Class code

Instructor Details
Alice Cicolini
Office hours 13:00-14:00 Wednesday

Class Details
Global Fashion: London
Wednesday 14:00-17:00
Location to be confirmed.

Prerequisites
There are no prerequisites for the class

Class Description
Global Fashion: London will introduce students to the lifecycle of fashion, from forecasting fashion trends to the retailing and representation of vintage clothing, through design development, branding, buying and journalism. The course will also explore key issues for the sector – ethics, sustainability and the impact of the digital revolution. It will add a practical dimension to the NYU London triptych of fashion exploration, giving students unique access to studios and businesses working at the heart of London’s vibrant fashion industry. Each session is structured to give students an overview of a particular stage in the fashion development process, through a mix of lectures from the course leader and visiting professionals, studio visits, walking tours, reading assignments and practical projects.

Desired Outcomes
Students will have a broad understanding of the roles involved in the commercial fashion business.

Students will be able to confidently present an independent analysis of the fashion industry and its composite sectors.

Students will have a working understanding of each stage of the fashion development process, and the key approaches and issues pertinent to each of those roles.

Assessment
- One x 2000-word written essay, due week 8 (25%).

- 1 x 30-minute oral class presentation, of c.1000 words, on a required text and as per dates to be arranged in class (representing 15% of the total assessment)

- 2 x 500 word blog posts on self-selected subjects relating to the course, and as per dates to be arranged in class (representing 15% of the total assessment)

- One x 2,000 narrative market report, brand strategy or business plan, with accompanying 10 minute presentation, on a self-selected fashion product or concept, due weeks 15 & 16 (25%)

- Attentiveness to, and engagement with, the presentations of visiting lecturers, company representatives welcoming the group in to businesses and studios, as well as fellow students will represent 20% of each student's total assessment. This mark includes preparatory work undertaken in advance of study sessions and participation in the discussion of readings in class.

Failure to submit or fulfill any required course component results in failure of the class.

In any global fashion market, intuitive ability needs to be matched by an analytical approach to markets, consumers, and manufacturing challenges and opportunities; the ability to articulate a “sticky” narrative to consumers and intermediaries; and strong presentation skills. Successful students will demonstrate these qualities across both the assessment papers, presentations and articles, but also in their interaction with peers and professionals whom they interact over the period of the course.

**Grade A:** Students demonstrate an excellent understanding of the inter-related sectors of the fashion industry, can proactively source primary data, and combine it with a thorough critical engagement with secondary sources, to generate an independent approach to the assessments set during the programme.

**Grade B:** Students demonstrate a very good understanding of the inter-related sectors of the fashion industry, can proactively source primary data, and combine it with secondary sources, to deliver clear and articulate responses to the assessments set during the programme.

**Grade C:** Students demonstrate an acceptable understanding of the inter-related sectors of the fashion industry, and can demonstrate through their assessments an awareness of key concepts.

**Grade D:** A very low pass.
Grade F: A fail grade.


*The Trend Forecaster’s Handbook*; Martin Raymond Laurence King (1 Oct 2010)

Selveright, Simon *Basics Fashion Design 01: Research and Design*, AVA Publishing; 2 edition (9 Jan 2012)

Shaw, David & Koumbis, Dimitri *Fashion Buying: From Trend Forecasting to Shop Floor*, Bloomsbury (AVA Basics of Fashion series)

Moore, Gwyneth *Fashion Promotion: Building a Brand Through Marketing and Communication*, Bloomsbury (AVA Basics of Fashion series)

Kristen K. Swanson, Judith C. Everett *Writing for the Fashion Business*, Fairchilc Books 2008

Students will be required to give short presentations to their peers on their reading of one allocated text during the course. These will be indicated at Wk1 and the books made available in the NYUL Library, if not already there.

Additional readings may be posted on NYU Classes and students are expected to keep up to date with any additional readings the course leader may provide in this manner.

www.businessoffashion.com (all students will be expected to have signed up for the daily newsletter from this website)

Suggested sites for further research will be given in class
**Required Equipment**

Computer, camera & access to DVD & internet facilities; where workshop sessions require specific materials, advance notice will be given.

**Session 1**

**INTRODUCTION SESSION**

[Introduce date]

Introduction Session: outlines course parameters and the major course project: using the conceit of identifying a garment or accessory, tell its story by charting the products journey from concept board to concept store.

