Finnish National Costume Supply Chains
—Preserving Cultural Heritage

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Abstract:

In a time of multiple environmental and social crises related to mass production, overconsumption, and complex and opaque global supply networks, supply chains that differ from the destructive norm are exciting increasing interest. The fashion industry is a notorious example of these problems, often referred to as the second most polluting industry of all due to the dominance of fast fashion. Hence, it is necessary to switch back to slower production and consumption cycles focusing on quality, sustainability, fair working conditions, and local crafts heritage.

To highlight a product and supply chain that thoroughly represent the ideas of slow fashion and cultural sustainability, this thesis focuses on the supply chains of Finnish national costumes. It aims to discover the configurations of Finnish national costume supply chains and how they influence cultural heritage preservation. The study takes a broad view on national costume supply chains, including the production of new costumes but also second-hand sales, renting, lending, repairing, altering, donating, and inheriting. Moreover, it explores the connection between supply chains and cultural heritage preservation in the context of Finnish national costumes.

This study is a qualitative study with an inductive approach. Data was collected through five semi-structured interviews with individuals and organization representatives occupying various roles in Finnish national costume supply chains. The interview data was complemented by a sample of social media postings. The data was thematically analysed using categorization, comparison, and abstraction as the main methods of analysis.

The findings of this study indicate that the supply chains of Finnish national costumes are quite local and artisanal. The national costume field is characterized by a high level of collaboration between producers, artisans, and other actors. However, they also face considerable challenges, mostly related to sourcing and stock. National costumes are highly valuable and, thus, have very long lifecycles, including, e.g., repairs, re-commerce, and donations. Users have an important role in these actions, and often also in the production of their own costumes. Rental services provide affordable access to national costumes, while relying considerably on volunteers and donations. Preservation of intangible cultural heritage is a strong common value and motivation source for the actors in the supply chains of Finnish national costumes. In practise, it is preserved through practising traditional craft and sharing those skills with others, for example through courses and social media.

This study highlights a supply chain which radically differs from the destructive norms of the fashion industry, thus contributing to the literature on local, artisanal, and slow fashion supply chains. Combining elements of cultural heritage preservation, slow fashion, and supply chain management, this study provides an original perspective to supply chain research.

Keywords: National costumes, Supply chain configuration, Slow fashion, Artisanal production, Cultural heritage

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Sammandrag:

I en tid av flera miljömässiga och sociala kriser relaterade till massproduktion, överkonsumtion och komplexa och ogenomskinliga globala distributionsnätverk väcker leveranskedjor som skiljer sig från den destruktiva normen ökande intresse. Klädindustrin är ett ökänt exempel på dessa problem, ofta kallad den näst mest förorenande industrin av alla på grund av snabbmodets dominans. Därför är det nödvändigt att återgå till långsammare produktions- och konsumtionscykler med fokus på kvalitet, hållbarhet, rättvisa arbetsförhållanden och lokal hantverksarv.

För att lyfta fram en produkt och leveranskedja som grundligt representerar idéerna om slow fashion och kulturell hållbarhet fokuserar denna avhandling på leveranskedjor för finländska bygdedräkter. Den syftar på att upptäcka utformningen av dessa leveranskedjor och hur de påverkar bevarandet av kulturarvet. Studien tar en bred syn på leveranskedjor för bygdedräkter, inklusive produktion av nya kostymer men också återhandel, uthyrning, utlåning, reparation, förändring, donering och ärvning. Dessutom undersöks kopplingen mellan leveranskedjor och bevarandet av kulturarvet i samband med finländska bygdedräkter.

Denna studie är en kvalitativ studie med induktiv ansats. Data samlades in genom fem semistrukturerade intervjuer med individer och organisationsrepresentanter i olika roller i leveranskedjor för finländska bygdedräkter. Intervjudata kompletterades med ett urval inlägg från sociala medier. Data analyserades tematiskt med kategorisering, jämförelse och abstraktion som huvudsakliga analysmetoder.

Resultaten av denna studie tyder på att leveranskedjorna för finländska bygdedräkter är ganska lokala och hantverksmässiga. Dräktbranschen kännetecknas av intensivt samarbete mellan producenter, hantverkare och andra aktörer. Å andra sidan står de också inför rätt stora utmaningar, mestadels relaterade till inköp och lager. Bygdedräkter är mycket värdefulla och har därför mycket långa livscykler, inklusive till exempel reparationer, återhandel och donationer. Användare har en viktig roll i dessa åtgärder, och ofta också i produktionen av sina egna kostymer. Uthyrningstjänster ger prisvärd tillgång till bygdedräkter, medan de förlitar sig avsevärt på volontärer och donationer. Bevarandet av det immateriella kulturarvet är en stark gemensam värdegrund och motivationskälla för aktörerna i leveranskedjor för finländska bygdedräkter. I praktiken bevaras kulturarvet genom att utöva traditionellt hantverk och dela dessa färdigheter med andra, till exempel genom kurser och sociala medier.

Denna studie belyser en leveranskedja som radikalt skiljer sig från klädindustrins destruktiva normer, vilket bidrar till litteraturen om lokala, hantverksmässiga och långsamma leveranskedjor i klädindustrin. Genom att kombinera teman av kulturarvsbevarande, slow fashion och supply chain management ger denna studie ett originellt perspektiv på forskning av leveranskedjor.

Nyckelord: Bygdedräkt, Supply chain configuration, Slow fashion, Hantverksproduktion, Kulturarv

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1 INTRODUCTION

In a time of multiple environmental and social crises related to mass production, overconsumption, and the complex and opaque global supply networks behind them, supply chains that differ from the destructive norm are exciting increasing interest (Fung et al., 2020; Klepp et al., 2022). The fashion industry is often referred to as the second most polluting industry of all due to fast fashion having become the norm in the industry since the 1990s (Liu et al., 2022). Hence, it is necessary to switch back to slower production and consumption cycles focusing on quality, sustainability, fair working conditions, and local crafts heritage (Fletcher, 2010; Henninger et al., 2016; Liu et al., 2022). Moreover, the values of a sustainable fashion system need to include cultural sustainability (Brown & Vacca, 2022). This kind of fashion system, which aims to create environmental, social, and cultural wealth while disrupting the fast fashion system, is referred to as slow fashion (Fletcher, 2010).

To highlight a product and supply chain that thoroughly represents the ideas of slow fashion and cultural sustainability, this thesis will focus on the supply chain of Finnish national costumes, a tiny niche in the textile industry. National costumes are carefully researched and handcrafted reconstructions of 18th and 19th century peasant dresses that are worn to express belonging to a place and community (Lönnqvist, 1978). Supply chains of national costumes will be analysed in this study through the lens of supply chain configuration, which is defined by Chandra and Grabis (2016, p. 12) as "the choice of locations for either production or warehousing, or both, and how to organize raw materials and other goods inventory to support various echelons in the supply chain".

1.1 Problem description

Globalized industrial supply chains, mass production, and efficiency are at the core of the majority of supply chain literature. While agility, resilience, and sustainability are increasingly popular topics, there is little literature on local and artisanal supply chains or the cultural dimension of sustainability in a supply chain context. This thesis will contribute to the research in that field by discovering the supply chain configurations of Finnish national costumes.

According to a preliminary interview with a representative of Finland's leading national costume producer, the production of Finnish national costumes is artisanal, and a company that sells them or their materials must often base decisions on various rules and principles that may be in contrast with traditional business logic, and which do not apply to other companies in the textile industry. A considerable amount of time, money, and craftmanship go into the process of manufacturing a national costume — whether it is bought as an entity

or made as a family effort; hence, they are generally made to last for decades — even generations (Holst, 2011). Therefore, a national costume is often worn by more than one user during its lifecycle; it can be for example borrowed, inherited, or resold in a second-hand market (Holst, 2011). This implies that the use phase of national costumes should be considered when mapping their supply chain configurations, and that consumers can have several other roles in the supply chain than merely that of the end-user. However, the term "consumer" seems somewhat inappropriate in the context of national costumes, since they are designed and made to last for generations; indeed, it could be argued that they are not really consumed like most other garments. Hence, even though the term "consumer" is very established in literature, the term "user" will be used in this study instead to denote the users of national costumes.

As national costumes aim to be replicas of around 200-300-year-old costumes, their production methods include myriad traditional craft techniques (Holst, 2011). Practicing traditional crafts is one means of keeping intangible cultural heritage alive (Luutonen, 2014); indeed, traditional craftmanship is one of the five main domains in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which aims to safeguard, raise awareness of, and cultivate respect for the diversity of intangible cultural heritage (UNESCO, 2022). On the national level, the Finnish Heritage Agency, which functions under the Ministry of Education and Culture, maintains a national register of intangible cultural heritage, where manufacturing a national costume is listed as one of 19 traditional craft practices (Museovirasto, 2021). Therefore, there is a notable connection between the supply chains of Finnish national costumes and preservation of intangible cultural heritage.

1.2 Aim and Research Questions

The aim of this study is to explore the connection between supply chains and cultural heritage in the context of Finnish national costumes. Looking into the supply chains of Finnish national costumes, this thesis will discover existing supply chain configurations, including not only the production of new costumes but also further, or reverse, steps in the supply chain, such as second-hand sales, renting, lending, mending, altering, donating, and inheriting. Moreover, it will explore how cultural heritage can be preserved in supply chains. Hence, the research questions of this thesis are:

RQ1: How are the supply chains of Finnish national costumes configured? and
RQ2: How can national costume supply chains influence the preservation of intangible cultural heritage?

In answering these questions, this study will contribute to the research on Finnish national

costumes, and more broadly to the understanding of local artisanal supply chains as part of a slow fashion system. Moreover, it will contribute to the literature on cultural sustainability in a supply chain context.

1.3 Method

This study was conducted using an inductive qualitative approach, which allows for an in-depth exploration of a research topic, on which there is little previous research (Patton, 2015). Data was collected through interviews and selecting information-rich Facebook postings. Five interviews were conducted with persons representing different organizations or perspectives on national costume supply chains. The language of all interviews was Finnish, and their durations were 52-103 minutes. Three of them were conducted face-to-face and two online.

To support the interview data and include a wider variety of perspectives, a selection of Facebook postings from the Finnish national costume group KANSALLISPUKU — NATIONALDRÄKT were analysed. The combination of methods allowed for triangulation, which enhances the trustworthiness of a qualitative study (Wallendorf & Belk, 1989). A combination of several sampling strategies was used both in choosing interviewees and Facebook postings, most notably maximum variation sampling and snowball sampling, as presented by Patton (2015). The interviews and postings were thematically analysed according to Saunders et al. (2023) and Gioia et al. (2013), using categorization and abstraction as the main methods of analysis.

1.4 Delimitations

This study focuses on the supply chains of Finnish national costumes and how cultural heritage is preserved in them, including the costumes of both Finnish-speaking and Swedish-speaking Finland. National costumes are defined as carefully researched and crafted reconstructions of 18th and 19th century folk costumes (Lönnqvist, 1978). The study does not address Sami folk costumes or national or folk costumes of other countries. According to Interviewee C of this study, the Finnish approach to national costumes is unique, as there is a very large number of different costumes and as it emphasizes making costumes that are as authentic replicas of historical garments as possible. Thus, the results cannot be directly generalized to other countries or cultures. Moreover, the study focuses on the general supply chain configurations of national costumes and their role in intangible cultural heritage preservation rather than addressing specific logistical questions of transportation and storage at an in-depth level. Finally, it focuses on the preservation of intangible cultural heritage, primarily traditional craft practices, rather than tangible cultural heritage, such as original costumes preserved in museums.

1.5 Thesis Structure

This first chapter has introduced the topic and research questions of the thesis. The remainder of the study is structured in the following way: Chapter 2 provides a background to the topic, introducing Finnish national costumes and presenting existing literature on their supply chains and intangible characteristics. Chapter 3 presents a literature review, combining relevant literature from the fields of supply chain management, slow fashion, and cultural heritage. Chapter 4 presents the research methods used in conducting this study. The findings of this study are presented in Chapter 5 and discussed in Chapter 6. Finally, Chapter 7 concludes the study with an overview of key findings, limitations, and suggestions for future research.

2 BACKGROUND – FINNISH NATIONAL COSTUMES

Finnish national costumes are reconstructions of dresses that the peasantry wore in certain regions of Finland during the 18th and 19th century, made for contemporary use (Lönnqvist, 1978). Made based on models reconstructed by experts, the designs of national costumes are quite fixed, with different costumes representing different regions (Kaukonen, 1985). The first Finnish national costumes were created in the last decades of the 19th century as part of the national romanticism movement and discovery of a national identity prior to Finland gaining independence (Holst, 2011). From the 1920s onward, youth organisations were the most notable promotors of national costumes, in which they were worn on formal occasions and as choir and folk-dance performance costumes to foster a sense of community and belonging (Lönnqvist, 1978). The first national costumes were women's costumes, and even though men's national costumes have been designed since then, women's costumes have remained more popular (Kaukonen, 1985). A woman's national costume typically consists of a shirt, skirt, apron, detachable pocket, vest, some kind of headpiece, and sometimes a jacket, jewellery, a scarf, or other accessories (Holst, 2011). Figure 1 shows a woman's national costume for the Asikkala region, including a shirt, skirt, vest, apron, pocket, and jewellery.

Figure 1 A woman's national costume for the Asikkala region

As Valkeapää, (2023) states, compared to most other clothing, the designs of national costumes are very fixed, albeit changing fashions have affected them to some degree. For

example, in the 1920s and 1930s, many national costume designs did not include aprons because people strongly associated them with housework, which was an undesirable association for formalwear. In the 1950s, influenced by the fashionable hourglass silhouette, darts were added to the construction of vests in women's national costumes, and in the 1960, with the rise of the mini skirt, hemlines of the skirts were shortened to almost knee length. Despite these changes in fit and silhouette, the national costume has since the beginning of its history been seen as something constant, a counterweight for the ever-changing fashion cycles (Kaukonen, 1985). During the 20th century, national costumes evolved with their makers and users. As Holst (2011) describes, costumes were simplified to ease production, patterns were made and graded with modern methods, and manufacturing methods were changed to match the principles of craft education. As a result, the connection of the costumes to the original peasant dresses they aimed to represent became increasingly thin, which was why the National Costume Council (Kansallispukuneuvosto) was founded in the 1970s to inspect and review the national costumes of Finnish-speaking Finland to correspond to the original models based on museum examples of peasant dresses (Holst, 2011).

Attitudes towards the importance of authenticity and the correct use of national costumes have varied across the years and continue to do so. In the last decade, the discussion has revolved around whether a national costume should only be worn as a complete ensemble on formal occasions, or if it is acceptable to incorporate individual parts of a costume in everyday wear (Valkeapää, 2023). By incorporating parts of national costumes other outfits, so-called mixed users want to embrace their cultural heritage and highlight the beauty and usability of national costumes, thus encouraging more, especially younger, people to wear them (Raitio, 2019).

2.1 Production and Supply Chains of National Costumes

While there is no previous research focusing on the supply chains of Finnish national costumes as such, some supply chain related issues can be found in the literature that discusses, for example, producers, production processes, and materials of national costumes. These existing discussions are presented in this section.

Already in the first decades of the 20th century, two organizations became the most notable producers of Finnish national costumes, one focusing solely on the costumes of Swedish-speaking areas and the other mainly on those of Finnish-speaking Finland (Appelgren et al., 2008; Valkeapää, 2023). These two organizations continue to be the most notable producers of national costumes and their materials even today (Appelgren et al., 2008; Holst, 2011). Most Finnish national costumes have a so-called "home", a designated producer from whom the costume, its materials, or — at the very least — the patterns and instructions for making the costume can be acquired (Raita Ry, 2023). The two above mentioned organizations are the

homes of a great number of costumes; however, when it comes to the costumes of Finnish-speaking Finland, there are many other designated producers as well who are responsible for one or a few costumes, as well as a number of "homeless" costumes (Raita Ry, 2023). In addition to the two most notable costume producers, there is a number of private craft entrepreneurs specialized in manufacturing national costumes and their fabrics (Holst, 2011). It is also quite common that the user, or their family member, partly manufactures their own national costume — often while attending a national costume making course (Valkeapää, 2023).

Influenced by the National Costume Council and — after it was disbanded in 2010 – the National Costume Centre, production methods of national costumes are very artisanal, including weaving and sewing by hand alongside other, more rare craft techniques (Holst, 2011). This current ideal applies especially to those costumes that have been inspected and reviewed by the Council (Valkeapää, 2023). As for the materials, national costumes are made from natural fibres — such as wool, linen, and cotton — which are as close as possible to the original materials used in the 18th and 19th centuries (Holst, 2011). Holst (2011) also points out that changes in plant and animal breeding as well as fibre production methods have altered the fibres that are available today, which complicates the sourcing of the right kinds of materials for national costumes. She adds, however, that even though these developments have negatively affected the durability of some materials, there have also been positive developments; indeed, the availability of appropriate materials fluctuates.

As mentioned before, users often participate in the manufacturing process of their own national costumes. Holst (2011) notes that there are many ways in which a national costume can be acquired. Other than buying or making a new costume, it is common to buy one second hand or to inherit one. In their online national costume database, national costume associations have published a detailed guide for selling a used national costume, which includes plenty of tips for photographing, describing, measuring, and pricing a costume (Raita Ry, n.d.). Moreover, as national costumes are exceptionally valuable and often only used on formal occasions (Valkeapää, 2023), there are several organizations which rent them out (e.g., Suomalaisen Kansantanssin Ystävät Ry, n.d.; Suomen Nuorisoseurat Ry, n.d.).

In Finland, much of the discussion around the production of national costumes seems to revolve around authenticity of design, materials, and manufacturing techniques. However, looking at the national costume discourse of neighbouring countries, the focus of the discussion on production and supply chains has been somewhat different in the recent decade. Luutonen (2014) explains that in Norway, where the use of national costumes is much more common with around 60% of women owning one, outsourcing embroidery to China became

increasingly common in the early 2010s. She describes that Norwegian national costumes are characterized by rich and elaborate embroidery, which makes them expensive, but also is one of the reasons why national costume production is a significant industry of artisanal production in Norway. As national costumes are worn as expressions of national or local identity, and as many of the techniques and skills used in their production are manifestations of local intangible cultural heritage, the discussion of outsourcing embroidery to China has brought up strong feelings (Luutonen, 2014). This is understandable, since on the one hand it is natural to be concerned about the preservation of one's local cultural heritage, while on the other hand a considerably more affordable price would make this expression of locality accessible to more individuals in local communities. The intangible meanings of national costumes will be discussed more in detail in the next section, and a wider theoretical background on cultural heritage will be presented in Section 3.3.

