



## **CIEE Global Institute – Paris**

<b>Course name:</b>	Fashion and Business in France
<b>Course number:</b>	BUSI 3101 PAFR
<b>Programs offering course:</b>	Paris Open Campus
<b>Open Campus track:</b>	Business
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 2020

### **Course Description**

This course invites students to discover the landscape of fashion marketing and the analysis of fashion and luxury trends in France, with a specific focus on Paris. Through analyses of current trends and scrutiny of what inspires today's creators and designers, students will understand the stakes of this business from the identification of market codes, the conception of products, and their presentation and merchandising through retail and media. Students will also develop knowledge about the evolution of consumer taste and supply chains, as well as fashion promotions, including branding and communications. This course focuses on group work and brainstorming and offers many opportunities to contemplate the fashion and luxury worlds that make up this important part of Parisian culture (boutiques, exhibits, design ateliers...). By the end of the course, students will be working on the development of a marketing strategy and collection plan.

### **Learning Objectives**

By the end of the course, students will be able to:

- Demonstrate understanding of key characteristics of the fashion and luxury sectors, including main business activities, yearly timeline of the fashion calendar, creation and design, distribution channels
- Demonstrate a general understanding of the history of fashion and business trends in the sector
- Comment on case studies illustrating the role of management principles in the creation of fashion marketing plans
- Use forecasting skills to understand trends to be considered in future collections
- Create a sample marketing and collection plan for a real or hypothetical business, outlining the entire strategic process.

### **Course Prerequisites**

None.



### Methods of Instruction

This course will combine lectures, films, class roundtables, business visits and on-site classes, walking tours, conversations with guest speakers and workshops. This interactive and experiential approach to learning immerses the student in all angles of the fashion business in France.

### Assessment and Final Grade

Reflective Responses	:	15%
Quizzes (x 2):		10%
Presentation materials (in written form):		25%
Presentations:		30%
Class participation:		20%

### Course Requirements

**Important: all course assignments must be turned in on time. While students will not be penalised for submissions up to and including 1 hour late,**

- **Students submitting work from 1 hour and 1 minute late up to and including 24 hours late will be penalised 15% from the assignment;**
- **Student work submitted from 24 hours and 1 minute late onwards will receive a zero (0%) grade.**

#### **Reflective Responses**

A 400-word written reflective response in essay form will be required after each outing and/or film. These are individual assignments explaining what the student learned or felt about the experience that should address the objectives outlined before. Additional guidelines will be given to students prior to outings or film. There will be three papers in total, one being due at the end of weeks 2, 4, and 5.

#### **Quizzes**

Two 10-minute timed quizzes will be given. The first will take place after the history of fashion lectures and students will be able to use their class notes to identify important designers, their major influence and fashion or style eras. The other quiz will be a pop quiz given sometime during the course. It will cover a case study.

#### **Presentation materials (in written form)**

Week 4, Session 2: Each group of 3 or 4 will turn in a detailed digital marketing plan highlighting the market growth of the company they chose either with a new segment or location.



Week 6, Session 2: Each group of 3 or 4 will turn in a presentation showing two trends and how they are used to filter down into a product line for their company.

The format for written materials should be: Times New Roman, size 12, single space. Original source materials, photographs, and illustrations must be employed (for CIEE policy on Academic Integrity, including plagiarism, see section at the end of the syllabus). Bibliography and citations are required and should be based on the APA guidelines (<http://www.apastyle.org/>). Additional requirements will be given by the instructor the first day of class, so that the student understands precisely what is expected of him/her.

### **Presentations**

- **Week 4, Session 2:** a 15-minute maximum presentation on the international marketing plan of the company your group chose, as well as an explanation of the recommendations that your group provided in the plan, followed by a Q&A with the instructor and peers.
- **Week 6, Session 2:** a 15-minute maximum presentation of a trend forecast with cited research on a product or line for their company. All presentations must be submitted before the class to the professor and accompanied by proper research and citation to back up the findings.

Rubrics will be used to assess each assignment and given to students in advance.

### **Class Participation**

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

It is expected that students attend class and participate actively. Assigned texts and case studies should be carefully read before the sessions in order for the students to be able to contribute to a coherent and interesting discussion. It is vital to read and understand the case studies for each class, as they will be discussed heavily and will impact your class participation score if you are not prepared. Students will receive participation grades on Weeks 2, 3, 4, 5, and 6.

