

THE LANGUAGE OF CLOTHES:
CURRICULUM EVALUATION OF FOUR
FASHION DESIGN AND MERCHANDISING PROGRAMS
IN CANADA

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Abstract

A high level of educational attainment carries both economic and social benefits. The popularity of continuing education programs and adult high school completion programs attest to people's interest in educational development and to the growing importance of education, skills and training in today's workplace. In general, higher levels of educational attainment are associated with improved labour market outcomes. Employment rates increase and unemployment rates decrease with higher levels of education. Education in the area of Fashion Design and Merchandising is one such area that is continuing to grow and MUST grow to keep up with the dynamics of our society. Fashion in the global market and in Canada today is big business. Its component parts - the design, production and distribution of fashion merchandise - form the basis of a highly complex, multibillion-dollar industry. It employs the greatly diversified skills and talents of millions of people, offers a multitudinous mix of products, absorbs a considerable portion of consumer spending and plays a vital role in the country's economy. Almost every country in the world depends on the textile and apparel sectors as important contributors to their economy. In Canada, more and more people will need an increasing amount of training and retraining throughout their careers. As a country, we need an educated, skilled and flexible work force to remain competitive. This can only be achieved by directly promoting continuing education and training programs amongst and for our people.

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Introduction and Background to the Project

Education is such a vital part of our everyday reality. Whether it be spoken, unspoken, learned or taught, it is with us in all areas, in all forms. For thousands of years human beings have communicated with one another in the language of dress. Long before an individual is near enough to talk to another individual on the street, in a meeting or at a party, they have already announced their gender, age and class through what they are wearing - and very possibly given important information (or misinformation) as to their occupation, origin, personality, opinions, tastes, sexual desires and current mood. Each individual may not be able to put what they observed into words, but they have registered information unconsciously about each other. By the time they meet and converse they have already spoken to each other in an older and more universal tongue.

Today, as semiotics becomes fashionable, sociologists tell us that fashion too is a language of signs, a nonverbal system of communication. The vocabulary of dress includes not only items of clothing, but also hair styles, accessories, jewelry, make-up and body decoration. Theoretically at least, this vocabulary is as large as or larger than that of any spoken tongue, since it includes every garment, hair style and type of body decoration ever invented. In practice of course, the actual language-clothing resources of an individual may be very restricted. When we think of a farmer working his land, we see only the bare necessities of clothing, jeans, shirt, boots, etc. Hence, his language-clothing may be limited to five or ten “words” from which it is possible to create only a few “sentences” almost bare of decoration and expressing only the most basic concepts. On

the other hand, a so-called fashion leader, who is able to create an enormous entity of clothing styles, may have several hundred “words” at his or her disposal, and thus be able to form thousands of different “sentences” that will express a wide range of meanings. Just as the average English-speaking person knows many more words than he or she will ever use in conversation, so all of us are able to understand the meaning of styles we will never wear.

Dress and appearance are worthy of study because they are laden with meanings. Appearance and dress often provide the most immediate and apparent visual cues about age, gender, ethnicity, social status and social roles. In addition, dress protects the body from the environment - physical, psychological and social. It expresses relationships, steers individuals to approach or avoid others, shapes actions toward others, reflects how people feel about themselves, expresses personal values and values of the society in which an individual lives. Dress is more than the mere objects and materials people put on their bodies. Dress can be a sign or symbol that refers to and stands for meanings not inherent in the material or object. In sum, the physical body when dressed reflects the “social body” or surrounding societal system (Turner, 1991).

Dress is a chronicle of any time in history. As fashions or norms of dressing change over time, trends in technology, the economy, religion, the arts, notions of morality, social organization and patterns of everyday living, are reflected in dress. We can learn much about people in any society through the way they dress and the meanings assigned to their dress. What people know and think are the mentifacts of a culture, which include ideas, ideals, values, knowledge and ways of knowing. Knowing how to

dress is a part of any cultural knowledge base. How, indeed, do so many people know they should wear jeans on their legs and not on their heads? This seemingly obvious rule is very much a part of many cultures today as jeans are a garment worn by people all around the globe. In any one appearance, a person may express personal and cultural values simultaneously. For example, a culture that creates changing fashions may be expressing a general belief that change and newness are positive. In contrast, a culture that values tradition and doing things the old way will likely produce very few clothing changes over time, as among old order Amish groups in North America who wear clothing similar in style to what Amish wore in the 1800's.

While people in cultures throughout the world are diverse in the way they dress and the meanings they assign to dress, a network of connections - business, political, media, electronic, migratory, family and friendships - has emerged among nations to make the present day world a shrinking “global village”. Many of us no longer live in isolation from other cultures outside our borders. In addition, within any society multiple cultures may be living together or in close proximity. Canada is a prime example of a society that incorporates people from many cultures within its boundaries.

These cultures are made evident in every day life in the clothing/apparel industry, often referred to as the fashion industry. It is an industry dependent on and nourished by changes in colour, design, fabric, and cultural and societal changes as well. The Canadian apparel industry, which is just one small piece of the massive “fashion industry”, is the 14th largest manufacturing sector in Canada. Apparel production has always been highly labour-intensive and is the 11th largest employer among all manufacturing groups in

Canada. Canada's apparent apparel market (defined as Canada's shipments ex-exports plus imports) was valued at \$9.7 billion in 2000. The Canadian apparel industry has opened itself considerably to international trade in the nineties, thanks to progressive North American trade liberalization. In fact, NAFTA has given the industry a new lease on life. The abatement of trade barriers within the free trade zone, combined with the maintenance of protective measures against outside competition, has given the industry privileged access to the American market, where it is still relatively competitive. Exports grew at an annual average rate of 24.8% between 1992 and 2000, and only recently slowed to a single digit pace as cheaper competitors from low-income countries are increasingly penetrating the continental market (<http://statcan.ca>).

If we move from the apparel industry into Canadian retailing we will see just as amazing results. Retailing employs more Canadians than any other industry. Over 1.8 million people, or approximately 14 percent of Canada's work force, work in retailing. Total retail sales in Canada are over \$300 billion annually. Over 200,000 stores dot the Canadian landscape. While independent retailers account for the majority of total retail sales (because of their sheer numbers), much of the buying power is in the hands of a few large chains (<http://statcan.ca>). Retailing in Canada is an exciting, dynamic part of the business world. Retailing strategies probably change more quickly than any other component of the business structure. The reason being that retailing is closer to the consumer than any other part of the corporate world. As a consequence, retailing strategies are constantly changing in response to shifts in the external environment and as new forms of competition are developed to meet consumer needs.

From September to April of each year I am employed with the Lethbridge Community College, working in the Fashion Design and Merchandising program. It is interesting to me how within the college atmosphere that I work, the Fashion Design and Merchandising program is seen as a small insignificant program. I cannot say it is just here, within the college environment. I believe that much of society when they think of a “Fashion” program do not fully understand the impact of retailing on the world today and the “language” of dress on our past, present and future culture(s). However, when one reviews the history, culture, sociology and economics of Fashion Design and Merchandising, I believe a different “image” takes hold. I chose to do my masters in education because I am an instructor at the postsecondary level in Fashion Design and Merchandising. I want to explore and enlarge our understanding of the language of clothes, or in essence, the very nature of the curriculum that is taught at the postsecondary level in Fashion Design and Merchandising. I will be evaluating the curriculum of four Fashion Design and Merchandising programs here in Canada. It is vital that we as educators, especially at a postsecondary level, understand the “environment” of the curriculum in which we teach.

Purpose and Focus of the Project

The importance of post-secondary education in Canadian society has never been greater. Knowledge, information and education are critical, and growing numbers of people of all ages are pursuing post-secondary education and training. Canadians expect post-secondary education to be of the highest quality and to be affordable and accessible to Canadians throughout their lives. They expect to graduate young people who are independent, knowledgeable, versatile and creative - in other words, able to take up the many challenges and opportunities that the 21st century will present and to prepare graduates for good jobs.

Post-secondary education gives the learner the opportunity to acquire relevant and diverse knowledge, competencies and skills for a complex social environment and labour market. It promotes the productive connections between learning and work and civil society. Post-secondary institutions, like governments, are openly accountable to the public for fulfilling their mandates, for ensuring positive student outcomes and for reassuring citizens - students in particular - that resources are allocated to achieve the maximum value with a view to the sustainability of post-secondary education.

A high level of educational attainment carries both economic and social benefits. The popularity of continuing education programs and adult high school completion programs attest to people's interest in educational development and to the growing importance of education, skills and training in today's workplace. As employers raise their expectations of the minimum requirements for many jobs, education that provides the necessary skills and knowledge has become essential. Changes in educational

attainment may also provide information about access to education and the equity of the education system.

At the post-secondary level, the number and size of educational institutions (and consequently the programs and courses offered) are more a reflection of demand. Post-secondary institutions must remain attentive to student and labour market demands, not only in the type of courses and programs offered, but also in how they are delivered. With advances in technology, such as the Internet, video-conferencing and other forms of electronic communication, long-distance and correspondence education may continue to increase in importance.

In Canada, more and more people will need an increasing amount of training and retraining throughout their careers. As a country, we need an educated, skilled and flexible work force to remain competitive. This can be achieved by directly promoting continuing education and training among employed and unemployed individuals. Such training is particularly important to unemployed people, since it can equip them with skills that are in demand in the labour market, thereby helping them to enter and succeed in the work force.

Labour force measures - including the employment rate, the unemployment rate and a measure of underemployment - can provide an overall reading on how labour market outcomes vary by level of education. Such information can help educators and education stakeholders understand the impact and benefits of higher levels of education, and point to areas where interventions are needed to improve labour market outcomes. In general, higher levels of educational attainment are associated with improved labour

market outcomes. Employment rates increase and unemployment rates decrease with higher levels of education.

Locally, Lethbridge Community College plays an important role in preparing people for careers and marketable educators. One such growing area is the Fashion Design and Merchandising program, one of approximately forty in Canada. As an educator at Lethbridge Community College my current interest is in the development, implementation and evaluation of the curricula of four exemplary programs, so that we may grow and refine our own program and enhance the experience of our students learning and competencies. My intention for this project is to study in depth the Fashion Design and Merchandising programs of four Canadian colleges and universities. The four I have chosen are Kwantlen University College, Lethbridge Community College, Ryerson University and LaSalle College. I have deliberately chosen schools that appear to differ markedly in geographic location, size, socioeconomic levels of students and so forth. One of my basic assumptions is that there is not one Canadian school but many. They may well be alike in some respects but quite different in others. Or perhaps, it would be better, because of their differences, to allow each to prove themselves worthy of enhancing and developing one another.

I know that as an instructor within the Fashion Design and Merchandising program at Lethbridge Community College it is important to our team of instructors that our students are able to transfer directly on to a university degree program if they so choose. It is important to us that our program is fully accepting and in agreement with university level programs. Also, it is vital that should our students not choose to go on to

a university, that we have prepared them fully and equally to meet society's standards. The goals of education and training are broad and encompass many desired outcomes. These include developing well-rounded individuals capable of participating in and making positive contributions to society. From both an individual and societal perspective, good labour market outcomes are another important goal, especially in light of their impact on the current and future competitiveness of Canada's economy. The purpose of curricula evaluation is to make a difference - to enable learners to attain the school's, the society's and perhaps most importantly, the student's own aims and goals. Standards are conceptually and practically important as the success or failure of curricula can have, and does have, far reaching effects.

Few educators would dispute the importance of curriculum evaluation.

Evaluation is a process or cluster of processes that people perform in order to gather data that will enable them to decide whether to accept, change or eliminate something. In evaluation, people are concerned with determining the relative values of whatever they are judging. They are obtaining information they can use to make statements of worth regarding the focus of the evaluation. They are interested in conducting evaluation to determine whether the expected or the planned for has occurred or is occurring in relation to the intended. Applied to curriculum, evaluation focuses on discovering whether the curriculum as designed, developed and implemented is producing or can produce the desired results. Evaluation serves to identify the strengths and weaknesses of the curriculum before implementation, during the implementation and the effectiveness of its delivery after implementation.

Significance/Implications of the Study

This project will provide important theoretical and field-based knowledge for educators in these programs, for individuals presently enrolled in a Fashion Design and Merchandising program, for individuals who may be seeking to further their college level program to a university level or for individuals who are perhaps considering entering a Fashion Design and Merchandising program. It will also I believe, refute many nonverbal myths that a fashion program is insignificant. It will allow the reader to understand the impact of retailing on the world today and the “language” of dress on our past, present and future culture(s).

Let me initiate the process with the question “Why is fashion important?” As a start toward answering this vital question, consider this basic, all-encompassing fact: fashion adoption is a fundamental part of human behaviour. Our fashions are integral props to our lifestyles, intimate parts of our personal identity, and reflections of the society and culture in which we live. Fashions help set the stage for our daily lives and relations with others. Particular fashions give us “identity kits”, giving us a stylistic way to manage our appearances, express our psychological selves, present our self-images, personalities, moods, changing roles and make impressions on others. We use fashion as a form of nonverbal communication that may declare, among other things, our age, gender, status, occupation and fashion interest.

The study of fashion becomes of even greater consequence when we realize that fashion adoption is a world phenomenon, not just something pervading Canada, Western Europe or other western societies. Contemporary fashions of this century are sweeping

the world integrating themselves into the social cultures and life-styles of Asian nations, Eastern Europe, the former Soviet Union and now even the Third World. Thus fashion change is increasingly a key variable to understanding world dress, the dress of all countries and cultures. Furthermore, international trade of fashion is big business in the world economy.

Finally, understanding fashion is vital to the entrepreneurial and business world. The obvious case in point is those entering careers in the fashion business, especially the design and marketing of changing fashions. For them, understanding the many ways new fashions originate, the human motivations behind fashion adoption, the processes by which fashion trends spread, and how to forecast the emergence of new fashions is indispensable. Successful fashion marketers demand such skills, but knowing the human science of fashion adoption is no less important to the manufacturers of textiles and apparel, for understanding fashion is the crucial ingredient which, if absent, guarantees failure to all businesses where fashionable changes are ever-present. Postsecondary education gives the learner the opportunity to acquire such relevant and diverse knowledge, competencies and skills for this complex social environment and labour market. It promotes the productive connections between learning and work and civil society.

Canadian Retailing Today

Understanding fashion curriculum is central to understanding fashion education. Curriculum requires a study of Canadian retailing. As in any discipline one must understand the theory, the history, the dynamics of its environment. Canadian retailers operate in a volatile, exciting and highly competitive environment. The deep recession of the early 1990's led to bankruptcy for thousands of Canadian retailers, from small independents to large, well-known chains like Woodwards. One major Canadian department store, the Bay, is under siege from U.S. and Canadian category killers like Wal-Mart, Price/Costco, Future Shop, Chapters and Home Depot. For many retailers the major threat is electronic commerce where consumers shop on-line over the Internet. It is the most rapidly growing form of retailing in the world.

New types of retailers are constantly evolving from “big box” stores to “stores-within-stores” to “power centres” as retailers seek to deliver value and convenience to consumers whose needs are constantly changing depending on economic, family and personal circumstances. The goal is to survive and prosper in these ever-changing times.

Many retailers do survive and prosper. Whether times are good or bad, there is a group of retailers who continually outperform their competitors. Canadian Tire reinvented itself, moved to large store formats and focused on three retail lines of merchandise. Tim Horton's merged with Wendy's, added soups, salads and bagels and continuously added stores in attractive locations. Sears Canada revitalized its stores and product lines, focused on the female market and introduced a separate furniture retail concept. These and other retailers identified the changing competitive and consumer

scene, revised their strategies and grew.

To set the stage, the following is an overview of retailing in Canada (Arnold, Handelman & Tigert, 1998):

- Retailing employs more Canadians than any other industry. More than 1,400,000 people work in retailing, which is approximately 11 percent of Canada's work force.
- Total retail sales in Canada are more than \$260 billion annually; on average, each Canadian spends more than \$8,600 on retail goods and services in stores from Prince George (population 78,000, with annual retail sales of more than \$840 million) to Corner Brook (population 29,000, with annual retail sales of more than \$300 million).
- More than 200,000 stores dot the Canadian landscape. Although independent retailers account for the majority of total retail sales (because of their sheer numbers), much of the buying power is in the hands of a few large chains that are well known to most Canadians (See Table 1).
- Canadians spend approximately 50 percent of their retail dollars in shopping centres. From regional malls like the MicMac Mall in Dartmouth, Nova Scotia, with 150 stores serving a trading area of 93,000 households, to community malls like the St. Albert Centre in St. Albert, Alberta, with 58 stores serving 15,000 households - more than 1,800 shopping centres, with over 73,000 stores, are the shopping destinations for many Canadians.
- Canadians respond to new retailing concepts. Category specialists, often referred

Table 1
Canadian Retail Chains

Department and Warehouse Stores	Revenue (\$000)	Characteristics
Hudson's Bay Company	\$7,100,000	Comprises two chains, the Bay (over 100 stores) and Zellers (350 stores).
Sears Canada	5,000,000	Has 110 retail stores and 1,752 catalogue units across Canada.
Wal-Mart Canada	4,200,000	World's largest retailer, with over 130 stores in Canada.
Price/Costco Canada	2,600,000	Warehouse club chain, with locations across Canada.
Eaton's	1,700,000	Was Canada's best known department store chain, went bankrupt in 1999.
Clothing Stores		
Dylex	1,100,000	Operates a number of chains including Fairweather, Tip Top, Thrifty's, Braemar and BiWay. Has over 650 stores.
Reitmans	424,000	Operates more than 700 stores under various banners including Reitmans, Smart Set, Penningtons, Dalmys, Antels and Cactus.
Mark's Work Wearhouse	417,000	Calgary-based chain of more than 150 corporate and franchise stores.
Suzy Shier	328,000	Operates over 400 Suzy Shier, L.A. Express and LaSenza stores.
Chateau Stores	161,000	Operates stores under the LeChateau name.
Specialty Stores		
Canadian Tire	4,400,000	A Canadian landmark, with over 430 stores.
Shoppers Drug mart	4,200,000	Part of the Imasco Group, including more than 820 franchised Shoppers Drug Mart and Pharmaprix stores across Canada.
Future Shop	1,800,000	A dominant force in computer and electronics products with over 110 stores.
Chapters	457,000	Operates Chapters, Coles, Smith Books and Classic Bookstores.
Leon's Furniture	351,000	Operates over 50 company owned stores.

Source: *The Globe and Mail*, Report on Business: Top 1000 Companies, July 1999.

to as category killers, like Chapters, Home Depot, Business Depot and Future Shop are gaining a greater share of the retail market as they meet the needs of Canadians who are seeking a deep assortment of products in specific categories (e.g. books, office supplies). The most appealing new concept for many Canadians is on-line shopping or electronic commerce that meets needs of convenience, choice and price.

Canadian retailers face many challenges and opportunities including the economic environment, new forms of competition and shifting demographics (See Table 2).

Retailing in Canada is a competitive, dynamic business. As the above examples show, retailers must continually adjust to an environment where consumers, segments and competitors are constantly changing. Success in retailing is not always easy, but it must by its very nature, continue to evolve.

The life cycle describes the stages a retail institution goes through from its beginning to its decline and possible disappearance from the retailing scene. In general, the life cycle has four stages: (1) introduction, where the new form begins (e.g., the West Edmonton Mall that combined retail and amusement concepts in 1981), (2) growth, where new competitors enter the market (e.g., the current situation with wholesale clubs), (3) maturity, where intense competition is often the major characteristic (e.g., warehouse retailers with their advertising and price wars) and (4) decline, where the store type slowly fades from the landscape (e.g. variety stores, local independent owned video stores, bookstores and health stores) (McGurr & Devaney, 1998).

In response to changing consumer needs, increased competition and other

Table 2
The Retailing Challenges Beyond Year 2000

- *Economic environment.* Small increases in annual incomes and high consumer debt means a low growth economy. The challenge is to manage a retail business where consumers have become more value conscious.
- *Demographic environment.* The Canadian population is aging, non-traditional household groups are emerging and ethnic markets are increasing. The challenge is to respond to the diverse needs of these new market segments.
- *Competitive environment.* New forms of competition including foreign retailers entering the Canadian market, category specialists and other new retail formats are changing the competitive landscape. The challenge is to revise retail strategy to reflect this new retailing era.
- *Technology environment.* The Internet and electronic commerce will have the most significant impact on retailing. The challenge for retailers is whether to enter, if they enter, how to enter, and how to make money. Many retailers may not have the capabilities to respond to this challenge.
- *Customer satisfaction.* Many consumers have expressed dissatisfaction with the merchandise, value and service offered by retailers. The challenge is to address these consumer concerns by focusing on customer satisfaction through the merchandise mix and services offered, including retail staff training.
- *Store location.* Shopping centres have lost their glamour for a number of Canadians who are now shopping in power centres. The challenge is to rejuvenate these centres by rethinking the store mix, store cluster and physical design.
- *Positioning.* A number of Canadian retailers do not have a clear image in the consumer's mind. The challenge is to design and implement a positioning strategy that presents an image that matches the needs of target markets (Arnold, 1997).

environmental factors, new types of retailers enter the market to capture new opportunities and existing retailers modify their merchandise and service mix to match the changing market requirements. A number of theories have been proposed to help explain and understand these changes in retail structures.

The wheel of retailing hypothesis is the best-known explanation for changes in the retail structure. This theory states that new types of retailers enter a market as low-margin, low-priced, low-status, low-service firms. Gradually, they add to their operating costs by providing new services and improving their facilities in the trading-up phase. Over time, they become high-cost merchants and are vulnerable to new types of competition that enter the marketplace as low-cost, no-frills competitors. When the warehouse club format (Price/Costco) entered Canada in the low-priced, low-status area it proved to be a formidable competitor, resulting in a strong reaction from many existing competitors including Canadian Tire and Loblaw's (Brown, 1995).

This theory has been criticized because not all institutions begin as low-margin outlets with few services (Markin & Duncan, 1991). Upscale fashion stores did not follow the model and have never fit the wheel of retailing.

An alternative explanation for change is the concept of the retail accordion. Proponents of this theory argue that changes in the merchandising mix, not prices and margins, are a better explanation for changes in retail institutional structure than the wheel of retailing. The accordion theory is based on the premise that retail institutions evolve over time from broad based outlets with wide assortments to outlets offering specialized, narrow lines. Over time the outlets again begin to offer a wide assortment,

thus establishing a general-specific-general pattern. Retailers contract their lines to focus on more specific target markets, higher margin lines and higher turnover merchandise. Then, the retailers expand their lines to attract more customers to increase overall sales. Hence, the explanation is that the retailer makes the decision to focus again, etc. This evolution suggests the term accordion, which reflects a contraction and expansion of merchandise lines (Hollander, 1974).

For example, modern retailing in Canada began with the general store, a one-stop outlet with wide assortments of merchandise. Then came the urbanized department stores, more specialized than the general store. As urbanization continued, single-line and specialty stores (e.g., bookstores, drugstores) emerged. Over time, the single-line and specialty stores added complementary lines. For example, grocery stores over time added faster-moving merchandise to the tradition lines. Some stores added small appliances, convenience food items and paper products. Many supermarkets now offer nonfood items such as drugs and cosmetics, and discount stores offer a variety of soft goods. More recently a new form of specialty store has emerged. These retailers, referred to as category killers or category specialists, such as Toys”R”Us and SportCheck, offer consumers deep selections of a limited number of merchandise categories.

Two further theories have been proposed to explain changes in retailing. One theory, the dialectic process, is based on the adage, “If you can’t beat them, join them” (Maronick & Walker, 1975). As a new store, for example the discount store, gains a share at the expense of existing stores, for example department stores, a new form emerges that is a blend of both stores, for example the discount department store such as

Wal-Mart and Zellers. The second theory, the adaptive behaviour explanation, suggests that the retailing institutions that can most effectively adapt to economic, competitive, social, technological and legal environmental changes are the ones most likely to survive (Dressmann, 1968). The variety store is often cited as an institution that failed to adapt to the changing environment and is seldom seen today. On the other hand, video stores grew rapidly with the advent of video-cassette recorders (Finn & Rigby, 1992).

Retailing strategies probably change more quickly than any other component of the business structure. The reason is that retailing is closer to the consumer than any other part of the corporate world. As a consequence, retailing strategies are constantly changing in response to shifts in the external environment and as new forms of competition are developed to meet consumer needs. The major trends that retailers are facing are (1) the globalization of markets, (2) new retail formats and (3) technology changes.

There has been a continuous trend to reduce trade barriers around the world to encourage more international trade. As well, a number of economic communities have been formed to eliminate all trade barriers and create a common market among a group of nations. As one example, the European Community, a group of the major Western European nations, has created a "common market" with a population exceeding 320 million people. In 1994, the North American Free Trade Agreement (NAFTA) established a free trade zone between Canada, the United States and Mexico, which will eliminate most trade barriers between the three countries over the next 15 years. The agreement creates a market of 360 million people who produce and consume over \$8

trillion worth of goods and services (Samli, 1998).

To date, the major impact for Canadian retailers has been the influx of U.S. retailers into Canada. The list is extensive, U.S. retailers are now in Canada and they include Wal-Mart, Home Depot, Business Depot, Price/Costco, Lenscrafters, Michaels, PetSmart, The Office Place, Payless Shoes and Gap Canada. These retailers have captured a significant market share in Canada and are forecast to gain an even greater share. Canadian retailers have to improve their competitive strategies to defend their markets in the face of this strong competition from U.S. retailers. The major response has been to reformat their stores (Canadian Tire is moving to the big box format), realign their merchandising mix (the Bay has moved away from hard goods like appliances and into soft goods like women's fashion) and reposition (BiWay moved slightly upmarket). The challenge for Canadian retailers will continue as foreign invasion increases (Evans & Lane, 1998).

The strategy pursued by Zellers when Wal-Mart entered the Canadian market in 1994 illustrates one approach to a major competitive challenge. In response to Wal-Mart's entry, Zellers renovated 62 stores, reconfigured its stores to provide for broader, more competitive merchandise assortments and revised its pricing to maintain its dominant price position against all competitors, including Wal-Mart. The result led to increased sales and market share but a decline in profits (Silcoff, 1998). More recently, Zellers has moved upmarket with more brand names including a Martha Stewart line. Hence, Zellers is no longer competing directly with Wal-Mart on a price basis (Silcoff, 1998). Even with the competitive responses of retailers like Zellers, Wal-Mart has had a

substantial impact since its arrival in Canada (Arnold, Handelman & Tigert, 1998). (See Table 3).

In the late 1980's a new retail format, commonly called big boxes, began appearing in Canada. By the late 1990's this format, referred to as category killers, superstores, big boxes and warehouse clubs was the fastest growing format in Canada. Today, the format is being refined, moving from single standing units to clusters called power centres or destination centres. The sheer size of some of these retailers - Chapters is 12 times larger than a traditional bookstore, Home Depot is 18 times larger than a traditional department store - offers consumers a depth of merchandise assortment that is unmatched by the traditional stores. As well, these retailers incorporate new information technologies that include on-line inventory tracking systems, direct connections with suppliers through electronic data interchange and sophisticated shipping systems. This provides these retailers with significant cost and inventory advantages over traditional retailers. With their focus on price, selection, service and quality, these category killers have gained market share at the expense of the traditional retailers, many of whom have gone out of business (Jones & Doucet, 1998-9).

The main weapons retailers are using in response are enhanced customer service, the formation of alliances (e.g., supermarkets and banks), creating new mega-malls, and rejuvenating existing malls to add more entertainment. Whether these strategies will succeed remains to be seen but what is certain is that retail formats will continue to evolve.

As noted earlier, electronic commerce, which includes all transactions completed

Table 3
Wal-Mart: The Impact on Competitive Retailers

In a study of Wal-Mart's impact on the Canadian retail environment, Stephen Arnold, a marketing professor at Queen's University School of Business, found that in the first year that Wal-Mart was in Kingston it had a large impact. In surveys before (1994), one year after (1995) and three years after (1997) Wal-Mart arrived (it took over the Woolco store), Dr. Arnold found the following:

First Choice to Shop in Kingston

	1994	1995	1997
Zellers	40%	39%	33%
Woolco/Wal-Mart	7%	22%	30%
Sears	19%	10%	12%
The Bay	16%	13%	10%
S&R Department Store	9%	8%	8%
K Mart	9%	7%	7%

Which Store Has the Lowest Prices?

	1994	1995	1997
Zellers	55%	37%	29%
Woolco/Wal-Mart	8%	44%	51%
Sears	2%	1%	1%
S&R Department Store	19%	10%	11%
K Mart	9%	6%	7%

His report noted that the dramatic gains on the dimension "Wal-Mart having the lowest prices" did not bode well for any of its competitors. The report also mentioned that Wal-Mart quadrupled its share of shoppers in three years (Arnold, 1997).

on-line, will have the greatest impact on retailing in the future. We are just starting this new retail revolution and how it will unfold remains to be seen. What is for sure is that it will have implications on strategy, merchandising and the other elements of the retail mix. For now, consider the implications for location. Where once the three major decisions in retailing were location, location and location, electronic commerce needs no physical location. Electronic retailers do not need a physical presence when setting up a store; they have a “site” where shoppers “come” to them without leaving their home or office. Location may be replaced in part, by retailers who offer attractive, easy to use Web sites.

Whatever the result, we know that retailing tomorrow will be different from retailing today. We also know that to succeed, retailers will have to respond to these and many other changes taking place in the environment.

The Economic Environment

Retailers need to monitor the economic environment to anticipate the conditions that are likely to occur in the future. This is done by paying close attention to the key economic indicators that reflect the state of the economy. These indicators include the gross domestic product, personal saving rates, unemployment rates, the consumer price index, the prime interest rate, new housing starts and the foreign exchange rate.

In the early 1990's Canada's economy was in a recession with high unemployment and reduced consumer expenditures. During that time retail sales and profits declined and retail bankruptcies increased dramatically. A number of well-known retail chains went out of business during these times including Woodwards, Woolworth, Steel, Town

and Country and Bargain Harold's. Recently, the Canadian economy has improved but the ravages of the recession, increased taxation and high consumer debt loads (on average, consumer credit and mortgage debt are at 100 percent of annual household disposable income) have led to gains in the growth of the retail sector (Silcoff, 1999).

Today, retailers have to continually focus on offering value to Canadians because of the slow growth and competitive pressures. Proactive retailers are better positioned than others to respond to changing economic conditions. Through monitoring the economic environment, retailers can take a proactive position and adjust both strategies and tactics to maximize opportunities and minimize threats.

Economic conditions vary considerably across Canada. For example, the Maritimes, particularly Newfoundland, has experienced greater unemployment than most other areas of Canada. The income rating index (per capita income per population) and the market rating index (retail sales per population) for Newfoundland are typically below the national average. On the other hand, Ontario often has a favourable economic climate and both indices are above the national average. In response, many retailers modify their merchandise mix depending on the economic conditions by region across Canada (Statistics Canada, *Report on the Demographic Situation in Canada*, 1998).

The Demographic, Lifestyle and Global Environment

Changing demographics are important because of their impact on retail strategy and responses to competition. Recent changes in the population's age distribution, in the rate of household formation, geographic shifts in the population, relative income gains among selected market segments and increasing ethnic markets all can affect retail

strategy.

The 35 to 49 age group now constitutes the largest segment of the population and is dominated by baby boomers (persons born between 1946 and 1966) who are in the middle of their careers, raising children and paying into investment plans (see Table 4). The baby boomers are aging; in 2001 the oldest are 54 and the youngest are 35. Boomers have created high growth markets for retailers who offer all kinds of entertainment, luxury cruises and health food additives (Foot & Stoffman, 1998). They have major implications for retailers as they move through life. Boomers are responsible for the “Echo Boom”, the children of the boomers, and will eventually join the “Countdown Generation”.

The Echo Boom and the Countdown Generation

In 1987, the birth rate in Canada dropped to an all-time low. But that is changing as the baby boomers (those Canadians born between 1946 and 1966) who are in their early 30's to mid 50's are now making the decision to have children (more than one-third of babies born in 1990 were born to women age 30 and over). Called the “Echo Boom”, the birth rate in Canada has been increasing since 1987 and now over 400,000 live births are recorded each year.

Opportunities are now available for retailers who target this group. Many couples with new babies change residences, buy cars and change brands to ones best suited for their babies. They need products such as car seats, playpens, baby foods and diapers. These children are the first generation to be raised with computers therefore the Internet is an important medium to sell to them. As well, they exert

Table 4
Population Age Distribution (1996-2016)

Age Group	Thousands				Percent Change	
	1996	2001	2006	2016	1966-2006	2006-2016
Children (0-9)	3,970	4,010	3,940	4,130	0	5
Youth (10-19)	4,020	4,250	4,380	4,300	9	(2)
Young adults (20-34)	6,900	6,660	6,840	7,400	0	8
Early middle age (35-49)	7,220	7,780	8,000	7,610	10	(5)
Late middle age (50-64)	4,220	5,090	6,120	7,790	45	27
Retirees (65 and over)	<u>3,650</u>	<u>4,090</u>	<u>4,480</u>	<u>5,900</u>	<u>23</u>	<u>33</u>
	29,980	31,880	33,760	37,130	13	10

Source: Statistics Canada

a strong influence on the purchase of electronic products.

The Countdown Generation is at the other end of the age spectrum. Canadians over 50 control over 75 percent of the personal wealth and 55 percent of the discretionary spending power in Canada. This group is mature, secure and relatively rich. The Countdown Generation is used to saving because of economic hardship in their youth. They have paid off their mortgages and now have considerable wealth, mainly in the value of their home. This group will provide many opportunities to retailers who can satisfy their needs for experiences, quality products and personal growth. Retailers who deliver excellent customer service will appeal to the group that remembers when store personnel were there to serve customers (Foot & Stoffman, 1998).

The interesting group for many retailers is the Echo Boomers or Y Generation, those teens and “tweens” between the ages of 9 and 19 who number over 4.1 million. Advertisers and retailers see them as two distinct age groups, 9 to 14 and 15 to 19, because their interests and buying behaviours differ. In total, they spend over \$14 billion annually and are an attractive market for many retailers. Consider the “tweens”, the 9 to 14 age group, who are trend watchers, ready to spot and buy the latest music, fashion or pop culture. They spend most of their money on food, entertainment and clothing and most make their own decisions on what shoes and clothes to buy. Over 60 percent of them have bank accounts and 20 percent have their own ATM cards. Retailers from Le Chateau to the Royal Bank have targeted the “tweens” with products and services designed to appeal to their latest fad or fashion. At one time these retailers would direct

their campaigns to the “tweens” parents, on the assumption that the parents controlled both the money and the products bought. Now they focus directly on the group using the media and the messages that relate to this brand-conscious, fad-loving, peer-influenced group. Because most of the group has access to the Internet, retailers include this media in their efforts to be relevant for the “tweens” (Clark, 1999).

The 15 to 19 age group has great spending power, is slightly less fad driven and has more independence than the “tweens”. They want clothes that are in style and choose their clothes with great care. They are suspicious of advertising, rejecting any claims that don’t ring true. Retailers need to “talk” to teens honestly with messages that are relevant to them. Lifestyle advertising is often used to capture the interest of this group. Independent retailers can attract this group by offering unique labels that are not carried by the chain retailers. They can offer personal service and create a store atmosphere that may be difficult for the chains to copy.

