

REFRAME FASHION

RE-FRAME FASHION Report
Innovation in Fashion Education
ERASMUS+ KA2 Strategic Partnerships

RE-FRAME FASHION

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Executive Summary

RE-FRAME FASHION is a two-year project co-funded by the Erasmus+ Strategic Partnerships for Higher Education Programme of the European Union. Its aim is to understand the needs of fashion industry stakeholders and provide students with the right tool set to meet these needs. The transnational project is designed and executed by three European universities - Erasmus University Rotterdam (NL), Université Paris-Dauphine - PSL (FR), Gdańsk University of Technology (PL) - together with fashion industry partners.

This report provides an overview of the final project results. With the international collaboration, the following three high quality courses were developed and piloted in three Higher Education Institutions (HEIs) in close collaboration with non-academic fashion partners:

1. "Sustainability in Fashion" (Intellectual Output 1) developed and piloted by Université Paris-Dauphine - PSL,
2. "Entrepreneurship in Fashion" (Intellectual Output 2) developed and piloted by Gdańsk University of Technology,
3. "Heritage in Fashion" (Intellectual Output 3) developed and piloted by the Erasmus University Rotterdam.

Furthermore, the report delves into the "Methodology Development" (Intellectual Output 4) behind the courses and discusses the methods used to foster students' engagement, critical thinking and the involvement of stakeholders.

"Sustainability in Fashion" was developed together with key industry partner Le Coq Sportif. The course delved into the current debates in the fashion industry concerning sustainability, and was organized along six themes: the consumption of clothes, the production of clothes, the design of clothes, the choice of materials, the role and impact of communication, and the work environment (local and global). Field trips were a key aspect of the course, which encouraged students to interact with industry experts and keeping logbooks of these interactions. The course was well received and will be continued in three curriculum: it is renewed in the Master Marketing & Strategy but adapted to two different tracks, Communication and Luxury, and proposed in the Master Fashion & Materials of Paris Fashion School by PSL (École Nationale de Mode et Matière, EnaMoMa) as a core course on sustainability.

"Entrepreneurship in Fashion" was developed with key industry partner You'll, a marketing agency. The aim was to familiarize students with the concept of entrepreneurship, introducing the fashion industry and sensitising students to sustainability issues and cultural aspects of fashion. Due to the highly interactive character of the course, it was well received and will be continued in the curriculum of the master programme International Management (IM) at Gdańsk University of Technology.

"Heritage in Fashion" was developed with a key fashion partner, the European Fashion Heritage Association (EFHA). During the course students developed case studies related to the various challenges faced by the EFHA. Case-based learning was at the centre of the teaching method employed throughout the course. In the reflection upon the course, students mentioned they felt challenged and were very satisfied with the course overall. The course is continued in the next academic year as part of the curriculum of the Master in History, track GLOCAL, Global Markets Local Creativities.

RE-FRAME FASHION Erasmus+ Strategic Partnerships project allowed for a deep reflection by the project team of its own practices and approaches, accounting for a variety of geographic, economic and socio-cultural contexts, in a critical period where academia, industry and society are deeply changing. Lastly, it is worth mentioning that all courses developed in this project were affected by the Covid-19 pandemic. As the courses relied heavily on field trips and interaction with students and fashion industry stakeholders, some parts of the courses had to be re-adapted to a digital learning environment. Nevertheless, the project team used all the tools to ensure the best learning experience for the students, and with all adaptations the courses were well received by both students and fashion industry partners. In conclusion, RE-FRAME FASHION managed to contribute to the acquisition of sustainability skills, cognitive and emotional attitudes, interdisciplinary knowledge, community and social learning, aspects that are highly valued by the European Commission. The three new courses are the steppingstones towards an International Master in Fashion Industry (IMFI) that is international, transdisciplinary, and inclusive. The team is looking forward to continuing working together, enlarging the network of partners, building on the new courses and methods and inspiring other academics, professionals and students to engage in innovative education.

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Introduction

The fashion industry is developing as a global industry, interlinked and intertwined with other creative and non-creative sectors of the economy, but it is also very much place-specific in nature. This requires a deep understanding of the economic, social, cultural and historic contexts in which the industry operates, at the local, national and international levels. However, the current offer of academic masters in fashion mainly focuses on management of fashion or luxury, communication of fashion or fashion studies, with a narrow national focus. Graduates of masters in fashion lack the instruments and the skills to understand fashion and contribute to its sustainable development. Furthermore, graduates of fashion schools lack business training. According to a global survey on fashion education in 2015, carried out by Business of Fashion (BOF)¹, fashion students say they need more business training. Of the 4,032 BA and MA students and alumni surveyed, only 58 percent said they were satisfied with the business education at their schools. Only 10 percent of students at London's Central Saint Martins, one of the most famous fashion schools, said they were satisfied with the business content of their training. The famous Dutch fashion forecaster Lidewij Edelkoort in her *Anti-Fashion Manifesto* (2015)² argues that students are being trained "to become catwalk designers, highly individual stars and divas, to be discovered by luxury brands," which is a rather old-fashioned view of the profession.

RE-FRAME FASHION aims at innovating education in fashion in European Higher Education Institutions (HEIs) in close collaboration with fashion partners. In order to do so, it:

- addresses current educational and labour-market needs in the fashion industry;
- develops and pilots three new courses in fashion and sustainability, entrepreneurship and heritage in three European HEIs;
- fosters a functioning network of complementary HEIs and fashion partners in Europe.

In conclusion, RE-FRAME FASHION encourages non-academic stakeholders to actively contribute to the curriculum and quality of the programmes of participating HEIs. The three piloted courses are the steppingstones towards developing an International Master in Fashion Industry (IMFI), whose overarching goal is to provide an innovative route for students who wish to work in the global fashion industry as creative managers, entrepreneurs, consultants, policy makers, and researchers.

RE-FRAME FASHION is a two-year project supported by the European Union through the Erasmus+ action KA203 - Strategic Partnerships for Higher Education, connecting three partner universities and interacting with a wide range of fashion stakeholders. The Erasmus+ KA2 Strategic Partnerships Programme of the European Union aims at supporting the development, transfer and/or implementation of innovative practices as well as joint initiatives promoting cooperation, peer learning and exchanges of experience at the European level. The project RE-FRAME FASHION is led by Erasmus University Rotterdam (NL) and carried out together with Université Paris-Dauphine - PSL (FR), Gdańsk University of Technology (PL) and fashion partners such as the European Fashion Heritage Association, Studio Vegter, Victoria and Albert Museum, BOHOBOCO, You'll and Le Coq Sportif. RE-FRAME FASHION encourages exchanges among the three HEI partners and non-academic stakeholders to actively innovate the curriculum and quality of the HEI programmes, and, in doing so, facilitates students' access to the job market.

The report presents the final results of RE-FRAME FASHION. Its preliminary results were shared by the team members on several occasions throughout the past two years. In particular, two events are worth being mentioned. At the beginning of June 2019, the project team organised a one-day workshop "Innovative Design for Fashion Education" in Paris in collaboration with

Atelier Néerlandais (a platform of the Dutch Embassy in Paris). Over 20 international fashion industry experts, academics and students were present and contributed to the workshop. While the morning was dedicated to present the preliminary results of the "Conversations in Fashion" (needs analysis) and receive initial feedback, the afternoon was dedicated to a design-thinking workshop to shape future education in fashion. At the end of June 2019, the team was invited to present RE-FRAME FASHION at the "4th Edition of Rencontres Anti_Fashion" in Marseille. The Rencontres were initiated by Stephanie Calvino after the publication of the *Anti_Fashion Manifesto* by Lidewij Edelkoort in 2015. They have become the meeting point of persons and organisations that are engaged in reinventing the fashion system to make it conscious, positive and humane.

