

A Work Project, presented as part of the requirements for the Award of a Master's degree in Impact Entrepreneurship and Innovation from the Nova School of Business and Economics.

THE DEVELOPMENT OF AN IMPACTFUL FASHION BRAND WITH A SOCIAL AND ENVIRONMENTAL MISSION IN THE GLOBAL SOUTH - THE CASE OF AGOJI STUDIO

Assessing the environmental impact in the supply chain
by
Luis Jakob Konstantin Link
56130@novasbe.pt

Work project carried out under the supervision of:

Anne-Laure Fayard

31/01/2024

Abstract

This version of the thesis examines the challenges of AGOJI Studio, an impactful fashion brand operating in the Global south and focuses on assessing the environmental impact in the supply chain, which is analyzed in the individual part of Luis Jakob Konstantin Link. The chapters revolve around two primary questions: first, identifying the crucial aspects in the development process of AGOJI Studio and second, exploring the challenges that have been tackled. Therefore, the assessment of sustainable supply chains in general, as well as AGOJI Studio's supply chain in particular are critically analysed. The main outcome of the thesis is a comprehensive guideline to create an impactful fashion brand in the global south, offering valuable insights and strategic approaches for similar entrepreneurial ventures.

Keywords:

Business Plan, Sustainable Fashion, Social Entrepreneurship, Impactful Fashion Brand

This work used infrastructure and resources funded by Fundação para a Ciência e a Tecnologia (UID/ECO/00124/2013, UID/ECO/00124/2019 and Social Sciences DataLab, Project 22209), POR Lisboa (LISBOA-01-0145-FEDER-007722 and Social Sciences DataLab, Project 22209) and POR Norte (Social Sciences DataLab, Project 22209).

Table of Contents

- I. GROUP PART 1**
 - Introduction..... 2
- 1. METHODOLOGY AND DATA COLLECTION 2**
 - 1.1. PRIMARY RESEARCH..... 3
 - 1.2. DESIGN THINKING..... 5
 - 1.3. SECONDARY RESEARCH..... 6
- 2. THE ENTREPRENEURIAL JOURNEY OF AGOJI STUDIO 7**
 - 2.1. PROBLEM..... 7
 - 2.2. EXECUTION LOOPS: DECIDE HOW TO FIX IT 11
 - 2.2.1. *Loop 1: Scrunchies Ghana*..... 11
 - 2.2.2. *Loop 2: Handbag in Ghana & skills in a box*..... 12
 - 2.2.3. *Loop 3: a bag made of banana fiber in Uganda* 13
 - 2.2.4. *Loop 4: bag made of leftovers in Uganda*..... 15
- 3. SOCIAL BUSINESS MODEL CANVAS 18**
 - 3.1. INTRODUCTION OF THE SOCIAL BUSINESS MODEL CANVAS..... 18
 - 3.2. VALUE PROPOSITION 19
 - 3.2.1. *Competitive market analysis*..... 20
 - 3.2.2. *Resulting Value Proposition*..... 21
 - 3.3. TYPE OF INTERVENTION..... 22
 - 3.4. CHANNELS..... 23
 - 3.5. SURPLUS..... 24
 - 3.6. SEGMENTS 25
 - 3.6.1. *Market Analysis* 25
 - 3.6.2. *Customer segments* 26
 - 3.6.3. *Beneficiary segments*..... 27
 - 3.7. REVENUE STREAMS..... 28

3.8.	KEY RESOURCES	28
3.8.1.	<i>Physical Resources</i>	29
3.8.2.	<i>Intellectual resources</i>	29
3.8.3.	<i>Human resources</i>	30
3.8.4.	<i>Financial Resources</i>	30
3.9.	KEY ACTIVITIES	31
3.10.	PARTNERS & KEY STAKEHOLDERS	32
3.11.	COST STRUCTURE	33
4.	BRIDGE TO INDIVIDUAL PARTS AND JUSTIFICATION	34
II.	INDIVIDUAL PART - ASSESSING THE ENVIRONMENTAL IMPACT IN THE SUPPLY CHAIN (LUIS JAKOB KONSTANTIN LINK)	35
5.	INTRODUCTION	35
6.	DEFINITION OF ENVIRONMENTAL IMPACT	35
7.	METHOD	36
8.	ENVIRONMENTAL ASPECTS OF THE SUPPLY CHAIN IN THE FASHION INDUSTRY	37
8.1.	SUSTAINABLE SUPPLY CHAIN MANAGEMENT	38
8.2.	COMPLEXITIES OF SUPPLY CHAINS IN THE GLOBAL SOUTH	39
8.3.	ENVIRONMENTAL IMPACT IN THE FASHION SUPPLY CHAIN	40
9.	INTEGRATING SUSTAINABILITY INTO AGOJI STUDIO'S SUPPLY CHAIN	41
9.1.	DESIGNING SUSTAINABLE PRODUCTS FOR AGOJI STUDIO	42
9.2.	SUSTAINABILITY INTEGRATION IN AGOJI STUDIO'S PRODUCTION PROCESS	43
9.3.	TRANSPORTATION REDUCTION IN AGOJI STUDIO'S LOGISTICS	44
10.	LIFECYCLE ASSESSMENT OF THE AGOJI STUDIO BAG	45
10.1.	EVALUATION OF THE DATA COLLECTED	46
10.2.	IMPROVEMENTS IN AGOJI STUDIO'S SUPPLY CHAIN	48
11.	LIMITATIONS	49

12.	CONCLUSION.....	49
III.	GROUP PART II	50
13.	FINAL GUIDELINE ON HOW TO CREATE A SOCIAL BUSINESS IN THE GLOBAL SOUTH	50
14.	LIMITATION	51
15.	CRITICAL DISCUSSION	52
16.	CONCLUSION.....	54
IV.	APPENDIX	1

List of figures

Figure 1: Customer survey (Source: own) 4

Figure 2: The Double Diamond (Design Council 2023)..... 6

Figure 3: Social Business Model Canvas, of AGOJI Studio (Social Innovation 2023)..... 19

Figure 4: Competitive market analysis of AGOJI Studio (Source:own) 21

Figure 5: Market analysis for AGOJI Studio (Source:own) 25

Figure 6: Production steps in the fashion supply chain (Warasthe, Brandenburg, and Seuring 2022)..... 40

Figure 7: Guideline to develop an impactful fashion brand in the Global south (Source: own) 50

Group Part

I. Group part

How to read this document

This individual upload comprises the general group part and the individual part of Luis Jakob Konstantin Link – Assessing the environmental impact in the supply chain. The individual chapters of the other authors are excluded in this version. The group part contains 39 pages to which all authors have contributed equally. It contains the introduction of AGOJI Studio and its team, the entrepreneurial journey, its development loops, and decision processes through the double- diamond model and the social business model canvas.

In the original, holistic version of this work project, the focus area of all 4 team members are presented and conclude with a guideline, that builds a base for entrepreneurs who want to create a sustainable fashion start-up in the global south. As this is the individual upload of just one team member, only one focus area (Assessing the environmental impact in the supply chain) is presented. Nevertheless, the last pages extract all key learnings of the AGOJI Studio team and build a comprehensive guideline for other entrepreneurs. Additionally, some limitations will be discussed.

In the texts that follow, the narrative shifts between the third person singular, referring to the brand "AGOJI Studio," and the first-person plural, representing us, as the team of AGOJI Studio. The theoretical background is presented neutrally, while personal accounts, learnings, and experiences are conveyed in a more subjective and personal tone. This deliberate narrative choice aims to maintain an objective and informative tone when discussing the theoretical aspects while allowing for a more personal and engaging perspective when sharing our insights and experiences. It is possible due to the written form of a report. This dual narrative approach seeks to provide a comprehensive and balanced representation of both the brand and the journey behind AGOJI Studio.

Introduction

The fashion industry is one of the main pollution drivers worldwide. Since 2000, the amount of clothes produced worldwide has more than doubled. Studies predict that the textile industry will experience even more rapid expansion in the upcoming decades (Armanos Algamal 2019). One of the main contributors to climate change is the needless overproduction of apparel (Bundesumweltministeriums 2022). Not only the environmental issues but also the working conditions within the fashion industry are critical. Forced labor, insecure working conditions, and unfair wages are some of the issues the industry faces. For example, in March 2022 66 fires have been reported in garment factories around the world (Helle Abelvik-Lawson 2023).

AGOJI Studio seeks to set a new standard within the fashion industry, ambitious to empower communities in sub-Saharan Africa while illustrating a commitment to minimizing the environmental impact through upcycling fabrics. Therefore, within this thesis, the following question is answered: “How does AGOJI Studio navigate the challenges in developing an impactful brand when balancing a social and environmental mission?”. As a result, a comprehensive guideline has been developed, integrating the experiences and key learnings of the founding team.

1. Methodology and Data Collection

We embodied a combination of primary and secondary research methods to test our assumptions and refine the business strategy of AGOJI Studio. The primary research contains interviews, a questionnaire, and a customer survey. Additionally, we utilized the double-diamond framework to explain the decision-making process and entrepreneurial journey of AGOJI Studio. To analyze AGOJI Studio from a business perspective, the social business model canvas was used. These will be further elaborated below.

Group Part

1.1. Primary Research

AGOJI Studio is based on two pillars: environmentally friendly production, aiming to reduce waste and minimize emissions, as well as the empowerment of communities in sub-Saharan Africa by creating economic opportunities. To test if there is a need for a business model addressing both issues, primary research was conducted. The first interviews took place with Collins and Patience Tordzro from Ghana to find out whether seamstresses would be interested in a permanent and secure job. Charlotte got to know them during her volunteer work in sub-Saharan Africa. The interview was conducted on the 24th of November 2022 and gave insights into the living conditions of seamstresses in Ghana. A set of open-ended questions was developed upfront and used to facilitate a flexible dialogue via Zoom. After building a network in Uganda and further developing the idea of shifting production to Uganda, our goal was to learn more about the financial situation of women in Uganda, especially in the fashion industry. Being insured about the lack of empowerment in Ghana, we aimed to gain insights into the situation in Uganda. Therefore, fourteen interviews were conducted with seamstresses from Kampala, Uganda, on the 27th of April 2023. Our communication partner, the Ugandan small scale industries association (USSIA) supported us in interacting with these women, already working independently as seamstresses. Through semi-structured interviews, qualitative research has been conducted aiming to earn in-depth insights from participants. The interviews were structured in three parts. First, the demographics and the status quo of financial independence were explored through open-ended questions and a resource flow exercise. This exercise is a visualization of how money is spent (IDEO.ORG 2023). The goal was to find out what the biggest financial expenses are. The second block tested if the women would be interested in changing their employment situation. In the last activity, the card sort activity, the women were able to map their values ranked from one (really important) to ten (less important), aiming to be able to create a fitting working place for these women. Within the last block, we

Group Part

tried to find out what would change in the women’s lives if they were able to get a stable income and which financial decisions they would make with their own money.

Not only aiming to gain insights about the current situation of our beneficiaries but also trying to understand the customer, we conducted additional primary research. Therefore, an online survey, see Appendix 3.4.1., was administered. Before selling the handbags, the primary objectives were to identify customer groups and their general purchasing behavior when buying a new bag. Furthermore, the importance of sustainability in decision-making was investigated. The survey was disseminated among the researchers' network, published, and evaluated through the Qualtrics software. Online submission of the survey was available from November 10th 2023, to November 30th 2023. The survey was divided into two sections. In the first section, the demographics and the purchase behavior of potential customers have been discussed. Here, it should be determined how important various factors are to the customer when purchasing a new handbag and how new brands are identified. After ranking different sustainability factors, the second part investigated, if the potential customers are interested in a purchase of the AGOJI Studio’s handbag and what they are willing to pay. The results are attached in Appendix 3.4.2.

	Participants (N=134)	absolute	In percentage
	Average age	27	
Sex	Female	89	67%
	Male	44	33%
Job	Student	83	
	Employed	38	62%
	Self-Employed	10	7%
	Senior citizen	1	1%
	Unemployed	1	1%
	Other	0	0%
	Average income per month	1.709€	

Figure 1: Customer survey (Source: own)

Group Part

A total of 150 participants have been part of the survey. After closing the survey and collecting all information, the data set has been cleared. Incomplete data sets have been deleted, to ensure coherent results, discussed in another chapter.

1.2. Design Thinking

Design Thinking is the creative methodology employed in the entrepreneurial journey of AGOJI Studio. It involves applying human-centered design to improve the life of seamstresses in the global south. This approach encompasses innovative methods, social collaboration, and idea visualization. The choice of this approach is rooted in the assurance that social value is created when applying Design Thinking to social ventures (Chou 2018). Social enterprises like AGOJI Studio develop initiatives for life quality, community development, environmental quality, social justice, and equality. This approach aims to bring changes through social means (Chou 2018). With AGOJI Studio, we address the question: "How might we create flexible, stable, and fair workplaces for seamstresses from underserved communities, where they can learn and develop their skills?" The Double Diamond framework, a visualization of a design process, is utilized to develop an innovative business model that creates stable job opportunities. Prototypes evolve through customer feedback and skills training with women in Uganda, shaping both the project and the final product.

Double-Diamond Framework

We use the Double Diamond framework which illustrates the design thinking methodology for our commitment to human-centered innovation, iterative prototyping, and the development of an innovative business model with a social impact. This structured method aligns seamlessly with our goal of creating fair workplaces for seamstresses in the global south, allowing continuous refinement of prototypes based on customer feedback and skills training. In the first phase, the problem is discovered through interviews which shows how the seamstresses think and feel, what they need, and what expectations they have. Afterward, outlines and possibilities are defined, and as many ideas as possible are developed. The design process is an iterative

Group Part

process where continuously products and processes will be improved, while constantly trying to understand the user needs better. These loops of learning increase the chances of success (Thearakim 2021). The approach also fosters clear communication and collaboration among stakeholders, essential for AGOJI Studio's mission. Moreover, the adaptability inherent in the Double Diamond ensures AGOJI Studio remains flexible and responsive throughout its entrepreneurial journey, addressing the complexities of building a brand with a social and environmental mission. In the following, we use this framework graphic to illustrate the different loops we have made.

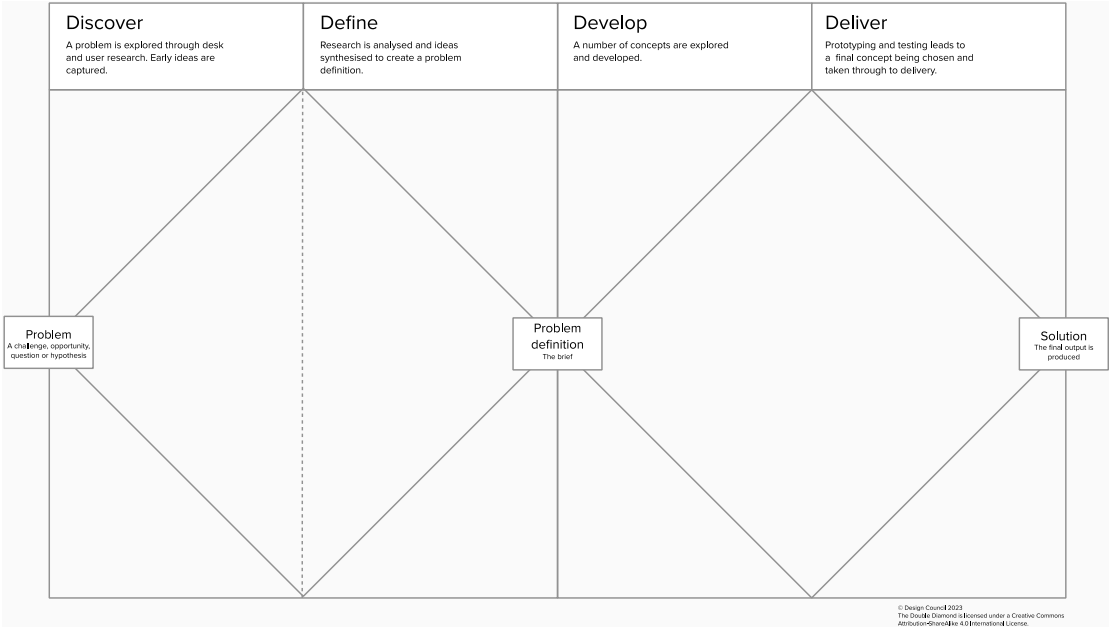


Figure 2: The Double Diamond (Design Council 2023)

1.3. Secondary Research

In addition to the primary research, market trends published survey results from recognized market research firms and research papers served as the secondary research foundation. Furthermore, many scholarly articles were examined and utilized, particularly to enhance comprehension of the Social Business Model Canvas and the Double-Diamond framework.

2. The entrepreneurial journey of AGOJI Studio

In this chapter, we examine the different development stages of our entrepreneurial journey, using the double-diamond framework to review our steps and finalize AGOJI Studio's first product. In the first diamond, the problem will be defined during the discovery and definition phase. This diamond shows the strategy to decide what problem should be fixed. The second diamond showcases the different loops that we underwent during the execution of our solution.

2.1. Problem

Phase 1: Discover - Understanding the problem and gathering relevant information.

The fashion sector has a huge impact on the environment, and it seems like it will only get worse over the next years. Predictions show that the manufacturing and distribution of apparel and fashion-related items will emit almost 1.3 gigatons of carbon dioxide equivalents by 2030, which is 35% more than in 2023 (Sadowski 2023). Two of our co-founders have already worked in industry-related sectors, trying to identify the problems and tackle them. Therefore, an affinity for the topic was already predominant and streamlined our discovery process into fashion and its ecological and social impact. Additionally, the mentioned outlook for the next 7 years did not make us feel optimistic, which strengthened our decision to focus our research on the industry-related issues of clothing manufacturing and distribution.

What we discovered first was the huge amounts of resources it takes to produce textiles along the value chain, mainly water. The World Bank estimates that 79 billion cubic meters of water were used by the sector in 2015, which was then mostly returned back to the environment untreated, causing groundwater pollution and resulting harm (Scott 2020). Another polluter in the value chain of our apparel is microplastic. These plastic particles get released when synthetic clothes are manufactured, washed, worn, and disposed. They can be found in every bio habitat on our planet and traced back to clothing made from materials like polyester, produced from fossil fuels. Synthetics represent the majority (69%) of materials used in the sector and combust 1.3 billion barrels of oil every year, making them not only responsible for

Group Part

microplastic pollution but also accounting for 1,35% of global oil consumption (Plastic Soup Foundation 2021). Furthermore, the supply chains in fashion are untransparent and often very long, using components from all over the world. A t-shirt made in Cambodia, using cotton from China, traveled 25.000km around the globe until it is sold in the UK. These numbers can rise to 64.000km when cotton fibers from other countries are used as well, which is often the case due to production shortfalls. These hidden journeys account for high greenhouse gas emissions and also make the supply chain untransparent and hard to monitor (Parsons 2022). The lack of governmental supervision in the industry often results in unfair practices and poor working conditions. It is estimated that only around 2% of the 75 million workers in the sector make a living wage above the poverty line (Ross 2021). The working conditions are often compared to slavery as an average garment worker works 96 hours a week for a fraction of the living wage under harmful and unsafe conditions (Mathilde Charpail 2022).

We found that the facts indicate a strong need for alternative methods to produce clothing more ethically and ecologically. Especially when considering that these clothes, produced under harmful conditions, are often only worn a few times before disposed. One garbage truck full of clothes is dumped into landfills around the world every second (Reichart and Drew 2019) and it is estimated that less than 1% of all disposed textiles are getting recycled (Crumbie 2023). At this stage in the discovery process, we already recognized the potential of recycling to minimize the environmental impact of fashion.

Another topic that we have prioritized in our research was the social aspect of fashion. Roughly three quarters of workers in the fashion industry are female (Crumbie 2023) and most of the time they do not have job alternatives or in general a self-determined life. One of our co-founders, Charlotte Kramer, has been in Ghana as a volunteer and got direct insights into the circumstances women work there in the clothing sector. She identified the lack of women empowerment and unstable incomes while working with local seamstresses and led our research into this area. (see Appendix 3.1)

Group Part

The importance of empowering women economically and socially appears evident. The United Nations has identified gender equality as a key sustainable development goal, which has, since then, been incorporated into various international initiatives. Female empowerment is defined as a “process by which women gain power and control over their own lives and acquire the ability to make strategic choices” by the European Institute for Gender Equality (European Institute for Gender Equality 2022). Various studies highlight the positive effects of empowering women on societies. In addition to ethical considerations, there are also economic implications as, according to the World Bank, gender inequalities result in a loss of approximately 130 trillion dollars in wealth creation globally (The World Bank 2018).

Sub-Saharan and western regions of central Africa continue to be among the world's most unequal regions in a global perspective. (Jayachandran 2014). According to Jayachandran, the limited empowerment of women is primarily influenced by the economic conditions in the area, where countries with low GDP per capita often experience greater inequalities in terms of health, education, and bargaining power within marriage (Jayachandran 2014).

The absence of economic prospects is a significant element that impacts the empowerment of women (International Monetary Fund 2018). Moreover, the lack of employment opportunities specifically targeted towards women further contributes to this issue.

Generally, inequality between genders can be seen as an indicator of a society's prosperity and peace status with countries showing higher levels of women empowerment in turn also being safer and generally economically prosperous (Georgetown Institute for Women, Peace and Security 2021). Being aware of the effects of female empowerment, especially on countries in the global south, we discovered the possibility of linking it to sustainable fashion.

Both problems, environmental and social, call for a sustainable solution and we are not the only ones who care about their resolution. A larger amount of people is considering shopping more consciously and are looking for products with impact. Recent studies claim that 60% of

Group Part

consumers rate sustainability in their fashion purchasing decisions as “slightly” or “extremely” important (Smith 2023).

Phase 2: Define - Synthesizing the information and outlining key challenges to address.

The analysis highlights the negative impacts of the fashion industry, presenting us with a broad and complex problem, from unsustainable manufacturing processes to long supply chains and poor working conditions, including the spotted barriers for female empowerment in sub-Saharan Africa. After our research, we were looking into the user groups involved in the process and defined for whom we want to design a solution for. Integrating this human-centered design approach in our defining process made us focus on the seamstresses in Ghana and their challenges. Charlotte’s experience in Ghana allowed us to gain a deeper understanding in the local culture. She spotted that most women who work as seamstresses are from low-income families and lack education. Sewing is a skill they were taught by their mothers, and they can pursue next to their other responsibilities like household management and childcare. Especially single raising mothers are dependent on their independent work as a seamstress because it is often the only chance to acquire the family’s income since it is hard to work from anywhere else than their home without neglecting their other duties. Nevertheless, working as a self-employed seamstress means unstable income and lack of continuity in their orders, leading to unsure living situations and contributing to the poverty of women. During our interviews with seamstresses in Uganda (see Appendix 3.2), we encountered consistent findings with those in Ghana. Therefore, it seems to be a problem that generally occurs in rural areas in the global south.

On the other hand, we saw that consumers in Western countries have an unmet need for truly transparent and impactful products (Smith 2023). Combining both should result in a solution that fosters economic empowerment for seamstresses in Africa and creates a positive experience

Group Part

for conscious customers in Europe. The key challenges to address would therefore be a.) creating work opportunities for seamstresses, which are accessible and adapted to their circumstances b.) offering a product that meets the criteria of the European customers in terms of transparency, ethics, and sustainability.

2.2. Execution Loops: Decide how to fix it

At this stage of our entrepreneurial journey, we started to develop specific solutions, according to the defined challenges we want to address. We went through different ideation phases, later presented as “loops”, each building up on the learnings of the previous one. They should display our thought process, assumptions, and goals along our developing process. The problem scope remains roughly the same, although the exact challenges we want to address are changing with our experience. All loops are also presented graphically in the Appendix 2.1.

2.2.1. Loop 1: Scrunchies Ghana

Building up on the challenges we defined in the previous chapter, our goal was to develop a product that requires minimal skill to produce, with a focus on employing only women, targeting particularly those with limited job opportunities. Additionally, the product had to meet our commitment to sustainability. Ghana imports huge amounts of second-hand clothing with about 20 million items arriving every week and loads of them end up as waste on garbage dumps, leaving chances for us to recycle them (Plastic Soup Foundation 2021).

We decided to focus on producing scrunchies (see the Prototype in Appendix 2.3.1), a product chosen for its simplicity in manufacturing. This simplicity meant that a wide range of women, regardless of their prior skill level, could be trained to manufacture the product. Another advantage was their small size, which meant that discarded materials could be effectively upcycled, even if these materials varied in color or pattern. Our operational model for this project was designed with efficiency and impact in mind. We wanted to train women to produce scrunchies from upcycled textiles, which we would source from third parties in Ghana. The product would then be shipped to Europe and sold in retail stores that focus on social impact

Group Part

(e.g. Weltladen in Germany). The revenue generated from these sales would be reinvested to grow the business and thereby further enhancing the empowerment of women. Simultaneously we would have helped to reuse the discarded textiles dumped in Ghana and offer consumers in Europe a fair-produced product with direct impact and a transparent supply chain.

2.2.2. Loop 2: Handbag in Ghana & skills in a box

We shifted our focus from producing scrunchies to handbags, a decision driven by several challenges and new insights, gained through a conversation with different fashion expert. We faced difficulties with the pricing strategy of scrunchies, as they yielded low margins and proved challenging to sell in a competitive market. Moreover, we anticipated facing struggles to build brand awareness with our scrunchie or involve customers, which is both crucial for the success of our project. We just did not see a scrunchie as a high involvement product, which can gain popularity and customer loyalty.

Additionally, we began to question the feasibility of employing women in Ghana at our own production site. Setting up a physical manufactory with employees turned out to be more challenging than anticipated, above all because of missing connections. This reflection brought to light the need for a different implementation approach that could have a wider impact. Consequently, we set new goals, and our primary aim was to switch to a product that would allow us to build a strong brand that could be represented on the product presently, hence our choice of handbags. We also wanted to widen our reach to the women we aimed to help, while still maintaining an approach that required little skill. This led us to adopt the innovative concept of a 'skill-in-a-box', meaning materials and tools are sent directly to the workers, who then assemble everything according to the included instructions and send the finished product back. Our assumptions for this new direction were grounded in practical and market considerations. We believed that a skill-in-the-box system would allow us to target women more directly, as it wouldn't limit us to a specific location. Furthermore, transitioning to handbags opened the possibility of entering the luxury market, promising higher returns, quicker growth, and more

Group Part

significant reinvestment into the project. We also anticipated that handbags would be easier to sell due to larger margins, allowing for online marketing strategies and our own distribution system. Branding handbags also seemed more feasible than scrunchies. This decentralized working approach allowed women to work from the comfort of their homes, aligning with their other duties, including household and childcare. While handbags are more complex and don't suite themselves to being made from discarded materials, this approach placed a stronger focus on the social component of our project. Environmentally friendly production was still a strong value for us, and we wanted to make sure to implement it in our material sourcing and generally, in the whole value chain. In this phase, we steered AGOJI Studio towards a model that we saw as not only economically more feasible but also adapted to the realities of the women we aimed to empower.

Although the direction was clear, this approach gradually faded. The primary reason we didn't develop it further was our lack of sufficient local contacts and partnerships to establish our operations in Ghana. Especially the skill-in-a-box model was a logistical challenge we could not tackle from Europe.

2.2.3. Loop 3: a bag made of banana fiber in Uganda

Our journey continued with another significant transition in our product line and country of implementation, shifting our focus to creating handbags made of banana fiber in Uganda. This change was inspired by a series of fortunate developments and new insights.

In January 2023, Charlotte visited Uganda for a volunteering project in the fashion sector, which led to the establishment of a good network in this country. It was during this trip that she first encountered banana fiber, an alternative material that resonated with our environmental objectives, as banana fiber is a discarded material. Uganda seemed to be the best place to research further about banana fiber as it is the largest producer of bananas and ongoing research projects could be identified.

Group Part

We set ambitious goals for this new phase as we envisioned becoming one of the first fashion brands to incorporate banana fiber into the latest trends. By using this unique material, we wanted to create a Unique Advertising Advantage (UAA), highlighting the story of this lesser-known textile, and setting our brand apart from others.

Our strategy was built on several key assumptions. We assumed that there was a desire among our European customers for products that are produced from alternative materials. Furthermore, we recognized the need for stable income among women in Uganda and anticipated that they would welcome fair working opportunities.

Our approach was well-defined and strategic. We planned to collaborate with Kimani Muturi, a leading expert and professor in alternative fibers in Uganda (see Appendix 1.2), to produce banana fiber on a large scale in his manufacturing company TexFad. The production site overseen by Kimani Muturi would handle both the creation of the textile and the sewing of the handbags. This setup provided a practical solution for the initial stages of our project, as it eliminated the need for a complex and unfeasible logistic system like the one required for the skill-in-the-box approach.

This new direction meant that, initially, our project might not have as strong a direct impact on female empowerment as in previous phases. Nonetheless, we believed that the positive effects on the local economy, through job creation and industry development, would be substantial and would fulfill our social objectives. In this phase of our journey, we were deeply committed to not just innovating in terms of materials and production methods but also to align our product development with broader goals of environmental sustainability and social responsibility. We embraced the challenge of establishing a new industry in Uganda, understanding its potential to transform local communities and the environment.

Group Part

2.2.4. Loop 4: bag made of leftovers in Uganda

In our latest and current phase at AGOJI Studio, we continued our operations in Uganda but made a significant shift in our material focus, moving from banana fiber to discarded materials from the t-shirt industry. This change was driven by a series of challenges we faced during our trip to Uganda. The production site was not as progressed as promised before and our partners were not able to further develop the fiber by themselves, due to a lack of knowledge and capacity. In response to these challenges, a strategic shift was necessary. Firstly, we aimed to find a new manufacturing partner in Uganda who shared our strong ethical values. Secondly, it was sought to explore a sustainable alternative to banana fiber, as our commitment to both social and environmental impact had been well received. We decided to use discarded materials from the local cotton industry to utilize materials that already exist. Our goal was to create a new handbag model from these discarded materials (see Appendix 2.3), producing it with a significant social benefit for the seamstresses, thereby combining both key factors of our mission. Additionally, we prioritized that the project would be feasible for near-future production by establishing a reliable partner network. We got to know Arise Kollektions through USSIA during our trip to Uganda in May. We met the owner and operations manager on-site and had a look at the production facility and their work. Arise Kollektions mission is to train women and give them opportunities through their skills development program (Appendix 1.2). Collaborating with a production site already committed to social values and female empowerment aligns seamlessly with AGOJI Studio's overarching mission to empower underserved communities. We also assumed that our storytelling would remain compelling, despite the switch to discarded cotton, allowing us to maintain our Unique Selling Point (USP) as a provider of alternative textile bags with a social impact. The design utilizing discarded cotton is expected to resonate well with the latest European handbag trends (The Good Boutique 2023).

