

## **'SLAVES OF LUXURY' SCHIAVI DEL LUSSO**

*by Sabrina Giannini*

### **MILENA GABANELLI IN STUDIO**

Good evening, Today we will be talking about our fashion, which starts on the runway and ends in the workshops. High points and low points of a market worth more than 70 billion euro a year, and which employs more than 1 million persons.

### **SABRINA GIANNINI OFF-SCREEN**

A fashion house never misses the chance for a fashion show, even if it is to celebrate the tenth anniversary of the death of Gianni Versace. Among the guests at the ballet at the Scala in Milan on July 15<sup>th</sup> were the designer's favorite models, a few well-known faces, but the man Gianni Versace loved was not invited. So I don't feel so bad about the fact that my request to be accredited as a journalist was not even answered. The show continued when the Versace VIP guests left the Scala for the banquet. Two months later, in September, in Milan, the fashion week starts. And on that occasion, also, Ms. Versace doesn't invite me to her show. And so it is with the other big names, with the exception of Giorgio Armani, Krizia, and a few others. I would have expected 90 invitations, because there are 90 fashion shows scheduled. But instead...

### **SABRINA GIANNINI**

I only want to know why I wasn't invited. In fact, I've just arrived... You know, the criteria.

### **PRESS AGENT - ROBERTO CAVALLI**

Either you have to apply for it, and sometimes we have space problems and so we can't invite, accredit everyone...

### **SABRINA GIANNINI**

The fact that it's Rai and not Tele Val Brembana has nothing to do with it?

### **PRESS AGENT - ROBERTO CAVALLI**

No.

### **SABRINA GIANNINI**

So that's not the criterion? And for a possible interview with Mr. Cavalli?

### **PRESS AGENT - MOSCHINO**

I'm sorry there were some snags...

### **SABRINA GIANNINI**

No, no, what I'm wondering is why, how is it possible that Raitre, which is doing a special on fashion, is not invited practically by anyone; so I start to...

### **PRESS AGENT - MOSCHINO**

Raitre?

**SABRINA GIANNINI**

Yes.

**PRESS AGENT - MOSCHINO**

That seems strange!

**SABRINA GIANNINI**

To me too. Since there's a rumor going around that I shouldn't be allowed in anywhere, I'm starting to feel a bit marginalized in this situation which, besides, simply has to...

**PRESS AGENT - MOSCHINO**

In any case I find it strange, because for example I didn't see your accreditation...

**SABRINA GIANNINI**

You didn't see it?

**PRESS AGENT - MOSCHINO**

No.

**SABRINA GIANNINI**

Okay, no; I wanted to make sure of this.

**SABRINA GIANNINI OFF-SCREEN**

For some reason or other... Maybe because it's useful only to have the journalist who is specialized in fashion. Or maybe because of a message that was going around on the cell phones of the public relations people...

**SABRINA GIANNINI**

What did it say?

**ANONYMOUS**

No, it said: "Watch out, 'Report' is around..."

**SABRINA GIANNINI**

Watch out for what? What do you have to hide?

**ANONYMOUS**

Exactly! In fact, since I don't have anything to hide.

**SABRINA GIANNINI**

And what do *they* have to hide?

**MILENA GABANELLI IN STUDIO**

Usually, at fashion shows, journalists are very much sought, and they're always given front-row seats, because in this case, more than any other, they're the life blood of business, in that by writing about it, they enable the public to become acquainted with the brand names. But this time an order went out: keep our Sabrina Giannini away. For her, neither the front row nor the back. She stayed out. And so it was possible to see that somewhat less glamorous world behind the shop

windows, and which will take us to the places of production, where there is something to hide, and which damages the excellence of those products "made in Italy" that the whole world envies us. But first we'll stay in Milan. It was September and the fashion week was under way. Everyone has always come to Milan, because of the importance of our brand names, for the creativity, and especially for the quality. A week, however, that has been growing shorter and shorter in recent years.

**SABRINA GIANNINI**

How much do you spend on articles made in Italy? Per year... more or less...

**JIM GOLD – PRESIDENT & CEO, BERGDORF GOODMAN**

Millions!

**SABRINA GIANNINI OFF-SCREEN**

Under the dress there are 70 billion euro in sales. 70,000 companies and 850,000 workers. One of the most important items of the national economy. Milan is its showcase. To look at it, thousands of buyers arrived from all over the world. Emissaries of the major luxury stores, but also of small shops that sell excellence, articles made in Italy, in every corner of the world. The most important sit in the front row, so they can have a good, close view of the collection. Milan becomes the fashion capital four times a year, for the two women's and two men's collections. Between one fashion show and the next, the buyers pass the time and spend a lot of money in the showrooms of the fashion houses, where they can actually touch the garments and place orders. And it is there that the success of a collection is played out.

The stream of buyers makes it necessary for all the world's luxury prêt-à-porter names to have a showroom in Milan.

**MATHIAS FACCHINI - BYBLOS**

These Japanese gentlemen are very devoted customers of ours, who are observing the collection after the show.

**OWNER OF STORES IN KIEV - UKRAINE**

Electronics are in Japan, cars are in Germany, and fashion is in Italy. That's the way our people think.

**SABRINA GIANNINI OFF-SCREEN**

The Ukrainian buyer is choosing from the collection designed by nonconformist Vivienne Westwood who, even though she is English, prefers to produce her garments in Italy.

**SABRINA GIANNINI**

Earlier you said: "We have to fight tooth and nail to defend fashion made in Italy". Why do we have to defend it?

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

Because that's the last thing we've got, apart from museums, and beaches. We're the world leaders in fashion.

**SABRINA GIANNINI**

But we have to defend it from whom, from what attacks?

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

We have to defend it from those who want to manage our wealth at both the structural and the cultural level. And these are clearly the countries who would like to have our control, would like to have our...

**SABRINA GIANNINI**

...creativity?

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

Creativity, yes!

**SABRINA GIANNINI**

All the background, all the cultural heritage...

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

Exactly! Italian cultural heritage, they would like to have...

**SABRINA GIANNINI**

And who are they, who are they?

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

Well, in the front line are the famous Americans.

**SABRINA GIANNINI**

And who's at the head of the Americans?

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

The famous Condé Nast is at the head of the Americans.

**SABRINA GIANNINI**

You mean that Condé Nast would like America to be the center of the fashion world?

**CARLO D'AMARIO – MANAGING DIRECTOR, VIVIENNE WESTWOOD**

Yes, yes. As I see it, Condé Nast undoubtedly implements an extremely strong lobbying policy.

**SABRINA GIANNINI OFF-SCREEN**

Condé Nast is the publishing house headquartered in New York that invented the most famous fashion magazine...

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

Have you ever wondered about the reason for this ostracism by New York and America against Europe and fashion in general, and Italy in particular? And another question: what is the reason for this alliance between fashion and publishing on the other side of the Atlantic? Interest, interest, interest. Money. Money, money.

### **SABRINA GIANNINI OFF-SCREEN**

How does little Milan dare have a fashion week more important than the American one? It might be because New York doesn't have our history and our creative talents. With the exception of Ralph Lauren, Calvin Klein, and Jacobs, the shows in America are mostly for sportswear and youth brands. And it says a lot that the headquarters of New York's week is in a huge white tent in the middle of Manhattan. Inside there are no elephants or trapezes, but young women who sponsor anything and everything, from flip-flops for the beach to luxury cars. Obviously between one fashion show and another. Refined taste and sophistication are on the other side of the ocean, but the media power is here. Just a short distance away from the tent is the headquarters of Condé Nast, therefore of "Vogue", the historic fashion magazine that, it is said, sets the trends: authoritative, feared, and respected, is "Vogue"'s editor-in-chief, Anna Wintour.

### **FROM THE FILM "THE DEVIL WEARS PRADA"**

- *I don't understand why it's so difficult to confirm an appointment.*
- *I know, I'm so sorry, Miranda, I actually did confirm last night, but...*
- *The details of your incompetence do not interest me. Tell Simone I'm not going to approve that girl that she sent me for the Brazilian layout. I asked for clean, athletic, smiling; she sent me dirty, tired and paunchy.*

### **SABRINA GIANNINI OFF-SCREEN**

It is rumored that the authoritarian and cynical editor-in-chief of a fashion magazine played by Meryl Streep in "The Devil Wears Prada" was inspired precisely by Wintour. Also because the author of the book from which the film was adapted had actually been Anna Wintour's assistant.