This report starts with an overview of the three new courses, their development based on a needs analysis, and their piloting in three HEIs in close collaboration with non-academic fashion partners. It starts with the development and implementation of the course "Sustainability in Fashion" at Université Paris-Dauphine - PSL, followed by Entrepreneurship in Fashion at Gdańsk University of Technology, and Heritage in Fashion at Erasmus University Rotterdam. Second, the report delves into the methodology behind the courses and offers an overview of the methods used to foster students' engagement, critical thinking and the involvement of stakeholders. It also provides a reflection on the disruption of education and closure of universities in March 2020 due to Covid-19 pandemic, right in the middle of piloting the new courses. The report concludes with a reflection on the aims of RE-FRAME FASHION and the values of an Erasmus+ Strategic Partnerships project to academics, students and stakeholders from a variety of geographic, economic and socio-cultural contexts, in a critical period of transition for academia, industry and society.



¹ BOF (2015) *Fashion School Survey 2015*, Business of Fashion.

² Edelkoort, L. (2015) *Anti_Fashion Manifesto*, Trend Union.

Sustainability in Fashion (Intellectual Output 1)

Developing a new course on sustainability in fashion



The design of the new course on “Sustainability in Fashion” has been possible thanks to the preliminary needs analysis, which was organized along three complementary steps. First, a literature review was conducted to collect and analyse information about sustainability. Second, we conducted 33 field interviews with a diversity of fashion industry professionals on the current transformation of the sector and the needs that they perceived in terms of education (expected technical skills, global knowledge and behaviours). Third, we gathered information on fashion education, to understand the current offer and potential mismatch with industry needs. This work helped us outline important directions to develop and pilot the course.

Three main needs were explored:

1. The need to approach the many facets of sustainability, questioning the environmental and social impact of fashion, micro and macro challenges, development and growth objectives (with data and questions both specific and non-specific to the fashion industry);
2. The need for a detailed understanding of the industrial process and value chain, from resources to customer value propositions;
3. The need to approach sustainability as a systemic and complex issue that requires a change in organisational and learning processes (breaking silos, learning to step back and develop critical thinking).

Based on the needs analysis, the new course Sustainability & Fashion Behind the Scenes was piloted at Université Paris-Dauphine - PSL in the academic year 2019-2020. The first edition was featured in the Master Marketing & Strategy – Communication track (2nd year of the Master, with students mainly from the Bachelor in Economics & Management). The course was delivered to a group of 33 student, most of whom were French. Students had no previous education or specialization in fashion but were invited to dive into the sector as a context to reflect on current marketing and strategy discourses and practices. The aim was to sharpen their critical thinking about their future profession.

The course invited them to look behind the scenes to understand current debates in the fashion industry. The course was organized along six themes that emerged from the needs analysis: the consumption of clothes, the production of clothes, the design of clothes, the choice of materials, the role and impact of communication, and the work environment (local and global).

The main learning objectives were as follows:

- Students should be able to develop a detailed understanding of the environmental and societal impact of current practices and discourses in the fashion industry;
- Students should be able to sharpen their critical thinking about the debates around sustainability in fashion;
- Students should be able to communicate and discuss current sustainability issues with a diversity of actors from the industry;
- Students should be able to collect and analyse empirical data on sustainability and fashion;
- Students should be able to develop innovative proposals.

Piloting a new course on sustainability in fashion

Students were introduced to fashion with a site visit to École nationale supérieure des Arts Décoratifs - Paris (EnsAD) and a guest lecture by Darja Richter-Widhoff, a fashion designer, lecturer at EnsAD and Paris Fashion School by PSL (École Nationale de Mode et Matière, EnaMoMa). Students were asked to bring a garment that they would want to dispose of and start addressing issues that would then be tackled during the course.

Every week, a group of students was in charge of presenting and discussing one of the six themes, using empirical and theoretical insights from the course reading as well as additional evidence they would collect by themselves. The documents compiled by the lecturers included academic articles and books, newspaper articles, reports, online courses, notes from field interviews, and links to audio and video sources. Extra time was also dedicated to coach students for their group work.

During the entire course, students were invited to write a logbook to reflect on key learnings for their personal and professional life. They were also encouraged to engage with industry professionals in order to further their understanding of current debates around sustainability. For example, they met Aurélia Wolff, the founder of WHOLE, who shared her experience and vision as an entrepreneur and expert of natural dyeing. Students were also invited to participate in a challenge proposed by Le Coq Sportif, to reflect on their communication strategy on sustainability. In order to do so, they had a full day visit to the factories of Le Coq Sportif and partner companies in Romilly sur Seine and Troyes in France. They observed the productive and social realities of factories in their local environment and delved into the impact of key industrial steps, such as knitting and dyeing.

The assessment of the course was based on two group works (theme presentation and challenge proposal) as well as on an individual report of 3 to 5-pages, where they reflected on their key learnings from the course, as a consumer, as a citizen and as an industry professional.

From offline to online education

The course was developed to be interactive with active student participation. However, it needed to re-adapt following the lockdown measures due to the COVID-19 pandemic in March 2020. The one-week study trip in the North of France, Belgium and Netherlands needed to be cancelled. According to the original plan, it included 1) visits to the Plateau Fertile in France, Libeco and Debruyne in Belgium, and Denim City in the Netherlands, 2) two half-days to do ethnographic research on how sustainable brands and places were communicating in Lille and Amsterdam, 3) a day in Denim City in Amsterdam, where students from Université Paris-Dauphine - PSL and Erasmus University Rotterdam would work together on key issues in the denim industry along with the entire RE-FRAME FASHION project team and denim partners.

The course continued online, and the expected interactions between students and lecturers was maintained. The sudden switch to online teaching was made easier by the fact that the course started physically with key meetings with stakeholders (experience within a design school and a design teacher for the first session, meeting with an entrepreneur for the second session, visit of factories for the third session). Unfortunately, the challenge proposed by Le Coq Sportif was also impacted as the last session of the course was supposed to be held at Université Paris-Dauphine - PSL, with group presentations to the top management team of the company. As a digital solution, recorded videos and reports were sent to Le Coq Sportif, which responded with written feedback.

What's next?

In the academic year 2020-21, the new course has been included in three curricula. It is offered again in Master Marketing & Strategy, not only in the Communication track, but also in the Luxury track; it is also featured as a core course on Sustainability in the Master Fashion & Materials at EnaMoMa by PSL. Feedback from students was gathered through a student evaluation form elaborated by the RE-FRAME FASHION project team and adapted to each of the three courses as well as the experience report that each student had to write. The course was taught by a team of three lecturers

who attended most of the sessions together and were able to reflect collectively on the teaching experience. Furthermore, the course was shared with two additional lecturers who are now involved in the second edition of the course. Last but not least, the entire RE-FRAME FASHION project team was in constant interaction to discuss the development and piloting of the new course. The next edition of the course is being guided by key lessons learned:

- Balancing theoretical and empirical content is key. The richness of interactions with stakeholders and peers relies on appropriate methods to engage students to think critically. The database of resources that was compiled is thought of as a large reservoir of knowledge that students can explore and use with key orienting questions in mind.
- The workload for active pedagogy can rapidly become too high for students, but also for lecturers. It is important to consider the course inside the full curriculum of studies and leave time when needed for readings, group work and feedback.
- A good method to foster critical thinking. One tool that was successfully used by several students was the regular writing of a personal logbook. As a complement to this tool, some methodological devices can also help students understand the point of view of people different from them (i.e. roleplay, scenarios).
- Having a team of lecturers preparing classes and delivering them together provides a richness of perspectives. The first edition of the course could count on the RE-FRAME FASHION project team which offered interdisciplinary and international insights. The next edition of the course at EnaMoMa by PSL can experiment with a transdisciplinary team of lecturers.
- Fashion acts as a context to reflect upon transversal sustainability challenges. Not all resources and interactions in the courses have to be focused on fashion.
- Approach sustainability as a process to engage partners in a shared learning experience with the students.