Group Part

We expected that our new partner network would operate more reliably, reducing friction and allowing us to move faster with confidence in the process and quality of the bags. This approach had a positive impact on material usage and supported our goals for female empowerment by helping young women access university education and learn about self-value and leadership (Sseko Designs 2023). The production site would handle both the material creation and the bag manufacturing, leading to a more streamlined operation and communication effort. After the trip to Uganda, we designed a Tech-Pack that shows the instructions for the first new prototype (see Appendix 2.4). The design of the new handbag follows a circular economy approach. Hereby the product can be fed back into the biological cycle. The goal was to create a design that was easy to implement for the women at the production site and, at the same time, ecologically sustainable and recyclable. For this reason, only removable components were used, and the label was also made from cotton. During the summer we got three prototypes, that were sent with DHL. Adjustments communicated through change sheets turned the prototype into our final product. The final prototype was received at the beginning of August. During this process, we experienced challenges and misunderstandings in our communications with Arise Collections which resulted in long response times. After extensive back-and-forth, a contract was finally drafted at the end of September, resulting in a mutually beneficial outcome for both parties. As per the agreement, the first batch of 100 bags was originally scheduled to arrive by the end of October. Due to production delays, the anticipated arrival of the first bags has been pushed to mid-November. We had the labels produced separately in Berlin, as the skills in Uganda were not yet sufficient to print those. When selecting the label producer, we paid attention to sustainable materials and production location. We arranged that the handbags would then be shipped in bulk to AGOJI Studio's headquarters in Portugal, where we would sew on the labels and package them individually for further transport.

This approach allowed us to maintain high-quality control and reduce shipping emissions due to the lower weight and volume. Additionally, our team would handle the shipping directly,

Group Part

cutting costs and giving us control over the sales cycle. The partnership with Arise Kollektion allowed us to follow our approach, committed to combining sustainability, social impact, and practicality in our operations at AGOJI Studio.

Group Part

3. Social Business Model Canvas

3.1. Introduction of the Social Business Model Canvas

The Social Business Model Canvas framework created by the Social Innovation Lab is being used to break down and analyze the fundamental assumptions of AGOJI Studio's business model. The framework is a derivation of the original Business Model Canvas by Osterwalder and Pigneur (2010) that is being used by many corporations around the world to make their business model more accessible for various stakeholders while, at the same time, still capturing the complexities each corporation operates within (The Good Boutique 2023).

The premise of the classic Business Model Canvas is to offer a visualization that can be utilized as a shared language to understand and analyze business models of traditional economically centered corporations in an effective yet simplistic way (Qastharin 2015). It is applied by breaking down key elements of a business model into nine blocks to determine the fundamental assets of a business model.

This classic Business Model Canvas is focused on traditional economic ventures that have a clear focus on maximizing shareholder value (Burkett 2023). Social Enterprises on the other hand include a different purpose that goes beyond making a profit. Consequentially Osterwalder and Pigneur describe these organizations as beyond profit entities (Osterwalder and Pigneur 2010). Even though all forms of organizations need to create enough revenue to survive, a social enterprise like AGOJI Studio has, when compared, different characteristics and another focus in the operating procedure and assessment of success, that requires some adjustments to the Canvas to understand the purpose of the project (Qastharin 2015).

To capture this deviation, the Social Business Model Canvas from the social innovation lab was chosen. It offers a proximity to the classic canvas, making the spoken language somewhat comparable, while at the same time offering the possibility to include essential Impact driven aspects to the canvas (Qastharin 2015). The main variation is the division of the value

Group Part

proposition into a customer and social value proposition. Furthermore, this differentiation is also applied in the split between customer and beneficiary. This allows AGOJI Studio to account for the value created for the beneficiaries of the venture. Additionally, the “customer relationship” block is replaced by the “Type of Intervention” block which describes the type of product that delivers value. Finally, the surplus block is added to illustrate the financing of the mission with surplus funds of the venture and the sequence of how to read the canvas is slightly altered (Qastharin 2015). These adjustments allow a comprehensive yet similar interpretation of AGOJI Studio’s Business Model and will be carried out in the following chapters.

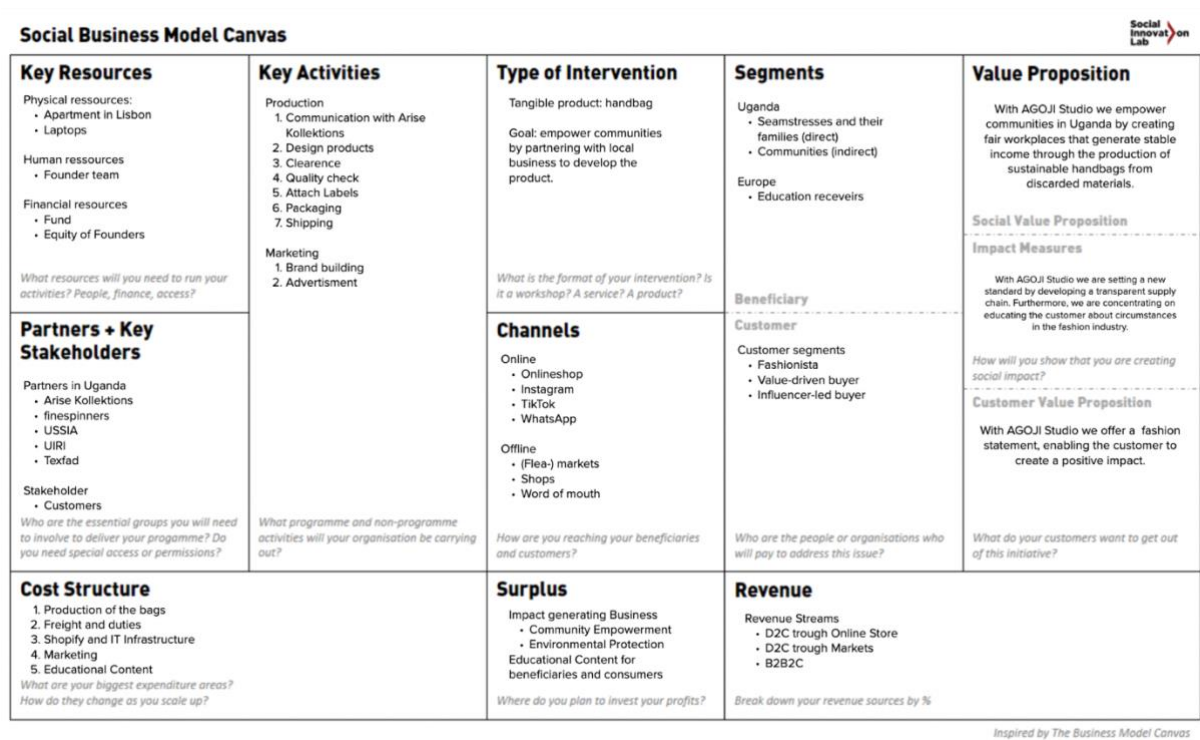


Figure 3: Social Business Model Canvas, of AGOJI Studio (Social Innovation 2023)

3.2. Value proposition

To define a value proposition for AGOJI Studio, a competitive market analysis has been done, looking at brands from different categories to form a cross-section of the industry. The analysis helps to understand the market the business is operating through the determination of strengths and weaknesses. Furthermore, it helps identify trends; a factor that is important in the fashion industry. Through this method, a market niche can be identified (Mark Fairlie 2023).

Group Part

3.2.1. Competitive market analysis

To understand the market AGOJI Studio is operating in, we defined handbags as our first product to investigate market behavior. Direct as well as indirect competitors have been analyzed to gain an understanding of other brands and their branding strategies. Within this process, not only brands within the handbag market but also replacement competitors are taken into consideration. For example, Eastpak is part of the analysis as people like to wear fanny packs instead of handbags when going to a bar or club. Furthermore, sustainable as well as traditional market-leading companies are researched within different growth phases. Hence, we chose six companies to get a picture of the current players in the handbag sector, impacting the market and setting different standards. These companies are Bolsabagzz, Seedsandstories, Zadig & Voltaire, Uniqlo, Freitag and Eastpak. Attached in Appendix 1.3 you can find the comprehensive competitor analyses.

Investigating these competitors shows the broad spectrum of fashion brands, also when focusing on the handbag market. The market is competitive, highlighting the importance of a USP for AGOJI Studio to become a relevant player. Even though we are planning to start selling the first handbags in Europe, the international market needs to be taken into consideration, as trends and developments in the fashion industry tend to evolve quickly. Our survey, attached in 3.4.2, highlights the importance of “ethical production” and “transparent production” as well as “recyclable packaging” when purchasing a new handbag. Furthermore, we compared the factors, “100% upcycled fabrics”, “educational impact” as well as “empowering communities”, as they are crucial to our understanding of an impactful fashion label. As showcased in the table below, AGOJI Studio is the only handbag brand, which embodies all of these factors in their business model.

Group Part




			ZADIG & VOLTAIRE	UNI QLO	FREITAG	EASTPAK	
Ethical Production	✓	✓	✓	✓	✓	✓	✓
Transparent production	X	✓	X	✓	✓	✓	✓
Recyclable Packaging	X	X	✓	X	✓	X	✓
100% upcycled fabrics	X	X	X	X	✓	X	✓
Educational impact	X	✓	X	X	X	X	✓
Empowering communities	X	✓	X	X	X	X	✓

Figure 4: Competitive market analysis of AGOJI Studio (Source:own)

The table shows that most fashion companies across different markets produce ethically and transparently. Even if sustainability is not anchored in their mission, the topic is mentioned by most companies (e.g. Zadig & Voltaire). Consequentially it cannot be defined as a USP. Therefore, with AGOJI Studio, we are creating our USP by empowering communities and using 100% upcycled fabrics. Furthermore, we do see our competitive advantages over other sustainable brands in creating en-vogue branding and utilizing our minimalistic online shop. Due to its ease of purchase, we can offer a more modern and engaging customer experience than similar impactful brands. Hence, the combination of empowerment, upcycled materials, and compelling online presence makes AGOJI Studio stand out in the competitive landscape.

3.2.2. Resulting Value Proposition

‘With AGOJI Studio we empower communities in Uganda by creating fair workplaces that generate stable income through the production of sustainable handbags from discarded materials’.

The social business model canvas splits the value proposition between beneficiary and customer. In the case of AGOJI Studio, the beneficiaries are communities in sub-Saharan Africa, especially the seamstresses creating our handbags. They are benefitting from economic

Group Part

opportunities, and the opportunity to increase skills within the production site. The customers are the purchasers of the handbag. They are getting a fashionable bag, that is a symbol of interest in social impact and supports a cause. Moreover, the customer benefits from the educational impact we are creating through social media content and sewing workshops.

In Conclusion, the customer becomes part of a post-fast-fashion movement and is enabled to receive educational impact through the purchase of a quality product. Our first product, a handbag, enables the beneficiaries in sub-Saharan Africa to improve their living standards, through the creation of working possibilities in the fashion industry.

3.3. Type of intervention

In the social business model canvas, the type of intervention is added, which describes the specific format through which impact is generated.

In our case of AGOJI Studio, the intervention is delivered through a tangible product: the handbag. However, the impact of this product extends beyond its physical form. Each purchase of an AGOJI Studio handbag supports the economic infrastructure in Uganda. Our partnerships with local pre-selected production sites are key to this intervention. To create our first product, we are working with Arise Kollections, a production site in Kampala that aims to empower young women by employing them with low to medium skills. This empowerment is crucial, as it enables these women to grow professionally and personally, contributing to the broader economic and social development of their community.

By sourcing materials from local businesses, such as fine spinners in Kampala, we ensure that the benefits of our operations have a positive impact on the community. Thereby, we create an infrastructure from which different partners can profit and further grow their business. Every handbag sold contributes to the empowerment, growth, and sustainable community development.

3.4. Channels

Within the business model canvas, Channels “describe how a company communicates with and reaches its customer segments to deliver a value proposition” (Osterwalder and Pigneur 2010). AGOJI Studio adopts a dynamic multichannel strategy to effectively connect with the customer base. Multichannel marketing, which integrates traditional marketing strategies with modern technological advancements, ensures that companies maintain continuous engagement with their customers (Smulders 2022). This approach is particularly crucial in communicating our commitment to sustainability and engaging storytelling.

At the forefront of our online presence is the Shopify Shop, attached in Appendix 2.6.1, serving as the primary channel for distribution and sales. This platform extends our reach globally and offers a seamless and user-friendly shopping experience. Thereby, we make our sustainable handbags accessible to a wider audience. Instagram plays a crucial role in our digital strategy. As a visually driven platform, it enables us to showcase our products and share our social mission. Through engaging content and interactive features, we connect with our community that values both aesthetics and social impact, as shown in Appendix 2.6.2. Moreover, TikTok offers a unique opportunity to tap into a younger demographic. By sharing short, engaging videos, we convey our brand story, show our products, and thereby emphasize our social impact in a way that resonates with a younger audience (Mersinoglu 2020). When first entering the market with Instagram, we plan to start creating content on TikTok in Q1 2014. WhatsApp serves as our direct channel to customers, offering a platform to directly communicate with friends, family, and first customers to foster a sense of community. Therefore, we created a WhatsApp group called “AGOJI FAM”, used to offer pre-access to friends & family. This instant messaging service allows us to engage in real-time, providing a more intimate and responsive brand experience when sharing news with a selected group first (see Appendix 2.6.3).

Group Part

In addition to our online efforts, we will establish a local presence in Lisbon through concept stores and local markets. These physical locations, such as Mirari, an urban, trendy spot known for events, are ideal for creating brand awareness and showcasing our products in a setting that attracts fashion enthusiasts (see Appendix 2.7.3). Word-of-mouth is another crucial channel for us. The online survey revealed that recommendations are a significant source of new customer acquisition (see Appendix 3.4.2). We believe that satisfied customers sharing their experiences with others will be a powerful tool in spreading the word about AGOJI Studio and our mission. In summary, AGOJI Studio's channel strategy is a balanced mix of online and offline platforms, helping us to engage with different segments of our target audience, and driving our mission of sustainability and social impact forward.

3.5. Surplus

The Surplus building block is an interesting one as it deviates from the original canvas by Osterwalder and Pigneur. It is designed to map out what happens with excess profits of the venture. In the case of AGOJI Studio, we believe that our business model itself is generating impact. The conviction springs from the creation of new workplaces in Ugandan communities through AGOJI Studio's business activities. The initial order of 200 bags has already helped to maintain 15 jobs for seamstresses, of which 90% are the sole breadwinners and their families depend on their income (see Appendix 4.3). It is assumed, that with an increased order volume, the number of job opportunities created rises accordingly. Similarly, increased production also means that more t-shirt offcuts can be put back into circulation. Both mean, that impact is generated as our business activities grow. Furthermore, we put an emphasis on education. This includes both educational activities for our consumers, represented by educative posts on our social media channels and the conduction of upcycling workshops to teach consumers about alternatives to fast fashion as well as skill enhancing programs for the seamstresses associated with the project.

3.6. Segments

To define the customer segments as well as the target group, a market analysis has been done. Therefore, the market is divided into the total addressable Market, the serviceable addressable market, and the serviceable obtainable market (TAM, SAM, SOM). This method is common in the sales spectrum to calculate an achievable market (Casey O’Connor 2022).

3.6.1. Market Analysis

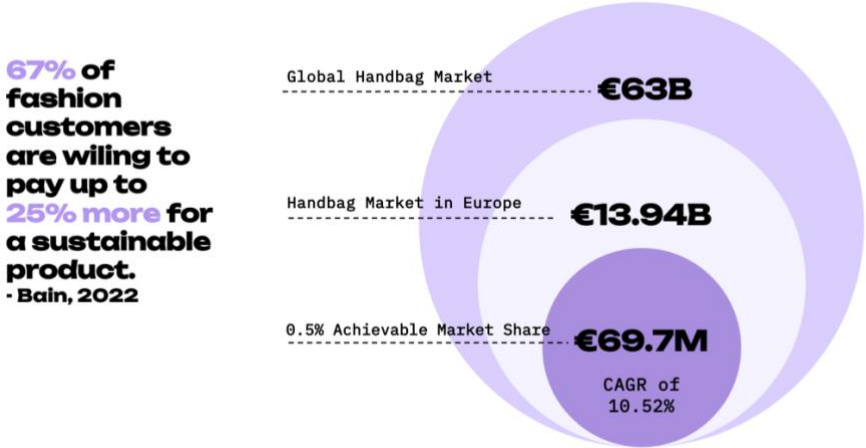


Figure 5: Market analysis for AGOJI Studio (Source:own)

AGOJI Studio is positioned within the dynamic and expansive fashion industry. Our focus is to deliver unique and sustainable fashion products, starting with a handbag as our first product. This choice aligns with our commitment to style, functionality, and environmental responsibility.

As our initial product is a handbag, we dive into this market, focusing on small handbags used to go for a coffee or when having a night out. Our research indicates that the global handbag market stands at an impressive €63 billion Total Addressable Market (TAM) (‘Handbags - Worldwide | Statista Market Forecast’ 2022), highlighting the potential of this sector. Our initial product rollout is in the European market, a region known for its fashion-conscious consumers and high demand for quality accessories. In the first step, we are going to roll out the product in Portugal and Germany. As our team consists of four Germans living in Lisbon, we can target this market the easiest. In the second step, we are going to roll out within the European market

Group Part

to further increase our customer group. For example, Danish and Swedish countries are known for their sustainable shopping behavior (SB Insight AB 2018), making it an attractive market for AGOJI Studio. The European handbag market, our Serviceable Available Market (SAM), is valued at €13.94 billion ('Handbags - Europe | Statista Market Forecast' 2022). This focus is strategic, considering our logistical capabilities and understanding of European fashion sensibilities. For AGOJI Studio, we estimate that capturing 0.5% of the European handbag market is a realistic and achievable target. This percentage represents a segment of fashion consumers who are increasingly conscious about sustainability and social impact, aligning with our brand mission. Therefore, our Serviceable Obtainable Market (SOM) is calculated to be approximately €69.7 million. This target is ambitious yet attainable, facing the fast-growing fashion market (Imran Amed et al. 2022).

This analysis sets a clear path for AGOJI Studio's market entry and growth strategy. By focusing on the European handbag market and targeting a specific consumer segment, we aim to establish a strong foothold in the fashion industry, leveraging our unique value proposition of combining social and environmental factors to create positive impact.

3.6.2. Customer segments

Through our online survey, attached in Appendix 3.4.1, we gained valuable insights into the target audience for AGOJI Studio's handbags. We identified three customer segments based on their purchasing motivations and their interest in sustainability.

The first customer segment is the „Fashionista“. This segment is driven primarily by the aesthetic appeal of the handbag. This customer will buy a handbag from AGOJI Studio for its unique design and the lifestyle statement the brand represents. They are interested in fashion and art, while their purchasing decisions are influenced by the style and visual appearance of the product.

The second segment is called the “value-driven buyer“. Customers in this group prioritize the impact of their purchases. They are concerned with transparent and ethical production practices,

Group Part

including fair wages and secure working conditions. Their decision to buy an AGOJI Studio handbag is rooted in the social and environmental mission of the product, which aligns with their interest in creating a positive impact on the world.

Lastly, the „Influencer-led customer“ evolved through its purchasing motivation. This segment is influenced by social media trends and recommendations from influencers, friends, and family. While the impact of the product is not their primary concern, they choose the branding and the fashion statement that AGOJI Studio’s handbags represent. They are trend-conscious and make purchasing decisions based on the endorsements of influencers, trends from social media or the suggestions of friends and family.

Each of these segments represents a unique approach to the market, reflecting different motivations and values that guide customers purchasing decisions. Understanding these segments allows us to adapt our marketing strategy as well as product development strategies to meet the preferences of our target audience.

3.6.3. Beneficiary segments

In addition to our customers, AGOJI Studio has another important target group, evolving through the social business model canvas. The beneficiaries are crucial to our business model, directly or indirectly benefiting from our operations.

The seamstresses in Uganda are the main beneficiary group. By providing them with economic opportunities, we aim to enhance their livelihoods to empower them professionally and personally. This direct impact is reflecting our commitment to creating positive social change through business practices. By choosing local partners and creating most of the product’s value in Kampala itself, we aim to indirectly influence the local community positively. Our goal is to uplift the infrastructure in the communities as well as the living conditions of our partners and their families.

Next to these groups, we identified another beneficiary group. By addressing the negative impact of the fashion industry on different channels and offering sewing workshops, we educate

Group Part

European customers about the circumstances within the fashion industry. Thereby, we highlight the importance of ethical production to create a broader movement towards environmentally friendly and ethical practices in fashion.

In summary, AGOJI Studio's approach to its beneficiaries is multifaceted, recognizing the importance of both direct and indirect beneficiaries. Our business model is designed not just to create a profitable enterprise but to generate a positive impact. This holistic view of our target groups is fundamental to our identity and operations as an impactful brand.

3.7. Revenue Streams

AGOJI Studio has two main revenue streams. The first and primary revenue stream is derived from our online shop hosted by Shopify (see Appendix 2.6.1). This offers the easiest and, in the beginning, most cost-effective way to start the selling process. In comparison with a brick-and-mortar store, it incurs very little fixed costs as no space needs to be rented. Traffic will be generated through our cross-marketing efforts on Instagram and the use of Google and meta-ads. This will be our main sales channel and approximately account for 90% of the revenue created. The second revenue stream is offline sales. We are currently working with a pick-up strategy where customers from our circle of acquaintances in Lisbon can collect their handbags directly from us. Additionally, we offer our handbags on markets in Lisbon. This keeps customer acquisition costs low, as the potential clients are already on the market intending to buy. Pictures from our participation at the Nova Surf Festival Market and the Christmas market at Mirari are attached in the Appendix 2.7.2 and 2.7.3. Furthermore, we are starting to test out a B2B2C strategy for offline sales as well and have made an arrangement with TrendyZipper. They will display our bags in their store and will get a 20% commission if a bag is being sold.

3.8. Key Resources

Key resources sum up all fundamental elements to make a business model work. They are in essence the resources required to fulfill the value proposition, reach customers, and maintain the relations with them, as well as include all other steps required to deliver the product to the

Group Part

customer from the ground up. In the case of AGOJI Studio, this covers all necessary steps to deliver a sustainable and desirable handbag to the customer.

Generally, Osterwalder and Pigneur divide the key resources into four subcategories (Osterwalder and Pigneur 2010). The first category is physical resources. It consists of physical things required to make a business successful, like warehouses, machinery, or tools. The second subgroup is intellectual resources like branding or certifications. The third category is Human resources, referring to all people essential for the success of the company. The fourth and last essential resource category is financial. This describes the cost and funding structure needed for the project to be realizable. We are currently in the early stages of developing AGOJI Studio. This means that we only have a relatively small number of resources available to produce our handbags and make them available to customers. To still be able to offer high-quality products, we have outsourced many processes to partners. One example of this is the whole production process of the bag, which is handled by Arise Collections. This approach allows us to minimize fixed costs and thus act more flexibly.

3.8.1. Physical Resources

As a result of our outsourcing strategy, we have no significant physical resources. If one likes, one can consider Charlotte and Linda's apartment as a physical resource, as we have our meetings there and our bags are stored and prepared for shipment at their place. However, as this is the private home of two of the Co-founders, it is questionable whether it counts as a physical resource. Similarly, our private laptops could be counted as a physical resource of AGOJI Studio, although there is a simultaneous use elsewhere and the interpretation as AGOJI Studio's resource is therefore questionable.

3.8.2. Intellectual resources

AGOJI Studio's brand identity is based on a strong dedication to sustainability and social empowerment. It represents one key intellectual resource of the project as it offers a unique

Group Part

distinction from other brands in the segment. Our design pattern is another important intellectual resource. It allows us to create a unique appearance and distinguish ourselves from other handbags. In addition, the integration of social and environmental factors provides another level of differentiation. We have protected this design in our contract with our manufacturer. The final key resource is the assessment of our social and environmental levels in the production of the bags. The data obtained allows us to credibly communicate our social and environmental mission to the customer and enables us to become even more sustainable in the future.

3.8.3. Human resources

The previously mentioned efficiency-driven outsourcing strategy has a major impact on our human resources. As many processes do not take place within the company itself, we do not have a high demand for human resources, nor do we have the money to hire someone. That's why our team currently consists of the four founders Charlotte, Linda, Hannes and Luis, as well as advisor Andreas. The responsibilities between the partners are divided clearly – Charlotte is responsible for the product design, Linda for marketing, Hannes for the online shop and Luis for cost and logistics. Andreas has an advisory function and gives input on strategic decisions as well as challenges assumptions made by the team. A more detailed description of the Team, including their backgrounds can be found in the Appendix 1.1.

3.8.4. Financial Resources

AGOJI Studio has two pillars of financial resources. The first pillar consists of funds invested by the founders. This money was necessary to take the first steps and was needed, for example, for the prototype development of the bag, the financing of events, or the creation of the online store. The second financial pillar of AGOJI Studio is funding. In our case, funding only includes grants that the venture has received as the team has decided to bootstrap the venture and do not look for venture capital or bank loans. The venture has already received two grants. One was rewarded by the Gulbenkian Foundation and the other by the ERA prototyping fund of NOVA

Group Part

SBE added up to 1400€ (Appendix 1.4). Furthermore, we have applied for various other grants over the last couple of months that have not yet reached a decision. We are planning to apply for more funds in Germany.

3.9. Key Activities

Key activities are closely related with the previously discussed key resources and describe all activities that a venture must do to succeed. Osterwalder and Pigneur suggest the classification of key activities into three subcategories (Osterwalder and Pigneur 2010). We have defined production activities as our first key category, marketing as our second and the third contains our assessments.

The production activities start off with the design of products. For the first bag, this was done between the beginning of May and mid-august. Our production will be done by Arise Kollektions. Consequently, the management of the relation with Arise Kollektions became another key activity. Another key activity is the import of the products to Portugal, handling clearance and managing toll regulations. Other production related key activities are the quality control upon arrival of the products and the procurement of labels and eco-friendly packaging material. Sewing on the labels, packaging, and shipping the bags are the final production activities.

Marketing and Sales represent an essential activity with brand building as its core activity. For this purpose, we strive to regularly create content for our Instagram account. This includes pictures and updates about our progress in the project as well as educational content in line with our mission. Furthermore, part of our marketing activities are upcycling workshops that have been conducted in the last months to educate consumers about sustainable fashion. Lastly, we also pursue more traditional means of marketing by creating advertisement campaigns with Google ads and Meta. Regarding sales activities, we manage our online shop and sell at local markets.

Group Part

The last key activities segment consists of social and environmental assessments that provide transparency for the consumer. Moreover, it shows us levers to pull in the future in order to become more sustainable.

3.10. Partners & key stakeholders

To run a successful business, there is nearly nothing more important than partnerships (Vitasek 2022). For AGOJI Studio crucial stakeholders are the partners in the global south. Our key stakeholder is the production site in Kampala, Arise Collections. They create the main value of the bag, by sourcing materials and weaving the handbag. Arise Collections is obtaining leftover cotton from the shirt production of the fine spinners in Uganda, making them another key stakeholder in the network of AGOJI Studio. Next to the production partners, communication partners impact the success of AGOJI Studio. The Ugandan small-scale Industries Association (USSIA) is an NGO helping us to find and interact with production sites in local communities, by for example connecting us with Arise Collections.

Next to Arise Collection and USSIA, the Ugandan Industrial Research Institute (UIRI) is another partner, crucial for the development of the bag in Uganda. This research institute fosters enhancing the fashion industry and its techniques in Uganda by investigating new sustainable fibers. Because of this partnership, we were able to partner with Kimani Muturi, a professor at the University of Kampala who owns a production site, which is called Texfad. Texfad collects banana fiber from local farmers and produces carpets made from it. To ensure the importance of these partnerships and earn trust, we signed memoranda of understanding (MOU) (see Appendix 1.5 and 1.6) with the different stakeholders, when being in Uganda.

Next to partners in Uganda, the customer is an important stakeholder, as he is going to buy the product and thereby enable AGOJI Studio to grow and leverage our mission. In the future, investors, funds, and accelerators will become more important.

In summary, AGOJI Studio's success is anchored in strong partnerships, particularly with Arise Collections and local NGOs, fostering trust and community understanding. On the European

Group Part

side, our customers are not only purchasing the product but also spreading our mission and transforming into brand ambassadors.

3.11. Cost structure

AGOJI Studio's cost structure summarizes all costs incurred to complete the first order of 200 bags from Uganda and includes projections about further expenditure in the sales process. As this is the first order for the project and 200 bags is also not a large volume the cost structure for the venture will change significantly in the future. Generally, the cost structure of the venture needs to integrate two main variables. The first is AGOJI Studio's dedication and focus on social and environmental impact that is reflected in costs incurred and the second opposing limitation is the tight financial situation of the founding team. To integrate both aspects the initial order quantity was set at 200 bags which balances both aspects.

However, this approach has some downsides, especially concerning the logistics from Uganda to Lisbon. To use relatively low-emission delivery options like sea freight, freight forwarders are required to ship at least a full container load. In other words, with an order volume of 200 bags, AGOJI Studio was forced to use AIR delivery which induced higher environmental pollution.

In general, at this point, AGOJI Studio doesn't benefit from any economies of scale and works with fixed prices for the bags and the attributing products like labels or packaging. In Figure 7 in the Appendix 1.7 the costs for the bag have been listed in a simplified form. Figure 8 in the Appendix 1.7 shows the total costs of the project. One major cost point for us as a team was the trip to Uganda to meet the suppliers and assess the impact dimensions of the project. However, these costs are not included in the calculation in the Appendix as we consider those costs part of an experience and don't attribute it to the cost evaluation of the project. Generally, we have tried to keep the costs down to a minimum and are planning to cover major cost blocks like the shipping to the consumer or the projected ad spend with corresponding income from product

Group Part

sales. This allows us to finance the project ourselves and provide the highest impact possible to our beneficiaries.