2.2 Intangible Characteristics of National Costumes

Most of the existing national costume literature focuses on the history and tangible characteristics of national costumes. There is much less on the intangible characteristics of the costumes, such as the cultural meanings that are connected to them. In the 1970s, folk dancers who wore national costumes in performances described three key meanings of wearing the costume: connectedness to the past and to one's heritage, a feeling of togetherness with other national costume wearers, and getting into a festive mood which could not be created by other clothes (Lönnqvist, 1978). Moreover, some users felt a strong sense of belonging to the region that their costume represented. Appelgren et al. (2008) even describe national costumes as the home region in a portable form. Holst (2011) characterizes the intangible meanings of a national costume as a collection of stories: It can be inherited, carefully made as a joint family effort, bought at a flea market, or collected, piece by piece, to become a complete ensemble. Valkeapää (2023) recognises intangible social and cultural values in the making process and use of national costumes; sharing skills and experiences, and re-learning old craft techniques together with others — thus preserving cultural heritage (Brown & Vacca, 2022) — can create a strong sense of community.

The next chapter of this study will present the theoretical framework of this study, including some wider concepts related to supply chain configuration, slow fashion, and cultural heritage. It will discuss the literature through the lens of Finnish national costume supply chains, hence focusing on concepts and strategies that are relevant in that context.

3 HERITAGE, LOCALITY, AND CRAFTMANSHIP IN FASHION SUPPLY CHAINS

The following chapter will present the theoretical framework of this study. The aim of this study is to explore the connection between supply chains and cultural heritage in the context of Finnish national costumes. Since there is little academic literature on the supply chains of national costumes, the theoretical framework is based on a combination of supply chain literature, slow fashion literature, and cultural heritage literature, focusing on the parts of each that are applicable in the context of national costume supply chains. Much of the existing supply chain literature focuses on the context of globally dispersed industrial production, and much of the literature on slow and artisanal fashion has a strong designer perspective. As the production of Finnish national costumes is quite local and artisanal, and the costumes have very fixed designs, only a small part of the literature is applicable in this case. Similar themes of locality and craftmanship are present both in slow fashion literature and in cultural heritage literature. The themes of supply chain management and slow fashion are combined in literature on slow and sustainable supply chains. Moreover, some literature combining supply chain management and cultural heritage preservation will be reviewed. The positioning of the thesis is depicted in Figure 2.

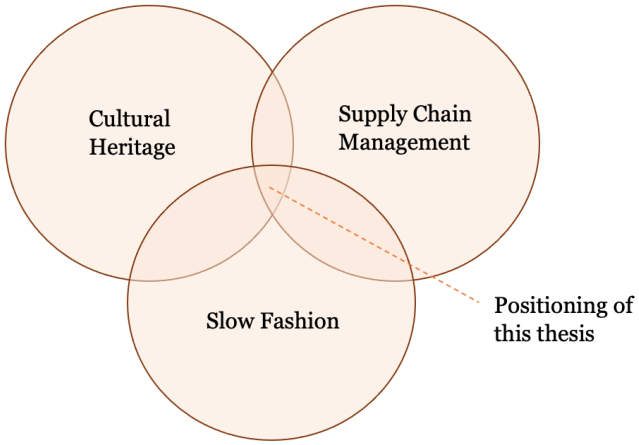

Figure 2 Positioning of the thesis

In the following section, 3.1, the concepts of supply chain configuration and supply chain mapping will be presented, along with examples of configuration and sourcing strategies. Section 3.2 focuses on the sustainability problem of the fashion industry, discussing several possible solutions which are applicable to national costumes. This will be followed by a presentation and discussion of cultural sustainability and heritage in Section 3.3. Section 3.4 explores different roles that consumers can have in supply chains. Finally, Section 3.5 presents some conclusions on the theoretical part of this study.

3.1 Supply Chain Configuration & Supply Chain Mapping

It is increasingly important for the competitiveness of companies that supply chain configuration is taken into account in business strategy (Macchion et al., 2015). Supply chain configuration can be defined as "the choice of locations for either production or warehousing, or both, and how to organize raw materials and other goods inventory to support various echelons in the supply chain" (Chandra & Grabis, 2016, p. 12). As is evident from this definition, supply chain configuration is quite a broad and comprehensive concept. Similarly, mapping the supply chain both upstream and downstream can make a crucial difference to the supply chain performance of companies, especially during times of disruption such as the COVID-19 pandemic (Mubarik et al., 2023). Supply chain mapping, which can be defined as systematically keeping track of the material flows as well as the strengths and geographical locations of suppliers, has indeed been found to be a common ability of companies that respond agilely to disruptions in the supply chain (Mubarik et al., 2023). However, comprehensive supply chain mapping can be difficult especially for SMEs, since they often have limited financial resources, technological capabilities, and leverage to demand upstream supply chain information from their suppliers due to ordering insignificantly small quantities from the supplier's perspective (Thakkar et al., 2009).

3.1.1 Supply Chain Configuration Strategies

The right supply chain configuration is crucial for a company's competitiveness (Chandra & Grabis, 2016). In their statistical analysis of Italian fashion brands, Macchion et al. (2015) found three clusters of supply chain configurations and competitive priorities: Companies prioritizing price produced in the Far East, those prioritizing craftmanship produced in Italy, and those prioritizing enhanced reputation and technical innovation usually preferred production in Eastern Europe and the Mediterranean basin. Moreover, traditional regional specializations can dictate the location of suppliers, as certain types of specialized textile and garment production are clustered in certain areas (Fernie & Grant, 2019). Supply chain configurations for customised fashion items is not as straightforward as that of mass-produced ones, as the trade-off between cost and time gets highlighted (Macchion & Fornasiero, 2021).

As the location of suppliers is a substantial part of supply chain configuration (Chandra & Grabis, 2016), the concept is closely related to sourcing, one of the main dimensions of which is geographical: the choice of supply markets (Fernie & Grant, 2019). According to Fernie and Grant (2019), the two traditional dimensions of sourcing are supply markets (domestic supply versus offshoring) and supply channels (in-house production versus outsourcing). Combining these two main elements, different sourcing strategies can be formed: domestic in-house production, outsourcing to other domestic suppliers, offshoring using a subsidiary, or using

external, foreign suppliers (Pyndt & Pedersen, 2006). When outsourcing directly from suppliers, there are two main options in the garment industry: CMT (cut-make-trim) or full-package (Fernie & Grant, 2019). In CMT, contract manufacturers cut, sew, and ship the products but do not source the materials, while full-package suppliers coordinate the production process from start to finish, including the sourcing of materials and accessories (Perry & Towers, 2013). When both options are available, retailers tend to prefer the full-package option, as it relieves them of the — often quite heavy — material sourcing process, leaving them more resources to focus on core competences such as design and sales (Fernie & Grant, 2019).

The following section will delve deeper into the sustainability of fashion supply chains. Using slow fashion as a lens, it presents and discusses several approaches to sustainable fashion: circularity, local and artisanal production, and user participation in the creation process of textile products.

3.2 Slow Fashion

The fashion industry is notoriously unsustainable, characterized by globalized supply chains with poor visibility, and various environmental and social issues from excessive energy consumption and pollution to child labour and wage theft (Aakko & Rabkin, 2013; Fletcher, 2013). It has been estimated that the industry — among other things — produces 8-10 % of global CO_2 emissions, consumes 79 trillion litres of water per year, and causes about a third of primary microplastic pollution in oceans (Niinimäki et al., 2020). Since the 1990s, the predominant way of producing and selling clothes has been fast fashion — rapidly changing styles at a price affordable to the masses (Fernie & Grant, 2019). Indeed, global textile production per capita more than doubled between 1975 and 2018, and total textile production quantities almost doubled from 2000 to 2020 (Niinimäki et al., 2020). As a result of the fast fashion model, consumers have come to expect low prices and accept poor fit and quality (Fletcher, 2013). It induces consumers to buy more clothes more often and wear them fewer times, which also leads to massive amounts of waste piling up all over the world (Fernie & Grant, 2019); the fashion industry produces more than 92 million tonnes of waste per year — a significant part of which are unsold products (Niinimäki et al., 2020).

As a result of increasing awareness of these issues, more sustainable approaches to fashion have gained importance in both academia and practice (Boström & Micheletti, 2016; Henninger et al., 2015). Sustainable fashion is, however, quite a subjective concept due to the complexity of sustainability issues in fashion supply chains (Aakko & Rabkin, 2013; Boström & Micheletti, 2016; Henninger et al., 2016). In the food industry, fast food was soon countered by the Slow Food Movement, which rejects the principles of globalized mass-production and

instead focuses on quality, community, and local artisanal production (Fletcher, 2010). Similarly, slow fashion, which has emerged as a response to fast fashion, is about culture: about questioning and disrupting the economic model of fast fashion at a systemic level (Fletcher, 2010). It is not the opposite of fast fashion, but rather an alternative with sustainability truly at its core, promoting social, environmental, and cultural richness as opposed to only economic wealth, through means such as reduced production, quality over quantity, and empowerment of workers (Aakko & Koskennurmi-Sivonen, 2013; Fletcher, 2010; Henninger et al., 2016). Evidence from China demonstrates that slow fashion also has a positive impact of consumer well-being, especially when consumers actively participate in the creation process of their garments (Liu et al., 2022).

Fletcher (2013) explores various approaches which, especially in combination with each other, can be used to design slow fashion and textile products and systems. These approaches include not only sustainable materials and ethical production but also for example reuse, sharing, locality, physical and emotional durability, and user participation. A selection of these approaches will be discussed in this section.

3.2.1 Circularity in Slow Fashion Supply Chains

The concept of circular economy has many elements relevant to slow fashion supply chains. In a circular economy, material and energy flows are circulated through a closed-loop system; they are reused instead of being disposed of (Liu et al., 2019). It includes minimizing, or even eliminating, waste (Grant et al., 2017; Liu et al., 2019), using fewer resources for the same product, intensifying the use of existing products, and even slowing down consumption (Lüdeke-Freund et al., 2019). This kind of circular thinking, and especially reduction of consumption, can be very useful in building slow fashion supply chains.

One of the core concepts in building circular supply chains is the hierarchical framework of waste management, which aims to minimize the consumption of energy and natural resources by retaining as much of a product's value as possible (Grant et al., 2017). The basis of the hierarchy is primarily reducing consumption, secondarily reusing products or their parts, and — only if none of the options of higher value retention are possible — recycling products at the material level. The same idea, broken down to a greater number of steps, is reflected in the 9R framework (de Melo et al., 2022), which is visualized in Figure 3. Looking at the framework, it becomes apparent that it is closely related to slow fashion: rethinking consumption patterns for example by sharing, using already existing garments, and fostering skill and craftmanship that could be used, for example, to mend clothes instead of discarding them (Fletcher, 2010).

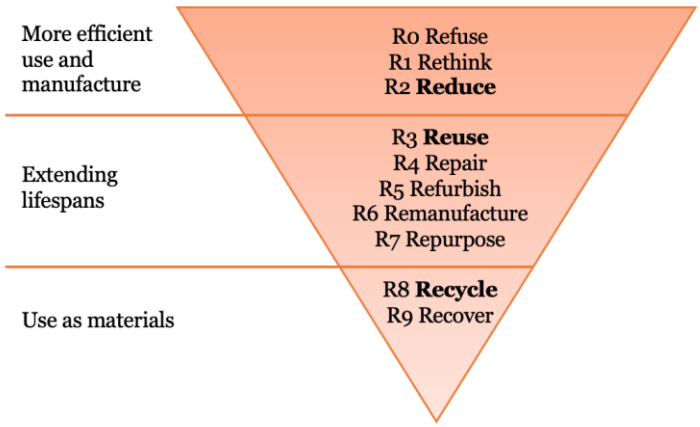

Figure 3 **9R framework for the circular economy** (cf. de Melo et al., 2022)

In the fashion and textile sector, circularity needs to be carefully considered already in the design phase of products; they should be designed in a way where several cycles, as represented by the levels of the 9R framework, are considered (Niinimäki, 2018). When aiming for a slow fashion system, products should be designed and manufactured in a way which enables them to be used for as long a time as possible; they should be both physically and emotionally durable (Fletcher, 2013). Moreover, new kinds of service-based business models — such as renting, leasing, and complimentary mending services — are needed to facilitate an extended use phase for textile products (Niinimäki, 2018). Another important factor is the efficient use of resources by, for example, designing out waste, using it as raw material for something else, and efficient waste management (Mishra et al., 2021).

In addition to design, collaboration not only within one but also between different supply chains is essential when building a circular textile system (Pal et al., 2019). Niinimäki (2018) emphasizes the need for a systemic approach in building a circular textile economy, calling for collaboration in supply chains and between stakeholders, such as designers, producers, suppliers, and consumers. According to Pal et al. (2019), consumer consciousness and active stakeholder participation are necessary in integrating the circular textile system and making it truly functional. Moreover, Mishra et al. (2021) recognise innovation and changing patterns of use as key drivers for a circular textile system.

Looking into responsible consumption practices as part of a circular economy, one option for prolonging a garment's lifecycle is re-commerce, the practise of consumers selling products to other consumers (peer-to-peer), which can take place online, for example through social media, or in a physical market (Arman & Mark-Herbert, 2021). Ethnic dress and jewellery formed a notable part of clothing and jewellery re-commerce in a study conducted in Bangladesh (Arman & Mark-Herbert, 2021), which indicates that products similar to national

costumes are resold from consumer to consumer. Another way to prolong or intensify the use of clothes is through shared use, such as renting, lending, or swapping (Henninger et al., 2018). According to Kant Hvass (2018), consumers have a critical role as gatekeepers in the circular value chain; they decide whether and how a garment will be reused, recycled, or discarded. Consumers' roles in supply chains will be further discussed in Section 3.4.

3.2.2 Local and Artisanal Fashion

Artisanal fashion, at the intersection of fashion and craft, is a way of producing fashion characterized by small batches, skilled handwork, and the use of traditional craft techniques (Aakko, 2019). There is, however, no clear line between artisanal and industrial production; artisanal techniques are used in varying degrees, and the supply chains of artisanal fashion usually include some industrial processes along the way (Aakko, 2019). According to Campbell (2005), the key difference is not presence or absence of machines, but rather who is in control — the machine of the factory line or the worker crafting the product. Artisanal fashion is closely related to slow fashion; the slow production pace — due to the meticulousness and amount of manual labour — is embraced as an inherent part of artisanal fashion (Aakko, 2019). Moreover, as slow fashion is not only about speed but also, for example, about empowering workers (Fletcher, 2010), Campbell's (2005) notion on the worker's power over the machine in artisanal production also reflect the ideas of slow fashion.

Often connected to artisanal processes and strongly reflecting the essence of slow fashion principles is localism (Fletcher, 2013). Local fashion supply chains are not easy to build in an industry so strongly based on the norm of global dispersion as the fashion industry; however, developing local products can be a very powerful way of promoting sustainability by building resilient communities through creating meaningful work and fostering a sense of connection to place (Fletcher, 2013). Indeed, benefits of building local, artisanal supply chains in the textile industry include improved working conditions, continuation of traditional craft practices, and increased transparency (Williams et al., 2019). Moreover, in their quantitative study of the relation of slow fashion to consumer well-being, Liu et al. (2022) found that cultural elements of garments, such as locality, increased the likelihood of consumers keeping a garment for a longer time.

Examples from Canada show that there are quite a few small firms and designers that choose to base their brand and business on local production networks instead of the conventional global fashion system (Brydges, 2018). Such local production networks can work well for a small niche market but pose challenges if a brand aims to grow beyond it (Brydges, 2018). However, evidence from Norway shows that there is a distinct lack of vocabulary and

recognition for local clothing and textiles and the associated artisanal processes among people and in politics (Klepp et al., 2022).

3.2.3 User Participation

Another of Fletcher's (2013) more transformative approaches to sustainable fashion, which view design as a tool for promoting social change, is "User Maker" (p. 221) — an approach where users participate in the creation (usually design) process instead of being only passive consumers of fashion. This approach, also called participatory design, aims to contribute to a more sustainable fashion system through inclusion, distribution of power in more decentralized systems, and changing consumers' attitudes towards textiles from passive indifference to something more actively engaged, attached, and skilled (Fletcher, 2013). Indeed, users are recognised also by Niinimäki (2018) as key stakeholders of circular supply chains in slowing down consumption through emotional design processes that create meaningful garments for the individual user. In practise, Fletcher (2013) suggests that this approach can lead to reduced consumption and, subsequently, reduced discarding of textiles. This is supported by Liu et al. (2022), who found consumer participation in the creation process to be the factor that most increased the use time of garments. Furthermore, they found that it positively affected the well-being of the consumers in three categories of well-being: engagement, meaning, and achievement.

Focusing on artisanal and craft products — such as national costumes — participatory design and production is, arguably, more common than in entirely industrially produced products. The term craft, according to Campbell (2005), represents skilfully making something by hand, and further, that the same person both designs and makes the product — or at least has the power over both processes and closely monitors them. Based on consumer theory, he calls production where the product is designed and made by the same person craft production, and introduces the concept of craft consumption, arguing that consumers engaging in crafting products for their own use should be recognised as a separate type of consumer: the craft consumer. Furthermore, Campbell (2005) notes that craft consumption is not separate from the industrial production system, since the materials used by craft consumers often are mass-produced items. However, similarly as in the participatory design approach presented by Fletcher (2013), meaningfulness and self-expression are key factors in craft consumption (Campbell, 2005). In both approaches, the user has the possibility to participate in the creation process, thus gaining some autonomy and power over the end-result. Therefore, craft consumption and participatory design may also have similar impacts when considering sustainability and consumer well-being.

While the designs of Finnish national costumes are relatively unchanging, it is common that national costume users participate in the manufacturing process of their own costume (Holst, 2011). Thus, as Campbell (2005) suggests, they become craft consumers, taking the power of multiple choices into their own hands, and expressing their identities through applying time and skill to the costume. Hence, user participation in the creation process is highly relevant to the supply chains of Finnish national costumes.

The different roles that consumers can have in supply chains will be more widely explored in Section 3.4. Related to the concepts of locality and craftmanship, which have been discussed in this chapter from a sustainable fashion angle, and to the previously discussed intangible meanings of national costumes, the next section will present and discuss the concepts of cultural heritage and cultural sustainability.

3.3 Cultural Heritage

According to the definition by UNESCO Institute for Statistics (2009), "cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance". The definition goes on to explicitly include both tangible and intangible cultural heritage. Cultural heritage can be understood in several different ways and on several different layers; it is collective and intergenerational, yet it can also be seen as something actively created — a memory of something from the past which is chosen to be cherished over others through the lens of modern understandings (Lillbroända-Annala, 2014). Moreover, the label of cultural heritage — especially when it is institutionalized and thus officially recognised — has become a symbol of status and value, as well as a source of income especially in the tourism industry when that value is monetized (Lillbroända-Annala, 2014). Taking a more individual perspective, Rönkkö (2014) includes all tangible and intangible heritage that we are born with, is developed throughout our lives, and passed on to others through us as shared, accumulating wisdom. Kockel (2014) suggests that cultural heritage is essentially related to connections with place, and that it can be combined with sustainability, a process through which we can endorse our relationships with each other and the world around us.