Entrepreneurship in Fashion (Intellectual Output 2)

Developing a new course on entrepreneurship in fashion

The design of the course on "Entrepreneurship in Fashion" has been possible thanks to the needs analysis, including the literature review and field studies. Collaboration between academia and practice is not very common in Poland, therefore it was rather challenging to access fashion partners for the needs analysis. Eventually, a few enthusiastic Polish fashion brands, well known brands SOLAR and LPP, very young brands Marie Zélie, WEARSO, Eleonora Portara, BOHOBOCO, and the marketing agency You'll agreed to be the focus of a case study to be used during the course. Having on board a marketing agency turned out to be a crucial asset as entrepreneurs pointed out that nowadays reaching a specific group of customers is the real challenge. A total of 12 interviews have been conducted with Polish fashion stakeholders. Additional desk research allowed us to identify the following key needs:

- Poland's market economy can be considered as still young, dynamic, turbulent and looking for its identity. The main challenge for the new fashion entrepreneurs is to understand the market, its segmentation, its needs, and its economic possibilities.
- The market as a social space in Poland is different from the advanced European countries. Many factors intervene, including geography and weather conditions. For example, shopping as a synonym of walking in the streets and looking at the offers of the main boutiques do not belong to Polish culture. Big shopping malls and online shopping are the main transaction spaces.
- The market is segmented, but delineating the borders of each segment is difficult. This is partly due to non-economic reasons. Consumers in Poland still prefer to buy cheaper products than expensive ones, and this is true regardless of their personal income. There is still a long way to go towards a clear premium or top segment of the market.
- E-commerce creates a variety of opportunities in the sector. It is opening the market to new entries, new companies, and new start-ups that, especially in the early stages, are testing the market and need to keep total control of the costs. In this framework the role of some e-platforms (for example, the platform called "Showroom"), hosting at least

one hundred very small fashion independent companies, is extremely important. This is true not only for the service per se that they are offering, but also as a sort of mentor for the new entrepreneurs, working also as a sort of informal consultant, a grey eminence, non-visible, but very much active.

- Sustainability is not an issue yet. Some exceptions already exist, but they are a sort of vanguard, very distant from the rest of the sector.

Based on the needs analysis, the new course "Entrepreneurship and Creativity in Fashion" has been introduced to the curriculum of the Master International Management (IM) at Gdańsk University of Technology in the academic year 2019-2020. The course was delivered in the last semester of this programme as a compulsory course to the group of 40 students from Poland, Russia, China, India, the Arab Emirates, Iran, Spain, France and Italy. The students had no previous education or specialization in fashion, they come mostly from management, economics and engineering, therefore, it has been important to build a common ground of knowledge on the fashion industry, including its fame and challenges. Assuming that only a few students may choose a career in the fashion industry, we decided to apply methods and techniques which can be used in other sectors too.

The main aim of the course was to acquaint students with entrepreneurship as a phenomenon, to increase their pro-entrepreneurial attitudes and develop skills necessary for the entrepreneurship process. Special emphasis has been placed on fashion business as one of the creative industries. This course was also aimed at sensitising students to sustainability issues and cultural aspects of fashion and allowing them discover the backstage of the fashion industry. The specific objectives were as follows:

- Students should be able to develop knowledge of the backstage of the fashion industry;
- Students should be able to identify what qualities make a fashion entrepreneur successful;
- Students should be able to present a full fashion project to investors;
- Students should be able to develop a strong, compelling company image;

- Students should be able to design the retail system, pricing strategy and social media of their company;
- Students should be able to develop a business model canvas and business plan.

Piloting a new course on entrepreneurship in fashion

The idea and ambition was to equip students and prospective graduates with tools that would enhance their success in all kinds of ventures, including fashion related ventures. The course started with an introduction to the fashion industry, including issues related to sustainability and cultural heritage. The presentation and a documentary movie "Political Dress" (Judyta Fibiger, 2014)³ discussing the "liberating" role of fashion in old socialist regimes, was shared with students. During the first sessions of the course, students were divided into groups and invited to develop MindMaps addressing key sustainability issues. This allowed them to familiarise with the method, choose and apply a tool (including Mindomo, Mindmeister, etc.) and critically reflect on possible solutions to the fashion sustainability issue.

In the next sessions, students were briefed with practical knowledge on how to create a strong and compelling company image, how to finance new business ventures in the fashion industry, how to build the retail system and create a pricing strategy, use social media to engage with customers and how to make a compelling business plan. The financial aspects of business ventures in the fashion industry were introduced with a guest lecture by dr. Błażej Kocharński (Gdańsk University of Technology) and by the Polish fashion brand Marie Zélie. The course has been created in cooperation with You'll marketing agency, represented by its founder Joanna Staniszevska, and used the case study of Polish fashion brand BOHOBOCO. Students conducted interviews with its co-founder Michał Guilbert Lach and developed a slogan and buyer persona for BOHOBOCO. As extracurricular activities, some students additionally prepared a media release for BOHOBOCO. During the entire course, each group of students worked on a business model canvas and presented the business models for new fashion companies during the last session.

³ Fibiger, J. (2014). Political Dress.

Available on: https://www.youtube.com/watch?v=ut56-ZZo_FE

Heritage in Fashion (Intellectual Output 3)

Students came up with a few new projects, including TRAVELOT (clothes for travellers), VEGFASHION (clothes for vegetarians), WEAR IT! (functional clothes), McTYRON (plus size women and men), FEELING GOOD (clothes for minimalists) and two applications SIZING (helping customers to select the right size) and STYLE ADVISOR (helping to create an individual style). You'll marketing agency appreciated the collaboration with the university, the international student population and its variety of perspectives, as well as the sudden experience with a digital learning environment.

What's next?

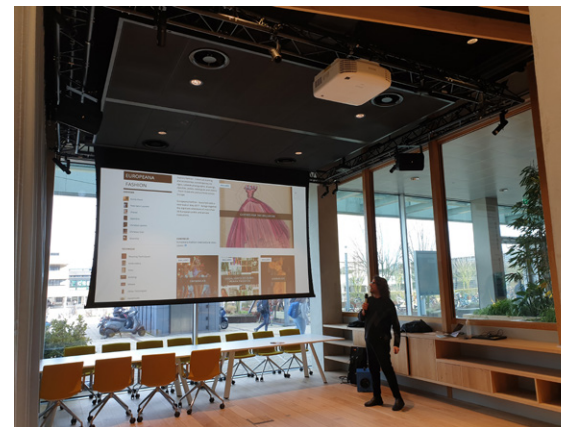
In the academic year 2020-21, the course Entrepreneurship in Fashion will be offered again. Feedback from students was gathered through a student evaluation form elaborated by the RE-FRAME FASHION project team and adapted to each of the three courses. Furthermore, the entire RE-FRAME FASHION project team was in constant interaction to discuss the development and piloting of the new course. The course was developed to be interactive with active student participation and fashion partners. However, it needed to be readapted following the lockdown measures due to the Covid-19 pandemic in March 2020. Students could only enjoy the first two classes on campus, while the rest was online. Overall, the evaluation of the course was very positive. Students appreciated its interactive character and the opportunity of meeting real entrepreneurs in the fashion industry. They also emphasised the universal nature of the methods used in the classes and their usefulness in professional life. Over 80% of participants confirmed that the content of this course was appealing and inspiring and that it challenged them to reflect on issues from different, multidisciplinary perspectives.