4. Bridge to individual parts and justification

This version of the thesis contains only the individual part of Luis Jakob Konstantin Link and will therefore only include the chapter on Assessing the environmental impact in the supply chain. For better general understanding of the thesis the following paragraph provides an explanation of the focus areas for each individual part as well as a description of the hypotheses that each part will test.

Evaluating potential countries for project rollout: The first individual part develops a guideline for future fashion brands, which helps to evaluate and decide on potential countries for their project rollout. This is achieved by combining AGOJI Studio's own experience with the theoretical assessment model PESTLE.

Assessing the environmental impact in the supply chain: This section evaluates the environmental implications of the fashion supply chains with a focus on the global south. The supply chains are analyzed, and sustainability factors are integrated into the supply chain of AGOJI Studio. Using a lifecycle assessment (LCA), the handbag's overall environmental impact is determined.

Assessing social compliance in production: The next part focuses on the social lifecycle assessment that accesses the working conditions of the production site that AGOJI Studio works with. Furthermore, the impact created through AGOJI Studio's handbag order is showcased. Both assessments determine the social compliance within the production.

Building brand trust using the social impact brand model: The last section determines how to create brand trust. Therefore, a branding strategy that creates trust for AGOJI Studio is developed by combining the social impact branding model by Lückenbach et al (2023) and the experience from our journey with AGOJI Studio. Consequently, key challenges are examined to conclude with a comprehensive guideline.

II. Individual part - Assessing the environmental impact in the supply chain (Luis Jakob Konstantin Link)

5. Introduction

The fashion industry presents one of the most pollutive industry sectors in the world. The production of a single cotton T-shirt requires 2700 liters of water, which equals the amount a person needs to drink in two and a half years (Blum 2021). This leads to water scarcity issues all around the world. The industry is also one of the largest contributors to industrial water- and oceanic microplastic pollution caused by its harmful production materials and techniques and is responsible for around 8% of global greenhouse gas emissions (Niinimäki et al. 2020). The problem of environmental pollution is further amplified by the fact that the industry is growing rapidly and is expected to grow by 35% until 2030 (Sadowski 2023). This leads to the question of how these environmental impacts can be assessed, implemented into businesses' decision-making process, and finally, reduced. The following individual part of the thesis will introduce sustainable supply chain management, analyze the fashion supply chain, and assess integration points for sustainability efforts within supply chains in the context of AGOJI Studio. Afterwards, a Lifecycle Assessment (LCA) of AGOJI Studio's handbag will be performed. The final part will incorporate the learnings resulting from the LCA into AGOJI Studio's supply chain.

6. Definition of environmental impact

In the context of corporate sustainability, it is essential to understand the implications of a firms' behavior and decision-making on the environment. To comprehend those implications, the term needs to be defined first. There is no standard definition of environmental impact, yet many scholars rely on the broad definition of the US Department of Agriculture: It defines environmental impact "as the change to the environment, whether adverse or beneficial, wholly or partially resulting from an organization's environmental aspects" (Bartolini 2009).

Assessing the environmental impact in the supply chain

There are many ways in which organizations can impact the environment, such as air, soil, surface, emissions, ground water or waste (Bartolini 2009). Therefore, the Organization for Economic Co-operation and Development selected 9 key indicators to communicate the complex interrelationships to politicians and economists (OECD 2008). Unfortunately, even though the definition is open to positive and negative environmental impact, reality shows that nearly all corporate environmental impact is negative (Suditu and Sluser 2012).

7. Method

For this individual part of the Thesis, secondary literature regarding supply chains focusing on the fashion industry is reviewed. To this end, the current state of the literature is evaluated, and major environmental contributors are identified. Best industry-wide sustainability practices are derived from the literature and integrated into AGOJI Studio's sustainability approach. In addition, an environmental lifecycle assessment is performed to measure the specific impact of AGOJI Studio's handbag. The findings will then be used to improve AGOJI Studio's sustainability even more. A lifecycle Assessment (LCA) is the most common scientific method to measure the environmental impact of products (Konietzko, Das, and Bocken 2022). According to the ISO norm 14040 it is defined as "a compilation and evaluation of the inputs, outputs and the potential environmental impacts of a product system throughout its life cycle" (EPLCA 2023). By breaking down each step of a product's supply chain as far as possible, its respective impact can be measured. Thereby, the materials or processes responsible for the most significant environmental impacts in corporate operations can be specifically pinpointed. This offers a holistic and comparative perspective as it includes several impact measurement factors i.e. Climate change, human toxicity, acidification, carbon footprint, land use, eutrophication, resource depletion, ionizing radiation, ozone depletion, ecotoxicity, photochemical ozone formation, and water depletion that are considered throughout a product's lifecycle (Ecochain 2023) . This so-called multi-criteria analysis is beneficial as sometimes implementing a reduction effort regarding one environmental impact factor can lead to an increase of another,

Assessing the environmental impact in the supply chain

or similarly, the reduction of impact in one geographical region can lead to an increase in another (European Commission 2021). The main motivation for conducting the LCA is to improve the environmental impact of our handbag and gain valuable insights allowing us to design more sustainable products in the future. To improve AGOJI Studio's environmental properties a better understanding of the complexities of fashion supply chains is essential. Especially since 80% of the environmental impact of corporations occurs in their supply chain (Ecochain (1) 2023). Therefore, the next chapter will deal with supply chains in detail. To this end, various management approaches are first outlined, then sustainable supply chain management is introduced. Later, the fashion industry's supply chain is analyzed and differences to AGOJI Studio's supply chain will be mapped.

8. Environmental aspects of the supply chain in the fashion industry

In the last couple of decades, the topic of supply chains has been growing in importance in relevant business literature. The supply chain in the traditional economic sense is based on Porter. It describes all value-creating activities or steps that a firm or cooperation undertakes during the production of a product (Li 2011). Consequently a well-managed supply chain can provide an organization with operational and strategic advantages and is considered one key element of a successful business (Silvestre 2015). The school of supply chain management generated a vast amount of literature focusing on different aspects of the supply chain. According to Li an Pengzhong four main supply chain management (SCM) styles have been formed (Li 2011): lean SCM, agile SCM, resilient SCM and sustainable SCM. While those approaches have overlapping elements and are often included simultaneously in modern supply chains, sustainable supply chain management presents a promising approach to integrate the environmental aspects into decision-making and will thus be analyzed further (Li 2011).

8.1. Sustainable Supply chain Management

Sustainable supply chain management has been defined by Carter and Rogers as “*the strategic, transparent integration and achievement of an organization’s social, environmental, and economic goals in the systemic coordination of key interorganizational business processes*” (Carter and Rogers 2008). This opens the scope to environmental implications of business activities and argues that environmental impact of supply chains should be integrated into the decision making process of corporations (Li 2011). While the impact of business activity on social or environmental factors has been evident for quite a while, businesses have long neglected to integrate those aspects into practice (Li 2011). It has been a carefully cultivated conviction among scholars and business leaders, that with the integration of environmental and social initiatives the costs of doing business inevitably rise, thereby going against a company’s initial interest (Carter and Rogers 2008). However, this perception has changed in recent years and more and more researchers argue, that the integration of sustainability into supply chains does not hinder companies in the pursuit of their economic goals but instead even contributes to a company’s success (Silvestre 2015). Legislative changes are increasingly focusing on reducing pollutants and promoting sustainable practices. Stricter tailpipe emission regulations, for instance, have driven automotive innovation (Serafeim et al. 2020). The EU Emissions Trading System represents another building block of that change and encourages businesses to incorporate environmental considerations into their practices (Umweltbundesamt 2023). Li and Penzong argue that companies with less pollution than peers can gain strategic advantages, potentially setting benchmarks for future regulations (Li 2011). Additionally, laws like Germany’s “Lieferkettengesetz” hold companies accountable for their global supply chains (BMZ 2023). Next to regulations, market forces also drive sustainability. Corporations like Walmart are demanding higher sustainability standards from their suppliers, fostering innovation (Serafeim et al. 2020). Consumer attitudes are shifting too, with 81% believing companies should improve their environmental impact reduction efforts, and an increasing

Assessing the environmental impact in the supply chain

willingness to pay more for sustainable products, as noted by EcoChain (Ecochain (1) 2023). This change in customer attitude can also be seen in our customer survey, that shows a higher willingness to pay for sustainability factors. Given these economic benefits, the application rate of sustainability factors in corporate supply chain management is rising (Carter and Rogers 2008). However, according to Silvestre, the integration of sustainable supply chain practices is considerably more difficult when applied in the global south.

8.2. Complexities of supply chains in the global south

Most of today's supply chain literature is focused on developed economies and only partially deals with the integration of typical attributes of the global south. Silvestre argues that supply chains in emerging and developing economies face greater barriers to integrate innovation, collaboration or sustainability into supply chains (Silvestre 2015). Factors such as pressing social issues, a lack of infrastructure, more informal communication and business proceedings as well as a higher level of corruption and a lack of information increase the level of environmental turbulence¹ and weak institutions (Silvestre 2015). This complicates supply chain management in general but particularly hinders a sustainable supply chain management. Furthermore, supply chain management in the global south also needs to deal with the rising complexity of supply chains in general due to more interconnected production chains that cover larger distances, involve more actors and can easily span across various countries (Li 2011). These complex supply chains are more likely to be disrupted by unforeseen events like environmental catastrophes or political crises especially when elements are carried out in the global south (Li 2011). Fashion supply chains are considered some of the longest and most complex supply chains, spanning from raw material production, chemical processing and fiber

¹ Environmental turbulence – a state in which a business environment is constantly changing, and no external factors can be taken for granted. Closely related with the level of uncertainty that a business is facing (Silvestre 2015)

Assessing the environmental impact in the supply chain

production all the way to apparel production and a complicated consumer delivery (Moazzem et al. 2022). To better understand AGOJI Studio’s supply chain needs and demands, the following chapter will analyze fashion supply chains from an environmental perspective and map AGOJI Studio’s approach to outline areas for improvement.

8.3. Environmental Impact in the fashion supply chain

The fashion supply chain spans across four central elements. The first element is the production of raw materials, followed by the supply of yard goods, the manufacturing of apparel, and finally, the distribution and sale of the final product. It contains a variety of production steps in different regions, involves several different organizations and impacts the environment in a multitude of ways. A clear outline of all main production steps in the fashion supply chain is provided in Figure 8.

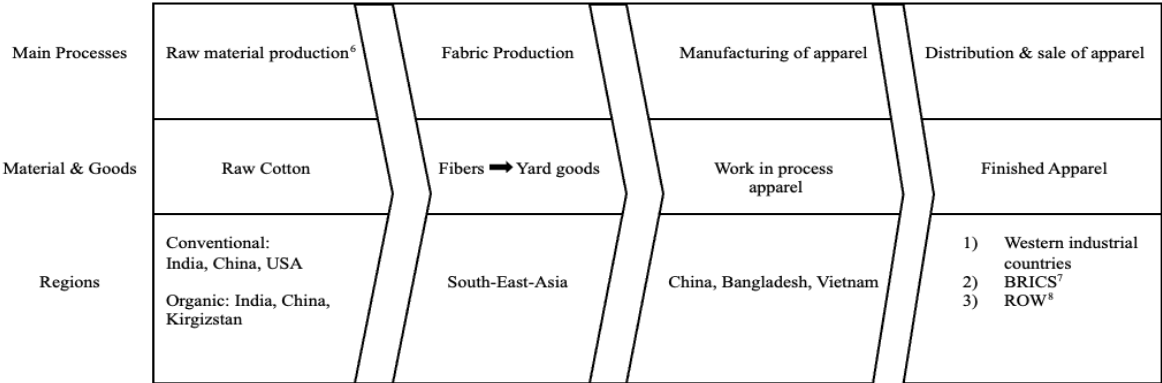


Figure 6: Production steps in the fashion supply chain (Warasthe, Brandenburg, and Seuring 2022)

The raw material for the textiles can either be of a natural or a synthetic origin. In the case of a natural origin the most used material is cotton. Its cultivation requires huge amounts of land and freshwater and negatively impacts the biodiversity of the cultivation areas (Blum 2021). In the case of conventional cotton cultivation, the use of pesticides further contributes to the destructive impact on the biodiversity (Warasthe, Brandenburg, and Seuring 2022). Synthetic fibers originate from crude oil, and their production requires large amounts of energy and produces harmful emissions (Wren 2022). Additionally, those fibers are difficult to recycle and

Assessing the environmental impact in the supply chain

contribute heavily to oceanic microplastic pollution at the end of their lifetime (Niinimäki et al. 2020). In the fabric production stage, the fibers are being transformed into yard goods. In terms of environmental impact, this stage is characterized by bleaching and dyeing of the fabrics. Up to 65% of chemicals used in the textile finishing process end up in the wastewater making the fashion industry responsible for roughly 20% of global industrial water pollution (Niinimäki et al. 2020). In the apparel manufacturing stage, environmental impacts can result from chemical usage in the production process polluting the water (Warasthe, Brandenburg, and Seuring 2022). The most pressing environmental impact in the distribution and sale of apparel is the carbon footprint of the transportation between different production site and between facilities and stores. According to Karaosman et al. more than 50% of carbon emissions in the fashion industry are a result of transportation (Karaosman, Morales-Alonso, and Brun 2017). When looking at the main production regions throughout the supply chain of the fashion industry it becomes evident, that most production activities take place in the global south. South-East-Asia has become the leading region of people employed in the fashion industry (Warasthe, Brandenburg, and Seuring 2022). According to Brandenburg et al this development is a result of cost cutting and competitive pricing across the industry that led to production in low-cost countries. Karaosman et al. name the signing of the Agreement of Textile and Clothing in 2005 as an additional contributing factor, as it revoked previously applied import quotas set out to limit exports from specific countries to industrialized countries opening the door for the production in lower-cost countries (Karaosman, Morales-Alonso, and Brun 2017). However this cost pressure in combination with often lower environmental standards led to challenges for the supply chain that resulted in the devastating impact the fashion industry has on the environment (Warasthe, Brandenburg, and Seuring 2022).

9. Integrating sustainability into AGOJI Studio's Supply Chain

AGOJI Studio aims to create a more sustainable approach towards fashion production and integrate elements of environmental and social sustainability throughout its entire supply chain.

Assessing the environmental impact in the supply chain

This chapter will focus on the environmental sustainability of AGOJI Studio's supply chain and integrate best practice approaches to achieve more sustainability in the supply chain. Karaosman et al. argue that there are three main integration points for sustainability efforts in the supply chain: product design, process optimization and transportation reduction.

9.1. Designing sustainable products for AGOJI Studio

The majority of fashion textile is made from resource intensive raw material. Especially the fast fashion uses petroleum-based materials, that last shortly and are challenging to recycle (Wren 2022). Therefore, Wren argues, the most effective way to achieve more sustainability is to focus on the beginning of the supply chain i.e., the product design (Wren 2022). This aspect was a special focus of the AGOJI Studio Team. Our focus was to design a product that would be as environmentally friendly as possible and simultaneously provide the greatest social impact achievable. Especially a focus on materials greatly impacts the overall sustainability of a product (Karaosman, Morales-Alonso, and Brun 2017). Using fewer synthetic materials and integrating organically cultivated cotton are commonly applied practices to reduce the environmental impact (Karaosman, Morales-Alonso, and Brun 2017). However, the problem of high water consumption and cultivation of a monoculture remains with harmful consequences for biodiversity (Blum 2021). Thus, using organically grown raw materials was not environmentally friendly enough for our approach. Another lever for eco-friendly design are new and innovative materials. To that end, the AGOJI Studio Team tried to produce a sustainable banana fiber in cooperation with TEXFAD in Uganda. Unfortunately, this did not lead to a result that we could continue working with, as the material is not yet developed enough to be processed in the way required for a high-quality fashion product. To drive development forward here, we would need greater financial resources, which we cannot provide as a team. Using recycled or unused waste material of fashion items is another and essential step towards more sustainable fashion production. AGOJI Studio has selected this approach as it combines several aspects of environmental impact reduction. The fashion industry produces large

Assessing the environmental impact in the supply chain

quantities of waste, and only about 1% of this waste is being recycled, leaving a huge potential of environmental impact reduction if this waste is not disposed of but reused (Crumbie 2023). It creates great leverage effects as the reduction of landfilled materials combined with the near elimination of negative consequences from raw material production lead to a very small environmental impact compared with other production and sourcing techniques (Karaosman, Morales-Alonso, and Brun 2017). Our first handbag is produced primarily with T-shirt offcuts from local fine spinners, thereby creating nearly no negative environmental impact within the raw material production of the bag. However, the re-manufacturing approach also contains elements of environmental impact reduction through material re-circulation at the end of a product's lifetime. This is one major aspect that our team needs to solve in the future to become even more sustainable.

9.2. Sustainability integration in AGOJI Studio's production process

Environmentally friendly production processes are essential to reduce the environmental impact. According to Karaosman et al. 47 % of all sustainability practices of fashion companies are centered around process optimization to increase environmental performance (2017). Many common practices focus on reducing pollution during the fabric production stage of the supply chain. Especially reducing water consumption during the dyeing processes is gaining importance and becomes widely implemented (Karaosman, Morales-Alonso, and Brun 2017). The reduction of chemicals used in the production processes is another key element of eco-friendly fashion production, becoming more relevant due to more restrictive governmental policies (Karaosman, Morales-Alonso, and Brun 2017). However, in the case of AGOJI Studio, the environmental impact reduction is achieved by utilizing already produced material, which results in a significantly lower impact. Thus, pollutive implications from raw material production do not occur. Furthermore, AGOJI Studio focused on a low impact fabric creation. For that reason, we decided to work with the colors of the T-Shirt offcuts in our bag design thereby making fabric dyeing processes redundant. Additionally, the offcuts are woven together

Assessing the environmental impact in the supply chain

by hand reducing energy consumption and creating more employment opportunities in that step. All this leads to an eco-friendly fabric production in AGOJI Studio's supply chain. Concerning the manufacturing of the bag, we partnered with Arise Kollektions who focus on social and environmentally friendly fashion. However, this poses a challenge as well, as we have no direct control over production processes and cannot implement measures ourselves. According to Karaosman et al. this is a common problem in the fashion industry as many companies outsource their production (2017). To ensure low impact production Arise lists sourcing of waste materials and reducing artificial or synthetic materials in their production and electronic communication to reduce paper and ink consumption (see Appendix 4.3). This highlights the need for further investigation of Arise's sustainability practices in the future. Another step that can be taken to ensure eco-friendly production is to implement product or process certifications to let an independent party assess the situation (Karaosman, Morales-Alonso, and Brun 2017).

9.3. Transportation reduction in AGOJI Studio's logistics

One key problem of environmental pollution in the fashion industry is the carbon footprint. More than 50% of this pollution results from transportation activities in the supply chain (Karaosman, Morales-Alonso, and Brun 2017). This includes transportation activities between various production stages as well as the distribution of the apparel. As these activities in fashion supply chains often occur in different countries, leading to higher CO₂ emissions than other industries (Wren 2022). The AGOJI Studio team addresses the problem by concentrating on all possible production steps in Uganda. The T-shirt offcuts, the yarn, and the button to close the bag are locally sourced and come from Fine Spinners Limited in Kampala (see Appendix 4.3). The total distance to the production facility of Arise is 15 kilometers. This makes the sourcing of the materials comparably eco-friendly. However, the bags still need to be transported from Uganda to the main retail market in Germany, which presents a challenge for the production cycle in terms of environmental sustainability. Due to a low trade volume between Uganda and Europe, the minimum volume to use sea freight is a full container load. This constraint required

Assessing the environmental impact in the supply chain

us to use air freight for our first product order. The CO₂ emission per kilo of air freight is around 10 times higher than that of sea freight over the same distance (International Transport Forum 2019). This issue can be addressed with larger order volumes in the future. Another important lever regarding environmental impact reduction in the delivery stage is using little and low-volume packaging (Karaosman, Morales-Alonso, and Brun 2017). We addressed this issue by bulk shipping the bags from Uganda to Lisbon with nearly no packaging material (see Appendix 4.5). Furthermore, we sourced a sustainable packaging bag for our end delivery to the customer, made of recycled paper (see Appendix 4.6). Packaging can have multiple impact fronts as it affects sustainability when produced and disposed of (Karaosman, Morales-Alonso, and Brun 2017). Additionally, we sourced the packaging to reduce transport volume, which benefits the environmental impact and reduces delivery costs. While all these steps help reduce the environmental impact of AGOJI Studio's supply chain, an individual impact assessment must be conducted (Wren 2022). There are several impact assessment methods applied today. Still, the most used method to comprehend the environmental impact of a singular product is the Life Cycle Assessment (Wren 2022) which will be conducted and presented in the next chapter.

10. Lifecycle Assessment of the AGOJI Studio Bag

The following LCA will consider the whole product lifecycle and measure all impacts from cradle to grave². The data collected stems either from measurements of our team (see Appendix 4.9), Arise Kollektion (see Appendix 4.3), or was estimated due to a lack of reliable data. Furthermore, calculations regarding distances and travel routes of the bags were obtained by using the point-to-point measuring feature in google maps and the evaluation of the DHL tracking to trace the route of the bags (Appendix 4.4). A detailed breakdown can be found in the attached Excel. In order to be able to match performed activities or raw material inputs with

² Cradle To grave includes all lifecycle stages – Material production, Manufacturing, Use and disposal

Assessing the environmental impact in the supply chain

actual environmental impacts, AGOJI Studio's supply chain was meticulously mapped with mobius, an online tool that helps to create LCAs (see Excel). This mapped out data was then inserted into the Econinvent database, which contains average impacts of specific activities or inputs and helps to calculate the impacts accurately. Given the scope of the present thesis, the conducted LCA focused on assessing two main impact categories for the fashion industry, i.e., Climate Change³ measured in kg of CO₂eq and Water depletion⁴ measured in m³ water deprived (Ecochain 2023). All other impact indicators were matched as well, and its results can be found in the Excel.

10.1. Evaluation of the data collected

The evaluation of the assessment is structured as follows. First, the production process of the handbags is considered. For this purpose, the raw material inputs, and the production of the bags in Uganda are considered. Then the raw material inputs and the production of the bags in Lisbon are considered. Subsequently, the transportation routes of the bag are evaluated, the user phase of the bags is considered and finally the disposal of the bag is examined⁵. AGOJI Studio's handbag is mainly made from T-shirt offcuts. This waste product is a result of inefficiencies in T-shirt production. As the material would otherwise end up in landfills, the environmental impact of using the offcuts is set at 0. Another material needed for the production is the yarn used to weave the T-shirt offcuts together. The same yarn is later used to sew the bag together and to stitch on the magnet. Combined, they contribute roughly 100 grams to the weight of the

³ "Indicator of potential global warming due to emissions of greenhouse gases to the air" measured in kg of CO₂ equivalent (eq) (Ecochain 2023)

⁴ "Indicator of the relative amount of water used" (Ecochain 2023)

⁵ All raw material inputs, Production Inputs and disposal inputs are listed in a Table in the Appendix 4.7. A clustering of the Transportation Activities can be found in Appendix 4.8 and the underlying calculations can be found in the attached Excel

Assessing the environmental impact in the supply chain

bag. As the yarn used cannot be traced, a standard impact has been attributed in the Ecoinvent database. This accounts for 0.53kg of CO₂ and 14.53 m³ water deprivation caused by the yarn and stands for 96.15% of total water deprivation and 10.62% of CO₂ eq in the production of AGOJI Studio's bag. The magnet weighs 20 grams resulting in an actual impact of 0.3 m³ of water and 0.65 kg of CO₂ eq. This completes the raw material input in Uganda and indicates that these raw materials account for nearly all water use (98.14%) and less than one-fourth of CO₂ pollution (23,87%). The production itself incurs comparatively little environmental impact in Uganda, as the base material is woven by hand, and the sewing of the bags takes only approximately 2 hours of machine usage. This equals a total use of 0.8 kWh of electricity in the production, leading to a pollution of 0.26 CO₂ eq and 0.03 m³ water used.⁶ This accounts for 5.21% of CO₂ eq and 0.23% of water depletion within AGOJI Studio's bag. The second production phase is done in Lisbon and includes the raw materials inputs cotton labels, yarn for sewing the labels on and paper packaging in which the bags are sent to the final customer. The labels are made from organic cotton and weigh only 10 grams resulting in 0,004 m³ water usage and 0.012 CO₂ eq for raw material input and processing, a comparatively small environmental footprint. In combination with the yarn required to sew on the label in Lisbon that needs 0.16 m³ of water and 0.0079kg of CO₂ eq and the paper packaging that requires 0.09 kg of CO₂ eq and 0.02 m³ water, they sum up the raw material inputs in Lisbon. All production steps required in Lisbon, sewing the labels on, and packaging the products are done by hand, not affecting the environment. The combined production step accounts for approximately 31% of climate change impact and nearly 100% of water usage. For this reason, water depletion will no longer be monitored in the following. Another important environmental impact variable in AGOJI Studio's supply chain is transportation. Both, the sum of all road transportation as well as the

⁶ Explicit data from Uganda's electricity production is not available and was substituted with data from South Africa in the Ecoinvent Database

Assessing the environmental impact in the supply chain

routes covered by plane are taken into analysis for the LCA.⁷ The supply chain of AGOJI Studio is stretching over 6784km of road transport containing either part of the bag or the entire bag. This produces, calculated by weight per kilometer, an environmental impact of 0.316kg CO₂ eq per bag or 6% of the total CO₂ eq emitted. Additionally, AGOJI Studio's bag travels 7990km by plane, thereby producing 2.74kg of CO₂ eq. In summation, transportation activities account for 61% percent of CO₂ pollution in the supply chain. The use phase of the handbag creates no negative environmental impact, as the product is not washable. The end of life was calculated with a recycling of the packaging and an incineration of the bag. This adds up to 0.35kg of CO₂ eq representing approximately 7% total pollution.

This leads to a total environmental footprint of 4.95 kg of Co₂eq and 15.12 m³ water deprivation throughout the entire life cycle of one of AGOJI Studio's handbags. This is a comparatively small environmental footprint, compared to other handbags that create approximately 13 kg of CO₂eq pollution in the production phase alone and therefore more than twice as much than our handbag throughout in its entire lifecycle (Social Supermarket 2021).

10.2. Improvements in AGOJI Studio's supply chain

However, we want to improve our sustainability even further and have identified the reduction of transportation distances as the best starting point, as we generate more than 60% of our CO₂ emissions through transportation. For this purpose, a second LCA has been conducted, in which all production activities in Lisbon were shifted to our registration address in Germany. This reduces travel distances by truck by 5648 km and by plane by 1751 km. The reasons for this are, on the one hand, the shorter flight distance to Germany, as DHL's first point of entry in Europe is always Brussels, which is closer to Germany and, on the other hand, the fact that the labels, packaging, and our customers are sourced or based in Germany, which drastically

⁷ This clustering was carried out as simplification - a detailed analysis can be found in the Appendix 4.8.

Assessing the environmental impact in the supply chain

reduces the amount of shipping to Lisbon and back. The total reduction of CO₂ eq is 0.87 kg per bag representing a reduction of 18% of the total CO₂ emissions emitted.

11. Limitations

There are several limiting factors regarding this research. Some assumptions and estimations were made due to a lack of information. These assumptions were made to the best of my knowledge but are not necessarily completely accurate. The justifications can be found in the attached Excel. Furthermore, each bag is produced by hand and will have slightly different measurements which can result in inaccuracies. Lastly some impact inputs were not available in the Ecoinvent database and were substituted by close matches leading to further inaccuracies.

12. Conclusion

The negative effects the fashion industry has on the environment are undeniable. By analyzing best practices of sustainable supply chain management for the fashion industry and mapping out those already incorporated in AGOJI Studio's supply chain, the degree to which the supply chain already follows a sustainable approach could be outlined. AGOJI Studio integrates most of the current best practices in the industry. However, additional levers to further reduce the environmental impact were identified and are planned to be considered in future activities. The detailed lifecycle assessment supports these findings. It also highlights that transportation activities produce more than 60% of CO₂ emissions in AGOJI Studio's supply chain. Consequentially, this learning has been integrated into the supply chain, and a scenario with reduced transportation distances has been created, thereby saving 18% of CO₂ emissions. In summation, this part of the thesis has shown environmental impact reduction strategies for AGOJI Studio that have been integrated into the supply chain and provided an overview of additional measures to incorporate in future activities.

III. Group Part II

13. Final guideline on how to create a social business in the global south

After examining the key aspects of the journey of AGOJI Studio in the individual parts, a brief guideline is developed to offer strategic orientation for similar entrepreneurial ventures.