Connecting cultural heritage to supply chain management, Zan and Bonini Baraldi (2013) developed the concept of "heritage chain" to describe the chain of processes related to heritage preservation and to address challenges in the process. Their model includes five major activities: preservation, archaeological excavation, conservation, research, and museum presentation. Zan and Bonini Baraldi (2013) clarify that, while supply chain management is used as a basis for the heritage chain, it differs from commercial supply chains in various ways,

such as having performance as the goal instead of profit and being organized in vastly different ways according to regional traditions. The study is written from the perspective of tangible cultural heritage; however, the idea could potentially be, to some extent, useful and applicable even in safeguarding intangible cultural heritage.

While tangible cultural heritage is generally legitimised and professionally managed — thus becoming part of our collective memory — and, for example, exhibited in museums, intangible cultural heritage is transferred between individuals through customs, beliefs, skills, etc. (Rönkkö, 2014). In its definition of intangible cultural heritage, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage gives communities, and even individuals, the power to define which practices they consider as their own cultural heritage (UNESCO, 2022). Moreover, it highlights the intergenerational nature of intangible cultural heritage and recognizes its interconnectedness with environment, nature, and history. While UNESCO maintains a list of globally recognised intangible cultural heritage, different countries have their own practices of listing and safeguarding cultural heritage at a national level (UNESCO, 2023). In Finland, the Finnish Heritage Agency coordinates the preservation of intangible cultural heritage e.g., by maintaining a national registry of intangible cultural heritage practices, to which any person, group, or community can suggest intangible heritage to be recognised, and by building networks — "intangible heritage circles" — through which intangible heritage can be passed on (Museovirasto, n.d.). Manufacturing a national costume is one of the 63 nationally recognised practices of intangible cultural heritage (Museovirasto, 2021).

3.3.1 Craft as Cultural Heritage

UNESCO (2022) categorizes intangible cultural heritage into five broad domains, one of which is traditional craftmanship. Traditional handicraft is an integral part of intangible cultural heritage; however, the continuation of many a traditional craft is threatened by cultural globalization, new products and techniques, and weakened practice and transmission — among other issues (UNESCO, 2023). Small scale local textile production and artisanship are crucial for heritage preservation and cultural sustainability, since traditional crafts practices hold in them many cultural and symbolic meanings and beliefs (Brown & Vacca, 2022). This does not, however, have to mean that it is necessary to make reproductions of ancient products to keep the craft culture alive; indeed, traditional craft techniques can be and are being implemented in modern designs as well (Luutonen, 2014; Williams et al., 2019). After all, as Lillbroända-Annala (2014) states, cultural heritage is not rigid, but rather a process of ever-evolving tradition passed on from one generation to another. Handicraft has indeed two

dimensions: the intangible process of the skill of making and the tangible product resulting from it (Luutonen, 2014).

In discussions of traditional craft processes and products, authenticity is a much-discussed issue that tends to bring up strong feelings in people (Luutonen, 2014). While scholars agree that authenticity is created through the craft process rather than the product created by it (Brown & Vacca, 2022; Luutonen, 2014; Williams et al., 2019), there is a strong persistence in authenticity through historical accuracy of reconstructed products in crafting communities (Luutonen, 2014). According to Luutonen (2014), Finnish national costumes are an excellent example of this phenomenon, where cultural craft heritage is understood as a tangible product, even to the extent where similar costumes that are not exact reconstructions of historical garments are labelled as fake. Indeed, she describes national costumes as a curious manifestation of protected cultural heritage. Hence, while the skilful craftmanship — which is intangible cultural heritage — can also be used to create replicas of historical products from different eras, Luutonen (2014) concludes that the value of intangible cultural heritage is not, in fact, lessened — but rather made more approachable — by deviating from a historical form.

3.3.2 Cultural Heritage and Sustainability

UNESCO (2022) recognises that intangible cultural heritage plays an essential role in sustainable development and the appreciation of cultural diversity. However, according to Clammer (2016), the cultural dimension has been almost completely ignored in sustainability literature. He argues that many of the sustainability-related problems, and suggested solutions, have deeply cultural characteristics which need to be recognised to make a truly sustainable future viable. More recently, cultural sustainability, while still excluded from many of the common definitions of sustainability, is becoming increasingly recognised; some scholars present it as the fourth pillar of sustainability alongside the three more commonly referred to pillars of environmental, economic, and social sustainability (Brown & Vacca, 2022). Cultural sustainability, in the fashion context, can be defined as

> Tolerant systems that recognise and cultivate diversity. This includes a diversity in the fashion and sustainability discourse to reflect a range of communities, locations and belief systems. It includes the use of various strategies to preserve First Nations cultural heritage, beliefs, practices and histories. It seeks to safeguard the existence of these communities in ways that honour their integrity. (Williams et al., 2019, p. 14)

As is evident from this definition, cultural heritage preservation is an integral part of cultural sustainability. The term is often used in the context of indigenous cultures; however, it is applicable in other cultural contexts as well (Williams et al., 2019). Clammer (2016), highlighting the inseparability of culture and sustainability, emphasizes localism and degrowth, and recovery of indigenous knowledge, as key pathways in building sustainable

futures. He points out that our society based on consumerism does not lead to increased well-being but rather to increased stress, sensory overload, and lifestyle illnesses. Consequently, he proposes that increased quality of life can instead be found through celebrating community, cultural diversity, and heritage, and through practicing art, and craft, contributing to cultural instead of only monetary richness and finding empowerment through developing skills and building individual and collective identities.

The following section will present and discuss different roles that consumers can have in supply chains, including consumer manufacturing through craft. It will focus primarily on consumer roles in the product creation process, which has been touched upon in Section 3.2.3 on user participation, and consumer roles in circular economy supply chains, which have been briefly presented in Section 3.2.1 on the circular economy.

3.4 Consumer Roles in Supply Chains

The active involvement of consumers in the upstream supply chain is considered to be an emerging idea. According to Ta et al. (2015), consumers have traditionally been seen as passive recipients of products. However, they also point out that there are supply chains where consumers have already for quite a long time been involved in value creation, for example through taking part in manufacturing by assembling their own furniture. With the rise of new technologies and social media, consumers are having increasingly active roles of collaboration in supply chain activities, for example by designing marketing videos, voting for products to be manufactured or withdrawn, or 3D-printing spare parts (Ta et al., 2015). In the context of marketing, Vargo and Lusch (2004) use the term coproduction to describe consumer involvement in value creation, as more focus is shifted from tangible to intangible, or from products to services.

As has already been discussed in Section 3.2.3, consumer participation in the creation process of products can be beneficial both for the well-being of the individual consumer and as a means of sustainable change. There are several ways in which designers can invite consumers to be active participants in the creation process of fashion and textiles, from participation in the design of bespoke clothing to free distribution of techniques for using old garments as material in remaking new ones (Fletcher, 2013).

The craft consumer, as presented by Campbell (2005), has an even more active role in the supply chain — making design choices, using their skills to make the product, and finally using the product. Considering this, even though consumers having active roles in supply chains is considered something emerging, and consumer manufacturing is nowadays often associated with 3D-printing and additive manufacturing (Ta et al., 2015), consumer manufacturing is,

arguably, an age-old phenomenon. Indeed, it seems that the further back in time we look, the more involved consumers — or indeed users — have been in the manufacturing process: Campbell's (2005) craft consumer uses mass-produced materials but has autonomy over design choices. To support them, huge numbers of DIY literature and magazines are published every year, and going back to the mid-20th century, tips and instructions on garment construction — much vaguer than those found in modern DIY literature because a much higher level of skill was expected then — were considered necessary knowledge and included in handbooks for housewives (e.g., Erlewein, 1952). Even further, home industry — that is the entire production from raw material to the finished product happening at home — was still common practise in Finland until the 19th century, which is also how most of the peasant dresses that national costumes are based on were produced (Lönnqvist, 1978).

When it comes to green and circular supply chains, where consumers aren't viewed as the end point of the supply chain but rather as active participants (Groening & Zhu, 2019), the role of consumers becomes emphasized (Kant Hvass, 2018; Mishra et al., 2021; Niinimäki, 2018). Consumers have a central role in deciding if and how products are reused, recycled, or discarded (Groening & Zhu, 2019; Kant Hvass, 2018). However, a continuing lack of environmental awareness means that consumers often need to be incentivised, monetarily or through regulation, to participate as suppliers in the circular supply chain — or indeed as buyers of remanufactured products (Groening & Zhu, 2019). Looking into reuse and redistribution of garments in the form of clothes swapping, Henninger et al. (2019) describe that consumers become suppliers when they participate in swapping.

3.5 Conclusions on the Literature Review

This chapter has presented the theoretical framework of this study, combining supply chain literature, slow fashion literature, and cultural heritage literature. Across these fields of academia, there are some reoccurring themes and many ways in which elements of these fields are interconnected. In supply chain configuration, one of the key questions is location: Are the actors of the supply chain located geographically close to one another in a local setting, or are they globally dispersed? The question of which extreme of those two supply chain strategies is more right, appropriate, or beneficial is present also in the discussion around national costumes, as well as in studies of sustainable fashion. In both, locality is an important factor to consider, and can be used as an approach to protect intangible cultural heritage, create resilient local communities, and slow down consumption. Another reoccurring theme is the method of production. Supply chain configurations tend to be different for entirely industrially produced items than for items with an artisanal focus. The focus on artisanal production and craftmanship is strongly present in national costumes, the principles of slow fashion, and

cultural heritage preservation. Finally, the role of consumers — or users — seems to be important in national costume supply chains, in slowing down fashion consumption, and in preserving cultural heritage. With all these intersections with slow fashion literature, it would seem that Finnish national costume supply chains can be an interesting manifestation of slow fashion. Moreover, as manufacturing a national costume has been nationally recognised as intangible cultural heritage, it seems likely that national costume supply chains have a significant role in cultural heritage preservation. As there is little existing literature on the supply chains of national costumes, this study aims to discover how the various elements of this theoretical framework — including locality, craft, and safeguarding cultural heritage — are materialised in them.

4 METHODOLOGY

This chapter will present the research methods used in this study. The aim of this study is to explore the connection between supply chains and cultural heritage in the context of Finnish national costumes. Drawing on the "research onion" by Saunders et al. (2023), it will discuss the research philosophy, approach, and design of this thesis, and describe the data collection methods, sampling strategies, and techniques for analysis used. An overview of the philosophical and methodological choices is presented in Figure 4. Finally, the quality of this research will be assessed in this chapter.

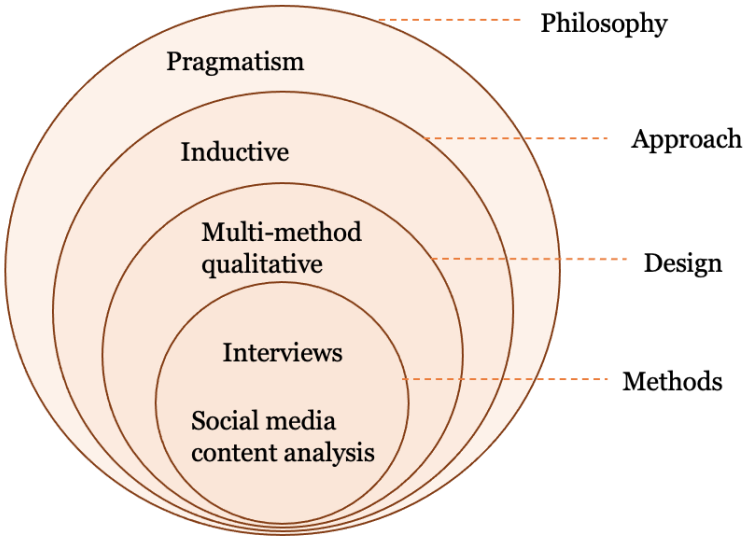

Figure 4 **The research onion of this study** (based on Saunders et al., 2023)

4.1 Research Philosophy

The term research philosophy, or paradigm, refers to the researcher's underlying set of beliefs and assumptions on how knowledge is created and developed (Saunders et al., 2023). It guides the researcher's choice of methods and sample, setting a context for the research (Ponterotto, 2005). According to pragmatist research philosophy, different methods and types of knowledge can be combined, and several different views of the world and of knowledge are needed to form a complete picture (Saunders et al., 2023). This study aims to explore the connection between supply chains and cultural heritage in the context of Finnish national costumes. It seeks to create a comprehensive picture of national costume supply chains, considering diverse perspectives, and keeping sustainability at the core. Following the pragmatist philosophy, this study searches for practical answers for concrete questions (Patton, 2015). Exploring the roles of both organisations and individual national costume users in a supply chain, which are intertwined with social and cultural meanings, this study

blurs the line between organisations and individuals, through which Elkjaer and Simpson (2011) suggest pragmatism could benefit organizational theory.

4.2 Research Approach

Saunders and Lewis (2012) present two main approaches to theory development: deduction and induction. Deduction starts from existing theory, testing it and eventually confirming or modifying it according to the findings. Induction, on the other hand, starts with specific data, moving from there towards building new theories or conclusions. However, business and management research rarely follows either of these approaches explicitly (Saunders et al., 2023). Instead, it often combines elements of both, moving more flexibly between data and theory building (Saunders & Lewis, 2012).

As there is little literature on the supply chains of Finnish national costumes, and as they form a very specific niche that, at least partly, follows different logic than most other fashion and textile products, a deductive approach would be unlikely to provide satisfactory answers to the research questions of this study. Hence, a more inductive approach is needed to find relevant, theories, literature, and studies about comparable examples. This study aims to create a deep understanding of the research context — national costume supply chains — which, according to Saunders and Lewis (2012), is typical for inductive research. Inductive research starts from data collection and is more flexible to changes of methods and emphasis than deductive research (Saunders & Lewis, 2012). To gain a picture on how national costume supply chains are configured and to focus on their most relevant aspects, the first interviews were conducted inductively at an early stage of the research process. The interview data was used in choosing the most relevant theoretical concepts to focus on. Moreover, the method of social media content analysis was added to complement the interviews, and the focus of the study was shifted more towards cultural heritage preservation during the process. However, as Saunders et al. (2023) suggest is typical for business and management research, this study too combines elements of different research approaches; the process of building the theoretical framework also affected the data collection and focus of the study. Hence, there are some deductive elements as well.

4.3 Research Design

The two main categories of research methodologies are qualitative and quantitative research (Kornuta & Germaine, 2019), although, as with most aspects of research, there is not always a clear cut between the two main categories (Creswell, 2014; Saunders et al., 2023). In qualitative research, the focus is on narrative data, while quantitative research focuses on numerical data (Saunders et al., 2023). In a qualitative research design, the sample is small in

size and purposefully selected, as it aims to gain a deep understanding of the subject based on the experiences of the sample (Patton, 2015).

This study is conducted as a multi-method qualitative study, meaning it combines data gathered using more than one qualitative data collection method and analysed with corresponding techniques (Saunders et al., 2023). Using multiple methods can help provide a clearer and more thorough understanding on the research topic (Saunders et al., 2023). Moreover, triangulation of methods — meaning using more than one method and comparing the data collected through them — enhances the overall trustworthiness of qualitative research (Wallendorf & Belk, 1989).

Qualitative methods are generally unstructured or semi-structured, as they focus on exploring meanings that often need to be clarified by participants (Saunders et al., 2023). In this study, semi-structured interviews with the help of carefully prepared interview guides were used as the main data collection method. The interview data is supported by data gathered from social media discussions.

4.3.1 Interviews

According to Arsel (2017), interviews are a very commonly used and useful tool in qualitative research. She found that, when they are prepared for carefully with the research questions in mind, interviews are a trustworthy and effective way of gathering data. Some advantages of interviews are that they are flexible, interactive, and, when conducted right, focused (Arsel, 2017). Since this thesis focuses on a small niche, Finnish national costumes, on which there is little previous research from the supply chain point of view, it is challenging to base the empirical study entirely on literature. Therefore, the study benefits from the flexibility of interviews.

The interviews conducted for this study are semi-structured, based on an interview guide approach (Patton, 2015). To ensure that the data gathered by interviewing would be relevant and comprehensive, the interview guides were prepared according to the recommendations by Arsel (2017). For this study, separate interview guides were constructed for the each interview due to the interviewees' different roles in the national costume supply chain. As is common, for inductive research, the focus of the research was shifted somewhat during the process; the second research question was added after conducting the first two interviews to better address the aspect of cultural heritage preservation, which had arisen as a key concept from the first interviews. Hence, the interview guides for the first two interviews do not have questions specific to the second research question. The interview guides are available in Appendix 1. Five interviews were conducted for this study: two with representatives of

organizations producing new national costumes, one with a self-employed national costume artisan, one with a representative of a major national costume renting organization, and one with an active national costume user and collector who also rents out costumes from her collection. Three of the interviews were conducted face-to-face and two remotely via Microsoft Teams. The language of all interviews was Finnish. Table 1 provides an overview of the interviewees and the organizations they represent.

Table 1 Interviewees and their organizations

Interviewee / organization	Description	Interview
A	Major producer of Finnish national costumes, designated producer of over 100 costumes. Sells costumes, costume parts, and materials to users. Also does repairs and alterations for customers. Limited company.	Face-to-face at a café 26.9.2023. Duration 103 minutes.
B	Designated producer and responsible organization for all costumes of Swedish-speaking Finland. Sells costumes, costume parts and materials to users. Also does repairs and alterations for customers, rents out costumes, organizes courses, and has a small costume museum. Non-profit association and limited company owned by the assiciation.	Face-to-face at the organization's office / shop / museum 3.11.2023. Duration 58 minutes.
C	National costume manufacturer, self-employed artisan. Sews, weaves, embroiders, and makes patterns and instructions. Designated producer of a few costumes. Sells materials and accessories via online store. Also does repairs and alterations.	Online 13.11.2023. Duration 56 minutes.
D	Folk dance organization with a rental wardrobe of over 300 national costumes. Rents costumes to users. Non-profit association.	Face-to-face at the organization's office / wardrobe 11.11.2023. Duration 64 minutes.
E	Active national costume user and collector, also rents out costumes from the collection. Has made several costumes and currently attends the national costume manufacturer education.	Online 6.10.2023. Duration 52 minutes

4.3.2 Social Media Data

To gain a wider picture on user roles in national costume supply chains, the interview data is supplemented by data collected from social media; a selection of Facebook postings and comments from a national costume group are analysed for this study. Social media can be used in a variety of ways across different types of methodologies; however, there are some important issues a researcher needs to consider (Quan-Haase & Sloan, 2017). The methodology used in this study for collecting and analysing data from social media is based on the qualitative e-research framework by Salmons (2017). It includes seven steps of designing the appropriate methodology, starting with the alignment of purpose and design, moving from there to considerations regarding the researcher's position, method selection,

ICT and milieu selection, sampling, ethical issues, and, finally, data collection. Sampling considerations will be discussed in Section 4.3.3.