### **FROM THE FILM "THE DEVIL WEARS PRADA"**

- *Get me that little table that I like at that store on Madison Avenue.*
- *...has a reservation for dinner tonight at that place...*
- *What time is my flight for Miami?*
- *...must be delivered today...*

### **SABRINA GIANNINI OFF-SCREEN**

And here is Anna Wintour, in her size 6 at Central Park this past September 8. Here she is together with her Italian colleague Franca Sozzani, and is about to watch Ralph Lauren's show...

There is no fashion show in America that doesn't stake its all on celebrities, the big names that attract write-ups about brands and collections. If there's one thing in which Americans excel, it is in selling themselves; on the other hand, we Italians...

### **MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

That is, sometimes a phone call from New York, as was the case with certain calendars, to 1 or 3 important "made in Italy" names, has ended up reshuffling the calendar.

### **SABRINA GIANNINI**

You mean, it was sufficient to ask...

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

It was sufficient for a woman you named earlier to make 3 phone calls, and the calendar, which was already set in mid-July, went kaput.

**SABRINA GIANNINI**

So, in practice, if Ms. Wintour calls a major stylist and says, "No, don't schedule yourself on Monday, but on Tuesday, because it's better for me to tighten the calendar," you have to do it?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

Not everyone, though...

**SABRINA GIANNINI**

Do some accept?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

Yes, some accept!

**SABRINA GIANNINI**

But why do they have to accept?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

Well, that's something you'd have to ask them. What I can say is...

**SABRINA GIANNINI**

Tell me the name of the stylist, and I'll go ask him.

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

No, no. That I can't tell you.

**SABRINA GIANNINI**

Yeah, I know that. If I say it?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

2 or 3!

**SABRINA GIANNINI**

Has Giorgio Armani done it?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

No, but don't ask me any more. He hasn't!

**SABRINA GIANNINI**

He hasn't?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

No!

**SABRINA GIANNINI**

Dolce & Gabbana?

**MARIO BOSELLI – CHAIRMAN, NATIONAL CHAMBER OF FASHION**

No comment!

**SABRINA GIANNINI**

There! There!

**SABRINA GIANNINI OFF-SCREEN**

Giving in to Ms. Wintour made the entire fashion week go haywire. It happened in 2005. All the big names were concentrated into 4 days and buyers and journalists ran back and forth from one show to another, skipping the younger and lesser known names. In the end it was a disaster for everyone. The Italian masochism reared its head once again this year. The big names had their shows all in 4 days, even though the calendar comprised seven. Armani opened it on Monday and Versace closed it on Thursday.

**SABRINA GIANNINI**

The slot of the calendar's Friday?

**MANUEL FACCHINI - BYBLOS**

No, it's a constraint imposed by the Milanese nomenclature, in the sense that we are still small, so we have to content ourselves with the spaces that remain. We have to fit ourselves in between one another in order to come out...

**SABRINA GIANNINI**

So? This was the best one, in your opinion?

**MANUEL FACCHINI - BYBLOS**

This was the best, even if clearly, being the last day, the foreign press had already left and unfortunately various buyers had already left, too.

**SABRINA GIANNINI**

But who decides, who is it who takes the best slots?

**MANUEL FACCHINI - BYBLOS**

Eh...maybe I shouldn't say it, but you surely know it yourself.

**SABRINA GIANNINI**

The most powerful? But not only those. Are there various forces circulating?

**MANUEL FACCHINI - BYBLOS**

Not only, there are... there is a sort of caste, not only of politicians, but of fashion as well, so... you know how it is.

**SABRINA GIANNINI OFF-SCREEN**

The famous ones that no one can miss seeing and those who are in charge at the National Chamber of Fashion and snatch up the best slots. Two factions, and incapable of working as a system.

Anyone who is outside of the power game is heavily penalized. Especially the emerging names. In those four days it wasn't easy to find a taxi. But the important managers and buyers were driven around in chauffeured cars. Outside of Dolce & Gabbana's Metropol, just one chauffeured car awaited its guest in front of the entrance... Ms. Wintour's.

**ANONYMOUS 2**

You saw Ms. Wintour leave, didn't you? Did you see Ms. Wintour leave?

**SABRINA GIANNINI**

She left today, Friday?

**ANONYMOUS 2**

Yes, yes, yes, today.

**SABRINA GIANNINI**

Ah, today, not yesterday?

**ANONYMOUS 2**

No, today.

**SABRINA GIANNINI**

With her little packages?

**HOTEL DOORMAN**

Yes, with everything.

**SABRINA GIANNINI OFF-SCREEN**

Friday morning, Ms. Wintour had already left the suite of the Milanese luxury hotel. But she did not forget to send this letter of thanks to the Italian fashion designers: *"All of us at 'Vogue America' are grateful to you for this week's calendar. We were able to reduce our stay to a minimum, and it was particularly useful considering the weakness of the dollar. In hopes that the Milanese calendar can remain this way for the future, I thank you.*

*With best wishes,  
ANNA WINTOUR".*

It is hard to believe that the most highly paid and powerful fashion journalist in the world is keeping an eye on the euro-dollar exchange rate. Instead, it seemed more like an exercise of power aiming to cut Milan down to size.

**SABRINA GIANNINI**

Instead, the other markets, for example someone like yourself would even want to go abroad at a certain point.

**MANUEL FACCHINI - BYBLOS**

I would like Paris very much, because I think it is absolutely perfect for this type of collection. Maybe I'm not even appreciated very much here because here there is a great deal of attention to the purely commercial part.

**SABRINA GIANNINI OFF-SCREEN**

In Paris, the fashion shows start immediately after Milan. Ms. Wintour, together with the other foreign journalists, was supposed to arrive in the French capital. But instead...

**MATTEO MARZOTTO – PRESIDENT, VALENTINO S.P.A**

She's not coming to Paris, but she did Milan... fine. I miss her a lot; I love her because I am a good friend of hers.

**SABRINA GIANNINI OFF-SCREEN**

But she snubbed Valentino's goodbye to the fashion runway. Maybe she had had a fit. She had asked the French to shorten their calendar too, but Paris responded "no". The fashion *maisons* did not change their system. That is, open with an important name like Dior and close with Luis Vuitton. It is a way to make everyone remain, journalists and buyers, until the end. The timing is more relaxed, the new proposals have a chance to be seen, and everyone remains in the city for 8 days.

**SABRINA GIANNINI**

All the editors-in-chief are here, no? Heh, Bruna, are all the editors-in-chief at Prada coming?

**JOURNALIST**

Everything is signed.

**SABRINA GIANNINI**

All of them!

**JOURNALIST**

But not only the editors-in-chief!

**SABRINA GIANNINI**

So, there are 5 of you alone, just you from "Io Donna". Of course there's no room for me!

**JOURNALIST**

No, everyone's coming because it's trendy.

**SABRINA GIANNINI**

Ah, because it's trendy?

**JOURNALIST**

Sure, yes.

**SABRINA GIANNINI OFF-SCREEN**

When Prada had its show in Milan, no one missed it. All the world's most important journalists of the sector has to wait at length before going in. The only one who could reach Miuccia backstage was the editor-in-chief of "Vogue America". On the other hand, Prada is the only brand made in Italy that Ms. Wintour included in her classification of the "Magnificent Seven". Her magazine is a trend-setter, it can

influence the major buyers, but two million readers as well. But it can be an error to think that the only image that counts is that of the printed page...

### **MILENA GABANELLI IN STUDIO**

The Milanese week is one of the most important moments for the fashion industry made in Italy, because it is there that the buyers, sellers, and writers are concentrated. A showcase that, it seems, the Americans are trying to grab for themselves. Reducing from 7 days to 4 means cutting back the importance and the related industries. If you have 4 days instead of 7 for buying, you buy less, there is less talk about it, the hotels earn less, and the city goes haywire because in 4 days everyone runs back and forth from a show to a presentation, from one showroom to another. The person who decided all this is the one who controls the image of fashion worldwide, that is, the editor-in-chief of "Vogue America", to whom our major designers, to avoid displeasing her, said, "Okay". On the other hand, in Paris they preferred to keep the 7-day week, and they prepared a calendar that keeps everyone there, enabling the minor and beginning designers to be seen, because what counts in fashion is novelty, which should be cultivated and in which a far-sighted system of enterprises invests.

So, we have seen that during the fashion week, the "made in Italy" industry shows off its product, which is beautiful. What the world envies us is precisely the prestige of our fabrics and the skill of our artisans. If this is not preserved, there is a risk of ruining a unique heritage. But instead, there are those who prefer investing a great deal in advertising, perhaps overlooking the substance. In Naples, traditionally there are leather goods shops that work for the fashion industry.