The rate of household formation has been increasing slightly faster than the growth in population. Among the reasons for this is an increase in non-family households. The number of one-person households has increased while the number of households with more than four people has declined. Now, about one-quarter of all Canadian households are people who live alone and about 44 percent of all households are non-family or single-parent households. This group includes singles, widows, empty nesters, childless and unmarried couples living together, and younger couples planning to have children later. These small households are prime prospects for townhouses, condominiums, kitchen mini-appliances and packaged goods in single servings. SSWDs

(single, separated, widowed and divorced) spend more money on travel and entertainment, but they save less and tend to buy more services.

A recent trend is for more young adults to continue to live with their parents. Currently 56 percent of unmarried men and 47 percent of unmarried women, age 20 to 34, live with their parents (Statistics Canada, *Report on the Demographic Situation in Canada*, 1998). Often due to economic circumstances, this phenomenon reduces household formation and slows retail growth across a number of sectors including big ticket items (e.g., appliances, furniture).

Income distribution in Canada is very skewed. Both the higher income and lower income groups are growing, while the middle income group is declining. The higher income group, the top 25 percent of households, account for more than 50 percent of all income earned; while the bottom 45 percent of households account for only about 20 percent. The 35 percent in the middle income group account for about 30 percent of total income earned.

Retailers need to consider the size and spending power of these income groups when making strategic decisions. For example, BiWay is a chain of stores retailing lower-price men's and women's casual wear to price and value conscious shoppers. Walmart has captured a substantial share of the lower income market plus many of the value-conscious middle income consumers with its "every day low pricing" strategy. On the other hand, Harry Rosen menswear stores target the upper-income professional man and one location in the heart of downtown Toronto features three levels of shopping, including an entire floor of designer boutiques. Holt Renfrew is another retailer that has

achieved success by meeting the needs of the higher income consumer with high fashion offerings and excellent service.

One of Canada's department stores, the Bay, has had some difficulty with the skewed income distributions. It has found its middle income market shrinking and with increased competitive pressures, has struggled to find a strong position in the marketplace.

As well, Canada has become an ethnically diverse nation. Now, over 12 percent of Canada's population are visible minorities (non-Caucasian and non-First Nations) and about 30 percent of the total population are members of ethnic heritages other than Canadian (English or French). Canada is a multicultural society, with varied tastes and needs and presents many opportunities for retailers.

English Canadians: They represent the largest group in Canada with about 12 million people. They are present in all major markets in Canada and although they are not a homogeneous group, with regional differences, and differences among those of Scottish descent, Irish descent and recent immigrants from England. However, as a group they exhibit consumption and shopping behaviour that is different from that of other groups. Compared to the French Canadians, they consume more frozen vegetables, less beer and wine, more hard liquor, shop at more stores and purchase furniture more at department or furniture stores than discount stores (Joy, Kim and Laroche, 1991).

French Canadians: They represent the second largest market in Canada, with about 7.5 million people, and they account for over \$56 billion in retail sales. French Canadians reside mostly in Quebec, Ontario and New Brunswick. In many respects, their

consumption and shopping behaviour may be vastly different from that of the English Canadians, not only in terms of degree, as illustrated in the previous paragraph, but also in terms of approach. Many retailers, including Burger King, have developed specific campaigns to meet the needs of French Canadians. (See Table 5).

German-Canadians: They number about one million, and are mostly concentrated west of Ontario, comprising 14 percent of the population of Kitchener, 13 percent of Regina and 12 percent of Saskatoon. They maintain their ethnicity through celebrations and rituals, but only 11 percent speak German at home. The four major values of this group are a strong sense of family, work ethic, drive for education and sense of justice.

Italian-Canadians: The vast majority of the 750,000 Italian Canadians are concentrated in the metropolitan areas of Quebec and Ontario. They represent 9 percent of the population of Toronto and 5 percent in Montreal. They have maintained a strong culture by developing a community with their own stores, cinemas, newspapers, radio stations and TV programs, and about 37 percent speak Italian at home. Their primary relations are with people of their own background, and as their level of affluence increases, they become more status-conscious, want to own their own homes, buy new cars and send their children to university.

Chinese-Canadians: They number over one million. They have unique behavioural patterns and needs, high levels of education, high incomes and thus, present interesting opportunities for many retailers. For example, 70 percent of the Chinese in Toronto are exposed to Chinese TV and 78 percent to Chinese newspapers, so retailers advertising in Chinese may get more business from this group. Only 10 percent of the

Table 5
How are French Canadians Different?

Compared to English Canadians, French Canadians in general:

- are more willing to pay premium prices for convenience and premium brands;
- buy few “no-name” products but make greater use of cents-off coupons;
- patronize food warehouses less, and convenience stores and health food outlets more;
- are less likely to consume tea, diet colas, jam, tuna, cookies and eggs, but more likely to consume pre-sweetened cereals, regular colas, instant coffee and butter;
- give more importance to personal grooming and fashion, and visit more specialized clothing boutiques;
- are less likely to use medicated throat lozenges, cold remedies and nasal sprays;
- have a higher propensity to drink wine and beer and smoke cigarettes, but a lower one for hard liquor;
- are less likely to play golf, jog, garden, go to the movies and entertain at home;
- buy more lottery tickets, subscribe to book clubs and make fewer long distance phone calls; and
- have more life insurance but fewer credit cards (Vary, 1992).

Compared to English Canadians, Mature Quebecers (55 plus):

- go to the supermarket more often, and seldom to food warehouses;
- consume fewer canned foods, cranberry-based items, frozen vegetables, ginger ale, boxed chocolates and bran cereals;
- drink more milk, fresh orange juice, prune nectar, bottled water, cognac, gins, French wines and vermouth;
- are less active, travel less, but are more likely to go dancing; and
- are less likely to use automatic banking machines, credit cards, to own cats, dogs or cars (Vary, 1995).

Chinese in Toronto consider themselves truly bilingual.

Ukrainian-Canadians: About 500,000 strong, they are mostly concentrated west of Ontario, including 7 percent of the population of Winnipeg. Although Ukrainian is the mother tongue of 46 percent of them, only 10 percent speak it at home. They are known for their distinct types of food, crafts, clothing styles, techniques for building and decorating homes and leisure activities.

Other Significant Groups: Other significant groups are First Nations people (500,000), South Asians (900,000), Polish (300,000), Portugese (260,000) and Filipinos (220,000) (Statistics Canada, *Report on the Demographic Situation in Canada*, 1998).

Many of these ethnic groups are concentrated in metropolitan areas. It has been estimated that visible minorities comprise 32 percent of Toronto's population, 31 percent of Vancouver's and 16 percent of Calgary's. About 54 percent of Canada's visible minority population live in Ontario, 21 percent in British Columbia and 14 percent in Quebec. This concentration is favourable to retailers. For example, the major Canadian banks are targeting Asian Canadians, particularly Chinese-speaking ones in Toronto, Vancouver, and other Canadian cities, using Chinese-speaking employees and other services to make these consumers feel as comfortable as possible.

Malls have been developed that specifically target ethnic groups. As one example, malls in Richmond and Toronto include stores and products that are focused on Chinese consumers. In Toronto alone, there are more than ten large Chinese theme malls. The merchandise mix in these malls offers everything from exotic foods to high quality, tailored clothing for this target market.

Retailers have realized over time, that defining consumers in terms of demographics alone was not sufficient for fast growth. Hence, the concept of lifestyle merchandising evolved. This new focus was on understanding and responding to the living patterns of customers rather than making all merchandising decisions primarily on the basis of consumer demographics (Rasula, 1999).

Lifestyle concepts influence almost every dimension of merchandise presentation. Why has lifestyle merchandising become so important? We live in an age in which large differences exist in the behaviour of people with similar demographic profiles. This diversity makes it hard to offer merchandise to consumers based only on an analysis of their age, income and education. Instead, retailers need to know how people spend their time, spend their money and what they value so that they can serve the customers better. Market segmentation based on lifestyle characteristics gives retailers a more realistic picture of the customers they want to serve.

Management is simply better able to describe and understand the behaviour of consumers when thinking in terms of lifestyle. Routinely thinking in terms of the activities, interests, needs and values of customers can help retailers plan merchandise offerings, price lines, store layout and promotion programs that are tightly targeted. However, lifestyle analysis only adds to the demographic, geographic and socioeconomic information retailers need in serving markets effectively. Lifestyle analysis is not a substitute for this information. Rather, all the information sources taken together give retailers a richer view of their customers and help them recognize and serve consumer needs.

There are a number of culture and lifestyle trends that have important implications for retailers.

The divorce rate remains high. In the 1998 Census, there were 1.1 million single-parent families in Canada, or 17 percent of all families (83 percent were female lone parents). The divorce rate has dropped recently to around 71,500 a year (Statistics Canada, *Report on the Demographic Situation in Canada*, 1998). As a result, the value patterns of today's children are shifting. More children are being raised without fathers in the home.

Parents are spending less time with very young children. For example, today more than 30 percent of preschool children are in day care centres, a segment of retailing that will continue to grow rapidly.

People move more often than in the past. Thus, less influence comes from grandparents and aunts and uncles as part of the extended family. Many of today's young people lack "roots" and a sense of traditional family values.

Schools are becoming more important in shaping values. More young people are staying in high school and approximately half now go to college (Statistics Canada, *Education in Canada*, 1998). Young people are being exposed to a larger number of different values than in the past and are now more willing to experiment and try alternative lifestyles.

Small family sizes and more single-person households. The small family size of the 1990's (at about 3.1 persons) is continuing and their lifestyle patterns continue to create new merchandising opportunities. Many of these households have high

discretionary income and spend more on restaurants, educational products and travel services than larger families. Their homes are typically smaller than in the past and the furnishings also are smaller.

Single-person households reflect lifestyles that are not impacted by family norms and the preferences of other family members. Activities are on a per person basis as opposed to a household basis. Products and services for such households are being personalized rather than standardized. Such retail services as health care, personal finance and insurance are now offered on a per person rather than a per household basis.

The increasing emphasis on the family is being accompanied by an increase in adult-oriented lifestyles. More and more adult-oriented programming is available to households through cable television and the networks. The popularity of adult soap operas reflects this trend in society. In addition, the penetration of VCR, DVD and video stores is making it easier to watch movies at home.

The yuppies (young, urban professionals) are getting older. The share of persons aged 35-44 will decrease to 15.6 percent by 2006, while persons aged 25-34 will decrease to 13.6 percent (McElgunn, 1992). Such households typically have two incomes, are well educated and have the money to spend to support their lifestyle preferences. The yuppies are placing more emphasis on their households than they did when they were in their 20's. They are purchasing more expensive home furnishings and quality art and are major consumers of services. Banks, stock-brokerage houses and other financial institutions are rejoicing at the opportunity to serve these markets. These consumers are willing to spend heavily to support their lifestyles. The values of aging yuppies are characterized by the

term “couch potatoes” and by what is popularly described as “cocooning”. They are increasingly inclined to buy things that provide control, comfort and security against what they perceive as a harsh outside world. Domino’s Pizza, capitalizing on this lifestyle, became a national force in the pizza business by providing home delivery.

Families earning more than \$80,000 a year are growing and they now comprise more than 18 percent of all families. An important number of these affluent families represent retirees who have earned good pensions during the last fifty years (Strauss, 1992). Affluent buyers seek products and services that reflect their self-image and are interested in aesthetics as much as performance. From retailers, they seek the highest-quality merchandise that reflects prestige and fashion. They expect high-quality service and expert consultation. Affluent dual-income households provide strong markets for luxury products such as satellite dishes, boats and premium cars. Retailers such as Holt Renfrew are positioned to serve these markets.

No longer are the roles of the male and the female in the household as clearly defined as in the past. More and more women are buyers of financial services and other male-oriented products. Men are increasingly becoming purchasers of household products and young adults of both sexes are learning how to manage households and to cope with problems of school and education. Many retail promotions are universal in content and not targeted specifically to either males or females.

One of the most dramatic changes has been the effects of technology on consumer lifestyles. The development of video cassette players led to the emergence of video outlets that specialize in the rental of movies and VCR equipment. Busy consumers are

responding to the opportunity to view films at their convenience in the privacy of their homes rather than go to movie houses. Microwave ovens have led to changes in the types of foods eaten and in-home interactive shopping offered through cable services is beginning to redefine how and when consumers shop.

Not all consumers are sharing in the affluence as some demographic segments.

Such consumers, as part of their lifestyles, are very responsive to coupons and other promotions. They use generic products, buy at flea markets and garage sales, are willing to accept less service in return for lower prices and are active in seeking goods that last longer and require less maintenance. Such consumers are responsible for the growth of warehouse outlets for various types of merchandise.

There is a major shift in attitudes and values. In the last few years, there have been some subtle and important shifts in attitudes and values among consumers that will profoundly affect the economy in the future (Nesbitt & Aburdine, 1990).

- The return to conservative ideals, in terms of life, work, love and family.
- The rejection of the legacy of conspicuous consumption.
- The demand for real intrinsic value, including product quality and durability.
- The growth of altruism.
- The search for balance and moderation, in particular the search for simplicity and convenience.

The more money people have to spend, the less time they have to spend it. The most affluent households typically have two wage earners which means that they have

little time for shopping. As a result, they are willing to pay for time-saving goods including lawn care services and cleaning services. They also have been responsible for the rapid growth in specialty shops, in supermarkets and in downtown departments stores. Such consumers also seek high-quality recreation because of the limited amount of time available to them. They are prone to go to fashionable ski resorts, take summer and winter vacations, go to theme restaurants and expensive golf and tennis resorts.

Global telecommunications, frequent cross-border travel and a global economy are creating an international youth culture whereby fashion, music and food are becoming part of a universal, international lifestyle that is essentially the same in Vancouver and Madrid. "It is consumer-driven: drinking cappuccino and Perrier; furnishing the apartment with IKEA; eating sushi; dressing in the united colours of Benetton; listening to U.S.-British rock while driving the Hyundai over to McDonald's (Nesbitt and Aburdine, 1990). Groups of consumers in Toronto and Milan often have greater similarities than consumers do in Calgary and Halifax.

Television media deliver the same images around the world. McDonald's competes for the same expensive real estate whether it be in Montreal, Japan or Paris. Sushi bars have flooded Canadian cities, Tex-Mex cuisine is served in Israel and numerous oriental restaurants operate in Canada.

Fashion, especially, is becoming international in this era of global travel and telecommunications. Italian youths tend to dress in blue denim and Canadians are switching to Italian suits. Fashion-conscious youth favour clothes from such international fashion retailers as Benetton, Roots and Esprit, all outfitters of the global lifestyle.

Benetton's "All the Colours of the World" advertising oozes international flavour unmatched in history. Esprit, based in California, is also one of the world's leading sportswear merchants. Habitat, a British home furnishings merchant, operates its stores worldwide, as does IKEA, the Swedish unassembled furniture merchant, whose catalogues are published in 12 languages.

Global pricing is the result of global merchandising and global electronics. Prices are controlled electronically so that outlets around the world for any particular chain are largely immune to currency fluctuations. A Chanel suit sells for essentially the same price on Rodeo Drive, in Hong Kong and in Paris.

The Wall Street Journal, the British-based *Economist* and the *Financial Times* are transmitted around the world by satellite transmission. The *Economist* is read by people in more than 170 countries. Less than 25 percent of its readers live in Great Britain. Vast cultural exports from the United States have essentially conquered the world, from Disney products (theme parks, stores and cruise ships) outside the United States, to food outlets (e.g. Hard Rock Cafes), to movies and television shows.

English has emerged as a universal language as the cultures of English-speaking countries increasingly dominate world trends. More than one billion English speakers live in the world today. English is the language of the international youth culture, who are equally comfortable singing the lyrics of Bryan Adams, U2 or Janet Jackson. Global lifestyles are slowly helping to overcome cultural nationalisms. No longer can progressive merchants think in terms of North American lifestyles only as nationalist borders become unimportant other than for political reasons (Samli, 1998). These

broader political issues are an integral part of the theoretical curriculum of all Fashion Design and Merchandising programs, not just here in Canada, but in all parts of the world today.

Inside the Fashion Business

Fashion design and merchandising curricula is vital to understanding the fashion realm. Most of us have been involved with clothing to some extent throughout our lives. We see images of clothing on the body via photographs or store displays, in the media, or on people who walk by. We dress ourselves each day. The eye can quickly take in and judge. Often the result is based upon intuition and emotion that does not involve reflection and reasoning. In fact, much of our response is instantaneous and we evaluate our choices in a way that bypasses conscious reasoning.

This mode of operation is not sufficient for the professional who must communicate with clientele in the fashion industry. Such a perspective involves expanding beyond the personal to an awareness resulting from developing and enhancing ones perceptual and conceptual skills. The objective is to fully understand the communication between the audience and the product - its form properties, message and meaning. To understand our past and present is to build our future. Understanding fashion design and merchandising curricula is our link in this educational process.

Fashion, which is as old as time and as new as tomorrow, is one of the most powerful forces in our lives. It influences what we wear, the way we talk, the foods we eat, the way we live, how and where we travel, what we look at, and what we listen to. Fashion is what leads us to discard a product that is still useful but is no longer "in". It is also what makes us sometimes wear more clothes than we may actually need and sometimes less than what is needed to protect us from the cold or the sun.

Fashion even influences how society sees the human body. In the 18th century,

plumpness was seen as a sign of prosperity and health, and a thin person was seen as too poor to afford enough to eat. In contrast, today's obsession with thinness has spawned a \$33 billion-a-year weight-loss industry and has led to an epidemic of eating disorders such as anorexia and bulimia among young woman (Powers, 1996).

The intensity with which changes in fashion are followed by people everywhere on all levels of society is evidence of its social significance and its impact on human behaviour. Many definitions of fashion have been given but the most widely recognized fashion authority, the late Dr. Paul H. Nystrom (1928, p. 4), defined fashion as "nothing more or less than the prevailing style at any given time". Thus, a fashion is always based on a specific style. A style however, does not become a fashion until it gains consumer acceptance and it remains a fashion only as long as it is accepted.

For example, bow ties, tapered jeans, crinoline skirts and chemise dresses are and will always be styles, but they can only be called fashions if and when they become prevailing styles. It is clearly possible for a particular style to come in and go out of fashion repeatedly. Some examples of such "ins and outs" of fashion are peasant blouses, sheath dresses, padded shoulders and circular skirts, to name a few.

The element of social acceptance is the very essence of fashion. Acceptance however, does not mean that a style is necessarily worn by everyone or even by the majority of the public. Acceptance can be and usually is limited to a particular group of people or to a particular location. For example, what men and women wear in Toronto or Vancouver here in Canada is often unacceptable in other parts of this country that may have different climates or cultures. Furthermore, what is popular among a particular age

or occupational group may not be accepted by those of different ages or occupations.

If there is one absolute constant pertaining to fashion, it is the fact that it is always changing - sometimes rapidly, sometimes slowly, but it is never static or dormant. To understand the constant changes in fashion, it is imperative to understand that fashions are always in harmony with their era. As a famous designer expressed it, "Fashion is a social phenomenon which reflects the same continuing change that rides through any given age". Changes in fashion, he emphasized, "correspond with the subtle and often hidden network of forces that operate on society...In this sense, fashion is a symbol" (Beaton, 1954, pp. 335, 379-381).

Differing views exist on how fashion changes are started. Sproles (1981; Sproles & Burns, 1994) categorized these views into two groups as follows:

The industry as initiators of change. Because the fashion industry thrives on change, this idea suggests that different segments of the industry "force" change on the consumer by dictating new trends. Traditionally, the European fashion houses exerted a powerful influence; the trade media such as *Women's Wear Daily* shaped the industry's choices and therefore, consumers' choices; and retailers dictated what would be worn by what they carried. Although all these forces are important, Sproles noted, "changing fashion is a far more complex phenomenon than those with the industry-centred views might wish to believe" (1981, p. 118). In recent years, many consumers have become increasingly resistant to having new fashions forced on them. You will often see consumers exerting a spirit of independence in their dress by wearing what they feel is right

for them, regardless of what the industry promotes.

- *Consumers as the initiators of change.* Others who study fashion change believe consumers are responsible for what becomes fashionable. Given an array of products from which to choose, certain trends develop because a group of consumers establishes that these fashions are “right”. Four major theories suggest how consumers determine the course of new trends: (1) some trends may begin with the upper socioeconomic consumers; (2) others may occur simultaneously within all socioeconomic groups; (3) sometimes fashions rise from subculture groups, youth, blue-collar workers and ethnic minorities; and (4) nearly any creative or innovative individual can launch fashion trends if they are consistent with the social climate and lifestyles of the times (Sproles, 1981).

Men and women are complex creatures whose actions are seldom governed by reason alone. Change comes about for psychological reasons. People grow bored with what they have; the eye wearies of the same colours, lines and textures after a time; what is new and different appears refreshing; and what has been on the scene for a while appears dull and unattractive. Thorstein Veblen, writing at the beginning of the century, made this clear in his *Theory of the Leisure Class*. As he pointed out: “A fancy bonnet of this year’s model unquestionably appeals to our sensibilities today more forcibly than an equally fancy bonnet of the model of last year; although when viewed in the perspective of a quarter of a century, it would, I apprehend, be a matter of the utmost difficulty to award the palm for intrinsic beauty to one rather than to the other” (Veblen, 1963, p. 97).

Changes for such psychological reasons occur also in the fashions for products

other than clothing. Auto manufacturers introduce new colours because potential buyers tire of the same colours. Further, for example, nothing could be more utilitarian than a broom, a refrigerator, a telephone, a teakettle or a hand tool. Yet people about to buy such things will be attracted to, for instance, a broom with a coppertone handle to go with a similiarly coloured refrigerator that has recently been purchased, to replace a quite adequate white model that they discarded. This element of change for the sake of change touches nearly all products today. Along with boredom, human curiosity or an innate desire for new sensations leads to change for its own sake.

Changes in fashion are also caused by rational reasons, such as environmental factors that create new needs. A classic example of a social change that brought about a drastic change in fashions occurred in the early decades of the 20th century, when women sought, gained and enjoyed new political and economic freedom. Their altered activities and concepts of themselves encouraged them to discard the constricting garments that had been in fashion for centuries and to adopt shorter skirts, relaxed waistlines, pants, bobbed hair and other fashions more appropriate to their active lives. Generations later, as women moved into top executive positions in the business world, the tailored suit, femininely soft blouse and attache bags became the “dressing for success” fashion among career women (Kaiser, 1997).

Similiarly, in the decade following World War II, when the great trek to the suburbs began, those who went to the city found themselves needing cars and car coats, garden furniture and casual clothes for backyard barbecues. The physical fitness movement in the 1970's and 1980's brought about a need for exercise clothing and as the

interest in jogging, hiking, tennis and aerobic dancing gained momentum, so did the need for new and different fashions appropriate to each of these active sports. “Casual Fridays” and a shift toward working at home have changed the way many people dress for work in the 1990's and 2000's. Even environmental concerns influence fashion by avoiding the use of certain dyes and finishes harmful to nature (Kaiser, 1997).

Although fashions change constantly and new ones appear almost every season, a full-scale changeover is never completed at any one time. In studying the pattern of change in fashions, scholars have observed that changes in fashion are evolutionary in nature, rather than revolutionary.

It is only in retrospect that fashion changes seem marked or sudden. Actually, they come about as a result of a series of gradual shifts from one season to the next. For example, when women's skirts began inching up from midcalf length in the 1960's, this gradual shortening was not particularly noticeable at first. It was only when skirts moved thigh high, in the form of minis and microminis, that people took notice of the approaching extreme. Similarly, when men began to abandon ultra-narrow ties and suit lapels in favour of more and more width, the changes were not noticed at first. Then, when wide ties and lapels began to lose their appeal and progressively narrower styles made their appearance, people again mistook their belated recognition of these gradual shifts for a sudden change in fashion.

Even today, when the rate of fashion change has accelerated sharply, the pace of change is really slower than it appears to the unskilled observer who has failed to notice the early evolutionary movements in a new direction.

The evolutionary nature of fashion change is a fundamental principle that is recognized by fashion practitioners; it provides them with a solid, factual foundation for forecasting and identifying incoming fashions. When planning and developing new style ideas, they always keep the current fashions and evolving directions in mind. Thus, the acceptance of a particular coat or dress fashion during a current season becomes a part of the “research” for clues to the next season’s trends. The degree of its acceptance provides needed clues as to what will or will not be welcomed by the consumer in the next season. Knowing that people do not respond well to sudden changes, the fashion experts build gradually, not abruptly, toward new ideas (DeLong, 1998).

An exception to this principle occurred just after World War II. During that time, fabrics were in short supply; fashion was at an enforced standstill; women’s clothes were built along straight, skimpy lines. By 1947 however, fashion was on the move and making up for lost time. Dior introduced his famous “new look” with long, full skirts and pinched waists. The radical change was accepted overnight. This unique event in fashion history was possible because the years of wartime shortages had precluded the gradual changes that would otherwise have taken place (DeLong, 1998).

Even the slowest, most gradual of evolutionary changes in fashion do change direction eventually. Once an extreme has been reached, shifts begin to occur in a new and different direction - often as a complete reversal, just like the swing of a pendulum. “All fashions end in excess” is a saying attributed to Paul Poiret, an outstanding couturier of the 1920's, and his remark carries as much weight today as it did then.

Examples can be found in both history and recent times. Eighteenth-century

hoopskirts and the crinolines of the 19th century ballooned to diameters of 8 feet. Later, both exploded into a fragmentation of trains, loops and bustles that provided for a far slimmer silhouette. Similarly, when the miniskirts of the late 1960's moved up into the microminis of the 1970's, hem lengths began inching downward. Whether it be skirt lengths, silhouettes, suit lapels or general fashion looks, all fashions tend to move steadily toward an extreme, at which point a new direction develops.

Fashions in clothing have always been more than merely a manner of dressing. A study of the past and a careful observation of the present will make it apparent that fashions are social expressions; they document the taste and values of their era just as painting, sculpture and other art forms do. Fashions are a fact of social psychology. They reflect the way people think and live and are therefore influenced by the same environmental forces that act on any society (See Table 6). Every fashion seems completely appropriate to its era and reflects the spirit of an age as no other symbol of the times does. This is true both for widely accepted fashions and for those that flourish only within small isolated or counterculture groups. To illustrate: Mennonite attire reflects Mennonite ideals; punk dress and hair styles reflect the attitudes of punk rockers.

Terri Agins, a senior writer at the *Wall Street Journal* who covers the fashion industry, writes about how consumer lifestyles and preferences have changed the entire nature of the industry. In her book, *The End of Fashion* (1999), Agins writes about how consumers - not the forces of fashion - have taken over the power in dictating trends. This includes deciding what we want to wear, when we buy it and how much we pay for it. She elaborates on major trends of the times that have "sent fashion rolling in a new

Table 6
Fashions Reflect the Times

1920's Events	Entertainment	Looks
Prohibition	<i>The Jazz Singer</i>	Short skirts
The Charleston	<i>The Sheik</i>	Flapper chemises
Art Deco	<i>City Lights</i>	Bobbed hair
Bootleg liquour	“Tea for Two”	Powdered knees
<i>Showboat</i> on Broadway	“Ol’Man River”	
The Cotton Club in Harlem	“Swanee”	
	“The Man I Love”	
	“I’m Just Wild about Harry”	
1930's Events	Entertainment	Looks
Hollywood glamour,	<i>Gone with the Wind</i>	Streamlined silhouettes
Hollywood influences	<i>The Wizard of Oz</i>	Body-conscious shape
Hollywood fashion	<i>It Happened One Night</i>	Bias cut
Café society	<i>42nd Street</i>	Shirtwaists
<i>Our Town</i> on Broadway	“10c a Dance”	Draping & shirring
Jazz	“I Got Rhythm”	Halters & hip wraps
	“Night and Day”	
	“Putting on the Ritz”	
1940's Events	Entertainment	Looks
WWII ends	<i>Casablanca</i>	Short hemlines to long
Nylon stockings available	<i>Citizen Kane</i>	Dior’s “New Look”
<i>Death of a Salesman</i> &	<i>Adam’s Rib</i>	Hepburn pants
<i>A Streetcar Named Desire</i>	<i>Born Yesterday</i>	Sarong drape
On Broadway	<i>Notorious</i>	Peplum jackets
	<i>The Red Shoes</i>	Uniform-style suits
	“So in Love”	Hats with veils
	“If I Loved You”	Platform shoes
	“Some Enchanted Evening”	
	“Moonlight Serenade”	

1950's		
Events	Entertainment	Looks
Television	<i>Rebel Without A Cause</i>	The trapeze
The "Beat" generation	<i>Some Like It Hot</i>	The chemise
Abstract expressionism	<i>Gigi</i>	Penny loafers
Sock hops	<i>Singing In the Rain</i>	Bobby sox
<i>My Fair Lady</i> on Broadway	<i>Psycho</i>	Capri pants
	<i>High Society</i>	Ponytails
	"Hound Dog"	The sheath
	"Three Coins in a Fountain"	Saddle shoes
	"I Love Paris"	Princess dresses
	"Standing on the Corner"	
1960's		
Events	Entertainment	Looks
Woodstock	<i>2001: A Space Odyssey</i>	Ironed hair
Pop art	<i>The Sound of Music</i>	Nehru jackets
Psychedelics	<i>Bonnie and Clyde</i>	Love beads
The Beatles	<i>The Graduate</i>	Teased hair
Flower children	<i>Z</i>	Go-go boots
<i>Hair</i> on Broadway	"Let the Sun Shine In"	Miniskirts
	"Strangers in the Night"	Dark eyes, pale lips
	"Moon River"	Pillbox hats
	"I Want to Hold Your Hand"	Prints
1970's		
Events	Entertainment	Looks
Roller skating	<i>The Godfather</i>	Granny dresses
Disco	<i>The Great Gatsby</i>	Platform shoes
<i>A Chorus Line</i> on Broadway	<i>Annie Hall</i>	Message T-shirts
	<i>Rocky</i>	Midis
	<i>Butch Cassidy and the Sundance Kid</i>	<i>The Great Gatsby</i>
	<i>Cabaret</i>	<i>Annie Hall</i>
	<i>The Way We Were</i>	Hot pants
	"Send in the Clowns"	Designer jeans
	"Losing My Mind"	Punk
	"Killing Me Softy"	

1980's Events	Entertainment	Looks
MTV	<i>Rambo</i>	Menswear
New wave music	<i>Flashdance</i>	Sweaters
Michael Jackson	<i>Eraserhead</i>	Preppy
Postmodern art	<i>Murphy Brown</i>	Leggings
Postmodern architecture	<i>Thirty-Something</i>	Punk hairdo
<i>Cats</i> on Broadway	<i>LA Law</i>	Torn jeans
Madonna	<i>Cosby Show</i>	Sweat clothes
Heavy Metal	<i>Golden Girls</i>	Athletic shoes
<i>Phantom of the Opera</i>	<i>Wheel of Fortune</i>	Earrings
<i>Les Miserables</i>	<i>Batman</i>	Bodysuits
	"Born in the U.S.A."	
	"We Are The World"	
1990's Events	Entertainment	Looks
Globalization	Compact discs	Casual wear everywhere
Computerization	Janet Jackson	Grunge or post-industrial thrif
Information age	<i>Jurassic Park</i>	shop look
Satellite TV	<i>The Simpsons</i>	Retro looks
Cellular phones	<i>O.J. Simpson trial</i>	Dress-down Fridays
The Internet & Cyberspace	<i>ER</i>	Baseball caps - men & women
NAFTA & GATT/WTO	<i>NYPD Blue</i>	1970s revival
Environment concerns	<i>90210</i>	Big platform shoes & squared toes
AIDS/HIV grows	<i>Friends</i>	Tattoos & body piercing
Cautious consumer spending	<i>Seinfeld</i>	Natural fibres
Gulf War	<i>Titanic</i>	Wonderba
Asian/global economic crisis	<i>South Park</i>	Long, shapeless rayon dresses
Health and fitness craze		Hip-hop
Political correctness		Waif (thin) look
Deaths of Princess Diana and Versace		Breast augmentation
El Nino		
Attack on affirmative action		
<i>Lion King</i> on Broadway		

(Schnurnberger, 1991)

direction”: (1) women let go of fashion and no longer had an interest in what the French couture or other top high-fashion designers dictated; (2) people stopped dressing up as jeans and knit tops became the uniforms of the day and casual office attire emerged, as personified by Microsoft’s Bill Gates; (3) people changed attitudes with regard to fashion, realizing that good-looking clothes could be found at any price and that designer labels were often a rip-off; and (4) top designers stopped gambling on fashion, and those that emerged as most successful were those grounded in reality such as Tommy Hilfiger, Ralph Lauren and Liz Claiborne - with merchandise that appeals to millions of consumers around the world and “generated the bottom line that Wall Street expects” (p. 14).

Agin refers to consumers’ love affair with the most functional and affordable clothes as the “commodization” of fashion. This commodization of clothes coincided with the clothing trends of the 1990's: the “classics”, “simple chic” and “minimalism”. These staple fashion items happened to be the perfect kind of products for production of what had become the new global apparel industry. That is, these more simplified, mainstream styles are easier to execute on a large commercial scale and have fewer chances for errors when produced in factories in Asia or elsewhere.

Agin concludes that many of the trends of the times, along with competitive market conditions, have sapped the creativity and distinctiveness from fashion. This mass marketing of the apparel business results in what she chose for the title of her book: *The End of Fashion*. All this leads to the “sameness” among products found in Canada, the United States, Europe, Japan, etc.

Fashions are made by outstanding personalities and major happenings in the fields

of entertainment, sports, art and politics. Almost anything or anyone of newsworthy importance in the world of entertainment, from prominent personalities to major television or motion picture productions, has an effect on the fashions of the times. To cite but a few examples from the 1980's and 1990's: the tremendous impact on hair and clothing styles of superstars whose personae are as closely identified with their clothes as with their music; the career fashions that came as a result of television and movie productions that starred women in positions as business executives; and the popularity of the black leather look, skull and crossbones imagery, and decorative metal studs resulting from the enthusiasm for "heavy metal" music. Youth of the 1990's, known as Generation X, were influenced by grunge dressing of bands such as Nirvana, leading to popularity of flannel shirts, ripped jeans, Doc Marten boots, Teva sandals, reversed baseball caps, pierced noses and tattoos (Schnurnberger, 1991).

Many new fashions have also emerged from the public's participation in sports and physical fitness activities. Each activity usually creates a need for different types of functional garments, many of which develop into everyday fashions. For example, sweatsuits and sweatshirts are an outgrowth of the functional running suits worn by joggers. A relatively short-lived fashion for dancers' leg warmers and cutoff T-shirts was generated by the active interest in aerobic dancing. Similarly are the fashions that developed from the brightly printed jams worn by surfers and skateboarders and the skintight bicycle pants of bicycle enthusiasts.

Personalities in the public eye, whose clothing and activities are featured in the media, also play a part in the development of fashions. For instance, the pillbox hat, large

black sunglasses and hair style of Jackie Kennedy, the young and much admired “first lady” in the 1960's, were widely imitated, as was the fashion of Princess Diana “the people’s princess” in the 1980's, and the classic suits of Hillary Clinton in the 1990's.

Fashions also develop in response to social movements. For example, the focus on career fashions and specialized career shops for women in the 1980's was a direct response to the rise of women in the ranks of corporate executives. Similarly, the anti-establishment fashions of the 1960's - cutoff jeans, long hair, beads and the “hippie” look - were visible expressions of the anti-establishment attitude that developed as a reaction to the unpopular Vietnam War of the 1960's. The post-industrial thrift shop or grunge look of Generation X in the 1990's is perhaps a reflection of the pessimism about their prospects for jobs and the frequent burden of heavy college and university loans (Zinn, Power, Yand, Cuneo & Ross, 1992).