The first step of Salmons' (2017) e-research framework emphasizes the importance of social media methods being able to provide answers for the research questions. Using data from social media is appropriate for this study, as it provides an opportunity to explore a wide variety of perspectives from the national costume community, thus highlighting different roles in the national costume supply network and the community aspect which is strongly present in slow fashion (Fletcher, 2013) and in intangible cultural heritage preservation through craft practices (Brown & Vacca, 2022). The second aspect of the framework is considering the researcher's role and possible biases (Salmons, 2017). According to the framework, an insider role can be beneficial when using social media research methods since it may provide the researcher with valuable access to groups or communities; however, the researcher has to be aware of his or her possible biases. In this study, the role of the researcher is somewhere between outsider and insider, being somewhat familiar with the national costume community but not truly involved in it.

Social media can be used in gathering qualitative data through interviews, observations, or content analysis (Salmons, 2017). In this study, extant social media content will be analysed, meaning the data is created without the influence of the researcher (Salmons, 2017). In practice, this means analysing already existing posts. As for selecting the social media platform to use in the research, important considerations include the types of communication that are used in the platform — such as text, images, videos, and likes — and whether the communication happens synchronously through fast responses — for example in a chat — or asynchronously at a slower pace, in which case the participants have more time to think (Salmons, 2017). For this study, Facebook was chosen for data collection. It facilitates several types of communication; however, this study focuses on asynchronously produced data from posts that include text and images, as well as the comments on those posts. The popularity of groups and communities on Facebook affected the choice of platform, as people who do crafts are strongly present in communities such as social media groups (Taitoliitto, 2021) and the community aspect is important in the national costume scene as well (Valkeapää, 2023).

Ethical issues form the 6th step of Salmons' (2017) framework. She highlights the importance of having informed consent from research participants, unless the only data used is anonymous extant data. In this study, only extant data was used; however, as the data was retrieved from Facebook where users generally post using their own names and other personal data, having the informed consent of users is necessary. Salmons (2017) suggests that the researcher should introduce themself and the research project, including the aim of the study,

avoiding academic jargon, and inform potential participants of the implications of participating in the study. This was done in two steps: first, posting a general description of the researcher, research project, and implications in the groups from which the data was collected, letting members comment how they feel about their data being used, and second, reaching out to the authors of preliminarily chosen posts via private messages to receive their explicit consent. The final step of the qualitative e-research framework is collecting the data, where considerations include the researcher's experience with the various features of the platform and access to the data (Salmons, 2017). In this case, the data was collected from a Facebook public group where the researcher is a member. Moreover, the researcher is familiar with all Facebook's functions necessary for collecting the data.

Salmons (2017) suggests using a sampling frame — that is, establishing a group of potential participants that fit certain preliminary sampling criteria — in choosing the sample from social media. In this study, the criterion was being a national costume user or otherwise involved in national costume supply chains. A Facebook-group focusing on Finnish national costumes, KANSALLISPUKU – FOLKDRÄKT, with 18 200 members, was used as the source to find suitable postings. From there, six postings with different foci were chosen for the analysis during November 2023. The themes included making national costumes, making alterations, sharing tips and experiences, re-selling, and borrowing. The postings used in this study are described in Table 2.

Table 2 Facebook postings

Posting	Description	Comments
1	Project description of making a national costume headpiece using birch bark as the base material, including pictures of different phases. Comments express appreciation of craftmanship and sharing.	17, of which 11 are detailed images of the project.
2	A user asked for advice for making a braided band for a national costume. The posting includes an image of the started project. Comments include a wide variety of tips.	20
3	Project description of altering a national costume to fit the user's changed body measurements. Comments express appreciation of craftmanship and sharing, suggestions for technique, questions.	39, of which 14 are detailed images of the project.
4	Re-sale posting of a national costume pocket. Comments include interest in buying.	4, of which 2 details of the product.
5	A user had found national costumes in a thrift shop and shared the tip on Facebook. Comments include confirmation from the person who went to buy one of them and tips on buying materials for repair.	12
6	A user wished to borrow a national costume for an event. Comments include offers and tips whom to ask.	5

4.3.3 Sampling

According to Patton (2015), a study can have many units of analysis, and choosing the right ones is a crucial step of the research process; the chosen units of analysis need to match the aim and research design of the study. The aim of this study is to explore the connection between supply chains and cultural heritage in the context of Finnish national costumes. To fit the aim of this study, the units of analysis chosen are organizations, individuals, and social media postings. Organizations are studied to gain an overall picture of the supply chains of national costumes, focusing especially on the production of new costumes. Individuals are studied to gain a wider understanding on how national costume supply chains are configured through studying the different roles users play in the supply chains, which are less official and organised but, nevertheless, an essential part of the system. Finally, social media postings are studied to elaborate these understandings and to develop a wider picture of the system. The different units of analysis also provide different viewpoints on cultural heritage preservation in national costume supply chains.

To select a relevant and information-rich sample in qualitative research, it is essential to use the right purposeful sampling strategy (Patton, 2015). Several sampling strategies were used for the different units of analysis in this study. For choosing the sample of organizations to study, homogenous sampling (Patton, 2015) was used; two organizations which produce national costumes were chosen for the interviews. As these two are the only two organizations occupying that tier in the supply chains of Finnish national costumes, this sampling strategy could even be labelled complete target population sampling (Patton, 2015). However, as this study aims to establish a wider picture of the existing supply chain configurations, maximum variation sampling (Patton, 2015) was also used to choose other organisations that operate at different stages of the lifecycles of national costumes. Moreover, since the national costume scene is quite a small community where the key actors know each other, snowball sampling was used; interviewees were asked for additional contacts who could provide additional perspectives (Patton, 2015). As for the unit of analysis individuals, the key informant and reputational sampling strategy (Patton, 2015) is used; individuals to be interviewed have been actively involved in the national costume scene for a long time; hence, they have great knowledge, a reputation, and have experience of different roles in the national costume supply chain.

When using data from social media in research, there are many important considerations to take into account when it comes to sampling due to, for example, the huge amount of data on platforms, the variety of data (such as text, images and videos), and the incidental nature of the data (Quan-Haase & Sloan, 2017). Vitak (2017) highlights the importance of establishing

a clear target population before choosing participants when using Facebook as a research tool, as convenience sampling can lead to a skewed sample and, consequently, questionable findings. In her framework for conducting qualitative e-research, Salmons (2017) suggests criterion sampling as an appropriate sampling strategy. In this study, social media postings were sampled based on a combination of criterion sampling and maximum variation sampling, as presented by (Patton, 2015). The criteria for the criterion sampling strategy were that a posting and its comments shed light on the roles users play in national costume supply chains or on how intangible cultural heritage is preserved in supply chain processes. Maximum variation sampling was used for exemplifying the diversity of national costume users and their roles in the supply chain and in cultural heritage preservation.

4.3.4 Data Analysis

Due to the interactive nature of qualitative data, the data analysis process should be started already during the data collection phase so that important, emerging themes can be included in the study and taken into account in further data collection processes, such as interviews (Saunders et al., 2023). An inductive approach to data analysis is based on looking for themes and patterns emerging from the data, rather than using an existing framework to analyse the data (Patton, 2015). This study followed the guidelines by Patton (2015) and Saunders et al. (2023); interviews were conducted with adequate intervals to allow for preliminary analysis to take place between them, and themes emerging from the data influenced further data collection. The analysis approach of this study is most accurately described as thematic analysis, which is a commonly used, systematic, and flexible way of analysing qualitative data involving recognition of themes and patterns through categorization of data (Saunders et al., 2023).

When analysing qualitative data, there are many actions that can be used during different stages of the process to find theories and conclusions. Some examples of these actions are categorization, abstraction, comparison, and iteration (Spiggle, 1994). However, before taking these analytical steps, Saunders et al. (2023) suggest thematic analysis should begin with data familiarization, which is an essential preparation for further analytical procedures and can be done for example by listening to interview transcripts and during the process of transcribing. In this study, interviews were transcribed using the automatic transcription tool in Microsoft Teams; however, the automatically generated transcripts were partially inaccurate. Hence, the researcher listened to the recordings and carefully corrected the transcripts, thus familiarizing herself to the data.

Moving on from data familiarization, the next phase of thematic analysis is coding (Saunders et al., 2023). Coding, or categorization, is an essential step in the initial phases of qualitative

analysis (Spiggle, 1994). In inductive research, the categories emerge from the data rather than being predetermined by existing theories, and ending up with a large number of categories is common in this first phase of analysis (Gioia et al., 2013). The coding process was begun after the first interview was conducted and transcribed and some more categories were added after each interview. The coding method used was colour coding, meaning all pieces of data — that is, words, phrases and sentences from the interview transcripts and selected Facebook postings — were highlighted with different colours according to how they relate to the research questions of this study. The data was coded into 56 initial categories that emerged inductively from the data. These initial categories are listed in Figure 5.

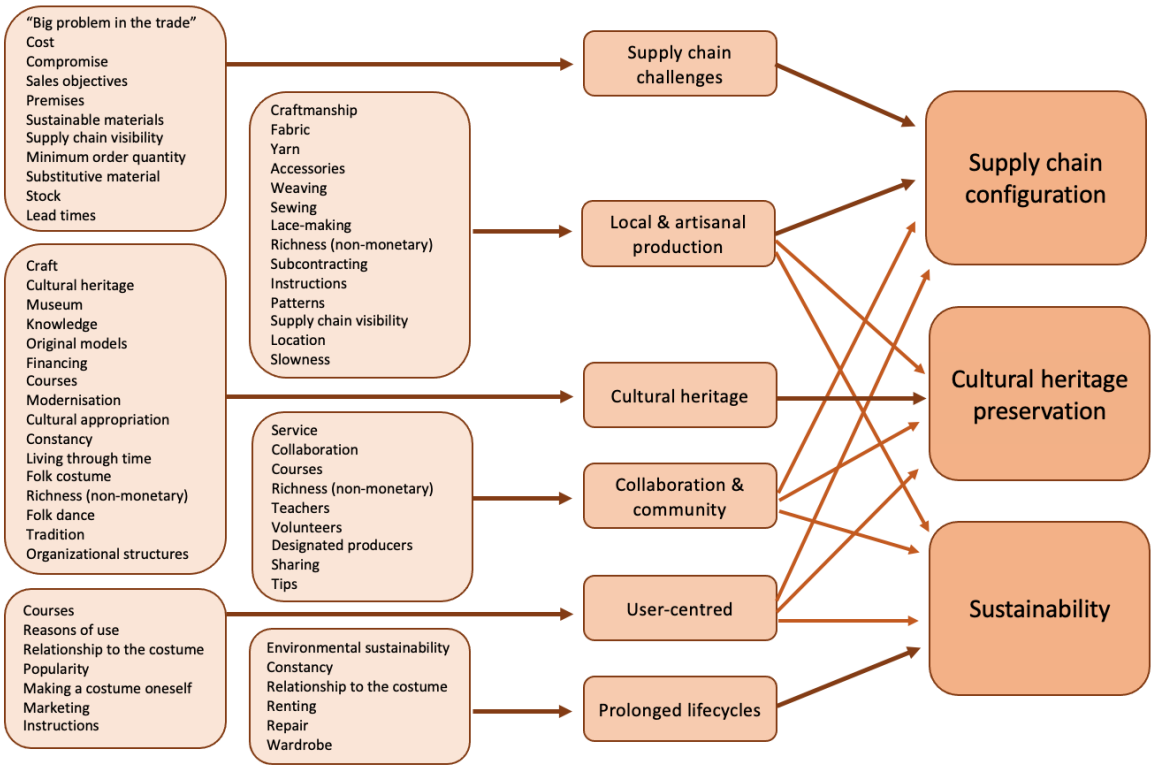

Figure 5 Coding and abstraction

Using the researcher's judgement and theoretical knowledge of the topic, Gioia et al. (2013) suggest that these initial categories should be compared to find differences and commonalities, grouping the initial categories into more theoretical themes. Spiggle (1994) calls this process abstraction, separating, however, the act of comparing pieces of data and categories as a separate action — comparison. The initial categories were grouped into six more general, theoretical themes, which are presented in Figure 5: supply chain challenges, local and artisanal production, cultural heritage, collaboration and community, user-centred, and prolonged lifecycles. These six themes are further combined into three aggregate dimensions (Gioia et al., 2013). These dimensions are at the core of the study; however, the

six identified themes — and these aggregate dimension — are interconnected in multiple ways. Hence, to avoid oversimplification of the results, Figure 5 shows how many of the themes are connected to the aggregate dimension to varying degrees.

4.3.5 Quality of the Research

Finally, assessing the quality of research is essential to determine to what extent and in what contexts the reader can trust the findings (Saunders & Lewis, 2012). In this thesis, five elements of trustworthiness – credibility, transferability, dependability, confirmability, and integrity – are assessed according to Wallendorf and Belk's (1989) framework for assessing quality in qualitative research. Table 3 presents definitions of these elements and exemplifies how they are addressed in this study.

Patton (2015) emphasizes triangulation — meaning the use of a variety of perspectives, methods, or frameworks — as a key method in assessing the trustworthiness of qualitative research. In practice, triangulation can be done by using more than one source of data or multiple methods (Saunders & Lewis, 2012), using more than one researcher to analyse the data, or using several theories or frameworks in the analysis (Patton, 2015). In this study, multiple sources of data and two different data collection methods were used. Through purposeful sampling, informants from different organizations — as well as private individuals — who have different roles and viewpoints of the national costume supply network were chosen as participants for the study. Moreover, asking the interviewees for recommendations of other people to interview — even when most interviews were already done — served both in finding key informants and in validating the choice of them. Another type of triangulation used in this study was triangulation of methods: using both interviews and content analysis of Facebook postings. The collected data was also compared with national costume literature and the information found on diverse national costume organizations' web pages. While the data collection and analysis were done by only one researcher, regular feedback from peers and the thesis supervisor were used to check the validity of the findings.

Table 3 Trustworthiness of this study

Element	Definition	Assessment of this study
Credibility	The extent to which the study presents an internally consistent picture of reality (Wallendorf & Belk, 1989)	Triangulation of methods (interviews and social media content analysis) and data sources (several interviewees) enhances credibility Letting the interviewees read and validate the results before publishing the study Regular feedback from peers and supervisor Using almost all the collected data
Transferability	The degree to which results can be transferred to similar cases or contexts (Patton, 2015; Wallendorf & Belk, 1989)	Purposefully sampling participants from different organizations and nodes of the supply network
Dependability	The repeatability of the study: if it were replicated, would another researcher arrive at the same results? (Wallendorf & Belk, 1989)	Thorough explanation of the methodology and publishing interview guides for each interview makes it easier to replicate Regular feedback from peers and supervisor
Conformability	The neutrality of the study and researcher (Wallendorf & Belk, 1989)	Triangulation of data and methods Keeping interview recordings and transcripts, and critical reflection upon them Regular feedback from peers and supervisor
Integrity	The absence of misinformation, lies, and biases (Wallendorf & Belk, 1989)	Triangulation of data and methods Informed consent from participants and anonymisation of data Recording and detailed transcripts of interviews

5 SUPPLY CHAINS OF FINNISH NATIONAL COSTUMES

This chapter presents the findings of this study. The aim of this study is to explore the connection between supply chains and cultural heritage in the context of Finnish national costumes. In this qualitative study, data was collected through semi-structured interviews and from social media. Participants for the interviews were chosen among organizations that are key actors in national costume supply chains and to represent a wide variety of supply chain actors from production and rental services to consumers. The Facebook postings to be analysed were selected to represent a wide variety of roles that consumers have in national costume supply chains. Since the language of the collected data is Finnish, the quotes presented in this chapter are the researcher's own translations. Section 5.1 describes the supply chains of Finnish national costumes, presenting perspectives of producers and artisans in 5.1.1, rental services in 5.1.2, and users in 5.1.3. Finally, Section 5.2 presents findings on cultural heritage preservation in the supply chains.

5.1 Supply Chain Configurations

This part of the study aims at describing the supply chain configurations of Finnish national costume supply chains. Based on existing literature on Finnish national costumes, production is quite artisanal, including many rare traditional craft techniques, and individual users are often involved in the manufacturing process (Holst, 2011). This section focuses on what supply chains of Finnish national costumes look like from the perspectives of the participants of this study. First, it presents findings on supply chains of new national costumes based on interviews with national costume producers. Second, it explores the supply chains of used national costumes through the lens of national costume rental services. Finally, it presents a user perspective on national costume supply chains.

5.1.1 Producer and Artisan Perspectives

This section presents findings on national costume supply chain configurations based on the interviews with interviewees A, B, and C. As the production of an entire costume best includes all phases of the supply chain, it is used here as an example in describing the supply chain; however, each of the interviewed producers related that they in fact produce very few complete costumes yearly. Instead, they produce much more separate national costume parts, e.g., for customers who have an incomplete costume, and materials for customers who want to make their own costumes. Indeed, Interviewee A stressed that material packages are their most significant type of product, as it is very common for users to sew their own costumes. Moreover, all the interviewed producers offer alteration and repair services for existing costumes.

According to Interviewee A, national costumes are complex ensembles of clothing, consisting of at least four to five separate parts, in many cases many more than that. Moreover, all costumes have very specific materials and accessories. As the organization produces over 100 different national costumes, their parts, and their materials, the total number of items in their online store is around 4 500. Most of the items are made to order; however, some basic materials — such as shirt fabric — are generally kept in stock, as well as a varying other materials depending on what has been recently ordered, due to minimum order quantities of materials and production.

The role of Organization A in the supply chain is primarily related to sourcing, organizing the production, as well as the customer interface. It has outsourced production to small Finnish companies and artisans; however, it sources the materials and accessories. Some fabrics, such as the basic shirt fabric, are ordered directly from foreign suppliers; however, most fabrics are woven in Finland. For example, one of the most commonly used materials, worsted wool yarn, is ordered from an Italian supplier. Interviewee A describes the beginning of the sourcing process of a full costume as follows:

> It starts from that we have the specifications what kind of material it has to be. Then it possibly includes that it has to be found somewhere. In a nice situation of course, hopefully, it is something which we already know where it will then be ordered. For example, if we think about the most basic of our basic products that is worsted wool yarn, which is used in weaving those national costume fabrics. So. There's a bit over 70 shades of colours in that colour chart. The yarn comes from Italy and we order it about once a year.