### **Course Attendance and Punctuality**

Regular class attendance is required throughout the program, and all unexcused absences\* may result in a *lower participation grade* for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute



more than 10% of the total course will result in a written warning and the final grade for the course will be lowered by 3 percentage points.

\*Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, *excessively tardy (over 15 minutes late) students will be marked absent. Attendance policies also apply to any required co-curricular class excursion or event\*, as well as to Internship, Service Learning, or required field placement.*

\*With the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. *No make-up or re-sit opportunity will be provided.*

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	Possible reduction of weekly participation grade
10 – 20%	2	Reduction of final grade by 3%; written warning
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion

### Weekly schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.



## **Week 1 - Orientation Week**

### ***Session 1.1 - Introduction to Fashion & Business***

Introduction. Timeline of the Fashion World.

Introduction and basic overview of course and fashion on how it relates to business. Business setup and structure-buyers, merchandisers, etc.

#### Readings

Course syllabus

### ***Session 1.2 - Basic Design Principles of the Fashion World***

Design Principles II.

#### Readings

"The Old Fashion System is setting New Designers up for Failure"

"Private Label Case Study"

## **Week 2 - History of Fashion and introduction to the business management of fashion**

### ***Session 2.1***

History of Fashion.

Digital marketing plan.

#### Readings

Jarosinski, "Burberry's New Challenge"

#### Film

Watch a fashion Documentary of your choice (ex. Bill Cunningham NY, The September Issue on M2M.tv, or YSL or Coco Before Chanel).

### ***Session 2.2***

*History of Fashion / Chanel & Schiaparelli walking tour*

Supply chain management.

Guest speaker - Pierre Maladain.

Business trends in fashion (1): Digital, Artificial Intelligence, and Virtual Reality.

#### Readings

Sody and Tang, *Supply Chains Built for Speed & Customization*

**Reflective essay on film *Go Global* due.**



## **Group Project Brand Choice due to professors.**

### **Week 3 - Luxury and fashion extensions**

#### **Session 3.1**

Introduction to Luxury.

Fashion publications: copywriting and editorial topics of fashion.

Pick Brands & Groups for Projects

#### **Quiz 1.**

#### Readings

Berse et al., "Vogue: Defining the Culture of Fashion" (case study)

Kapferer and Bastien, "Anti-Laws of Marketing"

#### **Session 3.2**

Business site visit: YSL Museum.

#### **Session 3.3**

Business trends in fashion.

Breakout sessions for Week 4 project.

### **Week 4 - Business trends and identities in fashion**

#### **Session 4.1**

Trends & identities/ Forecasting.

Business trends in fashion 3: E-commerce & websites.

#### **Reflective Essay on business site visit (and topic-related) due.**

#### Readings

"Saks: Shocking the Fashion Industry with Supply Chain" (case study)

Ferreira and Lakhan, "Fashion: Art vs. Science in Fashion Retailing" (case study)

"Why is Everyone Still Talking About This Cerulean Blue Jumper"

#### **Session 4.2**

Marketing Presentations.

#### **Presentation & Paper due: Marketing plan.**

#### Readings

Nueno, "Zara: Fast Fashion" (case study)

#### **Session 4.3**

Trend Forecasting Workshop & possible Atelier visit.



### Readings

Choose 3 articles from the Forecasting Workshop Folder.

## **Week 5 - Communication & Branding**

### **Session 5.1**

PR, Communication & Sustainability.

Branding and culture in business.

### Readings

Utila, "Selling New Fashions Through Facebook in Peru" (case study)

"Patagonia's Circular Economy Strength" (case study)

### **Session 5.2 - Guest speaker panel.**

### Readings

"Warby Parker: Vision of a "Good" Fashion Brand" (case study)

## **Week 6 - Sustainability in Fashion & Business**

### **Session 6.1**

Sustainability in fashion

**Reflective essay for Week 5, Session 2 due.**

### Readings

Hoffman, "How Do We Get There? EDF Manages a New Diversity Plan" (case study)

### **Session 6.2**

**Presentations given and turned in: Trend Forecasts.**

## **Course Materials**

### **Required Readings**

Berse, Anita, Ferrer, Joseph, Gough, Elizabeth, Katsarou, Victoria. 2013. *Vogue: Defining the Culture of Fashion*. HBS No. 9-514-036. Boston, MA: Harvard Business School Publishing.