### **CIRO NATALE – LT. COL., FINANCE POLICE**

But do you produce for Prada? It's with Prada, so you produce for Prada! It's okay, this... we're... a very normal check. Keep calm; it's only to see if everyone has their papers in order. There are just a few of us. No, you don't have to get upset. We're doing a check to see if the license and the number of pieces you produce on behalf of the licensee correspond, if obviously – as I think, I imagine – you all have your papers in order, from the work standpoint as well.

### **BLUE-COLLAR WORKER 1**

Yes, yes, the boss is coming now...

### **CIRO NATALE – LT. COL., FINANCE POLICE**

For how long, more or less?

### **BLUE-COLLAR WORKER 1**

I am... four months.

### **CIRO NATALE – LT. COL., FINANCE POLICE**

Oh, I see, so INPS and INAIL have surely been informed of your hiring...

### **SABRINA GIANNINI OFF-SCREEN**

Because it is expected that a supplier of an important designer name hires its workers properly, and instead...

**CIRO NATALE – LT. COL., FINANCE POLICE**

You're in your trial period... Is there anyone else in their trial period? How much do they pay you each month; more or less how much do they give you each month, how much do they pay you?

**BLUE-COLLAR WORKER 2**

I've been here for just a few days, if it's worth it...

**CIRO NATALE – LT. COL., FINANCE POLICE**

Okay, but to be worth it you have to know how much they give you, or no? And what do you do here? It seems to me you're the one who does the least technical work; what do you do? You cut the labels? You dye, you dye the labels. How much would they pay you if you were to remain after the trial period?

**BLUE-COLLAR WORKER 1**

I don't know, I don't know; it's three weeks...

**CIRO NATALE – T LT. COL., FINANCE POLICE**

In three weeks they didn't even give you an advance for the month? Nothing?

**BLUE-COLLAR WORKER 1**

No, nothing!

**FINANCE POLICEMAN**

What time do you start?

**BLUE-COLLAR WORKER 3**

I start at 9, until 6 in the evening. I teach the girls who come how to glue.

**FINANCE POLICEMAN**

A sort of supervisor? How much do you earn a month? How much is your wage?

**BLUE-COLLAR WORKER 3**

A thousand euro.

**FINANCE POLICEMAN**

A thousand euro? Precisely?

**BLUE-COLLAR WORKER 3**

Yes.

**FINANCE POLICEMAN**

With a pay envelope?

**BLUE-COLLAR WORKER 3**

No.

**FINANCE POLICEMAN**

Do you have a lunch break?

**BLUE-COLLAR WORKER 1**

Yes.

**FINANCE POLICEMAN**

At what time?

**BLUE-COLLAR WORKER 1**

From 1 to 2.

**FINANCE POLICEMAN**

From 1 to 2 pm?

**FINANCE POLICEMAN**

How much do you earn a month?

**BLUE-COLLAR WORKER 4**

Around 800, but I haven't been working for very long.

**FINANCE POLICEMAN**

How are you paid, in cash?

**BLUE-COLLAR WORKER 4**

In cash, yes.

**SABRINA GIANNINI**

How many workers are there in all?

**FINANCE POLICEMAN**

There are...7, and 4... 11.

**SABRINA GIANNINI**

11? But... plus the supervisor?

**FINANCE POLICEMAN**

No, no, including.

**SABRINA GIANNINI**

Oh, including the supervisor.

**FINANCE POLICEMAN**

Yes, including the supervisor and the counter seller.

**FINANCE POLICEMAN**

Good morning... the proprietor?

**QUALITY INSPECTOR - PRADA**

No, I'm the Prada inspector.

**CIRO NATALE – LT. COL., FINANCE POLICE**

Oh, good morning! The Prada inspector? Yes, and you arrived in a hurry, didn't you?

**QUALITY INSPECTOR - PRADA**

I have to make an inspection so they can ship the handbags.

**CIRO NATALE – LT. COL., FINANCE POLICE**

On, we didn't know that, it was a pleasant coincidence. So you can give us a moment...

**SABRINA GIANNINI**

Since they have been working on the handbags for months, you've never realized they were all illegal?

**QUALITY INSPECTOR - PRADA**

I don't ask that.

**SABRINA GIANNINI**

But the choice of companies, who makes it. Prada in Milan?

**QUALITY INSPECTOR - PRADA**

No, now they had to come check the group because it was acquired, because it worked for one of our subsidiaries, so now came, let's say, the ethics part of the company.

**SABRINA GIANNINI OFF-SCREEN**

The ethics part. That is, checking to see if the company applies the most elementary protections... The inspector does not say what, on the other hand, the proprietor will say. That is, that just three weeks earlier, he had received a notice from Prada that, a month from then, they would have interrupted the supply, and therefore the employment. The reason given in the letter is that Prada prefers to give work to the producers close to the company, therefore in Tuscany. The version that Prada sent to me later is different: that is. That the Neapolitan workshop was closed for not having complied with the company parameters. It doesn't specify which parameters.

**SABRINA GIANNINI**

Since with all the workers illegal, you paid them VAT, did everything properly, the waybills...

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

Yes, yes, yes.

**SABRINA GIANNINI**

That, of course, but they never concerned themselves with it in all these months...

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

No.

**SABRINA GIANNINI**

...with the condition of your workers.

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

But... I wouldn't like this to end up on television.

**SABRINA GIANNINI OFF-SCREEN**

Together with the letter, I receive the code of conduct which must be followed by suppliers, on penalty of immediate termination of the contract. Even in the case – it says – of violation of the labor regulations. All liability rests with the supplier. But the handbag carries the name "Prada", and it appears ethically questionable that Prada sells luxury handbags produced with third-world level systems. The compliance with the rules could be verified from the start, thus 5 months earlier, and it was sufficient to ask the proprietor for the pay envelopes and registration numbers of the employees. Perhaps the inspectors are used mostly to check the perfect seams of the handbags before they leave for Via Montenapoleone.

**SABRINA GIANNINI**

Excuse me, I'd like to know the price of this, to see it a bit better, if possible.

**SHOPGIRL – PRADA**

This, the last one... of course!

**SABRINA GIANNINI**

The last one, it's obvious.

**SHOPGIRL – PRADA**

This costs 440, it's the largest "piattina" model we make.

**SABRINA GIANNINI**

You mean this one here... 440?

**SHOPGIRL – PRADA**

Yes.

**SABRINA GIANNINI**

But it's only plastic, isn't it?

**SHOPGIRL – PRADA**

Yes, nylon... nylon plus parts in leather.

**SABRINA GIANNINI**

Good grief... 440 euro just for nylon...

**SHOPGIRL – PRADA**

You had never bought our "piattine"? They're truly indestructible.

**SABRINA GIANNINI**

They're called... "piattine"?

**SHOPGIRL – PRADA**

Yes.

**SABRINA GIANNINI**

Well, the fact that they're indestructible is the least you could ask considering what they cost...

But tell me, how much did a handbag like this one cost you in labor?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

Well, it depends on the bags...

**SABRINA GIANNINI**

Like that one there in plastic, for example.

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

30 euro.

**SABRINA GIANNINI**

Show me a document proving it. How do you set it at 30 euro, on the basis of the labor?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

Yes.

**SABRINA GIANNINI**

Because it takes them how long?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

No, they're set prices that they give us.

**SABRINA GIANNINI**

Fabric plus... that?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

Yes.

**SABRINA GIANNINI**

What does the "yes" mean?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

Yes, that type of fabric, that type of leather, and this is the actual price.

**SABRINA GIANNINI**

Which? You mean, they give you 30 euro?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

No, 26... this one here is the actual price.

**SABRINA GIANNINI OFF-SCREEN**

A production price that is decidedly low. Patrizio Bertelli, Miuccia Prada's husband and the company president, decided not to grant an interview. An industrialist of

his caliber could have easily answered the following question: is it the proprietor of the Neapolitan shop the one exploiting his workers, or is it Prada that pays too little and, right from the start, must realize that at these prices it is possible to produce only under certain conditions?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

China, Europe, Romania, by now they've slaughtered us. The biggest names, the largest companies go to produce there.