Students are expected to prepare and deliver a 5-minute presentation to class that:

a) introduces themselves and their background to the group;

b) introduces a particular aspect of or issue for the fashion industry that interests them;

c) and briefly explain their interest in or understanding of the particularities of the London fashion industry.

**Session 2**

**FASHION FORECASTING: THE FUTURE LABORATORY**

[Introduce date]

Students will tour the offices of The Future Laboratory in historic Spitalfields, beginning with a presentation from co-founder and creative director Chris Sanderson. The aim is to ensure students understand the different models of forecasting and how the company applies them in its innovative tripartite model.

Evans, Caroline *Fashion at the Edge: Spectacle, Modernity, and Deathliness* Yale University Press; 2 edition (12 Oct 2007)

‘Yesterday’s Emblems and Tomorrow’s Commodities; the return of the repressed in fashion imagery today’, *Fashion Cultures*, Bruzzi, S & Church-Gibson, P (Eds.), Routledge, 2000


**Session 3**

**ORIENTATION & DESIGN DEVELOPMENT**

[Introduce date]

Workshop session at Bedford Square. This session will aim to give students an understanding of the design process, and will include a practical workshop exercise (to be set Wk2).

Selveright, Simon *Basics Fashion Design 01: Research and Design*, AVA Publishing; 2 edition (9 Jan 2012)

Ellena, Jean Claude *The Diary of a Nose: A Year in the Life of a Parfumeur*
Penguin (5 July 2012)

Smith, Paul *Paul Smith: You Can Find Inspiration in Everything: And If You Can’t, Look Again* Violette Editions

Press, Richard (Director) *Bill Cunningham New York* [DVD]

**Session 4**

**TEXTILE FUTURES: FRANKLIN TILL**

This session will give students an opportunity to explore and understand current innovation in textiles and the impact of this research on the fashion industry. Students will have the opportunity to engage with Caroline Till, senior tutor for Central St Martins’s prestigious MA: Textile Futures.

Harris, Jane & Sarah Braddock *Digital Visions for Fashion + Textiles: Made in Code* Thames & Hudson

Macarena San Martin (ED) *Future Fashion* Promopress; Bilingual edition (1 Nov 2011)

Quinn, Bradley *Textile Visionaries: Innovation and Sustainability in Textile Design* Laurence King 2013

**Session 5**

**MODEL MAKING: PATTERNS, MOULDS AND BODY DOUBLES**

Workshop session at Bedford Square.

Evans, Caroline *The Mechanical Smile: Modernism and the First Fashion Shows in France and America, 1900-1929* Yale University Press (14 Jun 2013)


**Session 6**

**PRODUCTION: CRAFTSMANSHIP, LUXURY & THE ESSENCE OF BRITISH FASHION.**

Waking tour around Savile Row and Mayfair, taking in tailors units, retailers like Richard James & Gieves & Hawkes, and ending with visit to The New Craftsman.


Moers, Ellen *The Dandy: Brummell to Beerbohm*, University of Nebraska
Press, Lincoln & London, 1960

Breward Christopher ‘The Dandy Laid Bare’ *Fashion Cultures* Bruzzi & Church-Gibson (Eds.), Routledge, London, 2000

Cicolini, Alice *The New English Dandy* Thames & Hudson 2005


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**Session 7**

PRODUCTION: MASS MANUFACTURE & ETHICS.

[Enter date]

Workshop session at Bedford Square.


Black, Sandy *The Sustainable Fashion Handbook* Thames & Hudson 2012


Klein, Naomi *No Logo* Fourth Estate; 10th Anniversary edition (21 Jan 2010)

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**Session 8**

IMPORT EXPORT: GOVERNMENT SUPPORT FOR FASHION.

[Enter date]

Workshop session at Bedford Sq, looking at British Council, BFC, UKTI, Crafts Council.

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**Session 9**

BUILDING A BRAND: AGENTS, MARKETING & BRANDING

[Enter date]

Claire Sokell Thompson, former head of Shop at the Savoy and founder of sensory branding agency Vetyver, will lead a workshop session at Bedford Square.