BoF Intelligence. 2017. "The Old Fashion System is Setting New Designers Up for Failure." *Business of Fashion Magazine*.



- BoF Intelligence. 2016. "Private Label Partnerships, the Deals that Keep Fashion Ticking." Business of Fashion Magazine.
- BoF Intelligence. 2017. "Patagonia's Circular Economy Strength." Business of Fashion Magazine.
- BoF Intelligence. 2017. "Why is Everyone Still Talking About This Cerulean Blue Jumper." Business of Fashion Magazine.
- Ferreira, Kris, Lakhan, Karim. 2017. *Flashion: Art vs. Science in Fashion Retailing*. HBS No. 9-617-059. Boston, MA: Harvard Business School Publishing.
- Hoffman, Andrew. 2017. *How Do We Get There? EDF Manages a New Diversity Plan*. HBS No. 9-421-071. Boston, MA: Harvard Business School Publishing.
- Jarosinski, Martha. 2017. *Burberry's New challenge*. W17177. London, Ontario, Canada. Richard Ivey School of Business Foundation.
- Kapferer, Jean-Noël, and Bastien, Vincent. *The Luxury Strategy: Break the Rules of Marketing to Build a Luxury Brand*. London, Philadelphia, New Delhi: Kogan, 2009. 2nd ed., 2012.
- Marquis, Christopher. 2014. *Warby Parker: Vision of a "Good" Fashion Brand*. HBS No. 9-413-051. Boston, MA: Harvard Business School Publishing.
- N.a. 2014. *Saks: Shocking the Fashion Industry with Supply Chain*. Boston, MA: Harvard Business School Publishing.
- Nueno, José Luis. 2006. *Zara: Fast Fashion*. HBS No. 9-703-497. Boston, MA: Harvard Business School Publishing.
- Sodi, Manmohan, Tang, Christopher. 2017. *Supply Chains Built for Speed & Customization*. MIT Sloan SMR612. Cambridge, Massachusetts. MIT Sloan Management Review Publishing.
- Utila, Susan. 2017. *Selling New Fashions Through Facebook in Peru*. HBS No. 1-531-111. Boston, MA: Harvard Business School Publishing.

### **Recommended Readings**

- Kotler & Keller, *Marketing Management* (15th ed.), Prentice Hall, 2015.
- Chevalier & Mazzalovo, *Luxury Brand Management* (2nd ed.), Wiley, 2012.



Granger, Fashion: *The Industry and its Careers* (2nd ed.), Fairchild Books, 2012.

### **Films**

Nicklaus, Olivier. *Go Global!* Arte, La La La Productions, 2012.

### **Academic Integrity**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the U.S. American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will prevail.

Three important principles are considered when defining and demanding academic honesty. These are related to *the fundamental tenet that one should not present the work of another person as one's own.*

The first principle is that *final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information* (unless the professor has explicitly announced that a particular test is to be taken on an "open book" basis).

The second principle applies specifically to course work: *the same written paper may not be submitted in more than one course. Nor may a paper submitted at another educational institution be submitted to satisfy a paper requirement while studying abroad.*

The third principle is that *any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another's work or including information told to you by another person* (the general rule in U.S. higher education is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it).

There are three levels of escalation establishing the seriousness of the plagiarism in question.

- **Level one plagiarism:** minor or unintentional plagiarism; leading to passable grade/failing grade on the assignment, depending on perspective of lecturer. No opportunity for resubmission.



- **Level two plagiarism:** significant plagiarism, but potentially due to poor referencing rather than intellectual property theft. This leads to a failing grade (potentially zero points) on the assignment. No opportunity for resubmission.
- **Level three plagiarism:** significant plagiarism, requiring investigation by the Center/Resident/Academic Director, and subsequent disciplinary panel.

Faculty will report any suspected circumstances of plagiarism to the Center/Resident/Academic Director immediately. Faculty can, if they deem it appropriate, require students to submit the Plagiarism Declaration Form (Appendix D) with each assignment as it is submitted.

In any case where Academic Honesty is in question while the student is still onsite at the program, and will impact the grade for the assignment in question, the CIEE Academic Honesty form (Appendix E) will be completed by the Center/Resident/Academic Director, signed by the professor, delivered to the student for signature and added to the student's permanent records. For any Level three violation, or repeated lower level violation, the Center/Resident/Academic Director will inform the student's home institution of the infraction and subsequent penalty.