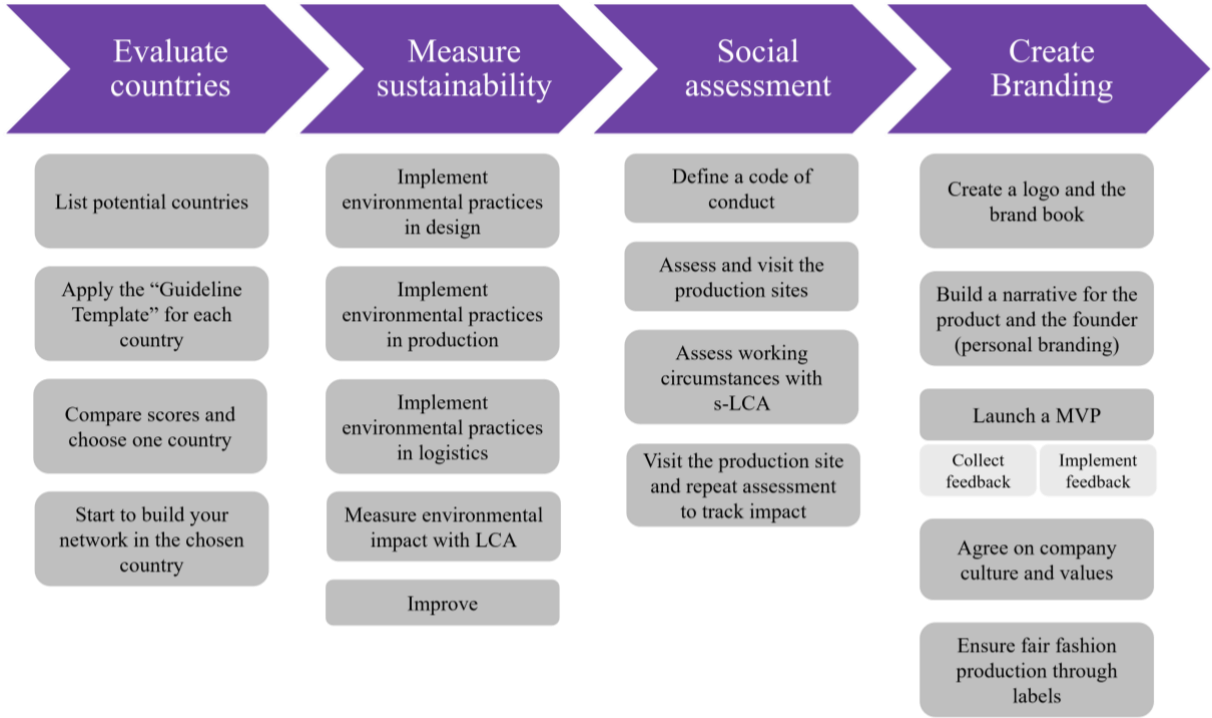


Figure 7: Guideline to develop an impactful fashion brand in the Global south (Source: own)

The guideline starts with an extensive evaluation of potential host countries. This step involves a detailed analysis using the guideline template from chapter 9.1. after listing different options of countries. Based on the scores from the guideline, the evaluated countries can be assessed and ranked to choose one. Building on this decision, a network must be established. This process leads to the selection of a country in which the venture can roll out its business model. After deciding on the country, the impact of the product needs to be assessed. Sustainability in terms of environmentally friendly practices is a fundamental aspect of an impactful venture and the next step in the guideline. This stage concentrates on the integration of eco-friendly practices into every aspect of design, production, and logistics. In chapter 15 these factors can be observed. The venture’s environmental impact is measured through an LCA, enabling

Group Part II

ongoing improvement, and embedding sustainability at the core of the venture. Next to the environmental assessment, the guideline places a strong emphasis on social responsibility. Within this step, the creation of a code of conduct is crucial. The use of the social life cycle assessment (s-LCA), described in chapter 22.4, enables the venture to ensure the production site fulfils the required social standards. These evaluations are part of a continuous cycle of review and improvement loops, aiming to increase social empowerment step by step. The final stage of the guideline is combining these steps to build brand trust through branding. In this phase, the brand image, containing the visual identity and the brand narrative are developed. The iterative process of launch and refinement of a prototype starts, with implementing the target groups' feedback. In a later stage, the company culture needs to be developed. Furthermore, especially for an impactful fashion brand certificates and labels become crucial to acknowledge fair fashion practices. Through these elements, brand trust can be generated, anchoring consistency, authenticity, and transparency in every interaction.

All these steps combined create a comprehensive guide to developing an impactful fashion brand in the global south and can help aspiring entrepreneurs to avoid mistakes and achieve their goals.

14. Limitation

First, it is important to clarify that this project is intended to outline AGOJI Studio's journey, its history, and the developmental phases that shaped it, rather than to serve as a piece of scientific market research.

While this thesis provides a strategic proposal for establishing an impactful fashion brand, it is important to acknowledge some limitations. One constraint emerges from the methodology of this elaboration. The learnings that underlie the work project are subjective, as they are shaped by our case of AGOJI Studio and lack comparable insights. This constraint is subsidized by the interview process. Interviewees may have given responses they believe were expected or desired, which can lead to a bias in the qualitative data. Consequently, while the insights

Group Part II

gathered are valuable, they may not represent the diversity of opinions and show a limited image of, for example, the seamstresses in Uganda.

The presented guideline intends to provide a starting point for like-minded entrepreneurs, sharing the lessons learned from the journey of AGOJI Studio. Therefore, the steps in this guideline are just an excerpt and do not cover the whole process of founding an impactful fashion brand.

We hope to inspire action and reflection, understanding that the path to a more sustainable world is iterative and requires contributions from businesses of all sizes.

15. Critical discussion

This section provides a critical reflection of key elements of our project and assesses the extent to which we create a positive impact in an abstract manner. The initial question that comes to mind is – what does it mean to create impact? Initially, we wanted to answer this question by providing fair and stable jobs with western style employer benefits in Uganda. This means job security, However, once we were on site, we quickly realized, that the local preferences and needs differed from our initial expectations. It turned out that the most common form of employment was piece-rate work. This triggered some – in this context perhaps misplaced - negative associations for all of us, as piece work in Europe often has a negative stigma and highlighted the importance of deeply understanding what local communities value and desire and provided a learning opportunity for us. Once we started talking with local seamstresses it became evident that their preferred employment status was self-employment, which prompted a reevaluation of the assumption that stable, salaried jobs are universally preferred. This led to the question of ‘how far are we pushing western values and beliefs that potentially don’t apply here?’

Unlike the Western drive for increased wealth and economic advancement, many Ugandans place greater value on creativity and life satisfaction over financial gain. This perspective challenges the Western belief that empowerment requires individual financial independence

Group Part II

and questions the appropriateness of imposing such standards in different cultural contexts. A cause that is exemplified in the famous fisherman parable where a fisherman prefers a simple, content life over the pursuit of wealth, advised by the Western businessman.

This variation of standards can lead to a presumptuous attitude when rolling out a social project in a foreign culture. Resulting behavior coins the term 'white savior complex' and refers to the urge to 'rescue' people, originating from a perceived position of superiority (Murphy 2023). This mindset carries the underlying believe that westerners know better how to solve an issue than the people affected by it. Hence, we constantly need to reflect on this matter to avoid blind spots in our social mission and in our problem framing. For instance, we started of with the belief that women in Uganda have restricted access to stable jobs and therefore, need to be empowered by creating new income opportunities. With this approach we did not meet the local realities, as women do not have a disadvantage in the Ugandan labor market and as shown before preferring to work self-employed and creatively (see Appendix 3.2). This experience revealed to us, that our impact could grow if we are following the lead of the communities we are aiming to assist, rather than positioning our mission in the center of the solution. This creates room for a more collaborative and respectful relationship between us and the communities and reduced blind spots regarding white saviorism. Lastly, our use of cultural symbols in the brand logo and name have to be pointed out when talking about respectful relationships. The use of our logo and the brand name raise questions about cultural appropriation, which have to be assessed critically to ensure cultural sensitivity and mutual respect which will need to be done in the future.

Next to the social aspects, we must consider the environmental impact of our actions. Although our intentions are pure, it is questionable if advocating for the purchase of a new product contradicts our sustainable values. While upcycling is generally less harmful than other sourcing means and prolongs the lifecycle of materials, it should not be used as justification for more needless consumption. Especially the transportation steps in our supply chain and in

Group Part II

particular the use of air freight generate negative environmental impact. Adding to this complication, AGOJI Studio aims to raise awareness for resource waste and fast fashion while simultaneously the question needs be asked if we are not contributing to it. The overall message of our brand and the underlying behavior do not seem to match. Are we effectively promoting sustainability, or are we inadvertently perpetuating the cycle of consumption under the guise of environmental consciousness? These considerations lead us to a broader reflection on our role in promoting sustainability. However, this is an underlying problem of sustainable products and can be considered as inevitable when operating within an economic sphere. This introspective analysis is vital for ensuring that AGOJI Studio's sustainability efforts are aligned with our overall mission and counteracts the threat of greenwashing.

16. Conclusion

Within this thesis, we answered the research question of how to develop an impactful fashion brand with a social and environmental mission in the global south. The case of AGOJI Studio and its journey to launch the first product, the #Uganda1 handbag, are assessed and are condensed into a comprehensive guideline for similar entrepreneurial ventures.

In conclusion, AGOJI Studio's journey, while not perfect, offers a valuable blueprint for socially and environmentally conscious business practices in the global south. The team's experiences and challenges highlight the importance of continuous learning and adaptation. Furthermore, it showcases how much can be achieved when finding creative solutions. Especially in the global south, unforeseen events can occur, and adapting efficiently to these changing circumstances is crucial. These unpredictabilities cannot be foreseen by any model. The developed guideline offers a hands-on approach that can be used by founders or prospective founders to avoid mistakes and provides orientation when developing a similar entrepreneurial venture. The four highlighted areas of country evaluation, measurement of sustainability and social factors as well as creating brand trust sum up our key focus areas and are essential for all

Group Part II

impact-driven ventures. The critical discussion highlights a need for continuous re-evaluation and improvement of the business model, with an emphasis on cultural sensitivity and environmental impact. Despite challenges and limitations, AGOJI Studio is at the beginning of an impactful journey. Looking forward, the project's progress and evolution promises to further refine its purpose and enhance its positive impact, serving as an inspiring model for sustainable and socially responsible entrepreneurship.

References

- Armanos Algamal. 2019. 'Oxfam GB | New Shocking Facts about the Impact of Fast Fashion on Our Climate'. Oxfam GB. 2019. <https://www.oxfam.org.uk/oxfam-in-action/oxfam-blog/new-shocking-facts-about-the-impact-of-fast-fashion-on-our-climate/>.
- Bartolini, Giovanni. 2009. 'Environmental Aspects'. 2009. <https://www.ars.usda.gov/ARSUserFiles/20320000/ems/environmentalaspectsthebasics.pdf>.
- Blum, Peggy. 2021. *Circular Fashion - Making the Fashion Industry Sustainable*. Laurence King Publishing.
- BMZ. 2023. 'Das Lieferkettengesetz'. Bundesministerium für wirtschaftliche Zusammenarbeit und Entwicklung. 26 April 2023. <https://www.bmz.de/de/themen/lieferkettengesetz>.
- Bundesumweltministeriums. 2022. 'Mode und Textilien'. Bundesministerium für Umwelt, Naturschutz, nukleare Sicherheit und Verbraucherschutz. 2022. <https://www.bmu.de/WS5264>.
- Burkett, Ingrid. 2023. 'Using the Business Model Canvas for Social Enterprise Design'. 2023. https://www.griffith.edu.au/__data/assets/pdf_file/0042/996684/BMC-for-SE-2nd-Edition-Web.pdf.
- Carter, Craig R., and Dale S. Rogers. 2008. 'A Framework of Sustainable Supply Chain Management: Moving toward New Theory'. *International Journal of Physical Distribution & Logistics Management* 38 (5): 360–87. <https://doi.org/10.1108/09600030810882816>.
- Casey O'Connor. 2022. 'TAM SAM SOM: Define Customer & Revenue Opportunities'. Yesware. 5 October 2022. <https://www.yesware.com/blog/tam-sam-som/>.

- Chou, David C. 2018. 'Applying Design Thinking Method to Social Entrepreneurship Project'. *Computer Standards & Interfaces* 55 (January): 73–79.
<https://doi.org/10.1016/j.csi.2017.05.001>.
- Crumbie, Alex. 2023. 'What Is Fast Fashion and Why Is It a Problem? | Ethical Consumer'. Ethical Consumer. 12 April 2023. <https://www.ethicalconsumer.org/fashion-clothing/what-fast-fashion-why-it-problem>.
- Ecochain. 2023. 'Impact Categories (LCA) - Overview'. *Ecochain* (blog). 20 November 2023. <https://ecochain.com/blog/impact-categories-lca/>.
- Ecochain (1). 2023. 'Life Cycle Assessment (LCA) - Complete Beginner's Guide'. *Ecochain* (blog). 12 December 2023. <https://ecochain.com/blog/life-cycle-assessment-lca-guide/>.
- Era Chair in social Innovation. 2023. 'Prototyping Fund'. Era Chair in Social Innovation. 2023. <https://socialinnova-chair.com/prototyping-fund/>.
- European Commission. 2021. 'Understanding Product Environmental Footprint and Organisation Environmental Footprint Methods'. European Commission.
- European Institute for Gender Equality. 2022. 'Empowerment of Women'. 2022. <https://eige.europa.eu/thesaurus/terms/1102>.
- Fundação Calouste Gulbenkian. 2023. 'Fundação Calouste Gulbenkian - HP'. Fundação Calouste Gulbenkian. 2023. <https://gulbenkian.pt/en/>.
- Georgetown Institute for Women, Peace and Security. 2021. 'Sub-Saharan Africa Archives'. *GIWPS* (blog). 2021. <https://giwps.georgetown.edu/index-group/sub-saharan-africa/>.
- 'Handbags - Europe | Statista Market Forecast'. 2022. June 2022. <https://www.statista.com/outlook/cmo/accessories/luggage->

bags/handbags/europe?currency=EUR.

‘Handbags - Worldwide | Statista Market Forecast’. 2022. Statista. June 2022.

<https://www.statista.com/outlook/cmo/accessories/luggage-bags/handbags/worldwide>.

Helle Abelvik-Lawson. 2023. ‘How Fast Fashion Fuels Climate Change, Plastic Pollution, and Violence’. Greenpeace International. 2023.

<https://www.greenpeace.org/international/story/62308/how-fast-fashion-fuels-climate-change-plastic-pollution-and-violence/>.

IDEO.ORG. 2023. ‘Design Kit’. Ressource Flow. 2023.

<https://www.designkit.org/methods/resource-flow.html>.

Imran Amed, Anita Balchandani, Achim Berg, Saskia Hedrich, Jakob Ekeløf Jensen, Leila Le Merle, and Felix Rölkens. 2022. ‘State of Fashion | McKinsey’. 10 November 2022.

<https://www.mckinsey.com/industries/retail/our-insights/state-of-fashion>.

International Monetary Fund. 2018. ‘Pursuing Women’s Economic Empowerment’.

International Monetary Fund Washington, D.C.

International Transport Forum. 2019. *ITF Transport Outlook 2019*. ITF Transport Outlook.

OECD. https://doi.org/10.1787/transp_outlook-en-2019-en.

Jayachandran, Seema. 2014. ‘The Roots of Gender Inequality in Developing Countries (Working Paper No. 20380)’. 20380. National Bureau of Economic Research.

Karaosman, Hakan, Gustavo Morales-Alonso, and Alessandro Brun. 2017. ‘From a Systematic Literature Review to a Classification Framework: Sustainability Integration in Fashion Operations’. *Sustainability* 9 (1): 30. <https://doi.org/10.3390/su9010030>.

Konietzko, Jan, Ankita Das, and Nancy Bocken. 2022. ‘How Do Companies Measure and

- Forecast Environmental Impacts When Experimenting with Circular Business Models?’ *Sustainable Production and Consumption* 29 (January): 273–85.
<https://doi.org/10.1016/j.spc.2021.10.009>.
- Kozłowski, Anika, Michal Bardecki, and Cory Searcy. 2012. ‘Environmental Impacts in the Fashion Industry’. *Journal of Corporate Citizenship* 2012 (45): 16–36.
<https://doi.org/10.9774/GLEAF.4700.2012.sp.00004>.
- Li, Pengzhong. 2011. *Supply Chain Management*. BoD – Books on Demand.
- Lückenbach, Florian, Holger J. Schmidt, and Jörg Henseler. 2023. ‘Building Brand Meaning in Social Entrepreneurship Organizations: The Social Impact Brand Model’. *Journal of Brand Management* 30 (3): 207–26. <https://doi.org/10.1057/s41262-022-00299-1>.
- Mark Fairlie. 2023. ‘What Is a Competitive Analysis?’ *Business News Daily*. 31 August 2023.
<https://www.businessnewsdaily.com/15737-business-competitor-analysis.html>.
- Mathilde Charpail. 2022. ‘Fashion & Environment’. *SustainYourStyle*. 2022.
<https://www.sustainyourstyle.org/en/whats-wrong-with-the-fashion-industry>.
- Mersinoglu, Yasemin Craggs. 2020. ‘Green Teen Memes: How TikTok Could Save the Planet’. *The Guardian*, 28 August 2020, sec. Environment.
<https://www.theguardian.com/environment/2020/aug/28/green-teen-memes-how-tiktok-could-save-the-planet-aoe>.
- Moazzem, Shadia, Enda Crossin, F. Daver, and Lijing Wang. 2022. ‘Environmental Impact of Apparel Supply Chain and Textile Products’. *Environment, Development and Sustainability* 24 (August). <https://doi.org/10.1007/s10668-021-01873-4>.
- Murphy, Colleen. 2023. ‘White Savior Complex Is a Harmful Approach to Providing Help—

Here's Why'. Health. 17 August 2023. <https://www.health.com/mind-body/health-diversity-inclusion/white-savior-complex>.

Mwebembezi Dennis. 2023. 'About Us | Uganda Industrial Research Institute'. 2023. <https://uiri.go.ug/>.

Niinimäki, Kirsi, Greg Peters, Helena Dahlbo, Patsy Perry, Timo Rissanen, and Alison Gwilt. 2020. 'The Environmental Price of Fast Fashion'. *Nature Reviews Earth & Environment* 1 (4): 189–200. <https://doi.org/10.1038/s43017-020-0039-9>.

OECD. 2008. 'Key environmental indicators'. <https://www.oecd.org/env/indicators-modelling-outlooks/37551205.pdf>. 2008. <https://www.oecd.org/env/indicators-modelling-outlooks/37551205.pdf>.

Osterwalder, Alexander, and Yves Pigneur. 2010. *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*.

Parsons, Laurie. 2022. 'What Your T-Shirt Reveals about "carbon Colonialism" and the Global Economy's Vast Hidden Emissions'. The Conversation. 14 March 2022. <http://theconversation.com/what-your-t-shirt-reveals-about-carbon-colonialism-and-the-global-economys-vast-hidden-emissions-177956>.

Plastic Soup Foundation. 2021. 'Fashion Industry Addicted to Plastic Materials Releasing Dangerous Microfibers'. *Plastic Soup Foundation* (blog). 30 June 2021. <https://www.plasticsoupfoundation.org/en/2021/06/fashion-industry-addicted-to-plastic-materials/>.

Qastharin, Annisa. 2015. *Business Model Canvas for Social Enterprise*.

Reichart, Elizabeth, and Deborah Drew. 2019. 'By the Numbers: The Economic, Social and

Environmental Impacts of “Fast Fashion”, October.

<https://www.wri.org/insights/numbers-economic-social-and-environmental-impacts-fast-fashion>.

Ross, Emma. 2021. ‘Fast Fashion Getting Faster: A Look at the Unethical Labor Practices Sustaining a Growing Industry’. *International Law and Policy Brief*. 28 October 2021. <https://studentbriefs.law.gwu.edu/ilpb/2021/10/28/fast-fashion-getting-faster-a-look-at-the-unethical-labor-practices-sustaining-a-growing-industry/>.

Sadowski, Michael. 2023. ‘Taking Stock of Progress Against the Roadmap to Net Zero’. <https://www.statista.com/statistics/1305696/apparel-industry-co2e-emissions/>.

SB Insight AB. 2018. ‘Sustainable Brand Index’. https://drive.google.com/file/d/17_1zMM0Cpvnwi9waO4_iUs74qTOV__uM/view?usp=embed_facebook.

Scott, Mike. 2020. ‘Out Of Fashion - The Hidden Cost Of Clothing Is A Water Pollution Crisis’. *Forbes*. 19 September 2020. <https://www.forbes.com/sites/mikescott/2020/09/19/out-of-fashionthe-hidden-cost-of-clothing-is-a-water-pollution-crisis/>.

Serafeim, George, Dg Park, David Freiberg, and Rob Zochowski. 2020. ‘Corporate Environmental Impact: Measurement, Data and Information’. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.3565533>.

Silvestre, Bruno S. 2015. ‘Sustainable Supply Chain Management in Emerging Economies: Environmental Turbulence, Institutional Voids and Sustainability Trajectories’. *International Journal of Production Economics* 167 (September): 156–69. <https://doi.org/10.1016/j.ijpe.2015.05.025>.

- Smith, P. 2023. 'Sustainability Importance When Buying Apparel 2022'. Statista. 5 July 2023.
<https://www.statista.com/statistics/1303946/sustainability-importance-apparel-purchase/>.
- Smulders, Stefan. 2022. 'How To Make Multichannel Marketing Your Strategy For 2022'.
Forbes. 2 March 2022.
<https://www.forbes.com/sites/forbesbusinesscouncil/2022/03/02/how-to-make-multichannel-marketing-your-strategy-for-2022/>.
- Social Supermarket. 2021. 'A Handbag That Cuts down Your Carbon Footprint by Almost 90%'. 27 May 2021. <https://www.socialsupermarket.org/2021/05/a-handbag-that-cuts-down-your-carbon-footprint-by-almost-90>.
- Sseko Designs. 2023. 'Our Story'. Our Story. 2023. <https://ssekodesigns.com/pages/our-story>.
- Suditu, Gabriel, and Brindusa Sluser. 2012. 'Digitization of the Environmental Impact Quantification Process'. *Environmental Engineering and Management Journal* 11 (April): 841–48. <https://doi.org/10.30638/eemj.2012.107>.
- Texfad. 2023. '(13) TEXFAD: Über Uns | LinkedIn'. TEXFAD. 2023.
<https://www.linkedin.com/company/texfad/about/>.
- The Good Boutique. 2023. 'From Waste To Wealth: Upcycling In The Handbag Industry'.
From Waste To Wealth: Upcycling In The Handbag Industry. 2023.
<https://www.thegoodboutique.com/inspiration/from-waste-to-wealth-upcycling-in-the-handbag-industry>.
- The World Bank. 2018. 'Globally, Countries Lose \$160 Trillion in Wealth Due to Earnings Gaps Between Women and Men'. 2018. <https://www.worldbank.org/en/news/press-release/2018/05/30/globally-countries-lose-160-trillion-in-wealth-due-to-earnings-gaps-between-women-and-men>.

Thearakim. 2021. 'The Classic Solution Process: Double Diamond Design'. Medium. 2021.

<https://bootcamp.uxdesign.cc/the-classic-solution-process-double-diamond-design-14dbc8a1eb73>.

Uganda Small Scale Industries Association. 2023. 'About Us'. About Us. 2023.

<https://ussia.or.ug/pages/about/>.

Umweltbundesamt. 2023. 'Der Europäische Emissionshandel'. 23 November 2023.

<https://www.umweltbundesamt.de/daten/klima/der-europaeische-emissionshandel#vergleich-von-emissionen-und-emissionsobergrenzen-cap-im-eu-ets>.

Vitasek, Kate. 2022. 'Data Shows Business Partnerships Are A Good Idea'. Forbes. 30

November 2022. <https://www.forbes.com/sites/katevitasek/2022/11/30/partnerships-three-data-backed-reasons-two-heads-are-better-than-one/>.

Warasthe, Ronak, Marcus Brandenburg, and Stefan Seuring. 2022. 'Sustainability, Risk and

Performance in Textile and Apparel Supply Chains'. *Cleaner Logistics and Supply Chain* 5 (December): 100069. <https://doi.org/10.1016/j.clscn.2022.100069>.

Wren, Brianna. 2022. 'Sustainable Supply Chain Management in the Fast Fashion Industry: A

Comparative Study of Current Efforts and Best Practices to Address the Climate Crisis'. *Cleaner Logistics and Supply Chain* 4 (July): 100032.

<https://doi.org/10.1016/j.clscn.2022.100032>.

IV. Appendix

Table of contents

1. ABOUT AGOJI STUDIO

- 1.1 TEAM
- 1.2 PARTNERS
- 1.3 COMPETITOR ANALYSIS
- 1.4 FUNDS
- 1.5 MEMORANDUMS OF UNDERSTANDING USSIA
- 1.6 MEMORANDUM OF UNDERSTANDING TEXFAD
- 1.7 COST STRUCTURE

2 ENTREPRENEURIAL JOURNEY OF AGOJI STUDIO

- 2.1 DOUBLE DIAMOND: VISUALIZATION OF THE FOUR LOOPS OF AGOJI STUDIOS IDEA
- 2.2 VISIT UGANDA
- 2.3 PROTOTYPE DEVELOPMENT DURING THE DEVELOPMENT PHASE
 - 2.3.1 *First Prototype: Scrunchie*
 - 2.3.2 *Second Prototype: Handbag Ghana*
 - 2.3.3 *Third Prototype: Banana bag*
 - 2.3.4 *Fourth Prototype: #Uganda1*
- 2.4 DESIGN: TECH-PACK
- 2.5 PRODUCTION SITE ARISE KOLLECTIONS
- 2.6 CHANNEL
 - 2.6.1 *Webshop*
 - 2.6.2 *Instagram*
 - 2.6.3 *Whatsapp*
- 2.7 EVENTS
 - 2.7.1 *Launch Event*
 - 2.7.2 *Surf Festival*
 - 2.7.3 *Christmas Market*

3 RESEARCH

- 3.1 INTERVIEW WITH COLLINS SEYRAM K. TORDZRO, GHANA NOVEMBER 2022
- 3.2 INTERVIEWS WITH SEAMSTRESS IN THE FIELD CONDUCTED IN UGANDA
 - 3.2.1 *Research Questions:*
 - 3.2.2 *Interview Guideline*
 - 3.2.3 *Card Sort Activity*

3.2.4 *Permission to take photos, videos and recordings*

3.2.5 *Interviews conducted by Andy and Charly*

3.2.6 *Interviews conducted by Linda and Luis*

3.3 INTERVIEWS USSIA

3.4 SURVEY

3.4.1 *Survey Structure*

3.4.2 *Survey results*

4 ASSESSMENTS

4.1 ASSESSMENT PRODUCTION SITE ARISE KOLLECTIONS

4.2 QUESTIONNAIRE SOCIAL LIFECYCLE AND ENVIRONMENTAL ASSESSMENT CONDUCTED WITH ARISE KOLLECTIONS

4.3 EXEMPLARY MAPPED OUT DISTANCES WITH GOOGLE MAPS

4.4 BLOCK SHIPPING CARTON

4.5 RECYCLED PACKAGING

4.6 ENVIRONMENTAL IMPACT DISTRIBUTION OF CO₂ EQ AND WATER USAGE

4.7 TRANSPORTATION - CALCULATION OF IMPACT

4.8 MEASURED WEIGHTS AND CALCULATION OF PRODUCTION UNITS

4.9 DISTRIBUTION OF WATER USAGE

4.10 DISTRIBUTION OF CARBON POLLUTION UGANDA BAG TO LISBON

4.11 DISTRIBUTION OF CARBON UGANDA BAG TO GERMANY

List of figures

Figure 1: Team Photo (Source: own)

Figure 2: Logo Gulbenkian Foundation (Fundação Calouste Gulbenkian 2023)

Figure 3: Poster Prototyping Fund 2023 (Desis Lab 2023):

Figure 4: MOU USSIA (Source: own)

Figure 5: MOU Texfad (Source: own)

Figure 6: Cost structures (Source: own)

Figure 7: Total Costs (Source: own)

Figure 8: Loop 1 - Scrunchie made from Leftovers in Ghana (Source: own)

Figure 9: Loop 2 - Skills in a box business model – development of a luxury handbag (Source: own)

Figure 10: Loop 2 - Shifting to Uganda - development of a handbag from banana fiber (Source: own)

Figure 11: Loop 2 - Working with a production site - development of a handbag from discarded cotton (Source: own)

Figure 12: Visit at UIRI (Source: own)

Figure 13: Visit at Texfad (Source: own)

Figure 14: Scrunchie Prototype (Source: own)

Figure 15: Visual Prototype Handbag Ghana (Source: own)

Figure 16: Moodboard Banana bag (Source: own)

Figure 17: Prototyping banana bag (Source: own)

Figure 18: Prototyping banana fiber bag in Uganda (Source: own)

Figure 19: Handbag #Uganda1 (Source: own)

Figure 20: Tech Pack Page 1 (Source: own)

Figure 21: Tech Pack Page 2 (Source: own)

Figure 22: Tech Pack Page 3 (Source: own)

Figure 23: Production site Arise Kollections (Source: own)

Figure 24: Webshop AGOJI Studio (Source: own)

Figure 25: Instagram overview AGOJI Studio (Source: own)

Figure 26: Instagram accounts reach AGOJI Studio (Source: own)

Figure 27: Instagram stories impressions (Source: own)

Figure 28: Instagram Profile AGOJI Studio (Source: own)

Figure 29: Launch Event AGOJI Studio (Source: own)

Figure 30: NOVA Surffestival (Source: own)

Figure 31: Mirari christmas market (Source: own)

Figure 32: Collins and Charlotte, Ghana 2018 (Source: own)

Figure 33: Patience and Charlotte, Ghana 2018 (Source: own)

Figure 34: Jennifer and Charlotte, Ghana 2019 (Source: own)

Figure 35: Card Sort Activity, Uganda 2023 (Source: own)

Figure 36: Permission interviews USSIA (Source: own)

Figure 37: Interviews conducted by Andy and Charly (Source: own)

Figure 38: Interviews conducted by Linda and Luis (Source: own)

Figure 39: Conversation via Whatsapp Samatha (USSIA) and Charlotte, Uganda 2023 (Source: own)

Figure 40: Production site Arise Kollections (Source: own)

Figure 41: Logistic route of the Bag (Source: GoogleMaps)

Figure 42: Shipping carton (Source: own)

Figure 43: Package AGOJI Studio (Source: own)

Figure 44: Distribution of Water Usage (Source: EcoChain)

Figure 45: Distribution of carbon pollution Uganda bag to Lisbon (Source: EcoChain)

Figure 46: Distribution of Carbon Uganda bag to Germany (Source: EconChain)

List of tables

Table 1: Environmental Impact distribution of CO2 eq and Water Usage (Source: own)

Table 2: Transportation - Calculation of impact (Source: own)

Table 3: Measured weights and calculation of production units (Source: own)

1. About AGOJI Studio

1.1. Team

Andreas Hämmerle

Growing up in a founder-family, Andreas was linked early to the family business and spent most of his summers experiencing different facets of business and management. Eager to develop his understanding of economic contexts, he studied Management & Psychology (B.sc) in Munich, with a focus on market and advertisement psychology, as well as consumer behavior. Finishing his studies with an analysis of the universal basic income possibilities in Germany, Andreas showed interest in social structures and community development. After first attempts in the film and lightning industry he got his first job in an early-stage start-up in Munich. As Sales Operation Manager his problem-solving skills got challenged as he was developing CRM and inbound automation by himself. Furthermore, he created measurable sales strategies to allow precise investor reporting and sales cycle improvements. The drive to start his own company was at all times present and therefore, he was always involved in side projects like his own pre-filled cocktail company. After the start-up he was working for had to shut down, he decided to pursue a Master in Entrepreneurship with the goal of finding founding partners within the university network, leading him to join AGOJI Studio in February 2023.