Once it arrives at Organization A's warehouse, the yarn is sent to either a local weaving mill or a hand-weaving artisan to produce the fabric. After the weaving, the mill or artisan sends the finished fabric to Organization A. The organization then negotiates with its sewing subcontractors, who are highly specialized artisanal dressmakers, which one of them will manufacture the costume or costume parts in question, and sends all the necessary materials to them. The subcontractor is chosen based on availability and specialization rather than on pricing:

> I don't invite them to tender, instead we have a specific kind of pricelist. And if a dressmaker states that our subcontracting price is unreasonable [...] that it can't sensibly be made at it, it is renegotiated. [...] The next one who makes the same piece gets the new negotiated price.

If geographically viable, the customer then goes directly to the dressmakers for a fitting of the costume, and if not, the costume is shipped back to Organization A for a fitting, and then back to the dressmaker for the necessary alterations and finishing. As for the jewellery and other specific metal parts of national costumes, they are made at a local jewellers' workshop that

independently sources the necessary materials. Figure 6 presents a visualization of the supply chain of new national costumes from the perspective of Organization A.

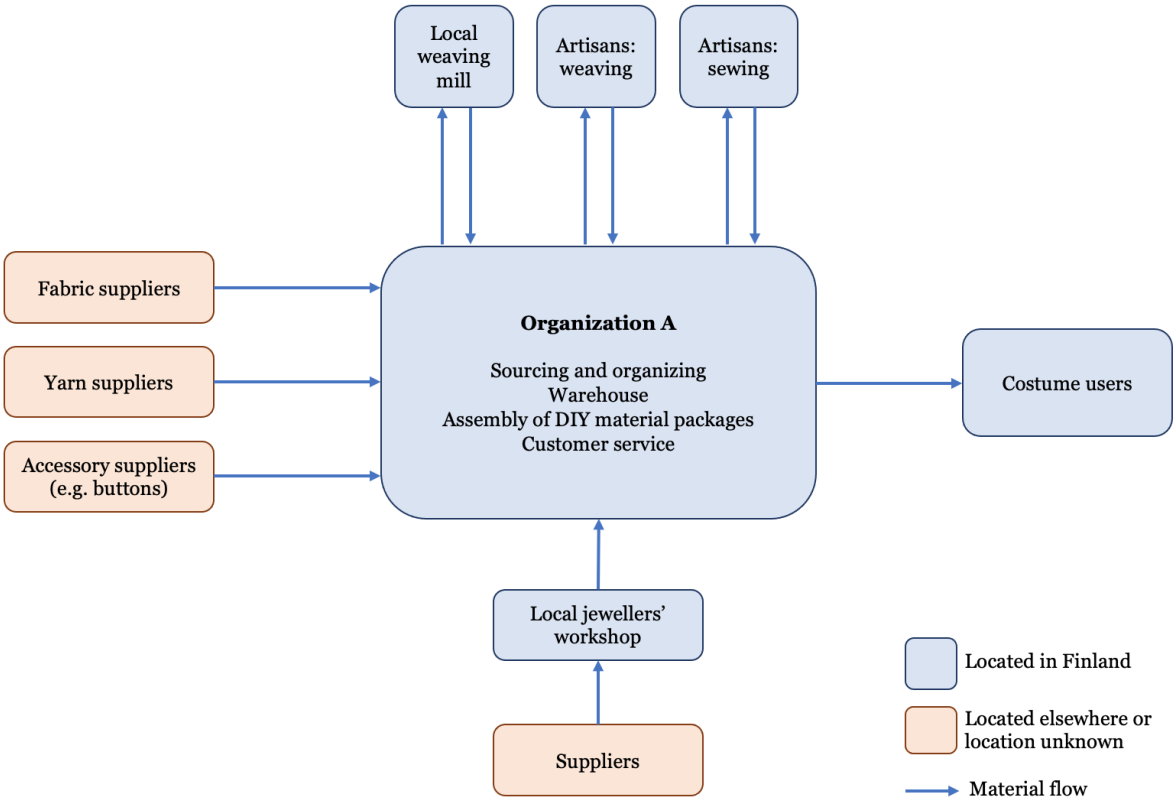

Figure 6 **Material flow in the supply chain of new costumes, Organization A**

The supply chain of Organization B is quite similar to that of Organization A. They too source more generic material, such as linen, as fabric, and more specific material as yarn from which the specific fabrics are hand-woven using local artisans as suppliers. Moreover, Organization B sells some accessories, such as shoes and scarves, which they order as finished products. Both organizations also sell patterns and instructions for making costumes that they are the designated producers of. The warehousing logics of organizations A and B are similarly dependant on minimum order quantities and which products are ordered, keeping, however, generic items with higher demand generally available. Interviewee A describes challenges with having to keep a large stock:

> These procurement procedures and such do complicate the possibility of keeping a small business alive. That if you have to purchase overly large batches, the stock swells. Unavoidably.

Interviewee B estimates her organization collaborates with around 5-10 specialized artisans, which is fewer than Organization A, who has around 10-20 artisan suppliers. However, both interviewees explained that it could be beneficial to have a larger pool of artisans.

As for the material supply, interviewee B explained that much of the materials, especially the generic ones, are ordered from importers and wholesalers, because order quantities are so small that it is not viable to order directly from manufacturers. However, they do have some direct contacts to small family businesses that supply materials or accessories, such as scarves. When it comes to geographical locations of suppliers, Organization B aims to order as local suppliers as possible:

> We try to make use of as much local products as possible. But the availability of materials has been declining yearly, so nowadays we are content if we manage to find at all. […] Let's say the Nordic countries and some occasional one in Europe, but otherwise we mostly deal with those in Sweden or Norway or Finland who order larger quantities because we order about one bolt at a time and one bolt is quite an insignificant amount.

When comparing the supply chains, it is important to note that Organization B is an even smaller producer than Organization A, and that the commercial part — i.e., selling materials and producing costumes — is a relatively small part of what Organization B does. Indeed, Interviewee B explains that the most important part of her work is being an expert and sharing knowledge about national costumes, which also includes providing guidance at a sewing circle and teaching courses.

While interviewees A and B represent producers who focus on sourcing and organizing production, Interviewee C has a somewhat different role in the supply chain; she is a self-employed artisan who weaves fabrics and sews and embroiders national costumes. She makes costumes and their materials both directly for customers and as a subcontractor for other organizations, is the designated producer of three national costumes, and sells national costume related material and paraphernalia that are difficult to find via an online store. There she also sells national costume inspired products, such as different jersey and woven fabrics with digitally printed national costume stripe patterns, which can be used for everything else except national costumes. Moreover, she does repairs and alterations to customers' costumes and teaches courses.

Although Interviewee C does work as a subcontractor for other organizations, including Organization A, she estimates it is only around 15-20% of her work. Indeed, as the greater part of her work is done directly for users and as she is the designated producer of a few costumes as well, a significant part of her work is — similarly to interviewees A and B — sourcing materials. Most of her suppliers are located in Finland (including Organization B), other Nordic countries, and Estonia. Some items, such as special needles and interfacing, she orders from other European countries and the United States. Moreover, she too uses other domestic artisans as subcontractors for, e.g., making lace and jewellery:

> I also have subcontracting jobs done by other Finnish artisans. I don't make bobbin lace, I don't make jewellery, I don't knit, so those things come from others. And sometimes also from other weavers because… I have fabrics made by subcontractors because I just don't have time for everything and sometimes it makes sense to share the work.

When using subcontractors to make for example lace and jewellery, interviewee C explains that the subcontractors generally source the necessary materials, as they are the experts on that product and technique.

When it comes to keeping materials and products in stock, Interviewee C is facing similar issues as organizations A and B. She explains that what she has depends a lot on minimum order quantities and that she has to, somewhat opportunistically, buy more of some good materials than what she needs at the moment, as the availability of materials is very unreliable. Hence, she has quite a large stock:

> I have actually a ridiculously large storage for a business of this size. If the inventory turnover time is six months or a year in a normal business, I have here some paraphernalia that I have had in stock for 20 years, and then they may be bought. So it does by no means make sense to sell them at a very low price, because this is overall a sort of slow line of business. […] And then I have to stash all sorts of things, so that when I need to repair someone's old costume, I have to have spare parts and trimmings and scraps of fabric and a lot of that sort of things.

Indeed, having to order unnecessarily large quantities and to keep a large stock of materials is recognised as a challenge by all three interviewees who work within the production of national costumes. Another sourcing challenge that organizations A, B, and C have in common is finding such old-fashioned materials as are needed for national costumes. Interviewee A describes it as following:

> The materials used in national costumes are very old-fashioned and they are really poorly available nowadays. Searching for them takes up an insane amount of time.

The situation is complicated even more by the lack of continuity in the textile industry driven by ever-changing trends and seasons. Even when an appropriate material is found, there is no guarantee that the supplier still has it the next time it is needed:

> It is quite absurd, just when I have found something good and I'm like "Yes!!" …And then it is no longer available.

Similarly, Interviewee B describes some of the sourcing challenges:

> A very big part of my working hours goes into that if we run out of some bolt and then having to search for a replacement, because that specific colour of silk could have been here in storage for 10 years, so that same manufacturer can't be found any longer […]. So then it is again a new process every time.

However, it is not quite as complicated with all the materials. Interviewee B added that some fabrics with higher demand, such as basic linen, can be sourced more continuously from the same suppliers, at least for the time being. This applies also for the most common wool yarns for both Organization A and B.

Another challenge that complicates sourcing is the very specific requirements for national costumes when it comes to colour and type of material. For costumes of Finnish-speaking Finland, these boundaries are set and, to some extent, monitored by the National Costume Centre. Those boundaries dictate to a rather high degree which materials Organization A can use:

> Then there is the National Costume Centre, which reckons that "Well, this costume must have this particular shade of red, and that costume that one, that you can't use the same for both of them".

For Organization B, this is not quite as complicated an issue, as the production and requirements for the costumes of Swedish-speaking Finland are managed within the same organization and mostly even by the same person:

> Well it is easier for us because we have everything under the same roof, so we have the original model costumes here and most of the materials and manufacturing instructions and everything.

However, the standards of Organization B are very high as well when it comes to producing excellent quality and as similar replicas of the original costumes as possible:

> We don't want *that* which could be found ready-made, but we want *this* kind of thing instead. Because it works better and it corresponds to the original model. But of course there are compromises that have to be made.

Both Interviewee A and B also explained that keeping high standards regarding both material and craftmanship is very important because it is included in the organizations' brands, reputations, and the long traditions they represent. Interviewee B described that, at a time where almost everything is available to anyone who knows how to use the internet, buying materials from her organization, while likely more expensive, acts as a guarantee of quality material that is appropriate for national costumes.

Related to small ordering quantities, another common challenge in sourcing materials for national costumes is supply chain visibility. The possibilities to choose where to order materials or to demand for information about their origins are limited. Interviewee C describes the situation when it comes to ordering fabrics:

> With these, one would very much prefer always choosing something ethically sustainable and somehow trace it far back and so on but, regrettably, there are terribly seldom options, so if you find a suitable material, you must take what there is.

As their order quantities are so small, national costume producers have limited leverage to demand upstream supply chain information. As Interviewee C exemplifies it:

> When you order from somewhere abroad, some of them are clear that the business I order from manufactures it, but sometimes they are completely impossible to track. It took several years before I got the information from Lithuania where their fabrics come from. I knew they are printed in Lithuania, but where they get the fabrics from. And then they just that "from Europe" without telling from where more precisely.

On the other hand, when she orders materials from small domestic suppliers, she knows quite exactly where they originate from. Moreover, whenever there are options to choose from, the producers prefer more sustainable materials. This is related to the interviewees and organizations' values but also to brand and reputation, as well as customers' expectations. As Interviewee A explains it:

> We are nevertheless talking about a very upscale class of product. So it can't be whatever, even if the material is top quality, but if it's produced somehow… Like somewhere on a Uighur field, it just isn't ok. […] At that point, the difference if we choose the generic or the organic cotton is so small, that we prefer to take the option that is aligned with the brand.

Most of the aforementioned challenges have been related to material sourcing; however, there are challenges and vulnerabilities related to the domestic, artisanal production as well. Indeed, Finnish national costume supply chains are highly dependent on rather few highly specialized artisans, which the interviewees recognize as a critical vulnerability. Interviewee A gave a rather extreme example, where the production several popular costume models relies on one person:

> The most expensive fabric at the moment is about 700 euros per metre. And there is even now a waitlist of several years. […] The original model is machine woven fabric, woven using a jacquard machine. And there we are up against the minimum production quantities of machine production again, that it isn't profitable and possible and so on, and it has to be made by hand, and even by hand a kind of special insanely long harnesk-loom is sort of necessary, which this maker has built for themself. And well, there's not many people in Finland who have that sort of loom. […] So yes, I have not yet found anyone else to do it.

Moreover, she explained that the knowledge, skill, and experience necessary for professionally crafting national costumes is very high, as for example many of the fabrics are woven with very fine threads or otherwise rare techniques. Hence, even though an education for national costume artisans currently exists (which interviewees A, B, and C consider very important), it is not in itself enough to give artisans the necessary experience to, e.g., weave certain fabrics.

Due to the small number of specialised artisans, the inherent slowness of craft, and the previously discussed material sourcing challenges, the lead times for national costumes — or sometimes even the materials for the costume — are often very long. Moreover, Interviewee A explained that most of their products are made-to-order, including many fabrics; hence, the customer may have to wait for quite a long time. According to Interviewee C, lead times for a costume or even costume part are often several years:

> This is, overall, a bit of a slow trade. My lead times can be, for example, some three years if someone orders a costume or costume part which doesn't happen to be one for which I can easily get the materials and accessories. Sometimes the lead times are even longer, when I have to search for yarn and have it dyed and, let's say, ikat binding done and that sort of thing.

Indeed, slowness is an inherent part of national costume production and, while it means lead times are long, it can also be seen as a positive and meaningful characteristic. Interviewee A even sees the slowness as a mode of resistance to fast fashion, the norm of quickly changing trends and poor quality, and the unsustainability of our consumerist culture. She points out that "when a costume is meant to be worn for at least 50 years, it doesn't matter if it takes one and a half years to make it", adding that for a national costume, 50 years is not even a long lifecycle.

As national costumes are made to last decades and even generations, it is also fairly common that existing costumes are repaired or altered to fit a changed body or different wearer. Indeed, it is something all five interviewees of this study are involved in, one way or another. As Interviewee A exemplified it:

> We have repaired a hundred-year-old costumes, so indeed, even a hundred-year-old one can still be worth it to repair. Well, that with that one it may have been a bit questionable, but at that point we were talking of such a strong sentimental value. […] But really really really many of the costumes we repair are from the 50s and 60s, so they are about 60-70 years old.

Interviewee C estimates she repairs or alters about 5-10 costumes a year, which is considerably more than the number of entire new costumes ensembles she makes. Interviewee A also estimates they repair or alter around 10 costumes per year, pointing out that it is, primarily, a service they want to offer because it adds to the brand's value and upholds the awareness that national costumes can be repaired.

One definite strength of Finnish national costume supply chains is the close collaboration between the different actors. For example, producers don't compete against one another, but rather focus on producing their "own" costumes, and guide customers to the designated producer of the wanted costume if necessary. As Interviewee B explains it:

> It is something of a silent agreement in our trade, that everyone takes care of their own. The bread is not so good in this trade that it would be worth taking someone else's. And anyway, everyone knows their own area best.

As for the artisans, Interviewee C explains that sometimes she outsources work she could theoretically do herself to other artisans with better availability, or because it makes sense to combine similar work. She describes the collaboration between artisans in the following way:

> We ponder things together really a lot and ask each other and advertise each other. […] If someone asks me if I can make something, quite often we can discuss it with another weaver, and if they have a suitable warp in their loom, then I direct the work to them. And we don't count those, it's reciprocal.

The collaboration between producers and artisans is extended even to sourcing. For example, Interviewee B explained that Organization A sources worsted wool yarn and Organization B carded wool yarn, and when either of them needs the other type, they order it from each other. This way, it is easier for everyone to meet their needs. Interviewee C, for example, orders carded wool yarn from Organization B, who stock even some colours that don't exist in their "own" costumes. Indeed, the interviewees gave myriad examples of different types of collaboration between actors in the national costume scene; hence, close collaboration seems to be very much common practise in the field.

While this section focused on the supply chains of producers and, thus, primarily new costumes, the next section will focus on the phenomenon and supply chains of renting national costumes.

5.1.2 Rental Perspectives

Three of the persons interviewed for this study organize national costume rental services: Interviewee B as part of her work in Organization B, Interviewee D volunteering as the wardrobe manager of Organization D, and Interviewee E renting out costumes from her private collection as a sideline. While interviewees B and E take care of the rental service on their own, the rental service of Organization D — which is the largest rental service of the three — is run by a circle of about five volunteers who take turns serving customers at the wardrobe during its opening hours once a week. Interviewee E estimated she has around 220-250 costumes in her collection, most of which she also rents out, and Interviewee D estimated her organization has around 300-350 costumes. Both rent out costumes on a weekly basis, however, the demand varies greatly according to season, with certain large events creating vast peaks in demand. Interviewee B sees growth potential in her organization's rental service, noting, however, that volunteers would be needed as her working hours do not suffice. The interviewees serve customers who wish to try on costumes at their premises, but also post costumes to customers when necessary.

It is quite common for users to rent a national costume instead of owning it, especially when they only wear it on rare occasions. As Interviewee D explained, providing rental services gives people the opportunity to try wearing a national costume without having to make a big investment in buying one. As a new national costume can cost several thousand euros, and even a second-hand one often hundreds of euros, rental services provide a possibility to wear a national costume even to people, e.g., students, who can't afford to buy one.

Students are, indeed, one of the most notable customer groups of Organization D, as national costumes are commonly worn in certain celebrations of some student associations. Other occasions for which national costumes, according to Interviewee D, are commonly rented are weddings, presidential and mayoral Independence Day receptions, an opera festival, and, in the coming summer, the world convention of Jehovah's witnesses. Moreover, she explains that national costumes have in recent years gained popularity especially among children and young people, as well as in corporate celebrations. Indeed, Interviewee E has also seen an increase of national costumes as a dress code in international corporate events, adding birthdays, funerals, and graduations to the list of common occasions. Even though Organization D is officially a folk-dance organization, Interviewee D explained that costumes are, nowadays, mostly rented for formal occasions, since most dancers have their own costumes. However, for Organization B, a significant reason for maintaining a rental wardrobe is to provide costumes for the organization's own folk-dance groups.

There are different ways in which the rental organizations have acquired the national costumes in their collections. Currently, most of the costumes come to Organization B and D as donations. Interviewee B described they receive donations almost weekly:

> So almost weekly I'd say. I accept everything, because one can never know what it is one gets. Usually it starts with "we have this sort of thing, it is red and black, what could it be and what do I do with it?", and then I always say first that if you want, you can donate it to us. We don't pay for them, that is a question of principle, but if you want it to be preserved then we can see.

