

Re-Imagining Global Fashion Business: *New Models, Values, and Ideas*

An Interdisciplinary Conference (Online)
22nd-23rd July 2021

Coventry University London in association with the
Fashion Research Network

Keynote Speakers:

Dr Patsy Perry, Manchester Metropolitan University, UK

Dr Marco Pedroni, University of Ferrara, Italy

Dr Socrates Karidis, Coventry University London, UK

Website:

<https://reimaginingglobalfashionbusiness.webnode.com/>



Welcome

Re-Imagining Global Fashion Business: *New Models, Values and Ideas* is an interdisciplinary conference hosted by Coventry University London in association with the Fashion Research Network bringing together fashion business, entrepreneurs, academics, researchers, and disrupters who seek to ask critical questions of an industry that continues to evolve through the challenges and opportunities it faces.

Fashion is the world's second largest industry, a large-scale global employer encompassing agriculture, manufacturing, artisanal craftsmanship, design, logistics and retail. Publicly considered and promoted as glamorously effortless, behind-the-scenes a large amount of preparation, planning and forecasting is made to engage global fashion consumers in the processes and culture of fashion driving desire and consumption. Increasingly, fashion is a global business sector, which is having to come up with answers and solutions for a range of challenges and opportunities; sometimes planned, sometimes spontaneously, often at a company rather than sector level. *Yet is now the time to think, and act, more strategically? Are these now more a hindrance than a help to serving the needs and desires of fashion's consumers? What are the drivers behind fashion's challenges and opportunities? Does there need to be a full re-think of the processes and systems, which support the fashion sector? What new business models need to be evolved? What role does technology and sustainability play within this? Who are the new leaders and mentors to guide us in this?*

No one conference or gathering can provide answers and resolutions to everything. In taking time to re-imagine global fashion business, to consider what are the new business models, the consumer-led values and innovations related to technology that need to be considered we hope this particular conference acts as catalyst to inspire the existing and aspiring fashion professionals and academic community to consider not just "What's next?" in the traditional way fashion always has but also ask "What needs to change and evolve?", "What can be done better?", "Who needs to lead the way?". As educators we are conscious of catering to the needs, dreams, skills and knowledge development of aspiring fashion business professionals who need to be equipped with a questioning mind and skillset that is not only responsive or adaptive, but also mindful and considerate, able to pre-empt and be empathetic to the globally connected society in which they exist. This is the generation that will be leading participants in garnering and implementing the changes needed to meet the opportunities and challenges of a post-Covid 19 fashion industry – what will this look like? And are we all truly ready and open for this?

Enjoy the papers of our global cohort of keynotes, speakers and panellists and we encourage you all to participate in the discussions, *one small step to re-imagining the global fashion business.*

With Warm Regards,

Nathaniel Dafydd Beard and Ranjit Thind

Conference Co-Organisers

Re-Imagining Global Fashion Business: New Models, Values and Ideas, 22nd-23rd July 2021

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Programme Schedule
Re-Imagining Global Fashion Business: *New Models, Values and Ideas*
An Interdisciplinary Conference at Coventry University London, London, UK
Day 1 – All Times Listed are UK Time GMT/BST – Entry via Zoom Link Provided

Time	Thursday 22 nd July
9.00-9.30	<p>Introduction Nathaniel Dafydd Beard and Ranjit Thind, Coventry University London (UK)</p> <p>Opening Speech Dr Socrates Karidis, Pro-Vice-Chancellor and CEO, Coventry University London (UK)</p>
9.30-10.45	<p>Keynote Dr Patsy Perry, Manchester Metropolitan University (UK)</p> <p><i>CSR, Sustainability and Degrowth in Fashion</i></p>
10.45-11.00	Break – 15 minutes
11.00-12.30	<p>Panel 1: New Models Chair: Claire Dawson, Coventry University London</p> <p><i>Fashion spin: blockchain for the circular economy</i> Dr Hilde Heim, and Caitlan Hopper, Queensland University of Technology (Australia)</p> <p><i>Social Commerce: A Framework for the Fashion SMEs in Pakistan</i> Rubab Ashiq, De Montfort University Leicester (UK)</p> <p><i>Clothing Manufacturing Micro Enterprises: The way to sustainable fashion?</i> Dr Mariette Strydom, University of South Africa (South Africa)</p>
12.30-13.00	Break – 30 Minutes
13.00-14.15	<p>Fashion Industry Panel 1</p> <p><i>Backstage with Luxury's Take on Sustainability</i></p>
14.15-14.30	Break – 15 Minutes
14.30-16.30	<p>Panel 2: New Ideas Chair: Dr Claire Day, Coventry University London</p> <p><i>The Hunger: Nascent Realities of Dematerialized Fashion Design & Consumption</i> Dr Mark Joseph O'Connell, Seneca College (Canada)</p> <p><i>Exploring Customer Emotional Reactions to Pop-Up Store Atmospheres</i> Ghalia Boustani, Paris 1 Panthéon Sorbonne (France)</p> <p><i>Know to act: transparency, measurement and behavioural economics to ignite change towards circularity in the Fashion Industry</i> Milena Amara, ESCP Business School, Paris, (France)</p> <p><i>Essential Features of Mobile Channel (EFMC): Designing Consumer-Focused Mobile Fashion Retail</i> Dr Zofija Tupikovskaja-Omovie and Prof David J Tyler, Manchester Metropolitan University (UK)</p>

Programme Schedule

Re-Imagining Global Fashion Business: *New Models, Values and Ideas*
 An Interdisciplinary Conference at Coventry University London, London, UK
 Day 2 – All Times Listed are UK Time GMT/BST – Entry via Zoom Link Provided

Time	Friday 23 rd July
9.00-10.15	<p>Keynote Dr Marco Pedroni, University of Ferrara (Italy)</p> <p><i>The Business of Influence: Reassessing Two Decades of Fashion Blogging and Influencing</i></p>
10.15-10.30	Break – 15 Minutes
10.30-12.30	<p>Panel 3: New Values Chair: Dr Bethan Bide, University of Leeds, Fashion Research Network</p> <p><i>Western Yoga as Conscious Luxury: Branding Aura and Charisma on Social Media</i> Juliana Luna Mora, Monash University (Australia)</p> <p><i>The Interface Between Industry and Academia: Auditing the Skills Deficit in Social Media and Digital Fashion Marketing</i> Dr Tony Cooper, London College of Fashion, University of the Arts London (UK)</p> <p><i>Distribution Waste as the Resource in Fashion Industry for Circular Economy</i> Dr Şölen Kipöz, İzmir University of Economics (Turkey)</p> <p><i>Unpaid Undergraduate Internships in the Fashion Industry: Is There a Need for a New Model?</i> Claudia Huxtable, Birmingham City University, UK</p>
12.30-13.00	Break – 30 Minutes
13.00-14.15	<p>Fashion Industry Panel 2</p> <p><i>Sharing The Vision: The Evolution and Future of Influencers</i></p>
14.15-14.30	<p>Closing Remarks</p> <p>Nathaniel Dafydd Beard and Ranjit Thind, Coventry University London (UK)</p>

Keynote Speaker



Dr Patsy Perry, Manchester Metropolitan University (UK)

CSR, Sustainability and Degrowth in Fashion

Abstract

Could it be possible to balance the triple bottom line of people, planet and profit in fashion or is it just a paradox for an industry based on rapidly changing trends and exploitation of human and environmental resources? This talk will explore the concepts of Corporate Social Responsibility and sustainability in the fashion industry, unpack the elusive concept of sustainable fashion and consider the potential for degrowth for fashion to thrive within planetary boundaries.

Biography

Dr Patsy Perry is a Reader in Fashion Marketing at Manchester Metropolitan University. She gained her PhD, a qualitative study of Corporate Social Responsibility in garment supply chains, from Heriot-Watt University in 2012 and has published her work in academic journals such as the Journal of Business Ethics and the Journal of Business Research. Her expertise includes the environmental and social impacts of fashion, and she is regularly featured in the media. She has appeared on BBC Breakfast, BBC Radio 4, BBC Radio 2, BBC Radio 5 Live, TalkRadio, BBC Newsbeat and quoted in The Telegraph, The Independent and The Observer, CNN and the South China Morning Post amongst others. She is an Associate Editor of the Journal of Fashion Marketing and Management and an Editorial Advisory Board member of the International Journal of Physical Distribution and Logistics Management.

Keynote Speaker



Dr Marco Pedroni, University of Ferrara (Italy)

The Business of Influence: Reassessing Two Decades of Fashion Blogging and Influencing

Abstract

Influencers have monopolised media attention in recent years, but their emergence is the outcome of a longer process that took place over the last two decades, starting from the rise of blogging. In this contribution, I set the historical and technological framework in which the social media practitioners known as fashion bloggers and influencers have emerged and developed as relevant players in the field of fashion.

The business of influence has developed on two main platforms, that is, blogs and Instagram. As to the former, I explore the rise of fashion blogs in the early 2000s and the scholarly debate about their characteristics. I propose a reading of fashion blogging and influencing as a process articulated in four stages between 2000 and 2020. The progressive institutionalisation of social media practice in the field of fashion leads to the advent of Instagram-based influencers in the second half of the 2010s, who still dominate the scene, while new platforms like TikTok predict new scenarios in the 2020s.

I then frame the transition from blogging to Instagram not just as a change of platform, but as the consecration of the business of influence. Finally, I critically engage with the notions of influence and influencer from a sociological standpoint, and I show that the latter is functional to assert and legitimate the existence of a dedicated industry, that of influencer marketing, whose aim is capitalising on web-mediated relationships.

Biography

Marco Pedroni is an Associate Professor at the University of Ferrara (Italy). He obtained his PhD in Sociology and social research methodology from the Università Cattolica of Milan, with a thesis on coolhunting, and conducted post-doctoral research at the same institution and at the University of Bergamo. He takes regularly part in the research activities of ModaCult Centre at the Università Cattolica di Milan.

He has taught as an Adjunct Professor at the Politecnico of Milan and as a Guest Lecturer for several courses and institutions, including the London College of Fashion, the Milano Fashion Institute, the Marangoni Institute, the University of Seville, the Izmir University of Economics, the Winchester School of Art, Southampton Solent University, Aalto University and the Jagiellonian University in Krakow.