In ways uniquely their own, hairstyles have reflected social movements as well. In the 1960's, alongside the unkempt locks of the hippies, blacks let their hair grow long and full in the Afro styles that proclaimed that black was beautiful. In the 1970's many blacks, looking back to their roots, adopted cornrow hair styles and dreadlocks - two African hair styles almost impossible for Caucasians to copy. In the late 1970's, Mohawks and spiky pink and green hairdos were part of punk rock’s way of thumbing its collective nose at the establishment. Today, just as you see how global clothing styles have become, so has hairstyles. What was once a hairstyle or colour unique to a specific culture or people, can now be seen on anyone regardless of gender or race or skin colour or heritage.

There is of course, no one universal way of life today, even among those who constitute the mainstream. The exception of course would be within fragmented groups, such as the Mennonites for example. Today, our values are varied. Some of us are hedonistic, others are anti-materialistic, some are conservative, some are futurists. Whatever our values and lifestyles, our dress reflects that choice, consciously or otherwise. As one commentator points out, clothes nowadays are viewed “sometimes with almost mystical fervor, as the most basic expression of lifestyle, indeed of identity itself” (Silberman, 1971, p. 95). Thus, fashions are a language that communicates self-identity and group identity with instant impact. When youth ideas are dominant, there is a tendency for people of all ages to dress, act, think like and make believe they are young.

The success of Victoria’s Secret and other companies specializing in sensual attire perhaps reflects society’s increasingly open attitude toward sexuality. The wearing of pants by women for many occasions is not merely a matter of dressing practically; it is also an expression of their freedom from the conventional restraints that they and their mothers had accepted in earlier years. When women, even those who wear trousers for most occasions, prefer to express their femininity, they move into fashions that are frillier, lacier and sexier. When ostentation is seen as an expression of success, then rich clothes and elaborate home furnishings are “in”. At other times, a revulsion against “conspicuous consumption” will express itself in understated clothes and home furnishings. And so it goes.

Technological developments often create new fashions. So simple a thing as a digital clock for instance, makes it possible to depart from the round-face design that

prevailed for centuries. Some apparel fashions seem to have their origins in the development of new fibers and fabrics, new processes for utilizing familiar ones plus a wanting need for the new or a weariness with the old. For example, the synthetic fibers that made wash-and-wear fabrics possible, and thus influenced fashion, might not have had such a welcome if they had come on the scene early in the century when domestic help was plentiful and when the stiffly starched, beautifully ironed garment was a symbol of a well-run household. More recently, the development of microfibers has led to a new luxury look in outerwear that resembles silk but has the easy-care features of manufactured fibers. The lightweight warmth of Polartec fabrics has created a whole new look in casual wear as well.

Analyzing and predicting which styles will become the fashions for coming seasons has been called an occupational guessing game for the fashion industry, with millions of dollars at stake. Fiber, textile and leather producers must work from 1 to 2 years ahead of the consumers' buying seasons; apparel and accessory designer/manufacturers must prepare their lines from 9 months to a year ahead in order to show them to retail buyers 3 to 6 months in advance of the consumers' wearing season. Without accurate forecasts and projections of what looks, colours, fabrics, silhouettes and design details are likely to be acceptable to customers, they would not be able to produce and sell the massive quantities of textiles and apparel that they do.

Such forecasts and predictions of fashion however, are neither guesswork nor a game nor a matter of intuition. Rather, fashion forecasting or fashion prediction is one of the most vital activities in the industry. The successful forecaster recognizes that fashion

is a tangible force whose progress can be charted, graphed, understood, explained and projected. Basically, what fashion practitioners do is examine past experiences for clues as to what will happen today and then analyze and evaluate today's activities for indications of what may happen tomorrow. In her book, *Fashion Forecasting: Research, Analysis, and Presentation*, Brannon (2000) combines theories of fashion changes with the process of organizing and analyzing the information and synthesizing the data into actionable forecasts.

The logistics of projecting current fashions are relatively simple. Whatever styles have been steadily rising in popularity during the last few months may be expected to continue to rise for a few months more - or at least, not to decline abruptly for some time. For instance, a rising trend for fur-trimmed coats at the end of a fall season is very likely to be followed by a high demand for fur-trimmed coats at the beginning of the next fall season. Likewise, whatever has been steadily declining in popularity up to the present offers little favourable prospects for the future. People in the fashion business seem to develop almost a sixth-sense for weighing various factors and judging probable ups and downs of trends. Their apparently instinctive skill arises from years of experience in studying signs that may escape the untrained observer, just as a weather forecaster observes signs the rest of us may not have noticed and becomes adept in this work.

Fashion practitioners base their predictions not only on their own selling records and preliminary sales tests, but also on facts and observations that are available from other segments within the fashion industry.

The fact-gathering procedure, to continue the analogy to weather forecasting, is

similar to preparing a meteorological map, with its isobars, temperature readings, pressure systems and other indicators of present and future conditions. On the fashion forecaster's mental map of present and future customer preferences are the following factors - in addition of course, to a knowledge of the movement of fashions.

With respect to the firm's targeted customer group, the fashion forecaster calls on the following:

- Careful observation of current events that have captured or are likely to capture the imagination of customers and affect the styles they will prefer.
- Awareness of the current lifestyles and dress of those men and women most likely to influence what the firm's own customers will ultimately adopt.
- Study of sales trends in various sections of the country, not only for the forecaster's own company, but also for competing companies to whatever extent is possible.
- An intimate knowledge of the fashion opinions of sources of supply.
- Familiarity with professional sources of information, such as fashion reporting services, fashion periodicals, opinions of consultants, analyses offered by resident buying offices and the like.
- Exchange of information with noncompeting concerns.
- Understanding of and constant awareness of the inevitable and evolutionary nature of changes in fashion.

Thus, a forecaster, whose official title may be merchandise manager, designer,

fashion director, product developer, magazine editor or store buyer may decide that brighter and livelier colours will be more acceptable than they were in the previous year, that oversized tops have run their course for the time being or that sleek hairstyles are coming in.

A fashion forecast, once made, whether in one's own mind or in print, is seldom final and unchangeable. The unexpected can often happen when some new factor enters the picture. In any forecasting, whether it be weather or fashion, all that can be hoped for is a high percentage of successful projections. Even the best-informed and most-successful designers, producers, buyers and fashion reporting services make errors, resulting in merchandise that must be disposed of in some way - usually unprofitably.

Consumers have given proof often enough that they have minds of their own and will reject a so-called fashion before it can even get going if it does not appeal to them. And if the industry had any doubts about this, it has only to look back a bit. Efforts to induce customers to wear hats when they preferred to go hatless achieved nothing. Similarly, an effort in 1970 to switch customers from miniskirts to the so-called midi, or midcalf length, met with disastrous results.

In her book *The End of Fashion* (1999), Terri Agins makes reference to the fact that it is not that consumers are not interested in clothes or fashion, but that the average consumer is not interested in the "fashion world" itself. Is this why we call 2000's the "End of Fashion"? Today, a designer's creativity expresses itself more than ever in the marketing rather than in the actual clothes. Such marketing is complicated, full of nuance and innovation - requiring far more planning than what it takes to create a fabulous

ballgown, as well as millions of dollar in advertising. In a sense, fashion has returned to its roots: selling image. Image is the form and marketing is the function.

Nowadays, a fashion house has to establish an image that resonates with enough people - an image so amazing and charismatic - that consumers will be compelled to buy whatever that designer has to offer. The top designers use their images to turn themselves into mighty brands that stand for an attitude and a lifestyle that cuts across many cultures. Today's "branding" of fashion has taken on a critical role in an era when there is not much in the way of new styling going on - just about every store in the mall is peddling the same styles of clothes. That is why designer logos have become so popular; logos are the easiest way for each designer to impart a distinguishing characteristic on what amounts to some pretty ordinary apparel.

Having created his image through millions of dollars of advertising, Calvin Klein towers as a potent brand name and leverages his CK logo across a wide variety of categories - \$12.50 cotton briefs, \$1000.00 blazers and \$50.00 towels - even though there are plenty of cheaper options available.

Image of course, works in conjunction with the intrinsics - the style, quality and price of each actual item - and image comes from everywhere: the ambiance of the location where the clothes are sold, the advertising, the celebrities who wear the clothes and so forth. Image is how the Gap sells a \$30.00 pocket T-shirt, how Ralph Lauren pushes a \$60.00 gallon of wall paint and how Giorgio Armani moves \$2,000.00 blazers.

These designers assault the North American public with their advertising, most typically seen in the fashion press. But the roles have reversed there as well. Fashion

publications like *Women's Wear Daily*, *Vogue*, *Harper's Bazaar*, *Cosmopolitan*, *Vanity Fair* and *GQ*, to name just a few, have lost their power in their editorial pages to make or break fashion trends - the same power that designers have lost to the consumer.

Nowadays, the most popular fashion brands, by virtue of their heavy-duty advertising, take their message directly to the public - unfiltered by the subjectivity of the editors.

Ralph Lauren's ten-page advertising inserts in the front of *Vogue* and *Vanity Fair* are more adept at "catching" the consumers eye than any fashion spread featuring his clothes in the editorial pages of the magazine (Brannon, 2000).

The business of "selling" fashion has always been confounding. And now, more than ever, the industry has become fragmented into so many niches in which scores of companies churn out more and more merchandise at every price range, season after season. The fashion-industry powers at the head of the class prevail because they swear by retailing's golden rule: The consumer is king. One can see how now, more than ever, it is important that students in a fashion design and merchandising program have curriculum that reflects these changes in society. That these students are fully prepared to meet society's standards. It is amazing and wonderful to read, and acknowledge, the amount of information students of fashion design and merchandising must have. The skills and background, the theoretical, cultural and psychological knowledge these students develop is inherent in their curriculum.

The Language of Clothing

For thousands of years human beings have communicated with one another in the language of dress. Long before an individual is near enough to talk to another individual on the street, in a meeting or at a party, they have already announced their gender, age and class through what they are wearing - and very possibly given important information (or misinformation) as to their occupation, origin, personality, opinions, tastes, sexual desires and current mood. Each individual may not be able to put what they have observed into words, but they have registered information unconsciously about each other. By the time they meet and converse they have already spoken to each other in an older and more universal tongue.

Today as semiotics, a branch of linguistics concerned with signs and symbols, becomes fashionable, sociologists tell us that fashion too is a language of signs, a nonverbal system of communication. The vocabulary of dress includes not only items of clothing, but also hair styles, accessories, jewelry, make-up and body decoration. Theoretically at least, this vocabulary is as large as or larger than that of any spoken tongue, since it includes every garment, hair style and type of body decoration ever invented (Turner, 1991). In practice of course, the actual language-clothing resources of an individual may be very restricted. When we think of a farmer working his land, we see only the bare necessities of clothing, jeans, shirt, boots, etc. Hence, his language-clothing may be limited to five or ten "words" from which it is possible to create only a few "sentences" almost bare of decoration and expressing only the most basic concepts. On the other hand, a so-called fashion leader, who is able to create an enormous entity of

clothing styles, may have several hundred “words” at his or her disposal, and thus be able to form thousands of different “sentences” that will express a wide range of meanings. Just as the average English-speaking person knows many more words than he or she will ever use in conversation, so all of us are able to understand the meaning of styles we will never wear.

To choose clothes, either in a store or at home, is to define and describe ourselves. Occasionally of course, practical considerations enter into these choices: considerations of comfort, durability, availability and price. If we think of an individual who has a limited wardrobe, an article may be worn because it is warm or rainproof or handy to cover up a wet bathing suit - in the same way that an individual who has a limited vocabulary uses the phrase “you know” or adjectives such as “great” or “fantastic”. Yet just as with spoken language, such choices usually give us some information, even if it is only equivalent to the statement “I don’t care what I look like today”. And there are limits even here. In our North American culture, like many others, certain garments are taboo for certain persons. Most men, however cold or wet they might be, would not put on a woman’s dress, just as they would not use words and phrases such as “marvelous” or “very pretty”, which in our culture are considered specifically feminine (Turner, 1991).

Besides containing “words” that are taboo, the language of clothes, like speech, also includes modern and ancient words, words of native and foreign origin, dialect words, colloquialisms, slang and vulgarities. Genuine articles of clothing from the past, or skillful imitations, are used in the same way a writer or speaker might use archaisms: to give an air of culture or wit. Just as in educated discourse such “words” are usually

employed sparingly and often used one at a time - a single Victorian cameo, a pair of 1940's platform shoes or an Edwardian velvet waist coat - never a complete costume. In the 21st century, a whole outfit composed of archaic items from a single period, rather than projecting elegance, would imply to us that individual is on their way to a masquerade party, acting in a play or film or perhaps on display for advertising purposes. Mixing garments from several different periods of the past, on the other hand, gives us the “reader” a confused but “original” theatrical personality. We often see this in the art and entertainment industry where it is seen as fashionable and where celebrities are manufactured and sold. Manufactured and sold in the sense that the general public comes to accept the language they are speaking and come to identify that individual with their “mixed” messages as being normal (Sproles & Burns, 1994).

In *Taste and Fashion*, one of the best books ever written on costume, the late James Laver proposed a timetable to explain such reactions; this has come to be known as Laver’s Law. According to him, the same costume will be (see Table 7):

Table 7
Laver’s Law (p. 57)

Indecent	10 years before its time
Shameless	5 years before its time
Daring	1 year before its time
Smart	current
Dowdy	1 year after its time
Hideous	10 years after its time
Ridiculous	20 years after its time
Amusing	30 years after its time
Quaint	50 years after its time
Charming	70 years after its time
Romantic	100 years after its time
Beautiful	150 years after its time

Laver could possibly be overemphasizing the “shock” value of the incoming and outgoing fashion but given the era in which he lived it would seem appropriate. Today, incoming or outgoing fashion is seen as merely weird or ugly. When Laver’s created “Laver’s Law”, he was speaking of the complete outfit or “sentence”. Just as in spoken and written languages, the speed with which a single “word” passes in and out of fashion can vary.

The appearance of foreign garments in an otherwise indigenous costume is similar in function to the use of foreign words or phrases in standard English speech. This phenomenon, common in certain circles, may have several different meanings. For example, the Japanese-American lady in Western dress but with an elaborate Oriental hairdo, or the Oxford-educated Arab who tops his business suit with a turban. Both are telling us graphically that they have not been psychologically assimilated; that their ideas and opinions remain those of their home country. As a result, we tend to see this as dignified, even formidable. The reverse outfit would tell us something different. What if the Japanese lady was in a kimono and a plastic rain hat, or the Arab gentleman in native robes and a black top. We would see both of these outfits as quite comical. Such style of outfits would appear to announce to us that the wearers are not physically at ease in our country and are not understanding the “language of clothing” in North America.

More often the wearing of a single foreign garment, like the dropping of a foreign word or phrase in conversation, is meant not to advertise foreign origin but to indicate sophistication. It can also be a means of advertising wealth. When we see a fancy Swiss watch, we know that its owner either bought it at home for three times the price of a good

English or North American watch, or else he or she spent even more money traveling to Switzerland.

Casual dress, like casual speech, tends to be loose, relaxed and colourful. It often contains what might be called “slang words” such as blue jeans, sneakers, baseball caps, aprons, pajamas worn to school, sweat-suits and the like. These clothes could not be worn on a formal occasion without causing disapproval but in ordinary circumstances they pass without remark. “Vulgar words” in dress, on the other hand, give emphasis and get immediate attention in almost any circumstances, just as they do in speech. Only the skillful can employ them without some loss of face, and even then they must be used in the right way. A torn, unbuttoned shirt, uncombed hair or a tear stained face can signify strong emotions such as passion, grief, rage or despair. They are most effective if people already think of you as being neatly dressed, just as the curses of well-spoken individuals count for more than those of someone who is normally foul-mouthed.

Items of dress that are the equivalent of forbidden words have more impact when they appear seldom and as if by accident. Think of a woman in Edwardian times, lifting her heavy floor-length skirt to board a train, unaware that she is revealing lacy petticoats and black stockings. Similarly, today’s executive woman wearing a low-necked blouse and leaning over her desk at a conference, may not be aware of all that she is displaying. This in turn brings us to the problem of intention versus interpretation which has given so much trouble to linguists (Melinkoff, 1984).

In speech, slang terms and vulgarities may eventually become acceptable dictionary words; the same thing can be said of clothing fashions. Clothing or styles that

enter the fashion vocabulary from popular standing, or being accepted by the masses, usually have a longer life span than those that began as vulgarities. However here too, the clothing may eventually become acceptable fashion-dictionary words. Thigh-high patent leather boots, first worn by some individuals, shot with relative speed into and out of high fashion; while blue jeans made their way upward much more gradually from work clothes to casual to business and formal wear, and are still engaged in a slow descent. Yet both the high boots and the jeans remain in our fashion language dictionary.

If we look at trimmings and accessories, we can see how these can be the adjectives or adverbs - modifiers in the sentence that is the total outfit. It must be remembered that one era's trimmings and accessories are another's essential parts of the whole outfit. At one time shoes were actually fastened with buckles and the buttons on the sleeves of a suit jacket were used to secure turned-up cuffs. Today such buttons are purely a form of visual display and have no useful function. If they are missing however, the jacket or the shoes are felt to be damaged and unfit for wear. If we consider only those accessories and trimmings that are currently optional we can use them as modifiers. It then becomes possible to distinguish an elaborately decorated style of dress from a simple and plain one, whatever the period. Just as in speech, it is harder to communicate well in a highly decorated style, though when this is done successfully the result can be very impressive. An outfit loaded with accessories and trimmings can easily appear clutter, pretentious or confusing. Very rarely the whole becomes greater than its many parts (Melinkoff, 1984).

As writers on costume have often pointed out, the average individual above the

poverty line has many more clothes than he or she needs to cover their body, even allowing for washing and changes in the weather. Moreover, we often discard clothes that show little or no wear and purchase new ones. What is the reason for this? Some have claimed that it is all the result of brainwashing by commercial interests. But the conspiracy theory of fashion change - the idea that the adoption of new styles is simply the result of a plot by greedy designers, manufacturers and fashion editors, has less foundation than is generally believed. Certainly the fashion industry might like us to throw away all our clothes each year and buy a whole new wardrobe, but it has never been able to achieve this goal. For one thing, it is not true that the public will wear anything suggested to it, nor has it ever been true. Ever since fashion became big business, designers have proposed a large array of styles every season. A few of these have been selected or adapted by manufacturers for mass production, but only a certain proportion of them have caught on. Within the limits imposed by economics, clothes are acquired, used and discarded just as words are, because they meet our needs and express our ideas and emotions. All the experts on language cannot save out-moded terms of speech or persuade people to use new ones “correctly”. In the same way, those clothes that reflect what we are or want to be at the moment will be purchased and worn, and those that do not and will not, we discard (Sproles & Burns, 1994).

As with speech, the meaning of any style of clothing depends on the surrounding circumstances. It is not “spoken” in a vacuum, but at a specific place and time and any change to this will alter its meaning. The two-piece tan business suit and boldly striped shirt and tie that signify energy and determination in the office would have quite another

effect if worn to a funeral. The concept of “proper dress” is totally dependent on the situation. To wear the outfit considered “proper” for a specific situation acts as a sign of involvement in it, and the person whose clothes do not conform to these standards is likely to be more or less subtly excluded from participation. When other signs of deep involvement are present, rules about proper dress may be waived. Persons who have just escaped from a fire or flood are not censured for wearing pajamas or having uncombed hair, or someone bursting into a formal social occasion to announce important news is excused for being in jeans and T-shirt.

In language we distinguish between someone who speaks a sentence well - clearly and with confidence - and someone who speaks it badly. In dress too, manner is as important as matter. In judging the meaning of any clothing style we automatically consider whether it fits well, is too large or too small, whether it is old or new, or if it is slightly rumpled and soiled or crushed and filthy. Cleanliness is usually regarded as a sign of respectability or of having self-respect. It is also a sign of status, since to be clean and neat always involves the expense of time and money. In a few circles however, disregard for cleanliness has been considered a virtue. In the sixties some hippies and mystics scorned overly clean and tidy clothing as a sign of compromise with the “establishment” and too great an attachment to the things of this world. Sometimes though, if someone’s clothing is too clean, or too slick and smooth, we make the judgement of their being untrustworthy.

In general however, to wear dirty, rumpled or torn clothing is to invite scorn and condescension. This reaction is ancient and goes back many, many years. In most

species, a strange animal in poor condition - mangy or with matted and muddy fur - is more likely to be attacked by other animals. In the same way, shabbily dressed people are more apt to be treated poorly. A man in a clean, well-pressed suit who falls down in on a street is likely to be helped up sooner than one in filthy disarray.

Most styles of clothing can only appear at a specific place and time and can only be “spoken” (worn) by a specific person. A simple statement such as “I would like a drink” or a simple outfit, shorts and T-shirt for example, will have a very different connotation when associated with a sixty-year old man, a sixteen-year old girl and a six-year old child. But age and sex are not the only variables to be considered. In judging an outfit we also take into account the physical attributes of the person who is wearing it, assessing him or her in terms of height, weight, posture, racial or ethnic type and facial features and expression. The same outfit will look different on a person whose face and body we consider attractive and on one whom we think ugly. Of course, the idea of “attractiveness” itself is not only subjective but must as well, adhere to historical, geographical and demographical distinctions.

In dress as in language there is a wide range of expression from the most eccentric statement to the most conventional. At one end of the spectrum is the outfit of which the individual parts or “words” are highly incongruent, marking its wearer as peculiar or strange. At the opposite end of the spectrum is the outfit that is the equivalent of a cliché as it follows some established style and instantly portrays the wearer as belonging to an acceptable group or social realm. Such outfits are not uncommon as any active participation in a social group always involves the human body and its adornment and

clothing. The more significant any social role is for an individual, the more likely he or she is to dress for it. When two roles conflict, the outfit will either reflect the more important one or it will combine the two of them (Brumberg, 1997).

The cliché outfit may in some cases become so standardized that we automatically assume it is “the” outfit or uniform belonging to that social group. Conservative business attire for a lawyer or the blue jeans and T-shirt look for high school students would be two such examples. It is like when you work in an office for the first time, no one tells you what you can and can not wear but there are definite rules of attire in place. In the public eyes, these outfits become a form of silently communicated, expected uniform. Usually however, these outfits only look like uniforms to outsiders as peers are quite aware of the significant differences. The lawyers suit in regards to its cut and fabric will allow people to guess at his income. High school students, in a single glance, can distinguish new jeans from those that are fashionably worn, purely functional or belonging to a person who can ill afford the high-end jeans. They can quickly grasp the distinctions of meaning conveyed by straight-leg, flared, boot-cut or other. When two pairs of jeans are identical to the naked eye a label affixed to the back pocket gives useful information, identifying the garment as expensive or discount-department-store. And even within the latter category, high school students form distinctions as to which “in-group” wears which brand.

The extreme form of conventional dress is the outfit totally determined by others - the uniform. Regardless of what sort of uniform it is, military, civil or religious, a postman or policeman, a nun, a football player or a waitress, an individual actually gives

up their right to act as an individual - in terms of speech, to be partially or wholly censored. To take off a uniform is usually a relief, just as it is a relief to abandon official speech or it could also be a sign of defiance. In other circumstances however, putting on a uniform may even be a relief. It can ease the transition from one role to another. It is also true that both physical and psychological disadvantage can be concealed by a uniform or even cancelled out. The robes of a judge or the scrubs of a surgeon may hide a small physique or fears of incompetence giving them both dignity and confidence. Unlike most civilian clothing, the uniform is often consciously and deliberately symbolic. It can identify its wearer as a member of some group and often locates them within a hierarchy or it can give information about their achievements. Even when some details of an official costume are not dictated from above, they may by custom come to have a definite meaning (Brumberg, 1997).

Perhaps the most difficult aspect of communication is the fact that any language that is to convey information can also be used to convey misinformation. You can lie in the language of dress just as you can in English, French or Latin. This sort of deception has the advantage that one cannot usually be accused of doing it deliberately. The outfit that suggests youth or wealth, unlike the statement that one is twenty-nine years old and has a six-figure income, cannot be directly challenged or disproved. A lie may be white, like Cinderella's ball gown, it may be various shades of gray, or it may be down-right black, as in the case of the radical-hippie disguise of the police informant or the stolen military uniform of the spy. The lie may be voluntary or involuntary, it can be unconscious or fully conscious.

Theatrical dress is a special case of almost expected deception, one in which the audience willingly cooperates, recognizing that the clothes the actor wears, like the words he speaks, are not his own. Sometimes however, what is only a temporary disguise for an actor becomes part of the everyday wardrobe of some members of the public. Popular culture has in its own way helped to preserve and even to invent distinctive dress through a kind of feedback process. It is convenient for producers of films, TV programs and commercials that clothes should instantly and clearly indicate age, class, regional origin and if possible, occupation and personality. Imagine that a certain style of clothing is assigned to an actor representing a tough, handsome young auto mechanic, by a costume designer who has seen something like this at a local restaurant. Actual auto mechanics, viewing the program and others like it, unconsciously accept this outfit as characteristic, they are imitated by others who have not even seen the program. Finally the outfit becomes standard and thus genuine.

As with the spoken language, communication through dress is easiest and least problematical when only one purpose is being served; when we wear a garment solely to keep warm, to attend a graduation ceremony, to announce our political views, to look provocative or to protect ourselves from bad luck. Unfortunately, just as with speech, our motives in making any statement are apt to be double or multiple. The man who goes to buy a winter coat may simultaneously want it to shelter him from bad weather, look expensive and fashionable, announce that he is sophisticated and rugged, attract a certain sort of partner and magically make him in to the likes and qualities of Robert Redford.

Naturally of course, it is often impossible to satisfy all these requirements and

make all these statements at once. Even if they do not contradict one another, the ideal outfit or style of our fantasy may not be available in any of the stores we can get to or that we can even afford it. Therefore, just as with speech, it often happens we don't have the right "words". The individual who complains that they have nothing to wear is just like a tourist abroad. They may be able to manage all right in shops and on trains, but cannot go out to dinner because their vocabulary is so limited that they would misrepresent themselves.

At present all these difficulties are compounded by contradictory messages about the value of dress in general. The Protestant ethic stressed modesty and simplicity of dress. Cleanliness was important but finery and display were evil and the serious individual had no time for such displays anyways. Even today to declare that one never pays much attention to what he or she is wearing is to claim virtue, and usually to receive respect. At the same time though, we are told by advertisers and fashion experts that we must dress well and use cosmetics to, as they put it, liberate the "natural" beauty within. If we do not "take care of our looks" and "make the best of ourselves", we are pitied by friends and colleagues alike. To juggle these conflicting demands is difficult and often exhausting.

When two or more wishes or demands conflict, a common psychological result is some disorder of expression. One of the earliest theorists of dress, the psychologist J. C. Flugel, saw all human clothing as a neurotic symptom. In his view, the irreconcilable emotions are modesty and the desire for attention:

...our attitude towards clothes is *ab initio* "ambivalent", to use the invaluable term

which has been introduced into psychology by the psychoanalysts; we are trying to satisfy two contradictory tendencies...In this respect the discovery, or at any rate the use, of clothes, seems in its psychological aspects, to resemble the process whereby a neurotic symptom is developed (pp. 20-21).

Flugel is considering only a single opposition; he does not even contemplate the neurotic confusion that can result when three or more motives are in conflict as they often are. Given such state, we should not be surprised to find in the language of clothing the equivalent of many of the psychological disorders of speech. We will hear, or rather see, the repetitive stammer of an individual who always wears the same jacket or pair of shoes whatever the climate or occasion; the childish lisp of a woman who clings to the frills and ribbons of her early youth; and those embarrassing lapses of the tongue - or rather of clothing - of which the classical examples are the unzipped fly, the slip that is showing below a skirt, or having a run in your stocking, that become social errors. We also notice the signs of more temporary inner distress: the too-loud or harsh "voice" that exhausts our eye rather than our ear with glaring colours and clashing patterns and the drab, colourless equivalent of the inability to speak above a whisper.

Dress is an aspect of human life that arouses strong feelings, some intensely pleasant and others very disagreeable. It is no accident that many of our daydreams have us dressed well and our nightmares finding ourselves in public inappropriately and/or incompletely clothed. For some people the daily task of choosing an outfit is tedious, oppressive or even frightening. Occasionally such people tell us that fashion is unnecessary, that in the ideal world of the future we will all wear some sort of identical

outfit - washable, waterproof, stretchable, temperature controlled, timeless, ageless and genderless. What a convenience this would be! Convenient perhaps, but not exactly a relief. Such reverence would give most of us the same kind of chill we feel when we see a room full of people all dressed alike, or school age children in North America having to all dress in the same uniform. Most people do not want to be told what to wear any more than they want to be told what to say. Fashion is free speech, and one of the privileges, if not always one of the pleasures, of a free world.

Education In Canada

As stated in the introduction, the importance of postsecondary education in Canadian society has never been greater. Knowledge, information and education are critical, and growing numbers of people of all ages are pursuing postsecondary education and training. Canadians expect postsecondary education to be of the highest quality and to be affordable and accessible to Canadians throughout their lives. They expect to graduate young people who are independent, knowledgeable, versatile and creative - in other words, able to take up the many challenges and opportunities that the 21st century will present and to prepare graduates for good jobs.

Postsecondary education gives the learner the opportunity to acquire relevant and diverse knowledge, competencies and skills for a complex social environment and labour market. It promotes the productive connections between learning and work and civil society. Postsecondary institutions, like governments, are openly accountable to the public for fulfilling their mandates, for ensuring positive student outcomes and for reassuring citizens - students in particular - that resources are allocated to achieve the maximum value with a view to the sustainability of postsecondary education.

A high level of educational attainment carries both economic and social benefits. The popularity of continuing education programs and adult high school completion programs attest to people's interest in educational development and to the growing importance of education, skills and training in today's workplace. As employers raise their expectations of the minimum requirements for many jobs, education that provides the necessary skills and knowledge has become essential. Changes in educational

attainment may also provide information about access to education and the equity of the education system.

According to Stats Canada, among the 25-29 age group, women are now achieving higher levels of educational attainment than men. This is a reversal of historical trends and indicates that policies aimed at improving women's educational outcomes have achieved a degree of success. In general, the educational attainment of those aged 25-54 increased between 1990 and 1998 in Canada. The proportion of people with less than a high school education has decreased for both males and females, while the proportion of males and females who are college or university graduates has increased.

By 1998, 12% of young Canadian women (aged 25-29) had less than a high school education and 61% were postsecondary graduates. Young men have not fared quite as well: 14% had not completed high school, while 55% were postsecondary graduates. Nevertheless, both men and women had higher levels of educational attainment than in 1990.

In 1996, 48% of Canadians between the ages of 25 and 64 had completed postsecondary education. This was 14% higher than in the United States, the country with the next highest percentage. Canada had a higher percentage of postsecondary college and trade-vocational (non-university) graduates than any other country, and the second highest percentage of university graduates, behind the United States. Of Canada's 204 colleges, 90% had a full-time enrolment of 5,000 or less. Of its 76 universities, one-third had enrolments of 10,000 or more. Stats Canada states these results clearly indicate

the relatively high importance placed on postsecondary education in our society.

At the postsecondary level, the number and size of educational institutions (and consequently the programs and courses offered) are more a reflection of demand. Postsecondary institutions must remain attentive to student and labour market demands, not only in the type of courses and programs offered, but also in how they are delivered. With advances in technology, such as the Internet, video-conferencing and other forms of electronic communication, long-distance and correspondence education may continue to increase in importance.

Enrolment in trade-vocational programs, especially in preparatory training such as academic upgrading, language training, job readiness and orientation programs, has historically increased during periods of recession. The period of economic recession in the early 1990's may have contributed to increased college enrolments, as more people chose to stay in school rather than look for work. The number of college graduates who report that they are working in a field related to their program of study suggests that programs designed to provide knowledge and skills that apply directly to the workplace are particularly important in the college setting.

In Canada, more and more people will need an increasing amount of training and retraining throughout their careers. As a country, we need an educated, skilled and flexible work force to remain competitive. This can be achieved by directly promoting continuing education and training among employed and unemployed individuals. Such training is particularly important to unemployed people, as it can equip them with skills that are in demand in the labour market, thereby helping them to enter and succeed in the

work force.

The goals of education and training are broad and encompass many desired outcomes. These include developing well-rounded individuals capable of participating in and making positive contributions to society. From both an individual and societal perspective, good labour market outcomes are another important goal, especially in light of their impact on the current and future competitiveness of Canada's economy.

Labour force measures - including the employment rate, the unemployment rate and a measure of underemployment - can provide an overall reading on how labour market outcomes vary by level of education. Such information can help educators and education stakeholders understand the impact and benefits of higher levels of education, and point to areas where interventions are needed to improve labour market outcomes. In general, higher levels of educational attainment are associated with improved labour market outcomes. Employment rates increase and unemployment rates decrease with higher levels of education.

Given the structural changes occurring in the economy and the rapid transition toward a knowledge-based economy, entering the labour market today requires ever-increasing levels of educational attainment. While there were well-paying jobs that required relatively little formal education in the past, there are fewer such jobs today, and this is also likely to be the case in the future.

Education in Canada is the responsibility of the ten provinces and three territories. While educational structures and institutions across the country are similar in many ways, they have been developed by each jurisdiction to respond to the particular

circumstances and historical and cultural heritage of the population they serve.

Public education is provided free to all Canadian citizens and permanent residents until the end of secondary school - normally at age 18. The ages for compulsory schooling vary from one jurisdiction to another, generally, schooling is required from age 6 or 7 to age 16.

Once secondary school has been successfully completed, students may apply to a college career program or to a university. Enrolment in trade-vocational programs, such as apprenticeship or other programs geared towards preparation for employment in an occupation or trade, generally does not require graduation from secondary school. Not all students who attend postsecondary institutions do so directly from high school and as well, some students may enter a college program after obtaining a university degree. Postsecondary education is available in both government-supported and private institutions, some of which award degrees.

Colleges, such as technical and vocational institutes, community colleges, regional colleges and institutes of technology, offer programs for continuing education aimed at adults in the community and for developing skills for careers in business, the applied arts, technology, social services and health sciences. Programs vary in length from six months to three years.

In general, colleges award diplomas or certificates only; they do not award degrees. However, the university transfer programs in the community college system in Alberta and British Columbia and, to a lesser extent Manitoba and the Northwest Territories allows students to complete two years of academic course work toward

bachelor's degrees. These programs allow students to complete the third or fourth years at a university-college or university, and receive a degree. In many provinces and territories, students must apply for admission and have their college studies evaluated before being granted credit for completed courses.

Programs leading to degrees are offered in universities or degree-granting institutions. Most Canadian universities, especially the larger ones, offer a complete range of programs. Others are more specialized, and have developed areas of excellence. There are some specialized institutions that are not campus based that offer university programs through correspondence courses and distance education (Statistics Canada, *Education in Canada*, 1998).

Kwantlen University College

Kwantlen University College (Kwantlen) offers personal, social and career success through educational excellence. They are the largest university college in Canada with four campuses in Greater Vancouver, including Langley, Richmond and two in Surrey. They have over 24,000 students and offer over 90 programs. Kwantlen offers a variety of bachelor degrees and continues to develop others that are in demand. Kwantlen is subject to the same rigorous review of academic standards as other universities in British Columbia.