Developing a new course on heritage in fashion

The design of the course on "Heritage in Fashion" has been possible thanks to a preliminary needs analysis and a literature review to collect and analyse information about fashion, sustainability, entrepreneurship and heritage. We had 15 in-depth interviews and more than 20 informal conversations with a diversity of fashion industry professionals and museum curators, to question them about the role sustainability, entrepreneurship and heritage play in the fashion sector, the role fashion plays in the museum world, and the needs that they perceived in terms of education. Four main needs were explored:

- The need to research the history of brands and design. Clearly companies use past designs as a source of inspiration for new designs. In particular, fashion archives are becoming a valuable asset of companies to strengthen their narrative and authenticity, for their (re)positioning and new entrepreneurial ventures.
- The need to understand the role fashion archives, fashion museums and fashion exhibitions play in the further evolution of the fashion industry, as well the challenges and opportunities posed by digitisation of fashion heritage;
- The need to further analyse how heritage, in its material and immaterial forms (i.e. crafts skills, traditions), adds a diversity of values to the fashion industry;
- The need to analyse how heritage can be used as an open source of inspiration and entrepreneurial development.

This work helped us outline important directions to develop and pilot the course. Furthermore, we contacted the European Fashion Heritage Association (EFHA) to discuss major challenges that the organisation faces which the students could analyse in a case study approach. EFHA describes itself as "an international hub, in which fashion GLAMs (Galleries, Libraries, Archives and Museums), brands, researchers and creatives can share experiences and best practices in the field of digitisation, online access and valorisation of fashion heritage resources, contributing to the



digital transformation in the domain" (<https://fashionheritage.eu/about-us/>). Fashion archives have recently captured interest as high-end brands have started building museums as their archives gain values. Fashion archives are part of the cultural heritage of a place; they can help to understand the period in which garments were designed; the community which has produced them; the persons that have worn them; the material of which they are made and the origin and the technology and know-how that have made their creation possible. They are also a source of inspiration for new creations. Fashion archives may respond to different functions and values. They also have different potentials and problems for their use and re-use, both in the physical and digital spaces.

Topics that were covered during the course were amongst others: economics of fashion, heritage and crafts; fashion museums and archives; storytelling and the sleeping beauties (or in other words, the revitalisation of dead brands); heritage, sustainability and innovation in the denim industry. In particular, storytelling appeared to be an important tool for the fashion industry due to the necessity to differentiate the various products or brands and to add emotional value to them. Heritage and tradition are at the core of storytelling. Even new fashion products and brands are imbued with a historical flavour and sense of legendary quality, with the help of storytelling and revived craftsmanship.

Based on the needs analysis, the new course "Heritage and Fashion" was piloted at Erasmus University Rotterdam in the academic year 2019-2020. The first edition was featured as a compulsory course in the Master in History, track GLOCAL, Global Markets Local Creativities, and as an elective course in the Master Cultural Economics and Entrepreneurship. The course was delivered to a group of 21 students from Brasil, Bulgaria, Colombia, The Netherlands, Russia, Serbia, Thailand, Taiwan, Ukraina, United States and United Kingdom. The students had very different backgrounds, from history, design, arts and culture to economics, international relations, and sociology; they had no previous education or specialisation in fashion but were invited to dive into the sector as a context to reflect on current issues linked to heritage, and

creative industries in general. The aim was to sharpen their critical thinking about their future profession.

The main learning objectives were:

- Students should be able to develop a thorough knowledge and understanding of how the fashion industry and heritage are intertwined.
- Students should be able to discuss and evaluate fashion heritage from the perspectives of business history and cultural economics.
- Students should be able to examine a case-study in fashion heritage and identify, interpret and critically appraise the problem in the specific case (written and orally).

Piloting a new course on heritage in fashion

Case-based learning was at the core of the new course on "Heritage and fashion". During the entire course, five groups of students worked on a case study on the European Fashion Heritage Association (EFHA). In the first week, Marco Rendina, managing director of the European Fashion Heritage Association (EFHA), introduced the association and the challenges it faces. At the same time, students received training by Carla Gatt, senior case writer at the RSM (Rotterdam School of Management) Case Development Centre. She introduced students to case-based learning, in particular how to write case studies and teaching notes. Each group of students chose a specific challenge faced by the European Fashion Heritage Association as the focus of their analysis for the entire course. Students worked together toward writing a case study, teaching notes and final presentation on this subject with the main aim of stimulating their analytical skills and creative thinking.

Inspired by presentations from high quality guest lecturers such as dr. Anna Mignosa (senior assistant professor in economics of heritage and crafts at Erasmus University Rotterdam), Marion Poortvliet (founder of Crafts Council Nederland), Sonnet

Stanfill (senior curator at Victoria and Albert Museum in London) and Ninke Bloemberg (fashion curator at Centraal Museum in Utrecht), students developed five different cases studies. At the end of the course, students pitched the case studies during an online session to a jury consisting of Marco Rendina, Carla Gatt, Susanne Vegter (founder and director of STUDIOVEGTER) and Lorenzo Duchi (Education Development Officer at ErasmusX). The best two cases studies and teaching notes have been published and are now featured in The Case Centre. According to Susanne Vegter, one of the jury members: "many companies are struggling with complex issues and could benefit from a new objective perspective with scientific foundations".

The course was developed to be highly interactive with active student participation. However, it needed to be readapted following the lockdown measures due to the COVID-19 pandemic in March 2020. The second half of the course went online and the one-day trip to Denim City in Amsterdam was cancelled. The day trip was designed to allow students from Erasmus University Rotterdam and Université Paris-Dauphine - PSL to work together on key issues in the denim industry along with the entire RE-FRAME FASHION project team and denim partners.

What's next?

In the academic year 2020-21, the course will be featured again in the Master in History, track GLOCAL, Global Markets Local Creativities. Feedback from the course was gathered through an evaluation form elaborated by the RE-FRAME FASHION project team and adapted to each of the three courses as well as the experience report that each student had to write. The course was taught by a team of two lecturers who attended most of the sessions together and were able to reflect collectively on the teaching experience. Furthermore, the entire RE-FRAME FASHION project team was in constant interaction to discuss the development and piloting of the new course. Generally, students were positive about the course. A majority of the students (more than 75%) responded with a 4 or 5 (agree and completely

agree) to the following selected statements:

- The content of this course was appealing and inspiring;
- The course challenged me to think more deeply about themes
- The course has been of added value to my professional skills;
- I found case writing helpful to better understand my skills and competencies.