Moore, Gwyneth *Fashion Promotion: Building a Brand Through Marketing and Communication*, Bloomsbury (AVA Basics of Fashion series)

Tungate, Mark *Fashion Brands: Building Style from Armani to Zara* Kogan Page; 3 edition (3 Oct 2012)

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**Session 10**

BUYING & MERCHANDISING

[Enter date]

A field trip will be organized for students to meet a buyer working in one of London’s main department or fashion boutique stores. Details to be confirmed.
Sherman, Gerald *The Real World Guide to Fashion Selling & Management* Fairchild Books

Shaw, David & Koumbis, Dimitri *Fashion Buying: From Trend Forecasting to Shop Floor*, Bloomsbury (AVA Basics of Fashion series)

**Session 11**

COMMUNICATING FASHION: JOURNALISM & STYLING, PR & SOCIAL MEDIA

Liz Stout, Director of PR & Social Media, TM Lewin, and formerly Beauty Director *Daily Mail Online*, in conversation at Bedford Square

Kristen K. Swanson, Judith C. Everett *Writing for the Fashion Business*, Fairchild Books 2008

Jacqueline McAssey *Basics Fashion Design 08: Styling* AVA Publishing (13 Jun 2011)


RJ Cutler (Dir.) *The September Issue* [DVD]


**Session 12**

DIGITAL DISRUPTION: HOW THE DIGITAL REVOLUTION IS IMPACTING ON FASHION DEVELOPMENT, PRODUCTION & SALES.

Walking tour Oxford Circus, followed by workshop session at Bedford Square

Ludovico, Alessandro *Post Digital Print* Onomatopee (1 Jun 2012)

Cope, Nigel *Retail in the Digital Age* Bowerdean Publishing Co Ltd (4 Dec 1996)

**Session 13**

COLLAPSE OF THE FASHION TIMELINE: HYBRID COMPANIES WORKINGS CROSS ELEMENTS OF THE FASHION TIMELINE.

Workshop Bedford Sq focusing on pre-allocated company case studies: The Saturday Group, Valery Demure and Fashion East.

**Session 14**

CLOSING THE CYCLE: SECOND HAND, VINTAGE AND THE MUSEUM:

Workshop Bedford Sq.

Clark, Judith *Exhibiting Fashion: Before and After 1971* Yale University Press (3 Jan 2014)

Joliffe, Kira *Cheap Date: Antidotal Anti-Fashion*, Slab-O-Concrete Publications, Hove, 2000

**Session 15**

**FINAL PRESENTATIONS**

[Enter date]

Students present the findings of their course project.

**Classroom Etiquette**

**Required Co-curricular Activities**

**Suggested Co-curricular Activities**

**Your Instructor**

Alice Cicolini is a designer, creative commissioner and producer, curator of several international touring exhibitions on design and a published author, including a book on contemporary British dandyism, *The New English Dandy*, for Thames & Hudson.

She is a Research Associate at Central St Martins, where she graduated in 2009 with a Masters in Jewellery Design. Formerly Director Arts & Culture for the British Council in India, she remains closely involved with Indian craft and design as a founder director of IKKIS. She recently founded Fashion Plate, a fashion press, and regularly curates, and writes, on fashion, design and forecasting.

Alice has exhibited at Rock Vaults, the V&A, Somerset House Vaults, Sotheby’s and Asia House in London, and at Nature Morte and Bungalow 8 in India. Her work has been sold at Harvey Nichols, Selfridges, Liberty and Matches, and is currently stocked at Fortnum & Mason. She has designed for Peter Ting, Designers Guild, 20ltd and most recently, Winterson.
NYU LONDON ACADEMIC POLICIES

Plagiarism Policy

Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission

The Turnitin database will be searched for the purpose of comparison with other students' work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if
you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) **Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor** (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

Written work due in class must be submitted during the class time to the professor. Late work should be submitted in **person** to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during **office hours** (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.
Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill–health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL's staff.

Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.

**Absence reporting for an absence due to illness**

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) 0800 316 0469 (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at [http://bit.ly/NuCl5K](http://bit.ly/NuCl5K). You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one
week of your return to class.

**Absence requests for non-illness reasons**

Absence requests for non-illness reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

**Further information regarding absences**

Each unexcused absence will be penalized by deducting 3% from the student's final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.

**Grade conversion**

NYU in London uses the following scale of numerical equivalents to letter grades:

- A=94-100
- A-=90-93
- B+=87-89
- B=84-86
- B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.