Interviewee D estimated they receive about five costumes a year as a donation, and both organizations B and D also occasionally receive larger donations from e.g., folk-dance groups that have ended. Individual costumes are often donated by the descendants of the previous user. Interviewee E has also received some of her costumes as donations; however, most of them she has bought second hand at a relatively affordable price online. A common challenge both Interviewee D and E mentioned is that existing costumes are, on average, significantly smaller than the average customers. The interviewees explained that many of the donated costumes are very small in size, their quality varies — many of them being so worn that they

cannot be rented — and that there are often some parts missing from the ensemble. Interviewee D described the challenge with incomplete costumes:

> If we start acquiring let's say, some shirt of apron, it is a terribly big investment, and then especially if the size of the costume is very small, there isn't necessarily going to be much use for it. So we have sort of these half costumes so when you ask how many costumes we have it's a bit like… Well, then we would have this vest and from there that headdress and then with that you *could* wear that shirt and then we have sort of basic shirts and aprons that we get people out of the door with, but those solutions don't necessarily always look delightful in the eyes of some national costume police.

With the help of a recent grant however, the organization has been able to acquire some finished shirts and the remaining materials for a costume for which they have had the skirt fabric for some time. From these materials, the organization's volunteers will manufacture the costume.

In addition to manufacturing new costumes or parts, the volunteers of Organization D repair existing costumes. Interviewee D explained volunteers are traditional craft enthusiasts with different more specific interests; some are even professional artisans. When repairing costumes, they can choose to take on a project that they are interested in, and mostly decide the working method themselves. However, costumes that are rented often or easy to repair are prioritized:

> We consider it case-by-case and depending a bit on the resources and time and the extent of the damage if we take it on. We have people who are very ambitious about vest linings and start changing those. Then we have those who are passionate about the waists of skirts. […] So, in a way, with a reasonable amount of work we should get some extended time to that part.

Similarly, Organization B has a sewing circle where volunteers repair the organization's costumes, with the guidance of Interviewee B.

With such precious garments as national costumes, the threshold for discarding a used costume, even a very worn one, can be quite high. Interviewee D exemplified it with a costume with a very worn fabric, which has been for over a decade on a list of costumes to be removed from the wardrobe, and yet it is still there:

> We have many times decided to remove this. But then comes a customer who asks if we have it or whom it fits like a glove, and when you add to it all the other parts it just looks so good that it hasn't been removed, even though it looks quite terrible really, but then the ensemble looks quite good still. And then it is of a relatively large size, and we have so few large costumes.

When they do, finally, remove costume parts from the wardrobe — which Interviewee D estimated is less than once a year — they "put them in the flea market box" and sell them affordably at events. Interviewee E had not figured out yet what to do with the costumes that

are unwearable; however, she considered the end-of-life of national costumes a very interesting topic:

> Some bags and wallets and suchlike are made of them by some people, so the life of the costume continues even after it is no longer wearable as a garment. […] I have the attic full have those sorts of carcasses, but I haven't yet figured out what to make of them. […] Maybe someday I'll come up with something that someone else hasn't done yet, but I haven't given it much thought yet. Anyway, I think it's really great that they are used!

Both Interviewee D and E do, however, recognize that there is a point after which even the material of costumes can no longer be repurposed. In the absence of viable recycling options, Interviewee E explained that pieces that are beyond saving end up in mixed waste.

When it comes to the washing of rental costumes, the interviewees reported different practices. Organizations B and D instruct customers to wash the "white parts", i.e., shirt, socks, and sometimes apron. The remaining parts, which usually are made of wool, are generally not washed between uses. Interviewee D described, however, occasionally having to wash parts again as there have remained stains, and customers — contrary to the instructions — machine washing woollen parts, which have basically been destroyed in the process. To avoid these risks, Interviewee E takes care of the washing and maintenance herself, describing sometimes feeling like doing laundry is all she ever does.

This and the previous section have presented primarily organizational perspectives to national costume supply chains. The following section will focus on user perspectives and various roles users have in the supply chains.

5.1.3 User Perspectives

Users have a variety of roles in the supply chains of Finnish national costumes. Some of them became apparent when interviewing producers; however, Interviewee E — an active national costume user and collector — provided a more in-depth perspective to the roles of users, which was complemented by the data collected from social media.

Arguably, the most common and evident way in which users are involved in the supply chains of Finnish national costumes is by manufacturing their own costumes. Interviewee A estimated that, of the total amount of material, her organization sells around 90% directly to customers, elaborating that the vast majority of them make the costumes themselves, often while attending a course. Interviewee E also explained having started to make her first national costume at a course. Since then, she has made about 5 complete costumes and numerous parts — especially headdresses — that have been missing from the costumes she

has bought second hand. Generally, she buys materials from Organization A and B, and patterns and instructions from the designated producer of the costume in question.

Since national costume courses have such an important role in the manufacturing process, they could also be considered a part of supply chains. They are, often, taught at adult education centres or similar institutions by, for example, national costume artisans, such as Interviewee C. Other than courses, users who make costumes ask for tips from other makers on Facebook. For example, in Posting 2, a user asked other group members for advice on making a specific kind of braided ribbon and received tips from several other users concerning appropriate materials and craft technique, and pictures of existing ribbons. Moreover, users share their experiences in the form of pictures and stories, from which others can learn. An example of this is Posting 1, a project of making a national costume headdress using birch bark as the base material, which a user posted on Facebook with a detailed descriptions and pictures of the different phases.

When it comes to second-hand sales of national costumes, users — or their descendants — often occupy the roles of both supplier and buyer. According to Interviewee E, it is very common to buy and sell national costumes online through second-hand platforms. Indeed, she estimates that is how she has bought over 90% of the costumes in her collection. However, she explained that the person selling a costume is rarely user themself:

> Or I don't know if they come directly from the actual user. Actually, I think it is often an inherited costume. So it's, generally, the grandmother's or mother's costume that is being sold, so few people sell their own one.

Moreover, users buy and sell used costumes and their parts through Facebook, with varying success. For example, in Posting 4, a user attempted to sell an embroidered national costume pocket, and another user expressed her interest in the comments. All in all, it seems to be very common that individuals sell costumes directly to other users via some kind of online platform. Interviewee E noticed that online resale became more active during the Covid-19 pandemic. Moreover, she described having once tried to act as a middleman between seller and buyer with poor results:

> That was a mistake, so I will not do it again. I paid her a fixed price for two costumes, and they turned out to be children's sizes, so obviously you can't get the same kind of price for children's costumes. […] So I couldn't in the end even get the same price that I had paid for and then I decided this job, this role is not for me.

Hence, users — or indeed their descendants — have an important role as suppliers in the market of used national costumes. Reflecting back to the supply chains of rental costumes, users' descendants seem to be the most common suppliers of costumes there as well. As both Interviewee B and D described, donations come most often from individuals who have

inherited a costume and do not know what to do with it, nevertheless wanting it to receive the appreciation it deserves.

In addition to online platforms and rental organizations, individual people also supply national costumes to brick-and-mortar second-hand stores, which often are based on receiving donations. Interviewee E described having bought a few costumes from them as well, although generally she has been led there by tip-offs from others. These sorts of tips are also commonly shared in the national costume Facebook group, including a picture, the price, and the size of the costume. In Posting 5, another group member bought the costume within 24 hours of the tip-off being posted, with a third user in queue.

Buying used costumes that are, generally, very old, users also commonly do repairs and alterations on them, thus contributing to the extension of their lifecycles. In the comments of Posting 5, the buyer of the used costume described it as being quite worn, and — planning to take it as a mending exercise to a national costume course — asked for tips on where to buy yarn for mending, receiving a link to Organization A's online store. Interviewee E also described repairing costumes she had bought second-hand:

> Some are in really terrible condition when they arrive, so yes, I do maintain them, and then there are lots of headdresses missing and so on. Then I make those and, of course, repair, and lengthen the hem if there's [seam] allowances and manage to make them decent again.

In addition to making new costumes and being involved in actions where ownership is being transferred, users sometimes share costumes with others. While this can happen through using national costume rental services, it is not the only manifestation of shared use. Indeed, users also borrow costumes directly from other users — even people who are not previously acquainted. This was exemplified in Posting 6, where a member of the group was looking to borrow a national costume for a ball. Rapidly, she received two separate offers from other members who she did not seem to be acquainted with.

One more way in which users are involved in national costume supply chains is by making national costumes visible, thus, arguably, marketing national costumes at a general level. While it could be argued that even wearing a national costume at any private or public event is indirect marketing, there are also more explicit ways in which users market national costumes through making them visible. Interviewee E described having participated and organized events aiming to do just that because she thinks the Finnish national costume tradition is amazing and wishes to keep it alive in modern times. For example, she has organized, and participated in, national costume shows:

> Those types of things are very popular, people wear national costumes and then we do a little catwalk at the end, where we talk about them. So I tell facts about the costumes and then the people maybe tell about their own costumes.

This section has focused on the roles of users in national costume supply chains, and, more generally, the overall national costume supply chain configurations. The following section will present findings regarding the preservation of cultural heritage in Finnish national costume supply chains.

5.2 Cultural Heritage Preservation in National Costume Supply Chains

Throughout the interviews, it became apparent that the actors in national costume supply chains share strong common values, most importantly the preservation of local cultural heritage, but also contributing to a more slow and sustainable fashion culture. These values motivate the interviewees to continue working with national costumes, even though it does not provide a large income. Interviewee C described her own experience:

> But in this, there is, like, instead of monetary richness, there is really very much of another type of richness here, which is why I also have kept doing this for over 20 years.

This alternative kind of richness is embedded in keeping traditional craft practices alive, which many of the interviewees regarded as the main way in which intangible cultural heritage is preserved in national costume supply chains. Interviewee C viewed it as the most concrete way in which she contributes to safeguarding intangible cultural heritage through her own work:

> Well in my own work I consider it is the craftmanship which I have, and in these national costume projects we also revive craft skills that have already been lost. Because then in the original historical models we encounter, for example, some embroideries that haven't been made since the 19th century and suchlike, so then those are sort of revived.

Interviewee B explained that very much knowledge and skill are contained in artisanal production, which are lost when moving to efficiency-oriented mass production.

The strong values and passion for safeguarding cultural heritage are reflected in the everyday work and attitudes of people in the supply chain. Indeed, many of the interviewees gave examples of both producers and artisans doing certain things primarily as a service or as reciprocal favours, even though it would not significantly contribute to their incomes, or they could get paid more for doing something else. For example, Interviewee B described that some of the rare yarn colours, for which the usual supplier's minimum order quantities are much too large, are hand-dyed by a local artisan:

> We have at the moment one person, or a few, in this trade who do hand-dyeing, and even that is sort of more just a favour. [...] She is a weaver, and she has received a grant for a dyeing project to fulfil the need that we would get these special colours done.

Other than practicing traditional crafts themselves, other ways in which producers and artisans contribute to preserving intangible cultural heritage are through providing work to specialized artisans and through educating others. Indeed, Interviewee C considered education to be the most important way of keeping the intangible cultural heritage alive:

> And then also I share the knowledge and the skills to others according to resources, so I experience that that is the most important way of transferring the intangible cultural heritage. And then also to that can be bundled together all the history of national costumes and the original models, you know, spreading the knowledge.

In practise, she does it, e.g., by teaching courses where people can make their own national costumes or more specific courses on different craft techniques. Interviewee B also teaches courses on traditional craft techniques. Both have also been teaching some parts in the education for national costume artisans organized by the National Costume Centre, a professional two-year education which all interviewees involved in production considered paramount to the continuity of the trade and craftmanship.

In addition to these courses taught by national costume experts, a lot of more unofficial guidance that contributes to the continuity of traditional craft practices happens, for example, on social media. In the Facebook group for Finnish national costumes, both individual user-makers and national costume professionals share tricks and knowledge freely to help each other out. This is exemplified in several postings chosen for this study: in Posting 2, a user asked for help with a braided ribbon and received detailed tips on both material and technique. The author of Posting 3 shared detailed pictures and descriptions about the process of altering her costume to fit her changed body shape, on which other users commented to ask for more specific advice. Hence, the knowledge embedded in craftmanship is passed on also in less official parts of national costume supply chains, such as online communities of national costume enthusiasts.

When it comes to national costume rental services, the ways in which they contribute to cultural heritage preservation is different. As it is, primarily, a folk-dance association, Organization D organizes dance-related courses, in which they sometimes include a section on national costumes as folk-dance costumes; however, they do currently organize craft courses. Nevertheless, Interviewee D considers her organization's rental service has a decisive role in safeguarding cultural heritage related to national costumes:

> I do feel that rental services like ours are very important in this regard, because buying a national costume for oneself is both so expensive and also a process that takes a long time. If there aren't places where you can try them on and see what a national costume is and try wearing one to a celebration, […] I think few people would have the opportunity.

Hence, rental services provide the opportunity to familiarize oneself with national costumes, and the cultural heritage tied to them, with rather a low price and threshold. Consequently, rental costumes provide visibility no national costumes, which can generate more interest. Interviewee D continued:

> And, in general, when they can be easily accessed from here, national costumes are then visible both there at the President's Independence Day Reception and at smaller events so… And when I think about this interest that has awakened in children or the interest of boys, then this is probably the only way in which national costumes can be provided for them to wear.

Thus, rental services provide easy, affordable access to national costumes, as well as visibility, which can create more interest in the costumes and the cultural heritage related to them.

Since quite a few of the actors in the national costume scene, including Organization B and D, are non-profit associations, they are eligible for public funding as well as grants from private foundations. Indeed, interviewee B explained that a significant part of the organization's income (which is used, among other things, to pay her salary), comes from different types of grants that are specifically directed towards cultural heritage preservation. Similarly, Organization D had recently received a grant from a private foundation to develop their wardrobe operations. Moreover, as previously discussed, Interviewee B described that an artisan had received funding for a hand-dyeing project to enable the production of national costumes with special colours. However, Interviewee A highlighted that because Organization A is a company, the same possibilities of receiving external funding are not available to them:

> Because we are a commercial organization, we don't have the same kind safety valve from which we could apply for some kind of additional [funding], so we could do some things that are financially unprofitable, which would support the business operations. […] It would be amazing if we could, well… We have to neglect doing things that we, too, should be doing but of which we know straight away won't be profitable in a business sense. And that limits the growth of the [national costume] trade in general.

Hence, the ways in which cultural heritage is preserved in national costume supply chains is closely related to organizational structures of the actors in the field. Moreover, external public and private funding facilitates keeping even those traditional craft practices alive, which are not profitable from a business perspective.

In conclusion, intangible cultural heritage preservation seems to be an extremely important and common value in the national costume field — it may even be the main reason why

organized supply chains of new national costumes continue to exist. Indeed, when asked how she through her own work, and her organization more broadly, contributes to the preservation of intangible cultural heritage, Interviewee B answered:

> Well that is really the very ultimate purpose or what guides us. By no means would we otherwise be doing this, if we didn't want this cultural heritage to be preserved.

Hence, the preservation of intangible cultural heritage is a core goal for organizations in the national costume trade.

This chapter has presented the findings of this study, focusing first on how national costume supply chains are configured and second on their relationship to intangible cultural heritage preservation. The following chapter will discuss these findings in light of the theoretical framework.

6 DISCUSSION

Compared to the vast majority of supply chains in the textile industry today, the findings of this study indicate that Finnish national costume supply chains are very artisanal and quite local, or at least regional; Finnish artisans weave specific fabrics, make lace, embroider, make jewellery, and sew costumes by hand. Indeed, the supply chains fit within the more artisanal end of the spectrum in Aakko's (2019) definition of artisanal fashion. Moreover, the supply chains are quite local; even most yarn, fabric, and accessory suppliers are located in Finland, other Nordic countries, or elsewhere in Europe. This is aligned with the findings of Macchion et al. (2015), who found Italian brands with focus on craftmanship preferred local production; similarly, Finnish national costume producers, who are focused on craftmanship, prefer domestic production and suppliers.

Considering the sourcing strategies of Finnish national costume producers (cf. Fernie & Grant, 2019; Pyndt & Pedersen, 2006), domestic production is strongly preferred over offshoring. Indeed, not only the assembly of garments but also previous steps, such as weaving, are extensively conducted in Finland. As for in-house production versus outsourcing, the larger producers (organizations A and B) outsource almost all production. Interviewee C, a producer and artisan, combines outsourcing and in-house production, outsourcing primarily production phases outside her core competences, as Fernie and Grant (2019) suggest is a common strategy. The outsourcing strategy of national costume producers is CMT rather than full price, as producers source materials and are very involved in organizing various phases of production (cf. Perry & Towers, 2013).

The producers of national costumes have been able to map their supply chains to varying degrees; indeed, the same producer may know the origin of one material all the way to fibre production and, simultaneously, only know that another fabric is woven in Europe. Producers expressed a wish for better supply chain visibility and for being able to source sustainable materials. However — confirming Thakkar et al.'s (2009) findings on supply chain visibility in SMEs — as they are very small actors in the textile industry, national costume producers have little power to demand information from their suppliers; hence, it is challenging for them to improve supply chain visibility and it remains limited.

In Chandra and Grabis' (2016) definition of supply chain configuration, the aim is to "support various echelons in the supply chain". The findings of this study imply that, as national costume supply chains are characterized by a high level of collaboration and interconnectedness between the different actors, supply chains are configured not only to benefit each one's own organization but also to support other actors — or echelons — in the

network and the national costume trade in general. This is highlighted in the various kinds of close collaboration and reciprocal favours described by the interviewees. Indeed, inter-organizational cooperation, such as organizations A and B sourcing different types of yarn and ordering the other type from each other and weavers combining orders based on who has the right warp for each fabric, supports the whole supply network and enables the production of such a wide selection of national costumes.

The close collaboration within national costume supply chains is likely facilitated by the local nature of the supply networks; interviewees were well acquainted with each other and described discussing, for example, production-related issues with each other at various events. Indeed, the results are consistent with Brydges' (2018) conclusion that local production networks can work well for niche markets. However, as highlighted by Fletcher (2013), there are challenges in building local supply chains. In the case of national costumes, one of the main challenges is the limited number and availability of local artisans and production facilities specialized in each phase of production. Another challenge is the high cost of domestic production in Finland. On the other hand, confirming Fletcher's (2013) claims, the local production networks of national costumes have apparent sustainability benefits, such as creating meaningful work for local artisans, increased supply chain transparency, and the continuation of traditional craftmanship.