**SABRINA GIANNINI**

How many years have you been producing for Prada?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

No, for me it's only been a short time. I managed to do it and then died immediately, because they had guaranteed the work but all of a sudden the fax arrived terminating the contract, and unfortunately I cannot go on. The firm has to close because there is no possibility to continue. There's no other work, they don't pay well, you work very little, you manage to work 4 or 5 months a year. We can't afford to keep the workers and pay them properly and legally, everything... because we can't do it, it's impossible!

**SABRINA GIANNINI**

Okay, but in this...

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

No, in sector; I'm talking about my sector. I can guarantee you, I can guarantee you, today if they go check everything, they'll have to close everything. Today it's a struggle to get along.

**SABRINA GIANNINI**

But today there are many who are legal and who manage to get along?

**PROPRIETOR OF HANDCRAFTING SHOP, ARZANO – NAPLES**

Very few. In the south very few, a few more in the north because evidently they're better, I don't know.

**MILENA GABANELLI IN STUDIO**

The shop we saw produced directly for Prada. The same bag that is sold at 440 was paid 28. They're good; they could even sell at a higher price if they find someone who buys. But it is hard to ignore the fact that somewhere, somehow something isn't working. When you pay so little at the source, and this source is not in China, where the cost of living is low, but it's Naples. Lowering the production costs so much, it is evident that you end up strangling the supplier and creating the bases for illegal work. In fact, the company that worked, that produced for Prada paid the workers without invoices and in cash. No taxes, no contributions, no VAT. And we're talking about products intended for the luxury market, where after buying at 28, you sell at 440; it's hard to believe there's not a good margin. And now let's go northward where, according to the Neapolitan supplier, they are better at following the rules.

**SABRINA GIANNINI OFF-SCREEN**

In the north they're better... but better at what? In Prato, for example, you can find the most competitive labor the market can offer. Chinese labor.

**SABRINA GIANNINI**

May I speak with the boss? I've come from Milan for a job.

**ANONYMOUS 1**

Come in.

**SABRINA GIANNINI**

Thank you, good morning. Does some speak Italian?

**ANONYMOUS 2**

No.

**SABRINA GIANNINI**

Do you work exclusively for a group?

**SUB – SUPPLIER, PROVINCE OF PRATO**

Yes, we're the subs...

**SABRINA GIANNINI OFF-SCREEN**

"Sub" stands for "sub-supplier". They work on behalf of whoever has the direct contract with the brand name. It is the third ring of the chain.

**SUB – SUPPLIER, PROVINCE OF PRATO**

I'm a sub. I work for someone... when it arrives from them they pay me 30%. They don't do anything.

**SABRINA GIANNINI**

Is the person who gives you the work Italian or Chinese?

**SUB – SUPPLIER, PROVINCE OF PRATO**

Italian.

**SABRINA GIANNINI**

An Italian.

**SUB – SUPPLIER, PROVINCE OF PRATO**

Yes.

**SABRINA GIANNINI**

In practice, they, without doing anything, give it to you?

**SUB – SUPPLIER, PROVINCE OF PRATO**

Yes.

**SABRINA GIANNINI**

But...

**SUB – SUPPLIER, PROVINCE OF PRATO**

30% profit. You can see the waybills.

**SABRINA GIANNINI OFF-SCREEN**

The waybills are those of the Italian supplier who works directly for Fendi. The brand of the French giant that also owns Dior, Luis Vuitton, and Gucci.

**SABRINA GIANNINI**

It's obviously made in Italy?

**SHOPGIRL – FENDI**

Yes, yes, Yes. This is all our collection, all here. This costs 720.

**SABRINA GIANNINI**

But... it's cloth?

**SHOPGIRL – FENDI**

Cloth with leather trim.

**SABRINA GIANNINI**

Cloth and leather. 90% is cloth?

**SHOPGIRL – FENDI**

Yes.

**SABRINA GIANNINI**

Excuse me, can we talk a bit about prices, okay?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes. A bag like this?

**SABRINA GIANNINI**

Yes.

**SUB-SUPPLIER, PROVINCE OF PRATO**

Let's say... here it takes an hour and a half on this bag.

**SABRINA GIANNINI**

An hour and a half?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes.

**SABRINA GIANNINI**

So, let's say, 25 euro?

**SUB-SUPPLIER, PROVINCE OF PRATO**

No, a little less.

**SABRINA GIANNINI**

A little less than 25?

**SUB-SUPPLIER, PROVINCE OF PRATO**

They've already given me the cut leather.

**SABRINA GIANNINI**

They gave you the pieces and you assembled them?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes.

**SABRINA GIANNINI**

That's how it works!

**SABRINA GIANNINI OFF-SCREEN**

More or less 20 euro. The rest is kept by the Italian supplier who has the direct connection with the big name, leaving the Chinese sub-supplier all the business costs. And the risks too... First of all that of using illegal labor.

**SABRINA GIANNINI**

Excuse me, what's up there? Do they sleep every once in a while?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Not every once in a while, we sleep here.

**SABRINA GIANNINI**

You sleep up here?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes.

**SABRINA GIANNINI OFF-SCREEN**

The workers live, eat, and work all together. He pays the room and board, in order to always have them at his disposal and to pay them very little.

**SABRINA GIANNINI**

How much do they work in a day, how much do they want?

**SUB-SUPPLIER, PROVINCE OF PRATO**

10... 12 hours.

**SABRINA GIANNINI**

10-12 hours, huh?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes.

**SABRINA GIANNINI**

You don't pay contributions yet?

**SUB-SUPPLIER, PROVINCE OF PRATO**

But I pay taxes. If I have work, if they pay me the right amount, I can pay everything. It's not a problem I'm getting organized to work like an Italian firm, understand?

**SABRINA GIANNINI**

That is, you would like to have a regular supply, that is, the product that is given to you, so you can guarantee the contributions and thus hire your workers...

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes. How can I do everything properly like you? There is no way. Perhaps one day I have organized everything properly, but then I fall through.

**SABRINA GIANNINI OFF-SCREEN**

As if to say: that it is more risky to set the workers up legally than to have them work without any protections. If it is true, as he says, that they have been working for eight years, it means that checks are evidently not made. Or they are, but they shut both eyes. It wasn't easy to find the workshops, because no one gives the names of the others. But with the right information, and by pretending to be potential suppliers, the doors swung open.

**SUB- SUPPLIER, PROVINCE OF FLORENCE**

There are already 10 of us who make the designer name bags.

**SABRINA GIANNINI**

But I don't understand...

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

There is this firm across here. It is an Italian firm. We go there to pick up the work, then he does the preparation, and we do the production.

**SABRINA GIANNINI**

Oh, I see, so he gives the work order to you?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Yes.

**SABRINA GIANNINI**

Only for Dolce & Gabbana?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

There is so much work, that we can't do it for the other brands.

**SABRINA GIANNINI**

That much...

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

There's a handover. Since, with this firm I... we're a little like a family, so I also know the prices of the Incisa firm and how much he pays. Because if I don't earn well on these bags, he doesn't earn either.

**SABRINA GIANNINI**

So in short, you all earn?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Yes, we all earn.

**SABRINA GIANNINI**

How much does one of your handbags costs?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Now I can't tell you how much because the employees are here; I can't say the prices out loud.

**SABRINA GIANNINI**

Is this a clutch bag?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

No, it's a beauty bag.

**SABRINA GIANNINI**

They seem well made, no?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Let's say this one here... costs...

**SABRINA GIANNINI**

12 euro.

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

That one has edging that is a little more complicated. For that one, yes, that's how much he pays (14 euro). Let's say the price for us is low because beauty bags are small. We usually do the ones at this price here, the leather bag (from 20 to 35 euro).

**SABRINA GIANNINI**

That more complex one. Do you have all regularly hired employees?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Yes.

**SABRINA GIANNINI**

Yes, yes or no?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

No look, with you or with another firm seeking me for work I say, "We are normal and legal".

**SABRINA GIANNINI**

But it's not true!

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

What do you mean, it's not true? If you want to act like a Carabinieri I show you all the documents. Let me explain something to you: you need to have more trust in us, this firm here. This is an industrial zone, and we are the only Chinese shop here, but here in Scandicci the Carabinieri circulate constantly, so once a month they do the rounds. For example in Prato and Poggio a Caiano you can say yes, yes, yes.

**SABRINA GIANNINI**

You can say yes, yes, yes in that area?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Yes, that zone is very... well, in my opinion in Poggio a Caiano there are underground firms: it's easier.