Asked about the strengths of the course student emphasized the connection with practice, the course location in a co-working area of the university (the new Education Lab), the ambition and initiative to invite different professionals and academics, case-based learning and interaction with the field and fashion experts, and working on real challenges. Students also had suggestions to improve the theoretical part of the course. According to some students more academic debate was needed. The practical approach was highly appreciated, in particular the case study writing, but more theoretical guidance and debates on the mandatory literature would have been helpful for the final essay. For the next edition, the inclusion of fashion professionals, real challenges, and the case study learning approach will remain as the strong points of this course. However, more space will be dedicated to theoretical debates on heritage and fashion as students pointed out.

Methodology Development (Intellectual Output 4)

A taxonomy of methods for students' engagement and stakeholder involvement



RE-FRAME FASHION aimed to innovate fashion education and test methods to teach fashion and sustainability, entrepreneurship and heritage in HEIs with the involvement of stakeholders. The development of the three new courses was prepared through a literature review, a series of interviews with fashion industry professionals and an analysis of available teaching methods that foster critical thinking and involvement of stakeholders. Field trips and guest lectures by academics and professionals are among the most common ways to allow students to interact with the field. However, there is an array of methods that allow for a higher level of interconnectedness between lecturers, students and the professional world, which pushes students to practice critical thinking, entrepreneurial and communication skills. Academic education and knowledge should be developed in close collaboration with business and society to understand the needs of the industry and the challenges facing society. These methods can use academic analytical tools and knowledge to increase the social impact of academia and also link students to potential future employment. In the words of a fashion professional:

«Students can deliver a very important contribution to the trajectory of change management. During these times it is important to talk with employees of companies and discuss what keeps them busy in the company itself. There is a need for research to map out the whole fashion industry. Within the fashion industry, creativity plays an important role and is often influenced by gut feeling. However, with the current radical changes within the field, more attention for research and knowledge about the whole industry is needed. Re-Frame Fashion students could be the ones who map out the needs of the industry and make connections between disciplines. They could be the ones who will uncover certain gaps and show the new professions that are desired. In general, these students are able to ask the right questions at the right moment, and connect the dots to eventually form a logical and coherent story. For this, creative, analytical and academic skills are very important.»

Susanne Vegter (founder and director of STUDIOVEGTER)



One of methods largely deployed in academic teaching, especially in business schools, is the use of **case studies**. Case studies are stories that present a complex disciplinary problem or dilemma, stimulating classroom discussions and collaborative analysis. The case analysis method allows for an interactive, learner-centred exploration of realistic situations. Case-based learning is used across disciplines, where students can apply their knowledge to authentic, real-life situations thus promoting higher levels of cognition (analysing and evaluating). It provides students with an opportunity to see theory in practice and the development of analytic, communicative and collaborative skills required of future professionals. Using cases in the teaching process gives students the ability to understand different situations in different manners. As the case is rich in details, it allows for learning not only theoretical but also practical concepts in different case situations. Introductory, intermediate, and advanced cases can be developed with and for students at different levels of education. It is much less common to involve students in **case writing** which requires familiarizing students with the methodology of case-based learning, both writing and teaching. Case writing represents a more exciting approach to teaching, which can help students take even more responsibility for their own learning, both inside and outside the classroom. Given the higher complexity, case writing is recommended to students in their master studies.

Another way to get students acquainted with practice is the **learning by doing** method, where students are invited to develop projects inside an organisation. It is a hands-on approach to learning, meaning students must interact with the environment of the organisation in order to adapt and learn. This method emphasises the need to apply experience and actions rather than pure theory. In this particular approach, the curriculum has to combine time spent in class and time spent in the company.

Storytelling and pitching are wide spread methods in both the business world and academia, from top executives and managers to entrepreneurs and students. Training is offered to learn how to create a pitch, that is to say a short and memorable message to gain support from the audience for a given project. This method is based on a 3-step canvas (1- Facts; 2- Story; 3- Design) and may be used in any

kind of industry. Pitching is often done in front of a jury involving lecturers and professionals. The pitched project is usually linked to a real challenge that the partner organisation faces.

Another method commonly used is **Design Thinking**, an iterative approach which begins with the end user in mind. The Design Thinking process aims to breakdown preconceived notions to find new ways of addressing problems that may not be obvious from the outset. It is both a frame-of-mind as well as an applicable approach, and, as such, lends itself to a range of methods. Design thinking processes can have anywhere from three to seven stages; the five most important phases of this method are as follows: empathise (with users), define (users' needs, their problem, and designer insights), ideate (by challenging assumptions and creating ideas for innovative solutions), prototype (to start creating solutions), test (solutions).

The power of art finds its way in the **Art Thinking** method which aims at creating the *improbable* with certainty. In the 21st century, professionals need to become experts in the creation of the improbable to avoid obsolescence; companies need to develop improbable business models in order to compete with machines; humans need to be good at creating the improbable to solve the ecological crisis and design improbable solutions for paradigmatic shifts. Creative workshops on art thinking can help students to learn and experience entrepreneurship through art. With the Art Thinking method, students think through their approach and perspective while making an artwork to generate skills related to creativity, entrepreneurship, leadership, and efficiency.

While the next section provides an overview of the methods used in the three courses, members of the team have experimented with and tested some of the methods listed above in other courses too. In particular, it is worth mentioning the Design Thinking workshop "How next generation physical & digital shopping experiences can empower sustainable fashion", organised by dr. Mariangela Lavanga, together with ISAAC, a Dutch company specialised in VR and AI, in March 2019. The workshop was part of the course Economics of Fashion, Design and Architecture, part of the Master in Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam. Students valued the workshop as truly innovative.

Highlights from teaching sustainability and fashion

The course on sustainability in fashion at Université Paris-Dauphine - PSL involved a long list of fashion designers and other fashion industry professionals, bringing to students a wide perspective of sustainability challenges the industry faces. The field visit to the production sites of Le Coq Sportif (the official partner of Université Paris-Dauphine - PSL for this particular course) and the sustainability challenge students had to work on and pitch to the company allow the students to delve into the topic, discuss it with the actors involved, reframe problems and solutions. The experience in Université Paris-Dauphine - PSL was a combination of case studies, learning by doing, design thinking and pitching. It enabled students to frame the issue from a variety of perspectives and come up with innovative answers to the confronted issues (group work). Furthermore, the logbook pushed them to reflect individually about the key learnings of the course for their personal and professional life.

«Despite a complex semester with a restriction of our activity, I was pleasantly surprised by the course that we were able to follow in a concrete way, or should I say in a 'non-digital' way. I really enjoyed the fact that we were able to go out on the field, something that we are not used to doing in our University. Thanks to that I felt rapidly engaged in the theme, as when we started our first session at the École nationale supérieure des Arts Décoratifs - Paris (EnsAD). The talk with Aurélia Wolff and our field trip in Troyes and Romilly-sur-Seine to discover Le Coq Sportif allowed us to discuss with professionals who were passionate about and experts in their work. The field trip also led us to step out of our comfort zone and become aware of what is going on behind the scenes, learning about the issues that the people who work in this sector are facing every day. We were able to realize the constraints as well as the efforts that companies have to put forward if they want to behave responsibly and ethically.»

Elena (student)

Highlights from teaching entrepreneurship and fashion

The course on entrepreneurship and fashion at the Gdansk University of Technology has been developed in partnership with the marketing agency You'll, a company involved in promotion of new and already established brands. After being introduced to the world of fashion and of its cultural and sustainability dimensions, students got training on business model development (or lean canvas) and hands-on financial aspects of running a fashion business, including the pricing policy. The direct involvement of the company founders throughout the course made students experience case studies and learning by doing methods. Through group work, students developed business models for their own fashion venture ideas and pitched the final outcome to the company.