Luis Jakob Konstantin Link

Luis is an experienced entrepreneur with a background in Corporate Management & Economics. He learned to combine theoretical knowledge from his studies with practical experiences in several fast-growing digital start-ups. Luis has gathered experience in several markets in Europe and the US and has experience with building and maintaining supply chains through various countries. He is a fast learner, creative and effective both as a team member and in leadership roles. His studies at Zeppelin University gave him insights into various fields

like economics, sociology, and politics. He became enthusiastic about entrepreneurship early on, founded his first two companies during his bachelor studies.

Luis is motivated by a desire to create value for society. He pursues a project-based approach that integrates both economic and social goals. He is particularly inspired by social entrepreneurship, as it combines social and economic aspects and offers efficient solutions to global problems. This has led him to his master program at NOVA SBE in Impact entrepreneurship and innovation which he is doing right now.

Linda Marleen Reitberger

Linda always knew that she wanted to work in the social sector, aiming to create a greater impact for others. She has always been interested in getting to know new people and their different backgrounds, life situations and cultures. When working as a social worker, she experienced the feeling of the sector being determined by bureaucracy and rules, not about supporting and enhancing circumstances. As a conclusion, she decided to aim for a more holistic approach and dive into the business world to understand how to develop a business model, that truly impacts people's lives positively. So, she decided to study Impact Entrepreneurship & Innovation at Nova SBE to combine her interest in the social sector and her aim to find herself and became part of AGOJI Studio.

Charlotte Amalie Kramer



Since her childhood, she discovered her passion for the world of fashion. As a creative individual, she chose a dual apprenticeship as a tailor and product manager for fashion design after high school. This educational path led her to a bachelor's degree in Fashion Management at FHM in Cologne. Her experiences as a designer, product manager, and Specialist for Corporate Social Responsibility (CSR) in the fashion industry makes her professional background diverse. Her top skills include creative thinking to solve problems innovatively,

hands-on mentality to bring a project to the next step, empathy, and a sustainable mindset to ensure the impact of every project. Despite her passion for fashion, she found it challenging to resonate with certain aspects of the industry. Her second passion is development cooperation work. In Ghana and Uganda, she conducted tailoring training for women, an experience that inspired her. In 2018, the idea of merging development cooperation work with sustainable fashion, was born. The dream of a fashion label crafting not just sustainable products but also ones with a clear purpose and positive impact began. However, realizing this idea necessitated the right team, prompting her decision to pursue a Master's at NOVA SBE in Impact Entrepreneurship and Innovation. Here, she connected with like-minded individuals who share her vision. Together, they are committed to creating an impact fashion label.



Figure 8: Team Photo (Source: own)

1.2. Partners

Partnership	Description
<p>USSIA (Ugandan Small Scale Industries Association)</p> <p><u>Contact persons:</u> Jackson Ssebulibg, Training Project Coordinator and Samantha Naiwumbwe, Assistant</p> 	<p>The NGO USSIA is an organization that supports small and medium-sized enterprises in Uganda to achieve success and economic growth. USSIA was formed out of the realization that there was a gap in terms of the representation and support of professional small & medium enterprises that want to grow and become large enterprises. Since then, the organization has grown to enormous levels having over 6000 members (Uganda Small Scale Industries Association 2023).</p>
<p>UIRI (Uganda Industrial Research Institute)</p> <p><u>Contact person:</u> Charles Kwesiga, Executive Director at Uganda Industrial Research Institute</p> 	<p>Functioning as a government parastatal, Uganda Industrial Research Institute is overseen by the Ministry of Science, Technology, and Innovation (MoSTI). Established by a parliamentary act in 2002, the institution is a competence and capability center that fosters innovation, converts the results of applied research into useful applications that result in high-quality, efficient industrial products and processes, and develops highly skilled human resources. Their goal is to establish a robust, competitive, and efficient industrial sector in Uganda through applied research, technology development, and acquisition. Their goal is to leverage better technology to accelerate Uganda's and the region's socioeconomic progress. Their goal is to become a premier organization and a hub for industry incubation. Their goal is to raise the standard of technology use in Uganda and the surrounding area by serving as a model institution, a center of excellence for the incubation of</p>

	<p>industry, and a leader in self-financing research and development (R&D) (Mwebembezi Dennis 2023).</p>
<p>Arise Collections Uganda Ltd. (formerly Sseko Design) <u>Contact Person:</u> Agnes Kitumba Netunze, CEO and Moreen Biira, Operation manager</p> 	<p>A manufacturing site in Kampala that aims to create career opportunities for Ugandan women. They foster skills development and a sense of community within the production site. Sseko Designs was founded by an American company in 2009. The production site has been operating independently since this year and has changed its name to Arise Collections. It was established with the mission of empowering Ugandan women through educational as well as employment opportunities and developing products that enable partners to be a part of the empowerment process. Over the years, Sseko has facilitated educational opportunities for 282 female scholars, empowering them to pursue higher education and emerge as leaders in their communities and beyond. Today, Arise Collections stands as a best-in-class, Uganda-owned manufacturing site, providing dignified employment for women from diverse backgrounds (Sseko Designs 2023).</p>
<p>Texfad LDT. Contact Person: Kimani Muturi, Founder TEXTFAD LTD</p> 	<p>Texfad was founded in Uganda in 2013 and is headquartered in Kampala, Kira Division. They are producing handwoven textiles. In addition to creating handcrafted textiles, they provide women and young people work-based skill training possibilities. Additionally, they turn leftover pseudo stems from bananas and other waste materials into premium, environmentally friendly textile items (Texfad 2023).</p>

1.3. Competitor Analysis

1. Bolsabagzz	
Origin	Münster, Germany
Growth stage ⁸	Existence
Business model	D2C
Sales channel	E-Commerce
Mission	Bags made from recycled yarn
Product Range	Handbags only
Marketing strategy	Topics: Y2K, Trends
USP	Woven handbag with chain detail / trendy design
Price Range	50 – 100€

Seedsandstories	
Origin	Uganda, Africa
Growth stage	Survival
Business model	D2C
Sales channel	E-Commerce
Mission	Empowering women through regenerative artisanry and vocational training
Product Range	Crafted handbags & shoes
Marketing strategy	Topics: women empowerment, social focus, sustainable fibers
USP	Social community project, aiming to empower women by supporting communities
Price Range	>10€

Zadig & Voltaire	
-----------------------------	--

⁸ Related to the five stages of small business growth.

Origin	Paris, Frankreich
Growth stage	Take-off
Business model	D2C, B2C, B2B2C
Sales channel	E-Commerce, Stores, Warehouses
Mission	-
Product Range	Focus on bags; Apparel
Marketing strategy	Topics: high-end fashion, Trends
USP	Well-known, established fashion brand, status symbol
Price Range	>250

Uniqlo	
Origin	London, UK
Growth stage	Success
Business model	D2C
Sales channel	E-Commerce, Stores
Mission	"Unlocking the Power of Clothing". With a focus on products, supply chain, employees, stores and communities, we're aiming to change the world for the better through our business.
Product Range	Apparel & Accessoires
Marketing strategy	Topics: Sustainable fashion
USP	Basic clothing to address the fast fashion marketing
Price Range	Uniqlo bag: 14,90€

Freitag	
Origin	Zurich, Swiss
Growth stage	Ressource maturity
Business model	D2C, B2C, B2B2C
Sales channel	E-Commerce, Stores, Warehouses

Mission	Recycle materials like PET-bottles and Truck Tarpaulins.
Product Range	Bags, Backpacks, Cases
Marketing strategy	Topics: Circular economy, sustainable fabrics, emission
USP	recognizable design through usage of recycled materials.
Price Range	Messenger bag: 160€

Eastpak	
Origin	US
Growth stage	Ressource maturity
Business model	D2C, B2C, B2B2C
Sales channel	E-Commerce, Stores, Warehouses
Mission	Produce long-lasting bags.
Product Range	Bags, Backpacks, Cases, Luggage
Marketing strategy	Topics: Sustainability, Hip-Hop, military bags
USP	Market leader for backpacks in europe
Price Range	Fanny pack: >25€

1.4. Funds

Gulbenkian Prototyping Fund

AGOJI Studio was awarded with €1000 from the Gulbenkian Foundation to support our project development, and ensuring its impact.

The Gulbenkian Foundation is “an international foundation, based in Portugal, which promotes the development of individuals and organisations, through art, science, education, and charity, for a more equitable and sustainable society.” (Fundação Calouste Gulbenkian 2023)



Figure 9: Logo Gulbenkian Foundation (Fundação Calouste Gulbenkian 2023)

Desis Lab - Prototyping Fund 2023-2024

AGOJI Studio was awarded with 400€ from the DESIS Lab – Prototyping Fund, “a collaborative program offered by the DESIS Lab @NovaSBE and Nova SBE Haddad Entrepreneurship Institute, created under the project Shaping the World by Innonexus, funded by the European Union. This program awards teams of students up to €600 to be used to build hardware or software prototypes, and connects them with the resources, tools, and mentors they need to bring their ideas to life. All applications are welcome, but every team should have at least one Nova SBE or LSE student in the group. We are prioritizing multi-disciplinary, multi-program, or multi-school team applications.” (Era Chair in social Innovation 2023)

THE WORLD

SHAPING



PROTOTYPING FUND

Fall 2023

AGOJI
Sewing Workshops

Sustainable fashion workshops on DIY sewing and upcycling cultivate appreciation for the effort behind clothing creation, promoting awareness of sustainable and fair fashion.

How we built it

Development of DIY projects that fit a beginner target group, reached out to multiple audiences and held a test run of two sewing workshops.

Top lesson learned

- It is hard to reach a substantial diverse audience willing to commit to a workshop.
- There's an extensive interest once people are involved.

Charlotte Kramer — Impact Entrepreneurship, 2024
Luis Link — Impact Entrepreneurship, 2024
Linda Reitberger — Impact Entrepreneurship, 2024
Hannes Tamme — CEMS & Impact Entrepreneurship, 2024






Funded by the European Union

NOVA SBE | HADDAD
ENTREPRENEURSHIP INSTITUTE

NOVA UNIVERSITY OF LISBOA | HADDAD FOUNDATION



DESIS Lab
ERA Chair in Social Innovation

Figure 10: Poster Prototyping Fund 2023 (Desis Lab 2023):

1.5. Memorandums of Understanding USSIA



AGOJI Studio

Berlin, Germany
info@agojistudio.com
+49 152 59 59 29 05

Uganda Small Scale Industries Association
UMA Show Grounds, Nakawa P.O. Box 7725,
Kampala, Uganda

26. April 2023

Memorandum of Understanding between USSIA and AGOJI Studio

This Memorandum of Understanding (MoU) is entered into on this [Date] by and between AGOJI Studio, a fashion studio based in Germany, and Uganda Small Scale Industries Association (USSIA), represented by [Name and Title].

Purpose

The purpose of this MoU is to establish a collaborative framework for the development and implementation of a cooperation program aimed at helping local seamstresses from small businesses in Uganda. The program will focus on the production of a high-quality bag, meeting export criteria, and ensuring quality control procedures, eventually including mass-production capabilities in cooperation with UIRI or other third party companies/organizations based in Uganda. Furthermore, it aims to create European market export opportunities to generate demand and growth for USSIA members.

Scope of Cooperation

The parties agree to work together to achieve the following objectives:

1. AGOJI Studio will create skill training materials including a detailed instruction on how to create a high-quality fashion bag as well as export criteria, and quality control procedures. These materials will include a skill-training video program for the specific bag.
2. USSIA will support the effort by coordinating with local members, providing logistical support, and facilitating member coordination where appropriate and necessary.
3. AGOJI Studio will handle the European side of the supply chain and leverage its network to create European market opportunities for the final product.
4. Both parties will collaborate on exporting the product to generate demand and growth opportunities for USSIA members.

Benefits

This collaboration will provide numerous benefits to the participating local seamstresses, USSIA, and the Ugandan small-scale industries as a whole:

1. Local seamstresses will acquire valuable skills in bag production and quality control processes, enabling them to scale their businesses effectively and efficiently.
2. By adhering to export criteria and quality control procedures, the final product will meet international standards, allowing local seamstresses to access new markets and increase their income.
3. USSIA will benefit from the partnership with AGOJI Studio, gaining exposure to industry expertise, international networks, and European market opportunities, which will contribute to the development of its support programs and services for small-scale industries in Uganda.
4. The collaboration will contribute to the creation of local employment opportunities and help alleviate poverty in the region.
5. The cooperation program will foster the growth and expansion of USSIA members by providing access to new markets and generating demand for their products.

Terms and Conditions

1. This MoU shall be effective from the date of signing and shall continue in force until terminated by either party with [30] days written notice.
2. Both parties agree to contribute resources, including personnel, equipment, and facilities, as necessary to achieve the objectives of this MoU.
3. The parties shall establish a joint working group to oversee the implementation of the cooperation program, monitor progress, and address any challenges or issues that may arise.
4. Any modifications or amendments to this MoU must be in writing and signed by the authorized representatives of both parties.
5. This MoU is not legally binding and does not create any contractual obligations between the parties.

IN WITNESS WHEREOF, the parties hereto have executed this Memorandum of Understanding on the date first written above.


[Authorized Signatory, USSIA]


[Authorized Signatory, USSIA]


[Authorized Signatory, AGOJI Studio]

Figure 11: MOU USSIA (Source: own)

1.6. Memorandum of Understanding Tefad



Textfad Ltd
Sonde road, Misindye, Sonde, Mukono District,
P.O Box 10 Kyambogo, Kampala, Uganda

26. April 2023

Memorandum of Understanding between AGOJI Studio and Textfad Ltd

This Memorandum of Understanding ("MOU") is entered into on this 26. day of April, 2023, by and between Textfad ("Producer"), a company organized and existing under the laws of Uganda, and AGOJI Studio ("Designer"), a company organized and existing under the laws of Germany.

WHEREAS, the Designer has developed an innovative handbag design made from sustainably produced banana fiber, and the Producer has expertise in the production of sustainable banana fiber products;

WHEREAS, both parties are willing to collaborate on the production and sale of handbags made from banana fiber, while upholding their commitment to environmental stewardship, fair labor practices, and job security for workers;

NOW, THEREFORE, the parties agree as follows:

1. Environmental Impact and Sustainability

The Producer and the Designer commit to conducting their business activities in an environmentally responsible manner, minimizing negative environmental impacts throughout the production and sale of the banana fiber handbags. Both parties pledge to source materials responsibly, reduce waste, and implement environmentally friendly practices in production and distribution to promote sustainability and minimize their carbon footprint.

2. Fair Working Conditions and Job Security

Both parties acknowledge the importance of fair working conditions and job security for those involved in the production of the handbags. The Producer commits to providing a safe and healthy work environment, adhering to applicable labor laws, and ensuring that workers are treated fairly and with respect. The Designer supports the Producer's efforts to create stable employment opportunities within the community.

3. Intellectual Property and Design Confidentiality

The Designer's proprietary design specifications for the banana fiber handbag are the exclusive intellectual property of the Designer. The Producer agrees not to produce, distribute, or sell any products based on these design specifications without the express written consent of the Designer.

4. Pricing and Payment Conditions

The specific pricing and payment conditions for the production and sale of the handbags will be determined in a separate agreement between the parties at a later date. Both parties agree to negotiate in good faith to establish mutually beneficial pricing and payment terms.

5. Production Timeline

The parties will collaborate to establish a mutually agreeable production timeline for the handbags in a separate agreement. Both parties commit to working together to ensure timely production, while maintaining the highest quality standards and adhering to the principles outlined in this MOU.

This MOU is intended to express the mutual understanding of the parties and is not legally binding. It does not create any legally enforceable rights or obligations but serves as the basis for the parties' further negotiations and collaboration on the production and sale of sustainably produced banana fiber handbags.

IN WITNESS WHEREOF, the parties have executed this Memorandum of Understanding on the date first above written.

[Authorized Signatory, Texfad]

[Authorized Signatory, AGOJI Studios]

Figure 12: MOU Texfad (Source: own)

1.7. Cost structure

	Price	VAT %	Quantity	Total
Production price per bag	12,22 \$	0,23	200	3006 \$
Delivery to Lisbon	6,58 \$	0	200	1316 \$
Price per Label	1,5 €	0,19	200	357 €
Price per eco-friendly packaging unit	0,2 9€	0,19	350	119 €
Total			Exchange rate 1\$ =0,9€	4365€

Figure 13: Cost structures (Source: own)

Total Costs	
Production and Delivery	4365 €
Predicted Shipping to consumer	1098 €
IT Infrastructure	
Shopify	87 €
Domain	15 €
Marketing	
Projected Ad spend 25% ACOS	2950 €
Workshops	100 €

TOTAL	8615 €
--------------	---------------

Figure 14: Total Costs (Source: own)

2. Entrepreneurial Journey of AGOJI Studio

2.1. Double Diamond: Visualization of the four loops of AGOJI Studios Idea

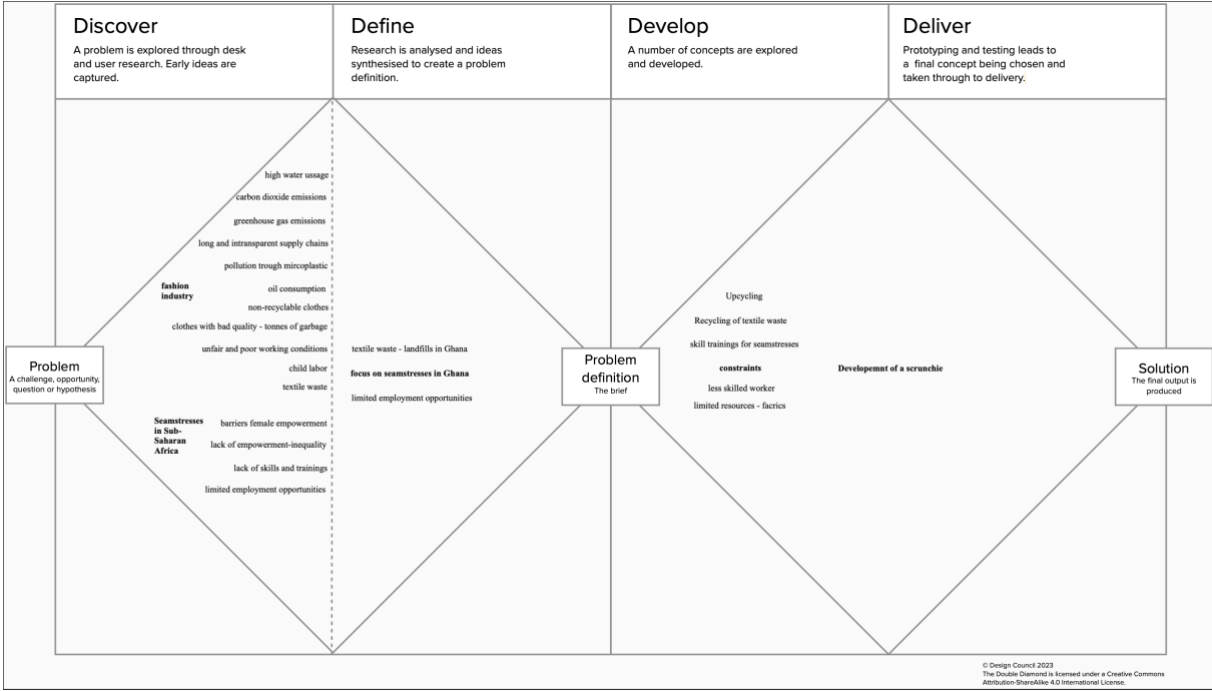


Figure 15: Loop 1 - Scrunchie made from Leftovers in Ghana (Source: own)

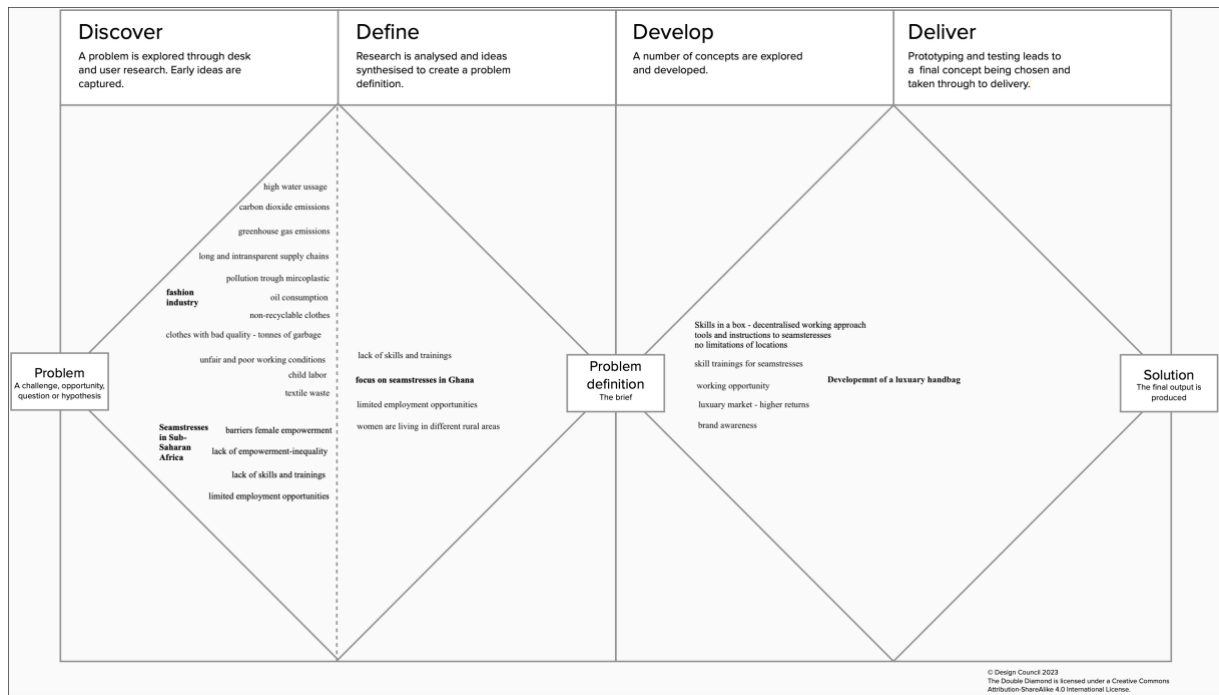


Figure 16: Loop 2 - Skills in a box business model – development of a luxury handbag (Source: own)

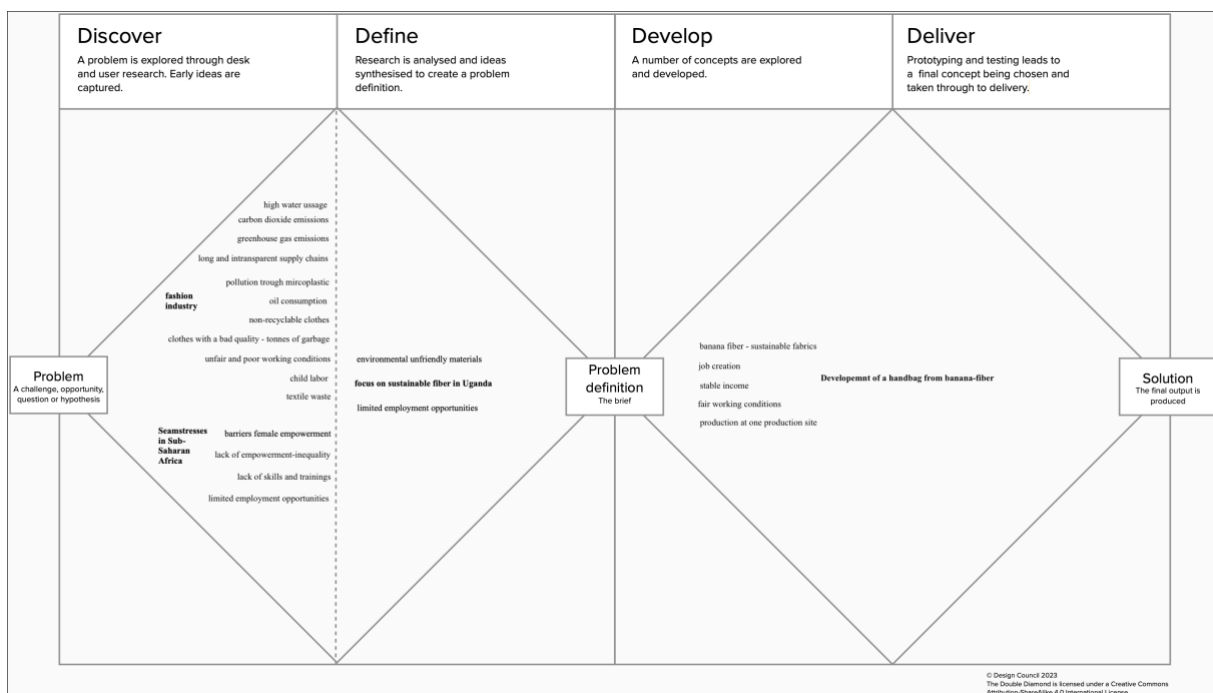


Figure 17: Loop 2 - Shifting to Uganda - development of a handbag from banana fiber (Source: own)

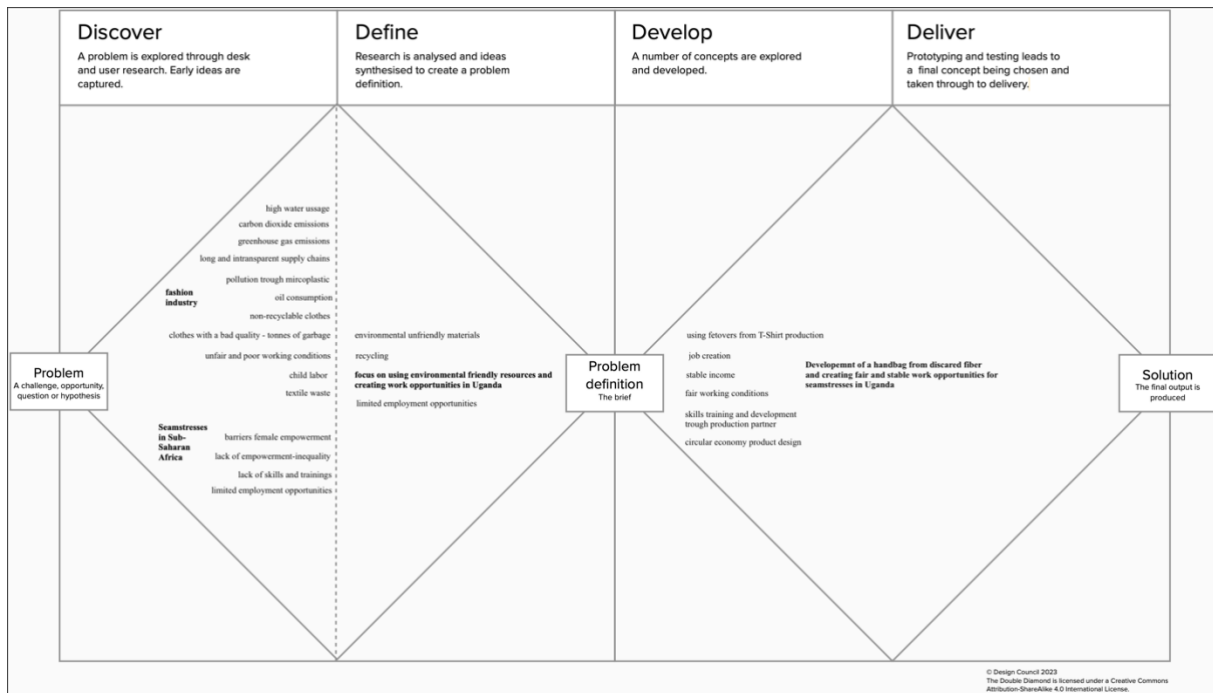


Figure 18: Loop 2 - Working with a production site - development of a handbag from discarded cotton (Source: own)

2.2. Visit Uganda



Figure 19: Visit at UIRI (Source: own)



Figure 20: Visit at Texfad (Source: own)

2.3. Prototype development during the development phase

2.3.1. First Prototype: Scrunchie



Figure 21: Scrunchie Prototype (Source: own)

2.3.2. Second Prototype: Handbag Ghana



Figure 22: Visual Prototype Handbag Ghana (Source: own)

2.3.3. Third Prototype: Banana bag

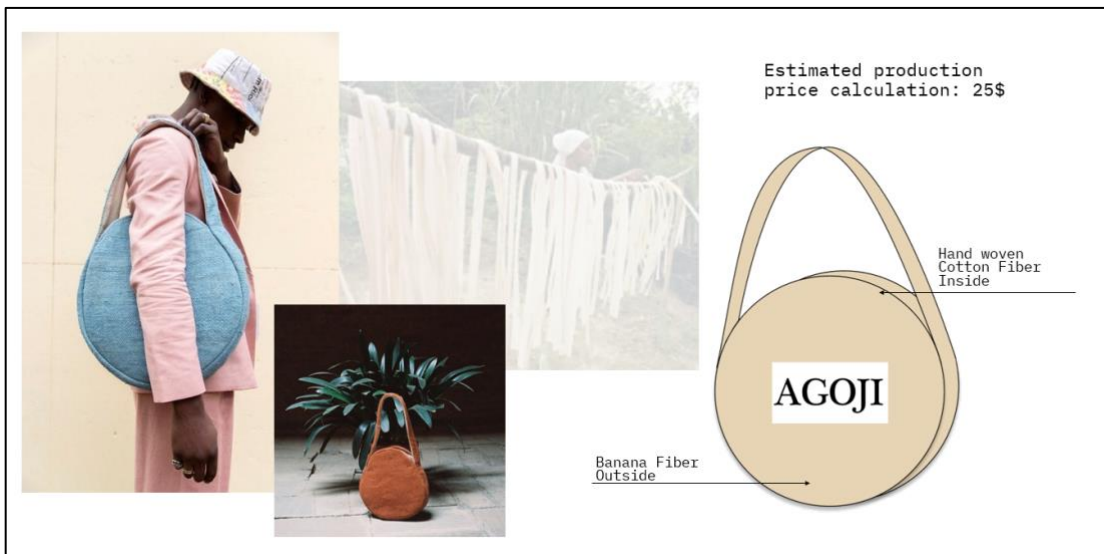


Figure 23: Moodboard Banana bag (Source: own)