Bachelor of Applied Design in Fashion Design & Technology
4-year degree
Full-time/Part-time/September start

Preparation for careers in fashion design: apparel design, industrial pattern making and sewing, computer-aided drafting and design, pattern grading and marker making, production planning, marketing and business.

Degree requirements:

- Cumulative GPA of 2.7.
- 2.67 minimum in second year design, drafting and sewing.
- Minimum 60 credits in the Fashion Design diploma from Kwantlen or an acceptable equivalent diploma.
- Education and training in all aspects of apparel design, technology, production and marketing. Computer-based learning environment.
- Liberal education, business and communications components. Also, critical thinking, problem solving and interpersonal skills development.
- Extensive industry internship; job placement service.
- The only bachelor degree in applied fashion design in Western Canada.

Fashion Programs - Offered at the Richmond Campus, Centre for Applied Design Studies

Educational Choices in Fashion Design & Technology

Kwantlen University College introduced a four-year Bachelor of Applied Design in Fashion Design and Technology in September, 1999. The degree program provides a unique integrated study of design, production and marketing as essential for career success. The degree program will develop: analysis and critical thinking, creative problem solving and skills in computers, business, marketing and communications. Comprehensive industry-based training and an extensive internship are featured.

Kwantlen retains a two-year Fashion Design and Technology Diploma and a one-year Fashion Marketing Certificate Program.

Bachelor of Applied Design in Fashion Design and Technology

Program Description

This is a four-year selective entry program leading to a Bachelor of Applied Design in Fashion Design and Technology. The program is organized into eight semesters and carries a minimum of 120 university college credits. Students in the Fashion Design and Technology Degree Program will be able to attend full or part-time. International Students are required to study full-time. Entry into the program will be portfolio based for all applicants. All students entering the Fashion Design and Technology program will be considered diploma program students. At the end of the two year program students have the option to continue into the degree program.

Students enter the program with a passionate commitment to fashion design. An intended objective of the program is that they will retain that attitude, and broaden their interest and understanding of the place of fashion in the world. Graduates will be able to understand the diverse nature of the industry, their own strengths and abilities, and, therefore, be able to choose an appropriate career path with success. At the end of the program students will be more capable, versatile, flexible, and have greater confidence in their abilities and potential. The focus of the program is on education and training in areas of design, production, and marketing of the apparel industry. A typical fashion career requires awareness of market trends, the ability to design for a specific market, and knowledge of pattern drafting, fit, sewing, costing, and working with in-house production people or contractors.

The program provides:

- A background knowledge of the apparel industry;
- instruction in the principles of design;
- an opportunity for development of critical thinking skills and conceptualization through the design process;
- awareness of the importance of trends in the clothing trade;
- experience in the use of research and fashion forecasting techniques;
- knowledge of sourcing raw materials and contractors;
- knowledge and skills involved in pattern drafting, grading and costing;
- training in computer-aided design, costing, pattern grading and marker making;
- training in industrial sewing and pressing;
- knowledge of production planning;
- oral and visual communication techniques
- team work opportunities;
- knowledge of the business environment;
- opportunity to link with industry;
- employability skills;

- integrated liberal education courses which complement fashion studies.

Considerable demands are placed on students to develop professional standards in problem solving and technical skills. The program simulates a professional atmosphere by providing relevant equipment and by demanding punctuality and strict adherence to schedules. Garments designed throughout the program reflect market trends and are produced in standard sizes using industrial drafting and sewing techniques.

Program facilities are excellent at Kwantlen - high quality production equipment includes: industrial straight sewing machines, sergers, steam irons, a vacuum press and a fusing machine. Classrooms are spacious and well lit. An in-program resource centre complements the larger Kwantlen library. State-of-the art computers are used for designing, pattern manipulation, grading and marker making. Computers are also used for garment costing, word processing and computer-aided instruction in textiles and design principles.

Certain courses are structured to simulate a workplace or job environment. Others require that students work extensively in groups to meet the course objectives. In both these cases, students are expected to attend classes regularly, to be punctual and to demonstrate a satisfactory level of performance and rate of progress within the timelines set for various course activities. Some courses meet twice a week for two hours each. Sewing, drafting and drawing courses meet for three-hour sessions in the first year and other studio-based design courses meet for five-hour sessions.

Career Potential

The apparel industry, important in being the fifth largest secondary industry in British Columbia, is changing to compete with global and domestic markets. The traditional highly skilled apparel labour force is retiring and not being replaced. It is vital to the growth of the industry that a new generation of apparel professionals, with developed interpersonal and technological capabilities, be prepared to take the place of these people. Former in-house training programs, which provided industrial apprenticeships, disappeared with the downturn of the economy in the early 1990's and have not been reinstated.

With over 300 apparel companies in the lower mainland, British Columbia has a well-established apparel industry. Graduates could work for large companies as members of design, production or marketing teams, for smaller design houses where they will be expected to work in all aspects of the business, or could engage in entrepreneurial or freelance endeavours. Retail management is another option. Similar opportunities are available world-wide. In all instances, graduates need to be well versed in all three areas (design, production and marketing) of the business to participate fully as team players. Emerging designers who start without adequate background and experience are unable to

prosper if they do not have a solid grasp of production and marketing. The nature of entry-level jobs is changing within the British Columbia apparel industry. The degree program opens career opportunities for graduates to increased knowledge of design, technology, production and marketing. The extensive internship component of the degree will replace the former in-house training and provide relevant work experience.

The degree, which has been developed with reference to the needs of students and of industry, will increase the number of initial jobs available to program graduates, will expand the distance one can progress within a company, and will provide education for personal and social achievement. Cross-cultural awareness and tolerance are essential attributes both within the fashion industry with its mix of people from all backgrounds, and within liberal education. General or liberal education electives, marketing, business, and communications courses which students will take as part of the degree will expose them to many ways of being and thinking which can only enrich them as designers and members of society. The program offers a successful informal job placement service due to its ties to industry.

Student Profile

Most people who apply to the program have a passionate lifelong interest in fashion. They may come directly from high school, transfer from other institutions, be mature individuals returning to the profession or making a career change, or industry personnel seeking upgrading. Applicants have a desire to undertake the depth of study that a degree program offers.

Graduates from a two-year fashion program other than Kwantlen's who wish to pursue a degree will be assessed in a flexible manner. Applicants may challenge segments of the program and gain advanced standing at various levels. Applicants with experience in the fashion industry may gain credits through Prior Learning Assessment. Contact the PLA Coordinator, 604-588-2552, for further information.

Industry personnel who wish to take a specific course or courses on a part-time basis to complement their job skills may do so with permission of the Program Coordinator. Some course pre-requisites may be waived based on work experience. Contact the Program Coordinator, 604-599-2551, for further information.

Entrance Requirements

Successful applicants, both full and part-time, must meet general Kwantlen admission requirements. Additional entry level requirements are outlined below and will be evaluated via an orientation and portfolio assessment session with the program faculty. Faculty will review applicants' portfolios. The portfolio assessment includes an appraisal of sewn garments, design work, computer skills, fashion profession awareness, life skills,

transcripts, letters of reference, resume and a statement of interest and intent in the fashion industry. Students will also be required to complete a math exercise and written questionnaire.

All students entering the Fashion Design and Technology program will be considered diploma program students. At the end of the two-year program, all qualified students have the option to continue on into the degree program. Approximately 44 students are accepted into the first year on an annual basis. Applicants who successfully gain entrance to the program will be accepted based on date of application if more than 44 applicants qualify in a given year. All remaining qualified applicants will be wait-listed until the end of late registration in September of the same year. Applicants who are wait-listed or who were not accepted into the program will be categorized as Fashion Marketing certificate program students.

All designated Fashion Marketing students will have access to all fashion courses available on a part-time basis based on availability of seats. You may choose to complete the certificate program, but are not required to do so for future entry into the Fashion Design and Technology Program. All Fashion Marketing program students who wish may apply or re-apply to the Fashion Design and Technology program. Acceptance into the program in one year does not guarantee acceptance in future years. In past portfolio review sessions, it was recommended to applicants to continue developing their entry-level skills. If you attended a portfolio session in the past, you must attend again and you should present new evidence of further development of skills and abilities.

Fashion Design & Technology Program Entry Level Requirements

Designers, production people and marketers require strong oral and communication skills to effectively present their ideas, products and services. Applicants must provide proof with application to the program of ONE of the following:

- B or higher in English 12.
- Language Proficiency Index (LPI) with a score of 26 or higher on the essay.
- Kwantlen English Placement test with a recommendation to either ENGL1100/1110.
- C or higher in any one of the following courses: ABEE0091, ACPE0091, ENGL0099/1099/1100/1110, PSPE1091.
- B or higher in EASL0085 & EASL0040.
- Equivalent English OR Communications courses completed and transferred from another post secondary institution.
- Photocopies of transcripts or certificates.

Sewing Skills

Designers, production people and marketers need knowledge of and ability to work with fabrics. An understanding of construction is part of design, production and marketing decisions.

- Minimum B in Textile Studies 11 & 12.
- OR Clothing & Textiles 12A.
- OR other related senior high schools courses.
- OR extensive sewing experience.
- Photocopies of high school transcripts.
- 6-10 maximum sewn garments (made from commercial patterns, draping or applicant's drafts).
- At least 4 different types of garments (i.e. skirts, pants, tops, dresses, jackets) in different types of fabrics. Garments should include each of the following techniques at least once: darts, zippers, pockets, set-in sleeves, collars, cuffs, buttons and buttonholes. At least one garment must be lined.

Design Education

Designers, production people and marketers need to be able to express ideas visually and to be able to understand drawings.

- Training, skills and experience.
- Learning may be from classes or self-taught.
- Photocopies of transcripts.
- Evidence will be comprised of 3 parts: sketchbook(s), 2 pieces of your work and a design exercise.

Computer Keyboard Skills

Designers, production people and marketers use computer programs to research trends, design, draft, and market garments.

- Word-processing.
- Internet research skills.
- Photocopies of transcripts and certificates.
- Examples of computer generated work, i.e. printouts of resume, spreadsheets, designs or pattern drafts and a list of programs used in your resume.

Basic Math Skills

Designers, production people, and marketers use math to determine sizing and wholesale and retail costs.

- Addition, subtraction, multiplication and division of fractions and decimals.
- Photocopies of transcripts and certificates.
- Evidence of being able to perform basic math.

Basic Awareness of the Fashion Profession

Designers, production people and marketers base decisions on awareness of the fashion profession.

- Work experience in the areas of apparel design, production, marketing or retail.
- Names of Vancouver-based design/manufacturing companies and a description of their products.
- Resume.
- A statement of interest and intent in the fashion industry.
- Written evidence to include a journal, or diary of fashion industry related reading and information about Vancouver-based design/manufacturing companies. Information can be found in BC publications (i.e. Style Section of the Tuesday Vancouver Sun), from the Internet and by visiting stores that design and manufacture some of their products locally (i.e. Plum Clothing, Please Mum, Off the Wall, Mountain Equipment Co-Op).

Life Skills

People in all areas of the fashion profession work in teams and independently to meet deadlines.

- Team skills, personal management skills, problem solving and organizational skills, stress management.
- Photocopies of transcripts and certificates of life-skills courses.
- Resume.
- 3 photocopied letters of reference from instructors or employers.

Program Content

The first year is a general year, introducing students to the fundamentals of fashion design, pattern drafting and industrial sewing and includes important support courses in fashion, english, computer applications, communications and marketing. The second year is focused on discipline-based knowledge and skill development. The third and fourth years feature more discipline development and electives. However, electives may be taken at times other than those specified in the 4-year plan. Students in their 4th year present their final design collection in a fashion show that draws an audience of up to 1500 people and extensive media coverage.

Since the Internship is being held during one semester it is not possible for students to take a full load of courses, 15 credits, during that semester. Therefore, some semesters have more than 15 credits. Students should consider taking at least two or three courses during intersession and summer school over the 4-year period to keep semester loads between 12-15 credits. Summer Internships are possible, subject to approval.

Wherever possible, courses currently available to a wide range of students have been selected to provide as much flexibility as possible for fashion students. For example, English, Communications, Introductory Microcomputer Applications, marketing and most liberal education elective courses are available on all campuses, every semester, including summer session, and at a variety of times during the day and week. Any of these courses may be taken at other colleges or universities.

Since the fashion-specific offerings are to a small group, they will be offered during the regular fall and spring semesters, on week days, mostly during the day so that they are available to both full and part-time students. Individual fashion (FASN) courses are offered once a year in either the fall or the winter semester (see the 4-year plan) with the exception of FASN 1110, The Apparel Industry and FSN2110, Textile Science. These two courses are offered both semesters to accommodate Fashion Marketing Certificate program students.

Degree Requirements

• Fashion specific courses	93 credits
• English (ENGL1100 or ENGL1110)	3 credits
• Introductory Microcomputer Applications (CBSY1105)	3 credits
• Business & Technical Communications (CMNS1140)	3 credits
• Introduction to Marketing (MRKT1199)	3 credits
• Electives (minimum 15 credits)*	15 credits
TOTAL	120 credits

*Electives to include:

- Minimum of 2 Liberal Education courses: courses from selected areas of study that develop a breadth of knowledge and integrate with learning acquired in the program.
- Minimum of 1 Business or Marketing course.
- Minimum of 2 Other Electives from any area of study, including fashion, business and marketing.

Credential

A Bachelor of Applied Design in Fashion and Technology is awarded to students who have successfully completed the program. Students have up to 10 years to complete program requirements. All students must submit an Application for Graduation.

Course Offerings - 4-Year Plan (based on full-time attendance)		Hours	Credits
Year 1: First Semester (Fall - September to December)		Total	22+ 17
CBSY1105*	Introductory Microcomputer Applications OR any 1 st year, post secondary, 3 credit micro-computer applications course	4	3
CMNS1140*	Business & Technical Communications - Theory & Application OR any 1 st year, post secondary, 3 credit business communications course	4	3
FASN1100	Fundamentals of Fashion Design	5	3
FASN1110*	History of Costume	3	2.5
FASN1120	Drafting & Sewing I	6	3.5
FASN1150*	Fashion Retail Work Experience (may do in 1 st or 2 nd year)	200	2
Year 1: Second Semester (Spring - January to April)		Total	20+ 13.5
FASN1210*	The Apparel Industry	3	2.5
FASN1220	Drafting & Sewing II	10	6
FASN1230*	Fashion Drawing I	3	2
MRKT1199*	Introduction to Marketing OR any 1 st year, post secondary, 3 credit marketing course**	4	3
Year 2: Third Semester (Fall - September to December)		Total	24 15
FASN2100	Fashion Design I	5	3
FASN2110*	Textile Science	4	3
FASN2120	Drafting & Sewing III	12	7
FASN2130	Technical Fashion Drawing	3	2
Year 2: Fourth Semester (Spring - January to April)		Total	27 17
FASN2200	Fashion Design/Drawing II	8	5
FASN2220	Drafting & Sewing IV	12	7
FASN2240	Computer-based Pattern Drafting	3	2
ELECTIVE	(or FASN2250 The Business of Fashion for Certificate & Diploma only***)	4	3
Year 3: Fifth Semester (Fall - September to December)		Total	25 15.5
FASN3100	Textile Design	5	3
FASN3120	Volume Production	12	7
FASN3140	Pattern Grading & CAD	6	4
FASN3150	Preparation for Fashion Industry Internship	2	1.5

Year 3: Sixth Semester (Spring - January to April)	Total	30	9.5
FASN3200 Product Development		6	3.5
FASN3250 Fashion Industry Internship		280	3
ELECTIVE		4	3
Year 4: Seventh Semester (Fall - September to December)	Total	23	15.5
FASN4100 Line & Portfolio Development		9	5.5
FASN4150 Production: Planning & Operations		6	4
ELECTIVE		4	3
ELECTIVE		4	3
Year 4: Eighth Semester (Spring - January to April)	Total	25	17
FASN4220 Advanced Drafting and Sewing		12	7
FASN4210 Fashion Business Practices		5	4
ELECTIVE		4	3
ELECTIVE		4	3
FASN4250 Self-Directed Study (FASN ELECTIVE - an optional course if wanting to study an area of fashion in more depth - subject to approval)		4	3

- * Courses available on a part-time basis. Industry personnel may contact the Program Coordinator to access other courses.
- ** MRKT1199 may be required to advance to Kwantlen's upper level marketing courses.
- *** Students going on to year 3 may not use FASN2250 as credit toward the degree. This course is required for the Fashion Marketing certificate and optional for the diploma program.
FASN courses are only offered in the semesters as listed above, except for FASN1210 and FASN2110, which are offered in both fall and spring semesters.

Fashion Design and Technology Diploma

The two-year diploma program has changed substantially from the program offered prior to implementing the degree program in September 1999. It includes most of the courses offered in the first two years of the Bachelor program and carries a minimum of 62.5 university college credits. Diploma students not planning to continue into the degree program are encouraged to take the Business of Fashion course (FASN2250) in place of an elective in the fourth semester.

A similar student profile and the same prerequisites as the Bachelor program apply.

Diploma Requirements

The same as the first 2 years of the degree program as outlined above.

Credential

A Diploma of Associate in Fashion Design and Technology is awarded to students who have successfully completed the program with a minimum of 62.5 credits. Students have up to 10 years to complete the program requirements. All students must submit an Application for Graduation.

Fashion Marketing Certificate

Program Description

The Fashion Marketing Certificate offers the student marketing and business skills. It introduces the student to the activities that take place in buying, selling and promoting fashion and fashion-related products at the wholesale and retail levels. The Fashion Marketing Certificate may be taken on its own or in conjunction with the Fashion Design and Technology Program. The Program carries a minimum of 30 university college credits and may be taken on a part-time or full-time basis.

Entrance Requirements

- B or higher in English 12.
- B in Technical and Professional Communications 12.
- Language Proficiency Index (LPI) with a score of 26 or higher on the essay.
- Kwantlen English Placement test with a recommendation to either ENGL1100/1110/CMNS1140.
- C or higher in any one of the following courses: ABEE0091, ACPE0091, ENGL0099/1099/1100/1110, PSPE1091.
- B or higher in EASL0085 & EASL0040.
- Equivalent English OR Communications courses completed and transferred from another post secondary institution.

Program Content

Core (13.5 credits)

FASN1150	Fashion Retail Work Experience	2.0 Credits
FASN1210	The Apparel Industry	2.5
FASN2110	Textile Science	3.0
FASN2250	Business of Fashion	3.0
MRKT1199	Introduction to marketing or any 1 st year, post-secondary, 3 credit marketing course*	3.0

*MRKT1199 may be required to advance to Kwantlen's upper level marketing courses.

Electives (Minimum 17 credits)

ACCT1110	Principles of Accounting I	3.0
ACCT1130	Business Mathematics	3.0

ACCT1160	Accounting for Managers	3.0
BUSI1110	Fundamentals of Business in Canada	3.0
BUSI1210	Essentials of Management	3.0
BUSI1215	Organizational Behaviour I	3.0
BUSI2390	Business Law	3.0
BUSI2405	Production/Operations Management	3.0
CBSY1105	Introductory Microcomputer Applications or any 1 st year, post-secondary, 3 credit micro-computer applications course	3.0
CMNS1140	Business & Technical Communications or any 1 st year, post-secondary, 3 credit business communications course	3.0
ECON1100	Introduction to Economics	3.0
FASN1230	Fashion Drawing I	2.0
MRKT1235	Small Business Essentials	3.0
MRKT1299	Consumer Behaviour	3.0
MRKT2321	Retail Management I	3.0
MRKT2340	Marketing Research	3.0
MRKT2360	Selling and Sales Management	3.0
MRKT2401	Advertising	3.0
MRKT2455	International Marketing	3.0

Students wishing to take any of the second year Marketing (MRKT) electives may require more than one year to complete the Fashion Marketing Certificate due to prerequisite requirements.

Credential

A Fashion Marketing Certificate is awarded to students who have successfully completed the program with a minimum of 30 credits. Students have up to 5 years to complete program requirements.

Course Descriptions

Year One: First Semester

CBSY1105 Introductory Microcomputer Applications: This course introduces personal computer (microcomputer) application software. It provides an introduction to computer concepts and detailed instruction in the use of a personal computer operating systems, spreadsheet software, presentation software and word processing software. In addition an introduction to e-mail and web browser software will be given. The use of business-oriented examples, in a hands-on environment will enable students to apply concepts as they learn. The current software packages in use are Microsoft Windows and Microsoft Office and Netscape. (4 hours - 3 credits).

CMNS1140 Business and Technical Communication - Theory & Application: Students will be introduced to the theory and practice of business and technical oral communications. They will apply the analysis of context, message audience and purpose in the design, and delivery of presentations and will also learn and practice related written communication skills. Prerequisite: See English entrance requirements. (4 hours - 3 credits).

FASN1100 Fundamentals of Fashion Design: Students will work with the components of design processes in fashion design in both two and three dimensions. They will translate work from one dimension to the other through flat pattern and draping methods, using a variety of materials and media with an emphasis on textiles. Students will understand the nature of fashion design problems and how to communicate solutions visually and verbally. (2 hour lecture; 3 hour lab - 3 credits).

FASN1110 History of Costume: Students will apply historical design ideas in a current context in order to create and market design ideas. They will understand the cyclical nature of western fashion and will expand their awareness of fashion sources from other areas of the world. Through research, presentations and discussion, students will use past information to analyze and predict fashion trends. Prerequisite: See English entrance requirements. (3 hour lecture - 2.5 credits).

FASN1120 Drafting & Sewing I: Students will learn how to take body measurements and develop basic industrial pattern drafting and pattern manipulation skills. They will understand and practice the fundamentals of safe operation of industrial sewing machines and pressing equipment. Students will sew a variety of samples and basic projects using industrial methods. (2 hour lecture; 4 hour lab - 3.5 credits).

FASN1150 Fashion Retail Work Experience: Through working 200 hours, paid or volunteer, students will understand the retail component of fashion in order to further their design, production and marketing knowledge and skills. They will be able to provide evidence of their learning in journal form, self assessment and reference letters. Prerequisite: See English entrance requirements. (200 hours work place - 2 credits).

Year One: Second Semester

FASN1210 The Apparel Industry: Students will acquire an historical awareness of the apparel industry and the workings of the industry in local and global contexts. Through research and debate on industry issues, they will expand critical thinking skills and will identify opportunities for their place as professionals in the field. Students will increase verbal and visual presentation skills in class projects. Prerequisite: See English entrance requirements. (3 hour lecture - 2.5 credits).

FASN1220 Drafting & Sewing II: Students will build on their knowledge and skills of

drafting and sewing through further pattern drafting exercises and style developments for women's wear. Prerequisites: FASN1120 or (IDDS1170 and IDDS1175) or (FASH1120 and FASH1130). (4 hour lecture; 6 hour lab - 6 credits).

FASN1230 Fashion Drawing I: Students will understand the different uses and kinds of fashion drawing. They will be able to observe, analyze, imagine and record nude and clothed figures. Students will develop critical awareness through studying cultural and historical influences affecting fashion drawing. This course connects to FASN1110. Prerequisite: See English entrance requirements. (2 hour lecture; 1 hour lab - 2 credits).

MRKT1199 Introduction to Marketing: Students will learn the fundamentals of marketing and explore the relationships between companies, their customers and their competition. Students examine concepts that are integral to the field of marketing including marketing environment, customer behaviour, marketing research, product analysis, distribution, pricing strategies and promotion. They apply these concepts in solving problems. (4 hours - 3 credits).

Year Two: Third Semester

FASN2100 Fashion Design I: Students will further their understanding of design and marketing processes in relation to garment design through developing creative and marketable designs in a team environment. They will increase research and problem solving skills and develop an awareness of the uses of computer programs as an aid to design. Prerequisites: FASN1100 or (IDDS1100 and IDDS1200) and FASN1230 and (MRKT1130 or MRKT1199). Co-requisites: FASN2120 and FASN2130. (2 hour lecture; 3 hour lab - 3 credits).

FASN2110 Textile Science: Students will develop their knowledge of how fabrics are created and used, and will be able to apply that understanding to make appropriate fabric choices in design and production. They will learn how factors such as industry issues, sourcing practices, labeling laws, fabric finishes and care instructions affect design, production and marketing decisions. Prerequisite: FASN1100 or FASN1210 or IDDS1100. (4 hour lecture - 3 credits).

FASN2120 Drafting & Sewing III: Students will have an understanding of industrial standards for ready-to-wear. They will know how to draft standard size block patterns for women's wear using basic principles and methodologies of drafting, and how to manipulate basic block patterns to produce a variety of designs. They will increase their sewing skills through constructing garments in a variety of fabrics. Prerequisite: FASN1220 or 1222. Co-requisite: FASN2100. (4 hour lecture; 8 hour lab - 7 credits).

FASN2130 Technical Fashion Drawing: Students will understand the different uses and kinds of technical fashion drawing. They will convey design ideas using technical

drawings and terminology to accurately specify proportion, style and detail. They will be able to draw accurately by hand and using computer software. Prerequisites: (FASH1140 or FASN1230) and CBSY1105 and (FASH1220 or FASN1220). Co-requisites: (FSH1200 or FASN2100) and (FASH1211 or FASN2110). (2 hour lecture; 1 hour lab - 2 credits).

Year Two: Fourth Semester

FASN2200 Fashion Design & Drawing II: Students will continue to develop their understanding of the connection between design and marketing with added drawing and production considerations. They will learn how cost, colour and fabric affect design, production and marketing decisions. Students will continue to develop computer aided design skills. Through links to industry, they will be able to apply their knowledge and abilities in a practical focus. Prerequisites: FASN2100 and FASN2130 and FASN2110. Co-requisite: FASN2220. (3 hour lecture; 5 hour lab - 5 credits).

FASN2220 Drafting & Sewing IV: Students will learn how to operate the TukaCAD computer pattern drafting systems in preparation for industry practice in grading, marker making, and pattern manipulation, with emphasis on manipulating pattern pieces to create new styles. Students will become familiar with computer-based drafting systems and the use of computers in local apparel design and manufacturing companies. Prerequisites: CBSY1105 and FASN1220.

FASN2250 The Business of Fashion (for diploma & certificate programs only): Students will develop knowledge and skills in marketing a fashion product, from concept to consumer. They will study the issues of consumer demand and socio-economic influences on fashion change, fashion forecasting, retail and wholesale fashion distribution channels, and fashion promotion. They will conduct market research to determine fashion trends and develop a plan for a small fashion-oriented business. Prerequisites: (FASH1110 or FASN1210) and (MRKT1199 or MRKT1130). (4 hour lecture - 3 credits).

Year Three: Fifth Semester

FASN3100 Textile Design: Through the study and analysis of the fabric traditions of different cultures, combined with class exercises, students will be able to create and produce unique textiles. They will increase their understanding of the components of structural and surface design processes in producing textile designs using a variety of media and techniques. They will understand the nature of textile design problems and will communicate solutions visually and verbally. This course connects to fashion design courses. (2 hour lecture; 3 hour lab - 3 credits).

FASN3120 Volume Production: Students will be able to interpret design concepts by

developing patterns from specification drawings and garments. They will have experimented with planning and participating in mini production lines and modular sewing teams. Students will have an increased knowledge of the inter-relationships between the production function and the design and marketing functions within an apparel company. (4 hour lecture; 8 hour lab - 7 credits).

FASN3140 Pattern Grading & Computer Aided Drafting: Students will practice the basic principles and technology of grading standard-size block patterns. They will perform grading techniques manually and by computer, using apparel industry specific software. They will compile a portfolio of half-size grading samples for future reference. (3 hour lecture; 3 hour lab - 4 credits).

FASN3150 Preparation For Fashion Industry Internship: Students will learn the knowledge and skills to carry out a job search to secure a (volunteer) position with an apparel design/manufacturing company. They will develop awareness of the career opportunities in the apparel industry, internship policies and procedures and have an understanding of human relations in the work place. Students will develop skills in personal career assessment, resume writing, and interview techniques. They will learn to use a journal in preparing work reports and self-evaluation. Co-requisites: (FASH2311 and FASH2313) or (FASN3120 and FASN3140). (2 hour lecture - 1.5 credits).

Year Three: Sixth Semester

FASN3200 Product Development: Students will develop the skills and knowledge to work effectively through the product development process using specialized fabrics and industry based projects. They will improve their ability to work with computer software and to work in teams. Co-requisite: FASN3250. (3 hour lecture; 3 hour lab - 3.5 credits).

FASN3250 Fashion Industry Internship: Students will have the opportunity to transfer their previous learning to a “real world” situation during an internship with a local design/manufacturing company in the apparel sector. They will increase their knowledge of industry practices, develop contacts in the industry and be able to identify opportunities for their place as professionals in the field. Prerequisite: FASN3150. (300 hours workplace - 3 credits).

Year Four: Seventh Semester

FASN4100 Line & Portfolio Development: Students will understand line development and create a line of clothing for a chosen market niche meeting industry guidelines and reflecting socio-economic influences. They will have an awareness of local, national and international factors in fabric sourcing, importing, exporting and shipping. Prerequisite: FASN3200. (4 hour lecture; 5 hour lab - 5.5 credits).

FASN4150 Production: Planning and Operations: Students will increase their knowledge and skills in apparel production processes and the relationships between the production function and the design and marketing functions within an apparel company. They will study topics such as product life cycles, costing, purchasing raw materials, fabric efficiencies, time and motion studies, production planning, quality control, inventory systems, sourcing, and working with contractors locally and globally. Prerequisites: (FASN3120 and FASN3140) or (FASH2311 and FASH 2313). (4 hour lecture; 2 hour lab - 4 credits).

Year Four: Eighth Semester

FASN4210 Fashion Business Practices: Students will develop knowledge, skills and attitudes in fashion business practices in both entrepreneurial and employed areas at an entry level. They will increase their ability to gain employment in the industry through personal career assessment, creating business plans, establishing industry contacts, and practicing self-promotion. Prerequisite: FASN4100. Co-requisite: FASN4220. (5 hour lecture - 4 credits).

FASN4220 Advanced Drafting & Sewing: Students will be able to produce professional quality original designs in a cost-efficient manner, through effective problem solving. They will develop entry level job skills by using advanced manual and computer-assisted pattern manipulation techniques in standard sizes. Prerequisites: FASN3120 and FASN4100 and FSN4150. Co-requisite: FASN4210. (4 hour lecture; 8 hour lab - 7 credits).

FASN4250 Self-Directed Study: Students will have the opportunity in their final year to integrate personal areas of interest with practice in the profession (subject to faculty approval). They will gain proficiency in entry level job knowledge and skills, as well as develop habits of independent learning through planning, researching, developing and presenting a negotiated area of fashion study. (Prerequisites: FASN3200 and FASN3250. (3 credits).

Visiting and Exchange Student Opportunities

Kwantlen has an agreement with the University of British Columbia (UBC) whereby Fashion students interested in a career as a clothing and textiles teacher may be eligible for entry to UBC's Teacher Education program in Home Economics upon completion of Kwantlen's fashion degree, 6 credits in English and 18 credits in Family Studies courses. Family Studies courses may be taken at UBC as either a visiting student at UBC while completing Kwantlen's fashion program (Family Studies courses can be used as elective credit for Kwantlen's fashion degree) or as a UBC student following graduation from Kwantlen's fashion program.

The Fashion program welcomes International students. International students from China and Helsinki, Finland have completed the degree. Kwantlen has an exchange agreement with a fashion school in Helsinki and is developing further opportunities for Kwantlen's fashion program students.

(Source: Kwantlen University College Calendar 2000-2002)

Lethbridge Community College

The mission of Lethbridge Community College (LCC) is to develop the present and future workforce by providing high quality lifelong learning opportunities based upon knowledge and skills required by the community, business and industry. This primary goal is accomplished through a vision that combines the highest quality career training with strong partnerships in the community.

LCC offers training in more than 70 diverse career areas. In addition to the hundreds of professional and personal interest courses, LCC offers 39 two-year diploma programs, 20 one-year certificate programs and 30 apprenticeship and adult training programs. LCC also offers an applied degree in conservation enforcement, the only one of its kind in Canada. Close to 150 courses are also available through distributed (distance) learning, including 13 courses delivered entirely on-line through its website: www.lethbridgecollege.ab.ca.

Partnerships with the business community, such as Shaw Communications, gives students and graduates the added advantage of learning in the high-tech classroom combined with real-world experience and increased employment opportunities. With the Technology Preparation program, LCC is partnered with eight regional school divisions to offer high school students the chance to apply advanced high school course curriculum directly to college credit. Linkages with degree granting institutions like the Universities of Lethbridge, Calgary and Edmonton make an LCC diploma a great starting point for many students.

As a small college, with a student population of less than 5,000 students, LCC has many advantages over other much larger institutions. Surveys completed by students continually state that size does not matter. Students come to LCC because they want small classes, more attention from their instructors and more opportunities for developing their hands-on skills. About 80 percent of the student population comes from Southern Alberta but a growing portion is coming from outside the region. Most of the graduates stay in the region, contributing to the growing impact Southern Alberta is having on the provincial and national economy.

For many students, an LCC diploma marks the end of their formal education and the beginning of employment. 89% of completers polled in 1998 reported employment in a field related to their education or they were engaged in further study. 97% reported satisfaction with their overall educational experience at LCC.

Faculty and staff at LCC and the University of Lethbridge have worked tirelessly to enhance the strong relationship between the two organizations. In 1998, 99 LCC students transferred to the U of L and 110 U of L students came to LCC. This trend appears to be growing.

History of Lethbridge Community College

1957 - Lethbridge Junior College opens in the basement of a local high school with 35 students. President: Dr. W. James Cousins (1957-1963).

1962 - Lethbridge Junior College (LJC) opens its new facility at the south end of Lethbridge.

1963 - President: Car B. Johnson (1963-1967).

1967 - The University of Lethbridge opens on the LJC location. President: Dr. Charles D. Stewart (1967-1975).

1969 - Name of LJC changed to Lethbridge Community College under the new College's Act. Construction of the Paterson Building begins.

1971/1972 - The University of Lethbridge moves to its present location in West Lethbridge.

1972 - Enrolment hits 1,100 students.

1977 - The first 18 townhouses are completed to house 80 students in the LCC Residences. President: Donald W. Anderson (1976-1979).

1979 - Enrolment is up to 1,350 students. President: G. Les Talbot (1979-1990).

1980 - LCC receives \$18 million in provincial government funding for additional residences, Trades and Technology Buildings.

1984 - Funding is approved for the new Centre Core to provide a library, Student Services and Students' Association, student lounge, and a 'front door' for the institution. A life-size bronze statue of a coal miner, created by Coaldale sculptor Corne Martens, was placed.

1988 - Sod is turned on the \$11.4 million Physical Education Complex. The LCC Foundation held a capital fundraising campaign that brought in \$1 million. The Gym was named in honour of college benefactor Val Matteotti. A second part of this development saw the old gymnasium redesigned to house an expanded Food Services area.

1990 - Dr. Donna Allan becomes LCC's sixth president. Physical Education Complex opens.

1998 - College begins its largest capital fundraising campaign TEC 2000, a \$4 million

campaign to add a third floor to the Technologies Wing and enhance technology across the campus.

2000 - With nearly \$2.7 million raised, construction begins on the third floor Technologies Wing. A Campus Development Plan calls for the student population to grow to nearly 6,000 students by 2005. New programs in information technologies and health will come on stream.