He is the author of *Coolhunting* (FrancoAngeli, 2010), a co-editor of *Moda e arte [Fashion and Art]* (FrancoAngeli, 2012) and *Fashion Tales: Feeding the Imaginary* (Peter Lang, 2017), and the editor of *From Production to Consumption: The Cultural Industry of Fashion* (Interdisciplinary, 2013). His works have been published in international peer-reviewed journals like *Fashion Theory* and *Poetics*.

He is a Co-Editor of the *International Journal of Fashion Studies* published by Intellect Books.

As a fashion scholar, his research interests range from trendwatching to digital media, creative professions and cultural intermediaries

Opening Speech



Dr Socrates Karidis

Pro-Vice-Chancellor and CEO of Coventry University London (UK)

Dr Socrates Karidis joined Coventry University Group in 2017 and was appointed Pro-Vice-Chancellor and CEO of Coventry University London in September 2020 after having served as Deputy and acting Chief Executive Officer.

Socrates holds a PhD in Economics from Clark University (Massachusetts, USA). He joined the Faculty of Economics at Bentley University in Boston in 1998 where he spent eight years as a Lecturer, Assistant Professor and Director of the Economics and Finance Learning Centre.

Upon his relocation to Greece, he joined the Business College Athens and went on to become Head of the Business School. In 2013, Socrates joined Leeds Beckett University and later that year he moved to the University of Bedfordshire Business School with the responsibility to develop the Economics provision. Following the successful development and launch of a number of Economics courses, Socrates became Head of Law and Finance and served on a number of committees including the Business School's Executive Group and the University's Strategic Planning Group.

Socrates has published in the areas of Foreign Direct Investment, economically induced migration, institutional trust, public finance and economic policy. He has participated in a number of conferences, workshops and other events as presenter, discussant or panel member and has a number of PhD completions and examinations.

Panel 1: New Models

Time of panel: 11.00-12.30 (UK Time) Thursday 22nd July

Chair: Claire Dawson, Coventry University London

Fashion Spin: Blockchain for the Circular Economy

Dr Hilde Heim and Caitlan Hopper, Queensland University of Technology (Australia)

Biographies:

Dr Hilde Heim is a former fashion designer and entrepreneur. Now a mentor and educator, Hilde holds a Doctoral degree in Creative Industries from QUT. Early research included studies on support for small-scale entrepreneurship through digital platforms. Hilde is continuing to study changing fashion business models and the adoption by micro enterprises of emerging technologies for sustainability.

Caitlan Hopper is a former educator and has worked as a linguistic tester for a globally recognised software company. Caitlan is currently completing a Bachelor of Design majoring in Interaction Design at QUT, holds a Bachelor of Arts in English Literatures from the University of Wollongong and a Graduate Diploma in Primary Education from Griffith University. Caitlan's studies centre around fashion, technology, and sustainability.

Key words: blockchain technology; sustainability; circular economy; textile resource recovery

Abstract:

Questions that perplex both designers and consumers are those that ask where fibres in garments come from, their impact on climate change and the state of working conditions in factories. Although supply chain transparency is still one of fashion's challenges, blockchain technology promises to address this problem. It is understood that implementation of blockchain technology would enable more effective sustainable practice in the identification, certification, supply, manufacture, and recycling of textiles in a circular system. The technology can not only collate, track, trace and share pertinent information with industry stakeholders, but incentivise more widespread responsible practice, thus promoting significant operational systems as well as cultural change, driving towards a waste-free world. While garments continue to be overproduced and overconsumed resulting in tonnes of waste unnecessarily ending in landfill, the advantages of implementing blockchain technology particularly for sustainable practice are numerous. However, industry stakeholders have difficulty accessing reliable and affordable information that could alleviate some of these issues. Furthermore, consumers also have little incentive to recycle their textile waste efficiently. However, despite the first blockchain code appearing over a decade ago, adoption by the fashion industry has been reticent. It seems that blockchain's transition from invention to innovation has stalled. This study argues that the drawback resides not only in the technology-transfer process but in the application of the software itself.

Fashion brands are daunted by the complexity of the technology, and only a handful of tech firms are developing user friendly and contextualised interfaces. Second, the technological

impediments raise sharper questions of the value created by blockchain for use in the fashion supply chain. This study investigates who would benefit from using the technology, who would be disrupted, who demands such a level of traceability and to what end. In global production networks, blockchain threatens to upend established power dynamics and so far, the basic question of 'who will pay?' has not been answered. This points to a re-think of the processes and systems which support the fashion sector and moreover how the technology might enable effective implementation of the circular economy.

Through the lens of fashion studies and systems change theory, with evidence drawn from textual as well as empirical data, this study begins by investigating the extent of blockchain adoption in the fashion industry to date, the technological complications of implementation, where the potential lies for value creation, as well as the effectiveness of technology in supporting sustainability goals. The initial findings show that the technology is at early adoption stage and too complex for effective implementation. The paper then analyses the practice led project undertaken for the study. This means, a proof of concept (PoC) exercise was conducted on behalf of a fashion brand in collaboration with a blockchain platform. The exercise aimed at investigating the feasibility of developing a universally affordable and accessible application of blockchain for the textile supply chain – effectively an 'out of the box' user friendly application – which does not yet exist for the fashion industry. The PoC analysed the current user experience for early adopters and identified barriers and opportunities for improvement to a point where the early majority may be willing to embrace the technology. In conjunction with software developers, fashion enterprises, business innovators and creative industries experts, this blockchain prototype project anticipated a user-friendly accessible application that could readily be used by textile industry stakeholders. Ultimately it should not only provide immutable truth about the origin of supplies and provide the identity of fibres in garments but would also incentivise good practice by embedding value into the textile/garment through tokenisation (NFTs). Furthermore, the information contained within this blockchain PoC should be able to inter-operate with certification agencies that verify sustainable practice, thus making credentialing more efficient and affordable for small-scale enterprises (SMEs). This capability has not formerly existed in the textile industry thereby also opening new business model opportunities.

The study found that while the backend technology is complicated and not without its flaws the implementation of a user friendly front end interface could feasibly encourage fashion industry stakeholders to adopt the technology. However, data entry, collaboration among competitors, perceptions of privacy in relation to competitive advantage and regulation remain as significant sticking points. Finally, the need to build a common-language, international textile industry consortium/database with the purpose of sharing verified information across multiple stakeholders was identified, thereby signaling significant operational systems change. In this way the technology if and when universally adopted would address the persistent problems: who made my clothes, where did they come from, where do they go to and how will they end? This study adds to the growing literature on blockchain technology for the textile supply chain. Its unique contribution lies in the experimentation with, and analysis of a proof of concept for a universally accessible blockchain.

Social Commerce: A Framework for the Fashion SMEs in Pakistan

Rubab Ashiq, De Montfort University, Leicester (UK)

Biography

Rubab Ashiq is an international PhD Candidate and a part-time lecturer in the School of Fashion at De Montfort University, Leicester. Her research focuses on the use of Social Commerce as a core growth opportunity for Fashion SMEs in the developing country of Pakistan. She teaches postgraduate design master courses and her subject expertise includes Fashion Management, Branding and Marketing, Social Media and Research Methods.

Keywords: E-commerce, Social Media, Social Commerce, Fashion Businesses, Developing Countries.

Abstract:

Pakistan is one of the developing countries where the adoption and diffusion of e-commerce remains a challenge for consumers and fashion businesses because of the significant barriers facing the economy. This has led the small businesses to a new online business model "Social Commerce" which has stemmed from the integration of social media into e-commerce. Research suggests that Social Commerce is evolving and proliferating across many emerging markets. Yet the implications of this new form of e-commerce in Pakistan is still largely unknown. Hence, this research contributes to knowledge by exploring the potential of using the Social Commerce business model as an alternative to e-commerce amongst the small fashion businesses in Pakistan.

The research adopted a mixed-methods, pragmatic philosophical perspective using a convergent research design. The primary data was gathered through mixed-mode surveys from consumers groups; and interviews and social media content from six fashion case businesses. The data obtained was analysed using descriptive statistics and qualitative content analysis, respectively.

The findings revealed that the integration of the social aspect in the Social Commerce business model can help in overcoming the limitations of e-commerce whilst also enhancing the benefits that were not truly accomplished by e-commerce. It was recognised that the growing acceptance of this evolving phenomenon amongst consumers was because of its ease of use and social interactivity. The study provides a contribution to theory by proposing a model that enables

theoretical understanding of Social Commerce and its value potential for consumers and Fashion SMEs. This was later conceptualised and presented in the form of an empirically grounded framework that explained the use of this business model within Pakistan's context. Thus, advancing Social Commerce research in this underexplored region.

Lastly, a simplified version of the framework was designed for the practitioners entailing the seven key principles that can help to achieve effective and efficient use of Social Commerce. In terms of the research impact on the industry, the practitioners will greatly benefit from the use of this framework as a guideline for building and improving the Social Commerce presence. Finally, due to the lack of guidelines on the use of the Social Commerce business model in Pakistan this framework has the potential of becoming a leading influence in the area as affirmed by the industry experts.

Clothing Manufacturing Micro Enterprises: The way to sustainable fashion? Dr Mariette Strydom, University of South Africa, Johannesburg (South Africa)

Biography

Dr Mariette Strydom is a senior lecturer in the Department of Life and Consumer Sciences at the University of South Africa. Her research focus is apparel product design and development with special interest in small-scale apparel design and production and sustainable apparel entrepreneurship. She is passionate about empowering women for sustainable entrepreneurship opportunities in the apparel industry of emerging economies.

Keywords: micro enterprise, sustainable fashion, clothing manufacturing, emerging market, custom-made clothing

Abstract

Fashion manufacturing, consumption and disposal processes threaten the natural environment. Unsustainable overconsumption of clothing has been caused by rapid fashion production systems and the fast turnaround of prevailing trends, offered at very low prices to the average consumer (Siegle, 2017). According to McKinsey & Company (2019) fashion is seeing the start of a seismic shift where products are "pulled" into the market based on actual customer demand rather than "pushed" based on best-guesses and forecasts. It is expected that the increased on-demand production will lead to a spike in personalization, and a new generation of customized clothing start-ups, creating a new definition of 'made-to-measure' (Andersson et al, 2018).

The pressure for smaller batch sizes and on-demand replenishment is driven partly by profitability, but also by a desire for sustainability (McKinsey & Company, 2019). CMMEs produce personalized, custom-made apparel for individual customers who have a limited budget (Adelja et al, 2016). The

increase in informal clothing manufacturing micro enterprises (CMMEs) in South Africa (Grant, 2013), together with a lack of information on their operations and their potential to contribute to sustainable fashion production, demanded this study.