«The project, unlike other projects, wasn't a cliché. The assignment itself was creative, related, hands-on work, realistic and time respectful. During this course I learned how to build up a business from scratch: from choosing the name and logo, gathering a team, picking up how many employees I need and in which parts do they need to operate, and the financial requirements of all that. Where do we start? We learned how to visualize and extract what's in our mind by using mind mapping applications and software, how to look critically and find problems in particular sectors and how we could turn them into opportunities to develop new business opportunities. I learned how to do marketing for my product, how to make media release announcements and more importantly looking at "Why" rather than "What", why people should buy my product and not what is my product.»

Hossein (student)

Highlights from teaching heritage and fashion

Case-based learning, in particular case writing, was at the core of the course on heritage and fashion at the Erasmus University Rotterdam. It was developed in close cooperation with RSM Case Development Centre and the European Fashion Heritage Association (EFHA). Apart from a few exceptions, case-based learning, and in particular case writing by students, is not commonly used in the education offered at the Erasmus School of History, Culture and Communication (ESHCC). Extra support was needed to train both lecturers and students on case-based learning, and in particular on how to write teaching cases and teaching notes. Further support was received by the HOKA (Hoger Onderwijs Kwaliteits Afspraken, Higher Education Quality Agreements) funding for innovation in education in Dutch universities, by Léonie Ridderstap (the ESHCC Education Innovation Consultant) and by the Community for Learning and Innovation (CLI) at Erasmus University Rotterdam. Marco Rendina, managing director of EFHA, was available to provide information and answer students questions throughout the entire course. Case writing is a much more intensive way of case-based learning. The responsibility for the content of students' learning increased substantially in comparison to the traditional case study method. Students were introduced

to the challenges faced by EFHA and they received training on how to write cases. Based on that, they could work in groups on developing their own teaching case and teaching notes. In a timeframe of eight weeks, each group of students wrote a case study and teaching notes based on one of the challenges proposed by the EFHA and pitched them in front of a jury. The entire team of lecturers as well jury members were astonished by the innovativeness of the proposed solutions. The best two cases were published and are now featured in The Case Centre (see Appendix B). They can be used, reused and adapted to a variety of curricula worldwide. The case studies use a business history, cultural economics and entrepreneurship approach. This approach is unique to unravel the values of culture beyond price and profit, encompassing not only financial issues, but social, environmental and cultural ones too. The fashion industry is in need of new approaches to face a variety of new challenges (e.g. sustainability, cultural appropriation, gender and racial issues). Case-based learning in humanities has the potential to train students to deal with uncertainty, which is one of the main features of the fashion industry.

«What I liked most about the Heritage and Fashion course was the opportunity to hear perspectives from insiders and stakeholders of the fashion industry, from museum curators to digital archivists. Through the lens of fashion, I was able to learn the role digital archives play in preserving heritage, while also opening new opportunities to collaborate and challenge preconceived ideas of both concepts, especially among industry outsiders (such as students, consumers, and history enthusiasts). The case study assignment we did to solve one of four challenges faced by the European Fashion Heritage Association (EFHA), brought these interesting perspectives to light.»

Wing So (student)

Disruption of education and the strength of an Erasmus+ project

Innovating teaching simultaneously in three different countries is already a challenge in itself. It is worth saying that all these interesting outcomes and experiences were acquired despite the Covid-19 pandemic situation that froze the world at the beginning of March 2020 and resulted in the closure of the universities and in the transfer of education to the virtual space. Depending on the advancement of the teaching in each of the three universities, between 30-70% of classrooms were delivered using BlueJeans, Zoom, MsTeams or Cisco Webex platforms. Switching to online teaching in the middle of a course was challenging for both lectures and students, but eventually it worked quite well. Clear guidelines for assignments and feedback by lecturers and stakeholders throughout the course certainly helped.

The cancellation of the study trip of the students from Université Paris-Dauphine - PSL to the Netherlands was a pity. The entire RE-FRAME FASHION team had planned a joint seminar in Denim City in Amsterdam and invited several guest lecturers and experts to discuss sustainability, entrepreneurship and heritage in the Denim industry. The planned staff exchange during the courses was cancelled as well.

Despite these challenges, the RE-FRAME FASHION project team kept its cohesiveness and continued working together, discussing the courses and the challenges linked to switching to online education in three different universities in different European countries. The Erasmus+ Strategic Partnerships project allowed for a deeper reflection by the project team of its own practices and approaches, accounting for a variety of geographic, economic and socio-cultural contexts, in a critical period where academia, industry and society are deeply changing. The team is looking forward to continuing working together, enlarging the network of partners, building on the new courses and methods and inspiring other academics, professionals and students to engage in innovative education that is transnational and transdisciplinary.

Conclusions

Summing up more than two years of working together, it must be said that all European partners and stakeholders found it a fascinating journey in search of the best solutions for innovating fashion education and transitioning towards an impact-driven education. Every phase of the project brought in new knowledge and perspectives about the world of fashion, its highlights and shadows, needs that needed to be tackled. Fashion, as many other industries, is in need of a generation of professionals who are able to cut across disciplines, who have an international experience and who are brokers in forming strong partnerships between academia, the business community and society. The RE-FRAME FASHION project experimented and succeeded in developing and piloting a more impact-driven education. The team is looking forward to engaging more partners in the journey towards an International Master in Fashion Industry (IMFI) which is inter- and transdisciplinary, inclusive and international.

The team managed to realise the objectives of the project and reached a broad variety of stakeholders, from academics and students, to cultural organisations and fashion companies across Europe. The project has thus met its main goals:

- To develop a need analysis in close cooperation with fashion industry partners in Europe. Sixty fashion stakeholders were interviewed and several of them committed to the development and piloting of the courses; the RE-FRAME FASHION team was invited to and attended many fashion-related events and symposia and had continuous conversation with fashion stakeholders;
- To develop and pilot three new courses addressing current educational and labour-market needs that the fashion industry faced, in close collaboration with fashion stakeholders. The three courses on fashion and sustainability, entrepreneurship and heritage were successfully piloted and are now featured not only in the same master programmes, but also in a track in Luxury and in the Master Fashion & Materials at EnaMoMa by PSL. It is worth noticing

that most of the students involved in the courses had no previous fashion education, came from many different countries in the world and had quite a diverse educational background. Piloting the courses with them highlights how fashion can indeed be used as a lens to teach about sustainability, entrepreneurship, and heritage, discuss broader societal challenges and frame problems and solutions. In conclusion, the three courses can be implemented in both fashion and non-fashion related curricula, thus allowing for a much broader and transdisciplinary perspective to fashion education. The best two cases and teaching notes written in collaboration with the European Fashion heritage Association (EFHA) are also now published and they can be used, reused and adapted to a variety of curricula worldwide.

- To foster a functioning network of complementary academic partners and other stakeholders. Some partners, for instance Gdańsk University of Technology, were never involved in teaching and researching the fashion industry. Therefore, RE-FRAME FASHION offered a fascinating opportunity to enlarge the existing network of stakeholders from a variety of disciplines, approaches, cultures and historical contexts. The team is looking forward to engaging new partners in the journey towards the International Master in Fashion Industry (IMFI) which is inter- and transdisciplinary, inclusive and international.
- To encourage non-academic stakeholders to contribute to the curriculum, quality enhancement and internships. For some partners, it has been their first involvement in academia, very challenging and appealing. They felt privileged to be considered as an important stakeholder in education. The project results are therefore relevant and interesting to non-academic stakeholders. Contributing to the curriculum development allows for a fresh and broader perspective to challenges the industry faces, a reduction of the skills gap in the labour market, talent recruitment and selection.