Fashion Design and Merchandising Certificate and Diploma

Fast-paced and forward looking: The world of fashion draws creative inspiration from the past to a dynamic future. Our one-year certificate and two-year diploma programs in Fashion Design & Merchandising will prepare you for a successful career in this exciting industry! At LCC, you'll be able to tailor your learning. You choose between specializations in Apparel Design & Production or Merchandise Management. You also choose from a wide variety of elective courses to prepare you for your chosen career. We combine classroom theory and hands-on practice so you can develop a real-world understanding of the entire fashion process. You'll learn how to identify trends in the fashion industry, understand new developments in textiles and use industry-standard computer software. We'll help you apply your newfound skills with our work-based practicum where you'll experience first-hand the fast pace of the fashion industry. As you develop your own designs and create your own portfolio, you'll be able to take advantage of our personalized program structure to make your fashion debut in our annual public fashion show! Fast-forward to your future: With a comprehensive grounding in fashion theory and practice, a work-based practicum, a major public fashion show and a personal portfolio, you are well on your way. With our fashion graduates working as far away as Hong Kong, your imagination is the only limit!

The Fashion Design and Merchandising one-year certificate program has been developed to provide graduates with basic knowledge and skills that leads to entry level employment in the fashion industry. The diploma program then continues to allow students to specialize in a focused area. Practical application, theory and philosophy are incorporated into courses through lecture and laboratory formats. To become a fashion specialist, students must develop their talent and master skills. The Fashion Design and Merchandising program stimulates the development of individual talent allowing students an opportunity to express creative ideas as they relate to the fashion industry,

The program is divided into two streams: Merchandise Management focuses on business aspects of fashion marketing and retailing. Apparel Design and Production concentrates on the technical and creative skill development needed for designing and producing garments.

Admissions

New students are accepted into the Fashion Design and Merchandising program for the Fall (September) and Winter (January) terms.

Academic Requirements - Certificate

Applicants are required to have an Alberta High School Diploma or equivalent with a minimum 50% in Math 20 or Math 23, Math 20A (Applied) or 20P (Pure). Alternate Admission students are required to have completed the Computerized Placement Test with a minimum 40th percentile in Reading, Sentence Skills, Arithmetic and Algebra sections. Note: Students are recommended to have computer experience equivalent to CPU151 (Introduction to Computers) prior to entering the program.

Academic Requirements - Diploma

Students wishing admission to the diploma program are required to have completed the Fashion Design and Merchandising Certificate or equivalent.

Graduation

- Students must successfully complete 40 credits before a Fashion Design & Merchandising Certificate is granted.
- Students must successfully complete 84 credits before a Fashion Design & Merchandising Diploma is granted.

Fashion Design and Merchandising - Certificate

Year I - Term I

ACC126	Basic Accounting	3
COL103	College Learning	1
DES250	History of Design	3
FDM152	Foundations of Fashion Design	3
FDM155	Textiles and Fabric Design I	3
FDM201	Fashion Drawing	3
FDM187	Visual Merchandising	3

Year I - Term II

BUS158	Small Business Management	5	
FDM101	Industrial Sewing	1	
FDM153	Fashion Design Professional	3	
FDM156	Textiles and Fabric Design II	3	
FDM250	Fashion History	3	
PAT265	Pattern Drafting I	6	Total 40 credits

Fashion Design and Merchandising - Diploma

Year II - Term I

FDM256	Factory Management	3
MKT155	Retailing	3
FDM162	Surface Design	3
PAT267	Computerized Pattern Drafting I	3
Approved electives		10

Year II - Term II

FDM273	Apparel Production	3
FDM258	Fashion Promotion	3
FDM295	Practicum	3
FDM270	Retail Buying	3
Approved electives		10
		Total 44 Credits

Year II Electives

Students focusing on Merchandise Management should consider taking the following electives:

BUS177	Entrepreneurship	3
MGT255	Customer Team Relations	3
MKT279	Applied Sales	3
CAP156	Introduction to Advertising	3
MKT270	Retail Administration	3
CPU249	Desktop Publishing	5
CPU251	Computer Applications	3
PAT266	Pattern Drafting II	6

Students focusing on Apparel Design and Production should consider taking the following electives:

PAT266	Pattern Drafting II	6
FDM	Garment Construction	3
PAT267	Computerized Pattern Drafting II	3
FDM255	Haute Couture	3
FDM	Tailoring	2
FDM251	Costume Making	3

Electives selected outside of the Fashion Design and Merchandising program must be approved by the Program Leader.

Course Descriptions

ACC126 Accounting Basics (3 credits): This course is an overview of basic accounting. Topics include an introduction of journals, ledgers, bank reconciliation, payroll, petty cash, GST and other related accounting transactions.

BUS158 Small Business Management (5 credits): This course is an introduction to the organization and operation of a small business. Topics include patterns of small business management, legal problems and governmental control, capital needs and capital sources, accounting and financial controls, the problems of business location, the business environmental-building, site and related features, personnel and employee relationships.

BUS177 Entrepreneurship (3 credits): In an interactive classroom environment, students will have the opportunity to learn about the field of entrepreneurship and to assess their own propensity toward the same.

CAP156 Introduction to Advertising (3 credits): This course is an introduction to the philosophy and principles of advertising with an emphasis on the electronic and print media.

COL103 College Learning (1 credit): This course is an introduction to learner assessment, the program, the campus, the principles of learning, learning attitudes, information sources, note taking, test taking and study management to facilitate learner success. Learner opportunities will be stressed. Learner assessment will be done at this time.

CPU249 Desktop Publishing (5 credits): This course covers the theory and applications of the advance functions of a desktop publishing package. Emphasis is on the fundamentals, formatting and special applications as they relate to office work and the production of documents for publication.

CPU251 Computer Applications (3 credits): Prerequisite: CPU151. This course covers projects requiring the use of spreadsheet, word processor, database and/or presentation software. Bridges the gap between merely knowing the various tasks a certain type of software can perform and actually using the program to edit a newsletter, design a 3-fold brochure, track automobile expenses, prepare and present reports, or perform some basic data analysis. Students are introduced to integrated applications.

DES153 Basic Design (3 credits): This course introduces the elements and principles of design as applied to two dimensional design. Included is an introduction of colour. Students will train their vision and learn how to successfully transfer the elements of design to their field. The emphasis of this course will be on learning through examples, warm-ups, exercises and projects.

DES250 History of Design (3 credits): This course offers a theoretical exploration of the designing process. It encompasses historical and factual knowledge of the changes which occurred during the last two centuries in architecture, clothing, interior design, industrial design and furniture as well as graphic design and photography.

FDM101 Industrial Sewing (1 credit): In this course students will learn to efficiently use and care for all of the equipment in the sewing lab. They will apply these skills in the assembly of a skirt and assigned samples.

FDM152 Foundations of Fashion Design (3 credits): This course is a comprehensive study of the psychology of image, figure analysis, body proportion and wardrobe planning to enable students to develop fashion consulting skills. Additional emphasis is on accessorizing, colour coding, body language and consumer shopping skills.

FDM153 Fashion Design Professional (3 credits): This course walks the “Designer” through the process of creating a ready-to-wear line of clothing, merchandising and marketing that line and presenting the line in a portfolio, interview and resume.

FDM155 Textiles and Fabric Design I (3 credits): Fashion sense will develop with this basic study of textiles, their strengths and weaknesses, care and maintenance as well as fabric choices for the various garment designs. Also included is a study of textile fibres and yarns.

FDM156 Textiles and Fabric Design II (3 credits): Prerequisites: FDM155. Fashion sense will develop with this advanced study of textiles, their strengths and weaknesses, care and maintenance as well as fabric choices for the various garment designs. Also included is a study of weaves, prints and patterns, both modern and classic.

FDM162 Surface Design (3 credits): Prerequisite : FDM155. Corequisite: FDM101 and FDM156. This course analyzes the techniques used in the surface design of both woven and knitted fabrics. Various types of experimental and industrial surface embellishments, direct dyeing and finishing processes are included. Note: Some of the assigned projects use chemicals that may be hazardous during pregnancy. Therefore, it is recommended that women who either are pregnant or are planning to become pregnant during this course should consider selecting in a different option.

FDM187 Visual Merchandising (3 credits): This course is an understanding of the many modes of communication available to get messages to the consumers. Topics include visual displays, public speaking and print media.

FDM201 Fashion Drawing (3 credits): This course is a study of collation of important colour theories and their uses in the fashion industry. Students will learn the elements and principles of line and shape. An introduction to the fashion figure and basic textile

rendition.

FDM220 Perfect Pants (1 credit): Prerequisites: FDM101 and PAT265. In this course students will develop and apply knowledge, skills and techniques necessary in completing the assigned samples that are necessary for pant construction. They apply these skills in completing projects that are constructed from an industrial pattern. The use of accessories will be discussed and encouraged.

FDM222 Basic Blouse or Shirt (1 credit): Prerequisite: FDM220. In this course students will develop and apply knowledge, skills and sewing techniques in completing assigned samples that are necessary for blouse/shirt construction. They will apply these skills in completing projects that are constructed from an industrial pattern. The use of accessories will be discussed and encouraged.

FDM224 Day Wear Dress or Coveralls (1 credit): Prerequisites: FDM222 and PAT266. In this course students will develop and apply knowledge, skills and sewing techniques in completing assigned samples that are necessary for day wear dress or coveralls construction. They will apply these skills in completing projects that are constructed from an industrial pattern. The use of accessories will be discussed and encouraged.

FDM226 Casual Jacket (1 credit): Prerequisite: FDM224. In this course students will develop and apply knowledge, skills and sewing techniques in completing assigned samples that are necessary for casual jacket construction. They will apply these skills in completing projects that are constructed from an industrial pattern. Specialty fabrics will be used. The use of accessories will be discussed and encouraged.

FDM228 Advanced Skirt or Kilt (1 credit): Prerequisite: FDM226. In this course students will develop and apply knowledge, skills and sewing techniques in completing assigned samples that are necessary in completing assigned samples that are necessary for construction of a lined skirt. They will apply these skills in completing projects that are constructed from an industrial pattern. The use of accessories will be discussed and encouraged.

FDM230 Pants and Vest (1 credit): Prerequisite: FDM226. In this course students will develop and apply knowledge, skills and sewing techniques in completing assigned samples that are necessary for construction of a lined vest and pant. They will apply these skills in completing projects that are constructed from an industrial pattern. The use of accessories will be discussed and encouraged.

FDM2332 Underlining and Lining (1 credit): Prerequisite: FDM226. In this course students will apply advanced sewing techniques and knowledge of sewing and specialty fabrics in completing assigned samples that are necessary for the construction of an underlined and lined garment. They will construct a project from specialty fabrics using

an industrial pattern. The use of accessories will be discussed and encouraged.

FDM234 Evening Wear (1 credit): Prerequisite: FDM226. In this course students will apply advanced sewing techniques and knowledge of sewing and specialty fabrics in completing assigned samples that are necessary for the construction of a project. They will construct a garment from specialty fabrics using an industrial pattern. The use of accessories will be discussed and encouraged.

FDM236 Tailored Jacket (1 credit): In this course students will apply advanced sewing techniques and knowledge of sewing and specialty fabrics in completing assigned samples that are necessary for the construction of a project. They will design and construct a tailored jacket with set in sleeves, collar, lapel and pockets from a specialty fabric using an industrial pattern. The use of accessories will be discussed and encouraged.

FDM250 Fashion History (3 credits): Prerequisite: DES250. An introduction and informative journey through the fashion industry during the 20th century. Strong emphasis is on fashion terminology, costumes, cycles, environmental influences as well as a study of fashion designers.

FDM251 Costume Making (3 credits): Prerequisites: FDM101, FDM250 and PAT265. Corequisites: FDM220, FDM222 and FDM224. This course is an introduction to basic modern costume designs used in the theatre industry. Students become competent with the methods and designs of the time. The time period covered is 1600 to present. Students will complete numerous samples and use their sewing and pattern drafting skills to complete a final project.

FDM Haute Couture (3 credits): Prerequisite: FDM226. This course examines techniques used in the finishing of garments in detail and also by hand. The practices learned are ideally suited to custom wear and haute couture. Some theory of the haute couture industry is examined. Sewing projects are more complex and are constructed using an industrial pattern.

FDM256 Factory Management (3 credits): This course will help the student understand the plant layout and production. Emphasis is on methods of factory set up, floor management, timed production and organizational skills in the operation of an apparel plant, costing, production and quality control, personnel management, employee assessments and relationships.

FDM258 Fashion Promotion (3 credits): Prerequisites: FDM153 and FDM187. This course is an introduction to the planning, coordination, development and execution necessary to produce a successful fashion event. Public relations skills, written and oral communications will be emphasized leading to the production of an actual event as a

group project.

FDM260 Tailoring (3 credits): Prerequisite: FDM226. Corequisite: FDM236. This course provides the student with an understanding of the basic skills involved in traditional men's tailoring. Some historical references are examined. Samples will include the use of tailoring canvas and hand stitching. The final project will be a traditionally tailored jacket from an industrial pattern.

FDM268 Grading, Marking and Cutting (3 credits): Prerequisite: FDM256 and PAT265. This course is a study of advanced techniques in grading used in industry. It will include flat pattern grading in a variety of size ranges and garment types. Also includes an introduction to the capabilities of computer pattern grading, marker making and cutting. All examples are factory production oriented.

FDM270 Retail Buying (3 credits): Prerequisite: MKT155. This course provides students with a thorough understanding of the retail buyer's role and responsibilities in a merchandising environment. Topics and assignments include merchandise planning, procurement, negotiations, inventory management and applied research. Major emphasis is placed upon the use of computers and business application software in the resolution of merchandise management problems. Students will also be introduced to till operations and functions.

FDM273 Apparel Production (3 credits): Prerequisites: FDM101 and FDM256. This course examines techniques used in production sewing on industrial sewing machines in detail. The practices learned are ideally suited to ready-to-wear production. Projects are basic and numerous.

FDM281 Fashion Photography and Layout (3 credits): This course offers a working knowledge of how a fashion shoot is planned, undertaken and developed into a layout. Basic use of a 35mm camera and film development is introduced.

FDM295 Practicum (3 credits): Prerequisite: FDM153. This course is a summary of skills acquired from core courses. This practicum is a structure of learning experiences containing curriculum modules and placement with a fashion industry related vendor. The placement is based on competition for positions. A limited amount of positions are available. Students are not guaranteed that they will obtain a placement. The modules will introduce students to a practical application of professional, merchandising, fashion design, sales, resume and interview skills.

FDM296 Industry Career Studies (3 credits): Prerequisite: FDM153. This course is a vehicle for assisting the graduate in finding suitable employment. Students will examine current trends in the fashion industry, job search strategies and available opportunities. Consultations will be done on an individual basis and research done on an independent

study basis.

MGT255 Customer and Team Relations (3 credits): Effective relations with both customers and team members are essential for organizations to be successful. This course equips students with customer service skills that will result in a Service Best certificate. Team relations exercises will help to equip students to function in work settings.

MKT155 Retailing (3 credits): This course is an introduction to retailing and examines current trends such as franchises, box stores, super stores, e-commerce, the swing of malls back into the downtown core, department stores, national chains, small independent retailers, store organization, the buying function and pricing, as well as other aspects of contemporary retailing.

MKT279 Applied Sales (3 credits): This course covers the ability to handle people is the basis of leadership in all endeavours. This ability is little more than salesmanship under another name. It is the universal application of the principles of selling which justifies its study, even by those who never expect to become salesmen - because it is the art of handling people - selling ideas to them. Use of cases, research, presentation, micro sales situations and class discussion and involvement.

MKT270 Retail Administration (3 credits): Prerequisite: MKT155. This course covers department store organization, consumer demand and its identification, buying techniques, stock assortment, methods of control, applied software and hardware systems, promotion, selling supervision and budgeting are some of the aspects to be examined. As well, this course will deal with the idiosyncracies of fashion, an area of marketing that is quickly spreading to what have traditionally been non-fashion items. Other aspects to be covered include the trend to centralized operations, the support divisions, as well as recent trends and their impact on the retail scene.

PAT265 Pattern Drafting I (6 credits): this course is the theoretical study of basic principles of flat pattern making using the two-dimensional method of apparel design. Students will also study standard sizing and fitting with an emphasis on accuracy.

PAT266 Pattern Drafting II (6 credits): Prerequisite: PAT265. This course applies the theory of two-dimensional drafting to full-scale projects. Students will develop original ideas encompassing different types of apparel. An introduction to draping on a three-dimensional form is also covered.

PAT267 Computerized Pattern Drafting I (3 credits): Prerequisite: PAT265. This course is a basic introduction to computerized pattern drafting and its applications. Industry software is useful to anyone who works with sewn products. Pattern drafters use computerized pattern drafting systems to develop block patterns as well as to alter stock patterns. The growing list of users includes garment and sewn product manufacturers.

PAT275 Computerized Pattern Drafting II (3 credits): Prerequisite: PAT267. This course introduces students to advanced applications and customization techniques applicable to computerized pattern drafting. This will include the use of three-dimensional techniques.

(Source: Lethbridge Community College Calendar 2000-2002)

Ryerson University

Located in the heart of Toronto, Ryerson University (Ryerson) reflects the vibrant, diverse and ever-changing atmosphere of Canada's largest city. It offers more than 40 undergraduate and graduate programs and has Canada's largest Continuing Education division. Their alumni can be found in every aspect of society - from business to social work, from engineering to journalism, from public health and safety to theatre. Its downtown location puts Ryerson in contact with many potential employers and adds to the vibrancy of the campus by providing an extended learning lab at their doorstep.

Upon completing an undergraduate degree an individual may opt to continue their education through one of Ryerson's eight graduate programs. Offered by the School of Graduate Studies, they are: Chemical engineering (MAsc and Meng), Civil Engineering (MAsc and Meng), Communication and Culture (MA and PhD, joint program with York University), Computer Networks (Meng), Electrical and Computer Engineering (MAsc and Meng), Environmental Applied Science and Management (MAsc), Mechanical Engineering (MAsc and MEng), and Spatial Analysis (MSA, joint program with the University of Toronto). A program in Photographic Preservation and Collections Management (MA) is in the accreditation process with the hopes of introducing it in the coming years. The introduction of graduate studies and the growth in the number of programs offered are an indication of how Ryerson has evolved since its inception in 1948.

The Ryerson School of Fashion

For more than 50 years, the Ryerson School of Fashion has been training and developing fashion professionals who now dominate the Canadian fashion industry. From designers to buyers, from journalists to advertising specialists, Ryerson School of Fashion graduates can be found in every corner of the industry. The School has an international reputation for excellence, providing its students with a first-rate university education that combines academics, theory and practical skills.

Not only is Ryerson School of Fashion the oldest fashion school in Canada, they are only one of three Canadian universities that offer a degree in fashion. The School is located in the heart of the country's most important fashion markets. Students benefit from job placements, networking opportunities and faculty who are current industry professionals. Graduates are highly respected and enjoy a high job placement rate within the industry.

Understanding the international fashion industry is made easier by five exchange programs with RMIT University in Melbourne, Australia, the University of Technology in Sydney, Australia, the University of Westminster in London, U.K., the University of Central England in Birmingham, U.K., and Hogeschool van Amsterdam in the

Netherlands. Other exchanges are being planned for Italy and Hong Kong.

Third-year Fashion Communications students organize the largest annual student-run fashion show in Canada. Mass Exodus showcases the collections of graduating Fashion Design students to an audience of industry leaders, media and retailers. One performance is dedicated solely for 1,500 to 2,000 high school students from across the province.

The School offers a curriculum that allows students to tailor-make their own course of study, depending on their career focus. Students select between Design and Communications before they enter the program. Students from both options then take a common first year of study. This provides a thorough understanding of all aspects of the industry. Design students are required to complete introductory business, communications and computer courses, and Communications students must complete first-year apparel courses. Facilities include 12 industry-style design and apparel labs and CAD facilities. After the first year, students enter their field of specialization: Fashion Communications or Fashion Design.

Bachelor of Applied Arts - Fashion
Administered by the School of Fashion

Degree: Four years of study following OAC graduation.

Admission: O.S.S.D. with six OAC credits including an OAC credit in English and Grade 12 Advanced level Mathematics with 60 percent or higher in each course.

Notes

- English OAC 1 is the preferred English.
- Interview/portfolio as noted below and academic performance will be used in the admissions process.
- Applicants must state their intended option at the time of applications, i.e., Fashion Design or Fashion Communications.
- Special admission requirements for students presenting courses from the New Ontario Secondary School Curriculum.
- Subject to completion, candidates may be required to present averages above the minimum.

Although Art is not treated as an academic prerequisite for entry into the Fashion program, it is strongly recommended that if Art courses (e.g. Life and/or Mechanical Drawing and Art History) are offered in the candidates' secondary school curriculum, they should be pursued.

Applicants will be required, when possible, to appear for an interview with the

School of Fashion, at which time their aptitude for and interests in a career in Fashion Design and/or Communications will be assessed.

At the admission interview, applicants should present a portfolio of 10-12 items which provide evidence of versatility and creative awareness. This may include drawings, design projects and garments. Leadership qualities and organizational skills can be expressed through slides or photographs of projects carried out at school or in the community, and by letters of reference from employers of those applicants with previous work experience. Further information regarding the interview and portfolio will be sent to the applicant, by the Office of Admissions, as part of the admissions selection process.

Program Overview

The School of Fashion's aim is to provide career-oriented education at a degree level which will ultimately lead to professional careers for men and women in all industries related to fashion. Students of Ryerson's School of Fashion are prepared for a variety of careers in Fashion Design and Fashion Communications. The first year of the four-year program is common to all Fashion students. This foundation year is designed to give a general overview of the knowledge and skills applicable to all branches of the fashion industry. Introductory studies range from art history, textiles, clothing construction and pattern-making, design and colour, and fashion drawing to introductory courses in marketing. These courses along with studies in liberal studies provide the broad foundation necessary for later specialization. The second year is divided into two options: Fashion Design and Fashion Communications.

Fashion Design Option (FHSD)

Students who qualify for the Design Option begin specialization in the second year. Within the third and fourth year there are core courses in computer aided design, tailoring, production management, international marketing, grading and materials management. In addition, students may further focus on such subjects as contour and knitwear design, theatre/historical costume and surface (textile) design through the selection of elective courses in second, third and fourth year. Senior students work with some of Canada's most noted designers to develop their own collections, which are critiqued by industry buyers and manufacturers and shown in the annual year-end fashion events. The collections may be produced individually or as part of a design team.

Fashion Communications Option (FHSO)

Specialization in the Fashion Communications Option also begins in second year. Business-related courses in areas such as marketing communication, fashion in international markets and new venture development are combined with professional studies in communication design, illustration, packaging, photography, and broadcast

journalism to produce a graduate who can work in all areas of fashion communications. Through the selection of elective courses in second, third and fourth year, students may elect to pursue a minor or to otherwise customize their elective package to focus on their individual career objectives. Students also work in teams to produce a series of fashion events culminating in the year-end fashion presentation, attended by over 3,500 people, including industry and media representatives.

Workplace Placements

Through work placements students gain experience in a range of professional settings and are given an opportunity to observe the various sectors in the fashion industry: manufacturing, design, styling, retail, import-export, promotion, multimedia, packaging and publishing. These placements help students clarify their educational goals, integrate classroom theory into an applied setting and provide contacts for employment opportunities after graduation. Students are required to complete 600 hours (15 weeks) of documental work experience between first and fourth year. Students who do not complete the required 600 hours of workstudy will receive an “incomplete” grade in FSN402 (workstudy).

Travel Study

A School of Fashion faculty member has been arranging travel options to Europe and Asia since 1982. These tours are designed to explore the various cultural contexts of design outside of North America and to introduce students to museums, art galleries, design studios and design students in other countries. Assignments connected to the tours can facilitate the fulfillment of some requirements for the History of Costume and History of Design courses, by arrangement with the instructors.

Liberal Studies

Students must take three semesters of lower-level liberal studies courses and three semesters of upper-level liberal studies courses to graduate.

Minor

Students may pursue any Minor offered by Ryerson and are eligible for only one Minor. Please refer to the Minor’s Policy section of the School calendar for further information on individual Minor requirements and restrictions.

Fashion Communications Option (FHSO)

Fashion Design Option (FHSD)

First year (FHSO1)(FHSD1) - Common to both options.

Required

		Duration		
		In Terms	Lecture	Lab
FSN010	Fashion I	2		4
FSN014	Communication Design I	2		3½
FSN016	Visual Communication I	2		3
FSN100	History of Art	1	4	
FSN101	Textiles I	1	2	1
FSN117	Introduction to Fashion	1	2	
MKT100	Marketing I	1	3	
MKT200	Marketing II	1	3	
Elective	Liberal Arts Option			
	Group A (see calendar)	1	3	

Second Year - Fashion Communications Option (FHSO2)

Required

CMN103	Oral Communication in Fashion	1		3
CMN202	Professional Writing in Fashion			
	Communication	1		3
FFC020	Communication Design II	2		3
FFC021	Visual Communication II	2	3	
FFC200	Photography I	1		3
FSN203	History of Design	1	4	
Elective	Liberal Arts Option			
	Group A (see calendar)	2	3	
Elective	Professional Related Option			
	Group B (see calendar)	2	3/4	

Third Year - Fashion Communications Option (FHSO3)

Required

FFC031	Integrated Design I	2	1	5
FFC032	Fashion Promotion	2		2
FFC300	Photography II	1		3
FSN302	History of Costume I	1	4	
MKT403	Marketing Communications I	1	3	
Elective	Liberal Arts Option			

		Duration	Lecture	Lab
		In Terms		
Elective	Group A (see calendar)	2	3	
	Professional Related Option			
	Group B (see calendar)	2	3/4	
Fourth year - Fashion Communications Option (FHSD4)				
Required				
BRD400	Introductory Broadcast Journalism	1		4
ENT500	New Venture Startup	1	3	
FFC041	Integrated Design II	2	1	5
FSN400	Fashion in International Markets	1	2	
FSN402	Work Study	1		3
Elective	Liberal Arts Option			
	Group A (see calendar)	1	3	
Elective	Professional Related Option			
	Group B (see calendar)	2	3/4	
Second Year - Fashion Design Option (FHSD2)				
Required				
CMN303	Communication in Fashion Design	1		3
FFD020	Fashion II	2	1	8½
FFD021	Visual Communications for			
	Designers II	2	3	
FFD200	Textiles II	1	2	1
FFD201	Textile Design I	1		3
FSN203	History of Design	1	4	
Elective	Liberal Arts Option			
	Group A (see calendar)	2	3	
Elective	Professional Related Option			
	Group B (see calendar)	1	3/4	
Third Year - Fashion Design Option (FHSD3)				
Required				
FFD030	Fashion III	2		7
FFD031	Production Technology	2	2	
FFD300	Computer Aided Design I	1	1	2
FFD303	Integrated Visual Communication I	1		3
FSN302	History of Costume I	1	4	
Elective	Liberal Arts Option			

		Duration	Lecture	Lab
		In Terms		
Elective	Group A (see calendar)	2	3	
	Professional Related Option			
	Group B (see calendar)	1	3/4	
Fourth year - Fashion Design Option (FHSD4)				
Required				
ENT500	New Venture Startup	1	3	
FFD040	Fashion IV	2	1	2½
FFD400	Computer Aided Design II	1	1	1
FFD401	Materials Management	1	2	
FFD403	Integrated Visual Communication II	1		3
FFD404	Grading	1		2
FSN400	Fashion in International Markets	1	2	
FSN402	Work Study	1		3
Elective	Liberal Arts Option			
	Group A (see calendar)	1	3	
Elective	Professional Related Option			
	Group B (see calendar)	1	3/4	

Professional and Professionally Related Electives

Courses offered are subject to timetable constraints and the number of registrations. Registration in courses is subject to prerequisite, precursors and co-requisites. All courses may not be offered each term.

Professional - Table I

Fashion Communications Option

Students are required to take six course(s) from Tables I and/or III prior to graduation.

FFC301	Packaging Design
FSN304	Introduction to Fashion Journalism
FSN700	Advanced Illustration
FSN701	Copywriting
FSN703	Visual Merchandising and Display
FSN706	Fashion Event Planning

Professional - Table II
Fashion Design Option

Students are required to take three courses from Tables II and/or III prior to graduation.

FFD500	Accessories Design
FFD501	Contour Design
FFD502	Fur Design
FFD503	Knitwear Design
FFD504	Ladieswear Block Development
FFD505	Textile Design II
FFD506	Textile Design III
FFD507	Computer Aided Design II
FFD508	Accessories Design II
FSN700	Advanced Illustration

Professionally Related - Table III

ACC100	Introductory Financial Accounting
ACC406	Introductory Management Accounting
BRD800	Public Relations
CMN313	Report Writing
CMN315	Business Correspondence
CMN413	Corporate Communications
CMN414	Interpersonal Communications in Management
CMN443	International Business Communication
ENT526	Introduction to Entrepreneurial Behaviour
ENT527	Studies in Entrepreneurship
ENT725	Management of Innovation
FFC200*	Photography I
FFD201**	Textiles Design I
FFD500	Accessories Design I
FFD505	Textiles Design II
FFD506	Textiles Design III
FFD508	Accessories Design II
FSN304	Introduction to Fashion Journalism
FSN701	Copywriting
FSN703	Visual Merchandising and Display
FSN704	History of Costume II
FSN705	Merchandise Analysis
FSN706	Fashion Event Planning
GEO301	Marketing Geography
GEO719***	GIS in Business: Strategic Management Decisions
HST600	Innovators Capitalists and Managers

IND044	Plan Layout/Work Study & Measurement
ITM101	Personal productivity
ITM102	Business Information Systems I
LAW525	The Law of the Marketplace
MGT200	Introduction to Management
MHR405	Organized Behaviour & Interpersonal Skills
MHR741	Managing Interpersonal Dynamics
MKT504	Effective Persuasion
MKT723	Services Marketing and Management
MKT730	The Management of New Products
RMG100	Issues and Innovations in Retailing I
RMG153	Human Resources Management for Non Human Resource Professionals
RMG200	Introduction to Retail and Services Management
RMG400	Buying Process I
RMG909	Buying Process II
THP315	Corsetry: History and Construction
THP333	Costume: Special Topics
THP522	Millinery: History and Construction
THP612	Fabric Dyeing and Costume Painting
THP643	Video and Television
THP845	Costume III
THT419	Costume Design II

* Available to Design Option only.

** Available to Communications Option only.

*** Not available to FHSD2 and FHSO2.

Course Descriptions

FRM037 Fashion Promotion II: This course involves planning and organization for fashion co-ordination and promotion. Students will work on a major project in fashion promotion, Mass Exodus. Prerequisites: FSN201, CMN103, CMN202. Corequisites: FMC025, FMC036.

FRM445 Human Resources Management: This course focuses on the role of the sales manager in a retail environment and examines his/her contribution to operating results in terms of recruitment, training and motivation of sales staff. Practice in coaching and the development of motivational and leadership skills is emphasized through extensive role playing. Prerequisite: FSN013.

FRM449 Advanced Topics in Fashion Marketing and Retailing: This course is designed to encourage a critical discussion of the current issues in fashion marketing and retailing. Students will read and evaluate contemporary literature of the field. Prerequisites:

FRM333, FSN013, FSN118.

FSN010 Fashion I: Design Pattern making and Construction. Introduction to apparel design, pattern making and construction stressing professional, industrial methods. Pattern making books are compiled. Industrial sewing and pressing equipment is utilized for construction samples. Basic blocks are used for drafting original designs and constructing muslins, closely integrating the use of fabric, texture, colour, style and fit. Analysis of completed garments is made with reference to design consumer needs and marketability. Corequisites: FSN101, FSN016, FSN117.

FSN014 Communication Design I - Design and Colour Theory: An introduction to the elements and principles of two dimensional and three dimensional design as they apply to visual problems in fashion communication. Theoretical and practical aspects of colours are studied in depth and include practical problems dealing with colour harmony, trends, association, symbolism, optical illusion, notation and terminology. Corequisite: FSN016.

FSN016 Visual Communication I - Life and Fashion Drawing: An introduction to drawing as a means of visual communication. Emphasis is on the human body and basic anatomy, the fashion figure, the design of croquis sketches and an introduction to fashion garment illustration. The course will also focus on visualization and presentation techniques as they apply to the apparel industry. Some assignments are prepared in collaboration with Fashion I (FSN010). Corequisite: FSN014.

FSN026 Visual Communication II: This course develops figure drawing skills through drawing from the mode, fashion illustration techniques and effective fabric and garment rendering leading to a portfolio of visual works. Prerequisite: FSN016.

FSN100 History of Art: A historical survey of painting, sculpture and architecture with an emphasis on Western art is presented through slide lectures. This course is designed to provide the student with a broad background through a study of theories and styles in the arts as they have developed through history. Students will develop a critical capacity for analysis of form, colour and space.

FSN101 Textiles I: This course is an introduction to textiles and fibres: the general concepts of durability, comfort and care are related to the serviceability of fibres, yarns and fabric construction. In the laboratory time the students examine and compile a book of fabric samples which illustrate the concepts discussed in the lecture.

FSN117 Introduction to Fashion: An introduction to the fashion apparel industry, with an overview of the industry, its growth, current status and future. Fashion terminology, design trends and seasonal cycles will be explored, as well as the social and cultural significance of clothing. Both Canadian and international designers, design companies and retail businesses will be studied. Corequisite: FSN016.

FSN203 History of Design: This course introduces students to the study of design history in its cultural context. It will provide an interdisciplinary appraisal of design history and offer an exploration of the supporting social and cultural infrastructure of design. The course will encourage an analysis of design and thereby help to create an understanding of past, present and future design progression. Students will be encouraged to use Design History as a means of understanding current cultural design contexts and as a means of understanding the global implications of contemporary design production. Prerequisite: FSN100 with a B grade average or permission from the Instructor. Option: Travel Study Abroad - a faculty member has been successfully running travel study tours to Europe and Asia since 1982. The tours are designed to explore the various cultural contexts of design as they exist outside of North America. The course introduces students to museums, art galleries, professional design practice and their peers in other countries. Participation in the study tour can facilitate the fulfillment of course requirements for the History of Design course.

FSN302 History of Costume I: This course provides a chronological cross-cultural survey of the history of costume from prehistoric times to the present and provides an introduction to the development of fashion in the twentieth century. This course encourages the analysis of period dress for men, women and children within the framework of the supporting social and cultural infrastructures. Particular emphasis will be placed on European and North American costume. Consideration will be given to traditional and contemporary costume and body decoration including the costume of Japan, China and Africa. The course will also address the evolution of fashion as a concept of design highlighting key historical dressmakers, tailors and designers exploring their motivations and influences. Prerequisites: FSN100 with a B grade average or permission from the Instructor, FSN203. Option: Travel Study Abroad - a faculty member has been successfully running travel study tours to Europe and Asia since 1982. The tours are designed to explore the various cultural contexts of design as they exist outside of North America. The course introduces students to museums, art galleries, professional design practice and their peers in other countries. Participation in the study tour can facilitate the fulfillment of course requirements for the History of Costume course.

FSN400 Fashion in International Markets: This course will focus on the background of trade in textiles, the complexities of international marketing in the fashion and apparel sector. Economic, political, historical, cultural and business trends will be explored to determine the issues facing a fashion marketer in today's global business environment. A framework for analysis of identification of opportunities will be the focus of this course with the development of an appropriate export business plan.

FSN452 Visual Merchandising and Display: Students will study theories and practices related to visual merchandising and display. An examination of design theory and leading edge visual merchandising practices will be explored with respect to in-store

design and layout, in-store displays, point of purchase materials, designs of windows and fixtures. Prerequisite: MKT100.