A qualitative case study design was applied as it facilitated an in-depth investigation of the real-life phenomenon of the CMME in its natural context (Wahyuni, 2012) within a business incubation hub. The environment in which the CMME functioned, such as a studio or workshop, constituted a case in this study (Yin, .2018) The incubation hub simplified the location of potential participants into a central area. The purposefully selected sample of 13 CMME owners was included if they had a maximum of five full-time employees or less, a total turnover per annum that did not exceed R200 000, a total gross asset value that did not exceed R100 000, qualified as a CMME.

Qualitative in-depth recorded interviews were conducted with owners of the CMMEs to explore the way in which the daily operations of the CMME and its custom-made apparel manufacturing processes. Observations of the CMMEs' sustainable clothing manufacturing practices were used to assist in ensuring the credibility of qualitative data (Korstjens and Moser, 2018) as it relies on the ethnographic foundation of developing knowledge through an insider perspective (Giske *et al.*, 2018). The CMMEs operations were observed and documented in terms of fabric layout, cutting and off-cut use, energy-saving practices, as well as reusing and upcycling practices. These provided necessary contextual information (Phillippi and Lauderdale, 2018) on the day-to-day practices of the CMMEs who participated in the study. Verbatim transcriptions of the recorded interviews and field notes were analysed to identify emerging themes and data patterns that developed through coding. By adopting an inductive approach to the interpretation of the emerging themes, an understanding of the CMME operations and sustainability potential was gained.

The findings revealed that while producing unique garments that exhibit creativity not bound by seasonality (Norell *et al.*, cited by Henniger *et al.*, 2016), CMMEs produce garments that are durable, of good quality, representing consumers' personal style that embodies material luxury and a personal sense of achievement. The participating CMMEs' slow fashion production can offer an innovative solution through which to reduce the fashion industry's environmental footprint (Armstrong *et al.*, 2014). CMMEs also have close contact with their customers, offering the chance to educate consumers about sustainable consumption and disposal of fashion products. Additionally, the findings revealed the CMMEs propensity to contribute to their community through socially responsible activities in spite of their limited resources.

In conclusion, CMMEs can promote responsible production throughout the entire product development process due to their small production scale. CMME owners source fabrics locally, purchase and use precisely measured material quantities, produce garments through limited energy and resource usage, package and deliver the completed garment in a pro-environmental manner. It is recommended that large companies collaborate with these micro businesses to address the expected shift to increased personalisation as well as nearshoring. By bringing production closer to home, the fashion sector can become more sustainable and less wasteful by reducing overproduction and decreasing the ecological footprint. Fabric stores need to provide detail about fabrics to assist CMMEs in sourcing sustainable fabric. Furthermore, academics can contribute by educating current and future CMME owners and employees, to acquire requisite knowledge, skills, attitudes and values to create a sustainable future.

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Panel 2: New Ideas

Time of panel: 14.30-16.30 (UK Time) Thursday 22nd July

Chair: Dr Claire Day, Coventry University London

The Hunger: Nascent Realities of Dematerialized Fashion Design & Consumption

Dr. Mark Joseph O'Connell, Seneca College, Toronto (Canada)

Biography

PhD Communication and Culture, Ryerson University and York University: "Mors Naviculam: The Globalization of Canadian Fashion through Trade, Policy and Regulation"; MA Fashion, Ryerson University; BA, OCADU) is a professor of fashion studies at Seneca College, Toronto, Canada. Prior to teaching, Mark worked as a designer both in-house at M.A.C Cosmetics and for his own clothing line, Modular Menswear.

Keywords: consumption, dematerialization, digital, fashion design, retail

Abstract:

Covid-19 has necessitated the exponential growth of an already powerful and aggressive new form of fashion retail: online device-based consumption. This virtualizing of fashion consumption has in turn dematerialized garments completely. This conference presentation focuses on the contemporary engagement with fashion within the digital realm. Although late to the party, the Canadian consumer engagement with online fashion has grown exponentially. Garments are now purchased before they are engaged with physically. Therefore, within the new realities of device-based, fashion design and consumption, the "WOW" factor and virtual considerations are paramount. In this research through observation of a garment that was virtual before it became physical—In fact, a handsome red plaid shirt; you can't get more Canuck than that, eh!—the ascendant contemporary structure of modern fashion retail is also analyzed. The methods of procurement in addition to the physical characteristics of the object itself also undergo a close analysis; how we as consumers are shaped by our methods of consumption as much as by our goods now. The dematerialization of the modern "boutique" that has now migrated online, the incipient forms of marketing to engage consumers, and ultimately the re-contextualization of the body and understanding of the self, all catalyzed by online consumption are considered as well. This research uses an object-based method, a process wherein both intrinsic and extrinsic information can be gleaned from the close examination of a garment, this data is then combined with relevant theoretical frameworks adapted from such visionaries as Jean Baudrillard and Celia Lury to form "grounded theory". One theorist has been particularly inspirational for this research and that is eminent Canadian physicist and technology theorist Dr Ursula Franklin who provided valuable insight into the processes wherein emergent technology and human behaviours enmesh within quotidian engagements. Described as one of Canada's "most accomplished scientists and educators and one of its most renowned feminists and peace activists". Franklin was a physicist

working in metallurgy, and her research on Strontium-90 in baby teeth was "instrumental in achieving a moratorium on atmospheric nuclear weapons testing" and in 1967 she became the first female professor of materials science and engineering at U of T, and in 1984 became the first woman to receive the title of University Professor which is the highest academic rank at U of T (UToronto.ca). In her (brilliant) 1989 Massey College lecture series *The Real World of Technology* (1999), Franklin identified with remarkable prescience many important issues around technology and society salient to analysis of modern online fashion retail. Franklin stated of the adoption of nascent technologies that "Many technological innovations have been introduced in order to change the boundaries of human and social activities with respect to time and space" (194). Time and space have certainly been disrupted with the technological migration of the boutique, and this virtualizing of fashion has in turn dematerialized garments completely. Thus, the engagement is primarily with the technology and not the tactile. Franklin separated the definition of technological development and application into two distinct categories: *prescriptive technologies* and *holistic technologies*, noting they "involve distinctly different specializations and divisions of labor, and consequently they have very different social and political implications" (26). With online shopping it is the technology that is *undoubtedly* guiding the process and as such it falls into the first category. All of the mediating and directive aspects of technology that Franklin identified can be seen manifest within modern online retail which affords access to a nearly limitless selection of product; yet all within an environ that enforces "cultures of compliance" (125). The impacts of this are staggering as current models used for fashion manufacturing are deeply imbricated into transglobal "Fast Fashion" supply chains, a process extremely harmful to both workers and environment. All of which is veiled by the ephemeral interface of the online marketplace. There should be no surprise though that these garments align so closely with our taste, our consumption habits, and our life patterns, they have been *designed* to do exactly that.

Exploring Customer Emotional Reactions to Pop-Up Store Atmospheres

Ghalia Boustani, Paris 1 Panthéon Sorbonne (France)

Biography

After having received a Doctorate in Business Administration (2017) from ESA business school, with a research topic on ephemeral stores in the Middle Eastern market, Ghalia BOUSTANI is currently pursuing her doctoral work at Paris 1 Panthéon Sorbonne and researching ephemeral stores in France.

Keywords: Ephemeral stores; Pop-up stores; Customer Reactions; Ephemeral store atmospheres.

Abstract:

Scholarly research, focusing on traditional and virtual stores, have confirmed the positive effects of their atmospheres on consumer emotions and behavioral reactions; this study aimed to understand whether this relationship is established in the context of pop-up stores. Moreover, since pop-up stores are short-lived, the study intended understanding whether the "time" variable moderates the effect of their atmospheres on customer emotions. A total of 182 responses of customers having

recently visited a pop-up store in France, where collected and analyzed. This exploratory research's results confirm a positive effect of pop-up store atmospheres on consumer reactions and that this relationship is positively moderated by the time variable. In comparison to traditional store atmospheres, the current research findings on pop-up store atmosphere present many specifics related to those retail formats.

Following the economic recession of 2008, and as brands lacked funding and means of spending in terms of promotions and communication, they turned to adopting pop-up stores or integrating them in their communications strategies. A significant presence of digital technologies in physical stores was also highlighted during the past decade and it had an influence on the store's atmospheric conception as well as on customer reactions and behavior. Pop-up stores could be defined as "short-lived format that is dedicated to delivering specific brand objectives; whether related to sales, to communications or experiences". Designed theatrically, they are considered an art form and appeal to hedonic consumers thanks to their novelties and their distinctive characters in terms of the atmosphere of the point of sale, the selection merchandise, and communications.

Originating in environmental psychology, an emotional approach has been used to study point of sale environments. This approach argues that an individual's perceptions and behaviors within a given environment are the result of emotional states created by that environment. Several studies have looked at the influence of a store's atmosphere and others have manipulated a large number of atmospheric stimuli and investigated their influence on consumer ratings and reactions. Many studies in the literature specialized in ergonomics link the well-being of the individual to descriptors such as comfort and vitality, and physical discomfort to descriptors such as pain, fatigue, or tension. The time variable appears as an important factor in influencing customers in the context of op-up stores; the question remains in understanding whether it affect customer reactions towards this visit to a pop-up store and its importance in the context of ephemeral store studies.

This research aims at answering whether a pop-up store's atmosphere can influence customer emotional states on one hand, and to understanding if the pop-up store's limited duration moderates its atmosphere's influence on consumer emotional states.

Our conceptual mode looks at the store's atmosphere and customer reactions towards its atmospheric stimuli and external factors, such as time. A point of sale's atmospheric dimensions represents all the intangible elements that surround the intrinsic characteristics of the store. Ephemeral store atmospheres are renewed with each project and are presented theatrically, with an elaborate staging, and showing the creativity of design, architecture, or presentation of merchandise. Pop-up store atmospheres are even imagined as art forms designed to involve customers in a series of theatrical, memorable, and hedonic experiences.

Researchers argue that the constitutionality of emotions is very relevant and evident in human consumption. A model for measuring consumer emotions, the PAD (*pleasure, arousal, dominance*) has been used in several studies which were interested in the study of consumers' emotional reactions following their exposure to atmospheric stimuli from a physical or digital point of sale. External stimuli presented by a store's atmosphere can contribute to improving the customer emotional experiences at the point of sale. More specifically, environmental stimuli affect emotional

states of pleasure and arousal, which, in turn, affect approaching or avoidance behaviors as well as other behaviors such as preference, exploration, spending and affiliation.