Figure 24: Prototyping banana bag (Source: own)



Figure 25: Prototyping banana fiber bag in Uganda (Source: own)

2.3.4. Fourth Prototype: #Uganda1



Figure 26: Hadbag #Uganda1 (Source: own)

2.4. Design: Tech-Pack









 Inspiration					
product	season	program	style	quality	main colour
Handbag	F/W 23/24	AGOJI Drop 1	1	Woven Cotton	Creme beige
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> <div style="text-align: right; margin-top: 10px;"> <p>Handbag made from handwoven fabric from t-shirt leftovers</p>  </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div>					

Figure 27: Tech Pack Page 1 (Source: own)



 Model description							
product		quality		composition			
Handbag		fine spinner leftovers / woven		100% cotton recycled fiber / leftover			
season	pattern cutter	nominal width					
F/W 23/24	Sseko	27cm x 28,5cm					
program	main color	doubling					
AGOJI Drop 1	Creme beige	Creme beige / black					
style	supplier						
1	Sseko / Uganda						
top-stitching				list of materials		measurement-chart	
collar	-	hem	-	Yarn	matching colour / creme beige	Full length horizontal	23,0cm
collar stand	-	pockets	-	others		Full length vertical	12,0cm
front band overlap	-	pocket flap	-			Depth	5cm
front band underlap	-	others (neckline)	-			Strap full length	77,0cm
armhole	-						
shoulder	-						
yoke	-						
cuff-attachment	-	Two pieces (pattern):		<div style="display: flex; align-items: center;"> <div style="border: 1px solid black; width: 80px; height: 80px; margin-right: 20px;"></div> <div style="border: 1px solid black; width: 150px; height: 20px;"></div> </div>			
cuff	-	main back:					
slit	-	- 23 cm vertical					
side seams	-	- 29 cm horizontal					
dividing seams	-	Strap:					
darts	-	-5cm x 77cm					

Figure 28: Tech Pack Page 2 (Source: own)

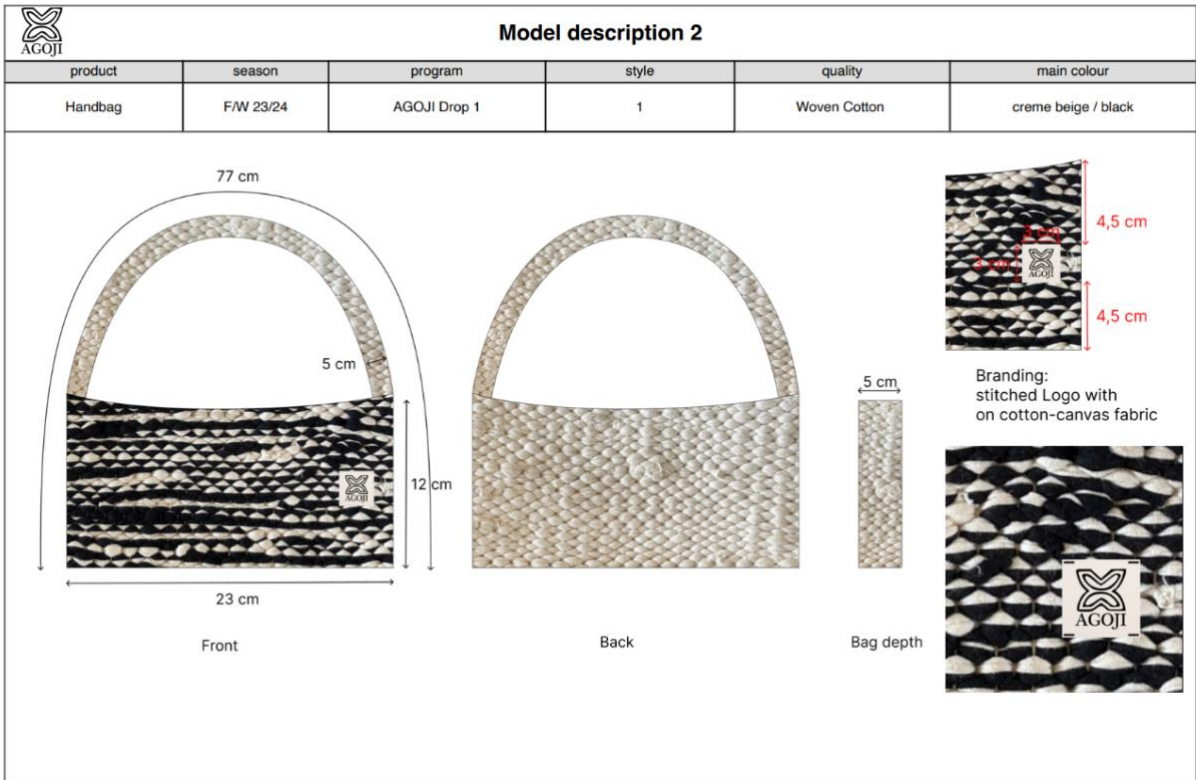


Figure 29: Tech Pack Page 3 (Source: own)

2.5. Production site Arise Collections





Figure 30: Production site Arise Kollections (Source: own)

2.6. Channel

2.6.1. Webshop

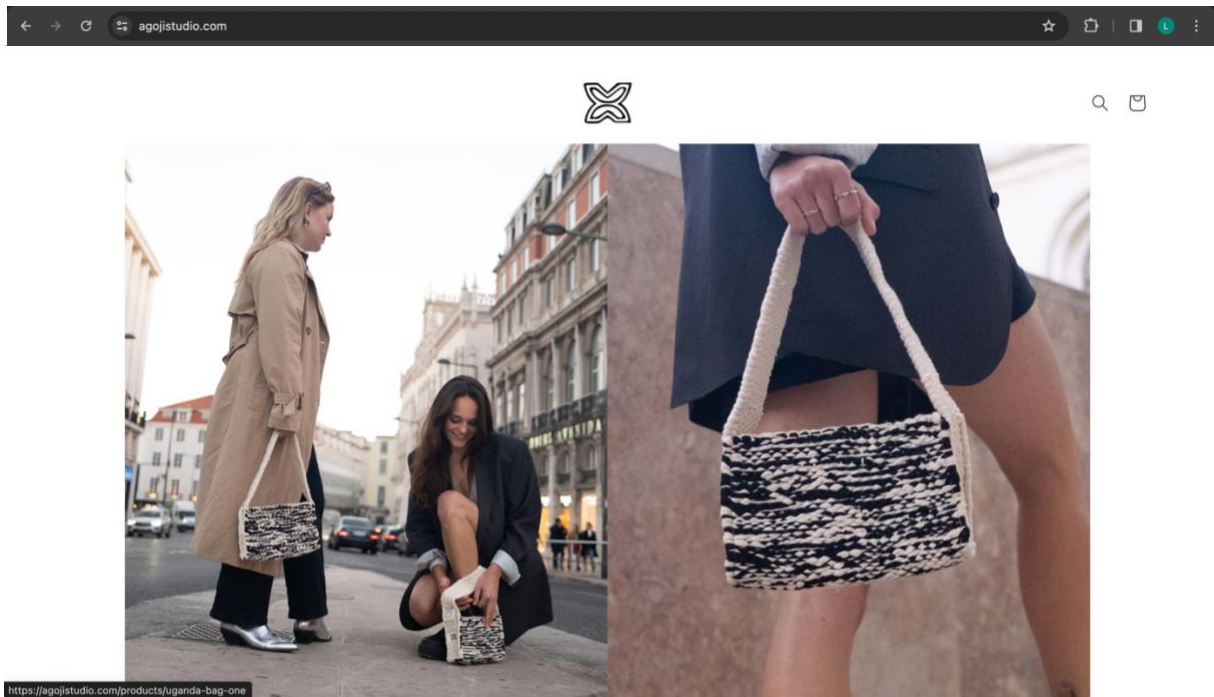


Figure 31: Webshop AGOJI Studio (Source: own)

2.6.2. Instagram

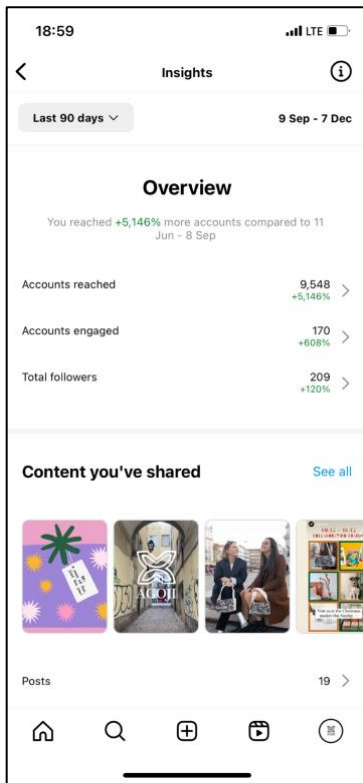


Figure 32: Instagram overview AGOJI Studio (Source: own)

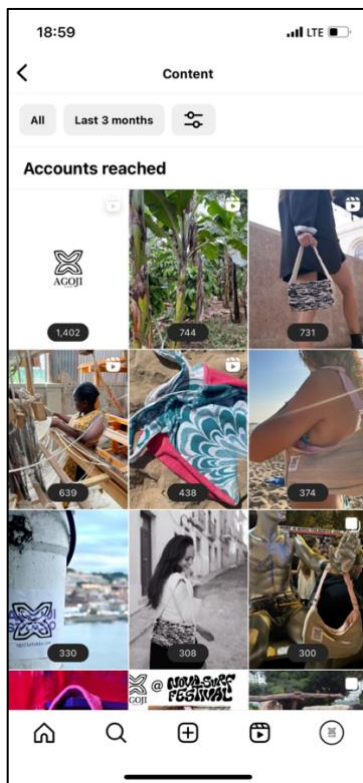


Figure 33: Instagram accounts reach AGOJI Studio (Source: own)

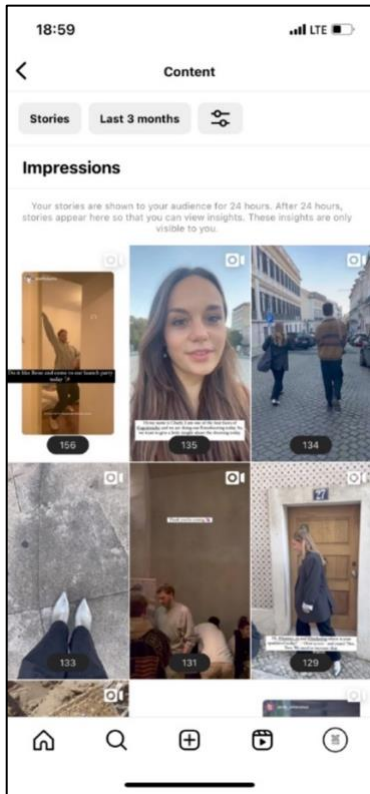


Figure 34: Instagram stories impressions (Source: own)

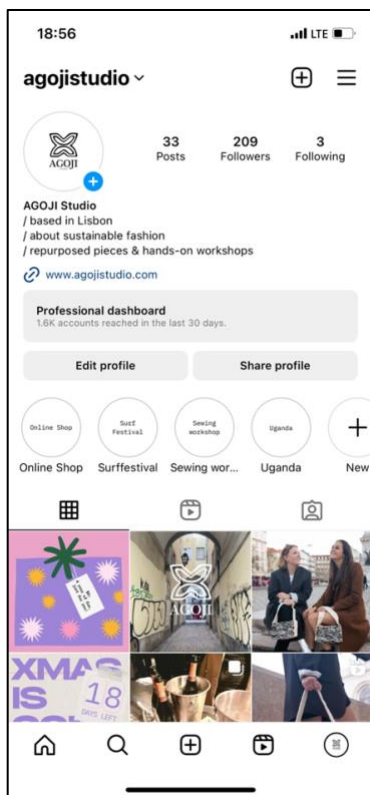
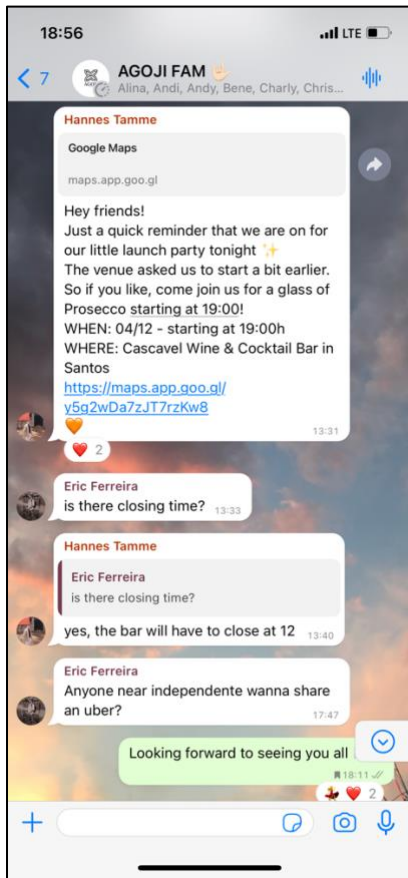


Figure 35: Instagram Profile AGOJI Studio (Source: own)

2.6.3. Whatsapp



2.7. Events

2.7.1. Launch Event



Figure 36: Launch Event AGOJI Studio (Source: own)

2.7.2. Surf Festival

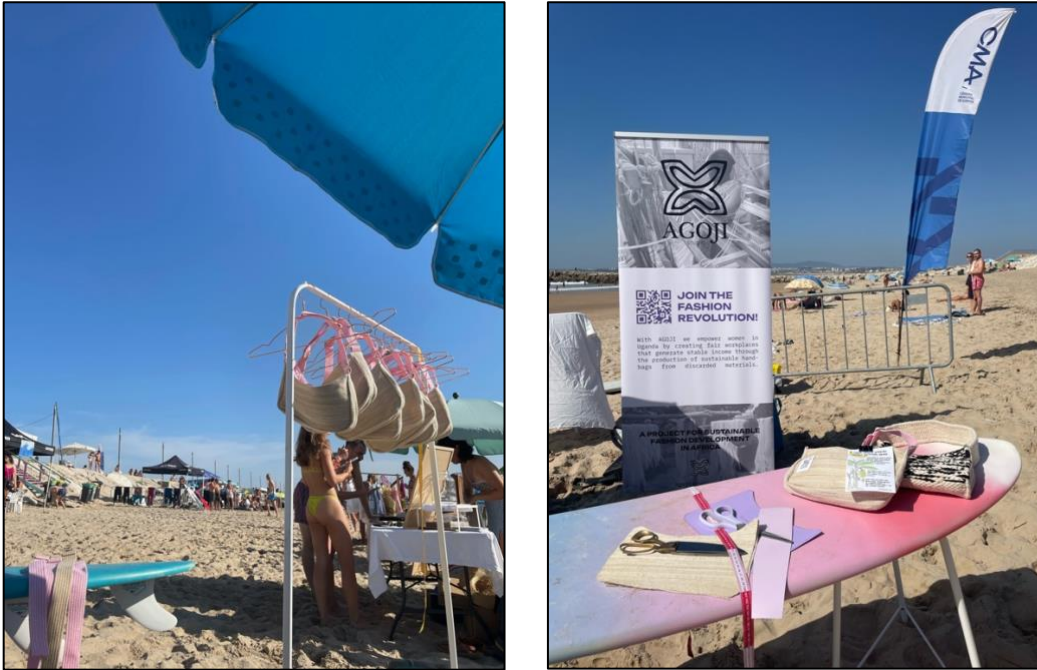


Figure 37: NOVA Surfestival (Source: own)

2.7.3. Christmas Market



Figure 38: Mirari christmas market (Source: own)

3. Research

3.1. Interview with Collins Seyram K. Tordzro, Ghana November 2022

Recorded Interview with Collins:

Collins was Charlotte's host brother and is Patience's nephew. He is a journalist and is a Multilingual and A Budding International Relations Expert. Collins was able to help Charlotte with translations and has a good understanding of his community and the development of his country. Through his contacts and willingness to help, he was able to interview and ask questions to local seamstresses to give the AGOJI Studio team a better insight into the sector.



Figure 39: Collins and Charlotte, Ghana 2018 (Source: own)

AGOJI Studio - our brand will provide a business model, which is based on a network-based franchise system. We like to enable seamstresses to build products for our brand. We will offer stable and fair working conditions in order to enable women and empower the work of seamstresses. We like to provide toolboxes with business guidelines and materials for the bag. One seamstress will be responsible for the amount of production and will get helpful guidance on how to manage the business. She will employ seamstresses and together they will produce the AGOJI's Handbags.

Question: Women's Empowerment in Ghana?

Collins: Can you tell? (Tell) me something about women's empowerment. Okay. I would say that it's become better compared to previous years. It's become really better now. Now women

are getting a lot of opportunities. Let me just say that women are getting most of the opportunities nowadays in job sectors. Now, in all sectors, you see that women are becoming more they are matching up to the number of men or young people in a job places. So I believe women are getting the empowerment that it needs to survive. Yes.

Question: Are women equal to men?

Collins: As to whether or not women are equal to men at the moment, I think it's it's not up there yet. I think Ghana needs a few years more (more) time to reach that level where you can see that women are equal to men because men are still doing I mean, men are still, even though we find that women are occupying, are doing great or are occupying great positions or doing great things, you can also see that the number of men in huge positions or the opportunities around men (have higher) has a higher advantage even now compared to women in Ghana. Actually, there (is) are a lot of initiatives to empower women. There are lots of initiatives in the schools in job centres, so women are actually giving back in part, but you need more years or more time to reach that level where we can see that women are equal to men in that capacity. So that's one.

➔ You can see the empowerment of women, but nevertheless, there is still a lack of equality.

Question: Do you think the country is struggling by offering jobs? Especially in communities?

Collins: So yeah, that has been the issue. The country (is) right now is suffering to provide job opportunities for especially youths. (There are there are.) The problem right now is that there are old men occupying positions and they have to leave, but they are not leaving. We have in Ghana, the age where you have to retire is 60, but we have people who are at 60 years plus but are still working and that is putting pressure on the system. So they are not going so they can also not be employed. So it's creating a lot of problems. And at the moment there is a movement in Ghana where people were the media houses and the youth are calling for the removal of all people who are still occupying positions or people who must leave but are still working. So

there is a call for them to leave so that they can gain access to job opportunities in the communities (itself). There are no I can say that there is. If you live in a rural community, the chances of you getting a job or getting employed is very, very, very little. So you can see that a lot of people are moving from the communities and (go) going into big cities like Accra and Kumasi for (for) job opportunities. And over the years there is there has been a problem that the city (the city) is choking. So because people move from all the villages into the big cities, it is choking as so there is still not there is (there is) competition and the government is also not providing access to job opportunities. So a lot of people are trying to do their own work, trying to (they are trying to) make (do) their own businesses. And that one also comes with a lot of challenges, especially with the current situation of the economy. There is high inflation and prices of goods (and goods) and services are actually going high (and people). There is a huge problem because in Ghana right now there is no almost no regulation on pricing. It's like everybody is doing their own pricing and it's hitting the economy really hard.

- ➔ There is a huge problem in finding job opportunities, especially for youth and people who are living in rural communities.
- ➔ There is a movement, where young people fight for job opportunities that are occupied by old people
- ➔ Many people are trying to do their own business but there are many challenges, especially because of the lack of regulation of pricing structures

Question: Can you earn enough money as a seamstress?

Collins: Yeah. (...) Depends, actually. It depends on your brand, how well you brand yourself, how well you put yourself out there at the national level. And I would say there are seamstresses that I mean, (I'm just say) I am just saying those who are in the communities that rural communities don't have the chance to (to) legislate for the use of social media just to have a chance to advertise their products. But those who are in the cities have a higher advantage because they can easily supply people, ((and)) they can sell the products at a higher cost. And

depending on your branding, you get you get (you get) paid or you get good value, you pay on your brand. So it means you have to ground yourself well as a seamstress before you can actually make a lot of money. And yeah, and right now there is a taste for foreign products even though the government is trying to (to to to) control that taste for foreign materials or foreign products the government is trying to make citizens consume what is locally produced, (what is locally produced) in the country.

- ➔ Seamstresses in communities didn't earn that much money.
- ➔ There is a lack of advertising due to the fact that they have limited access to social media to advertise their products
- ➔ The notion that people in Ghana like to consume products from foreign, but the government tries to control it by supporting locally-produced products

Question: Do seamstresses have difficulties finding enough work?

Collins: So just as I was saying in Ghana right now, you have to brand yourself or the brand is the most important thing if you. Yourself. Well, people, you see that people always come to you. For your work is nice. This is really beautiful. We have a lot of deals with musicians. Media houses. So it all depends on. On how you brand yourself.

- ➔ If you have a good branded store, and you are known for nice work

Question: Can you earn as a seamstress enough money to be independent?

Collins: I believe seamstresses are making a lot of money, especially those who are good, those who have (those who) are very stylish in their artwork. So I believe in the idea of making a lot of money, especially those who are actually making a lot of money. And (it) just as I was saying, there is a taste for foreign designs for exporting products. So I think the moment you try to blend in that foreign product, you tend to catch the eye of the Ghanians or the citizens patronise your products.

Question: Do you think that seamstresses are interested in cooperative work with a European company?

Collins: Of course, yes, I believe that seamstresses (...) because there is little opportunity for seamstresses to (to) thrive here, especially because there is (there is) competition like huge, huge competitions. And I believe that seamstresses are willing seamstresses in Ghana, especially those in the rural communities, are really let me just say that more than willing to work with cooperative like industries or European companies, I mean, Ghanaians, like many, many Ghanaians, like it when they associate themselves with foreign (foreign) businesses and because they are acting as well. So they are more than interested, I'm sure. I'm sure if you bring this program or this (this) idea to Ghana or if you start this initiative in Ghana, I mean, a lot of people are going to be seamstresses are going to patronise or are going to be willing to work with you. So I believe I believe sincere interest. I'm really interested in cooperative work.

→ Huge willingness for cooperative work especially for women in rural communities

Question: Ghana is known for its Special Kente fabric. Do you know out of what material it is made?

Collins: So now I move into the second part with this, which has to do with the material fabric. So Ghana is known for its special Kente fabric. Do you know how out of what material it is? (Me) I used to know the name, but I think I forgot. And so with that particular one, I would have to go find out and tell you. I'm sure it's something that I can just find out easily. So I would (I would) let you know what I said. A second question. We can (can) we use this fabric to put it back for European markets? I'm definitely sure you can use this kente fabric to produce, because I believe it catches a lot of attention, especially with the combination of the colours, I believe. Yes, I believe this fabric can be used with these bags for the European **markets** already in Ghana, I can see that some people use that fabric to produce back. I can see them, yes, I can see them a lot. So I think it's something that you can do. Just (just) that It is not. It is not (it is not) so common around. But once in a while, you can see that somebody has used a Kente fabric to produce it bag.

→ Opportunity to produce the fabric for the European market?

Question: Are there a lot of weavers, who are able to produce them?

Collins: So if that question is, are there a lot of members who are able to use them? Yes, there are lots of weavers around, but the problem is that I don't know if that's a problem for you especially. It's that many of them live in the villages. I can tell that. I can tell that there are not many weavers in Accra. So what you see in Ghana, generally the weavers are either northern region or the region. Actually in the Ashanti region, there are a lot of them around, just I believe in many of them or a majority of them live in the rural or the villages. Another problem is that over the years I can see that is going down. The level at which this became number of weavers in Ghana is going down because of the hardship they have to go through to to produce the materials. Because first of all, many of them don't have the financial resources to (to to to to)provide to get these materials or this thread that they used to weave. They don't have many of them don't have the money or the financial resources to (to to) purchase them. And and so I believe that once they have people following a foreign company who is ready and willing to provide them with this kind of assistance to work for them, I believe that you you'll catch them if you catch their interest is very much interested. Yeah. So yeah, yeah, there are lots of weavers around just that they need support. They need, they need. Yeah, they need support to be able to produce.

➔ Weavers in little villages need support. People in Ghana often cannot spend that much money for this weaving technique, so the production decreased

➔ Weavers would appreciate the support and the cooperation with foreign companies

Do you know if we can customize the fabrics? / What kind of fabrics can be sourced in Ghana?

Speaker 1: I can't really tell. I, (I)don't know because I'm not so specialized in that in fabrics. I can't really tell how or whether or not it can be customized and weave customize. I don't really know.

➔ No outcome

Interview with Patience Tordzro, Coordinator Ghana (Have)

Charlotte Kramer lived with her during her stay in Ghana in 2018 and 2019. She worked together with her deaf daughter. Jennifer, Patience's daughter was given the opportunity to learn the tailoring trade through the Meeting Bismarck organization so that she could become independent. Charlotte has supported her through training to expand her product portfolio.



Figure 40: Patience and Charlotte, Ghana 2018 (Source: own)



Figure 41: Jennifer and Charlotte, Ghana 2019 (Source: own)

The interview could not be recorded. For this reason, there are only written answers to the questions asked. Whatsapp was the communication channel.

Questions: Women Empowerment in Ghana? Can you tell me something about the power of women in Ghana? Are women equal to men?

Patience: Good morning , women empowerment is going on because in some societies both sex are equal but not in others. That's why there are now a lot of women in government.

Question: Do you think the country is struggling by offering jobs? Especially in communities?

Patience: About jobs in this country is very difficult, there are a lot of university graduates who are struggling for jobs and some of them are resorting to set up their own businesses. Someone like a nephew of mine is operating a drinking bar which her mother left behind.

Question: Can you earn enough money as a seamstress? Do seamstresses have difficulties finding enough work? Can you earn as a seamstress enough money to be independent?

Patience: Earning well as a seamstress depends on your qualification and where you work. It is not good at all in the rural areas so they do add trading to the sewing to make ends meet.

→ Seamstresses in rural communities need support.

Question: Do you think that seamstresses are interested in cooperative work with a European company?

Patience: Yes, many of would prefer doing corporate work because they cannot afford a capital to start work on their own. There are such companies as in the cities. It will be good to have some in the rural areas too so that the women can benefit from it.

Question: Ghana is known for its Special Kente fabric. Do you know out of what material it is made?

Patience: I know that Kente is made with different kind of threads which I think is from China but I will find out about it because I have to be sure of it. These threads have different grades with their prices.

Question: Can we use this fabric to produce the bags for the European market?

Patience: Kente is use to sew bags here.. And you can get it as much as you want.

Question: Are there a lot of weavers, who are able to produce them?

Questions: There are a lot of weavers but because people don't buy Kente frequently, some of the weavers works on contract or on orders.

→ Weavers need support to get a stable income.

Question: Do you know if we can customize the fabrics?

Patience: Yes ,you can customize the fabrics.

Question: What kind of fabrics can be sourced in Ghana?

Patience: All sort of fabrics can be sourced here except woolen which is not common.

3.2. Interviews with seamstress in the field conducted in Uganda

The interviews were conducted in Tadem teams (Linda and Luis) and (Andy and Charly) on 27 April 2023 at the Ussia Office in Mukona (Uganda).

3.2.1. Research Questions:

Does the AGOJI approach foster women empowerment through the creation of new work places designed for women in Uganda?

We want to find out, if we can create empowerment for women in Uganda by creating new job opportunities. Furthermore, our mission is to find out, which factors/circumstances have to be given or have to be considered while creating workplaces to reach a maximal effect.

For example:

- do we need to offer child care
- how do we have to pay them
 - cash or transfer on an own bank account
 - do we have to help them open an account
- what do we have to offer to gain trust from the women and e.g. from the husbands

To gain insights on the effect of new job opportunities, we will do 1:1 interviews with women in Uganda. Therefore, we will try to talk to women who are currently employed and women without secure employment (unemployed or doing some paid work every now and then).

How to build trust? Tell a story?

Interview people Charly already know!

Ensure the women we do not want to bring information outside

3.2.2. Interview Guideline

Interview Guideline	
Demographics:	1 st Block – Card Sort: Would You like to change anything?
<ol style="list-style-type: none"> 1. age 2. family status, number of children 3. employment status, education status 	<p><i>Activity 1: Card Sort: Cards with pictures/ statement words</i></p> <p>Goal: Value mapping (f.ex. safety, education, financial independence, etc.)</p> <p>Rank the following:</p> <ul style="list-style-type: none"> - Self-employment vs. being employed <p>Why: Card Sort activity</p> <ul style="list-style-type: none"> - Education (for children or themselves) - Money - Freedom - Reliable workplace - Family time - Possibility to be promoted - Creativity - Distance to work
2 nd Block: Revenue Flow	3 rd Block – Effects of changes in your life/job/money situation: Draw it
<p>Goal: Find out</p> <ul style="list-style-type: none"> • what are the biggest financial expenses? • who earns money? • who is involved in decisions regarding finance? • how is the money spent and by whom? • When do they need the money? • Timeline about expenses <ol style="list-style-type: none"> 1. Do you earn your own money? <ul style="list-style-type: none"> ○ If yes: What are you doing? 	<p><i>Activity 3: Draw it</i></p> <p>Goal: How would your dream employer look like?</p> <ol style="list-style-type: none"> 1. What would happen, if you would earn (more) money? <ul style="list-style-type: none"> ○ How would this affect you personally? ○ How would this affect the family life?