The findings imply that sustainability is, indeed, a common value among the actors in the national costume trade. More specifically, cultural elements of sustainability — manifested in a deep appreciation for local cultural heritage and a strong will to preserve it — are at the very core of those common values. Hence, cultural sustainability and cultural heritage preservation (cf. Lillbroända-Annala, 2014; Williams et al., 2019) are an integral part of national costume supply chains. Indeed, even though all interviewees agreed national costume production, or rental, is by no means a lucrative business proposal, they considered the work meaningful and important, contributing to a different kind of richness than monetary wealth. This thoroughly reflects the ideas of slow fashion (Fletcher, 2010; Henninger et al., 2016). Moreover, the findings strongly indicate that producers embrace the inherent slowness of national costume production, which is an integral part of both slow and artisanal fashion (Aakko, 2019). Other than monetary motives are also highlighted by the fact that there is a wide variety of organizational structures — businesses, non-profit associations, and combinations of these — with not only employees but also voluntary workers working in the supply chains, for example repairing costumes and organizing rental services. Indeed, the findings indicate that national costumes bring people together and create engagement in communities, which is yet another core aspect of both slow fashion and cultural sustainability.

As national costumes are highly valuable and valued clothes, their lifecycles are extended by circulating through several levels of the 9R framework (cf. de Melo et al., 2022) — most commonly reducing the need to buy new formalwear, reuse by one or several users (e.g., through re-commerce, inheriting, or donations), repair of existing costume parts, refurbishment by replacing only part of the costume, and repurposing the materials of a worn costume to make other products. Indeed, the results indicate that in national costume supply chains, users (or their descendants) generally use their crucial role as circular economy gatekeepers (Kant Hvass, 2018) in a way that contributes to a circular economy, i.e., they aim to extend the lifecycles of costumes one way or another instead of discarding them.

The results imply a correlation between the inherent cultural aspect of national costumes and their exceptionally long lifecycles; as the interviewees explained, even a 100-year-old costume can be completely wearable. This is aligned with the findings of Liu et al. (2022) that cultural elements are likely to extend the lifecycle of garments. The data collected for this study reveals a variety of reasons to wear, repair, and donate national costumes from expressing belonging to a place or community to honouring the memory of a loved one, as well as more practical reasons of always having an appropriate outfit for formal occasions. The first two reasons can be classified as cultural and sentimental — corroborating Liu et al. (2022) — while more practical reasons for wearing a national costume are connected to durability of design — a key aspect of sustainable fashion according to Fletcher (2013), and an opposition to the constantly changing trends of fast fashion. Indeed, contrary to the findings of Groening and Zhu (2019), the results of this study implicate that individuals do not need to be incentivised monetarily or through regulation to participate in the circular economy, at least when there are cultural or sentimental reasons to do so.

There are several ways in which the findings of this study indicate a strong contrast between Finnish national costume supply chains and the fast fashion logic, and — more widely — the currently dominant approach to production and supply chains, where users are seen merely as passive recipients of products (cf. Ta et al., 2015). Interestingly, the role of users in national costume supply chains bears more resemblance to past — slower and more moderate — textile production and consumption patterns than to the dominant fast fashion model. While focusing on preserving intangible cultural heritage, a slower, more sustainable way of production and consumption is, to some degree, also being preserved in the supply chains. Indeed, the results reveal a user-centred bottom-up approach in the supply chains, which manifests, e.g., in users also being makers and in producers' made-to-order supply chain strategies. User involvement such as this can be a very powerful tool in building slow, sustainable fashion systems (Fletcher, 2013). This is true in the supply chains of Finnish national costumes regarding more than one pillar of sustainability: cultural sustainability

through safekeeping intangible cultural heritage by including and educating users, social sustainability through fostering community and empowerment of makers, and even environmental sustainability through potential reduction of consumption as a result of prolonged product lifecycles.

As Niinimäki (2018) states, service-based business models also facilitate the extension of product lifecycles. In national costume supply chains, there are several types of services, only some of which are provided by businesses: producers and artisans offer repair and alteration services, non-profit associations and even individuals offer rental services, and various experts provide national costume related craft courses. The findings of this study suggest that the value and appreciation of national costumes, which encourage users to extend their lifecycles, is crucial for the supply chains of national costume rental services, since donations from individuals are the main source of new (even if used) costumes in their wardrobes.

Users have indeed several important roles in the supply chains of national costumes. Other than being suppliers of used costumes both in re-commerce and to rental organizations, users share costumes with each other, give visibility to costumes (and thus, indirectly, to producers and rental services) and — very commonly — manufacture their own costumes, fitting with Campbell's (2005) theory of the craft consumer. User involvement in the creation process of costumes again emphasizes that national costumes are a manifestation of slow fashion (Fletcher, 2013). Moreover, considering the intangible cultural heritage embedded in the craftmanship of manufacturing national costumes (Museovirasto, 2021), user participation in manufacturing apparently contributes to its preservation. Indeed, when experts share their knowledge with users, for example by teaching courses, and users make their own costumes, the skills that are intangible cultural heritage are spread to a considerably larger group of people than if all costumes were to be manufactured by small group of highly specialized artisan. Hence, as the intangible cultural heritage is transferred to users, it is more resilient and more likely to be preserved.

The preservation of intangible cultural heritage is, in many ways, at the core of national costume supply chains, both intentionally and — in some cases — somewhat by necessity. Indeed, the findings of this study indicate that some of the difficulties in sourcing – such as considerably too large minimum order quantities — may even benefit the preservation of intangible cultural heritage, since they force producers to use local, artisanal production methods in the absence of other options. For example, when Organization B needs a specific colour of yarn that is rare even in national costumes, they have the yarn hand-dyed by a local artisan. Similarly, the minimum order quantities of industrial production force Organization A to order a significant part of their fabrics from artisans who weave them by hand. Thus, the

craft and heritage of hand-dyeing and weaving is, partly because of the lack of other viable sourcing options, kept alive in the supply chains of national costumes.

As the actors in national costume supply chains seem to be primarily motivated by preserving intangible cultural heritage, there are various types of organizational structures in the field: non-profit organizations, businesses, and a combination of these — and active individuals. The diversity of the field, where cultural heritage preservation is, generally, valued higher than financial profit, entails that monetary flows in the national costume supply network differ from those of common commercial supply chains. For example, the monetary value of a national costume can be thousands of euros; however, users lend costumes to each other free of charge, and even costume rental fees are very affordable — only a fraction of the price of a new costume. Moreover, costumes are donated to rental organizations, and volunteers donate their time and craftmanship to organize rental services and repair costumes. Moreover, some organizations, in addition to the income from rental services and sales, rely on external private and public funding to be able to uphold the high level of service to customers and availability of products which include materials that are extremely difficult to source, hence contributing to the preservation of cultural heritage.

To summarise the findings and discussion, the themes found in this study are very interconnected. These connections are visualised in Figure 7. Shared values of cultural heritage preservation and sustainability in general are central in the supply chains of Finnish national costumes. Local and artisanal production methods contribute to the overall sustainability of the supply chains and, especially, to safeguarding the intangible cultural heritage that is embedded in the process of crafting national costumes. They are also connected to supply chain challenges as a cause of some and a solution to other challenges. Moreover, the findings suggest local production may facilitate collaboration in the supply chain.

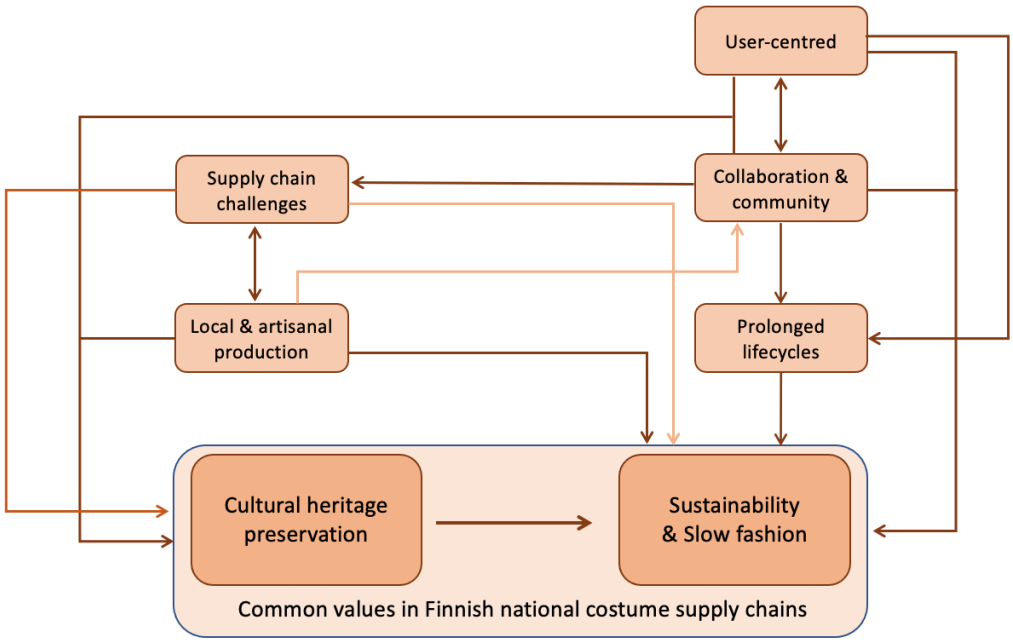

Figure 7 **Cultural heritage preservation in Finnish national costume supply chains**

Apart from local and artisanal production, supply chain challenges are connected to cultural heritage preservation as, in some cases, they leave producers with no other option but to have certain processes hand made. They are also connected to the overall sustainability of the supply chain, for example by affecting supply chain visibility. Moreover, collaboration and community are used as a tool to alleviate supply chain challenges. As is shown in Figure 7, collaboration and community are indeed connected to all the themes in the framework. They facilitate cultural heritage preservation and, as community is closely related to slow fashion, also benefit overall sustainability. Moreover, collaboration and community are linked to user-centricity in national costume supply chain, both themes affecting each other. Finally, collaboration and community have a positive impact on prolonging the lifecycles of national costumes, for example through shared stories and tips on social media and voluntary repair circles. Prolonged lifecycles positively affect overall sustainability in line with the circular economy, and users have a crucial gatekeeper role in it. Finally, user-centricity is also a part of the slow fashion mindset, and it positively impacts cultural heritage preservation as users are a relatively large group of people who keep craft practices alive.

This chapter has discussed the findings of the study in connection with relevant literature and presented the interconnections of themes that emerged from the data. The following chapter will conclude this study, presenting concise answers to the research questions, limitations of the study, and suggestions for further research.

7 CONCLUSIONS

Most existing supply chain literature is focused on highly globalized supply chains of mass-produced items. Simultaneously, the unsustainability of prevalent fashion production and consumption patterns is increasingly recognized. Moreover, there is still rather little research on the cultural element of sustainability (Brown & Vacca, 2022). This study highlights a supply chain in the fashion industry which radically differs from these norms, thus contributing to the literature on local, artisanal supply chains. It combines elements of cultural heritage preservation, slow fashion, and supply chain management through examining the supply networks of Finnish national costumes. As there is little previous research combining these elements, this study provides an original perspective to supply chain research. As the currently dominant production and consumption patterns have been proved unsustainable, research, such as this, focusing on potentially more sustainable alternatives is both relevant and necessary.

7.1 Finnish National Costume Supply Chain Configurations

The first research question aimed to find out how the supply chains of Finnish national costumes are configured. Compared to most other supply chain in the fashion and textile industry, the supply chains of Finnish national costumes are very local and artisanal. Costumes are handmade domestically by specialized artisans or by the users themselves. Most fabrics are also woven in Finland, either at a small, industrial weaving mill or by hand by local artisans. Moreover, many of the accessories — such as lace and jewellery — are also handmade domestically. Producers source materials, such as yarn and plain fabrics, both domestically and from other, mainly European, countries.

The supply network of Finnish national costumes is characterized by a high level of collaboration between producers, artisans, and other actors. The collaboration is facilitated by the locality and by how the trade is organized: most Finnish national costumes have a designated producer. Hence, there is little competition in the field. Instead, producers and artisans collaborate in many ways, including directing customers to the right producer and grouping similar work to the same artisans.

The close collaboration in the field gives the actors resilience when facing challenges. The most common challenges of national producers include poor and unreliable availability of the necessary old-fashioned materials, too large minimum order quantities, which result in having to keep a very large stock, and the reliance of production on a small number of specialized artisans. Moreover, sourcing is complicated by the very specific requirements and high standards for national costume materials. These sourcing challenges, combined with the

artisanal production methods, also result in very long lead times for costumes and even many of their materials; however, the slowness is mostly seen as an inherent part of the trade and even as way of resistance to the fast fashion norm.

Since national costumes are very expensive and slow to produce, rental services provide an accessible opportunity for people to wear them. The supply chains of national costume rental services rely highly on donations; most new costumes in their wardrobes are donated by private individuals. Some rental services are provided by non-profit associations and run primarily by volunteers, who also repair the costumes in the wardrobe.

Finally, users have important roles in the supply chains of Finnish national costumes. They quite commonly manufacture their own costumes, often while attending courses. Tips and experiences for making and repairing costumes are shared and asked for on social media, namely Facebook. Moreover, users act as suppliers in re-commerce and by donating costumes to rental organizations.

7.2 Cultural Heritage Preservation in the Supply Chains

The second research question was how national costume supply chains can influence the preservation of intangible cultural heritage. Making a national costume has been nationally recognized as intangible cultural heritage; the process includes myriad rare, traditional craft techniques. Hence, intangible cultural heritage is an intrinsic element of national costume supply chains. Indeed, heritage preservation is one of the strongest common values shared by the actors in the field — even a major reason why the people involved in national costume production and rental continue to work in the field which is not financially lucrative.

In practise, intangible cultural heritage is preserved in the supply chains through practising traditional crafts and passing on the knowledge to others. Active user involvement in the production of costumes is beneficial to heritage preservation because when experts teach users on courses, the craftmanship is passed on to a wider group of people and is more likely to survive in the long term. Even costume rental organizations have an important role in preserving the intangible cultural heritage; they make costumes more accessible, and hence also more visible, thus reaching new people who become interested.

7.3 Limitations and Avenues for Further Research

The results of this study are based on a rather small sample of five interviewees occupying a variety of roles in the supply network of Finnish national costumes, complemented with data from social media postings. A larger sample size may have provided a deeper view of the subject; however, the Finnish national costume field is so small that the sample of this study

represents a relatively large proportion of the people and organizations involved in it. Moreover, as the qualitative study focuses on the small and culturally specific niche of Finnish national costumes, the results cannot be widely generalized nor directly transferred to other cultures or contexts. Furthermore, the study could have benefited from a deeper understanding of the upstream supply chain that could be gained by interviewing material suppliers.

Further research could explore the supply chains of national or folk costumes in other cultural contexts and compare those with the results of this study. The intersection of intangible cultural heritage preservation and supply chain management could be further researched, for example, in other cultural contexts and in the supply chains of modern products that utilize traditional craft techniques. Moreover, further research could evaluate the sustainability impacts of national costumes and their supply chains, taking a lifecycle approach and evaluating, for example, if the use of national costumes contributes to reduced fashion consumption.

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APPENDIX 1 INTERVIEW GUIDES

Interview guide 1, for the representative of a producer

Original guide in Finnish	**English translation**
Lämmittely/Taustaa	**Warmup/Background**
Voisitko tähän alkuun kertoa vähän itsestäsi? - Miten oot päätynyt kansallispukualalle? - Millainen suhde sulla itsellä on kansallispukuihin? - Käytätkö itse kansallispukua? - Jos niin mikä sun oman puvun tarina on, mistä oot hankkinut sen?	Can you, to begin with, tell me a bit about yourself? - How did you end up in the national costume industry? - What kind of relationship do you personally have with national costumes? - Do you use a national costume? - If yes, what is the story of your own costume, where have you acquired it?
Organisaatiosta	**About the organization**
Sun titteli on ilmeisesti _____? Kertoisitko vähän tarkemmin mitä kaikkea sun työnkuvaan kuuluu?	I gather your title is _____? Can you tell me a bit more in detail what is included in your job description?
Jotta mä hahmottaisin vähän paremmin miten _____ toimii, voitko vähän kuvailla tai vaikka piirtää jonkun kaavion teidän organisaatiosta? - Eli millaisia rooleja ja vastuita kullakin on?	I would like to get a fuller picture on how your organization functions. Can you describe it for me or even draw some kind of organizational chart? - What roles and responsibilities does each one have?
Voitko eritellä kuinka paljon suunnilleen myytte valmiita pukuja, valmiita pukujen osia, ja materiaaleja? - Mitkä suunnilleen on näiden osuudet myynnistä?	Can you specify how much, approximately, you sell full costumes, finished parts, and materials? - What are the approximate shares of these of your total sales?
Mainitsit sähköpostissa, että teidän liiketoiminnassa on reunaehtoja, joita useimpien muiden yritysten ei tarvi huomioida. Voisitko kertoa niistä tarkemmin?	You mentioned in your email that there are certain limiting factors to your business that most companies don't need to consider. Can you elaborate on those?
Toimitusketju	**Supply chain**
Kertoisitko, millainen uusien kansallispukujen toimitusketju ja valmistusprosessi on teidän näkökulmasta?	Can you describe to me the supply chain of new national costumes from the point of view of your organization?
Teettekö pukuja tai jotain niiden työvaiheita itse vai tilaatteko kaiken työn ulkopuolisilta toimijoilta? - (jos niin) Mitä tuotteita tai työvaiheita teette itse? - Millaisia nämä toimijat ovat? Esim. yksittäisiä käsityöyrittäjiä, suurempia yrityksiä, jne? - Mitä kaikkia puvun työvaiheita sama toimija/henkilö tyypillisesti tekee? Esim. kutominen, leikkaus, ompelu, kirjonta, nypläys?	Do you produce costumes or parts of them yourselves or do you source all the production from other actors? - (if so) Which products or steps do you make yourselves? - What kind of actors are they? E.g., private artisanal entrepreneurs, larger companies, etc.? - Which stages of work does the same actor/person usually do? E.g., weaving, cutting, sewing, embroidery, lace making?
Missä määrin teillä on varastoa? - Vai tehdäänkö kaikki tilauksesta? - Jos, niin mitä tuotteita tai materiaaleja varastoitte ja miksi juuri niitä?	To what extent do you keep products in stock? - Or is everything made to order? - If any, which products or materials do you keep in stock and why?
Miten pitkälle ja tarkasti tiedätte, mistä puvuissa käytetyt materiaalit ovat peräisin? - Esim. korujen hopean alkuperä, villassa lammastila / kehräämö / lankatoimittaja	How much upstream and how precisely do you know where the materials used in the costumes are from? - E.g., silver for the jewellery, sheep farm / spinning mill / yarn supplier for wool

Onko jotain materiaaleja tai osia, mitä tilaatte valmiina teollisesti tuotettuna?	Are there any materials or parts which you order as a finished, industrially produced quality?
Jos suinkin mahdollista, niin haluaisin osana tätä työtä kartoittaa toimitusketjua tarkemminkin. Siis sellaisella tasolla, että kuinka paljon ja minkä tyyppisiä tavarantoimittajia teillä on, missä ne ihan fyysisesti sijaitsee, mikä niiden rooli on toimitusketjussa, ja mahdollisesti vielä mistä ne saavat materiaalinsa. Sopiiko sulle, tai teille, antaa mulle tällasta tarkempaa dataa? Joko näin haastattelun puitteissa tai jos on jotain tiedostoja mitä voisin päästä kurkkimaan?	If possible, I would like to map the supply chain even more in detail. That is at a level of how many and what type of suppliers do you have, where are they located geographically, what are their roles in the supply chain, and possibly even where they get their materials from. Would it be ok to you to give me this sort of more detailed data? Either in an interview or if there are some documents which I could be allowed to look at?
Lopuksi	**To conclude**
Tuleeko mieleen vielä jotain muuta mitä haluat sanoa, mitä en oo tajunnut kysyä?	Can you think of anything else you want to add, that I haven't realized to ask?
Entä onko sulla ehdottaa ihmisiä tai organisaatioita, joita mun kannattaisi haastatella?	Can you suggest any other people or organizations that it could be worth for me to interview?