Described as always being on the move, postmodern consumers are prompted by the desire to experience "portions of experiences", temporary and exciting. They seek immediate and urgent gratification. For these postmodern consumers, the importance of all action and choice emphasizes a euphoric present tense and a strong denial of any worry about the future. At the heart of the principle of an ephemeral store lies the variable of temporality; the lifespan of a pop-up store is not sustainable and any subsequent experience that an individual has with that store will be fleeting.

Our exploratory research aimed at testing the effect of pop-up store atmospheres on customer emotions and whether this relationship is moderated by the time variable in the context of pop-up stores. Data collection was restricted to the French market and customers who visited pop-up stores in France between the year 2019 and 2020. A total of 182 responses were collected and analyzed using SPSS.

The research's results showed that, in the case of pop-up stores, the atmosphere has an effect over customer emotions. However, and as opposed to traditional stores, different atmospheric dimensions affect customer emotions. The arrangement of the atmosphere influences the positive and negative reactions of consumers. The social dimension does not affect the customer's feeling of satisfaction or nervousness. The dimension of the intensity of a pop-up store's atmosphere is not the cause of the feeling of oppression of consumers as could be the layout and the social dimensions. Moreover, the social dimension has an influence on the consumer experience especially at the level of evasion, fullness, relaxation, and oppression. It can therefore be a source of distraction in the consumer's journey during his visit to the ephemeral store and may prevent the consumer from constructing his journey or his journey. A distracted consumer is less fulfilled and maybe less engaged with the elements of the atmosphere presented by the brand.

Our research's findings add to previous findings related to pop-up stores. The literature review presents pop-up stores as places of experience consumption and places of interaction with the brand. It also presents pop-up stores as new experiential marketing formats that facilitate a brand's marketing communication. Pop-up stores influence word-of-mouth sharing, offer enhanced innovative and interactive experiences and influence long-term relationships with consumers.

The social effect is the dimension that weighs the most in the atmosphere of the ephemeral point of sale to the point that it stimulates the consumer, excites him, and improves his appreciation of the time spent and the experience established during this period. It also seems that the consumer forgets the stress of the outdoors and feels more comfortable being surrounded by a crowd in an environment. It is not the physical atmosphere of the pop-up store that increases the time spent. It seems that the physical elements of the atmosphere do not provide enough stimulation for consumers. The physical context seems to be diluted more quickly. In the context of our research, the time spent is prolonged when the consumer feels himself being distracted and having a good time.

Our results enrich the review of the literature on the atmospheres of traditional points of sale as they present specificities specific to pop-up stores. As a new sales format has been recognized,

this research highlights the commonalities of a traditional store and a pop-up store and those unique to the design of a pop-up store atmosphere.

Despite this research's focus on studying the time variable's moderation effect, it is worth looking at other variables that could have significant influences on the effect of a pop-up store's atmosphere on customer emotional reactions. An in-depth qualitative research could be a significant source of information that would contribute to enriching the proposed research model.

Managers are invited to understand what type of experience they wish to induce, a utilitarian experience or a hedonic experience. The design of the atmosphere respects the vocation that the brand wishes to adopt to finally allow the consumer to obtain a type of experience (utilitarian or hedonic) in the hope that it is positive.

This study is carried out on the French ground could reflect French market specificities, which leads us to propose to collect data from North American, African, or Asian markets to identify the similarities or the differences of the dimensions of the pop-up stores. Given the exploratory nature of the qualitative data collection part of our research, the conclusions we bring out deserve to be put into perspective.

Exploratory studies highlight the specificities and traits of characterizing ephemeral stores in France. As new dimensions appear to be specific to the atmospheres of pop-up stores, it is the creation of a proper scale to measure the atmosphere of a pop-up store deserves to be developed.

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Know to act: transparency, measurement and behavioural economics to ignite change towards circularity in the Fashion Industry

Milena Amara, ESCP Business School, Paris, (France)

Biography

Milena Amaral (EMBA) brings 23 years of expertise in the Fashion Industry. She is currently leading Neovili and Affiliate Professor at the Grenoble Ecole de Management. Established in 2017 (Switzerland | France), Neovili make easier for the Fashion conglomerates to assess and reduce their environmental footprint. Neovili is on a mission to accelerate the Industry's transition to the circular economy.

Keywords: climate change, sustainability, transparency, circular economy, sustainable fashion

The Fashion Industry is in search for solutions to address its environmental footprint and social impact. At first sight, we must come to the evidence that the industry is igniting a number of initiatives aiming to tackle the problem with product optimisation, exploring new business models and envisioning neutralisation of its operations. In this paper, we draw an argument on the importance of transparency, measurement and customer engagement in order to enable progress towards neutrality and circularity in the Fashion Industry.

Transparency is the first concept that comes to mind, when we foresee an evolution from linear to circular processes. The market is abundant in technology and solutions: from IoT to tracking devices, the trigger to a larger adoption seems to be supply chain optimisation and the scale economies that the industry could make in enrolling this type of initiative.

On a second dimension, with a certain level of transparency, the industry would be able to measure its environmental footprint and with that to have the information needed in order to act and reduce its impact. For that, **Life Cycle Assessment** seems to be the assertive methodology. Today, the Industry is in lack of expertise to understand the outcome of these assessments and is not able to give full access to life cycle data, due to the lack of control of its supply chain.

Behavioural Economics combines psychology, neurosciences and other disciplines to understand the human-decision making behind an economic transaction or outcome. Thought leaders in the

field are Daniel Kahneman (Nobel Prize in Economics, 2002, for his analysis in psychological application to economic theory in the domain of judgment and decision-making under pressure and uncertainty) and Richard Thaler (Nobel Prize in Economics, 2017, for his work in proving that human decision-making is not totally rational, but nurtured with irrational premises). In this paper, we draw an argument using the Behavioural Economics methodology and consumer insights to understand what are the triggers and drivers behind the consumer decision-making for the fashion consumption in the light of the sustainability and climate change awareness.

Using the “prospect theory” concept, we explore the weight of the different motivational drivers for the consumer with the aim to understand priorities and inclinations of humans when envision a fashion buying. Concretely, under the logic of “gaining or losing something” we will contrast the weight of the notions of appearance, appeal, ego-care, and willingness to belong to a certain tribe and the care for the planet and how this could evolve over time. On another level, we will inquire the concept of “bounded rationality” to perceive the potential of integration and digestion of “sustainable fashion information” from the consumer point of view. And finally, using the Kahneman’s argument on “mental accounting” we assess the perceived values related to the fashion consumption in relation to its “real value, including their environmental footprint and economical and social impact”.

With these variables in perspective, we must be able to take advantage of *Nudges* in manner to help the consumer to evolve its consumption and care habits. These practices have been instrumental in the food and waste industry and are needed in order to habilitate the consumer to have a stronger role in this transition.

Our aim is to elevate the debate on how the Fashion Industry and the Society would potentially evolve its processes and habits in relation to fashion consumption and to contribute to a stronger engagement of brands and consumers in the green transition for the Fashion Industry. The argument is drawn based on proven practices, focus group and consumer insights gathered in related Industries and intend to facilitate the reflection towards transparency and neutrality in the wake of the climate crisis. The exploration would bring us to understand that there is a potential for consumer habits to evolve when the notion of intrinsic values (worthiness, appeal among others) would be strongly related to virtuous consumption habits across a large part of the population.

Essential Features of Mobile Channel (EFMC): Designing Consumer-Focused Mobile Fashion Retail

Dr Zofija Tupikovskaja-Omovie and Prof David J Tyler, Manchester Metropolitan University (UK)

Biographies

Dr Zofija Tupikovskaja-Omovie, Visiting Research Fellow in Fashion Mobile Retail and Consumer Behaviour, with current research interests in consumer segmentation, user experience, eye tracking user shopping journey and mobile marketing strategy development to maximise customer satisfaction.

Prof David Tyler, Professor in Fashion Technologies, with current research interests in new product development, sustainability issues affecting apparel, mobile e-commerce and wearable technologies.

Keywords

Fashion m-Retail; Mobile app; Website Design Elements; Mobile Eye Tracking; Mobile Fashion Consumer.

Abstract

Digital shopping is the fastest developing form of consumer behaviour, yet companies have been slow in implementing digital marketing strategies satisfying current user needs, especially on mobile devices. Fashion retailers have seen increasing trends of online traffic coming from mobile devices, but mobile conversion rate remains lower than on desktop. Previous literature review highlighted scarcity of knowledge about mobile shopping environments from consumers' perspective, and features of mobile retail channel have been adopted from past studies which focused on e-commerce websites for desktops. It is essential to understand user requirements from a mobile consumer perspective. In order to address this gap in research, this study aims to analyse consumer requirements for mobile shopping platform in the apparel retail and to develop a model of essential features of mobile channel (EFMC) to satisfy mobile fashion consumer needs.

This interdisciplinary research, incorporating a multi-methods approach with embedded sequential analyses of all collected data, will inform the emergence of conceptual framework. Multiple data types were gathered during three empirical studies: eye tracking experiments, mobile app reviews and focus groups. A holistic co-design and triangulation approach allowed the construction of data-informed conceptual model for consumer-oriented mobile shopping channel (Figure 1). This orientation enabled development of a novel EFMC model that broadens the knowledge about factors influencing mobile fashion consumer shopping behaviour.

During the first stage, eye tracking experiments were conducted on fashion retailer's website and mobile app on smartphone, and the following data sets were gathered: 16 gaze video files, 16 scan path video files, 16 RTA video files, 16 statistical data spreadsheets, 16 observation notes, 16 interview audio recordings. This stage produced a varied and comprehensive list of features, which mobile consumers used, liked and desired to use.

Second stage of this study involved mobile app reviews analysis, and a total of 1,313 mobile app reviews were extracted, collected and analysed about fashion retailer's iOS and Android OS mobile apps. Mobile app reviews were analysed using a qualitative coding structure and mapping consumers' experience. Open codes were clustered in a selective manner looking for relationships with each other. This analytic process was applied at the selective coding stage and links were built between concepts at a more conceptual level forming categories and themes. The theme about mobile app elements has emerged, these emergent elements were combined with features identified during the first stage of the study.

