

## Group assignment 1: Exploring fields of fashion

### Background & Motivation

Fashion is not just created on the tables of fashion designers, commercialized by fashion houses, and spread to the masses by fast fashion chains. Fashion is a power structure—a system influenced by many. The fashion system comes alive in multiple forms and contexts, with their own rules. Who decides what is in fashion and where is fashion actually born?

Identify *a field of fashion and a population or a group of people* that are somehow influenced by or connected to that field (e.g. brides, plus-sized consumers, business students, golf-players, athleisure consumers...) Explore this relationship between field and group to figure out the internal dynamics and rules of that field.

### Questions

1. How can you identify this as a group; what characteristics they share? Explain your selection through examples.
2. Explore retrospectively; can you find out how the fashion of chosen group/field has developed?
3. Identify the internal dynamics; who defines / how the fashion is defined in this particular field? Who has had influence on it? What kind of role influencer's have?
4. How flexible is this field? How far does this field stretch (describe boundaries, locations, permutations, combinations and do's & don'ts and reflections of it)? Give some explicit or implicit rules that are characteristics.

### Data collection & preparation

Choose a group or fashion context you want to explore more in-depth. Collect a relevant data set (e.g. observations, interviews, video, pictures, fashion / lifestyle articles, blogs...). Use the collected data to explore the questions and to justify your findings. Reflect your findings against the learnings from the lectures.

*Note: variation in data sources will help you to get more points in the evaluation. Be creative in data collection. However, pay attention the data is relevant in terms of questions: do not collect broad set of data just for the sake of data!*

### Readings and inspiration for the assignment:

Rocamora, A. (2002). Fields of Fashion: Critical insights into Bourdieu's sociology of culture. *Journal of Consumer Culture*, 2(3), 341-362.

Scaraboto, D., & Fischer, E. (2012). Frustrated fatshionistas: An institutional theory perspective on consumer quests for greater choice in mainstream markets. *Journal of Consumer Research*, 39(6), 1234-1257.

Dolbec, P. Y., & Fischer, E. (2015). Refashioning a field? Connected consumers and institutional dynamics in markets. *Journal of Consumer Research*, 41(6), 1447-1468.

*BBC News: New York Fashion Week: How Philipp Plein became the industry's bad boy*

*Devil wears Prada, blue collar -video*

### Instructions

- **The assignment will be completed in groups of 5-6 students.**
  - The group composition may vary for every assignment
  - The groups are in charge of allocating their workload in a balanced manner. If there are any problems, contact Linda.
- **The submission deadline is 29.11.2018 by 1pm through MyCourses in pdf-format. Presenting groups are informed before midnight on the same day.**
- **The case presentations are on Monday 3.12.2018.**
  - Fluent presentations will improve the group assignment score for grading
- **Maximum length is 4000 words (A4, Times New Roman 12pt, 1,5 spaced) excluding appendices and references.** Recommended to have visual examples in the text (as in a magazine), also possible to use appendices if many. Attach audio / interview-transcriptions / video / pictures / fieldnotes to appendix.
- **Evaluation: max score of the first group assignment is 18 points, which represents 18% of the final grade.**

### Evaluation

Maximum scores of the assignment: \_\_\_\_\_ 18p

Breakdown:

Theory & Practice

(Q1)	3 p
(Q2)	3 p
(Q3)	3 p
(Q4)	3 p

Data collection and analysis	3 p
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Conclusions and coherence, structure of the essay, usage of references	3 p
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## Group assignment 2: Men's fashion codes

### Background & Motivation

“Fashion” is often associated directly to women's apparel and accessories. Women's fashion is regarded more vivid and playful, exciting, diverse, and explorative. Throughout the years, men's fashion has been seen as stable and basic, homogenous and even boring with unspoken rules and codes. Currently, the focus is shifting, and men's fashion is gaining momentum.

This assignment aims to build your understanding of fashion as a (re)producer of gender. Your task is to explore more in-depth the codes of men's fashion. Apply your theoretical understanding of fashion & gender, and signs & signifiers and turn it into practice.