<ul style="list-style-type: none"> ○ If not: Do you have the possibility to earn money? <ul style="list-style-type: none"> ▪ Restraints – Time (do you have the time to earn more money) ; Opportunity (Are there jobs available) ○ How are you getting paid? (cash, bank transfer(which account?)) ○ Do you have a bank account? ○ Are you managing your own money? ○ When would you like to be paid? When do you get paid? <ol style="list-style-type: none"> 2. Who has the main decision rights regarding the family's money? 3. Find out on what women would spend money if it would be their own decision. 	<ul style="list-style-type: none"> ○ How would you feel about? <ol style="list-style-type: none"> 2. How would a stabile/reliable income affect your life? (meaning you get a certain amount of money at a certain time a month/week) 3. How can be ensured for you to keep the money you earned?
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

3.2.3. Card Sort Activity

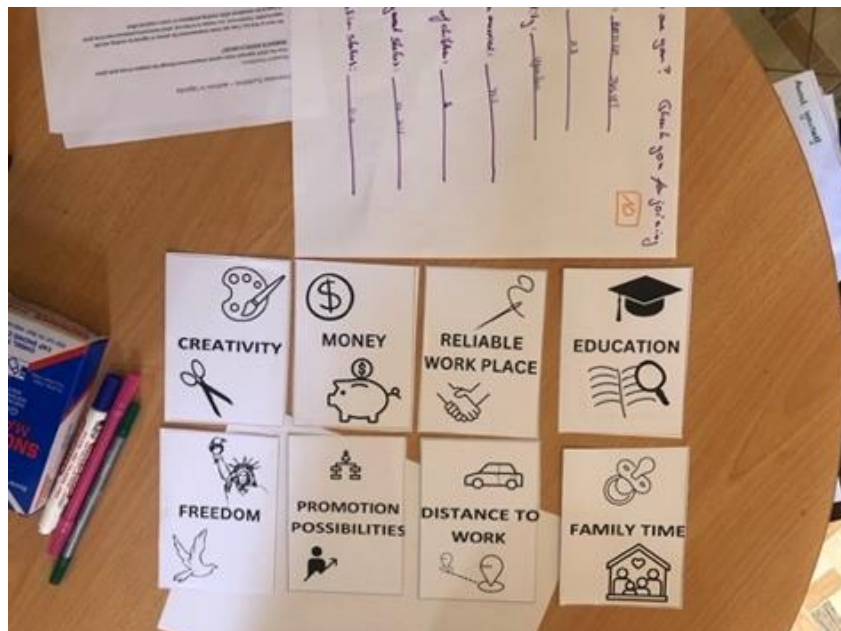



Figure 42: Card Sort Activity, Uganda 2023 (Source: own)

3.2.4. Permission to take photos, videos and recordings

2

 **USSIA**
UGANDA SMALL SCALE
INDUSTRIES ASSOCIATION

Photograph, Video or Audio Recording Consent Form

I, NAMUKOSE HILDA (recorded person's full name), do hereby consent to the use by Uganda Small Scale Industries Association (USSIA) of my image, video, voice, or all three of them.

In addition, I waive any right to inspect or approve the finished video recording.

I agree that all such pictures, video or audio recordings and any reproduction thereof shall remain the property of the author and that USSIA may use it as it sees fit.

I understand that this consent is perpetual, that I may not revoke it, and that it is binding.

I understand that these images may appear publicly as part of USSIA's website and/or other marketing materials.

Do you allow us to display your information on a page that can only be accessed by our website and/or other marketing materials? (e.g. to inspire others to participate, to find external supporters)?

Yes, and feel free to mention my/our names(s)

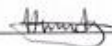
Yes, but please do not mention my/our names(s)

No, please do not display our idea or my/our name(s) anywhere

Others, Specify

Name: NAMUKOSE HILDA Date of Birth: 1 / 9 / 94

It is understood that this material will be used in a legitimate manner, both internally and outside USSIA and is not intended to cause any harm or undue embarrassment to the parties involved.

Signature:  Date: 27 / 04 / 2023

Photograph, Video or Audio Recording Consent Form

Figure 43: Permission interviews USSIA (Source: own)

3.2.5. Interviews conducted by Andy and Charly



Figure 44: Interviews conducted by Andy and Charly (Source: own)

Interview 1	
Demographics:	Card Sort:
<p>Age: 34</p> <p>Nationality: Ugandan</p> <p>Married: yes</p> <p>Children: 2</p> <p>Employment: Self / Taylor</p>	<ul style="list-style-type: none"> - Freedom is the most important card - Family time - Education before money (change) / - Money - Promotion possibilities - Creativity - Distance work (distance is more important) / weather conditions / mone for the transportation - Reliable workplace
Revenue Flow:	Draw it:
<p>Daily basis : Every day 20.000, 5.000 daily for ride, 5.000 household</p> <p>Keep 10.000 / always keep 10.000</p> <p>Keep rent a side</p> <p>150.000 rent a month keep 10.000 a day</p> <p>Buy one machine every year from the savings</p> <p>Spending at home:</p> <ul style="list-style-type: none"> - Food 	<ul style="list-style-type: none"> - Not interested to be an employee - Stay at home - Shop is important - Part time is interesting work as an employee - Interested in a stable income, because (only for some hours) - 5 hours only halftime <p>Offer of the job:</p> <ul style="list-style-type: none"> - Job offers are not really good / the interesting <p>She likes to be her own boss.</p>

<ul style="list-style-type: none"> - Don't buy clothing (making by herself) - Uniform and things for school she is buying <p>Husband: Food, Clothes and Bills</p> <p>How do you earn money?</p> <p>7:30- 7:pm (not the whole ay in the shop (managing the kids, bringing them to school)</p> <ul style="list-style-type: none"> - Money : 20:000 is the everyday money - Cash / some write a check - Bank account / own bank account / only she have access to it <p>Expenses: rent monthly and the payment is daily.</p> <p>The money what she keeps is her money</p> <p>200.000 monthly / 100 keep 100 put in the account.</p> <p>Important thing s freedom / so that why she wants to keep her own money and bank account?</p>	
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

Interview 2	
Demographics:	Card Sort:
<p>Age: 23 years</p> <p>Nationality: Ugandan</p> <p>Married: No</p> <p>Number of children: 0</p>	<ul style="list-style-type: none"> - Education - Reliable Workplace (- Creativity - Money - Freedom - Promotions - Family Time - Distance work

<p>Employment: Self</p> <p>Education: Advanced level</p>	<ul style="list-style-type: none"> - Changed in the End the Education to the most important one - Wants to improve her work as a tailor and therefore needs education - Reliable workplace: has her own job which gives her freedom and creativity - Distance to work is not important because she is working from home (driving to a workplace would be a disadvantage for me, being at home is better)
<p style="text-align: center;">Revenue Flow:</p>	<p style="text-align: center;">Draw it:</p>
<ul style="list-style-type: none"> - Rent is monthly (100.000) - Weekly wage = 160.000 - Food is daily - Education is one term (3 months, 200.000 and she pays half of it and her sister the other half; her sister is the one going to school) - Puts away 600.000 in one year -> Mobile money - Clothes is a monthly expense and hair is every 2 months - She is the only one making decisions about her money - In the future she wants to buy clothes, assets 	<ul style="list-style-type: none"> - Wants to have a shop or wants to be a tailor or have a boutique - Cannot imagen to have a stabile income or what it means to have a job (difficult to ask) - Not interested in a job - She would not change herself employment even if she would get more money with that

Demographics:	Card Sort:
<p>Age: 25</p> <p>Nationality: Ugandan</p> <p>Married: Yes</p> <p>Number of children: 3</p> <p>Employment: Self</p> <p>Education: Senior School</p>	<ul style="list-style-type: none"> - Family Time - Freedom - Education - Money - Reliable Workplace - Promotion Possibilities - Creativity - Distance to work <p>Freedom is very important because she works from home</p> <p>Education is mor important than money, education means for her to get more opportunities. In her tailoring business she is looking for better skill trainings</p> <p>Work Distance is the lowest because she is working from home. It would be a disadvantage for her because then she will not have family time.</p> <p>The promotion possibilities is differently interpreted, she wants to have better and more opportunities in general .</p>
Revenue Flow:	Draw it:
<ul style="list-style-type: none"> - She is doing poetry and tailoring - When she can sell all her poetry (300 pieces a month) that will be 120.000 a month (only if she can sell all of it) - Tailoring she gets 150.000 for sewing and 80.000 - Expenses: husband is paying the bills, she is responsible for the food - Savings: on a weekly basis it is 25.000 -> VSL is a group of 23 people (including her husband and 	<p>Not want to work for somebody else, because this person maybe wants you to start at 7 in the morning and control you. This could affect her family life and personal life. Also jobs pay monthly and she needs the money</p>

<p>the rest is community) and they save money together and get interest on it. People are taking short loans (3months) and pay interest on this money back to the community</p> <ul style="list-style-type: none"> - Husband is paying for education - Food and home supplies is the biggest expense 210.000 a month - (Note: Calling her child constantly bitch) - Has the freedom to spend money on whatever she wants 	<p>daily.</p> <p>It could be interesting to for her to have a stable income but doesn't want to adapt to the time of someone else. Doesn't like to do the work an other person is telling you to do. If she would get a lot more money she could think about it.</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Interview 4	
Demographics:	Card Sort:
<p>Age: 32</p> <p>Nationality: Ugandan</p> <p>Married: No</p> <p>Number of children: 3</p> <p>Employment: Self</p> <p>Education: Senior 6</p>	<ul style="list-style-type: none"> - Family time - Reliable work - Creative (space to be creative) - Money (solve everything, money is useless without family) - Education (not so much) nowadays – skills and creativity (teach someone from university) / do not get a job / skills are more important than knowledge - Promotion - Freedom (you need money to get freedom) - Education

	- Distance Work
Revenue Flow:	Draw it:
<p>Income:</p> <ul style="list-style-type: none"> - Monthly in tailoring, work by her own in her shop - Student teaching - Monthly 700.000 (also for the training) - Minimum wage 500.000 - It is not stable it is changing - Opportunity to work more and become more money - yes - Cash / put on the bank account by herself - Better to get the money daily / because she needs to know if she can pay the rent <p>Expenses:</p> <ul style="list-style-type: none"> - Food - Family money 5000 eating daily - Transport 2000 daily - Work eating 3000 - Clothes 50.000(kids and herself) - Saving 200.000 - 100.000 for her mum - Savings on her own bank account - Spent for the kids / account for her kids - Rent / education man - Electricity bills man (sometime she needs to help out) - Family man and her are responsible for the expenses - Who make the discissions how to spent the money? - Who is the owner of the money / but her money is her money - Rent 150.000 workplace 	<ul style="list-style-type: none"> - Thought about to work as an employee (was an employee) / cosmetics? - She wanted to do tailoring and - problem of the machines <7 not the right ones - not interested to work with somebody else / she want to be her own boss - if they pay more money / not interested - more you doing / you get more experience - only this shirt / you cannot grow – no creativity - working for someone I cannot manage my family - you cannot have two bosses (man) and workplace / cannot combine it

Demographics:	Card Sort:
<p>Age: 29</p> <p>Nationality: Ugandan</p> <p>Married: Yes</p> <p>Number of children: 2</p> <p>Employment: Self</p> <p>Education: 0 level</p>	<ul style="list-style-type: none"> - Creativity - Reliable Workplace - Money - Promotion Possibilities - Family Time - Distance to work - Freedom - Education <p>In Uganda now Education is not important, creativity is much more important because you can earn money if you are reliable.</p> <p>Works from home and has not have her own room to do the tailoring there, her dream is to have a own workshop which she interprets as reliable workplace.</p> <p>Sometimes she is also working as an employee and would like to get more money there.</p> <p>It is important for her to be close to her family so she can handle her kids.</p>
Revenue Flow:	Draw it:
<p>Per day range: 10.000-15.000 per day in cash</p> <p>Does not have a stabile income because she does not always have customers and also not always materials to make something. This is the only income she gets</p>	<p>She is interested in working for somebody else if he pays!</p> <p>Perfect work place:</p> <ul style="list-style-type: none"> - Time is factor - When your kid is sick you cannot get home

<p>Expenses are high because she has 6 children and 5 of them are studying. SO when she has the pay the school fees she needs her savings and after that a loan.</p> <p>Every Thursday she saves 20.000</p> <p>Husband abounded her and the family and is not supporting her anymore</p> <p>So she makes the decisions on how to spend the money and controls her own expenses</p> <p>She does not have a bank account because it is not so easy because the bank is charging her for the account</p> <p>Getting paid by a daily basis is her preferred option to get money</p> <p>Expenses: she didn't like to speak a lot about this and also did not write anything down.</p>	<ul style="list-style-type: none"> - If the work is further away it is difficult for her to care for the kids - It is interesting for her if the boss pays the transport - She could leave her place at 8 and wants to come back at 5 - Would be good if she could bring her kid to the job but it is better to leave the kid at home so the kid cannot disturb her - If she gets more money she would change to an employment (roughly 40.000 a day would make her happy including the transport costs to get to the job) - If she earns more money she would buy a sewing machine and after that a workshop
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Interview 6	
Demographics:	Card Sort:
<p>Age: 37</p> <p>Nationality: Ugandan</p> <p>Married: No</p> <p>Number of children: 6</p>	<ul style="list-style-type: none"> - Creativity - Money - Reliable workplace - Education - Freedom - Promotion possibilities - Distance to work - Family time

<p>Employment: Self</p> <p>Education: primary level</p>	<p>Creativity is the most important because she is a tailor and likes to be creative. She is self employed and it is important to her to have reliable work. You need money first to enjoy education, that's way money is before education. She does not want to work at her home so she would preferer to work somewhere away, but not so far away, her transportation costs is 2000 a day.</p>
<p>Revenue Flow:</p>	<p>Draw it:</p>
<p>Her income is to low and she does not want to say it. She opend up and said sometimes she gets 10.000, sometimes she will get only 2.000, but 10 is the highest.</p> <p>Expenses:</p> <ul style="list-style-type: none"> - 5000 for food and water a day - 200,000 for school per term a 3 months (one child) - She is not sharing her costs with her husband - Does not have electricity - No chance to save any money - Husband is not with her anymore and she is the only person in the household who is working. 	<ul style="list-style-type: none"> - Being Self-employment is not interesting for her because she earns way to less money - If she could have a stable income and be employed, that would be interesting for her - Would be important if the boss is paying her for the transportation - She wants to get paid every day - If she gets more money she could pay for rent, school fees. Now she is fearing that she cannot pay anything of her expenses.

Interview 7

Demographics:	Card Sort:
<p>Age: 23</p> <p>Nationality: Ugandan</p> <p>Married: Yes</p> <p>Number of children: 1</p> <p>Employment: Self</p> <p>Education: primary level</p>	<ul style="list-style-type: none"> - Freedom - Money - Reliable workplace - Education - Distance to work - Promotion Possibilities - Family time - Creativity <p>The more educated you are, the more promotion do you get.</p> <p>If you don not have freedom you have stress and problems, enemies who can destroy you.</p> <p>Money is good because everything can be paid by money, she can make anything with money. She cannot start a business when she does not have money. It is also good to have a place to work (I believe for herself). If you do not have education, you cannot do fashion design (she was thought by Charly before).</p>
Revenue Flow:	Draw it:
<p>She is her own boss. Daily income between 10.000-20.000 (but not everyday, the income is not stable) She started this year her own business. She also does Chapati on the street by her own and has not a real income through that. She does not have a bank account and should started to save money.</p>	

Expenses:

- Husband is paying the rent
- Education is payed by the husband
- She puts the money back in the business

Draw it:

Her dream is to get a kid and to teach tailoring and to go to other countries to bring back materials and sell it to customers in Uganda. She wants to be self-employed so she can do that.

If she gets more money she would consider it but her dream is to be self-employed.

3.2.6. Interviews conducted by Linda and Luis



Figure 45: Interviews conducted by Linda and Luis (Source: own)

Interview 1	
Demographics:	Card Sort:
<p>Age: 21</p> <p>Nationality: Ugandan</p> <p>Married: No</p> <p>Children: No</p> <p>Employment: Self</p> <ul style="list-style-type: none"> - worked in the industry - self-employed/ own business —> wants a person working for her and wants to work on another place so 	<ul style="list-style-type: none"> - creativity attracts costumers —> need that for her business; brings you to another level; opportunity to attract other people - Education: earn more experience; aim at developing business; do not have a lot of skills —> want to train people; go to another level and become best - Distance to work: challenge with travel; very hard; need to take a transport - Family time: give time for family; if you give no time the family will broke down —> cooking, organizing home, be hygienic; concentrate on the family —> family can not be affected by the work I do (wake up at 4 and organize your home; at 6 ready for work; work until evening) - Money: issue —> not use it extravagant; make you able to do other activties —> be careful
Revenue Flow:	Draw it:
<ol style="list-style-type: none"> 1. School fees 2. Materials 3. Rent 4. Transport 5. Food 6. Electricty 	<ul style="list-style-type: none"> - I make money - dress sold 150k —> women try to beg for a credit; men pay directly what she wants - like to be self-employed: less pressure, you can expand your business —> there is no way to

<p>7. Family needs: e.g. clothes for children</p> <ul style="list-style-type: none"> - responsibilities for sister and brother - living at her home and she is responsible for making money - sit down with the family and discuss where the money is most needed - buying new fibres every week, demanding on the demand - pay bills with momopay - produce sataya?, school uniforms, - learned by USSIA - costumers pay cash, pay later - savings box 	<p>improve a business where you are employed</p> <ul style="list-style-type: none"> - likes to plan your own business - employ whoever you want - not mix family matters and business matters - money that enters your wallet, you have records and you know what happens —> wants to have insights about the business
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Interview 2	
Demographics:	Card Sort:
<p>Age: 29 years</p> <p>Nationality: Ugandan</p> <p>Married: yes</p> <p>Number of children: 1</p> <p>Employment: Self</p> <p>Education: Primary</p> <p>prefer self-employed: is married</p>	<ul style="list-style-type: none"> - Creativity - Money: everything needs money - Family time: works from home/ prefer being self-employed
Revenue Flow:	Draw it:
<ul style="list-style-type: none"> - Education/ School fees for younger sister and her husband - Food for 5 people at home: She, Child, Brother 	<ul style="list-style-type: none"> - husband works but is most of time at school - no rent - “life is hard” - decide together where the money goes - pay school fees halfway - feels that it is not easy to be self-employed but wants to stay so - pay cash - has bank account - would like to work from another place

	<ul style="list-style-type: none"> - support for her children - ask if we will come back —> very grateful
--	--------------------------------------------------------------------------------------------------------------------------------------

Interview 3	
Demographics:	Card Sort:
Age: 23 Married: No Children: No Employment: self Education: advanced level likes to be self-employed —> to what you want; mostly african outfits.	<ul style="list-style-type: none"> - creativity is important to engage in the market - Money - Education: express to clients
Revenue Flow:	Draw it:
<ol style="list-style-type: none"> 1. Rent for home and work 2. Capital 3. School fees for siblings 4. Food 5. Sickness of her mother, she also needs to attend their <ul style="list-style-type: none"> - decides what happens with the family - first born - firstly works from home, did the USSIA training and started to work from another place - has bank account - costumers pay in cash - everything is payed cash 	<ul style="list-style-type: none"> - does training - production units - exposed in town - work more/ learn more - learned it by a friend/ not professional

Interview 4	
Demographics:	Card Sort:
Age: 27 Region: Uganda	<ul style="list-style-type: none"> - Creativity is needed in the business - Family Time - does not work from home

<p>Married: No</p> <p>Children: Two</p> <p>Education: 0 Level</p> <p>Employment: Self</p>	
Revenue Flow:	Draw it:
<ul style="list-style-type: none"> - lives with her parents - dad does whatever? - everyone decides what there are spending there money for - does not earn much with self-employed - costumers pay cash or mobile money - has bank account - stressful to have no stability in the earnings - pay is good self-employed 	<ul style="list-style-type: none"> - expose to people - want to train people —> give skills to other - always have been interested in making fashion - would like to add more capital and update her business
Interview 5	
Demographics:	Card Sort:
<p>Age: 27</p> <p>Region: Ugandan</p> <p>Married: No</p> <p>Children: 1 —> looks after her brothers child</p> <p>Employment: Self</p> <p>Education: Secondary</p> <ul style="list-style-type: none"> - started this year at USSIA 	<ul style="list-style-type: none"> - creativity: love to make new things - Reliable workplace: needs a workplace which is reliable for her; needs to feel comfortable —> has her own workplace - has been employed as tailor before making a workshop with USSIA - Promotion: wants to become a teacher/ trainer
Revenue Flow:	Draw it:
<ul style="list-style-type: none"> - Capital for the shop: Material, machines - staying with her sister: Rent - school fees - discusses where the money goes - cash - no bank account 	<ul style="list-style-type: none"> - become a teacher - mass production - buy machines, own a large place - marketing - study

Interview 6	
Demographics:	Card Sort:
<p>Age: 24</p> <p>Region: Bugunda</p> <p>Married: No</p> <p>Children: 1</p> <p>Education: primary level</p> <p>Employed: Self —> prefers to be employed to have a stable income and less pressure.</p>	<ul style="list-style-type: none"> - Creativity: because of her business she needs to be more creative; wants to create garments —> wants to start making - Education: ended in primary school; no opportunity to more education; difficult for her in the business; lack of costumers due to problems in understanding—> lack in english - Money: first born and needs to care for siblings and family
Revenue Flow:	Draw it:
<ol style="list-style-type: none"> 1. Rent 2. electricity 3. home needs 4. school fees 5. Food 6. Medical allowance 7. clothing <ul style="list-style-type: none"> - her mum stays in the countryside, she stays in the city - her mum is farmer - when she stays in town she makes the decisions; when she stays at home with siblings her familiy also decides - costumers pay in cash - no bank account 	<ul style="list-style-type: none"> - working near home —> walk to the workplace - invest more in her business to make it big and let it grow

Interview 7	
Demographics:	Card Sort:
<p>Age: 34</p> <p>Region: born again</p> <p>Married: yes</p> <p>Children: 5</p>	<ul style="list-style-type: none"> - Education: study will help to grow

Employed: Self —> prefers to be employed somewhere	
Revenue Flow:	Draw it:
<ol style="list-style-type: none"> 1. School fees 2. Rent 3. Electricity 4. Food 5. Medical allowance <ul style="list-style-type: none"> - works together with husband - joined decisions - costumers pay cash - no bank account 	- able to boost her business

3.3. Interviews USSIA

The screenshots show a conversation with Samantha, an employee of the NGO USSIA. The conversation was between Samantha and Charlotte and was conducted in November 2023. Charlotte asks specific questions about the working conditions of tailors in Uganda. The intention is to establish a comparison with the sources on the internet. They are the basis of argumentation for the social assessment, which is carried out by Charlotte in the individual part.

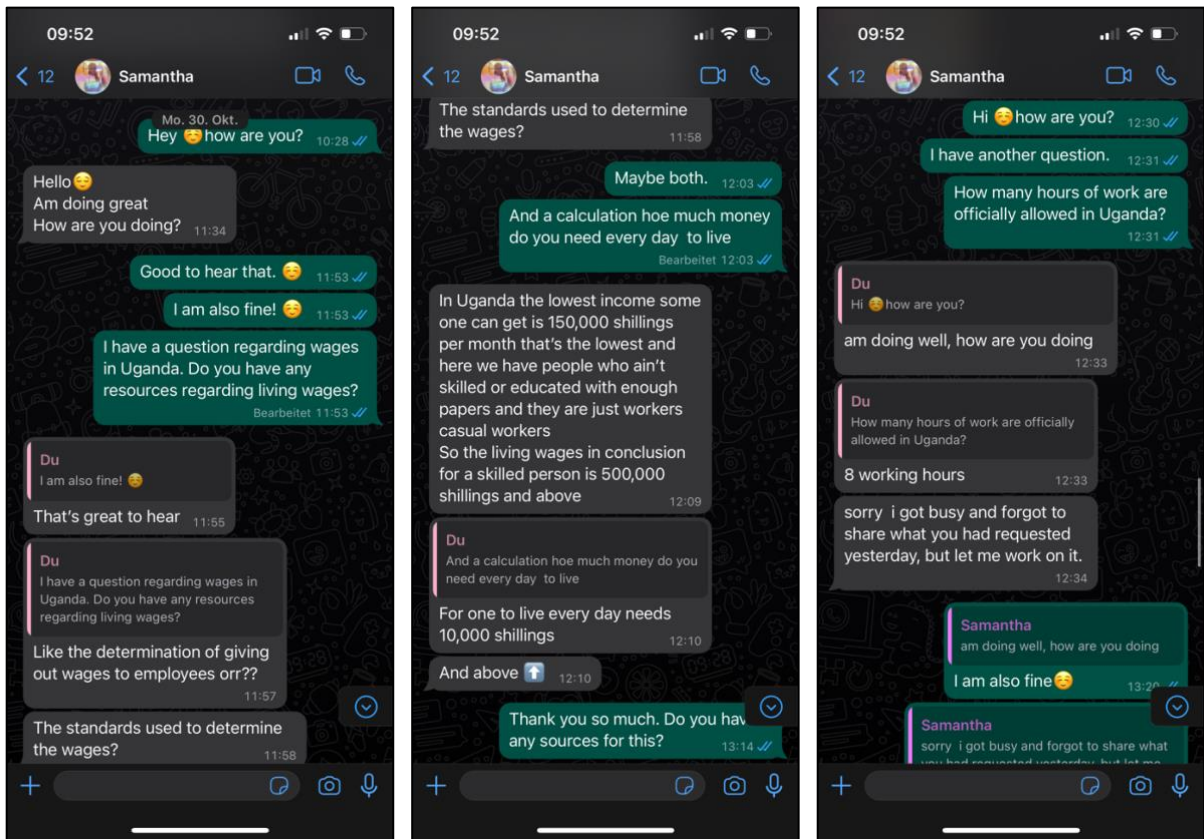


Figure 46: Conversation via Whtsapp Samatha (USSIA) and Charlotte, Uganda 2023 (Source: own)

3.4. Survey

3.4.1. Survey Structure

Hey you,

As part of our master's thesis at NOVA School of Business & Economics and for our start-up [AGOJI Studio](#), we are conducting a study on the purchasing behavior and the perception of sustainable fashion brands and products.

Thank you for taking 5 minutes to complete this survey. In order to be able to carry out a valid evaluation, it is important to answer the questions as honestly and spontaneously as possible. All the information you provide will be always treated strictly confidential. The data provided from this research will be solely used for scientific research purposes.

If you finish the survey, you can participate with your email in a giveaway to win one handbag from AGOJI Studio. ✨

In case of any further questions concerning this survey, please feel free to contact us at any time.

Once again, thank you so much for your time!

Follow us on [Instagram](#) to stay updated.

Linda Reitberger and the AGOJI Studio team
56014@novasbe.pt

What do you identify as?

Female

Male

Non-binary

Prefer not to say

How old are you?

under 18	18 - 24	25 - 34	35 - 44	45 - 54	55 - 64	65 - 74	75 - 84	85 or older
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is your current occupation?

<input type="radio"/> Employed
<input type="radio"/> Unemployed
<input type="radio"/> Senior citizen
<input type="radio"/> Student
<input type="radio"/> Self-employed
<input type="radio"/> Other

What is your average monthly income?

Less than 500€	500€ - 1500€	1500€ - 2500€	2500€ - 3500€	3500€ - 4500€	4500€ - 5500€	5500€ - 6500€	6500€ or more
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In your day-to-day purchasing behaviour: How important do you consider sustainability?

<input type="radio"/> Not at all important
<input type="radio"/> Slightly important
<input type="radio"/> Moderately important
<input type="radio"/> Very important
<input type="radio"/> Extremely important

Which of these fashion brands do you consider to be sustainable?
(multiple answers allowed)

H&M

Zara

Armed Angels

nu-in

Pingpong

Gotbag

Patagonia

COS

Isabel Marant

Acne Studios

Gucci

When purchasing new fashion items: What attributes do you consider as important? (Please rank from 1 = most important to 6 = least important)

Transparent production

Ethical production (incl. fair working conditions)

Environmentally friendly production

European production

Sustainability sourced and produced materials

Recyclable packaging

Where do you buy clothing and accessories normally? (multiple answers allowed)

Amazon

Online fashion retailer (e.g. AboutYou and Zalando)

Online shops (e.g. Zara online)

Concept stores/ Local market/ Fleamarket

Wholesaler (e.g. El Corte Ingles, Galeria Kaufhof)

Store (e.g. Zara, H&M)

Where do you get to know new fashion brands? (multiple answers allowed)

Instagram

Influencer

TikTok

Magazines

Retailers

Amazon

Blogs

YouTube

Pinterest

Friends & Family

Other

Where do you buy clothing and accessories normally? (multiple answers allowed)

Amazon

Online fashion retailer (e.g. AboutYou and Zalando)

Online shops (e.g. Zara online)

Concept stores/ Local market/ Fleamarket

Wholesaler (e.g. El Corte Ingles, Galeria Kaufhof)

Store (e.g. Zara, H&M)

Where do you get to know new fashion brands? (multiple answers allowed)

Instagram

Influencer

TikTok

Magazines

Retailers

Amazon

Blogs

YouTube

Pinterest

Friends & Family

Other

Thank you for answering the questions so far! Within the next block, we are focusing on your purchasing behaviour regarding a new handbag.

When purchasing a new handbag: How important are the following dimensions for you? (Please rank from 1 = most important to 8 = least important)

Price
Promotions/ Discounts
Ease of purchase
Sustainability aspects
Recommendations from Influencers / Family / Friends
Advertising campaigns
Design of product
Prior satisfaction with the brands products



The handbag shown in this picture is the first bag of AGOJI Studio.

It is going to launch end of November, as it is on its way to Lisbon from Uganda.

The Ugandan production site aims to empower women by only employing young women, freshly graduated from school to offer them the chance to diverge from the traditional path by earning their own money and become self-determined.

Next to the social focus, the handbag is made out of cotton leftovers from the Ugandan textile industry, to reduce waste and thereby create something new.

Would you purchase the handbag, made from cotton leftovers produced under fair working conditions, even if it would be more expensive than a conventional handbag?

Yes

No

Knowing that this handbag is produced eco-friendly and social, what would be the maximum price (in Euro) to purchase the bag?