Thirdly, the emerging model was further conceptualised by aggregating elements from focus group discussions. In total 6 focus groups were conducted, and 23 female participants, aged between 18-

34 years old, took part in the discussions about shopping experience via smartphones and fashion retailers' websites and mobile apps. Findings from focus groups added an in-depth understanding about mobile consumers' decision-making and importance of various design and functional features on mobile channel. Focus groups data coding revealed that participants' shopping experiences and benefits sought are not exclusive from features of the shopping channel and these features are determinants of delivered benefits.

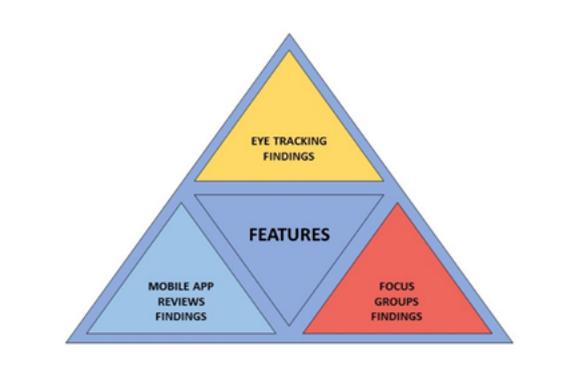


Figure 1: Triangulation of Findings from Three Empirical Studies.

The list of features of mobile platform was developed by combining the features from three datasets. The primary list developed based on eye tracking experiments findings comprised 29 features, was extended by adding the features developed from mobile app reviews, accounting for 28 features, and focus groups findings, which revealed 16 separate features. A comprehensive list of key features of mobile platform was developed, and it comprises 43 features. These features were clustered based on the stage of the shopping journey and were assigned to one of the following groups: browsing (23 features), product page (12 features) and checkout (8 features) (Figure 2).

The features of the EFMC model within each stage of the shopping journey were further discussed and compared to mobile app and website design elements and features from previous research literature. This study extends previous theories by developing a three-stages model of EFMC comprising of 43 distinct features. Other researchers have examined these categories separately, but not as a three-stages construct. The current research has expanded knowledge in the area of features required on mobile shopping platforms from apparel consumers' perspective.

ESSENTIAL FEATURES OF MOBILE CHANNEL (EFMC)		
Browsing	Product page	Checkout
Menu button available	Zoom in - to see close ups	Compact checkout page - easy to use
Sub-categories available	Suggestions	Ability to check basket at the checkout
Sales-category	Recently viewed items	Saving account details for the next time
Product range	Reviews and customer ratings	Auto-fill address by postcode
Refine - available and visible	Big pictures on product pages	Easy to place an order to collect in store
Refine - Can refine by any criteria and as many as	Catwalk video of the product	One-click to edit basket
Shoes in search - no model view	Size of the model on photos	Free delivery
Clothes on model	Info about material	Items kept in the basket
Search results shown in grid	Colour options of the product	
Big pictures in search results	Stock availability	
See more products in search results	Share	
Ability to change view in search results	Size guide	
Anchoring		
Search results with picture, price and colour options		
Search results with picture, price and save option		
Search results with picture, price and reviews		
Search box is useful		
Loading quickly		
'Notebook'		
Fashion related content		
Scanner		
Emails with discounts		
Live chat		

Figure 2: EFMC Model of Mobile Shopping Platform.

In relation to previous literature, 13 out of 23 of *browsing stage*, 9 out of 12 of *product page*, and only 1 out of 8 of *checkout stage* features were supported by past studies. However, the majority of these supported elements were developed based on models created within online environments, but not in apparel m-retail. The current research extends existing knowledge about models of mobile platform design by proposing 10 new features important at the *browsing stage*, 3 on *product page* and 7 within *checkout*.

It is important to acknowledge that the features identified in three separate stages complemented one another and were not in conflict. 43 features of EFMC model were identified and grouped based on their importance to browsing, product page and checkout stages of the shopping journey. All features aggregated in the EFMC model are used and desired by mobile consumers. Relation to literature revealed that EFMC model extends existing knowledge about mobile shopping by adding a range of unique elements, which were not discussed previously.

Furthermore, a comprehensive EFMC model is context free and not restricted to any retailer as it comprises features from various contexts: retailer's mobile app and website and also features from other retailers' mobile platforms, which have emerged during focus group discussions. Therefore, EFMC can be used as a framework to assess existing apparel mobile shopping platforms and to guide mobile marketing professionals about consumers' expectations when shopping via smartphones. EFMC model extends existing knowledge in the area of mobile retail, and particularly apparel m-retail. EFMC model can be used as a framework for case studies to evaluate apparel m-retail from consumers' perspective.

Panel 3: New Values

Time of Panel: Friday 23rd July 10.30-12.30 (UK Time)

Chair: Dr Bethan Bide, University of Leeds and Fashion Research Network

Western Yoga as Conscious Luxury: Branding Aura and Charisma on Social Media

Juliana Luna Mora, Monash University, Melbourne (Australia)

Biography

Juliana Luna Mora is a Teaching Associate and PhD candidate at Monash University. Her research focuses on luxury experiences and consumption patterns and their correlation with the philosophical, environmental and socio-political aspects of contemporary consumer culture. Her most recent publications include the article '*Clean Beauty*' Branding: A Bricolage of Bodily and Spiritual Health, Ancient Wisdom and Ethical Virtue, for Art Monthly Australasia Autumn 2021, and *The Yoga Industry: A Conscious Luxury Experience In The Transformation Economy*. (Luxury, 2018) <https://doi.org/10.1080/20511817.2018.1560693>

Key words: Yoga, Luxury Branding, Emotional marketing, Consumer Culture, Social Media

Abstract

In contemporary consumer culture— with the oversaturation of consumer goods, and the shift towards an experience and transformation economy— wellbeing and health are re-signified as wealth and affluence, hence the intangible quest for wellness and happiness can be understood as the ultimate sign of contemporary luxury. Western Yoga is both a sociocultural phenomenon and a multibillion-dollar industry; it is in fact one of the most profitable sectors in the wellness industry. This industry's growth and convergence with fashion and luxury strategies is testament of a shift in new signifiers of class difference and distinction for the aspirational class.

The luxury model has grown and strengthened its success since the beginning of the 20th century due to the following factors: globalisation, democratisation, the increase of (female) consumer spend and the rise of social media (Kapferer, Bastien 2012, Berghaus, Müller-Stewens, Günter, Reinecke, 2018). These driving factors have also reinforced the popularisation and glamourisation of Western yoga (Jain 2014). Both luxury and yoga have been further democratised through the increasing value society has placed on individuality, hedonism, pleasure and wellbeing (Lipovetsky 2015, Featherstone 1990; 2014, Jain 2014). These values have been inherent to luxury through time and as such can be seen to shape diverse consumer experiences. As luxury strategies are now being employed across a multitude of consumer goods and experiences in the wellness industry, I argue that Western yoga has become a vital sign and symbol of the aspirational class to create distinction through the implementation of conscious luxury dynamics.

The flexible and mobile nature of Western postural yoga allows contemporary, affluent female consumers an ideal context to explore new understandings of luxury dynamics framed as conscious or austere luxury. These are new correlations between opulent restraint, subtle and minimalist

design, controlled multi-sensory experiences, and highly sophisticated aesthetic and ethical ideals. Western postural yoga and the commodities it promotes, thrives on social media emulating the creative value chain of the fashion industry and emotional marketing and branding of the luxury business.

I will discuss the key parallels between yoga and luxury will from a sociological perspective following the work of cultural theorists such as Mike Featherstone (1991, 2014) and Gilles Lipovetsky (2004, 2015). Luxury branding and marketing concepts following key scholars such as Stefania Saviolo and Erica Corbellini (2009), Delphine Dion & Eric Arnould (2011), and Jean-Noel and Vincent Bastien (2012) will be used to mobilise these concepts to the yoga business. I will also integrate the work of key scholars at the intersection of yoga and consumer culture such as Mark Singleton (2010) Andrea Jain (2014), and Sarah Banet-Weiser (2012) amongst others, to further connect yoga and luxury under the framework of consumer culture.

I argue that key parallels can be identified between the luxury and yoga markets and that this correlation justifies yoga's social, cultural and symbolic functions as conscious luxury. This will be done through a semiotic analysis of yoga celebrities and their associated yoga commodities on Instagram, such as mega-influencer Sjana Elise, Melbourne based The Light Collective and Lululemon's brand ambassador Janet Stone. I will compare these yoga brands social media dynamics with key luxury houses such as Hermès, Chanel, Cartier and Alexander McQueen.

There are many parallels across yoga and luxury: Both luxury and yoga storytell around a mythologized past and founding myth. They recreate legends, use a chest of symbols, rituals and sacrifice and they both promote traditional and patriarchal visions of beauty. These branding strategies are explored by the luxury and yoga markets, using nostalgia and the exotic as stylistic devices to recreate and replicate aura and charisma on social media.

Western yoga mostly gains prestige and authenticity through the elusive and intangible process of infusing aura on products, services and experiences, much so as luxury brands do. Successful luxury and yoga brands are therefore inherently auratic (Dion Arnould 2011). Aura is the cultural and symbolic transfer of meaning, from the sacred to the secular and it is as familiar to luxury as it is to yoga. The symbolic transfusion of aura of luxury products is linked to the brands' charismatic legitimacy and authority as well as its ability to replicate and reproduce the cosmetic signs and symbols associated with the brands' cosmic founding myth and creator.

With the increasing democratisation and globalisation of luxury in the 20th and 21st Century, many luxury brands have addressed threats to their brand legitimacy with linking traditional legitimacy based on craft skills and know-how to charismatic legitimacy based on an exceptional charismatic persona, the artistic director who designs the products (Berghaus, Müller-Stewens, Günter Reinecke 2018). These exceptional qualities of the charismatic leader give both the designer (and eventually the yoga celebrity) authority and aura as well as the devotional agreement of followers with the leader's mission (Dion, Arnould 2011). As such, aesthetics and ethics collide creating a brand identity that stands the test of time.

Luxury brands' creative directors offer an aesthetic brand ideology based on values that are then transmitted to the market through brand communication, retail and cultural intermediaries (Dion Arnould in Berghaus, Müller-Stewens, Günter Reinecke 2018). Luxury brands tend to mythologize

their founders to strengthen legitimacy as well as inscribe lineages. Charismatic leadership can be clearly seen in the contemporary yoga business as well, where the marketing of adoration and veneration of yoga teachers and spiritual gurus is on the rise. Both yoga influencers and luxury's creative directors are generally described as magicians, with exceptional talent, devotion to craft, contact with transcendent forces and transformational abilities.