**SABRINA GIANNINI OFF-SCREEN**

Poggio a Caiano, province of Prato, where there is the largest concentration of Chinese businesses in Italy. There are 3,000 of them, which have grown exponentially since the early 1990s; there are 25,000 Chinese residents. But it is believed that there are thousands who live in hiding, and who are enlisted as labor, mostly in the textile/clothing sector.

**FINANCE POLICE**

As you can see, in the shed the door panel is all darkened, to prevent anything from being seen from the outside.

**SABRINA GIANNINI**

Not even the light?

**FINANCE POLICE**

Absolutely no light.

**FINANCE POLICE**

We do these kinds of checks, We have a triple purpose: against forgery, against illegal labor, and obviously against tax evasion, which is the mission...

**FINANCE POLICE**

Who is the proprietor of the firm?

**BLUE-COLLAR WORKER 5**

Proprietor of the firm is my cousin, my cousin now in China.

**FINANCE POLICE**

She's in China?

**BLUE-COLLAR WORKER 5**

In China.

**FINANCE POLICE**

And they are all workers?

**BLUE-COLLAR WORKER 5**

They... is not work. I work today, there is no work now. I today, every day I work when the boss asks.

**FINANCE POLICE**

But they were working? We saw them working.

**BLUE-COLLAR WORKER 5**

No, no, nothing. Working now, no! Working today... they come now to try out, understand?

**FINANCE POLICE**

Okay, to try out. Listen, do they have documents?

**BLUE-COLLAR WORKER 5**

Documents, yes.

**FINANCE POLICE**

Could you ask them for them?

**SABRINA GIANNINI OFF-SCREEN**

The woman who runs the shop denies the obvious... She maintains that they are all trying out and that they all have residence permits. But will those hidden behind the wall have them too?

**FINANCE POLICEMEN**

- Here, here!
- Do we have a flashlight?
- Listen here, would you come here a moment?
- Let's go see who's there? Would you have the lady some here? Have the lady come? Good evening, good evening, excuse me...

**MARCO DEFILA – LT. COL., FINANCE POLICE**

Finance Police, it's a check, a normal check. Don't worry, don't worry. And these unfortunately are the conditions in which these people live. They seem eloquent enough, there's no need for comments.

**SABRINA GIANNINI**

It's a sort of small city.

**MARCO DEFILA – LT. COL., FINANCE POLICE**

It's a microcosm. They produce work orders at the oddest hours. Obviously the conditions are what they are. But this is a fairly customary condition: we've already found things of this kind. It's the first time that there is this level of organization: as you saw, the double wall, the second wall.

**SABRINA GIANNINI OFF-SCREEN**

They come out of the little rooms, one by one. The only diversion allowed them is the Internet. They live and eat inside the shed. And most of all they work for their boss, who is always Chinese.

**MARCO DEFILA – LT. COL., FINANCE POLICE**

You sleep here, ma'am? This is your room? Okay, okay.

**SABRINA GIANNINI OFF-SCREEN**

Only a couple of them have a residence permit. The others are illegal, as was to be expected. It's hard to understand how they can arrive here in Prato without being noticed, and who the traffickers are of these slaves, moved around from shed to shed depending on the market needs. Here their task was to attach the labels with the words "Made in Italy" on cheap Chinese blouses. Something that is, moreover, against the law.

**MARCO DEFILA – LT. COL., FINANCE POLICE**

Each of the workers had this notebook. This is probably the notebook of the work orders. Now we'll try to decipher it, but in short, thanks to the interpreter, we've understood that this is the notebook of the work orders, one of the work order notebooks.

**SABRINA GIANNINI**

Yes, it's necessary to understand, in fact... for how much they are working.

**MARCO DEFILA – LT. COL., FINANCE POLICE**

No we'll accompany these people to the station for the identification procedure, request for personal information and identification. Yes, let's let the gentleman put on his shoes, no hurry.

**SABRINA GIANNINI OFF-SCREEN**

The same labor is enlisted to produce designer accessories. The Chinese bosses know where to find the right hands that are inexpensive. For this reason they are always able to fill the orders, and very quickly.

**SABRINA GIANNINI**

You only do this? Dolce & Gabbana, and that's all? Only Dolce & Gabbana. This is all you do?

**BLUE-COLLAR WORKER 2**

Yes.

**SABRINA GIANNINI**

13 euro.

**BLUE-COLLAR WORKER 2**

Yes. One day maybe 200, or more.

**SABRINA GIANNINI**

In one day you manage to make 200 of these?

**BLUE-COLLAR WORKER 2**

Yes.

**SABRINA GIANNINI**

200 of these? Them alone?

**BLUE-COLLAR WORKER 2**

No, there are more of them.

**SABRINA GIANNINI**

How many do you have, many?

**BLUE-COLLAR WORKER 2**

Many, yes. Many, sometimes 20, sometimes 30. If they give me work, I call others.

**SABRINA GIANNINI OFF-SCREEN**

Making them work during the day and, if they are illegal, at night. Not knowing that they are being filmed, they talk about the system as if it was the most normal thing. This shop in the province of Prato produces protective bags for designer shoes.

**SABRINA GIANNINI**

Who do you make them for?

**SABRINA GIANNINI**

Gucci.

**BLUE-COLLAR WORKER 3**

Yes, 14 cents.

**SABRINA GIANNINI**

14 cents apiece?

**BLUE-COLLAR WORKER 3**

Yes.

**SABRINA GIANNINI**

Gucci?

**BLUE-COLLAR WORKER 3**

Yes.

**SABRINA GIANNINI**

How many do you make a day?

**BLUE-COLLAR WORKER 3**

These? Ten thousand.

**SABRINA GIANNINI OFF-SCREEN**

It's three o'clock in the afternoon and no one is working. Except for the mother of the two youngsters who, in fact, is still wearing her pajamas. An installed camera makes it possible to see who may be outside around the shed, so countermeasures can be taken if the visit is unwanted.

**SABRINA GIANNINI**

Here I see many machines but there is no one.

**BLUE-COLLAR WORKER 2**

Now we don't work.

**SABRINA GIANNINI**

During the night, yes.

**BLUE-COLLAR WORKER 2**

During the night yes, there's work.

**SABRINA GIANNINI**

Are their hours different from ours?

**BLUE-COLLAR WORKER 2**

Yes, the other Chinese too... all Chinese work at night, even tonight... when you finish the work you go to bed. The other Chinese too, everyone like this.

**SABRINA GIANNINI OFF-SCREEN**

Prato never sleeps. It is sufficient to make the rounds of the huge area of the sheds to see all the night life. They are mainly wholesalers of ready-to-wear fashion, low-quality clothes for the Italian and foreign markets. But when the sheds have their windows darkened, they're not wholesalers, but functioning shops. Often they are not situated directly along the street and they do not only make clothes costing a few euro. It's almost ten o'clock at night. On the bench bags are being glued, others watch TV. The floor is very dirty

**BLUE-COLLAR WORKER 3**

Prada.

**SABRINA GIANNINI**

Prada? Could you show me Prada?

**BLUE-COLLAR WORKER 3**

No, the firm took it all away.

**SABRINA GIANNINI**

Finished?

**BLUE-COLLAR WORKER 3**

Yes all finished. Because we ate and slept here.

**SABRINA GIANNINI**

When was it taken away? When?

**BLUE-COLLAR WORKER 3**

Monday.

**SABRINA GIANNINI OFF-SCREEN**

The Italian Prada supplier has definitively broken with this shop. They said that it wasn't good that they ate and slept where their bags were made. They realized it when they were picking up their last supply. A few days earlier, the Carabinieri had arrested the owner of a shop similar to this for exploitation of illegal labor, and they, too, assembled Prada bags. And yet Prada notifies its Italian suppliers that they make checks by means of an inspector of a special in-house section. Either one or the other: either the designer inspectors do not check because things are supposed to go this way, or there are too many irregular shops. It's difficult to choose which is worse.

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

I mean, the fact that there are Chinese that produce is certainly something that is known.

**SABRINA GIANNINI**

The Tuscany area?

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

They aren't that numerous after all... let's say, one thing is clear: it makes an impression, but it's certainly not...

**SABRINA GIANNINI**

It's a problem that is more – you might say – an ethical one. That is, if I make a luxury product, I would expect... I imagine the chain of typical Tuscan craftsmanship; I don't imagine Chinese who usually recruit illegal labor to underpay it... that's the situation.

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

It may happen in some cases, but I've seen it for all the other brands, even for those for which I've worked. I saw it for Valentino; I know it happens with products...

**SABRINA GIANNINI**

You say that the practice is widespread?