0 15 30 45 60 75 90 105 120 135 150

Price in €



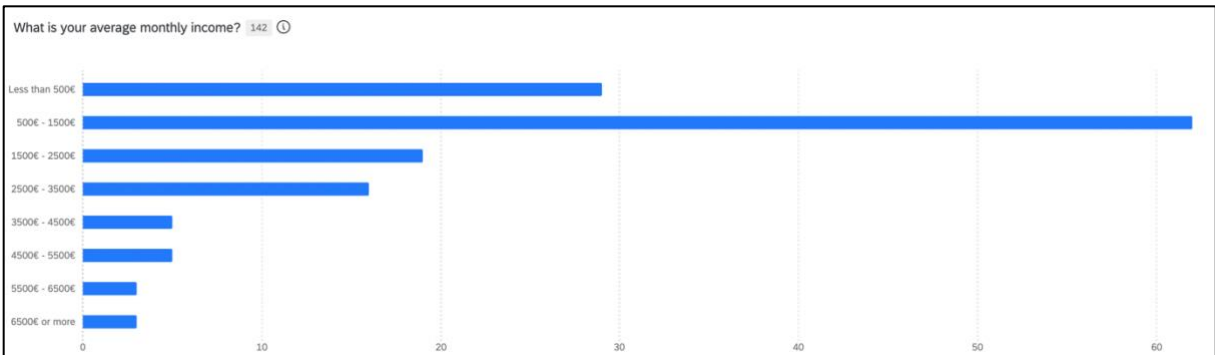
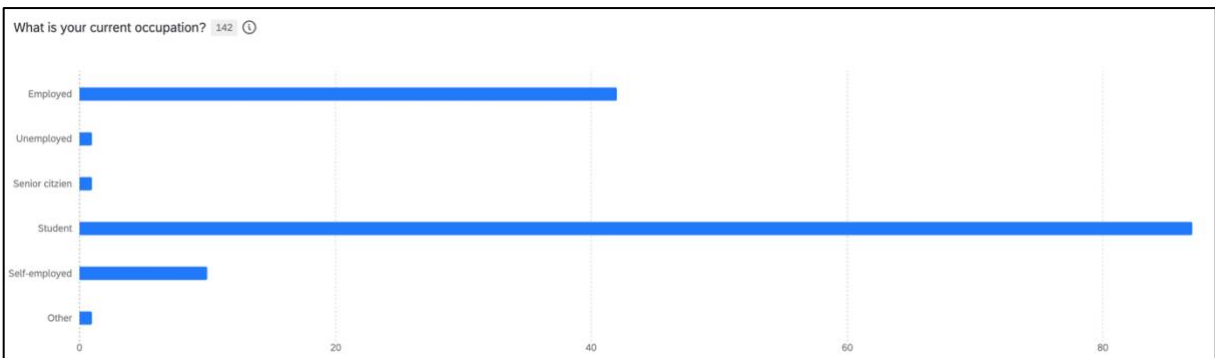
3.4.2. Survey results

What do you identify as? 141 ⓘ

What do you identify as?	Average	Minimum	Maximum	Count
Female	1.00	1.00	1.00	95
Male	2.00	2.00	2.00	46
Non-binary	-	-	-	0
Prefer not to say	-	-	-	0

How old are you? 142 ⓘ

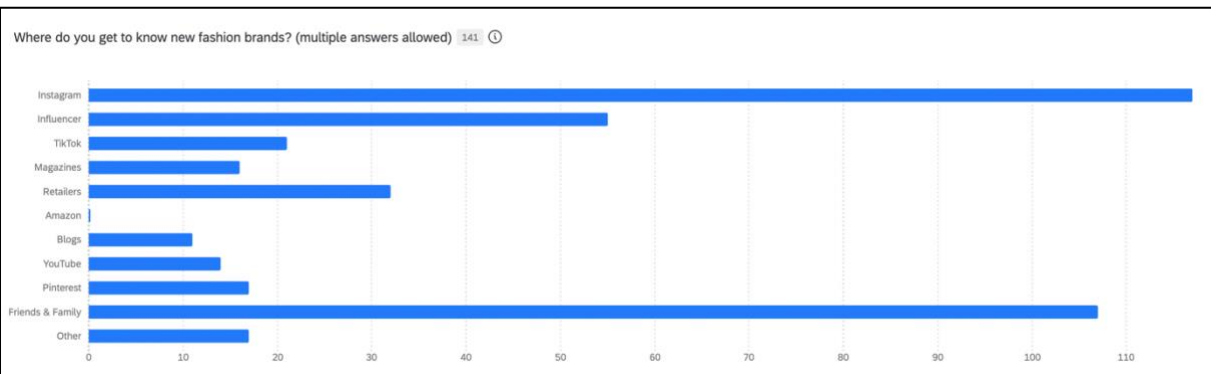
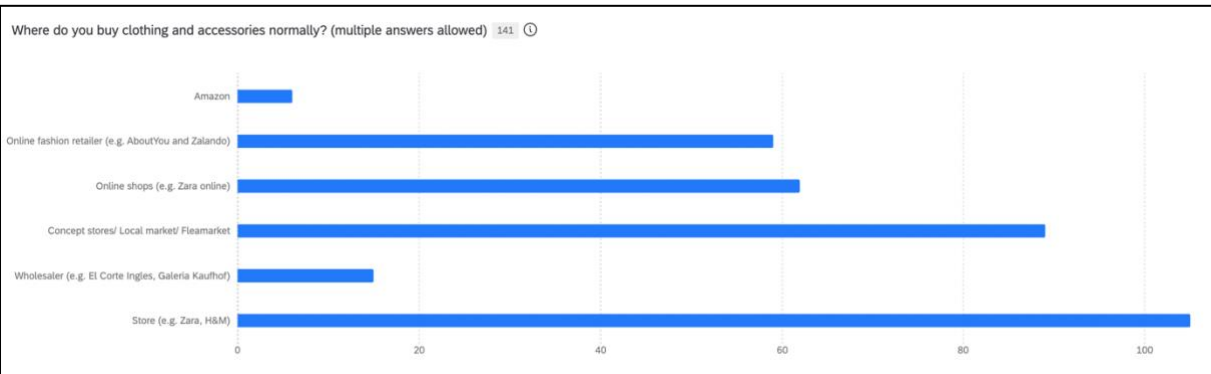
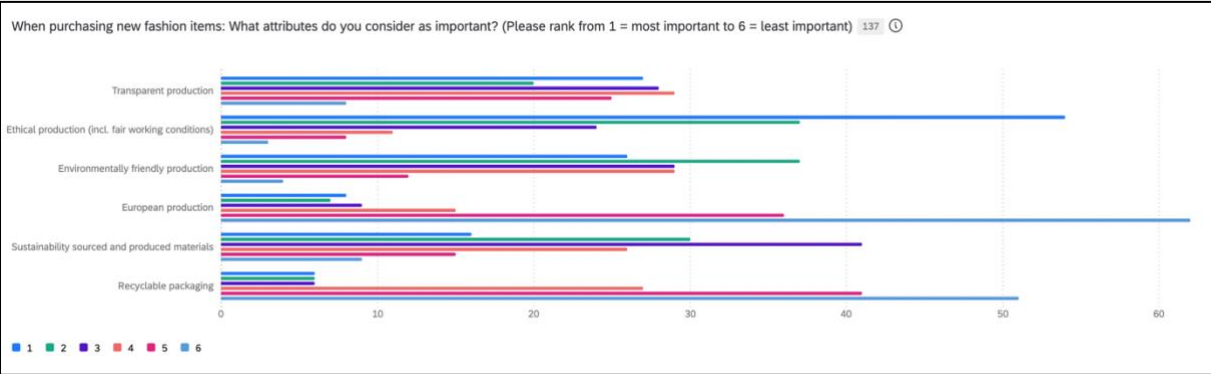
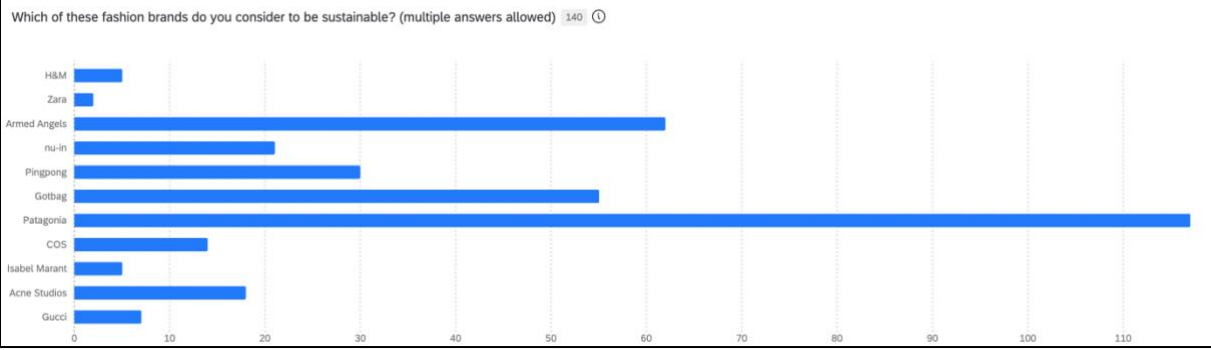
How old are you?	Average	Minimum	Maximum	Count
under 18	-	-	-	0
18 - 24	2.00	2.00	2.00	54
25 - 34	3.00	3.00	3.00	79
35 - 44	4.00	4.00	4.00	3
45 - 54	5.00	5.00	5.00	1
55 - 64	6.00	6.00	6.00	4
65 - 74	7.00	7.00	7.00	1



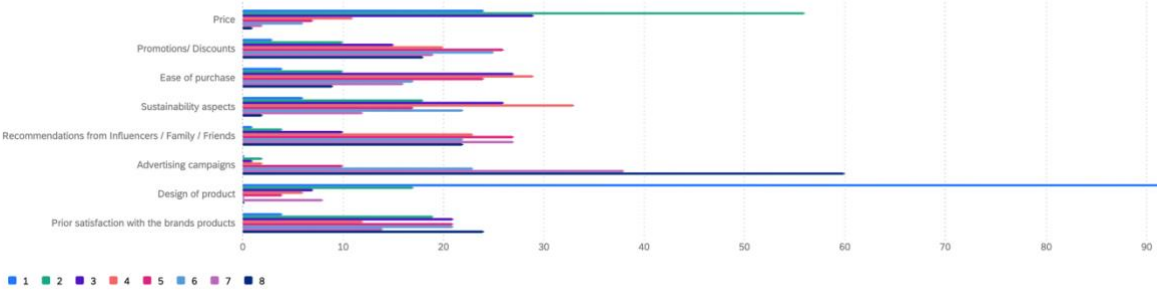
In your day-to-day purchasing behaviour: How important do you consider sustainability? 141 ⓘ

Q19 - In your day-to-day purchasing behaviour: How important do you consider sustainability?

	Percentage	Count
Not at all important	0%	0
Slightly important	12%	17
Moderately important	41%	58
Very important	40%	56
Extremely important	7%	10



When purchasing a new handbag: How important are the following dimensions for you? (Please rank from 1 = most important to 8 = least important) 136 ⓘ



Would you purchase the handbag, made from cotton leftovers produced under fair working conditions, even if it would be more expensive than a conventional handbag? 133 ⓘ

Q11 - Would you purchase the handbag, made from cotton leftovers produced under fair working conditions, even if it would be more expensive than a conventional handbag?	Percentage	Count
Yes	80%	107
No	20%	26

Knowing that this handbag is produced eco-friendly and social, what would be the maximum price (in Euro) to purchase the bag? 136 ⓘ

Knowing that this handbag is produced eco-friendly and social, what would b...	Average	Minimum	Maximum	Count
Price in €	61.54	0.00	150.00	136

4. Assessments

4.1. Assessment production Site Arise Collections

During the visit to the Arise Collections production facility, pictures were taken to capture the first impression of the production site. These pictures also provide the basis for the social lifecycle assessments.





Figure 47: Production site Arise Collections (Source: own)

4.2. Questionnaire Social Lifecycle and Environmental Assessment conducted
with Arise Collections

Social Assessment: Evaluate working conditions at each stage of production

Status Quo: November 2023

1. How do you guarantee a **fair and inclusive workplace**?

a. **How many** people are employed?

15 full-time employee

b. What is their background and age? (Inclusivity/percentage: single, moms? How many are breadwinners of their families?)

Our production facility hires mainly women from all backgrounds; not educated, semi-skilled, and those with an education or skill.

Those with no skill are trained for 3 months.

all employees receive training in order to fit into the company production culture.

our employees are from different regions of Uganda and only our factory lead (1 gentleman) is from Ethiopia.

employees ages range between ages 20-40 years.

4 moms, 1 dad 9 singles.

90% of our employees are the primary bread winners in their families.

c. What kind of jobs you can offer (full-time/limited contracts?)

We offer both full time and temporary for those who are still under probation or training.

Once one has fully completed his or her training, they sign full time contract with the company.

2. **Do you provide any additional benefits for your employees? For examples:**

- skill training (Yes)
- Private health insurance for all family members (members are allowed to add family members to the scheme and pay monthly. Company only pays for the employees.
- Paid parental leave (yes)
- financial literacy and support (Yes)
- lunch every day at the factory (Yes)
- annual leave or maternity leave (Yes)
- Support of single mothers (LIKE WHICH SUPPORT.) WE DO NOT have separate benefits for this group, we make sure all our employees receive a decent pay with a few incentives.

3. What does it mean for the women to work at Arise Collections?

Working at Arise Collections Ltd as a form of employment has helped most of our staff sustain the livelihood of their families 90% of them being the sole bread winners.

4. How many **hours** do they work (weekly /monthly)? And how do you ensure fair wages for them and how do the women get **paid** (weekly /monthly)?

We pay above the government primary teacher, yet most of our staff do not have formal education.

How do you calculate the wage? Is there a **living wage benchmark**? We use a wage calculator.

8 hours weekly and paid monthly

5. Do you have any policies in place like a **code of conduct or health and safety rules** that mitigates risk and protect the human rights of the workers?

We have the human resource manual that clearly states all dos and don'ts at the work place.

We also relate with the international labor law act and therefore comply.

We received our iso qms certification which helped us in stream lining our policies and process as per the standard.

Impact Status Quo: November 2023

What changes will be achieved with the order of AGOJI Studio?

1. How many women were hired **additionally** for the order?

We have not had any new hires yet since we outsourced the weaving part to another lady's group. They had 2 ladies who were doing this work.

if we receive future orders, we hope to hire more. The order helped to sustain the current 15 employees that we have. So in total the order helped keep 15 people with work at arise and 2 people at the weaving group making a total of 17 jobs created.

2. If Arise Kollection has a permanent collaboration with AGOJI Studio, what will change.

1. In terms of safe workplaces: How many sustainable full-time and fair workplaces can be created with additional orders from AGOJI Studio?

With a permanent collaboration with agoji studio we believe with the capacity we have to hire more; for every 200 bags placed, 17 jobs are created.

2. In terms of capacity building: How will your capacity per unit per month change?

- We will be able to employ more women from vulnerable backgrounds, women who cannot easily get a job elsewhere.

3. What might change in the communities, if you can provide more stable workplaces that ensure community well-being, access to resources, and cultural preservation?

- Improved way of living because parents have a source of income to take care of their families.
- 90% of women who receive their paychecks take the money back home. We mainly hire women because we know all their resources are used for the betterment of their homes.

Environmental Assessment: Evaluate working conditions at each stage of production

1. Where do the T-Shirt Offcuts come from? (What is the name or address of the company where you are sourcing the leftover fabrics?)
 - Fine Spinners Limited – Kampala, Uganda
2. Are the sourced fabrics directly from the production site of the T-Shirt cotton fabric and if not where to you pick them up?
 - Offcuts are directly from the production site.
3. From where does the cotton and all other objects (buttons, yarn...) come from?
 - All items come from fine spinners.
4. Are all production steps of the bags done at Arise Kollections (Weaving, sewing, cutting, etc.) and if not, where are individual steps done?
 - Weaving was outsourced since Arise team was too small and the money paid per bag was not sustainable 2 women did the weaving. Sewing, cutting, QC and shipping was all done by Arise Kollection staff – 15 in total
5. How is the logistics route going to be? (Entebbe Airport – Lisbon?)
 - From Arise workshop to Entebbe Airport to Lisbon
6. What kind of sustainable practices including fabric waste management and minimizing plastic use in all stages of production and shipping are you familiar with?
 - Reduced paper and ink usage by communicating electronically using soft copies via mails.
 - Using waste materials from the beef industry – leather
 - Reducing the use of artificial or synthetic raw materials

4.3. Exemplary mapped out distances with Google Maps

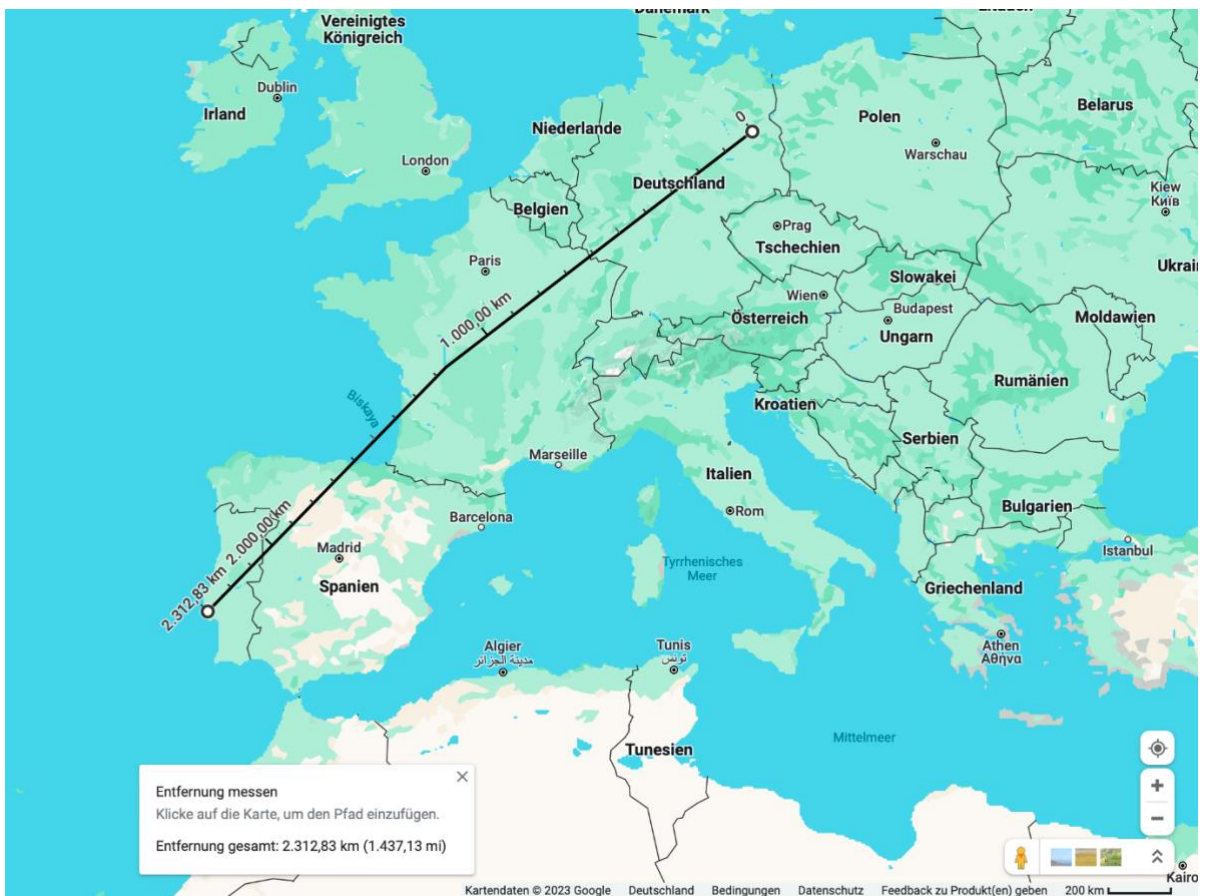
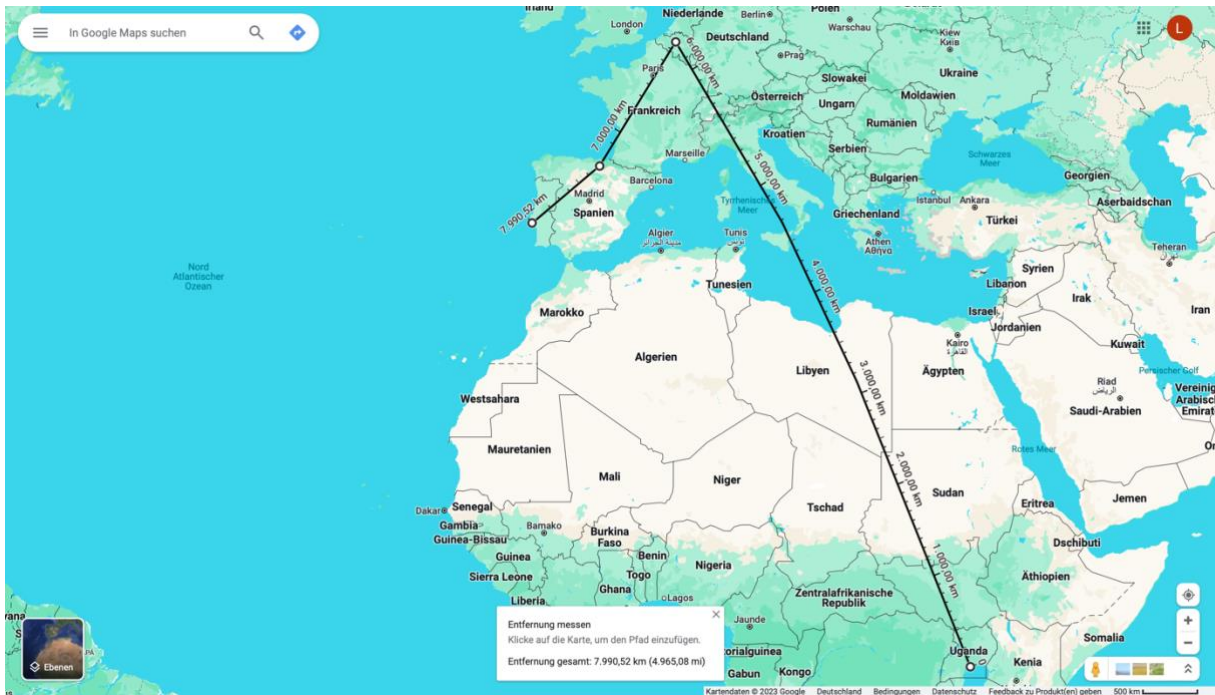


Figure 48: Logistic route of the Bag (Source: GoogleMaps)

4.4. Block Shipping Carton



Figure 49: Shipping carton (Source: own)

4.5. Recycled packaging



Figure 50: Package AGOJI Studio (Source: own)

4.6. Environmental Impact distribution of CO₂ eq and Water Usage

Uganda Raw Material

Production step	Co2 eq	Water Usage	Total % Water	Total % Co2
Raw M. U.				
Yarn for Bag P.	0.32	8.72	57.69	6.37
Yarn for Weaving	0.21	5.81	38.46	4.25
Magnet	0.65	0.3	1.99	13.21
Total	1.18	14.83	98,14	23,83

Production Uganda

Production step	Co2 eq	Water Usage	Total % Water	Total % Co2
Electricity for sewing	0.26	0.03	0.023	5.21
Total	0,26	0,03	0.023	5.21

Lisbon Raw Material

Production step	Kg of Co2 eq	M3 Water Usage	Total % Water use	Total % Co2
Organic Cotton for Label	0,006	0,0001	<1	<1
Label Production	0,006	0,004	<1	<1
Paper Packaging Production	0,09	0,02	<1	1.73
Yarn for sewing label on	0,007	0,16	1,08	<1
Total			Approx. 1%	Approx. 2%

Disposal

Production step	Co2 eq	Water Usage	Total % Water	Total % Co2
Disposal				
Disposal of Bag	0.35	0.02	<1	6.99
Disposal of Packaging	0.006	0.0003	<1	<1
Total	0,41	0,0203	<1	<1

Table 1: Environmental Impact distribution of CO₂ eq and Water Usage (Source: own)

4.7. Transportation - Calculation of impact

Cluster of Transportation for current bag		
Transport all raw material to Arise (Truck)	0,000889	CO2 eq
Transport ARISE to Airport (Truck)	0,00374	CO2 eq
Transport Airport to Airport (Plane)	2,74	CO2 eq
Transport Lisbon Airport to AGOJI (Truck)	0,13	CO2 eq
Raw Material Europe		
Transport Labels Germany - Lisbon (Truck)	0,00236	CO2 eq
Transport of Packaging to Lisbon (Truck)	0,03	CO2 eq
Transport to the customer (Truck)	0,15	CO2 eq
Total Plane	2,74	CO2 eq
Total Truck	0,316989	CO2 eq
Total distances Truck	6784,35	km
Total distances Plane	7990,52	km
Cluster of Transportation for the bag foing to Germany		
Transport all raw material to Arise (Truck)	0,000889	CO2 eq
Transport ARISE to Airport (Truck)	0,00374	CO2 eq
Transport Airport to Airport (Plane)	2,14	CO2 eq
Transport Brussels Airport to AGOJI Germany (Truck)	0,02	CO2 eq
Raw Material Europe		
Transport Labels Germany - AGOJI Germany (Truck)	0,000468	CO2 eq
Transport of Packaging to AGOJI Germany (Truck)	0,00054	CO2 eq
Transport to the customer (Truck)	0,02	CO2 eq
Total Plane	2,14	CO2 eq
Total Truck	0,045637	CO2 eq
Total distances Truck	1136,2	km
Total distances Plane	6238,92	km
Differences		
Transport reductions	Distance	CO2 eq
Plane	1751,6	0,6
Truck	5648,15	0,271352
Total	7399,75	0,871352

Table 2: Transportation - Calculation of impact (Source: own)

4.8. Measured weights and calculation of production units

Measured weights	
Raw Material for the Bag Uganda	KG
T-Shirt Leftover	0,3
Yarn for weaving	0,05
Yarn for sewing	0,05
Magnet	0,05
Weight Bag UG - Lisbon	0,45
Label + Sticking on the bag	0,008
Packaging	0,11
Final Weight Bag Consumer	0,568
Calculation of production units	
Weaving by Hand	0
Sewing	approximately 2h per bag
Typical industrial Sewing machine	400 watts
Formula to kwh	$400 \text{ Watts} \times 1 \text{ Hour} \div 1000 = 0.4 \text{ kWh}$
Total energy usage	0,8 kWh

Table 3: Measured weights and calculation of production units (Source: own)

4.9. Distribution of Water Usage

Impact per item of Uganda Bag

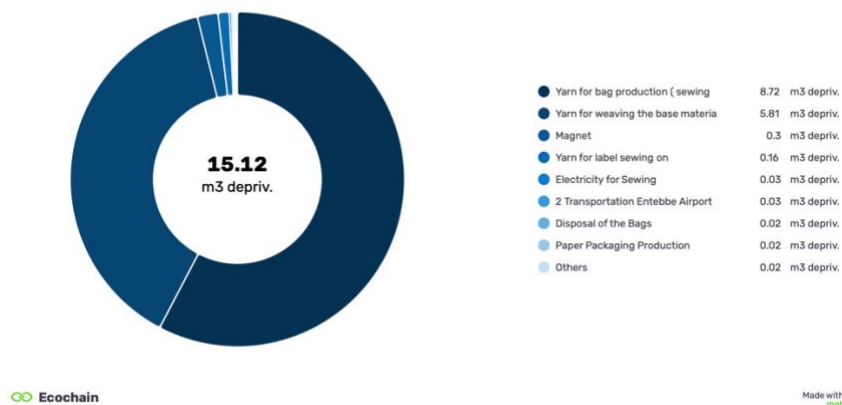


Figure 51: Distribution of Water Usage (Source: EcoChain)

4.10. Distribution of carbon pollution Uganda bag to Lisbon

Impact per item of Uganda Bag

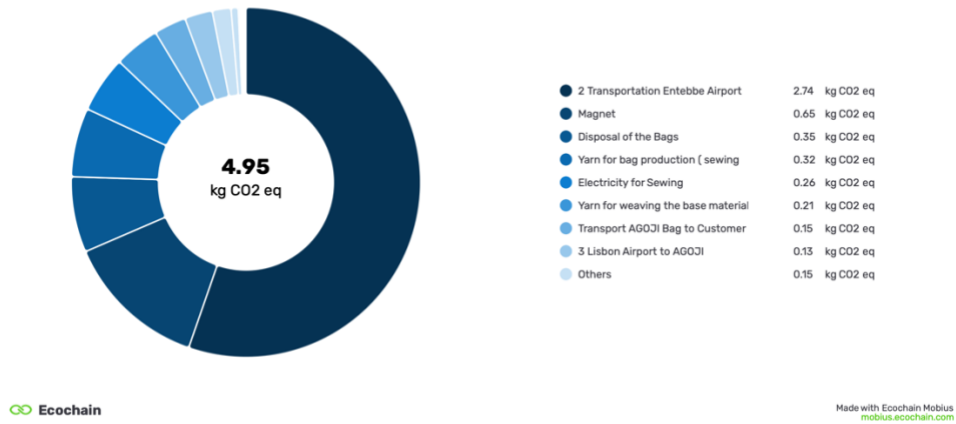


Figure 52: Distribution of carbon pollution Uganda bag to Lisbon (Source: EcoChain)

4.11. Distribution of Carbon Uganda bag to Germany

Impact per item of Uganda Bag Germany - Scenario

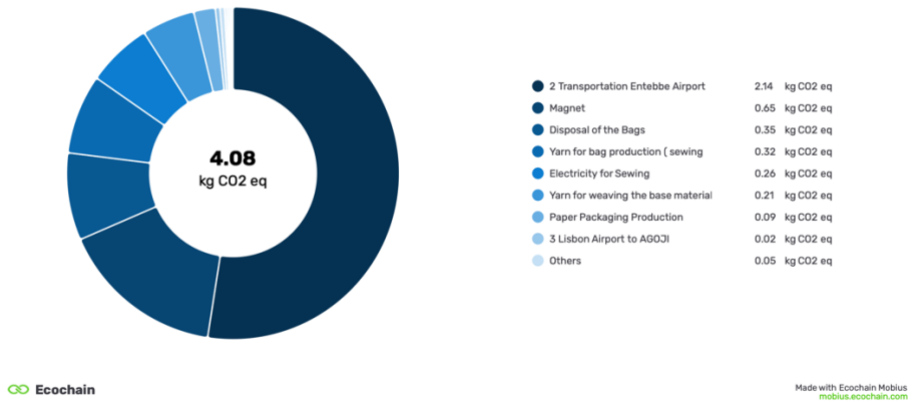


Figure 53: Distribution of Carbon Uganda bag to Germany (Source: EconChain)