Contemporary yoga celebrities on social media and self-proclaimed "lightworkers", "healers" and "spiritual coaches" benefit and profit from these assumed magical qualities and mystified personalities to create and promote specific aesthetics and visions of beauty. Traditional women magazines such as *Harper's Bazaar* and *Vogue* have picked up this tactic of promotion and self-presentation, including *must follow* recommended lists of Instagram spiritual celebrities.

I argue that the luxury attributes of aura and charismatic legitimacy underpin the rise of body-centric, multisensory digital experiences— such as Western yoga—that focus on the intangible, the emotional and the sacred as a way to create new modes of fashion and spiritual capital.

The Interface Between Industry and Academia: Auditing the Skills Deficit in Social Media and Digital Fashion Marketing

Tony Cooper, London College of Fashion, University of the Arts London (UK)

Biography

Tony Cooper is the course leader in BA (Hons) Fashion Marketing at London College of Fashion, University of the Arts London. His PhD examines issues of governance and stakeholder management in social media. Tony's research interests centre on the profound changes taking place in the fashion industry and the evolving role played by digital technologies in marketing communications.

Key Words: Digital, fashion, marketing, skills

Abstract

Introduction

In 2021, global social media advertising revenue is forecast to exceed US\$51 billion (Cooper, P 2020) with digital channels expected to account for 66% of all advertising expenditure by 2024 (Statista 2020). Seen as a panacea to high store operations and media costs, fashion firms have embraced social and digital marketing with the rush to digital transformation profoundly influencing business models in the creative industries (Li 2020). Accelerated by the global pandemic, 'born-digital' retail fashion enterprises have experienced substantial revenue gains (McKinsey 2021) while those lacking full e-commerce capabilities and a strong social media presence are left vulnerable. With e-commerce's share of retail fashion sales almost doubling from 16% to 29% in 2020 (McKinsey 2021) the post-COVID surge in digital marketing activities is expected to continue

(McCready 2021). Success in this context is contingent on securing a suitably trained workforce proficient in the skills demanded in this fast moving environment (Gilch & Sieweke 2021).

In the field of fashion marketing, the recruitment and retention of talent who are suitably qualified and functionally literate in the nuances of social and digital marketing is a critical success factor and a source of competitive advantage (Henninger, Alevizou & Oates 2017). Brands that get this wrong face long periods in the wilderness (cf Dolce and Gabbana, American Apparel, etc). Pre-pandemic, the talent pool for experienced social and digital fashion marketers was shallow but growing (Seymour 2019); post-pandemic, a competency gap is again emerging (Klimaki 2020) further exacerbated by the pace of change in digital technologies.

The aim of this research is to understand how fashion business schools should respond to the demand for digitally job-ready graduates. The paper emanates from an empirical study conducted among digital fashion marketing professionals. It presents top-line findings from 20 in-depth interviews, to identify key pedagogical considerations and proposes a preliminary framework for practitioner knowledge integration in undergraduate learning as a potential pathway to skills currency.

Literature and Conceptual Overview

Marketing Skills Gap

The digital skills gap is well acknowledged in the literature (Kannan & Li 2017; Ye et al. 2017) (Herhausen et al. 2020) with industry frequently asked to 'step-up' in relation to skills development in its own self-interest (Franklin 2020). Similarly, understanding how to prepare graduates for the digital revolution has occupied academic thought with authors documenting the growing market need for digital skills enhancement in the creative industries for more than a decade (Schlee & Harich 2010). Royle and Liang (2014) acknowledge this gap but fail to articulate specific skill sets while more recent research focuses on guiding programmatic and curricula development for digital marketing courses (Rohm, Stefl & Saint Clair 2019).

Digital Marketing in Academia

Conceptual knowledge focuses on the theoretical background of a discipline and has a long life-cycle while technical or vocational skills focus on the practical and change rapidly (Schlee & Harich 2010). Both skillsets are important in social and digital fashion marketing. Nonetheless, audits of digital marketing courses offered by business schools in the US show slow progress over the past decade (O'Rourke 2021; Wymbbs 2011) with a similarly low trajectory in Australia and the UK (Cooper, T 2014).

A lack of practical up-to-date technical competency among university academics is seen as a major barrier (Langan, Cowley & Nguyen 2019). Wymbbs' (2011) outline of the implementation of a pioneering digital marketing course at Baruch College NY highlighted the importance of skilled adjunct faculty in course delivery as well as alliances with strategic partners and prospective employers. Consistent with other authors, Wymbbs points to the difficulty of finding suitable professionals for adjunct roles when course content is rapidly evolving (Reibstein, Day & Wind 2009) but provides no viable solution save for academics maintaining industry connections. The literature

regularly points to better industry integration to combat the fraying belief in higher education (King 2015; Weede 2016) together with professional mentorships (Kim & Freberg 2016), but the road to attainment remains unclear.

Findings

In-depth interviews conducted in Australia and the UK with 20 fashion-marketing practitioners (Table 1), documented their views of current key issues regarding skills proficiency in digital fashion marketing, with the aim of understanding how universities should respond to such issues.

Table 1. Informant summary

Informant Details					
Australia			United Kingdom		
Position	Company	Size	Position	Company	Size
Social Media Manager	Online Retail	Small	Creative Marketing Specialist	Online Platform	Large
Founder and Director	Online Retail	Small	Social Media Manager	Digital Agency	Mid
CEO	Online & B&M Retail	Mid	Content Creator	Freelance	Mid
General Manager Marketing	Online & B&M Retail	Mid	Head of Marketing	Online Retail	Mid
National Manager Social Media	Online & B&M Retail	Large	Head of Social and Digital Campaigns	Online & B&M Retail	Mid
Senior Marketing Manager - Digital	Online & B&M Retail	Large	Senior Paid Social Manager	Media Agency	Large
Marketing Manager	Online & B&M Retail	Mid	Global Social Media Manager	Online & B&M Retail	Large
Digital Marketing Manager	Online & B&M Retail	mid	Social Media & Content Manager	Online & B&M Retail	Small
Communications Manager	Online & B&M Retail	Large	Head of Communications	Online Retail	Small
CEO & Founder	Online Retail	Small	Owner & Creative Director	Online Consultant	Small

Top line findings from this audit identify challenges at several levels as summarised below:

- The further removed they become from the coalface; the more difficult it is for senior management to assess suitability when hiring talent for digitally oriented roles, leading to poor fit
- The on-going ability to manage is impaired by poor digital literacy at senior management and board level – leaving some staff isolated and unsupported
- Once in the sector, practitioners are under intense pressure to remain abreast of rapid change. Skillsets can quickly become redundant
- Skills currency diminishes as managers become further removed from the day-to-day.
- Companies with large social and digital marketing budgets have access to staff training via partnerships with well-resourced stakeholders (consultants, social media platform owners, agencies etc).
- Software support is poorly integrated with separate data analytics packages for each social media platform, stretching staff aptitude
- Graduates possess strong conceptual but poor technical knowledge, limiting their immediate contribution to industry
- None of the companies interviewed offers formalised social and digital training

Discussion and implications for fashion practice and academia

An opportunity exists for fashion business schools to offer specialised demand driven courses catering to on-going skills development and renewal in social and digital marketing. Such offerings demand a pragmatic practitioner driven approach but must be academically led. To do so effectively, the cultivation of talent to teach these skills is a necessary precursor. In this context, trainers must be hands-on and up-to-date with the cutting-edge developments in the field.

Alliances with suitable digital practitioners and accredited training programs through professional bodies will likely reduce the gap as will partnerships with industry, as has long been advocated (Franklin 2020). To this extent, the use of sponsored internships, micro-apprenticeships and experiential and live-project based learning with industry mentors (Rohm, Stefl & Saint Clair 2019) with hands-on components embedded in fashion firms are imperative.

Inherent in the development of these initiatives is the need for flexibility. Industry releases for academics, time off for practitioners and flexibility in timetabling at academic institutions to accommodate practitioner availability warrant consideration. Short course providers must better align with business needs for continuous professional development. Similarly, agility to respond to unplanned and rapid disruptive change in industry will assure the validity of such undertakings. Post-pandemic, enhanced proficiency in pre-recorded and online delivery by universities is a game-changer – permitting global reach and maximising such proficiency. Tertiary education providers have never been in a stronger position to bridge the digital skills gap for fashion marketing graduates, but to maximise this opportunity a radical rethink in relation to course structure and delivery is required.

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Distribution Waste as the Resource in Fashion Industry for Circular Economy

Dr Şölen Kipöz, İzmir University of Economics, Department of Textile and Fashion Design (Turkey)

Biography

Associate Professor is an academic member of the Department of Fashion and Textile Design İzmir University of Economics, Turkey where she has delivered courses on design studio, fashion theory and ethics and social responsibility in design. Her design projects and exhibitions presents paradigms of upcycling design models and co-design practices. She is the author and editor of books *Sürdürülebilir Moda (Sustainable Fashion)* (2015) and *Slowness in Fashion* (2020).

Keywords: distribution, waste, upcycling, reusing, circular fashion, circular economy

Abstract:

The textile and fashion industry creates a waste problem whose environmental impacts become more evident due to the growth based, linear cycle of the industry focused on the model of the take-make-waste. The aggressively competitive global supply chain not only aims to create short cycles focusing on quantity and change, but also causes the loss of the emotional connection with the garments, as well as the design creativity. The economic dimension is reduced to produce everything as much cheaper in big quantities to sell with continuous markdowns. While almost 100 billion garments are produced worldwide annually, 85% of them become waste within their production and consumption cycle. Textile waste not only creates unrecoverable environmental impacts by pushing the "planetary boundaries" (2009) with the difficulty of biodegradability between 200 and 1000 years, but also becomes a means of social injustice in the industry. The linear cycle focusing on constant change within chronological-quantitative cycle of time creates a vicious circle in which the companies in order to offer consumers low priced goods, seek lowest cost sites and to keep the costs low for large volume production in fast cycles, create dehumanized poor working conditions with low wages, long hours, enforced labour, discrimination, lack of awareness of their rights.