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

It's a fairly marginal practice, but it's clear that it can happen. But the fact that a luxury product must be made by special people... that is, this is always absolutely the case with us... we even signed all the rules with the trade unions, a commitment, etc.

**SABRINA GIANNINI**

You're not responsible for the illegal work?

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

No, illegal work, absolutely not. We aren't responsible, but it doesn't even happen. That is, you don't have any proof. Now you're saying things you are inferring.

**SUB-SUPPLIER, PROVINCE OF PRATO**

This is from Ferragamo man.

**SABRINA GIANNINI**

Yes, Yes. Oh, it's Ferragamo?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes, but I have authorization from them...

**SABRINA GIANNINI**

Oh, of course.

**SABRINA GIANNINI OFF-SCREEN**

This is the proprietor of the shop in the province of Prato that also makes Fendi and which, according to his own admission, uses illegal labor.

**SUB-SUPPLIER, PROVINCE OF PRATO**

How can I do everything properly like you? There is no way.

**SABRINA GIANNINI**

Do you carry out checks?

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

Of course; we have inspectors. But excuse me, who do you write for?

**SABRINA GIANNINI**

No, I'm from "Report", Raitre, I don't write.

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

And what's "Report Raitre"?

**SABRINA GIANNINI**

If you knew, for example, that one of your subcontractors uses...

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

Ah, we'd take it away.

**SABRINA GIANNINI**

From a sub-supplier who has illegal workers?

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

Absolutely, we'd take the work away from them. But this is in writing, it's in writing. Look, that we have... as soon as I signed, when I arrived and I signed with the trade unions, a protocol, and I agreed, moreover personally, to work together, because these are things that can't be done individually... like going to monitor someone who is breaking the speed limit.

**SABRINA GIANNINI**

How long have you had it?

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

Me, for one year, slightly more than one year, yes. But I must say that from this standpoint I believe we are among those who have the greatest control over the chain, also because we have been producing in Italy for 80 years with the same suppliers.

**MILENA GABANELLI IN STUDIO**

Perhaps, but the Ferragamo inspectors could have checked; we did it for them. But they wrote us, thanking us for having informed us, and they admitted that the phenomenon exists. They said, however, that they have terminated the relations with the subcontractors who used worker they paid illegally. We asked to meet with Dolce & Gabbana also, considering that we found their trademark, but their response was "no comment". A phenomenon which is, in any case, widespread and which touches other designer names as well, as proven by the three measures issued by the judge of the Public Prosecutor's office in Florence, against the owners of Chinese firms that exploited illegal labor to produce shoe soles for Christian Dior, Gucci, and handbags for Gianfranco Ferrè. A system, however, that as a whole is tolerated, perhaps to prevent these companies from going directly to China. On the other hand, however, the small craftsmen risk being strangled by the unfair competition. The "Made in Italy" heritage is based on 70,000 companies, which employ almost 1 million persons, all people who work according to the rules and laws. Let's stay in Tuscany.

**ANDREA CALISTRI – PRESIDENT, "100% ITALIANO" CONSORTIUM**

Bulgari, Cavalli, Gucci...

**SABRINA GIANNINI**

Ferragamo...

**ANDREA CALISTRI – PRESIDENT, "100% ITALIANO" CONSORTIUM**

Ferragamo and so on. Here, this is the usual little purse again.

**SABRINA GIANNINI OFF-SCREEN**

We are at the company of a leather craftsman of the prestigious Florentine area. Tradition, innovation, and compliance with the rules. A true product "made in Italy" that justifies the prices of excellence.

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

This is a bag that employs, more or less, industrialized, four hours of our work. Therefore, only for labor and cost, purely of labor, this is a bag that has about 90-100 euro in labor costs. Then here are all the materials, with everything needed, for the overhead costs of running the firm, and so on, so it is obvious that this is a bag that will leave the factory at 250-300 euro.

**SABRINA GIANNINI**

So we can say that the prices displayed by certain designer names make sense.

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

They make sense, they make sense, seen from this standpoint, from my standpoint they make sense.

**SABRINA GIANNINI**

If all the contribution rules, etc. are followed...

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

It makes sense that the bag in the shop window costs 900-1000 euro.

**SABRINA GIANNINI OFF-SCREEN**

Andrea Calistri created the “100% Italiano” Consortium to promote products made in Italy. Thus with transparency along the entire chain and ethical-social responsibility

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

Which entails control by the company that outsources work to other companies of the entire production chain. Therefore we ask... we set very strict limits... that those who work on behalf of our companies apply regular labor agreements, work in correct and clean environments, and therefore comply with all the regulations, even better if they go beyond the regulations in effect.

**SABRINA GIANNINI OFF-SCREEN**

In other words, the members cannot use all those sub-suppliers that work without rules. In fact, the young proprietor of Prato had complained about the strict conditions that had been set by a member of the “100% Italiano” Consortium.

**SUB-SUPPLIER, PROVINCE OF PRATO**

Excuse me, you ask me for copy of the employee register and this I can give, copy of report...

**SABRINA GIANNINI**

Contributions for the period... ah, well, of course, it's right.

**SUB-SUPPLIER, PROVINCE OF PRATO**

This is mine!

**SABRINA GIANNINI**

They want to see if everything is proper, no?

**SUB-SUPPLIER, PROVINCE OF PRATO**

Yes, but I understand that if they ask me for all these things...

**SABRINA GIANNINI**

Of course, of course.

**SUB-SUPPLIER, PROVINCE OF PRATO**

There is no way to get ahead... I have to pay the others, too.

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

Here, for example, this is a designer name that, however, I can't show you, which however wants the 100% certification. The consortium members are 64 enterprises as of today.

**SABRINA GIANNINI**

Out of how many are you present throughout the territory?

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

Out of how many? Well, in the province of Florence alone, we have a thousand leather companies signed up with the Chamber of Commerce. So it's a niche within a niche.

**SABRINA GIANNINI**

Just between you and me, not everyone likes these limits.

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

These limits may not appeal to everyone. We consider them – you might say – an element of distinction.

**SABRINA GIANNINI**

And how to the big designer names see this...?

**ANDREA CALISTRI – PRESIDENT, “100% ITALIANO” CONSORTIUM**

The big designer names have – so to speak – attitudes with us of open dialogue on the subject. But we cannot overlook the fact that the big designer names are very often globalized companies, and that precisely this strong globalization probably leads them to make decisions that are not exactly drastic, like those we made. It is ethical to say, “I make products in Italy in certified companies,” and really do so; just as it is ethical to say, “I make products in China,” and I really make them in China. Or say I make them in India and I really do make them in India. I learned that it is not ethical to write “Made in Italy” and make the products in China..

**SABRINA GIANNINI**

Where is the “Made in Italy” here? Did you do this one?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

No, we still have to finish it.

**SABRINA GIANNINI**

What do you put? What do you add?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Paper, paper two layers in the bottom, then we have...

**SABRINA GIANNINI**

Then, I suppose, there's the "Made in Italy" tag.

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

The tag; there's no label...

**SABRINA GIANNINI**

And where is the "Made in Italy" here?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

This is made in China.

**SABRINA GIANNINI**

And there's really a "Made in China" tag inside?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Yes. Because they're made in China.

**SABRINA GIANNINI**

But I don't see the label...

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

No, then Dolce & Gabbana do it; for example, if they make it 70% material in China they have to put "Made in Italy", if they do it 30% in China, then "Made in Italy"; yes, it can be done in Italy. So for example, we do the shoulder strap, name tag holder, we do all the lining...

**SABRINA GIANNINI**

And so it becomes "Made in Italy".

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

And it becomes "Made in Italy".

**SABRINA GIANNINI**

So this will be "Made in Italy".

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Made in Italy.

**SABRINA GIANNINI**

And who puts on the label do you?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

No, there's a stamp here; we still have to do it here.

**SABRINA GIANNINI**

Could you show me? Ah, this is already finished. Are those finished?

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Here they are. See, it becomes "Made in Italy".

**SABRINA GIANNINI**

Ah, it's that stamp you showed me.

**SUB-SUPPLIER, PROVINCE OF FLORENCE**

Yes, but there are so many things. It is necessary to show the documents, for the transport, and customs. It is true, we say 70% of the materials are made in China.

**DIEGO DELLA VALLE – ENTREPRENEUR**

In some cases someone tries to be – let's say – a little shrewd, trying to make a product made elsewhere pass for "Made in Italy".

**SABRINA GIANNINI**

Of the series, I don't know how a Chinese billionaire would want to buy something "Made in Italy" if he knows it's made in China?