Interview guide 2, for an active user and collector who also rents out costumes

Original guide in Finnish	**English translation**
Lämmittely/taustaa	**Warmup/background**
Voisitko tähän alkuun kertoa vähän itsestäsi? - Millainen suhde sulla on kansallispukuihin? - Mistä sun kiinnostus niitä kohtaan kumpuaa?	Can you, to begin with, tell me a bit about yourself? - What kind of relationship do you have with national costumes? - Where does your interest towards national costumes stem from?
Sulla on ilmeisen laaja kokoelma kansallispukuja. Kuinka monta kansallispukua omistat tällä hetkellä?	You have an apparently large collection of national costumes. How many costumes do you own at the moment?
Roolit toimitusketjussa	**Roles in the supply chain**
Millä kaikilla tavoilla olet hankkinut pukuja?	In what different ways have you acquired costumes?
Itse tekeminen: - Mistä hankit materiaalit niihin pukuihin tai pukujen osiin, jotka teet itse? - Liittyykö materiaalien hankintaan jotain erikoisuuksia tai haasteita? Millaisia? - Mistä työvaiheesta alkaen teet itse? (esim. kehräys, kudonta, ompelu, pitsit?) - Entä kaavat ja ohjeet? - Miten oot oppinut kaikki tarvittavat tekniikat?	*Making:* - From where do you source materials for the costumes/parts that you make yourself? - Are there any specialities or challenges related to sourcing materials? What kind? - From which stage do you manufacture costumes yourself? (e.g., spinning, weaving, sewing, lace?) - How about the patterns and making instructions? - How have you learned the necessary techniques?
Ostaminen: - Mistä kaikista eri paikoista tai kanavista olet ostanut pukuja tai niiden osia? - Onko jotain tiettyjä paikkoja/kanavia, joiden kautta kansallispukuja ostetaan/myydään erityisen paljon? - Myydäänkö kansallispukuja sun kokemuksen mukaan kuinka paljon suoraan kuluttajalta/käyttäjältä toiselle,	*Buying:* - From what different places or channels have you bought costumes of their parts? - Are there any places/channels through which national costumes are bought/sold especially much? - How much, from your experience, are national costumes sold directly from consumer/user to

ja kuinka paljon vastaavasti jonkun välikäsien kautta? o Jos, niin minkä? - Millaisilla hinnoilla käytetyt kansallispuvut yleensä liikkuu?	another, and how much through some kind of middleman? o If, through which? - At what sort of prices are national costumes generally bought and sold?
Oletko joskus myynyt kansallispukua tai pukuja? - Miksi? - Mitä kautta?	*Have you ever sold a national costume/costumes?* - Why? - Through what channel?
Vuokraat myös pukuja kokoelmastasi. Voitko kertoa siitä vähän lisää? - Miten päädyit ryhtymään vuokraamaan pukuja? - Kuinka usein pukujasi vuokrataan? - Miten vuokrattuja pukuja pestään tai huolletaan käytön jälkeen? o Kuka sen hoitaa? - Miten olet hinnoitellut vuokrauksen?	*You also rent out costumes from your collection*. Can you tell me a bit more about that? - How did you end up renting costumes? - How often are your costumes rented? - How are the rented costumes washed or maintained after use? o Who takes care of it? - How have you priced the rentals?
Oletko koskaan itse vuokrannut tai lainannut kansallispukua? Siis joltain muulta itse käytettäväksi?	*Have you ever borrowed or rented a national costume?* From someone else to be used yourself.
Markkinointi: Mä oon ymmärtänyt että sä myös tuot aika paljon esille kansallispukuja sosiaalisessa mediassa, ylläpitämällä omia nettisivujasi, ja ilmeisesti myös osallistumalla erilaisten tapahtumien ja tempausten järjestämiseen. Voitko kertoa niistä lisää? - Miksi haluat tuoda esille kansallispukuja? - Millaisilla eri tavoilla teet tai olet tehnyt sitä?	*Marketing:* I have understood that you bring up national costumes a lot through social media, maintaining your website, and apparently also by participating in the organization of diverse events and campaigns. Can you tell me more about those? - Why do you want to bring national costumes forward? - In what different ways do you do / have you done it?
Tuleeko sulle mieleen *muita "rooleja"* mitä sulla on ollut kansallispukujen toimitusketjuissa, tai mitä tiedät että joillain muilla kansallispukujen käyttäjillä on?	Can you think of any *other "roles"* you have had in national costume supply chains, or that you know some other users of national costumes have?
Lopuksi	**To conclude**
Tuleeko mieleen vielä jotain muuta mitä haluat sanoa, mitä en oo tajunnut kysyä?	Can you think of anything else you want to add, that I haven't realized to ask?
Entä onko sulla ehdottaa ihmisiä tai organisaatioita, joita mun kannattaisi haastatella kansallispukujen toimitusketjuihin ja/tai käyttäjien rooleihin niissä liittyen?	Can you suggest any other people or organizations that it could be worth for me to interview regarding national costume supply chains and/or users' roles in them?

Interview guide 3, for the representative of a producer that also rents out costumes

Original guide in Finnish	**English translation**
Lämmittely/Taustaa	**Warmup/Background**
Voisitko tähän alkuun kertoa vähän itsestäsi? - Miten oot päätynyt kansallispukualalle? - Millainen suhde sulla itsellä on kansallispukuihin?	Can you, to begin with, tell me a bit about yourself? - How did you end up in the national costume industry? - What kind of relationship do you personally have with national costumes?

Organisaatiosta	**About the organization**
Voitko kuvailla mitä kaikkea sun työnkuvaan kuuluu?	Can you describe what different things are included in your role in the organization?
Millainen organisaation rakenne on? - Ymmärtääkseni _____ on yhdistys, mutta pukutoimisto on kuitenkin osakeyhtiö. Miten nämä eri organisaatiomuodot on yhdistetty?	How is the organization structured? - I understand that _____ is a non-profit association, but the costume office is a limited company. How are these different organizational types combined?
Mitä kaikkea myytte asiakkaille? Ilmeisesti ainakin materiaaleja, kaavoja ja ohjeita? Entä kokonaisia pukuja? Tai kursseja? Jotain muuta?	What types of products do you sell to customers? Apparently at least materials, patterns, and instructions? How about full costumes? Or courses? Anything else?
Toimitusketju	**Supply chain**
Kertoisitko, millainen uusien kansallispukujen toimitusketju ja valmistusprosessi on teidän näkökulmasta?	Can you describe to me the supply chain of new national costumes from the point of view of your organization?
Teettekö pukuja tai jotain niiden työvaiheita itse vai tilaatteko kaiken työn ulkopuolisilta toimijoilta? - (jos niin) Mitä tuotteita tai työvaiheita teette itse? - Millaisia nämä toimijat ovat? Esim. yksittäisiä käsityöyrittäjiä, suurempia yrityksiä, jne? - Mitä kaikkia puvun työvaiheita sama toimija/henkilö tyypillisesti tekee? Esim. kutominen, leikkaus, ompelu, kirjonta, nypläys?	Do you produce costumes or parts of them yourselves or do you source all the production from other actors? - (if so) Which products or steps do you make yourselves? - What kind of actors are they? E.g., private artisanal entrepreneurs, larger companies, etc.? - Which stages of work does the same actor/person usually do? E.g., weaving, cutting, sewing, embroidery, lace making?
Mistä tilaat materiaaleja ja missä muodossa? - Esim. suomalaisilta vai ulkomaisilta toimittajilta, mistä päin maailmaa? - Esim. lankana, kankaana…	From where do you order material and in what form? - E.g., from Finnish or foreign suppliers, from what part of the world? - E.g., as yarn, fabric…
Missä määrin teillä on varastoa? - Vai tehdäänkö kaikki tilauksesta? - Jos, niin mitä tuotteita tai materiaaleja varastoitte ja miksi juuri niitä?	To what extent do you keep products in stock? - Or is everything made to order? - If any, which products or materials do you keep in stock and why?
Miten pitkälle ja tarkasti tiedätte, mistä puvuissa käytetyt materiaalit ovat peräisin? - Esim. korujen hopean alkuperä, villassa lammastila / kehräämö / lankatoimittaja	How much upstream and how precisely do you know where the materials used in the costumes are from? - E.g., silver for the jewellery, sheep farm / spinning mill / yarn supplier for wool
Teet(te)kö yhteistyötä muiden, esim. _____ kanssa? - Jos, niin millaista? (Esim. jaatteko vinkkejä mistä olette löytäneet vaikeasti löydettäviä materiaaleja?)	Do you collaborate with others, for example _____? - If yes, how? (For example, do you share tips of where you have found materials that are difficult to source?)
Ilmeisesti _____ voi myös vuokrata kansallispukuja. Voitko kertoa vähän lisää miten se toimii? - Mistä vuokrattavat puvut ovat peräisin? - Kuinka paljon/usein niitä vuokrataan? - Kuka hoitaa pesun/huollon, te vai asiakas?	I understand _____ also rents out national costumes. Can you tell me more about how that works? - Where have the costume to be rented come from? - How much/often are they rented? - Who deals with the washing/maintenance, you or the customer?
Kulttuuriperintö	**Cultural heritage**
Suomenkielisien pukujen osalta käsittääkseni eri tahot ”määrittelee” ja valmistaa/myy pukuja. Ruotsinkielisten pukujen osalta _____ käsittääkseni hoitaa molempia. Liittyykö tähän jotain etuja tai haasteita?	When it comes to the costumes of Finnish-speaking regions, I understand that different organizations “define” and produce costumes. For the costumes of Swedish-speaking Finland, I understand _____ does

	both. Are there any benefits or challenges related to this?
Millä tavoin sinä omassa työssäsi, tai _____ yleisemmällä tasolla, edistät(te) aineettoman kulttuuriperinnön säilymistä (kansallispukuihin liittyen)? - Miten pidätte huolta museopukujen sekä pukuihin liittyvän tiedon ja taidon säilymisestä? - Miten pukujen valmistus ja vuokraus vaikuttaa perinteen säilymiseen?	In what ways do you in your own work, or _____ at a more general level, promote the preservation of intangible cultural heritage? - How do you take care of the preservation of your museum costumes and the information and skills related to costumes? - How does the manufacture and renting affect the preservation of traditions?
Lopuksi	**To conclude**
Tuleeko mieleen vielä jotain muuta mitä haluat sanoa, mitä en oo tajunnut kysyä?	Can you think of anything else you want to add, that I haven't realized to ask?
Entä onko sulla ehdottaa ihmisiä tai organisaatioita, joita mun kannattaisi haastatella?	Can you suggest any other people or organizations that it could be worth for me to interview?

Interview guide 4, for the representative of an organization that rents out national costumes

Original guide in Finnish	**English translation**
Lämmittely/taustaa	**Warmup/background**
Voisitko tähän alkuun kertoa vähän itsestäsi? - Millainen suhde sulla on kansallispukuihin? - Mitä teet _____:llä? - Miten/miksi oot päätynyt tänne?	Can you, to begin with, tell me a bit about yourself? - What kind of relationship do you have with national costumes? - What do you do at _____? - How/why did you end up here?
Organisaatio	**The organization**
Millainen tausta _____:llä ja erityisesti puvustolla on?	What kind of backgroud does _____ and especially the wardrobe have?
Miten se on organisoitu?	How is it organized?
Pyöriikö puvusto kokonaan vapaaehtoisvoimin vai onko myös työntekijöitä? - Kuinka paljon vapaaehtoisia on?	Is the wardrobe managed completely by volunteers or are there also empoyees? - How many volunteers do you have?
Pukujen vuokraus	**Costume rental**
Paljonko teillä on pukuja?	How many costumes do you have?
Kuinka paljon/usein niitä vuokrataan?	How much/often are they rented?
Mitä vuokraaminen maksaa?	What does renting cost?
Mihin rahat käytetään?	How is the money used?
Millainen teidän asiakaskunta on?	What kind of clientele do you have?
Mistä puvut ovat peräisin? - Kuinka vanhoja ne ovat?	Where have your costumes come from? - How old are they?
Mitä osia pestään?	Which parts are washed?
Kuka pesee?	Who does the washing?
Muokataanko pukuja käyttäjille sopivaksi?	Are costumes altered to fit the customer?
Korjataanko hajonneita pukuja? - Millaisissa tapauksissa? - Kuka sen tekee? - Täydennetäänkö pukuja, jos niistä tuhoutuu joku osa?	Are broken costumes mended/repaired? - In which cases? - Who does it? - Are costumes supplemented, if some of the parts is destroyed?

Mitä teette puvuille, joita ei voi enää korjata?	What do you do with costumes that can no longer be repaired?
Kuinka tarkkoja olette pukujen ja pukukokonaisuuksien ”oikeellisuudesta”?	How meticulous are you about the ”correctness” of the costume ensembles?
Kulttuuriperintö	**Cultural heritage**
Miten kansallispuvut liittyy kulttuuriperintöön sun näkemyksen mukaan?	How are national costumes, in your opinion, related to cultural heritage?
Koetko, että _____ kansallispukuihin liittyvän toimintansa kautta edistää elävän kulttuuriperinnön säilymistä? - Jos, niin millä tavoin?	Do you feel that _____ aids the preservation of intangible cultural heritage through its national costume related actions? - If yes, how?
Lopuksi	**To conclude**
Tuleeko mieleen vielä jotain muuta mitä haluat sanoa, mitä en oo tajunnut kysyä?	Can you think of anything else you want to add, that I haven’t realized to ask?
Entä onko sulla ehdottaa ihmisiä tai organisaatioita, joita mun kannattaisi haastatella?	Can you suggest any other people or organizations that it could be worth for me to interview?

Interview guide 5, for a self-employed national costume artisan

Original guide in Finnish	**English translation**
Lämmittely/Taustaa	**Warmup/Background**
Voisitko tähän alkuun kertoa vähän itsestäsi? - Miten oot päätynyt kansallispukualalle? - Millainen suhde sulla itsellä on kansallispukuihin?	Can you, to begin with, tell me a bit about yourself? - How did you end up in the national costume industry? - What kind of relationship do you personally have with national costumes?
Yrityksestä	**About the business**
Voitko kuvailla mitä kaikkea sinä/yrityksesi tekee?	Can you describe what different things you/your business does?
Montako teitä on?	How many are you?
Mitä kaikkea myytte asiakkaille?	What types of products do you sell to customers?
Kuinka iso osa työstäsi (tai liikevaihdosta) on kansallispukujen tai niiden osien valmistamista tai muuta suoraan kansallispukuihin liittyvää hommaa (esim. kurssien vetämistä)?	How much of your work (or turnover) is making national costumes or their parts, or doing other things directly related to national costumes (such as teaching courses)?
Toimitusketju	**Supply chain**
Kertoisitko, millainen uusien kansallispukujen toimitusketju ja valmistusprosessi on sinun/yrityksesi näkökulmasta?	Can you describe to me the supply chain of new national costumes from the point of view of you/your business?
Sulla on ”oikeudet” muutamaan pukuun, eikö niin? Teetkö vaan niitä vai myös muita pukuja tai pukujen osia?	You have the “rights” to a couple of costumes, right? Do you only make those or also other costumes or their parts?
Toimit(te)ko myös alihankkijana muille yrityksille? - Jos, niin kuinka paljon ja mitä tuotteita teet? - Kenelle?	Do you also work as a subcontractor for other businesses? - If yes, how much and which products do you make? - For whom?
Mistä tilaat materiaaleja ja missä muodossa? - Esim. suomalaisilta vai ulkomaisilta toimittajilta, mistä päin maailmaa? - Esim. lankana, kankaana…	From where do you order material and in what form? - E.g., from Finnish or foreign suppliers, from what part of the world? - E.g., as yarn, fabric…
Missä määrin sinulla on varastoa? - Vai tehdäänkö kaikki tilauksesta?	To what extent do you keep products in stock? - Or is everything made to order?

- Jos, niin mitä tuotteita tai materiaaleja varastoitte ja miksi juuri niitä?	- If any, which products or materials do you keep in stock and why?
Miten pitkälle ja tarkasti tiedätte, mistä puvuissa käytetyt materiaalit ovat peräisin? - Esim. korujen hopean alkuperä, villassa lammastila / kehräämö / lankatoimittaja	How much upstream and how precisely do you know where the materials used in the costumes are from? - E.g., silver for the jewellery, sheep farm / spinning mill / yarn supplier for wool
Kuinka paljon teet yhteistyötä muiden käsityöläisten kanssa? - Jos, niin millaista? (Esim. jaatteko vinkkejä mistä olette löytäneet vaikeasti löydettäviä materiaaleja?)	How much do you collaborate with other artisans? - If yes, how? (For example, do you share tips of where you have found materials that are difficult to source?)
Kurssit	**Courses**
Olen ymmärtänyt, että vedät myös kursseja. Voitko kertoa siitä lisää? - Millaisia kursseja? - Millaiselle kohderyhmälle? - Kuinka paljon?	I understand you also teach courses. Can you tell me more about that? - What kinds of courses? - To what kind of audience? - How much?
Kulttuuriperintö	**Cultural heritage**
Mitä kulttuuriperintö merkitsee sinulle?	What does cultural heritage mean to you?
Millä tavoin sinä omassa työssäsi edistät aineettoman kulttuuriperinnön säilymistä?	In what ways do you in your own work, promote the preservation of intangible cultural heritage?
Lopuksi	**To conclude**
Tuleeko mieleen vielä jotain muuta mitä haluat sanoa, mitä en oo tajunnut kysyä?	Can you think of anything else you want to add, that I haven't realized to ask?
Entä onko sulla ehdottaa ihmisiä tai organisaatioita, joita mun kannattaisi haastatella?	Can you suggest any other people or organizations that it could be worth for me to interview?