Within the pre-consumption phase in addition to the waste created in the design and production such as deadstock fabrics, accessory and trimming samples, pattern samples and cut-and-sew waste constitutes 15% of the fabric resources, 20% of the production as finished garments as unsold clothes are considered as distribution waste. These products apart from their environmental damage when they are sent to landfills, do not only create stocking problem for the companies, but also cause a huge economic loss for their business. The recycling and downcycling process of

clothing is predicted on excess production of clothing and garments in societies that manufacture more than they need (Palmer and Clark 2005), thus clothes are lost their exchange value before their use value. Closing the loop through re-cycling and re-using all the sources kept in the cycle appears as the future model of sustainability, but this needs to be implemented with necessary investment to research and development along with human resources.

Similar to life cycle assessment of a product, reclaiming the resources in a circular way needs an in-depth value analysis. Starting from the state of pre-cycle it is possible to avoid the waste by reducing production, hence consumption or by designing for circularity through design for durability and longevity, design for recyclability (Circle Economy 2017), design for assembly or zero waste. Design process has a major role in creation of environmental impacts of a product (80%) and design having a key role has been an important element of the resource-intensive production and consumption systems (Earley 2027). Waste as design flow can be recovered by recycling, downcycling/cascading and incycling that share a common goal of salvaging materials to be used for different purposes with a variety of value streaming. While there is the risk of producing devalued materials with lower qualities, recycling technology needs virgin materials with mono fibres to achieve the similar value with the original product. Instead adopting 5R as reconsidering, reuse, refurbish, repair and repurposing have potential to create a higher value as upcycling not only for achieving physical durability, longevity but also emotional durability. Implementing new ways of reusing would also create opportunities for alternative ethical consumption models such as sharing and collaborative economy within the dematerialized level of circular economy.

With these thoughts in mind, this paper will give an insightful analysis of current circular design systems in the fashion industry mainly with a focus on upcycling design practices of distribution waste. Considering the impact of global health crisis due to Covid-19 and transformation of the fashion industry towards a slowed down, seasonless and responsible one, it will be analysed how unsold stocks of garments would be considered as resources for new collections within the circular model of the fashion industry.

Unpaid Undergraduate Internships in the Fashion Industry: Is There a Need for a New Model?

Claudia Huxtable, Birmingham City University, Birmingham (UK)

Biography

Senior Lecturer in Fashion Design at Birmingham City University. An Early Career Researcher, currently at the thesis stage of a Doctorate in Education. Leading on work placement modules, supervising placement students and collaborating with industry to develop live projects within higher education for over 15-years. Gaining continued insight into how universities can liaise with companies to deliver external projects.

Key words: Fashion work placements; undergraduate internships; unpaid internships; fashion industry; reciprocity

Abstract

Few studies exist, with a focus on unpaid undergraduate work experience specifically within the fashion industry, more broadly; internships, and working unpaid are an established and common strategy for finding work or gaining experience within the creative industries. Key findings in the 2018 Pay as You Go report by The Sutton Trust, detail the Arts (including Fashion) to be the sector with one of the highest rates of unpaid internships - 86%. Historically, this practice has been constant and remains commonplace despite the much-increased financial burden on current students, where it is often seen as a 'rite of passage' to gaining graduate employment.

This paper appraises the industry's reliance on unpaid work experience in the fashion industry. It explores the benefits of undergraduate students undertaking work experience during study

and considers the disadvantage working unpaid creates for those from lower socio-economic backgrounds. It seeks to explore how higher education institutions can work with employers to mobilise internships, formalising the interaction and using it as a foundation to create a framework, which develops students from a breadth of backgrounds. Considering 'exchange' as a conceptual framework, this paper suggests an exploration of formalised reciprocity as an effective tool to counterbalance the current model. Exploring the landscape of undergraduate fashion work placements this paper evaluates the need for a new way of working, presenting ideas of what this new model could look like.

The positive link between work experience and enhancing employability is much researched. Achieving greater social mobility through access to contacts and networking being some of the benefits, which cannot be gained as easily during on-campus undergraduate studies. Data from the Sutton Trust determines internships are associated with social mobility relative to the participant's background; 74% of those from working-class households showing signs of social mobility after completing their experience.

The 2017 government commissioned; Review of Modern Working Practices, concluded all work within the U.K economy should be 'fair' and 'decent'. It deemed graduate internships to be an abuse of power by employers and extremely damaging to social mobility. Undergraduate internships fall outside this remit, here legislation states, those completing work experience of up to one year as part of higher education studies are not required to be paid the national minimum wage, where participants give their services free of charge in order to develop or maintain their skills. Gaining this unpaid experience frequently requires students to; respond to an advertised vacancy, undertake an interview and be given a specific role, which often comes with a list of responsibilities. To compound this, they can incur the additional cost of

relocating closer to the host placement setting, further alienating the opportunity to those from the lower end of the socio-economic scale.

Simultaneously; to evidence their 'success' universities are increasingly held accountable to metrics taken from initiatives such as the; Teaching Excellence Framework, National Student and Graduate Outcomes Surveys, all benchmarks quantifying their graduate employment data. Coupled with this, the recent focus on proposed changes to fees following the Augur Review, further magnify Employability, ensuring it remains high on the agenda.

Compounded, these elements create an infrastructure that facilitates and encourages opportunities for students to engage in the proven benefits of work experience in the fashion industry and gives rise to a system where undertaking unpaid employment is tolerated by those who can afford to do it and overlooked by universities when they do. A practice, which at the same time denies access to those who simply cannot afford to work for free.

Looking forward, we are entering a phase where the ethics and practices of the fashion industry are under a global spotlight, transparency, sustainability and diversity all drivers moving the industry to action a more socially considerate model. The legacy of Covid-19 (still to fully unfold) has placed a strain on the finances and sheer existence of fashion brands of all sizes, allowing less time and resource to develop and support the next generation of creatives. Using the theory of reciprocity as an important social psychological concept, this paper looks to address this problem by considering the interaction between the key stakeholders; the student, the university and the employer, placing the focus on the university; to ascertain the value of the exchange and to create and manage a more ethical collaborative framework.

Introduction to the Fashion Industry Panels

The conference includes two special fashion industry focused panels featuring guest professionals drawn from the international fashion industry.

The panels are organised and curated by upcoming fashion industry professionals from the MSc International Fashion Marketing and MSc International Fashion Marketing with Extended Professional Practice courses at Coventry University London.

These panels have been organised as part of a practical project within the second semester module M140LON Creative Project Management for the Fashion Industry, under the guidance of Module Leader Nathaniel Dafydd Beard. A key ethos of Coventry University London is to provide a learning community of mutual support and encouragement where students can develop their skills and knowledge aligned to the practices or scenarios of business and industry. In turn, the Fashion Research Network since its inception in 2013 has offered a space for early career researchers and industry professionals as a platform to support the evolvment of new theoretical and practice-based research and offers their support for these panels as a discussion space for fashion industry practice and insight, as well as an opportunity for the organisers to showcase their skills and professional practice.

The two panels have been curated to reflect the conference themes, the global nature of the fashion industry and the students own professional and research interests. Panel 1 *Backstage with Luxury's Take on Sustainability* brings together a lawyer, a charitable activist and two professionals working within luxury retail. Panel 2 *Shaping the Vision: The Evolution and Future of Influencers* brings together a seasoned PR professional, a micro influencer and a fashion designer. The aim of both panels is to provide a forum of debate and discussion which audience members are strongly encouraged to participate in.

Additional resources related to these panels including a Press Release and Factsheet can be found on the conference website together with links to the panels social media channels [here](#)

Fashion Industry Panel 1

Thursday 22nd July 2021 - 13.00-14.15 (UK Time)

Backstage with Luxury's Take on Sustainability



Panel Guests:

Pratik Kela, MSc Sustainability & Consultancy, University of Leeds, Owner of Charitable Organization, Nature Lovers and Epic India.

Lewis Waite, Harrods Personal Shopper with over 8 years of experience.

Mahila Lisa, Human Rights Lawyer at Shahid Rahman Solicitors, Sustainable Fashion Advocate and Owner of The Square Bars

Konstantinos Kafritsas, Senior Stylist Advisor at Burberry with over 2 years of experience.

Being environmentally friendly and conscious in fashion are consumers priority nowadays, especially between Gen Z and Millennial consumers as they are considered as "The Sustainability Generation (Petro, 2021)". This is seen through their purchasing behaviour as they prefer to "buy sustainably or from a sustainable brand" putting forward the care for the earth and its inhabitants to help labourers and supply chains be more ethical towards its starting to end process. According to a study conducted by McKinsey (2020), it is found that there is "A long way to go for the industry to meet the demand towards being more sustainable", hence, methods to solve excessive inventory and having transparent supply chain is needed

The journey between luxury fashion and sustainability had been slow, however, changes in consumer behaviour have led to brands strengthening their sustainability aspects through its ethical sourcing, labour rights, and supply chain transparency. As luxury brands are enhancing awareness there are still questions raised as to whether sustainability is the long-term vision of luxury fashion. This panel will consider how can luxury fashion and sustainability build a long-lasting relationship? Can sustainability be the 'value' of every luxury brand? What further awareness and action is needed within the luxury fashion industry?

Organisers: Ariba Bashir, Sawani Kulkarni, Quoc Viet Ngo, Nur Qamarina Binti Mohd Faizil, and Han Wang.



Pratik Kela is a Sustainability Consultant, who recently graduated from Leeds university, MSc Sustainability and Consultancy. He is currently working with a company in India which gives sustainable solutions from business models to packaging solutions. He is also a part of Nature Lovers organisation based in Pune, India. They are a Youth-led Environment Awareness & Community Service Club who work with students and communities in achieving sustainability. He is also a part of Epic Foundation India, an organisation working for encouraging and empowering persons with disabilities / differently abled persons. Pratik is passionate about sustainability and believes it is every persons' responsibility to be aware and change behaviour patterns that are more in tune with Nature.



Lewis Waite With over 8 years of experience in luxury retail, Lewis Waite is currently a Personal Shopper in Harrods. This has given him a fantastic opportunity to build up a reputable worldwide client base as well as being exposed to a multitude of global prestige brands to work with and sell from, allowing him to constantly meet all of his client's needs. He strives towards creating a tailored shopping experience with all his clients and actively builds new relationships as well as developing current ones with both clients and brands. He is proactive in driving trade and consistently improving the client's experience which he is passionate about creating a seamless shopping journey.