### Questions

1. How gender is structured through fashion?
2. What are the codes or inconspicuous and conspicuous cues of current men's fashion? Give examples of detailed signs (signifiers and signifieds) and their references.
3. Do the current codes bend and violate gender roles somehow, if so, how?
4. What are the “Do's & “Don'ts, both written and unwritten, in contemporary men's fashion?

### Data collection & preparation

Collect relevant empirical data that helps you to explore the cues; it can be a pile of men's fashion magazines, blogs and comment boxes, sartorial/street style pictures, interviews, photos from the field. Use at least two different sources of data; attach audio / interview-transcriptions / video / pictures / fieldnotes to appendix. Think outside of the box, be creative in data collection. Use the empirical data to explore the role of gender and contemporary codes of men's fashion. Make sure the findings are reflected against the learnings from the lectures/academic literature.

### Readings and inspiration for the assignment

Bourke, J. (1996). The great male renunciation: Men's dress reform in inter-war Britain. *Journal of Design History*, 9(1), 23-33.

Rademacher, M. A., & Kelly, C. R. (2018). Constructing Lumbersexuality: Marketing an Emergent Masculine Taste Regime. *Journal of Communication Inquiry*, 1-22.

Rothman, J. (2016). When men wanted to be virile. *The New Yorker*. Available at < <https://www.newyorker.com/culture/cultural-comment/when-men-wanted-to-be-virile>>

Weijo, H. (forthcoming) “Democracies of Taste Ruled by the Law of Jante? Rudiments of a Nordic Sociology of Consumption.” in *Nordic Consumer Culture*

Östberg, J. (2012). Masculinity and fashion. In C. Otnes & L. Tuncay Zayer (Eds.), *Gender, culture, and consumer behavior*, 253-281. London & New York: Routledge

### Instructions

- **The assignment will be completed in groups of 5-6 students.**
  - The group composition may vary for every assignment
  - The groups are in charge of allocating their workload in a balanced manner. If there are any problems, contact Linda.
- **The submission deadline is 29.11.2018 by 1pm through MyCourses in pdf-format. Presenting groups are informed before midnight on the same day.**
- **The case presentations are on Monday 3.12.2018.**
  - Fluent presentations will improve the group assignment score for grading
- **Maximum length is 4000 words (A4, Times New Roman 12pt, 1,5 spaced) excluding appendices and references.** Recommended to have visual examples in the text (as in a magazine), also possible to use appendices if many. Attach audio / interview-transcriptions / video / pictures / fieldnotes to appendix.
- **Evaluation: max score of the first group assignment is 18 points, which represents 18% of the final grade.**

### Evaluation

Maximum scores of the assignment 2: \_\_\_\_\_ 18p

Breakdown:

Theory & Practice

(Q1)	3 p
(Q2)	3 p
(Q3)	3 p
(Q4)	3 p

Data collection and analysis	3p
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Conclusions and coherence, structure of the essay, usage of references	3 p
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## Group assignment 3: Spaces in/of Fashion

### Background & Motivation

Fashion exists in multiple spaces and contexts. Traditionally fashion shows, retail spaces and websites have played central role for creating, promoting and exchanging fashion. In contemporary fashion context there exists variety of emerging spaces both physical & online – that have an influence on fashion and its exchange. Think about fashion popup stores, friend sale / stock sales, sample sales, or even channels that are not managed by the fashion brand, e.g. second-hand and vintage stores. But beyond the sale of fashion items, also think of art and culture events where fashion is created, disseminated, and evaluated.

The assignment challenges you to explore the spatiality of fashion from alternative perspectives; we ask you to rethink where consumers encounter fashion. What are the spaces and ways of interacting with fashion brand. Are these spaces and interactions created by consumers themselves or by marketers?