FSN700 Advanced Illustration: This course will challenge each student to meet their creative potential. An approved/guided self-directed course of fashion and/or editorial illustration work will extend their creative expertise. Professional practice as freelance illustrators will be included through print industry critiques and guest seminars. An individual portfolio and group exhibit will be the final evaluative goal. Prerequisite: FFC031.

FSN701 Copywriting: Work covered includes evaluating, writing and editing of copy for advertising and promotion, display presentation, internal communications and direct mail for all market levels. Copy testing techniques and visualization for copy brainstorming are included. Students prepare sample books of copywriting and use “live” data in preparing assignments. Corequisite: CMN202 or CMN303.

FSN702 Exhibition Design I: This course includes study of exhibit, industrial, window and interior displays as sales media. Methods for coordinating storewide promotions and other special promotional events will be developed. Prerequisites: FSN014, FSN016.

FSN703 Visual Merchandising and Display: Students study the various complex introductory theories, principles and practices of retail visual merchandising and their logical culmination in store design and layout, and in the design of window and in-store displays, point of purchase devices and fixtures. Prerequisites: FSN014, FSN016.

FSN704 History of Costume II: This course will explore the historical and contemporary clothing traditions of non-European cultures. Concentrating on Asia and the Pacific Rim, clothing practices will be examined within the framework of the supporting social and cultural infrastructure. Students will be encouraged to share their individual cultural knowledge and to use costume history as a means of understanding the contemporary global marketplace and the post modern condition of fashion production. Prerequisite: FSN302.

FSN705 Merchandise Analysis: The purpose of this course is to develop students’ skills in the analysis and evaluation of fashion merchandise. The course builds upon knowledge of textiles and garment construction required in the first year of the fashion program and introduces new concepts in mass production environments. The course is designed to provide students with the skills necessary to perform effectively as retail marketers and buyers or fashion product managers in a manufacturing/marketing environment. Prerequisites: FSN010, FSN101, FFD200.

FDM040 Integrated Design Techniques II: This course continues studies begun in FDM030 and FAM035 and FAD038. Students will conduct research in the area of their

specialization and, working independently or in groups of no more than 3, design and produce a collection of garments or a major research report. Supporting technical skills for the project will include advanced CAD/Gerber work, advanced pattern grading techniques, technical drawing, logo development, hang tag and label design, and graphics for standardized form development. Prerequisites: FDM030, FAM035, FAD038. Corequisites: FDM401, FSN400, FSN401.

FDM401 Piece Goods Handling: This course will familiarize the students with the fundamentals of materials sourcing, purchasing and management. Domestic and international piece goods sourcing, fabric quality and performance, support materials, closures, trims and other findings will all be discussed. Appropriate industry field trips and guest lecturers may be included. Prerequisites: FDM040, FSN400. Corequisites: CTX014, FDM030, FDM031, FAD038 or FAM035.

FFC020 Communication Design II: Typography, Graphic Design & Digital Media. This course will supply the necessary fundamental knowledge of techniques in graphic design and digital media. Students will develop an understanding of aesthetic and communication issues in the use of typography in communication for the fashion industry. The major computer software used in industry for communication design imaging and typography will be introduced to produce print pieces for a variety of typical industry situations. Prerequisites: FSN014, FSN016.

FFC031 Integrated Design I: Advertising Design, Product Development & Intermediate Illustration. This course has several goals. It is intended to provide students with an introduction to design for advertising and a further exposure to visual communications in fashion. The emphasis is on the elements of graphic design, typography, illustration and production techniques for the execution of advertising strategies, in various media, including the internet. Students will use the computer software most widely used in the industry. In addition, the course will deal with fashion product development and promotion. Prerequisites: FFC020, FSN026.

FFC032 Fashion Promotion: Fashion promotion offers the study of the theory and practical application of fashion sales promotion, public relations, special event production and other activities used to influence the sale of merchandise, services and concepts. Emphasis is placed on the creative organization of professional quality presentations culminating in the promotion and production of Mass Exodus, the School of Fashion's annual gala. Prerequisites: CMN103, CMN202. Corequisite: FFC031.

FFC041 Integrated Design II: Editorial Design & Capstone Design Project. This course will incorporate work on industry sponsored editorial competitions and the development of a personal portfolio based on a self-directed capstone design project. It is expected that students will draw on their accumulated experience and skills learned in the program to create a body of work which will clearly identify their talents and experience.

Prerequisite: FFC031.

FFC200 Photography I: This course is designed to introduce the student to the practical, technical and theoretical sides of the fashion photography industry. The course has both a historical/theoretical and a practical component. Slide show, lectures and guest speakers will familiarize students with visual trends, fashion photography history and current practices. The practical component will teach students the basics of manual camera operation, composition and lighting. Students will have the opportunity to plan and work on fashion shoots, in the studio and on location, using a 35mm camera and both existing and artificial light.

FFC300 Photography II: This course will enhance student's understanding of art direction in fashion related editorial, advertising and graphic design applications utilizing photography and covers advanced work in studio lighting, darkroom techniques, studio shots and location photography. Prerequisite: FFC200.

FFC301 Packaging Design: An introduction to the theory and practice of packaging design. Legal, structural and aesthetics issues will be explained and practical projects will provide students with the opportunity to design packaging for a variety of fashion related products. Prerequisites: FFC020, FSN026. Corequisite: FFC031.

FFD020 Fashion II: Design, Draping, Pattern Making, Construction & Production. This intermediate course continues the study of apparel design, pattern making and construction. Draping and production techniques are introduced. Creativity and industrial methods are stressed in each of the major design assignments. Students keep journals to document inspiration, colour, fabric and concept development. Projects are completed using a variety of fabrics, special machines and include coordination of fabric, texture and colour for a specific season and market. Students will research apparel markets, sketch designs, create presentation boards, draft or drape original designs, construct muslins and final garments. Fit will be evaluated on the standard form. Students will pattern draft and drape blocks, construct samples and garments. Prerequisites: FSN010, FSN016, FSN117, FSN101.

FFD030 Fashion III: Design, Pattern Making, Construction & Tailoring. This advanced course in fashion design focuses on the research and design of tailored garments and men's sportswear groupings. Students draft blocks and use standards blocks to develop apparel styles. Creativity and production tailoring methods are emphasized and stressed in each of the design assignments. Students keep journals to document inspiration, colour, fabric and concept development. Students will research apparel markets, tailoring techniques and production methods for specific textiles and materials. Students will also sketch designs, create presentation boards, draft original designs, construct muslins and final garments. Fit and alteration techniques are examined. The critical analysis of completed garments is made with reference to creativity, design principles, consumer

need and marketability. Students work in teams to practice and develop the skills required to work effectively in groups. Prerequisite: FFD020. Corequisite: FFD303.

FFD031 Production Technology: This course outlines the methods of efficiently controlling personnel, equipment and materials from the initial design stage through to completion of garment manufacturing. Industry related case studies will be introduced to fully understand the concepts and systems used in apparel manufacturing and the methods employed to establish costs. Sample costings and a review of overhead and distribution costs will be included. Plant tours will demonstrate equipment usage, plant layout, workflow and inventory control. Prerequisite: FFD020. Corequisite: FFD030.

FFD040 Fashion IV: This advanced course in apparel design allows students to conduct research in an area of specialization. Research development may be executed in one of the following ways: working independently or in groups of no more than three, students may research, design and produce an apparel collection for women, men or children. Alternately, students may complete a major investigative report on a topic of critical interest to the industry. Prerequisite: FFD030.

FFD200 Textiles II: This course is a continuation of the concepts introduced in FSN101, Textiles I. Emphasis is placed on the interrelationship of fibres, yarns, fabrics and finishes in defining the durability, comfort, care and serviceability of textiles. Processes ranging from traditional methods of manufacture to innovations in the production of high technology materials are discussed. Laboratory work involves applying these concepts to the fabrics used in apparel design courses. Students are required to compile a dictionary of standard fabrics. Prerequisite: FSN101.

FFD201 Textile Design I: This course is an introduction to textile design. Students will research, design and render textile patterns using a variety of techniques and media. Computer aided design programs are introduced. Students design and manipulate textile patterns using both Adobe Photoshop and Gerber Artworks. Prerequisite: FSN014. Corequisite: FAS020.

FFD300 Computer Aided Design I: This course is an introduction to computer aided design using Gerber software. Students will digitize patterns, manipulate basic blocks, back-up their files, create garment models and rule tables for basic grading. Prerequisite: FFD020.

FFD303 Integrated Visual Communication I: Intermediate Illustration & Graphic Design. In this course, students advance their knowledge of the skills necessary to create professional visual communications. Students design and draw technicals on the computer using industry-standard software. In addition, students work to further develop their illustration style and extend their creativity and personal vision. Prerequisite: FSN026. Corequisite: FFD030.

FFD400 Computer Aided Design II: This course continues studies begun in FFD300 (Computer Aided Design I). Students will manipulate basic blocks, back-up their files, create garment models, markers and rule tables for basic grading. Prerequisite: FFD300. Corequisite: FFD040.

FFD401 Materials Management: This course will familiarize students with the fundamentals of material sourcing, piece goods ordering, costing, cost management, finishes and processes prior to and during apparel manufacturing. Support materials, closures, trims and other findings will be discussed. Domestic and international piece goods sourcing will be examined. Prerequisites: FSN101, FFD030. Corequisite: FFD040.

FFD403 Integrated Visual Communication II: Communication Design. In this course, students further develop and refine their ability to create visual communications using a combination of traditional and computer enhanced techniques. Development of brand image for the fashion student's own collection using the computer to create designs for logos, labels, hangtags, press kits and graphics for other marketing products. Prerequisite: FFD303. Corequisite: FFD040.

FFD500 Accessories Design: This course is an introduction to accessory design including multiple categories such as handbags, belts, scarves, hats, gloves and jewellery; emulating the design approaches taken by a professional accessories design studio. Specifically, leather goods terminology and techniques for accessories will be explored through lecture, labs and an off-site visit. Students will research inspiration and direction and design a conceptual capsule accessories collection supported by presentation boards. They will also be required to produce samples/prototypes of two designs. Prerequisite: FSN014.

FFD501 Contour Design: This course is an introduction to foundation garments and intimate apparel. Students will learn how intimate apparel is designed, merchandised and manufactured. Original design prototypes are produced using basic blocks with an emphasis on fabrication and production techniques appropriate to the intimate apparel market. Prerequisite: FSN010.

FFD502 Fur Design: This course is an introduction to the use of fur and skins in apparel design. Students will survey the fur industry from historical and present day perspectives. The unique characteristics of specific furs will be identified and discussed in terms of design implications and production requirements. Students will design fur and fur-trimmed garments and accessories. Muslins will be constructed and critiqued. Off-site lectures will supplement the theoretical and studio components of the course. Prerequisite: FSN010.

FFD503 Knitwear Design: This course is an introduction to industrial knitwear. Students

will research style, colour and fabrication trends to design men's or women's knitted apparel for a specific market. Knitwear terminology and mass production techniques will be analyzed as they apply to the design room. Domestic and off-shore production, the use of technology, the purchasing and inventory of raw goods will be covered. On-site lectures at manufacturing facilities will supplement the theory presented in class. Prerequisite: FSN010.

FFD504 Ladieswear Block Development: This course provides the student with the basic principles and instructions for drafting a set of women's wear basic blocks. Both standard and individual body measurements will be used. Students develop a basic skirt, pant, bodice and sleeve block. Fit is evaluated on the standard size 10 dress form. A set of individual personal blocks and blocks for stretch knit garments will also be developed. Prerequisite: FSN010.

FFD505 Textile Design II: This is an intermediate course in textile design. This course analyzes the techniques used in the surface design of both woven and knitted fabrics. Emphasis is placed on basic computer aided design (CAD) and its application to the textile industry. Various types of experimental and industrial surface embellishments, direct dyeing and screened processes are included. Prerequisite: FFD201.

FFD506 Textile Design III: This is an advanced course in textile design for apparel. Emphasis is placed on providing creative opportunities for students to develop designs with unique fabrications as well as one-of-a-kind, art to wear. Students will prepare various samples. Critique sessions on apparel assignments will conclude each project. Students will be encouraged to participate in outside student design competitions. Prerequisite: FFD505.

FFD507 Computer Aided Design III: This is an advanced course in computer aided design which expands on the skills developed in FFD302 and FFD400 (CAD I and CAD II). Gerber's Pattern Design System (PDS) software functions are examined. Students draft original designs and create a production pattern on the computer. The Product Data Management (PDM) software is introduced. Prerequisite: FFD400.

FMC045 Communication Design IV: In-depth projects will deal with topics in fashion communication and promotion. Students will undertake individual advertising campaigns including art, copy, production, management, marketing and research. Prerequisite: FMC035, FMC036.

FMC046 Visual Communication IV: Practical illustration problems as applied to visual communications media will be studied, such as magazine, poster, editorial, advertising and product illustration. Techniques suitable for reproduction will be utilized. Prerequisite: FMC035, FMC036.

FMC448 Photography II: This course covers advanced work in studio lighting, electronic flash, darkroom techniques, studio shots and location photography. The emphasis will be on fashion photography. In addition, students will be encouraged to shoot their own work for their portfolios. Prerequisite: FMC338.

(Source: Ryerson University Calendar 2000-2002)

LaSalle College

Founded in 1959, LaSalle College (LaSalle) is a member of the LaSalle College Group, a privately-owned, diversified management company. LaSalle is gaining a reputation as the international educational institution with affiliated colleges on several continents. LaSalle is keeping pace with a world in which borders are becoming less important. As result, at LaSalle students will receive training that will prepare them for membership in a new generation of professionals.

LaSalle continually strives to update and adjust its programs to respond to the needs of the business and job market. During the two or three years at the college, skilled industry-seasoned instructors will teach the students the techniques and principles essential for their chosen profession. Industry internships, taken here or abroad, will add depth to their training, providing them with invaluable on-the-job experience even before they enter the work force full time.

Throughout their training, students at LaSalle will be developing their talents in an environment where the accent is on innovation. All their learning tools, many of which are exclusive to LaSalle, are at the forefront of technology - advanced computers and software, the latest teaching aids, a Documentation Centre and much more. The students may also be able to continue their studies abroad, thanks to agreements reached between LaSalle and many teaching institutions in the United States, Europe and Australia. Over 3,500 students attend the college annually in either regular or continuing education programs that includes many foreign students representing over 45 countries.

Regular Education

Formal education: The formal stream consists of programs leading to the acquisition of the Quebec Diploma of Collegial Studies (Diplome d'études collegiales or DEC). These programs comprise specific technical courses as well as a general education component made up of courses in language and literature, philosophy and physical education. The DEC is a diploma issued by the Quebec Ministry of Education and is a prerequisite for university admission. The intensity of this program varies depending on the rate at which the student wishes to progress. At LaSalle, students can obtain a DEC in two years (four intensive terms) or in three years (six regular terms). To be admitted to DEC programs, students must meet the Quebec Ministry of Education prerequisites, the main one being the acquisition of a Quebec high school leaving certificate (Diplome d'études secondaires or DES), as well as all other program prerequisites. Unlike the Quebec Attestation of Collegial Studies (Attestations d'études collegiales or AEC), which is reserved for mature students, the DEC can be pursued by young people as well as by adults seeking to reorient their careers.

Continuing Education

The Adults' Training Centre of LaSalle offers a variety of programs in the field of

Fashion, Computer Science, Business Administration, Hotel Management, Food Services and Tourism. All these programs lead to the acquisition of the Attestation of Collegial Studies (Attestations d'études collegiales or AEC), which is recognized by the Quebec Ministry of Education. The duration of the programs varies depending on their specific requirements. They are primarily made up of technical courses designed to help students master the skills and meet the requirements associated with a particular job. To be admitted to these programs, students must have earned a Quebec high school leaving certificate (DES) or its equivalent. In certain cases, skills and knowledge acquired through employment or by other means may be recognized as being equivalent to a high school diploma. These programs are offered during the day and at night, based on student demand. Students who complete AEC programs may qualify for admission to university, particularly to adult education programs.

Academic Studies

To achieve the LaSalle goal of providing training of the highest quality, in both English and French, its teaching methods and techniques must always be kept up to date. The personnel responsible for applying the College Education regulations of the Ministry thus ensure the computerization of methods; the development of appropriate applications for each program; the establishment of timetables; the organization of program-related extracurricular activities (conferences, group projects, industry tours, etc.); that students are provided with educational guidance and an understanding of their personal file; the development of relations with relevant industries. Every effort is made to facilitate the students' learning by offering them all the necessary tools. All programs at LaSalle utilize the latest technology used in their sphere of activity. The courses offered are accredited by the Quebec Ministry of Education. All programs lead, upon successful completion, to the granting of a DEC (Diploma of Collegial Studies), which includes 14 general education courses:

- 3 in Physical Education;
- 3 in the Humanities;
- 4 in Languages and Literature;
- 2 in a Second Language;
- 2 complementary courses; plus all the specialization courses.

Duration of Programs

- 3 years, or 6 regular semesters, for a DEC;
- 2 years, or 4 semesters, for an intensive DEC.

Also, LaSalle offers Attestations of Collegial Studies (AEC). The duration of those programs:

- 2 years;
- and 1 year for the Attestation in Computer Science.

Equivalences, Substitutions and Past Achievement Recognition

Equivalences or substitutions for college-level course already successfully completed will be granted, where applicable. When knowledge acquired through work or life experience, private study, travel, volunteer work or programs offered by employers corresponds to the content of certain courses in our programs, this knowledge may be regarded as credit.

Advanced Study

All our programs offer graduates the options of moving directly into the job market or pursuing further studies at institutions in Canada, United States, England or Australia. As a result of agreements reached between LaSalle and other teaching establishments, a student may be granted university-level credits for courses whose content is deemed equivalent to courses the student has already taken.

Second Language

LaSalle offers second-language courses in French and English in all semesters. It is also possible to study Spanish.

Guest Speakers

Throughout the school year, frequent guest speakers from various fields provide our students with the latest information on their particular industry or specialty. Their availability, as well as LaSalle's close links with the business community, add to the excellence and comprehensiveness of our Programs.

A Policy of Flexibility

Educational Services has always endeavoured to be as flexible as possible when it comes to student course choices. Any student wishing to take a course not offered during the day may do so in the evenings. As well, certain specialization courses are offered during the summer semester.

Subsidiaries of LaSalle College Group

LaSalle College Group is a privately owned holding company with affiliates active in career education, industry training, consulting, international project management, web page design, software development and real estate. Phone: 1-800-363-3541 or 1-514-939-2006. Fax: (514) 939-7292.

LaSalle College is Canada's largest bilingual private career training establishment. It has made its mark in the educational arena and has become an international symbol of excellence. Phone: 1-800-363-3541 or 1-514-939-2006. Fax: 1-514-939-7292.

Inter-Dec College has ten professional and technical career programs offered in one of their three specialized schools of Beauty, Design and Digital Imagery. Phone: 1-800-363-

3451 or 1-514-939-3046. Fax: 1-514-939-3046.

LaSalle College International ensures the development of LaSalle College Group outside Canada by establishing and operating collegial-level training schools abroad. It also collaborates with other LaSalle College Group affiliates in promoting and exporting their services and products. Phone: 1-800-363-3541 or 1-514-939-2006.

Ilasalle comes from a merger between LaSalle College Industries, a firm that specializes in corporate training and GCL Multimedia, an online training development consultant. Ilasalle is a company whose mission is to identify, analyze and meet corporate training needs in such a way as to maximize the impact of, and increase the return on, an investment in training. Phone: 1-800-363-3541. Fax: 1-514-939-0811.

Gested International is a consulting and project management group. Phone: 1-800-363-3541 or (514) 939-4428. Fax: 1-514-939-0762.

Ilasallecampus is an educational and training portal of LaSalle College International and its partners. Ilasallecampus offers 3 categories of training programs: accredited, soft-skills, professional and corporate. Phone: 1-514-876-1331. Fax: 1-514-876-8876.

Centre of Fashion Technology Exchange (CTTM) mission is to ensure quality service as well as consumer advisory service training technology watch for all sectors of the Quebec clothing industry. Phone: 1-800-363-3541 or 1-514-939-4443. Fax: 1-514-939-0762.

Montreal International Language Centre offers intensive immersion, part-time, private and corporate language training. College and university entrance exam preparation. Languages taught are English, French, Spanish, Italian, Japanese and Arabic. Phone: 1-800-363-3541 or 1-514-939-2006.

GCL Produits de bureaux & Services is a supplier for computers and softwares as well as stationaries and office products. Phone: 1-514-939-4442. Fax: 1-514-939-1965.

MAXXUM Public Relations Consultants is a public relations planning and management service. Phone: 1-800-363-3541 or 1-514-939-4445. Fax: 1-514-939-2891.

PAD System is a pattern, design, grading and marking software program. Phone: 1-800-831-4430 or 1-514-939-4430. Fax: 1-514-937-0517.

ZOOM Placement Services specializes in the placement of junior, intermediate and senior personnel. Phone: 1-800-363-3541 or 1-514-939-4449. Fax: 1-514-939-2015.

Les Voyages du Fort is a travel agency offering a wide range of travel services, airline tickets, hotel reservations, car rentals, etc. Phone: 1-800-363-3541 or 1-514-939-4449.

Fax: 1-514-939-1965.

Complexe du Fort is an ultramodern building with its 10 floors and 380,000 square feet, conveniently situated on Sainte-Catherine Street West, in downtown Montreal.

Le Fuchsia is a very high end restaurant using only the best food and the greatest chefs available.

Fashion Design

In the context of the renewal of collegial teaching, this program is now defined by competencies. Consequently, it is conceived according to a progressive approach, with a direct application of the profession, unique to each college. Thus, the emphasis of the training lies on the capacity of an individual to do something rather than his/her ability to demonstrate his/her knowledge. This program, offered in day and night courses, leads to a DEC or an AEC in Fashion Design. The graduates in Fashion Design may, if they so desire, begin their career in the workplace immediately after their graduation. They may also pursue their university studies.

Program Profile

- Creation of garments using various methods: Illustration - sketching and workshop drawings; pattern drafting and draping; making samples and prototypes.
- Choice of fabrics, textures and colours
- Research of styles and materials
- Market analysis
- Development of marketing strategies
- Participation at the collection promotional activities

Practical Experience (projects)

- Fashion shows
- Competitions at three different levels: regional, national, international
- Final project

Fashion Design students create and produce a major fashion show that draws accolades from the industry, the media and the general public. This exciting and pivotal venture is produced in collaboration with manufacturers, under the supervision of renowned designers.

Career Prospects

Fashion Designer; Stylist; Pattern Designer; Pattern Maker; Costume Designer or Fashion; Coordinator for television, cinema, shows, theatre, magazines; Props Person.

Specialized Options

Women's Wear; Men's Wear. LaSalle reserves the right to offer options according to market supply and demand.

Articulation Agreements

LaSalle has signed several articulation agreements with renowned universities. These agreements include expertise exchanges and the recognition of certain equivalences. Thus, the graduating students have the possibility of pursuing their studies at a superior level. The institutions which specialize in the fields of Fashion and Clothing with which LaSalle has signed agreements are the following:

- Ecole superieure de la mode de Montreal, Montreal, Canada
- Fashion Institute of Technology (FIT), New York, USA
- Johnson & Wales of University, Rhode Island, USA
- Laboratory Institute of Merchandising, New York, USA
- Lasell College, Boston, USA
- Northwood University, Michigan, USA
- Pacific Union College, California, USA
- The Art Institutes International, Pittsburgh, USA (and other campuses)

Program Content

The following general education courses:

- 3 Physical Education
- 4 Humanities
- 4 Language and Literature
- 2 Second Language: modern language; art and aesthetics

Concentration Courses	Hours
571-KNB-07 Composition of simple garments	105
571-KNF-03 Style research by draping	45
571-KNJ-03 Assembling principles of simple garments	45
571-KNN-05 Graphic process application and visual presentation	75
571-KPA-03 Study and utilization of raw materials	45
571-KNC-07 Composition of various garments	105
571-KNG-03 Style evaluation by draping	45
571-KNK-03 Assembling principles of various garments	45
571-KNK-05 Fashion concepts	75
571-KNA-03 Fashion phenomena	45
571-KPE-03 Research of raw materials for garment production	45
571-KND-07 Composition of elaborated garment	105
571-KNH-05 Garment feasibility	75
571-KNL-03 Garment construction and computer	45
571-KNR-05 Research of distinct fashion concepts	75
571-KNE-03 Fashion and society	45

571-KPB-07	Detailed planning and prototypes	105
571-KPF-05	Technical files elaboration	75
571-KNM-03	Garments production	45
571-KPJ-05	Defining characteristics of a collection	75
571-KNU-03	Trend analysis and presentation	45
571-KPC-08	Collection elaboration and prototypes	120
571-KPG-05	Evaluation of garments	75
571-KPK-06	Producing collection plan	90
571-KPW-04	Planning and production	60
571-KPY-03	Buying and selling products and services	45
571-KPD-07	Collections for target markets	105
571-KPH-05	Presentation and evaluation of collections	75
571-KPL-04	Portfolio elaboration	60
571-KPX-03	Work task management	45
571-KPZ-05	Fashion promotion	75

The College reserves the right to substitute some courses.

Certificate of Studies

- This program leads to a Diploma of Collegial Studies (DEC).
- Holders of a DEC in Fashion Design can, if they wish, pursue university studies.

Fashion Marketing

Program Profile

The work of a fashion marketing professional consists of occupying different managerial positions in the various sectors of fashion marketing: wholesale, retail, visual presentation and promotion. With the aim of responding to the needs and demands of different fashion trades, the fashion marketing technician must be versatile. She/he shows a professional know-how of the marketing sector and the general skills related to the management of different fashion trades. Even more so, she/he must possess a forward-looking vision of the fashion phenomenon.

Career Prospects

Within each of these sectors, the technician in fashion marketing is qualified to undertake different occupations:

- Professions related to wholesale: representative.
- Professions related to retail: supervisor, manager, assistant manager.
- Professions related to buying: buyer, assistant buyer.
- Professions related to visual presentation: supervisor, assistant, technician.
- Professions related to promotion: promotional events coordinator: stylist.

The Specifics of Our Educational Project

- **Partners: Pad System; The Fashion Foundation of Montreal:** LaSalle is one of the founding partners in the Fashion Foundations of Montreal. Since its creation in 1990, 70% of those receiving grants from the Fashion Foundation of Montreal are graduates of LaSalle.
- **BrainWare: Computer Intelligence at the Service of Human Intelligence.**
- **Our instructors come from the fashion marketing sector where they occupy top positions and possess the highest qualifications.**
- **LaSalle has signed numerous agreements with well-known universities allowing students to benefit from equivalent credits for successfully completed courses.**
- **The strength of the Fashion Marketing program and options at LaSalle provides students with experience and an international openness through final projects, industry internships, as well as the possibility of training abroad thanks to the international network of LaSalle.**
- **Final project: Launching a fashion marketing business idea through commercial research and planning to determine the appropriate target market, products, marketing strategies, financing, human resources, layout and visual merchandising. Presentation of the project to a selective jury comprised of fashion industry professionals. Presentation of the projects within the framework of a special event.**

Program Content

- **Common General Education:** 7 1/3 language of education and literature credits; 2 second language credits; 4 1/3 philosophy of “Humanities” credits; 3 physical education.
- **General Education Concentrations:** 2 language of education and literature credits; 2 second language credits; philosophy or “Humanities” credits.
- **General Education Complementaries:** 4 credits

The Fashion Marketing program includes general education components that are common to all programs of study (16 2/3 units), a general education component that is specific to the program (6 units), a general education component that is complementary to the other components (4 units) and a specific education component (65 units).

- **Units:** 91 2/3
- **Duration:** 2,430 hours
- **General education courses:** 660 hours
- **Specific education courses:** 1,770

Concentration Courses	Hours
571-KNA-03 Fashion phenomena	45
571-KNE-03 Fashion and society	45
571-KQC-03 Analysis of factors influencing the fashion market	45

571-KQF-03	Study and analysis of fibres and textiles	45
571-KQT-03	Textile evaluation for a fashion product	45
571-KQA-03	Integration in workplace I	45
571-KQB-10	Integration in workplace II	150
571-KRA-03	Job task - fashion marketing	45
571-KRB-03	Budget planning	45
571-KRC-04	Accounting principles - fashion industry	60
571-KRC-04	Exclusive program development	45
571-KRE-03	Environment and consuming	45
571-KRF-03	Financial management of a fashion enterprise	45
571-KRG-03	Exclusive program management	45
571-KRH-03	Cloth and accessories assortment planning	45
571-KRI-03	Import-Export (Entrepreneurship)	45
571-KRJ-03	Law, regulations and codes	45
571-KRK-03	Planning a space	45
571-KRL-03	Approach to planning	45
571-KRM-03	Introduction to fashion marketing	45
571-KRN-03	Marketing II - case analysis	45
571-KRO-03	Human resource supervision and management	45
571-KRP-03	Fashion enterprise project	120
571-KRQ-03	Communication mix elements	45
571-KRQ-03	Data gathering and analysis - fashion industry	60
571-KRQ-03	Cloth and accessories assortment selection	45
571-KRT-08	Fashion presentation planning	120
571-KRU-03	Visual presentation strategy - fashion industry	45
571-KRV-04	Sales management - fashion industry	60
571-KRW-03	Negotiation techniques	45
571-KRX-03	Fashion merchandise management	45
571-KRY-03	Advertising and promotional activities plan	45
571-KRZ-03	Customer and supplier prospecting	45

The College reserves the right to substitute some courses.

Certificate of Studies

- This program leads to a Diploma of Collegial Studies (DEC) or Attestation of Collegial Studies (AEC).
- This program leads to a Diploma of Collegial Studies (DEC) or Attestation of Collegial Studies (AEC) for adults who do not wish to take the general education courses.
- Holders of a Diploma of Collegial Studies (DEC) in Fashion Marketing can pursue university studies.

Apparel Production Management

Program Profile

Challenges: The challenges facing garment production managers are numerous. They must control quality and production costs, manage stock efficiently, meet deadlines and manage personnel. They must keep productivity and efficiency at optimum levels, train and motivate personnel, evaluate and improve work methods. Managers also need to set up quality control and health and safety programs. They must maintain good relations, both with other components of the business and also with sub-contractors. Finally, they have to stay abreast of new developments.

Knowledge: Apparel production managers must have skilled knowledge of fabrics and garments. They must be well acquainted with linear and modular production of work methods, possess personnel management, mathematical and computer skills. They must be problem-solvers, decision-makers, analysts, innovators, team-workers and experts in interpersonal relations.

Quality: Managers must be able to take on responsibility, think for themselves, show leadership, be methodical and possess diplomatic skills.

Subjects

- **Planning:** implementing, organizing and controlling production; coordinating operations.
- **Engineering:** selecting the tooling and production methods for a plant; planning the utilization of human resources; determining production costs; directing productivity improvement projects.
- **Quality Control:** organizing and directing a quality control department.
- **Administration:** planning and managing an operating budget; accounting for purchases, stocks and material resources.
- **Management:** coordinating services; training and managing human resources; controlling production costs.
- **Personnel Training:** organizing and directing a training department.

Practical Experience

- **Two Major Internships:** ten weeks (1 day/week); seven weeks (3 days/week)
- **Internship Report:** evaluated jointly by LaSalle and the host company
- **Final Project (Diagnostic)**

Career Prospects

- **Production Management Positions:** production manager; production coordinator; engineering manager; production planner.
- **Production Supervisory Positions:** supervisor; production manager; quality

- supervisor; foreperson.
- **Methods and Procedures Analysis Positions:** time and motion study technician; quality technician; work methods technician; industrial engineering technician.

Program Content

The following general education courses:

- 3 Physical Education
- 3 Humanities
- 4 Language and Literature
- 2 Second Language
- 2 Complementary Courses: modern language; art and aesthetics

Concentration Courses	Hours
201-105-77 Vector and linear algebra and geometry	75
201-117-73 Elements of statistics	45
242-960-81 Technical drawing	45
401-116-91 Fashion marketing	60
401-572-79 Financial accounting in fashion management	45
410-999-82 Accounting	45
420-906-90 Managerial data processing	45
571-103-91 Introduction to fashion production	45
571-104-91 Colour and composition	45
571-140-90 Textiles I	45
571-163-81 Pattern drafting	45
571-182-81 Sewing I	45
571-203-88 Pattern drafting applied to production	45
571-240-93 Textiles II	45
571-243-83 Fashion production management and control	45
571-270-91 Attitude and behaviour in the work place	30
571-282-81 Sewing II	45
571-303-93 Quality management in the fashion industry	60
571-323-93 Industrial cutting management	60
571-353-83 Motion and time study I	45
571-382-81 Sewing III	45
571-403-93 Apparel production in-plant training I	75
571-453-83 Motion and time study II	45
571-473-90 Human resources management fashion industry	45
571-493-81 Production planning and scheduling	45
571-503-93 New productions systems	45
571-623-82 Fashion production in-plant training II	180
571-643-88 Computer-assisted standards/methods garments I	30
571-653-88 Computer-assisted standards/methods garments II	30

571-663-93	Final project	75
571-693-82	Plant and factory layout	45
571-920-82	Data processing in fashion production	45

Program pre-requisite: Mathematics 426.

The college reserves the right to replace certain courses.

Certification of Studies

- This program leads to a Diploma of Collegial Studies (DEC) or (AEC).
- Holders of a DEC in Apparel Production Management can, if they wish, pursue university studies.

List of Colleges

Canada

LaSalle College

2000 St. Catherine West

Montreal, Quebec H3H 2T2

Phone: 1-800-363-3541 or 1-514-939-2006

Fax: 1-514-939-7292

Apparel Production Management; Business Administration; International Management; International Marketing; Economic Development Management; Computer Science; Fashion Design; Fashion Marketing; Food Service & Restaurant Management Techniques; Hotel Management; Tourism Techniques.

Inter-Dec College

2120 St. Catherine West

Montreal, Quebec H3H 2T2

Phone: 1-800-363-3541 or 1-514-939-4444

Fax: 1-514-939-3046

Artistic Makeup; Beauty Care; Visual Presentation Design; Computer Animation (2-D & 3-D); Computer Graphics (Desktop Publishing); Hairdressing; Interior Design; Multimedia; Video Editing.

Montreal International Language Centre

2000 St. Catherine West Suite 3000

Montreal, Quebec H3H 2T2

Phone: 1-800-363-3541 or 1-514-939-4463

Fax: 1-514-939-2015

French; English; Spanish; Qualified instructors, multimedia technology, language learning in a dynamic and interactive environment.

Ilasalle

1400 Du Fort Suite 850
 Montreal, Quebec
 Phone: 1-800-363-3541
 Fax: 1-514-939-0811
 Internet; ISO-9000; LAN; Micro Computers.

Ecole superieure de mode de Montreal (The Montreal Superior Fashion School)

P.O. Box 8888
 Downtown campus
 Montreal, Quebec H3C 3P8
 Phone: 1-514-933-6633
 Fax: 1-514-933-1807
 Bachelor degree in Fashion Management and Design.

LaSalle International College Vancouver

535 Howe Street, Suite 200
 Vancouver, British Columbia V6C 2Z4
 Phone: 1-604-683-2006
 Fax: 1-604-683-6505
 French; English; Spanish; Computer Graphics for Multimedia; Desktop Publishing.