Mahila Anjum Lisa is currently working as a Human Rights Lawyer in UK. She has been advocating on for sustainable fashion and labour rights since the Rana Plaza factory collapse in 2013 in Bangladesh. She grew up seeing garment factory unrest in Bangladesh and workers always protesting for better working conditions and wages. She wants to stop people from normalizing the exploitation of workers for our material needs to produce fashion at cheaper prices and simultaneously polluting the environment in the process. Mahila believes that it is important for consumers to ask the brands two questions: What are our clothes made with? Who made our clothes?



Konstantinos Kafritsas As a graduate of History of Art, Konstantinos Kafritsas (Kay) finds inspiration from every colour and every shape, trying to create conceptual outfits that are intriguing and thought-provoking. He has been working for Burberry as a Senior Style Advisor for two years. Being part of the house of Burberry really gives the opportunity to be creative and sustainable at the same time. Sustainability for Burberry is a crucial part of the business, that's why as a luxury brand, Burberry are aiming to be environmentally positive by 2040. From the Gabardine fabric to eco-nylon, Burberry tries to push itself into using pioneering and alternative sources for the fashion industry.

Fashion Industry Panel 2

Friday 23rd July 2021 - 13.00-14.15 (UK Time)

Sharing the Vision: The Evolution and Future of Influencers



This fashion industry focused panel discussion considers the changing role of the fashion influencer during the upcoming conference Re-Imagining Global Fashion Business: New Models, Values, and Ideas. The panellists will include three international influencers and one UK PR. Influencers joining the panel are from Malaysia. It is well established that influencers are an integral part of brands marketing strategies, will this continue to be true? How will the role of the influencer evolve? The discussion will explore fashion influencer status, how engagement has changed during the pandemic, authenticity issues and innovations.

Organisers: Elena Gyftopoulou, Brooke Ramsey, Dhvani Vimal Dalal, Ruocao Wang, and Leslie Whittaker.

Panel Guests:

Sarah Morton PR 20-year career working both agency and in-house with brands, most recently judging the Fashion Communications Portfolio Award at GFW.

Alyssa Johann, Influencer Malaysia has over 6.8k followers and is a social media strategist and content creator

Hara Kaimakami Brand Greece, fashion designer and illustrator launched her own brand of locally produced accessories in April 2021



Sarah Morton is a Fashion & Lifestyle PR and Brand Consultant. My career spans over 20 years of agency and in-house experience working across global fashion, contemporary, premium high street, celebrity designers, emerging talent and luxury lifestyle brands. I have been responsible for the creation, development and implementation of campaigns, projects, events and runway shows in London and Internationally for Calvin Klein, Bally, Etro, GILES, Erdem, Lara Bohinc, Margaret Howell, Sienna and Savannah Miller's label, Twenty8Twelve, Uniqlo, Selfridges, Harrods, Liberty and the YOOX Group. In 2019 and 2020, I was invited by Graduate Fashion Week to sit on the judging panel and shortlist the Fashion Communications Portfolio award.



Alyssa Johann Social Media Strategist and Content Creator based in Kuala Lumpur, Malaysia. Enjoys creating content about style, beauty, F&B, lifestyle, and wellness. Launching on Instagram in 2015, Alyssa started working with brands through internships while completing her BA and subsequently her MSc in Strategic Marketing. Today including international brands such as Sephora and Aesop she specialises in independent local brands.



Hara Kaimakami Hara Kaimakami is a Greek fashion designer and illustrator; she has studied fashion design in London, and she has passion with fashion and styling. She launched her brand name in April of 2021, and it contains handmade bags, hats, accessories with a boho aesthetic. All her products are designed and manufactured in Greece and all the names of her products are inspired from Greek mythology. As well, all of her orders are made via Instagram because she hasn't a website yet, but she will create very soon. She updates content of new designs; bestsellers and she has started to collaborate with many Greek influencers to increase brand awareness and sales.

Panel Chairs

Claire Dawson is the Course Director for BA (Hons) International Fashion Management at Coventry University London. She has over a decade of industry experience working for a range of fashion retailers, brands and organisations. Claire began her career as Assistant Fabric Buyer for Oasis, travelling to Paris, Milan and Prato sourcing, designing and developing fabrics for the high street retailer. She continued to follow her passion for colour and print developing prints for Paul Smith Londonline and men's bag ranges. Claire's most recent industry role as Retail Product Manager for Traid, sustainable fashion reuse charity developed her leadership skills managing a team who graded clothing for eleven stores. In addition to her role she co-ordinated a range of monthly instore events from catwalk shows to styling workshops. Claire was also responsible for supporting the development of the ethical fashion label TRAI Dremade collaborating with established brands and designers such as Alex Nobel and Percival menswear. Prior to joining Coventry University London, Claire lectured at University of West London in Fashion and Textiles.

In 2020 Claire completed a part-time MA in Sustainable Design allowing her to develop her research into second-hand clothing and fashion reuse her final thesis entitled Making clothing reuse an integral part of the circular economy: Mapping the challenges and opportunities to inform a new business model for fashion brands.

Dr Claire Day Claire's background encompasses design, academia and research. Trained as a textile designer at the Royal College of Art, Claire has worked extensively in design and manufacturing creating award winning designs for luxury fashion and interior brands.

Claire's research interests have included fieldwork in Africa investigating how value can be sourced from textiles waste to be re-used in the automotive industry. Claire's current research consists of an interdisciplinary approach linking fashion, social and maritime history. It considers the (sub)cultural dress of the deep-sea trawlermen of Hull and offers new insight into a social groups self-regulated dress code and the relationship between a workforce at leisure and the cultural aspects of fashion.

Dr Bethan Bide is Lecturer in Design and Cultural Theory at the University of Leeds. Her research focuses on the use of material fashion objects and considers the role of fashion in museums, the development of fashion cities, and the relationship between materiality, memory and fashion as biography. Prior to receiving her PhD in 2017, Bethan worked as a researcher and producer of comedy programmes for BBC Radio 4.

Conference Co-Organisers

Nathaniel Dafydd Beard is Senior Lecturer and Course Director for MSc International Fashion Marketing and MSc International Fashion Marketing with Extended Professional Practice. A Co-Founder of the Fashion Research Network established in 2013 to support and promote the work of Early Career Fashion Researchers collaborators have included: *Bard Graduate Center, Courtauld Institute of Art, Centre for Fashion Curation (London College of Fashion), Coventry University London, De Montfort University, Fashion Institute of Technology, ICA, INIVA, Museum at FIT, New York, Parsons New School for Design, Royal College of Art, Somerset House, Tate Modern, V&A Museum, University of Cape Town, and University of Hong Kong.*

A Senior Fellow of the Higher Education Academy, at Coventry University London Nathaniel teaches and supports students at both postgraduate and undergraduate level teaching modules focusing on Fashion Marketing and Management, Luxury, History and Culture of Fashion, and Research Methods.

His work has been published in *Fashion Theory: Journal of Dress, Body & Culture, Address: Journal of Fashion Writing & Criticism, BIAS: Journal of Dress Practice, Sexymachinery* and *Arc*, and in book chapters in Germany, Italy, UK, and USA, as well as presented at conferences at the universities of Bologna, Brighton, Helsinki, Huddersfield, London, Oxford, Sheffield and Warwick, Institut Français de la Mode (Paris), Università Cattolica del Sacro Cuore (Milan), London College of Fashion, Royal College of Art and for the Costume Society.

Ranjit Thind is Lecturer in International Fashion Marketing and Management. He has over 20 years' experience in the global fashion and luxury industry in senior product, planning and business management roles. He has worked internationally for firms such as *Nike, Asprey* and *Ralph Lauren*.

At Coventry University London Ranjit teaches and supports students on a range of fashion marketing and management modules across undergraduate and postgraduate courses.

Professional and Industry Memberships

- Chartered Management Institute - Member
- Harvard Business School Club & Alumni Angels - Member

Publications and Scholarship Activities (Selected)

- Thind, R. (2017), *Strategic Fashion Management: Concepts, Models and Strategies For Competitive Advantage*, Routledge: London.
- Thind, R. (2016), *Reinventing Retail: Going Global*, 12th Annual Retail & Luxury Goods Conference, Harvard Business School: Boston
- Bearne, S. and Thind, R. (2012), *Global Careers: Setting Sail*, Drapers: UK
- Mallick, S. and Thind, R. (2002), *Dynamics of ICT-Based Supply Chain*, 4th Annual International Foundation of Fashion Technology Institute Conference, IFFTI: Hong Kong

[Coventry University London](#) as a member of The Chartered Association of Business Schools (CABS) is a rapidly growing, dynamic institution located in the heart of the City of London Business District, a short walk from Liverpool Street Station, and the bustle of London's creative industries and the Silicone Roundabout in Shoreditch.

The courses at Coventry University London include MBA International Fashion Management, MSc International Fashion Marketing, MSc International Fashion Marketing with Extended Professional Practice, BA and BA (Top-Up) International Fashion Management and Marketing. Attracting a cohort of aspiring fashion professionals from Belgium, Bangladesh, China, Estonia, France, Germany, India, Indonesia, Italy, Japan, Kazakhstan, Kenya, Lithuania, Morocco, Norway, Nigeria, Poland, Portugal, Romania, Russia, Spain, Taiwan, Thailand, Vietnam, Ukraine, UK, USA, and Uzbekistan the highly-experienced, industry-facing Fashion Academic Team at Coventry University London seek to develop and challenge the skills of the next generation of global fashion managers and digital communications specialists. Alumni from the courses can be found working at firms and brands including *Ananas Anam*, *Annoushka*, *Beyman* (Turkey), *Boden*, *C&A*, *Chanel*, *Comme Des Garçons*, *Emporium* (Thailand), *Louis Vuitton*, *New Flag GmbH* (Germany), *Net-A-Porter*, and *Uniqlo* as well as founding their own businesses.



The [Fashion Research Network](#) (FRN) is a collaborative venture set up to promote and share the work of PhD and early career researchers in fashion and dress studies. Since 2013 the FRN has hosted more than 50 events in the UK and USA collaborating with a range of organisations and institutions including: Bard Graduate Center, Courtauld Institute of Art, Centre for Fashion Curation (London College of Fashion), Coventry University London, De Montfort University, Fashion Institute of Technology, ICA, INIVA, Museum at FIT, New York, Parsons New School for Design, Royal College of Art, Somerset House, Tate Modern, V&A Museum, University of Cape Town, and University of Hong Kong. In 2018/19 the FRN published *Hair Revisited* a special edition of *Fashion Theory: Journal of Dress, Body and Culture*.

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