirm proponent has a permanent office within the location area (Tehran).

Project Expenses and Cost Management

Title	Hours per daily	Hourly Fee ($)	Total ($)
Manager (Dr. Shayestehfar)	5 hours	32.93	164.65
Project Administration Department	5 hours	28.16	148.8
Project image affairs group	5 hours	28.16	148.8
Project graphic affairs group	5 hours	28.16	148.8
Group of field researchers	5 hours	28.16	148.8
Informatics department	5 hours	28.16	148.8
International Search Group	5 hours	28.16	148.8
Workshop artists and producers of clothing design	5 hours	28.16	148.8
Distributors and advertisers	5 hours	28.16	148.8
Suburban post	5 hours	28.16	148.8
International post	5 hours	28.16	148.8
Knowledge-based commercialization company	5 hours	28.16	148.8
Marketers	5 hours	28.16	148.8
Wholesalers	5 hours	28.16	

International and domestic sales team	5 hours	28.16	148.8
Total			2,247.85

Resume for proposed staff

Name of Manager: Mahnaz Shayestehfar

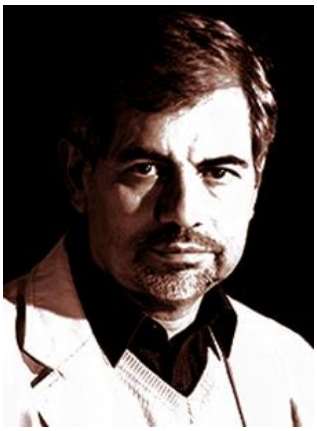
Title: Chairperson of the the Islamic Art Institution

Years with the Islamic Art Institution: 2009

Education/Qualifications:

Dr. Mahnaz Shayestehfar holds a Ph.D. degree in Islamic Art from the University of Birmingham, UK is an Associate Professor and the director of the Department of Islamic Art at Tarbiat Modares University and her teaching background is in the courses of Islamic art and art research in the masters and doctoral degrees. She has supervised more than 30 master's theses. Dr. Shayestehfar has been the managing director and editor-in-chief of two science-research quarterly journals on Islamic art studies since 2004. She has published more than 200 articles in domestic and foreign journals and has participated in dozens of domestic and foreign conferences. Membership on the editorial board of 4 scientific-research journals, editor and managing director of two journals, scientific secretary of the Quranic Art Conference, managing director of the Center for Islamic Art Research, drawing, translating and writing 16

books can be mentioned in his research record. Also, during the last two decades, about 20 projects in the field of management, Iranian-Islamic art and culture and handicrafts, culture, and civilization of Iran and the Islamic world have been completed.



Name of Staff: Mohammad Khazaei

Title: Specialist in Digital engraving techniques

Years with the Islamic Art Institution: 2010

Education/Qualifications: Dr. Mohammad Khazaei was born in 1962; He has a PhD in Graphic Design(Islamic Art and Design) from Birmingham University, UK, 1997. Dr. Khazaei is associate professor and as a member of the academic board of Tarbiat Modares University of Tehran since 1998. He also is the editor-in-chief of the specialized monthly journal of " Book of the Month in Art" since in 2005. Top designer of the Graphic Designers in first Tehran Biannual, 1988. Dr. Khazaei is also a winner of a scholarship(Pares) from the Third Graphic Biannual, 1991. Other achievements of Dr. Khazaei are the following: Commendation letter from the 2nd International Islamic Poster Biannual, 2006 and Commendation letter from the 9th Contemporary Iranian Graphic Biannual for sign and logo designs in 2007. He is the designer of close to 45 posters on different themes from 1981 to 2009. He is also the designer and creator the following logos: Sazman e Sanjesh, Institute of Islamic art studies, Universities of Shiraz, Shahrekord, Zabol, Iranshahr and etc. Khazaei has published many books among them are: The Elixir of Design, 1988. A Thousand Designs,

1992 (2nd edition in 2002); Early Islamic Persian Art (in English), London 1999; The Arts of Islam, A Collection of Essays, 2003. Khazaei has submitted many papers in international conferences such as the International Islamic Art Conference in HOFSTRA, New York, 1996, and also the Seminar on The Art Majors in the universities of UK, 1996-97; also he has participated in over 25 lectures in national and international conferences. The publication of two ISI articles, over 12 scientific-research essays, and also 42 articles in scientific-promotional periodicals can be seen in Dr. Khazaie's resume. Khazaei also participated in many art events as the leading judge such as the Ashura Poster, 2007; The Tenth Biannual of Tehran's Poster, 2009; and many other cultural and artistic events.

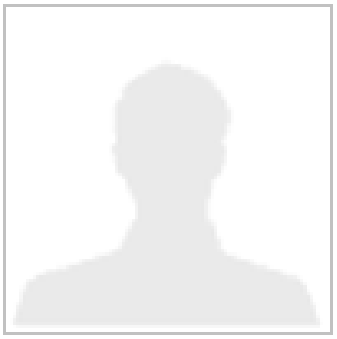
Name of Staff: Erfan Khazaei

Title: Informatics Manager

Years with the Islamic Art Institution: 2012

Education/Qualifications: Engr. Erfan Khazaei as the Co-Author graduated in University of Tehran, Iran (Sep 2015 – Sep 2019). Batchelor Degree, Dissertation Project: Designing women's and men's footwear using Iranian-Islamic motifs for Afarineh brand in University of Tehran, IR Iran (Sep 2019 – Sep 2022). Master's Degree, Dissertation Project: Developing an aesthetic pattern for the design of a gift package of written cultural industries using the patterns of Iranian fabrics of the Cleveland Museum of Art based on culture-oriented design. His employment history is as Tehran University Industrial Design Scientific Association, Deputy manager (Oct 2016–Oct 2019); Planning and conducting training courses, scientific

conferences, weekly scientific meetings and more; Islamic Art Studies institute, Development and design manager (Oct 2019–Present); Developing strategy and policy, improving communication with customers, designing the company's products and services, interior design; Negareh Islamic Art Research Center, Researcher (Aug 2018–Present), and conducting research in the field of industrial design, Islamic art, culture-oriented design, product design, emotional design. In this project, he played an effective role in using of modelling and graphic and design software to extract traditional motifs. Also, he made a lot of effort put in making this project design to prepare the prototype of composite designs by rapid prototyping technique.



Name of Staff: Farzaneh Dargi

Title: Manager of field researchers

Years with the Islamic Art Institution: 2018

Education/Qualifications: Farzaneh Dargi as the manager and co-author of this progect graduated in M.Sc. Department of Art Research, Faculty of Arts, Ferdowsi University of Mashhad, Iran (Sep 2011 – Sep 2013). She is a researcher in the field o Islamic Art, and she has many papers in this field. Her employment history is as researcher in the Islamic Art Institution (Oct 2018–now); Also, Planning and conducting training courses for unskilled women in this project is one of her responsibilities in this project.