**DIEGO DELLA VALLE – ENTREPRENEUR**

I agree totally with what you say, and I am a total supporter of products "made in Italy" in this sense: I tell other important brands like our own that we must be very careful not to water down the great consideration that the world has of articles made in Italy, because what you say is very true. When people have money, especially in these emerging countries, they want to buy the major Italian brands, and also articles made in Italy, but this serves especially to preserve the great Italian handicrafts sector. Well, for 10 or 15 years now I have been saying that if we don't watch out, we will lose the "Made in Italy" little by little, and now a great deal of progress in this direction has already been made. I have the impression that, more than urgent, it is already late.

**ON THE PLANE**

Ladies and gentlemen, welcome to Alghero.

**ANTONIO MARRAS**

Could you give me a head...

In our prêt-à-porter there's a part of the collection that's called "Laboratorio" that is produced only here in Sardinia. And so I found some embroideresses, who had quit embroidering, and started a work relationship with them, in the sense that they embroidered their blankets, sheets, and children's baptism gowns. They have the trousseau behind the things... here we're at the home of one of the embroideresses, who is this woman, with her daughter. This is the inside of an old military parka, and it has been entirely redone, all embroidered, all done by hand.

**SABRINA GIANNINI**

Are these embroideries perceived by buyers as an added value of an article made in Italy, or do they not realize it at all?

**ANTONIO MARRAS**

No, no, they realize it. These were, and are, the element that has always characterized, that has always set us apart, made us somehow recognizable in the sea of articles made in Italy.

**SABRINA GIANNINI OFF-SCREEN**

Bringing the regional tradition of his articles made in Italy, and winning the bet. He has remained out of the spotlights of the fashion system and the strong powers, and yet today Antonio Marras also designs for the Kenzo brand, owned by an important French *maison*. Placed at his disposal was a lovely home in Paris, but he and his wife decided to remain in Sardinia, where his father, a textile seller, transferred to him the passion for and knowledge of the raw materials, colors, prints, and history, which he researches in historic archives.

**ANTONIO MARRAS**

Looking at the archives, I remember things or find prints that can then be reinterpreted and recolored to be readapted to the collection. These are all from the Como area.

**SABRINA GIANNINI**

Really?

**ANTONIO MARRAS**

Yes. I went to Como...

**SABRINA GIANNINI**

Does this mean that they're old?

**ANTONIO MARRAS**

They're very old. The colors are different from one another, they are all scarves that this supplier...

**SABRINA GIANNINI**

Obviously silk, no?

**ANTONIO MARRAS**

All silk, typically from Como.

**SABRINA GIANNINI**

But is it true what is said about Italian fabrics being among the best in the world?

**ANTONIO MARRAS**

Certainly yes, absolutely yes.

**SABRINA GIANNINI**

Why?

**ANTONIO MARRAS**

Because, for one thing, they have tradition, characteristics, long lives, and quality... in short, there's a whole tradition to be respected.

**SABRINA GIANNINI OFF-SCREEN**

Solomeo, in the province of Perugia, is a 14<sup>th</sup>-century village restored by Brunello Cucinelli, a producer of luxury cashmere garments.

**BRUNELLO CUCINELLI**

It came about that we can do luxury in Italy, okay. On one condition: we have to have creativity, genius, and speed. All those conditions, but to do this we don't have machines, but we need to be human.

Because it's fairly easy to say that it's necessary to have passion in your work, but how is it possible to have passion in a job where you earn maybe 900 euro, 920 euro, where perhaps the labor agreement is pretty much the lowest. In my business I try to do it in a way that's a little special, giving slightly higher salaries, but especially by giving the higher salaries to people who do handmade work of great craftsmanship.

**SABRINA GIANNINI OFF-SCREEN**

You made your wager on articles in Italy during a period when many were taking their businesses abroad.

**BRUNELLO CUCINELLI**

We have to deliver much earlier than the others. We have to do things of great craftsmanship, because I challenge, in any case, a Chinese to make a product of high-level craftsmanship like what is done in Italy, of extremely high quality, like what is done in Italy, and with extreme rapidity. Otherwise it would mean that we no longer have anything, but I refuse to believe that. We have 330 micro-businesses that collaborate with us, which two years ago had 1,800 employees and now have 2,100, and this means that they have returned to having personnel, they've started to invest again and buy new machines and repaint their micro-small factories. And this is a positive sign, but it is seen more than anything in the human beings.

**MILENA GABANELLI IN STUDIO**

Cucinelli is a world-famous manufacturer, who doesn't invest in high finance, but in his company, and with the profits he does things that remain forever, like the restoration of his village, for example. In any case we listened to the Chinese lady who say that to apply the "Made in Italy" mark it is sufficient for it to 30% made in Italy. As if to say, the handbag is made in China, the shoulder strap in Prato, and the product is Italian. According to the law it should be the other way around, but since the limits are not well defined, it is easier to commit fraud. The label would be transparent if the law defined "Made in Italy" as whatever is 100% made in Italy. It would also be a way to increase legal employment and maintain brand name prestige.

The economic power of fashion is indisputable: the designer names do well on the stock exchange, the fashion shows are successful, but mainly because they lead a vast network of related industries: the textile industry upstream, distribution downstream, and advertising in the middle... which means models, photographers, studios, to produce images that will make a brand name or product known. Oxygen

for the press and also for a few journalists, who sometimes play a dual role, those of writing for the magazine and of consulting for the designers.

**SABRINA GIANNINI**

Could you speak, for example if you find something that's not right, could you really speak in a critical way of Armani, Fendi, Prada...?

**VERA MONTANARI – EDITOR-IN-CHIEF, "GRAZIA" AND "FLAIR"**

Why not? Of course we could.

**SABRINA GIANNINI**

Because I never see any criticism.

**VERA MONTANARI – EDITOR-IN-CHIEF, "GRAZIA" AND "FLAIR"**

Heh, it's evident that there's none to be made... they're good! Why should we criticize producers who are very good and who have made this country great? But, if and when it should happen, it's possible to criticize them, as is the case with anything and anyone else.

**SABRINA GIANNINI**

So you're not influenced by the advertising office?

**VERA MONTANARI – EDITOR-IN-CHIEF, "GRAZIA" AND "FLAIR"**

Absolutely not!

**SABRINA GIANNINI**

May I tell you what a colleague of yours said?

**VERA MONTANARI – EDITOR-IN-CHIEF, "GRAZIA" AND "FLAIR"**

No.

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

There's a tradition of reporting, of showing what's there, what the designer has done, the current trend, and we're not there to criticize. That it's also connected to advertising... yes, perhaps.

**SABRINA GIANNINI**

But come on, don't tell me that the advertising office doesn't tell you to mention Prada 10 times, Armani 8 times...

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

To us, no.

**SABRINA GIANNINI**

Well, however, because you know, you've interiorized it.

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

Yes, you interiorize it, you learn it by heart.

**SABRINA GIANNINI OFF-SCREEN**

During a meeting discussing the challenges of modern luxury, I met the former Managing Director of Mondadori Advertising.

**SABRINA GIANNINI**

The investor's presence influences the information. You say that orders arrive at the advertising office?

**EDUARDO GILIBERTI – FORMER PRES., MONDADORI ADVERTISING**

I have nothing to do with it.

**SABRINA GIANNINI**

What do you mean, you have nothing to do with it? You're the ones who send the orders.

**EDUARDO GILIBERTI – FORMER PRES., MONDADORI ADVERTISING**

I have nothing to do with it anymore, not anymore.

**SABRINA GIANNINI**

But you know how they work?

You see someone who's good and you know you don't have the margin to talk about this. How much does it cost you?

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

It costs me a phone call, it surely costs me a telling-off.

**SABRINA GIANNINI**

They tell you off?

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

Often, if I were to do a totally free report on the emerging designers I like, it certainly wouldn't be taken well. But it's also up to you to decide whether to do it, because every once in a while, it should be done anyway. But I'm a weekly, you see; in a monthly it's more difficult.

**SABRINA GIANNINI**

Of course, there's less space.

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

And that is something that is very difficult to manage, because it has become a commerce.

**SABRINA GIANNINI**

In the articles there's always a great deal of approval, and very little criticism.

**JOURNALIST**

Talk to the editors-in-chief.