Last but not least, the sudden disruption of education caused by the Covid-19 pandemic during the piloting of the courses in March 2020 forced the entire RE-FRAME FASHION team to quickly adapt to online teaching, experiment with a variety of digital learning tools and practice digital skills. Being fashion weeks, trade fairs, and entire supply chains disrupted added extra relevance and urgency to the topics discussed with students and non-academic stakeholders. The team distinguished itself for its cohesiveness, resilience and empathy. Students continue to be actively engaged in the online environments and become critical readers of the changes affecting the world, as shown in their essays, case studies, logbooks and other assignments. Non-academic stakeholders were able to see the final results of students' projects and provide them with feedback. However, everyone could count on several weeks (or months, for some students) of physical education and proximity that encouraged the formation of a community of practice that could continue working safely and respectful together in the digital world. RE-FRAME FASHION showcases how high quality education can contribute to building societal and personal resilience too. In conclusion, RE-FRAME FASHION managed to contribute to the acquisition of sustainability skills, cognitive and emotional attitudes, interdisciplinary knowledge, community and social learning, aspects that are highly valued by the European Commission.



«Holding out in the short term! [To do this] the enhancement of know-how and the proximity dimension are concepts that are understood and increasingly valued, but the lack of qualified labor and suitable professional training is a definite obstacle and poses a problem in the long term. [...] The coming months and years will be crucial. In this sense, European policies, European environmental standards will be decisive. Europe should be the leading geographical area for the future segment: qualitative, sustainable and general public products, social policies respectful of people, proximity which allows to keep a real human contact with the production.»

*Sabine Le Chatelier Saunier
(independent design consultant & creative advisor)*

Appendix A - Main literature used in the courses

Sustainability in Fashion

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Appendix B - Challenges developed in collaboration with the European Fashion Heritage Association (EFHA) and the two best cases published

During the entire course, five groups of students worked on a case study on the European Fashion Heritage Association (EFHA). In the first week, Marco Rendina, managing director of EFHA, introduced the association and the challenges it faces. At the same time, students received training by Carla Gatt, senior editor at the RSM case development centre, on the nature of case studies and their teaching notes, along with how to write them. Each group of students chose a specific challenge faced by the EFHA as the focus of their analysis for the entire course. The following challenges have been introduced:

- Devise a plan to identify, measure, assess and manage the far-reaching types of impact (not only economic) of the EFHA and its activities (Change Pathway Canvas, Strategic perspectives, Value lenses)
- Propose a viable business model for the EFHA (Business model canvas generation)
- Define strategies to engage different stakeholders (GLAMs, brands, students/scholars, archives, etc.) in the EFHA (including value proposition design: how to create value for this kind of customers)
- Propose ways of creating and/or diversifying curatorial activities of the EFHA (new platforms, new ways of communicating, engaging new providers of editorial content)

Students worked together toward writing a teaching case, teaching notes and final presentation on this subject which stimulates students' analytical skills and creative thinking. Eventually, two groups of students were chosen to publish their cases.

The two best cases were revised, edited and published. The teaching cases and teaching notes are now featured in The Case Centre (<https://www.thecasecentre.org>) and the RSM Case Catalogue (<https://www.rsm.nl/cdc/case-catalogue/>).

EFHA: Connecting Academia with Fashion Heritage

Wing So, Efim Shapiro, Tamara Hofman, Darko Stanisljevic, Mint Sirijindaphan, Carla Gatt, Mariangela Lavanga, Ben Wubs (2020). *EFHA: Connecting Academia with Fashion Heritage*. RSM Case Development Centre. Retrieved from <http://hdl.handle.net/1765/131115>

Abstract

The European Fashion Heritage Association (the EFHA) aims to help fashion GLAMs and brands to get better value from their cultural heritage assets by connecting them with new audiences. While doing research for a paper for her economics of fashion class, Carlijn, a master's student, discovered the EFHA and the digital archive they offer. After navigating through the archive and using the material for her paper, she wanted to get more involved with the EFHA. She emailed Marco Rendina, the managing director of the EFHA to inquire about the possibilities. Her inquiry resonated with Marco, who was keen on improving the student and scholar stakeholder engagement with the EFHA. The EFHA had engaged with students through Wikipedia edit-a-thons and with scholars through their annual conferences. However, with the launch of Google Cultural Institute's digital fashion heritage project, We Wear Culture, the need to improve this stakeholder engagement had become one of the opportunities the EFHA could take to distinguish itself from its new giant competitor. The case study also identified some of the main challenges the EFHA faced, such as; engaging students and scholars, the ambiguity of stakeholder groups, difficult user- experience accessing digital archives, unclear partnership statuses, and external competitors like Google's Art and Culture project.

Keywords: European Fashion Heritage Association, GLAMs, Galleries, Libraries, Archives, Museums, Online Archive, Platform, Partnerships, Students, Researchers, Stakeholders

You are what you (co)curate: A participatory approach to fashion curation in the digital world

Shih-Po Weng, Joyce Stefanova, Fraser White, Ting Fang Yu, Mariangela Lavanga, Carla Gatt, Ben Wubs (2020). *You are what you (co)curate: A participatory approach to fashion curation in the digital world*. RSM Case Development Centre. Retrieved from <http://hdl.handle.net/1765/131112>