LaSalle College International Toronto

150 Eglinton Avenue East, Suite 700
 Toronto, Ontario M4P 1E8
 Phone: 1-416-487-6493
 Fax: 1-416-487-3818
 E-mail: info@sbcollege.com

China

CTU-LaSalle International Design College (Shanghai)

1882 West Yan-An Road
 16th & 17th Floors
 Shanghai, China 200051
 Phone: 0216-270-1196
 Fax: 0216-270-1195
 E-Mail: lasalsh1@onoine.sh.cn

RAFFLES-BICT International Institute of Design (Beijing)

BICT-Campus North End
 He Ping Street 11th Floor
 Clothing Building Complex

Chaoyand Area, Beijing
 PR China, 100029
 Phone: 86-10-6427-7613
 Fax: 8610-6427-7612
 E-mail: raffles@chinaonline.com.cn.net
 Computer Graphics; Fashion Design; Fashion Marketing; Interior Design.

RAFFLES H.U. International College
 3rd Floor No. 2 Teaching Building
 Campus Jinshan Lake, Huizhou University
 Mazhuang, Huizhou, Guangdong
 PR China, 516000
 Phone: 0752-251-2822
 Fax: 0752-251-2803
 E-mail: raffles1@pub.huizhou.gd.cn

Colombia

Escuela Internacional de Diseno y Comercio LaSalle (Colombia)
 Calle 77A No. 13-12
 Santa Fe de Bogota, Colombia
 Phone: 57-1-530-2448 or 57-1-530-2449 or 57-1-530-2819
 Fax: 57-1-530-2448
 E-mail: info@lasallecollege.edu.co
 Fashion Design; Fashion Marketing; Multimedia English Language Acquisition;
 Computer Graphics; Multimedia Animation.

Indonesia

LaSalle College International (Jakarta)
 Mall Ambassador 5th Floor
 Jl. Prof. Dr. Satrio
 Kuningam Jakarta 12940
 Indonesia
 Phone: 62-21-576-2355
 Fax: 62-21-576-2356
 E-mail: info@lasalle.co.id
 Business Administration (International Management option); Graphic Design; Fashion
 Design; Fashion Marketing; Apparel Production Management.

Malaysia

LaSalle International Design School (Kuala Lumpur)

2, Lorong Damai 3, off Jalan Aman
55000 Kuala Lumpur
Phone: 60-3-264-1059
Fax: 60-3-261-1063
E-mail: lasakl@ppp.nasionet.net
Fashion Design; Fashion Marketing; Interior Design; Computer Graphics.

Morocco

LaSalle International Fashion School (Casablanca)
270 bd Zerktouni
Casablanca, Morocco
Phone: 212-2-27-53-20 or 212-2-27-54-79
Fax: 212-2-47-26-68
E-mail: lasalle@iam.net.ma
Computer Graphics; Fashion Design; Fashion Marketing; International Management.

LaSalle International Fashion School (Rabat)
141 Zaers Road
Rabat, Morocco
Phone: 212-775-52-83
Fax: 212-2-26-24-28
E-mail: rlasalle@iam.net.ma
Fashion Design; Fashion Marketing.

Philippines

Philippines International School of Fashion
2560 Leon Guinto Malate, Manila
Philippines 1004
Phone: 632-524-7686
Fax: 632-521-2593
E-mail: sscadmit@ssc.edu.ph
Computer Graphics; Fashion Design; Fashion Marketing; International Management.

Singapore

LaSalle International Design School (Singapore)
107A Sophia Road
Block B #02-09
Singapore 228172
Phone: 65-338-5288
Fax: 65-338-0306

E-mail: lasalsin@pacific.net.sg

Apparel Production Management; Computer Graphics; Fashion Design; Fashion Marketing; Interior Design; Multimedia English Language Acquisition; Visual Merchandising; Visual Presentation.

Tunisia

LaSalle College

Passage Tabka

17 Avenue Arbi Kabad

Omrane Superieur, Tunisia

Phone: 216-71-787-878

Fax: 216-71-794-844

Turkey

LaSalle International Fashion School (Istanbul)

AbAkyol Cad. No. 32 Findikli

Istanbul, Turkey

Phone: 90-212-249-3484

Fax: 90-212-249-1858

E-mail: lasalle@turk.net

Computer Graphics; Fashion Design; Fashion Marketing; Multimedia English Language Acquisition.

(Source: LaSalle College Calendar 2000-2002)

Comparative Analysis

As stated in my opening remarks, from September to April of each year I am employed with Lethbridge Community College (LCC), under contract, working within the Fashion Design and Merchandising program. It is interesting to me how within the college atmosphere that I work, the Fashion Design and Merchandising program is seen as a small insignificant program. I cannot say it is just here, within the college environment. I believe that much of society when they think of a “Fashion” program do not fully understand the impact of retailing on the world today and the “language” of dress on our past, present and future culture(s). However when one reviews the curricula, history, culture, sociology and economics of Fashion Design and Merchandising, I believe a different “image” takes hold.

As well, the importance of post-secondary education in Canadian society has never been greater. Knowledge, information and education are critical, and growing numbers of people of all ages are pursuing post-secondary education and training. Canadians expect post-secondary education to be of the highest quality and to be affordable and accessible to Canadians throughout their lives. They expect to graduate young people who are independent, knowledgeable, versatile and creative - in other words, able to take up the many challenges and opportunities that the 21st century will present and to prepare graduates for good jobs.

Locally, LCC plays an important role in preparing people for careers and marketable educators. One such growing area is the Fashion Design and Merchandising program, one of approximately forty in Canada. As an educator at LCC my current

interest is in the development, implementation and evaluation of the curricula of four exemplary programs, so that we may grow and refine our own program and enhance the experience of our students learning and competencies. My intention for this project is to study in depth the Fashion Design and Merchandising programs of four Canadian Colleges and Universities. The four I have chosen are Kwantlen University College (Kwantlen), Lethbridge Community College (LCC), Ryerson University (Ryerson) and LaSalle College (LaSalle). I have deliberately chosen schools that appear to differ markedly in geographic location, size, socioeconomic levels of students, and so forth. One of my basic assumptions is that there is not one Canadian school but many. They may well be alike in some respects but quite different in others. I believe however, that it is better to allow each institution to become their own unique entity yet to continuously enhance, develop and build one another.

I know that as an instructor within the Fashion Design and Merchandising program at LCC it is important to our team of instructors that our students are able to transfer directly on to a university degree program if they so choose. It is important to us that our program is fully accepting and in agreement with university level programs. Also, it is vital that should our students choose not to go on to a university that we have prepared them fully and equally to meet society's standards. The goals of education and training are broad and encompass many desired outcomes. These include developing well-rounded individuals capable of participating in and making positive contributions to society. From both an individual and societal perspective, good labour market outcomes are another important goal, especially in light of their impact on the current and future

competitiveness of Canada's economy.

From the four college and universities that were chosen for this study, Kwantlen, LCC, Ryerson and LaSalle, I will be using LCC as my base from which to compare and analyze each. The reason for this being, that as an instructor for this college and specifically the Fashion Design and Merchandising program, I am fully aware of the learning that takes place by our students, the curriculum outlines, the knowledge base, the "tools" of the trade that our students undertake throughout their two year program.

LCC is a small college, with a student population of less than 5,000 students. The Fashion Design and Merchandising program here, compared to the other programs used as a comparison for this study, is extremely small in size. At current time of this writing there are 45 full-time first year students and 22 full-time second year students. Our students come from British Columbia, Alberta, Saskatchewan and Manitoba. The students that attend receive much attention from their instructors and have more opportunities for developing their hands-on skills. This is a wonderful learning opportunity and environment for these students. Our program is currently growing significantly and for the coming 2003/2004 we should again see our number of student intake double.

The Fashion Design and Merchandising one-year certificate has been developed to provide graduates with basic knowledge and skills that leads to entry level employment in the fashion industry. The diploma program then continues to allow students to specialize in a focused area. Practical application, theory and philosophy are incorporated into courses through lecture, laboratory formats and practicum experiences.

For most students of this program, the two year diploma is enough for them. They move forward from here, out into their perspective communities and work within the realm that they have chosen. For many, it is an excellent start for their careers. Should they choose to move upward in their careers they often do so while learning on the job and moving either horizontally or vertically as time goes on. However, many of our graduating students choose to further their education by directly entering a university at their time of graduation with us. At current time of this writing, the University of Alberta is in the process of creating transfer status for our second year students to move directly into their third year university program. As stated the eventual goal of the Fashion Design and Merchandising program would be for our students to go directly into their third year at any of the institutions that were chosen for this study, that is to have direct transfer status.

In the realm of fashion programs in Canada, Kwantlen, Ryerson and LaSalle are seen as “the” programs in which one would continue on with their studies. For any student who wants to go “all the way” in their careers in fashion design, merchandising or retailing, these programs are considered vital. In reviewing their curriculum this is fully understandable.

When comparing the curriculum that the students receive at LCC with the other institutions, I believe our students receive an excellent education. I believe our students receive the same knowledge base, the same “tools” that the other three schools give to their students in their first two years of education. However, as each university and college has its own “cultural and academic environment” as well as its own linguistic

knowledge, I believe there may be a few instructional classes that our students will need to bring them up to date with that institutions environment. Our goal of securing transfer status to each of these institutions, Kwantlen, Ryerson and LaSalle College, is a realistic goal. As this is an important goal for our department and for our students, we have decided to dedicate the next year to securing as such.

One particular area I would suggest LCC consider is in the course descriptions and the course titles. I know that our students have in reality, learned all that the other three programs have learned in their two year programs. Yet I do not believe this is reflected in our course descriptions and in our course titles. I believe it would assist our goal of transfer status if the other institutions were able to see that our students have obtained the same learning base.

Because of geographic and demographic considerations, Kwantlen can be considered separately. Kwantlen is located on the most western part of Canada. They are the largest university college in Canada with four campuses in Greater Vancouver, including Langley, Richmond and two in Surrey. They have over 24,000 students and offer over 90 programs. Unfortunately, I do not know the exact amount of students that participate in the Fashion Design and Merchandising program. I would assume however, from the great number of students that attend this institution that the fashion program itself must have at least 800 students. Certainly a vast difference from the student population of LCC.

Geographically speaking, Kwantlen would have to have different needs than the other institutions in this analysis. The Vancouver area, which is a huge metropolitan

centre, draws a completely different demographic population than would any of the other chosen programs. As you see in the information provided for Kwantlen, they have made many policies and requirements that individuals have a certain level of English. A large portion of their student population comes from Asian countries which makes sense as British Columbia and its borders host a huge boating industry and all that is entailed with such. British Columbia is considered a portal, or entry port, for many countries. Hence, the student population would in turn reflect this.

Another result of their unique student population is that they are far more technology focused than any of the other three institutions. This makes sense as well when we think globally, as Asian countries are known for their advanced technology knowledge. In the past, students that have transferred from LCC to Kwantlen have had to increase their technology skills in a variety of areas. When students from LCC have transferred to Ryerson or LaSalle, they already had the required computer courses for entry into either of these two institutions.

When looking at Ryerson and LaSalle in comparison to Kwantlen, their fashion “sense” would all have to be different. Each institution has its own unique cultural flair with their own fashion thinking and fashion forwardness. Kwantlen, because it is considered the main fashion school in British Columbia, really has no competition. Of course as in any “retailing business” you must fully understand what is going on globally, geographically, demographically, internationally and locally. If however, we look at Kwantlen as enjoying monopoly status, they are able to set fashion standards themselves, to a certain extent. Canada is a large country and in some ways this is to Kwantlen’s

benefit. As they are only one of three universities in Canada that offer a degree in fashion they will receive many students from the western hemisphere because of this. However, on the down side because of their location, they are not receiving some of the same information that Ryerson and LaSalle would receive due to their geographic location. In securing transfer status for LCC, I believe Kwantlen will be the hardest to achieve.

As I critiqued LaSalle's information I was overwhelmed and intimidated by its information. Founded in 1959, LaSalle is a member of the LaSalle College Group, a privately-owned, diversified institution with affiliated colleges on several continents. LaSalle is keeping pace with a world in which borders are becoming less important, as can be seen by LaSalle College Group's diversification. I was in awe of the contents of their portfolio. I believe because LaSalle has the advantage or disadvantage, however one chooses to look at it, of being a privately owned institution it has much to offer its students, perhaps even offerings that government run institutions are unable to. I would think that because they are privately owned and because they are so entwined globally, this could be seen as an advantage.

Located in the heart of Toronto, Ryerson reflects the vibrant, diverse and ever-changing atmosphere of Canada's largest city. For more than 50 years, the Ryerson School of Fashion has been training and developing fashion professionals who now dominate the Canadian fashion industry. They are one of three Canadian universities that offer a degree in fashion. The other two being of course Kwantlen and LaSalle. Ryerson has an international reputation for excellence, providing its students with a first-rate university education that combines academics, theory and practical skills.

I have chosen to compare LaSalle and Ryerson curriculum information together. I have done this because I believe that these two institutions are in direct competition with each other, for students, for knowledge, for faculty, you name it. I was exhausted by the time I had completed critiquing their curriculum. What an amazing education their students receive. It truly shows how vital and important our fashion schools and fashion programs are in today's global world. When I stated in my opening comments that I believe much of society, when they think of a "Fashion" program do not fully understand the impact of retailing on the world today and the "language" of dress on our past, present and future culture(s). Combine this with the review of the history, culture, sociology and economics of Fashion Design and Merchandising. After reviewing Ryerson and LaSalle, I believe a different "image" takes hold. Ryerson and LaSalle are the epitome of all that I have gone over in this full document. They are what Canadian retailing is about today...they are what is inside the fashion business of today...and they are the language of clothing.

Both universities are located in eastern Canada close to New York, which in the realm of retailing and fashion, is an important institution in and of itself. Both universities share geographic and demographic characteristics and both are near large sectors of Canada's population as well as Canada's major fashion centres. Globally, the two cities they are located in would receive the initial majority of Canadian immigrants. They have a large European immigrant population and with LaSalle being located in Montreal, their fashion "sense" would reflect much from the "official" fashion runways of the world, Milan, France, Italy.

Each of their curriculum was astounding. I am amazed at all the learning that takes place for their students. Once the students have completed their initial two year education base their talent and knowledge grows immensely. My compliments to LaSalle and Ryerson for the outstanding programs they have structured. As stated earlier, I do believe that students from LCC would be able to blend in quite nicely into their third year of each of their programs. I believe transfer status will be a matter of time and a matter of working out small intricate details. An observation I have made over the years from students that have transferred successfully to either Ryerson or LaSalle, is that it is not the curriculum itself that the students have difficulty with. It is becoming “oriented” to life in a larger metropolitan centre that is the challenge for them.

As an instructor at LCC, I believe this was a good learning process for me as well. Not only am I now able to clearly “see” what these institutions have to offer, I am now better able to discuss these schools with our students. I am also more aware of the curriculum that is offered from the other programs and in turn better prepared to continue the ongoing process of enhancing our own curriculum. This is important to me as I consider myself a life-long learner. The growth and enhancement of one’s own knowledge is never ending and in turn we pass this growth on. There are no mistakes in life, only the gift of learning.

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Kwantlen University College; www.kwantlen.bc.ca

LaSalle College; www.clasalle.qc.ca

Lethbridge Community College; www.lethbridgecollege.ab.ca

Ryerson Polytechnic University; www.ryerson.ca/programs/fashion.html

Statistics Canada; <http://www.statcan.ca> (June 14,2002)

Appendix A

Careers in Fashion

Fashion is everywhere, and so are career opportunities for those who combine a knowledge of the fashion business with their own talent, ambition and ability. The world of fashion can and does offer challenging and financially rewarding career opportunities. The variety of activities involved in fashion results in diverse jobs that attract people with different backgrounds. Unlike other industries and professions, rigorous credentials and licenses are not always required. Although formal education and training are beneficial, successful people in fashion may have studied fine arts, marketing, design, textiles or just a broad based program. Many legends began their careers in other fields before choosing fashion. For example, Giorgio Armani studied medicine, as did Geoffrey Beene; Gianna Versace and Gianfranco Ferre studied architecture; and Vivienne Westwood and Bruce Oldfield were teachers.

The types of careers are as numerous as the types of businesses that comprise the industry. Because of global expansion and offshore production facilities, overseas opportunities are also plentiful. Manufacturers, wholesalers, designers, importers and exporters, retailers, publishers, marketing consultants, public relations firms, advertising agencies, newspapers, magazines, commercial photography studios are just some of those areas of employment.

Personal attributes suggest the direction a beginner should take. An outgoing personality helps in sales work at all levels, in showroom work, in public relations and especially in jobs such as that of fashion coordinator, in which one often needs persuasive

skills to sell one's ideas to other executives in the organization. The gift of a good physique or a photogenic face can make modeling a possibility and, through that work, a chance to learn from inside many other phases of the fashion business. Visually creative people do well in design, display, advertising, photography and sketching for designers and fashion information services. Analytical minds adapt well to the multiple problems of managing retail fashion assortments or planning factory production and thrive on market research.

The rewards of fashion careers are as varied as the jobs themselves. Some pay fabulously; others provide only a modest living. Some positions demand worldwide travel, to buy or observe, or to do both. Virtually all positions in the industry require an understanding of textiles and apparel in the global economy, even if one does not actually travel. Some jobs permit one to live at home and commute to an office, retail store or manufacturing establishment. But all of them, and hundreds more, offer the student of fashion a chance to work, learn and grow in the endlessly exciting, unceasingly stimulating, business of fashion!

Most careers in the fashion industry today involve use of computer technologies. As the industry continues to transform itself in dramatic ways, individuals must continue to learn new skills (computer and other) and new approaches to doing business so they can adapt to changes in the business. It is important for an individual to realize that learning does not stop when they graduate from a College or University as they would definitely be left behind in this fast-paced, ever-changing, non-stop environment! Industry professionals must also stay abreast of worldwide and national news, reading all

types of publications to be in touch with latest events and trends. These include business publications such as the *Wall Street Journal*, fashion trade materials and any other publications that help one to stay on top of political, economic and other news. One's work is likely to be affected by many of these current events.

Following you will see a listing of jobs (see Table 8) that are available within the industry as well as a brief explanation for others. For an excellent summary of jobs in the apparel industry see the Internet site developed by the Professional Leadership Council of the American Apparel and Footwear Association, www.careerthreads.com:

Table 8
Broad Listing of Industry Career Opportunities

Design	Production	Marketing/Sales
Product Management	Production Management	Marketing
Designing	Engineering Technician	Wholesale Sales
Merchandising	Production Supervision	Distribution
Product Development	Production Pattern Making	Retail Sales
Trends, Research	Pattern Grading	Buying
Colour Coordination	Marker Making	Fabric Buy/Sell
Fabric/Notions Sourcing	Final Costing	Importing/Exporting
Story Board Development	Import/Export Quotas	Customer Service
Working Sketches	Purchasing	Small Business Management
Illustration	Computer Operation	Fashion Show Coordination
Pre-costing	Cutting	Special Events Coordination
Computer Assisted Design	Machinery Knowledge	Trends Forecasting
Establish Specifications	Training Supervision	Computer Operations
First Pattern	Floor Supervision	Promotions
Sample Making	Machine Operators	Display
Check Fit & Construction	Finishing	Catalogue Development
Approve/Revise Samples	Quality Control	Fashion Journalism
Assist with Production Control	Shipping	Wardrobe Analysis

Segments of the Fashion Industry

Textile designers: Are artists who create particular patterns and present them in a format that can be translated into fabrics. They paint their designs on paper or fabric and prepare the “repeats” that will be used in the finished products. Their extensive use of computers necessitates a thorough understanding of the available software. Some major companies employ designers who simply develop the design concepts and leave the technical developments to repeat artists and painters. Those who usually enter this aspect of the industry are art and design graduates. Their remuneration is generally high.

Colourist: In companies with a great deal of specialization, the colourist is responsible for creating the colour combinations that will be used in the production of the designer’s patterns. The colourist must be an expert in colour theory and must understand all of the technical aspects of colour utilization.

Grapher: In knitwear, after an initial design has been completed, the design is graphed and the graphs used in the production process. In addition to requiring a complete knowledge of knitting construction, the grapher must also be computer literate. With CAD programs, graphing may be accomplished more quickly.

Converter: The converter oversees the change of greige goods (gray goods), which are unfinished fabrics, into finished textiles. Dying, printing and the application of a variety of fabric finishes constitute converting. Some of the finishes enhance appearance, while others are merely functional. The converter’s career is a highly technical one that requires a complete knowledge of fibers and fabrics.

Dyer: A comprehensive knowledge of dyeing techniques, dye substances, colours and chemicals is the responsibility of the person who dyes the stock, yarns or finished fabrics. The dyer is actually a textile chemist who understands all of the interactions of fabrics and the colours that will be applied. He or she should be a graduate of a textile chemistry program to ably perform the tasks involved in dyeing.

Production Manager: Making certain that every phase of manufacturing textiles is perfect is the job of the production manager. A highly paid career, it involves a complete understanding of every aspect of the textile industry. The production manager oversees plant operations and is responsible for coordination of all activities including staff management.

Textiles Sales Representatives (Reps): Designers, manufacturers and retailers are customers of textiles companies. Whatever the market they serve, sales reps in textile companies must have a complete understanding of fibers, weaving and knitting, colouring and finishing processes, product care and fabric end uses. Knowledge is acquired through both formal and on-the-job training. These professionals have the potential to earn

substantial incomes.

Designers: Are responsible for setting the tone of a line in terms of silhouette, colour, fabrication and trim. The most successful have an educational background that includes sketching, draping, pattern making and sewing. They are the mainstays of the industry - without their creations, there would be no lines to sell. Designers must be both technically and artistically competent. Besides preparing aesthetically appropriate sketches of their designs, they must fully understand the production requirements of each model. Knowing the draping qualities of textiles, pattern making, construction techniques and production limitations of their designs is essential. A knowledge of CAD, computer-aided design, is almost a must. Designers are so vital to the company, they are often the principals in the business and have their names on the labels. The major fashion houses are known by the names of their designers; they are equivalent to stars of the entertainment industry. Occasionally, a designer becomes successful without having followed the traditional path. Sometimes good ideas and good taste are enough as with Ralph Lauren who was a tie salesman or Perry Ellis, who was a store buyer. One of the better known children's wear companies, "Tickle Me!", was founded by an individual with no formal training but the ability to translate a good idea into a solid business. Fran Coleman, founder of "Tickle Me!" is featured in a World of Fashion Profile.

Artists: In some cases, artists are called on to sketch for designers who use the draping approach or to draw designs when the designer is not able to. Sometimes artists paint textile designs according to the designer's instructions so that they can be translated into fabrics; and still others, especially at the couture level, actually hand-paint designs on fabrics. Inspiration comes from a variety of events, places and situations including movies, television, museum exhibitions, exotic travel and historical events.

Assistant Designer: The unsung heroes of the design industry are the assistant designers. Well versed in all aspects of design, these individuals work as part of a team and are rarely recognized outside of their companies. In many companies, teams of assistant designers actually create the lines. The designer however, has final approval concerning what will be produced, what will be eliminated and takes credit for all of the work. The assistants generally supervise the sewing of the sample garments, select trimmings, shop the textile markets for fabrics and aid the designer in any way necessary. They are usually not highly paid, especially in comparison to the designer, but hope that with experience they will become head designers.

Merchandiser: The responsibilities of this position vary from company to company, but generally include making decisions concerning the company's line and fabric, marketing research, projecting sales, serving as liaison with the sales staff, contacting the mills, reviewing production considerations and pricing the merchandise. In some smaller companies, a merchandiser may also serve as designer. In these cases, the merchandiser travels extensively and scouts the market for styles, purchases them and has adaptations

made for the company line. Merchandisers are generally highly paid, especially when product development is within their control.

Assistant Merchandiser: To become a merchandiser, it is necessary to begin as an assistant. This job varies with the needs of the particular merchandiser in a company. Some assistant merchandisers are primarily responsible for following and tracking fabric and trimmings orders, initial costing of sample garments, sales projections and acting as the intermediary between the merchandiser and other company personnel such as the designer, colourists, stylists, sales manager, production manager and quality control manager. This position enables one to learn all the aspects of manufacturing.

Stylist: Companies that do not have a designer or do not give the merchandiser total responsibility for style development may employ a stylist. Stylists travel extensively, visiting markets to select styles that will fit the company's line. Rather than just copying the originals, the stylist generally translates each style to fit the manufacturer's needs. A thorough knowledge of textiles and colour is necessary so that the stylist can substitute fabrics and colours in the original designs to make the copy cost efficient. In large companies stylists assist designers by researching the market and making suggestions on fashion trends and innovations. Designers and colourists translate this information into specific patterns. To carry out their assignments stylists interface with fashion forecasters and members of colour associations who are knowledgeable about trends in the industry.

Pattern Maker/Grader: Pattern makers use the original design to create the patterns that will be used to produce the finished garments. They must be technically trained in construction, grading of sizes, production, cutting and fabric utilization. Because most companies now use computers for pattern making and grading procedures, pattern makers and graders need a working knowledge of computer programs and the use of a digitizer for grading patterns. Salaries for these positions are very high because few people choose to specialize in this area. While it does not afford the glamour of a designer's career, it provides for excellent, steady employment.

Cutter: As the name implies, cutters cut the fabrics and other materials into shapes as dictated by the patterns. This career requires considerable technical skill, including familiarity with computerized cutting. Companies that mass produce merchandise most often use the computerized format; those at the upper levels, of fashion might still cut one garment at a time. When a natural material such as leather is being cut, it is the skilled operator who knows how to eliminate the blemished parts while producing the necessary pieces. Even though this skill is very important, remuneration is moderate.

Production Manager: Without a proper production team, the manufacturer's efforts can end in disaster. Anyone with experience in the fashion business has had experiences with poor quality construction, damaged merchandise and late delivery. The production manager for an apparel manufacturer must coordinate and direct all aspects of production

so that the designs are carefully executed and the delivery is made as requested on the purchase order. Several market conditions complicate production as sometimes, for example, manufacturers often perform only one aspect of the production process. Hence, a company might prepare patterns and cut the materials into the component parts of a product, but subcontract sewing to an outside contractor. In these situations the production manager must accurately assess the abilities of possible contractors so that appropriate firms are chosen to complete the production. Thus, the manager must supervise outside suppliers as well as in-house production. In today's fashion industry a significant number of companies produce their merchandise offshore. The distance from the manufacturer's headquarters to the production point complicates the production manager's job. Many find themselves commuting between two countries to make certain that the finished products will be satisfactory and that delivery will be on schedule. For these efforts, production managers are very highly paid.

Quality Controller: One problem that often plagues the manufacturer is poor product quality. Many companies employ quality controllers to make certain that the merchandise headed for the retailer is in the best condition to guarantee customer satisfaction. Common errors include the wrong trim on a garment, mismatched sizes in two-piece outfits, poor seaming, faulty zippers and different dye lots for items that are supposed to match. Without attention to these details the merchandise may be shipped to the store but will soon be returned as unsatisfactory. Not only does this create difficulties for the merchant, who now has an inventory shortage, but it is extremely costly to the producer. Such goods eventually sold at very low prices to closeout retailers resulting in a loss to the manufacturer. To evaluate production quality the controller must know all phases of construction including familiarity with the quality of materials used. Because much of today's apparel and accessories are produced offshore many companies hire quality controllers to work abroad so that the finished products need not be shipped back to the factory for the correction of errors. Quality controllers are well paid because their expertise enables the manufacturer to produce the best possible merchandise.

Manufacturers' Sales Representatives (Reps): Selling a fashion line can be a financially rewarding career. It is not unusual for sales personnel in apparel firms to be among the highest paid on a company's payroll. Manufacturers' sales reps are paid basically by two methods. Those who work strictly in showrooms generally receive a salary while those who cover specific territories are paid on commission. Sometimes the sales rep receives a guaranteed salary plus a small commission on sales made. The straight commission salesperson however, has the potential for higher earnings. The customers served fall into several categories from small retail operations with limited buying potential to the giants that are capable of purchasing larger quantities. Other buyers represent resident buying offices - businesses that represent retailers and purchase for them or recommend specific lines to them for purchase. Whether it is a small account or a large one, the manufacturer's sales rep performs the same function: showing the line, helping with merchandising, making certain goods are delivered on time, handling customer

complaints, working with the credit office, bringing customer suggestions to the manufacturer and fostering better vendor-purchaser relationships. Divisional merchandiser salaries are high. The actual amount is based upon the division's sales volume and profitability to the store.

Buyer: Most fashion merchandising students interested in retailing as a career hope to become buyers. Buying is seen as the glamour career in the store. Although it does offer the excitement of evaluating new merchandise, attending fashion shows and traveling to foreign markets, it also requires considerable time commitment and technical skills. In today's retail environment buyers are also involved in product development. Buyers are constantly studying computer printouts, planning purchases, figuring markups, taking markdowns, determining their open-to-buys and computing the percentage of goods sold in a specific amount of time. Too many College and University students think that the only skills successful buyers need are good taste and colour sense. This is far from the truth. Although a sense of style and colour is a necessity, the ability to make quantitative decisions is the utmost important qualification. Most executive trainees who are merchandising oriented can become buyers in as few as 4-5 years. To determine the accessibility of the buyer position, students need only to walk through a large retail organization and count the different merchandise classifications. Each organization has someone who specializes in purchasing one or two classifications. The salaries are high and are based upon the importance and scope of the specific merchandise to the store.

Assistant Buyer: Most assistant buyers begin their careers in executive training programs. Some may have served as department managers before their promotion to assist buyers. Whatever the track for achieving this position, the assistant buyer's role is very demanding and the salary is comparatively moderate. Assistants make regular visits to the market to place reorders, check on the status of expected merchandise, accompany the buyer to make recommendations on new merchandise, pre-screen lines to assess appropriateness for buyer viewing, take markdowns, liaison with department managers and sell during peak periods. The goal of every assistant is to become a buyer; this stage is the proving ground.

Product Developer: Many retailers now create their own merchandise. To meet this challenge they employ product developers who decide which items will be marketed under the store's private labels. Companies like The Bay, Sears, The Gap, Le Chateau, Saks Fifth Avenue, The Limited and JCPenney participate in these programs. The product developers scout the International markets seeking merchandise that might be adapted into styles for their stores. They might choose the sleeve of one garment, the collar of another and so on until a specific style has been created. Successful product developers must have an understanding of style, silhouette, fashion trends, fabrication, colour and fit. They are most often graduates of fashion merchandising programs and receive high salaries for their work.

Store Manager: Most retail organizations operate their merchandising, control and promotional divisions from a flagship store or centralized office. Unlike the people in these positions who perform their activities for the entire organization, each unit in an organization needs its own store manager. A large chain requires only one buyer to purchase shirts for 500 stores, but it requires 500 managers. The store manager's job depends on the size of the unit. In department store flagships and branches they are often responsible for personnel, service, traffic, security and maintenance. In the traditional units of chain operations they are the ones who manage their stores. They hire salespeople, schedule employee hours, handle customer complaints, change displays, keep records and do anything required to keep the store properly functioning. Many store managers work for a straight salary while others are rewarded with bonuses based on sales volume or profits.

Regional Manager: Most large chains are divided into regions or districts which are overseen by managers. A regional manager may be responsible for as many as 50 stores. His or her job is to make certain that each store is functioning within the policies of the home office by evaluating each store manager's performance and making recommendations for improvements. In some chains the regional manager may recommend merchandise transfers. Merchandise that is selling poorly in one unit might be shifted to another where it has better sales potential. The job involves making periodic visits to each unit and reporting back to management with a performance assessment. Regional managers come from the ranks of store managers. They are straight salaried or salaried plus a bonus for profitability.

Department Manager: In major retail operations a store is divided into merchandise departments. The head of each is a department manager, who is responsible for inventory control, record keeping, sales management, employee scheduling and selling. The department manager receives only average monetary rewards and aims for a promotion to store manager or merchandiser.

Fashion Director: This high-level position in most major department stores often carries the title of vice president. The fashion director studies the fashion industry day to day so that the store is prepared to accommodate any fashion innovation. In the major flagship store the fashion director works closely with the buyers and merchandisers alerting them to such details as changing hemlines, colour preferences, silhouette trends and new fabrications. Although each buyer is ultimately responsible for the actual purchases, the fashion director often supplies the information upon which these buying decisions are based. To be successful directors must work as much as a year in advance of a season to gather information. They travel abroad to assess foreign design trends and textile mill offerings, make regular visits to domestic mills for fabric and colour research, scout the tanners for leather information, constantly stay abreast of the trade paper forecasts and are involved in all activities that provide market insights. After all of this detailed study the fashion director presents to the store's merchandising team an analysis of the upcoming

season's offerings and how each buyer's merchandise can be coordinated into a specific, total fashion image. Many stores use fashion shows to promote their merchandise. Often it is the fashion director who plans the show's format, pulls the merchandise from the different departments, hires models and musicians, prepares the program and arranges the seating plans. In some stores, the fashion director is called on to select the accessories that will be used to enhance apparel in window and interior displays. The job is an exciting one. It provides an opportunity to work with many segments of the store and the fashion industry and gives the individual the chance to help mold the store's fashion image.

Advertising Manager: Those with artistic and creative talent might head for a career in retail advertising. Having studied all aspects of graphic design, the advertising managers must shape the image of the store's advertising campaigns. They write copy, create artwork, prepare layouts and direct the specialists. More and more stores are using desktop publishing programs to save money by producing their merchandise catalogues and ads in-house. Therefore, the advertising director must be totally familiar with computer software programs.

Interpreters: With the increase in International travel, travelers often shop in places where a different language is spoken. To cater to this clientele, many retailers who are based in cities that attract significant tourism, employ interpreters to assist these people. At Macy's in New York and Harrod's in London, for example, individuals who speak many different languages are available to accompany shoppers who seek assistance with their selections. Retailers say an interpreter is beneficial to their business as it greatly increases overall sales. The basic requirement for such a position is the ability to speak at least three languages fluently. Interpreters are paid a regular wage and sometimes a commission on the merchandise they sell.

Market Consultants: Retailers, manufacturers and designers are always interested in having as much information as possible so that both short and long term goals are satisfactorily achieved. Throughout the fashion industry consulting companies function specifically to help such clients. Resident buying offices, reporting services and fashion forecasters make up the majority of these market consultants. For fees, percentages and/or commissions they supply the information needed to achieve success. Each market consulting organization employs a variety of specialists who are responsible for serving their clients' needs. The resident buying offices, the most numerous of the group, assist store buyers with their purchasing requirements, fashion forecaster predicts long-range trends, and the reporting services prepare press releases concerning every aspect of the fashion industry. Since all of the marketing consulting companies disseminate materials to their subscribers, this segment offers a great opportunity to those individuals with skills in drawing and writing. For example, flyers containing drawings of the merchandise suggested for the buyer's store must be drawn in a manner that will motivate the retailer to consider purchasing. Individuals are also needed to prepare written promotional pieces

describing resources, best-selling items and fashion notices. Such a position requires the ability to express ideas clearly and simply. The following positions are just some of the important ones found in many consulting companies.

Resident Buyer: Although the title indicates purchasing, the resident buyer is an adviser rather than a purchaser. The major responsibilities are locating new resources, suggesting hot items, handling complaints about vendors and supplying general fashion information that might help the store buyer formulate purchasing plans. Some buying, specifically reorders and special orders, is part of the job but not the major part. Unlike the store buyer who has countless store responsibilities and works long hours to accomplish them, the resident buyer works regular business hours. In cases such as market week, a hectic period when the store buyers visit the wholesale markets, the hours are generally longer. Although the typically short hours may be attractive to some people the salary levels are much below those of retailer buyers. It is easier to become a buyer in a resident buying office than at the retail level and the formal educational requirements for entry into this career are much less rigorous. Many people take positions as resident buyers to learn about the fashion industry. Once satisfied that their expertise has been heightened they transfer to the better paying, more challenging career of retail buying.