**SABRINA GIANNINI OFF-SCREEN**

The system is scientific and so is easy to verify: if you give me advertising, I'll give you more space. That is, the garments and accessories of the brands that pay for

ads are included. It's called hidden advertising, and it is a practice that is prohibited and subject to sanctions by the antitrust authority, but above all improper behavior toward those who purchase the magazine, convinced that the advice is the result of expertise and not of under-the-counter commercial agreements. So it's not that trends and styles in general are suggested, but instead the trends and styles of whoever pays, with a few rare exceptions. Whether this bothers sector journalists, it's hard to say, but they are aware that what they publish has a great deal of influence on the market. Their importance can be understood by the place they occupy during runway shows. The editors-in-chief and fashion managers, together with the newspaper journalists all sit in the front row. Sometimes the designers use effective arguments to convince journalists to talk about their collections.

#### **FROM THE "TG3" NEWS OF 28/9/2007**

##### **ROSANNA CANCELLIERI**

*"Hooray for legs and therefore snake shoes, sandals with Caovilla, stylish acrobatics with Paciotti even in plastic, but... be careful..."*

##### **CESARE PACIOTTI**

*"With heels, above all."*

##### **SABRINA GIANNINI OFF-SCREEN**

The day of the presentation of Cesare Paciotti's collection I was there, too. And I witnessed the backstage goings-on of Rosanna Cancellieri's report. The interview in the showroom and a trip around in the store opposite it to choose a pair of shoes to her liking. She thanks them and leaves... But the mutual aid agreement goes beyond that. Some fashion journalists have a dual identity, alternating their official lives in the editorial office with that as consultants, often for companies of the sector. These are invoices for the performance of consulting services, a way to round off one's salary.

##### **SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

Who does consulting. I have to say that if you see several examples of designers who have arrived, out of nowhere... evidently it worked, so what is the right rule: if one considers the rule of professional ethics, perhaps it would be better not to do the consulting, but on the other hand we are all merchants, no?

##### **SABRINA GIANNINI**

Uh no, a journalist should be a journalist.

##### **SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

Yes but... a journalist, especially in fashion, I don't know who it is who is really the journalist!

##### **SABRINA GIANNINI**

If you say it, and I don't, it's okay. It's clear that you give preferential treatment to whomever you... do you do it?

##### **SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

I don't do consulting. I don't think anyone has ever asked me. No, but...

**SABRINA GIANNINI**

It's impossible, a fashion director...

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

No, in fact, I've done it; in New York I did a lot of it, when I was a normal freelancer, while now I'm with a weekly

**SABRINA GIANNINI**

You say that as long as you're a freelancer...?

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

As long as you're a freelancer, sure, why not? That is, on the other hand, if you're a designer and you design clothes, who do you ask for advice?

**SABRINA GIANNINI**

A freelancer, however!

**SASHA GAMBACCINI – EDITOR-IN-CHIEF, "MODA 'A'"**

A freelancer, a fashion editor, a stylist, etc.

**MICHELE NORSA – CEO & GROUP MANAGING DIRECTOR, SALVATORE FERRAGAMO**

The editors-in-chief of the magazines are sometimes the designers of the shows. They choose, help, sometimes even arrive at helping to choose the stylists of the fashion houses.

**SABRINA GIANNINI OFF-SCREEN**

The CEO of Ferragamo makes it understood that the editors-in-chief of the fashion magazines do consulting work. But an editor-in-chief who does consulting is perhaps the only thing that is not tolerated in this sector which, as we have seen on the front of ethics, is very lenient. An editor-in-chief who does consulting makes the magazine he or she runs lose credibility. In this international site are listed the names of the professionals who do advertising campaigns. The name of Franca Sozzani, the editor-in-chief of "Vogue Italia", is on it. She allegedly did consulting for a Cerruti advertising campaign in 2003. And then nothing more. Franca Sozzani has been managing the most important magazine in the sector for 20 years. She's considered the most influential, and it is said that not a skirt moves if she doesn't want it to. I ask for an interview. She didn't answer. I meet her in Milan...

**SABRINA GIANNINI**

I'm Sabrina Giannini, from "Report"!

**FRANCA SOZZANI – EDITOR-IN-CHIEF, "VOGUE" ITALY**

Yes, we received your... your e-mail. Now, I'm sorry, but I can't.

**SABRINA GIANNINI**

So when can you, after Paris?

**FRANCA SOZZANI – EDITOR-IN-CHIEF, "VOGUE" ITALY**

Yes, after Paris, when I get back.

**ANONYMOUS**

So then, speaking more often and willingly, she told me that in their last conversation, Ms. Sozzani said that she... was disturbed by the fact that there was this.

**SABRINA GIANNINI**

Yes, asked her for an interview... if she grants me the interview, she'll know what I want to ask her.

**ANONYMOUS**

Heh, darling...

**SABRINA GIANNINI**

It's obvious she's not curious.

**ANONYMOUS**

No, in my opinion she's terrified.

**SABRINA GIANNINI OFF-SCREEN**

Paris has ended, but Ms. Sozzani evidently has no time for me. I would have liked to ask her if it is true that she had done that consulting for Cerruti, and if she feels it is proper for the art director of the magazines she heads – Luca Stoppini – organizes, for a fee, the advertising campaigns of important brand names.

**SABRINA GIANNINI**

The art director of the advertising campaigns is Stoppini?

**PRESS AGENT – MOSCHINO**

Yes, it's Stoppini.

**CREATIVE DIRECTOR, MOSCHINO UOMO**

We all work together.

**SABRINA GIANNINI**

The art director?

**CREATIVE DIRECTOR, MOSCHINO UOMO**

All together! It's Moschino.

**SABRINA GIANNINI**

And the advertising campaign?

**CREATIVE DIRECTOR, MOSCHINO UOMO**

Me, with Luca Stoppini, with...

**SABRINA GIANNINI**

Ah, Luca Stoppini of Condé Nast?

**CREATIVE DIRECTOR, MOSCHINO UOMO**

Luca Stoppini of Condé Nast, that handsome guy Luca Stoppini.

**SABRINA GIANNINI**

Someone has raised the doubt that there is a conflict of interest with someone who works at Condé Nast and does this.

**CREATIVE DIRECTOR, MOSCHINO UOMO**

No, but it doesn't concern me; if anything, it concerns them.

**PRESS AGENT – MOSCHINO**

Let's ask questions about the collection.

**SABRINA GIANNINI OFF-SCREEN**

Let's ask questions about the collection. But I would have liked to see the collections. Already in New York, when I had no idea yet which way to turn, others evidently knew it.

**ANDREINA LONGO – P.R.**

That is, it scares me a bit... In fact I'll say, look, now that I know who you are, I said not to invite you.

**SABRINA GIANNINI**

Ah, you're the one who said not to invite us?

**ANDREINA LONGO – P.R.**

Yes, yes, absolutely. Because it is my sensation that you are following bad advisors...

**SABRINA GIANNINI OFF-SCREEN**

At least the P.R. in New York was direct. Also in New York, Renzo Rosso of Diesel and Alberta Ferretti didn't invite me either, even if I entered just the same. They didn't even grant me interviews, they like many others, including Roberto Cavalli. In New York I interview a photographers' agent. He had confirmed to me that for several advertising campaigns he had worked with Luca Stoppini as art director. Three days later he writes that he doesn't authorize me to air the interview. The same thing will happen in Paris with an Italian photographer, Paolo Roversi. Two days later, the photographer's lawyer sends me, from Paris, a letter of warning not to air the interview. Both Roversi and the agent shoot the "Vogue Italia" the feature articles with which the magazine dictates styles and trends. And they also do advertising for fashion houses, some of which organized by Vogue's art director Sozzani. It is preferred to do the photo shoots abroad, because after all it is provincial to shoot then in Italy. Italian photographers are provincial. Except for one emerging photographer in which he strongly believes: Francesco Carrozzini, his son. Here, this is a fashion thing.

**MILENA GABANELLI IN STUDIO**

The editor-in-chief of "Vogue Italia" dictates trends and, since she arrived, that is for 20 years, the trend has been to use foreign photographers. Photo shoots are no longer done in Italy. Milan was the capital of the fashion image in the world, and

now, for one reason or another, all the related industries revolving around advertising and feature articles have been lost, and we're talking about millions of euro. New generations of photographers are not being raised, the studios work very little, and the fashion week has been shortened. Perhaps we attribute more importance to the gurus than they have. As the editor-in-chief of "Moda A" said, "After all, we're all merchants." In the sense that more consideration is given to personal interests than to those of the country. To the detriment of those who have made articles "made in Italy", and still continue to do so for real.