Abstract

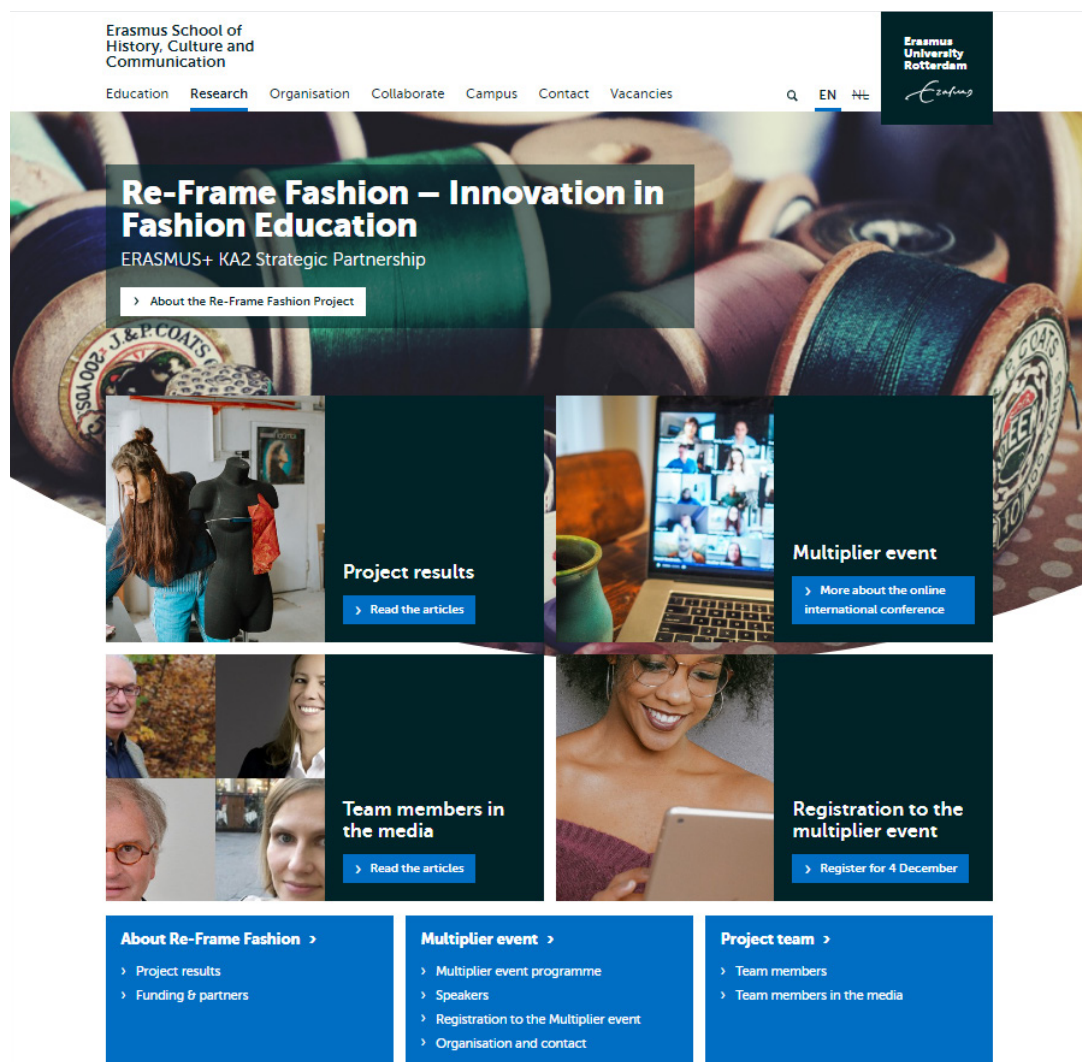
The digitisation of cultural heritage started more than 20 years ago and brought about a few changes in the way culture is being produced, consumed, and perceived. Initially, this process aimed at taking out the cultural artefacts, which were stuck in the dusty galleries, libraries, archives, museums, and bringing them closer to both professionals from the creative industries and non-professionals. Nevertheless, this approach is rather difficult because even though there is a huge amount of already digitised cultural heritage, those resources are not used that much, especially in the segment of fashion heritage. What is the importance and the relevance of a digitised cultural heritage? How can both the organisation and its users benefit from it?

Keywords: European Fashion Heritage Association, GLAMs- Galleries, Libraries, Archives, Museums, Digitised Cultural heritage, Artefacts, Online Platform, stakeholder engagement, curation, partnerships, networks

Appendix C - RE-FRAME FASHION website & International Conference / Multiplier Event RE-FRAME FASHION - Innovation in Fashion Education

RE-FRAME FASHION website (<https://www.eur.nl/en/eshcc/research/re-frame-fashion>) contains up-to-date information on the project results (including blogs, interviews, videos), the project team and the International Conference / Multiplier Event RE-FRAME FASHION - Innovation in Fashion Education.

You can always drop an email for extra information: re-framefashion@eur.nl



INTERNATIONAL CONFERENCE MULTIPLIER EVENT "RE-FRAME FASHION - INNOVATION IN FASHION EDUCATION"

We would like to invite you to our online event on innovation in fashion education on Friday, 4 December, 13:00 – 17:00 CET. The event, organised by the Erasmus University Rotterdam (EUR), presents the results of the RE-FRAME FASHION project, co-funded by the Erasmus+ KA2 Strategic Partnership Programme of the European Union. The aim of the international project Re-Frame Fashion is to investigate the current needs of the fashion industry linked to sustainability, entrepreneurship and heritage, develop and pilot three innovative courses addressing current educational and labour-market needs, and foster a functioning network of complementary academic partners and other fashion stakeholders. The project was led by Erasmus University Rotterdam and carried out in collaboration with Université Paris-Dauphine - PSL (FR), Gdańsk University of Technology (PL). Several fashion industry partners were involved over the past few years: such as the European Fashion Heritage Association, Studio Vegter, Victoria and Albert Museum, BOHOBOCO, marketing agency You'll and Le Coq Sportif.

During the event, the Re-frame Fashion team will discuss the results of the project; students will share their work and experience; a roundtable with external stakeholders will reflect on the project results and innovation in fashion education.

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Below we present the preliminary program:

13:00-13:20	Introduction
13:20-14:40	Project results
14:40-15:00	Break
15:00-15:45	Student take over
15:45-16:00	Break
16:00-17:00	Roundtable: ReFrame, COVID-19, and the Future of the Fashion Industry
17:00	Closing

Confirmed speakers in the roundtable:

- *Susanne Vegter* – Founder of STUDIO-VEGTER Fashion & Design Recruitment Agency
- *Sonnet Stanfill* – Senior Curator of Fashion at the Victoria&Albert Museum, London
- *Marco Rendina* – Managing Director European Fashion Heritage Association
- *Roger Gerards* – Managing Director Meesteropleiding Coupeur, Amsterdam
- *Patricia Lerat* – Founder PLC Consulting Paris

More detailed information on the project, the programme and the speakers can be found on our website:
[\[https\] https://www.eur.nl/en/eshcc/research/re-frame-fashion](https://www.eur.nl/en/eshcc/research/re-frame-fashion)

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Appendix D - Contributors



photo credit, Cornelië Tollens

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Ben Wubs is Professor of International Business History at the ESHCC, Erasmus University Rotterdam, an Appointed Project Professor at the Graduate School of Economics, Kyoto University, and a Programme Director of the Erasmus Mundus International Master's programme GLOCAL. He is engaged in various research projects related to international business, offshore financial centres, business systems, transnational economic regions, and the transnational fashion industry.

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Dr. Mariangela Lavanga

Mariangela Lavanga is a Senior Assistant Professor in Cultural Economics at the Erasmus University Rotterdam. She is the Academic Coordinator of the Master in Cultural Economics and Entrepreneurship, Co-founder and coordinator of the Minor Fashion Industry, and Co-lead, project manager, researcher and lecturer in the Erasmus+ project RE-FRAME FASHION. Mariangela combines insights from cultural economics and economic geography; from addressing the role of cultural industries in sustainable urban development to zooming in on fashion and design industries. Before joining the Erasmus University Rotterdam, Mariangela worked at University of Amsterdam (UvA), IULM University in Milan, European Institute for Comparative Urban Research (EURICUR) in Rotterdam, and Cattolica University in Brescia. Mariangela has an extensive teaching and supervision portfolio. In parallel, she is a sought-after speaker and expert in many events outside academia. Recently, she co-founded Culture.Fashion, an open, value-driven network in the field of fashion and textile supported by the Dutch Ministry of Education, Culture and Science (OCW).

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Denis Darpy is Professor of Management and Marketing at Université Paris-Dauphine-PSL (Paris Sciences et Lettres). He is now President of Université Française d’Egypte. He developed his academic career over the last 20 years, after 10 years in professional international marketing job positions in the microcomputer industry (Microsoft, Lotus Development, Tektronix). His research interests are Consumer Behavior, Brand Management, and Luxury Management. He developed connections with emerging Chinese luxury and fashion brands over the past 10 years. He has founded the Master in Luxury Management at Université Paris-Dauphine, in partnership with leading luxury brands. He has been also responsible for several programs of the university in partnership with Chinese universities. In addition, he has founded in 2018 the first International Management Master multi-campus (Europe-Asia-Africa). He has been Dean of the Graduate School in Organization Sciences of Dauphine PSL from 2016 through 2020. He is also member of the steering committee of Enamoma – Paris Fashion School by PSL.

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