Assistant Resident Buyer: An entry-level position, assistant resident buyers spend considerable time in the market “following up orders”. They check delivery dates and the merchandise status of orders placed by the stores they represent. The job is extremely low paying and serves only as an initiation into the fashion world.

Fashion Forecaster: Resident buying offices and fashion forecasting companies predict fashion trends. Fashion forecasters visit the textile mills to assess the fabrics and colours that will be featured in clothing approximately 12 to 18 months later, study haute couture designs that will probably be translated into more affordable priced models and analyze social, political and economic events that could become the basis of future fashion trends. They often travel to foreign countries to observe the ways in which the people dress - this is sometimes the inspiration for new designs. A fashion forecaster’s career requires good verbal and writing skills, a keen understanding of fashion fundamentals and the ability to participate in research endeavours. The salaries for such individuals are high because their forecasts often become the basis for future business decisions.

Fashion Communications: Both print and broadcast media provide exciting careers in fashion. Trade papers such as *Women’s Wear Daily*, consumer newspapers and magazines and television are arenas in which people with communication skills can seek employment. In addition to having a complete knowledge of fashion, each participant must be capable of writing about or illustrating fashion concisely and excitingly, to communicate ideas in a meaningful manner and to be able to successfully relate to all segments of the industry.

Commentator: In television, fashion information is delivered both visually and orally to the viewer. Although the major emphasis is on the visual, commentary often follows the action. The commentary is generally written in advance by retail or designer fashion coordinators when lines are shown to potential customers. Because most television stations rely upon their own regular journalists to read commentary that has been written by someone else, there is little career opportunity for being a commentator. One exception to this is “Style” a fashion feature on cable television.

Shopping Network Host: Throughout Canada and the United States there are several cable channels that bring merchandise into the homes of the viewer. The programs use a variety of hosts to present the merchandise, the majority of which is fashion apparel and accessories, in a way that motivates the viewer to purchase. They have the looks and personalities necessary to gain rapport with their audiences.

Wardrobe Consultant: The credits at the end of film and television productions often list the names of designers or stores whose clothing was worn by the casts. Most programs use a wardrobe consultant whose job is to scout the market for the right merchandise to outfit its stars and then to make arrangements for the loan of the merchandise in exchange for the displayed credit. The consultant must have a full knowledge of the fashion industry, the resources where apparel is available and the expertise necessary to select the best styles to enhance the wearer’s figure. Graduates of fashion programs are best suited for these highly paid positions.

Fashion Educator: A career sometimes associated with the field of fashion communications is that of the fashion educator. Many schools from post-secondary to the two and four-year College and University levels include programs in fashion design and/or merchandising. Some schools offer a full range of fashion subjects such as retailing, merchandising, designing and so on; others specialize in just one segment of the fashion industry. Those with a desire to teach the practices and procedures needed to enter the fashion industry may find employment as instructors. Typically, the requirements for such a career include a masters degree and hands-on experience in the industry.

Where do students go after graduation?

- work as designers/merchandisers with large, medium and small scale manufacturers
- work as designer’s/merchandiser’s assistants with large, medium and small scale manufacturers and designers
- work as pattern makers/graders freelance or with large, medium and small scale manufacturers
- work as computer-aided drafting and marker making operators
- work in wardrobe for theatrical, television and film productions

- work in sales (wholesale and retail)
- work as designers, pattern makers/graders, and CAD operators or operating their own businesses throughout Canada, the U.S., London, Hong Kong and several other Asian and European countries
- graduates have further pursued their education in becoming teachers/educators
- have obtained further fashion knowledge and skills abroad
- gone on to pursue a career in theatre costume
- set up studios and/or retail outlets
- set up small and large scale manufacturing
- work from home for individual clients or developing a “line” for retailers
- free-lancing for a number of small companies when needed, especially in the technical area; pattern drafting and grading
- travel throughout the world to broaden their experience, while working for manufacturing companies in Hong Kong, Britain, France, Italy, Australia and New Zealand

Appendix B

Canadian Fashion Schools

British Columbia

Blanche Macdonald Centre for Applied Design (vocational)

100 - 555 West 12th Avenue

Vancouver, BC V5Z 2X7

Phone: (604) 685-0347

Fax: (604) 669-1415

Email: info@blanchemacdonald.com

Website: www.blanchemacdonald.com

Programs: Intensive diploma program in Fashion Merchandising, Fashion Design, Makeup for Television and Film, and Esthetics.

Capilano College (vocational)

2055 Purcell Way

North Vancouver, BC V7J 3H5

Website: www.capcollege.bc.ca

Programs: 2-year diploma program in Textile Arts. The program is part of Capilano College's Visual and Performing Arts Division.

Helen Lefeaux Inc. School of Fashion Design (vocational)

100 - D247 Abbott Street

Vancouver, BC

Phone: (604) 687-3352

Fax: (604) 687-3356

Email: lefeaux@planeteer.com

Website: www.helenlefeaux.com

Programs: Located in the heart of Vancouver's Gastown area, Helen Lefeaux Inc. School of Fashion Design promotes "hands-on" training in Fashion Design and Fashion Merchandising.

John Casablancas Modelling & Fashion Career College (vocational)

220 Cambie Street, Suite 150

Vancouver, BC V6B 2M9

Phone: (604) 688-0328

Fax: (604) 688-9365

Programs: 6-month Fashion Merchandising diploma

Kwantlen University College (university)

8771 Landsdowne Road

Richmond, BC V6X 3V8

Phone: (604) 599-2551

Fax: (604) 599-2716

Website: www.kwantlen.bc.ca

Programs:

- 4-year Bachelor of Applied Design in Fashion Design and Technology
- 2-year Fashion Design and Technology diploma program
- 1-year Fashion Design and Technology certificate program
- 1-year Interdisciplinary Design studies
- 1-year Fashion Marketing certificate program

University of British Columbia (university)

2205 East Mall

Vancouver, BC V6T 1Z4

Phone: (604) 822-2806

Fax: (604) 822-5143

Website: www.ubc.ca

Programs: 4-year Bachelor of Home Economics with Specialization in Family Consumer Services. Focus in the last 2 years of the program is on resource management, commerce, clothing and textiles.

University College of Fraser Valley (university)

33844 King Road

Abbotsford, BC V2S 7M8

Phone: (604) 854-4573

Fax: (604) 855-7558

Website: www.ucfv.bc.ca/fashion

Programs: 2-year Fashion Design diploma program with General Fashion Design, Textile Design and Business/Marketing options.

Vancouver Community College

250 West Pender

Vancouver, BC V6B 1S9

Phone: (604) 443-8300

Fax: (604) 443-8588

Website: www.vcc.ca

Programs:

- 16-week Professional Practices Program teaches students how to improve the success rate of launching and running your own fashion business. Focuses on the organization and operation of fashion-related business and how fashion apparel, accessories and home fashions are designed, manufactured, marketed and distributed.
- Part-time Fashion Merchandising Associate Certificate Program combines studies in business fundamentals with fashion theory.

- Part-time Fashion Arts Certificate Program is designed for newcomers and for those already in the fashion industry who need to upgrade their skills.

Alberta

Edmonton Public Schools Continuing Education (vocational)

10310 - 102 Avenue, Suite 100

Edmonton, AB T5J 2X6

Phone: (403) 428-1111

Fax: (403) 428-1112

Programs: Courses offered in Fitting and Pattern Alterations; Sergers - Basics, and Traditional Tailoring.

Lethbridge Community College (vocational)

3000 College Drive South

Lethbridge, AB T1K 1L6

Phone: (403) 320-3200

Toll free: 1-800-572-0103

Fax: (403) 320-1461

Email: admissions@lethbridgecollege.ab.ca

Website: www.lethbridgecollege.ab.ca

Programs:

- 1-year certificate program in Fashion Design and Merchandising designed for entry-level employment in fashion industry.
- 2-year diploma program in Fashion Design and Merchandising which allows students to specialize in a focused area.

Marvel College (vocational)

10018 - 106 Street

Edmonton, AB T5J 1G1

Phone: (780) 429-4407

Toll free: 1-800-661-5363

Fax: (780) 424-9588

Email: info@marvelcollege.com

Website: www.marvelcollege.com

Programs: Training programs in areas related to the beauty industry. Programs include Fashion Design, Hairstyling and Esthetics.

Olds College (vocational)

4500 - 50th Street

Olds, AB T4H 1R6

Phone: (403) 556-4697

Fax: (403) 556-4698

Email: info@admin.oldscollege.ab.ca

Website: www.oldscollege.ab.ca

Programs: - 10-month certificate program in Fashion Retail
- 2-year diploma program in Fashion Production

University of Alberta (university)

302 Human Ecology Building

Edmonton, AB T6G 2N1

Phone: (403) 492-5230

Fax: (403) 492-4821

Email: artdes@gpu.srv.ualberta.ca

Website: www.ualberta.ca

Programs: 4-year Bachelor of Science with Major in Textiles, Clothing and Culture

Saskatchewan

Manitou Sewing & Design Inc. (vocational)

218 B Avenue South

Saskatoon, SK S7M 1M4

Phone: (306) 978-9088

Toll free: 1-877-978-9088

Fax: (306) 933-9362

Programs: - 1-year Sewing and Design certificate
- 2-year Fashion and Production diploma

Yvonne Yuen School of Design (vocational)

118, 126 - 5th Avenue North

Saskatoon, SK S7K 2P2

Phone: (306) 665-5553

Fax: (306) 934-2595

Programs: - Training in Fashion Design, Fashion Merchandising
- 1-year Fashion Design certificate and diploma

Manitoba

Murdoch Mackay Collegiate (vocational)

260 Redonda Street

Winnipeg, MB R2C 1C6

Phone: (204) 958-6460

Fax: (204) 224-5920

Programs: Fashion Technology program

University of Manitoba (university)

Department of Clothing and Textile

Winnipeg, MB R3T 2N2
 Phone: (204) 474-8137
 Fax: (204) 474-7592
 Email: jdoig@ms.umanitoba.ca
 Website: www.umanitoba.ca

Programs: - 4-year Bachelor of Human Ecology - Clothing and Textiles major
 - Apparel Design certificate through the Department of Continuing Education
 - Undergraduate and graduate studies in Design, Pattern Development, Illustration, Manufacturing, Textiles, Science, History and Consumer Issues.

Ontario

Algonquin College (vocational)
 Heron Park Campus
 1385 Woodroffe Avenue
 Nepean, ON K2G 1V8
 Phone: (613) 727-4723
 Fax: (613) 733-6170
 Website: www.algonquinc.on.ca
 Programs: Fashion Design certificate

Brescia College - University of Western Ontario (university)
 1285 Western Road
 London, ON N6G 1H2
 Phone: (519) 432-8353
 Fax: (519) 679-6489
 Website: www.uwo.ca/brescia
 Programs: - At Canada's only university-level women's college, students can partake in the Clothing, Textiles and Design degree program. The program explores the fundamentals of design, the history of design, as well as a more practical side of apparel production and evaluation.
 - 3-year (or 4-year with Honours) Bachelor of Science - Clothing, Textiles and Design. Business-focused program.
 - 3-year (or 4-year with Honours) Bachelor of Arts - Clothing, Textiles and Design.

Clarke College (vocational)
 1 Bridge Street East
 Belleville, ON K8N 5N9
 Phone: (613) 966-0904
 Toll free: 1-800-588-7941

Fax: (613) 967-5735

Website: www.clarkecollege.on.ca

Programs: Career training in Retail Merchandising and Marketing. Clarke College limits class sizes to ensure personal attention.

Fanshawe College (vocational)

1460 Oxford Street East

P.O. Box 7005

London, ON N5V 1W2

Phone: (519) 452-4227

Fax: (519) 452-4226

Website: www.fanshawec.on.ca

Programs: - 3-year diploma in Fashion Design
 - 2-year diploma in Fashion Merchandising

George Brown College (vocational)

P.O. Box 1015, Station B

Toronto, ON M5T 2T9

Phone: (416) 415-2000

Toll free: 1-800265-2002

Website: www.gbrownc.on.ca

Programs: Programs include Fashion Management, Fashion Technology & Design
 - 2-year Creative Fashion diploma. The program provides a thorough foundation in the skills needed to design and produce a variety of garments.
 - 2-year Fashion Management diploma

Granton Institute of Technology (vocational)

263 Adelaide Street West

Toronto, ON M5H 1Y3

Phone: (416) 977-3929

Toll free: 1-800-950-1972

Fax: (416) 977-5612

Email: info@grantoninstitute.com

Website: www.grantoninstitute.com

Programs: Granton provides distance education in Fashion Design, Fashion Merchandising and Textiles.

Humber College (vocational)

205 Humber College Blvd.

Toronto, ON M9W 5L7

Phone: (416) 675-3111

Fax: (416) 675-9730

Email: enquiry@admin.humberc.on.ca

Website: www.humberc.on.ca

Programs: 2-year program in Fashion Arts through the Business School

International Academy of Design (vocational)

31 Wellesley Street East

Toronto, ON M4Y 1G7

Phone: (416) 922-3666

Toll free: 1-800-361-6664

Fax: (416) 922-7504

Email: admissions@iaod.com

Website: www.iaod.com

Programs: Offers diploma programs in Fashion Design, Fashion Merchandising/Management, Costume Design and Retail Merchandising. Programs are hands-on, practical and intensive.

Mohawk College (vocational)

P.O. Box 2034

Hamilton, ON L8N 3T2

Phone: (905) 575-2307

Fax: (905) 575-2378

Website: www.mohawkc.on.ca

Programs: - 2-year Fashion Design certificate
- 2-year Fashion Dressmaking certificate

Ryerson University (university)

350 Victoria Street

Toronto, ON M5B 2K3

Phone: (416) 979-5333

Fax: (416) 979-5227

Website: www.ryerson.ca/programs/fashion.html

Programs: 4-year Bachelor of Applied Arts - Fashion with options in Fashion Communications, Fashion Marketing, Fashion Design, Apparel Design, Apparel Production Management and Marketing Communication

Seneca College (vocational)

1750 Finch Avenue

Toronto, ON M2J 2X5

Phone: (416) 491-5050

Email: gittehansen@seneca.on.ca

Website: www.seneca.on.ca/fashion.html

Programs: - 3-year Fashion Arts diploma program
- 2-year Fashion Merchandising diploma program

- 2-year Visual Merchandising Arts diploma program

The School of Makeup Art Ltd. (vocational)

66 Gerrard Street East, Suite 200

Toronto, ON M5B 1G3

Phone: (416) 340-1300

Fax: (416) 340-9712

Programs: Training offered in fashion, photography, film, theatrical and special effects makeup artistry.

Quebec

Cegep Marie-Victorin

7000, Street Marie-Victorin

Montreal, PQ H1G 2J6

Phone: (514) 325-0150

Website: www.collegemv.qc.ca

Programs: - 3-year Fashion Design program
- 3-year Fashion Marketing program

College Inter Dec (vocational)

2120 Ste. Catherine Street West

Montreal, PQ H3H 1M7

Phone: (514) 939-4444

Toll free: 1-800-363-3541

Fax: (514) 939-3046

Email: admissions@clasalle.com

Website: www.interdec.PQ.ca

Programs: Short-term training in Retail Merchandising

Ecole Supérieur de Mode de Montreal (university)

2100 Sainte-Catherine Ouest, 6th Floor

Montreal, PQ H3H 2T3

Phone: (514) 933-6633

Fax: (514) 933-1807

Website: www.clasalle.qc.ca

Programs: Degree program in Fashion Management and Design with options in Fashion Styling & Design, Fashion Merchandising and Fashion Industrial Management.

International Academy of Design - Montreal (vocational)

1253 McGill College Avenue, 10th Floor

Montreal, PQ H3B 2Y5

Phone: (514) 875-9778

Toll free: 1-800-268-9777

Fax: (514) 875-9239

Email: admissions@iad-mtl.com

Website: www.iad-mtl.com

Programs: Located in downtown Montreal, IAD offers Fashion Design, Fashion Marketing, Fashion Merchandising, as well as other design related courses.

LaSalle College (vocational)

2000 Sainte-Catherine Street West

Montreal, PQ H3H 2T2

Phone: (514) 939-2006

Fax: (514) 9397292

Website: www.clasalle.qc.ca

Programs:

- 1-year certificate program in Fashion Design and Merchandising designed for entry-level employment in fashion industry.
- 2-year diploma program in Fashion Design and Merchandising which allows students to specialize in a focused area.
- 4-year Bachelor of Applied Arts - Fashion with options in Fashion Communications, Fashion Marketing, Fashion Design, Apparel Design, Apparel Production Management and Marketing Communication

Maritimes

College of the North Atlantic (vocational)

P.O. Box 1693

St. John's, NF A1C 5P7

Phone: (709) 758-7204

Fax: (709) 758-7295

Website: www.northatlantic.nf.ca

Programs: 2-year Textile Studies diploma

Dalhousie University (university)

1685 Argyle Street

Halifax, NS B3J 2B5

Phone: (902) 494-2178

Fax: (902) 494-1269

Email: admissions@dal.ca

Website: www.dal.ca

Programs:

- 2-year diploma in Costume Studies through the Theatre Studies Department
- 3-year Advanced diploma in Costume Studies, through the Theatre Studies Department

New Brunswick College of Craft and Design (vocational)
 457 Queen Street
 Fredericton, NB E3B 5H1
 Phone: (506) 453-2305
 Fax: (506) 457-7352
 Email: 1neveu@gov.nb.ca
 Website: www.gov.nb.ca/ccraftd/calendar/wccdweb.html
 Programs: 3-year diploma programs in Fashion Design and Textiles

University of Prince Edward Island (university)
 550 University Avenue
 Charlottetown, PE C1A 4P3
 Phone: (902) 566-0620
 Fax: (902) 628-4367
 Website: www.upei.ca
 Programs: 4-year Bachelor of Science in Family Science with specialization in Clothing and Design

International

Fashion Institute of Technology (university)
 Seventh Avenue at 27 Street
 New York, NY 10001-5992
 Phone: (212) 217-7999
 Email: FITinfo@fitsuny.edu
 Website: www.fitnyc.suny.edu
 Programs: - Bachelor of Fine Arts with options in Fashion Design and Textile/Surface Design
 - Bachelor of Science with options in Fashion Merchandising Management

Parsons School of Design - New York (university)
 66 Fifth Avenue
 New York, NY 10011
 Phone: (212) 229-8910
 Toll free: 1-800-252-0852
 Fax: (212) 229-8975
 Programs: - Bachelor of Fine Arts - Fashion Design
 - Bachelor of Business Administration - Design Marketing

Parsons School of Design - Paris (university)
 14 rue Letellier
 Paris 75015 France
 Phone: (331) 45 77 39 60

Fax: (331) 45 77 27 36

Programs: - Bachelor of Fine Arts - Fashion Design
- Bachelor of Business Administration - Design Marketing

Appendix C

Selected Trade Publications for the World of Fashion

Textiles

America's Textiles International: Published monthly for managers in the textile industry; includes information concerning textile business, finances and manufacturing.

Daily News Record: Published Tuesday through Friday by Fairchild Publications for men's fashion, retailing and textiles.

Fiber World: Published quarterly for fiber producers.

Knitting Times: Published weekly; covers business conditions, technical developments and forecasts for knitted fabrics and apparel.

Nonwovens Industry: Published monthly; covers manufacturing processes, distribution and end use applications of nonwoven textile products.

Textile Hi-Lights: Published quarterly by the American Textile Manufacturers Institute; statistical study of all aspects of the textile industry.

Textile Organon: Published monthly; market data for natural and manufactured fibers.

Textile Technology Digest: Published monthly; abstracts of periodicals, books and patents related to the textile industry.

Textile World: Published monthly; covers technical developments in the textile industry.

Retailing

Advertising Age, the international newspaper of marketing: Published by Crain Communications, this trade publication includes articles on domestic and international advertising news and trends.

American Bookseller: Monthly magazine for book retailers. Covers buying, advertising and promotion, inventory control, display techniques and publisher-bookseller relations. www.bookweb.org

Apparel Industry Magazine: Published monthly by Shore-Varrone, Inc. Covers all facets of the apparel manufacturing industry.

Apparel Merchandising: Monthly magazine for retail buyers. Forecasts and interprets apparel merchandising trends and strategies in women's, men's and children's wear. www.lf.com/pubs/amseg.htm

Bobbin: Published monthly by Bobbin Blenheim Media. Bobbin is the "premier news and information source of the global sewn products industry".

Chain Store Age: Monthly magazine for retail headquarters executives and shopping centre developers. Deals with management, operations, construction, modernization, store equipment, maintenance, real estate, financing, materials handling and advertising. More oriented to operations than stores.
www.chainstoreage.com

Children's Business: Published monthly by Fairchild Publications for retailers of children's products including apparel, footwear, toys, entertainment and juvenile products for infants through preteens, boys and girls.

CS News: Monthly magazine for convenience store and oil retailing executives, managers and franchisees. Covers industry trends, news and merchandising techniques.
www.csnews.com

Daily News Record: Daily newspaper on retail fashion, product, merchandising and

marketing for men's and boy's wear. Geared to retailers, wholesalers and manufacturers. www.dailynewsrecord.com

Dealerscope: Monthly publication for retailers of consumer electronics, appliances and computers. www.dealerscope.com

Discount Merchandiser: the international journal of retailing: Published by Schwartz Publications, this trade newspaper focuses on timely news related to discount stores. Articles cover new products, licensing, visual merchandising and industry trends.

Discount Store News: Biweekly national newspaper describing marketing developments and productivity reports from executives in full-line discount stores, catalogue showrooms, warehouse clubs and specialty discount chains.
www.discountstorenews.com

Drug Store News: Biweekly publication covering chain drug and combination store retailing. www.drugstorenews.com

Earnshaw's Infants, Girls and Boys Wear Review: Published monthly by Earnshaw Publications. Earnshaw's is the "business/fashion magazine of the children's wear industry".

Footwear News: Published weekly by Fairchild Publications on Monday. Focuses on the fashion, retailing, manufacturing and financial segments of the international shoe industry.

Furniture/Today: Weekly newspaper for retail executives in furniture and department stores and for executives in manufacturing firms. www.brcb.com/mainmag/ft.htm

HFD: Weekly newspaper for retailers and manufacturers in the home products industry including furniture, bedding, decorative accessories, lamps, home electronics, major appliances, tabletop, domestics, bath shop and giftware.
www.homefurnishingsnews.com

Hobby Merchandiser: Monthly publication for suppliers and retailers in the model hobby industry. www.hobbymerchandiser.com

Home Improvement Centres: Monthly magazine for full-line and specialty retailers and wholesale distributors of home improvement products. Covers systems and products to sell to customers ranging from do-it-your-selfers to professional remodelers.

Hotel and Motel Management: Bimonthly magazine reports news and trends affecting the lodging industry.

Internet Retailer: Monthly magazine devoted to electronic retailing issues.
www.internetretailer.com

Mass Market Retailers: Biweekly newspaper for executives in supermarket, chain drug and chain discount headquarters. Reports news and interprets its effects on mass merchandisers.

Marketing News: reporting on the marketing profession and its association: A publication of the American Marketing Association, this newspaper covers information and news of interest to marketing professionals including marketing strategies, retailing, market research and trends.

Modern Grocer: Weekly newspaper covers regional and national food retailing.

Modern Jeweler: This monthly magazine for jewelry retailers looks at trends in jewelry, gems and watches.

Outfitter: Monthly publication for retailers and manufacturers of outdoor apparel, footwear, equipment and accessories. www.outfittermag.com

Private Label Product: Bimonthly magazine for buyers, merchandisers and executives involved in purchasing private, controlled packer and generic-labeled products for chain supermarkets and drug, discount, convenience and department stores.

Progressive Grocer: Monthly magazine reporting on the supermarket industry. Original research and analysis includes industry data, special product category reports, tracking studies of trade and consumer trends and retailer and wholesaler case histories. www.pgshowdaily.com

Retail Control: retail business review: A publication of the National Retail Federation and National Retail Dry Goods Association, this bi-monthly magazine focuses on retail trade and accounting issues in retailing.

Retail Info Systems News: Monthly magazine addressing system solutions for corporate/financial, operations, MIS and merchandising management at retail. www.risnews.com

RT: Monthly magazine reporting on and interpreting technologies available for all levels of the fashion distribution chain from manufacturers to retailers. Includes computers, retail point-of-sales systems, computer-aided design and manufacturing, software, electronic retailing, credit systems, visual merchandising and factory automation. www.retailtech.com

Retailing Today: Published by Robert Kahn & Associates, a monthly newsletter for retail managers focusing on trends, sales and issues in the retail industry.

Shopping Centre World: Monthly magazine providing news, statistical analyses and feature articles on new-centre developments and leasing, redevelopments and releasing, management, operations, marketing, design, construction and financing of shopping centres. www.internetreview.com/pubs/scw.htm

SportStyle: Published by Fairchild Publications, 18 times a year, for retailers and manufacturers of sportswear and sports equipment.

Store Planning Design and Review: Monthly technique describing new trends and techniques in store design and merchandise presentation.

www.retailreporting.com

Stores: Monthly magazine published by the National Retail Federation (NRF), formerly the National Retail Merchants Association. Aimed at retail executives in department and specialty stores, it emphasizes broad trends in customer behaviour, management practices and technology. www.stores.org

Upscale Discounting: A monthly merchandising magazine for catalogue showrooms, discount department stores, hypermarkets, specialty discounters, home shopping/TV/mail order and warehouse clubs in the upscale discount market.

VM&SD (Visual Merchandising & Store Display): Published by ST Publications Inc., a monthly magazine for people involved in merchandise display, store interior design and planning and manufacturing of equipment used by display and store designers. www.visualstore.com

Women's Wear Daily: Daily newspaper reports fashion and industry news on women's and children's ready-to-wear, sportswear, innerwear, accessories and cosmetics.

www.wwd.com

Appendix D

Selected World Wide Web Sites

Job Search Navigators/Search Engines - most of these are general and serve all fields	
Alta Vista Careers	www.careeraltavista.com/
Job Search & Employment Opportunities	www.lib.umich.edu/chdocs/employment/
Career Paradise	www.service.emory.edu/CAREER/Main/Links.html
JobHunt	www.job-hunt.org
Yahoo! Employment Resources	www.3.zdnet.com/yil/content/profit/profess/empl1.html
Career Links	www.careers.org or www.careershop.com
Job and Career Site Links	www.usbol.com/wjmackey/weblinks.html
Employment Spot	www.employmentspot.com or www.about.com
Job and Career Links	www.gordonworks.com
Job and Career Sites - some have fees	
Career Threads (Apparel Industry)	www.careerthreads.com
FashionNet (under "Jobs")	www.fashion.net/jobs/positionso.php
Retail Jobs	www.retailjobnet.com
Retail Job Mart	www.retailjobmart.com
Retail JobNet	www.retailjobnet.com/cf/main/cfm
RetailSeek.com	www.retailseek.com
Careers in Retailing	www.careersinretailing.com
Direct Marketing Job Centre	www.dmworldcom/jobcenter/jobs.html
Textile Web	www.textileweb.com
Career City	www.careercity.com
The Riley Guide	www.dbm.com/jobguide
The Job Center	www.jobcenter.com
Career Mosaic	www.careermosaic.com
Monster Board	www.monster.com
Career Web	www.careerweb.com
CAREER Magazine	www.careermag.com
Job Web	www.jobweb.org or www.internetsourcebook.com
CareerPath	www.careerpath.com
JOBTRAK	www.jobtrak.com
Career Shop	www.careershop.com
Bilingual Jobs	www.bilingual-jobs.com
Careerbuilder	www.careerbuilder.com
Recruiters Online Network	www.ipa.com

Global Careers	www.globalcareers.com
Great Summer Jobs	www.gsj.petersons.com
International Jobs	www.internationaljobs.org
Careertips.com	www.careertips.com
JobDirect.com	www.jobdirect.com

Resume Banks - some have fees	
Yahoo Resume Bank	www.yahoo.com
A+ Online Resumes	www.ol-resume.com/
Resumes on the Web	www.resweb.com
Shawn's Internet Resume Center	www.inpursuit.com/sirc

Sources of Information about Internet Usage	
Studies on electronic commerce	www.cyberatlas.internet.com
Information on Internet usage worldwide	www.glreach.com/globstats
Summaries of electronic commerce studies	www.nua.ie/index.html
Summary of Internet surveys	www.gvu.gatech.edu/user_surveys
Internet solutions	www.manugistics.com/

Sources of Current News on Electronic Commerce and Retailing	
Ziff-Davis, publisher of niche magazines	www.zdnet.com/enterprise/e-business
Technical, IT-oriented news	www.ecommerce.internet.com
<i>The Economist</i> , business magazine	www.economist.com
<i>Advertising Age</i> articles on e-commerce	www.adage.com
<i>Internet World</i> magazine	www.webweek.com
Site collecting news releases on Internet and e-commerce issues	www.internetnews.com/ec-news
Magazine on retailing over the Internet	www.internetretailer.com

Softgoods Industry Sites	
AMTEX	http://amtex.sandia.gov
Demand Activated Manufacturing	http://dama.tis.llnl.gov
Textile/Clothing Technology Corporation	http://www.tc2.com
Textile Information Management Systems	http://www.unicate.com
Textile Institute	http://www.texti.org

Apparel Industry Sites	
American Apparel & Footwear Association	www.americanapparel.org
American Apparel Producers' Network	www.usawear.org
Apparel Net (The Apparel Market Place)	www.apparel.net/
Canadian Apparel Federation	www.apparel.nt/
Manufacturers of Children's Apparel	www.cama-apparel.org
Fashion Group International	www.fgi.org

Fashion - General

Fashion Net	www.fashion.net
Fashion Icon	www.fashion-icon.com
Just-Style.com	www.just-style.com

Textile Sites

American Association of Textile Chemists & Colorists	www.aatcc.org
American Textile Machinery Association	www.webmasters.net/atma
American Textile Manufacturers Institute	www.atmi.org
Cotton Incorporated	www.cottoninc.com/online/index.cfm
FiberSource	www.fibersource.com
Knitted Textiles Association	www.kta-usa.org
National Textile Center	www.ntc.tx.ncsu.edu
Textile Line	www.textilelink.com
Textile Organizations	www.textiles.org
Textile Web	www.textileweb.com/links/

Retailing Sites

International Council of Shopping Centers	www.icsc.org
International Mass Retail Association	www.imra.org
National Retail Federation	www.nrf.com

Accessories, Intimate Apparel, Cosmetics

Footwear Industries Association	www.fia.org
Cosmetic, Toiletry & Fragrance Association	www.ctfa.org
The Fashion Beauty Internet Association	www.fbfa.com
The Fragrance Foundation	http://fragrance.org
The Hosiery Association	www.nahm.com
Intimate Apparel Council	www.apparel.net/iac

Sourcing

The Agent	www.halper.com/agent
APPARELmart	www.apparelmart.com
Apparel and Textile Network	www.at-net.com
Apparel Exchange	www.apparelex.com
Apparel Industry Sourcing Site	www.fashiondex.com
ApparelNet	www.apparel.net
ApparelSourcingNet	www.apparelsourcing.net
FabricLink	www.fabriclink.com
Fabric Stock Exchange	www.fabrics.com
Fabric Marketing Research	www.fabricmarketing.com
Garment Industry Sourcing Corporation	www.gidc.org

National Sourcing Database	www.nsdb.net
Sourcing Trade Show.com	www.sourcingtradeshow.com
Textile Source	www.textilesource.com
Textile Web	www.textileweb.com
Virtual Garment Center	www.garment.com
World Trade Exchange	www4.wte.net
Consumer Sites	
American Demographics	www.demographics.com
Consumer.gov	www.consumer.gov
Consumer Reports	www.consumerreports.org
Federal Consumer Inform. Center	www.pueblo.gsa.gov
Consumer Product Safety Commission	www.cpsc.gov
Conference Board (consumer confidence)	www.conference-board.org
Consumer Expenditure Survey	http://stats.bls.gov
Business Geographics	www.geoplace.com/bg/
PRIZM clusters	www.natdecsys.com
Fashion Trends	
Color Marketing Group	www.colormarketing.org
Color Association	www.colorassociation.com
First View	www.firstview.com
International Sites	
International Business Network	www1.usa1.com/~ibnet/
International Monetary Fund	www.imf.org
International Labour Organization	www.ilo.org
United Nations	www.un.org
World Bank	www.worldbank.org
World Trade Organization	www.wto.org
Union/Labour	
Child Labour in the Apparel Sector	http://www.dol.gov/dol/ilab/public/media/reports/apparel/lc.htm
Sweatshop Watch	www.sweatshopwatch.org
Union of Needletrades, Industrial & Textile Employees	www.uniteunion.org
Worldwide Responsible Apparel Production	www.wrapapparel.org
Media/Trade Publications	
America's Textiles International	www.billian.com
Apparel Industry Magazine	www.aimagazine.com
Apparel Strategist	www.appstrat.com

Apparel Merchandising	www.lf.com/pubs/amseg.htm
Bazaar	www.viabazaar.com
Behind the Seams	www.behind-the-seams.com
Bobbin Magazine	www.bobbin.com
Chain Store Age	www.chainstoreage.com
Daily News Record	www.dailynesrecord.com
Elle	www.ellemag.com
Esquire	www.esquire2b.com
Fashion-Icon	www.fashion-icon.com
Fashion Planet	www.fashion-planet.com
Fiber Organon	www.fibersource.com
International Fiber Journal	www.ifj.com
Internet Retailer	www.internetretailer.com
Online Textile News Weekly	www.onlinetextilenews.com
Retailers News Online	www.retailernews.com
RT	www.retailtech.com
Stores	www.stores.org
Textile World	www.textileworld.com
Visual Merchandising/Store Design	www.visualstore.com
Yahoo! Finance: Textile News	www.biz.yahoo.com/news/textiles.html
World Apparel Magazine	www.world-apparel.com
World Textile Business News	www.emergingtextiles.com
WorldStyle	www.worldstyle.com
Women's Wear Daily	www.wwd.com
Virtual Malls	
Apparel Net (The Apparel Market Place)	www.apparel.net/
Fashion Trip	http://www.fashiontrip.com
Fashion Mall	http://www.fashionmall.com
Girlshop (funky designers)	http://www.girlshop.com
MCI Marketplace	http://www.internetmci.com
Shopping 2000	http://www.shopping2000.com
Retail Software	
Oracle Corporation	www.oracle.com/seetrybuy/
SAP	sap.com/products/industry/retail/index.htm
Reverse logistics	www.thereturnexchange.com
Council of Logistics Management	www.clml.org
Kids	
Step-by-step instructions for tracking where kids have been online	www.webawareness.org
Chat site designed specifically for kids	http://ykd.headbone.com

Chat site designed specifically for kids	<u>www.freezone.comn/chat/</u>
Games that reinforce spelling or math skills	<u>www.surfnetkids.com</u>
Games that reinforce spelling or math skills	<u>www.funbrain.com</u>
Kid-oriented site	<u>www.yahooligans.com</u>
Ask Jeeves for kids	<u>www.ajkids.com</u>
Web filtering program - SurfWatch	<u>www.surfwatch.com</u>
Web filtering program - Cybersitter	<u>www.solidoak.com</u>