### Questions

1. What brand/s are there? Why they are there?
2. How does this space/event create or influence fashion?
3. Who orchestrated or created the space of fashion (consumers, marketers or both?) Justify your answer and give examples.
4. What does this space mean for consumers (contrast with typical fashion spaces)?
5. What consumer roles can you identify?
6. What kinds of virtual and physical interaction can you identify (and what are their relationship)?

### Data collection & preparation

Identify a particular space or event for fashion (relatively new one), you want to explore more closely. Collect relevant empirical data related to space/event (e.g. observations, field notes, pictures...) and brand/s. Interview actual consumers who have visited/explored these spaces in order to understand the meanings the fashion space/event evoke for consumer. Make sure the findings are reflected against the learnings from the lectures/academic literature.

### Readings and inspiration for the assignment

Ma, E. K. W. (2002). Translocal spatiality. *International Journal of Cultural Studies*, 5(2), 131-152.

Balasescu, A. (2007). Haute couture in Tehran: Two faces of an emerging fashion scene. *Fashion theory*, 11(2-3), 299-317.

Hauge, A., & Hracs, B. J. (2010). See the sound, hear the style: collaborative linkages between indie musicians and fashion designers in local scenes. *Industry and Innovation*, 17(1), 113-129.

De Lassus, C., & Freire, N. A. (2014). Access to the luxury brand myth in pop-up store netnographic and semiotic analysis. *Journal of Retailing and Consumer Services*, 21(1), 61-68.

### Instructions

- **The assignment will be completed in groups of 5-6 students.**
  - The group composition may vary for every assignment
  - The groups are in charge of allocating their workload in a balanced manner. If there are any problems, contact Linda.
- **The submission deadline is 12.12.2018 by 1pm through MyCourses. Submit the assignment in pdf-format. Presenting groups are informed before midnight on the same day.**
- **The case presentations are on Friday 14.12.2018.**
  - Fluent presentations will improve the group assignment score for grading
- **Maximum length is 4000 words** (A4, Times New Roman 12pt, 1,5 spaced) **excluding appendices and references.** Recommended to have visual examples in the text (as in a magazine), also possible to use appendices if many. Attach audio / interview-transcriptions / video / pictures / fieldnotes to appendix.
- **Evaluation: max score of the first group assignment is 24 points, which represents 24% of the final grade.**

### Evaluation

Maximum scores of the assignment 3: 24p

Breakdown:

Theory & Practice

(Q1)	3 p
(Q2)	3 p
(Q3)	3 p
(Q4)	3 p
(Q5)	3 p
(Q6)	3 p

Data collection and analysis 3 p

Conclusions and coherence, structure of the essay,  
usage of references 3 p

## Individual assignment

1. Explore and analyse a recent and relevant change or movement in the field of fashion. (e.g. a person becoming an influencer, new type of fashion interaction, new way of buying, using, disposing fashion, etc.) (45% = 18p)
2. Describe yourself as a fashion consumer. (45% = 18p)
  - How has your view of a fashion consumer changed?
  - How do you see your wardrobe?
  - Where do you interact with fashion, how?
  - Who influences you?
  - How do you influence others?

*Note: For questions 1&2 you must apply the theories and learnings from the lectures to structure your analysis. Use academic references. This is NOT a personal diary or emotional confession. Enrich and justify your analysis with pictures (if many, put them in the appendix).*

3. What were the most important take-ways of the course to your mind? Why? (5% = 2p)
4. How can you apply the concepts and theories in your future studies and/or professional career? (5% = 2p)

### Instructions

- To be completed individually.
- Maximum length of 4500 words (+ possible appendix); Times New Roman 12pt, 1,5 spaced.
- The submission deadline for the final assignment is **23.12 by midnight**.
- Please, submit the final assignment through MyCourses in pdf-format.
- Evaluation: max score of the individual essay is 40 points, which represents 40% of the final grade.

### Evaluation

Total score of individual assignment: \_\_\_\_\_ 40p

Breakdown:

(Q1)	18p
(Q2)	18p
(Q3)	2p
(Q4)	2p