Master of Science in

Digital Fashion Communication
**SEMESTER 3 (Paris)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor(s)</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Fashion Communication: Social Media Communication and Fashion Blogging</td>
<td>Kalbaska</td>
<td>3</td>
</tr>
<tr>
<td>Heritage, Tourism and Fashion</td>
<td>Gravari-Barbas, Kurkdjian, Vecchio</td>
<td>6</td>
</tr>
<tr>
<td>Fashion Industry: a Global Perspective</td>
<td>Cavalli, Delpal, Jacomet, Menistieri, Valcic</td>
<td>6</td>
</tr>
<tr>
<td>Social History of Fashion and Custom</td>
<td>Carrié, di Giangirolamo</td>
<td>6</td>
</tr>
<tr>
<td>Study Tours*</td>
<td>Cominelli, Vecchio</td>
<td>3</td>
</tr>
<tr>
<td>Electives**</td>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>

**Total ECTS**: 30
DIGITAL FASHION COMMUNICATION:
SOCIAL MEDIA COMMUNICATION AND FASHION BLOGGING (28H)

This course critically defines the concept of social media communication and fashion blogging within the complex fashion communication eco-system. It is one of the most recent and fastest developing domains that has impacted considerably the traditional communication strategies of fashion brands. The power of social media, its effectiveness, immediacy, as well as critical issues involved (e.g. potential risks, crisis communication) will be studied. Students will learn the specific tools needed to make social media communication original, engaging, and competitive. Students will be asked to critically analyse and evaluate a successful/unsuccessful social media campaign for a chosen brand. They will then make recommendations as to how it could be further improved/implemented in the future by including budgetary implications.

COURS PROGRAM

Topics:
I. Social Media Communication
   1. Power of social media for fashion brands success
   2. Main players and market size
   3. Characteristics of an integrated social media strategy that enables to engage consumers/ gain competitive advantage/ product seeding/ create experiences
   4. Problematic issues related to social media campaigns (e.g. role of social media in crisis communication)
   5. Design and evaluation of a social media strategy
   6. Social media platforms and their functionalities
   7. Paid advertising on social media
   8. Social media and eCommerce integration
   9. Influencer marketing
   10. Future trends
   11. Social media research

II. Fashion blogging
   1. Main players and market size
   2. Content creation and its evaluation
   3. Monetization (affiliates, collaborations)

SKILLS THAT WILL BE ACQUIRED
Students will be able to plan, manage, execute and evaluate social media strategies by listening and analyzing online communication flows.
MANDATORY READINGS


RECOMMENDED READINGS


EVALUATION METHODS

The evaluation of the course will be done in a form of a collaborative group project.
HERITAGE, TOURISM, AND FASHION (56 H)

Starting from the definitions and the principal features of heritage, tourism, and fashion students will take in exam the opportunities that can be developed from the relationship between these fields of research. During the course, students will analyse the role and the tools of tourism and fashion heritage through case studies and practices in order to understand their development and relevance in shaping new cultural and tourism products and destinations. At the end of this course students will have a specific knowledge on the connection between tourism, creativity, and culture and will be able to recognize and understand related policies and strategies in order to connect, enhance and foster these sectors.

COURS PROGRAM

First part
Maria Gravari Barbas: 10h - Heritage, Tourism, and Fashion (56 h).

Second part
Clara Vecchio: 20h + 14h - Heritage, Tourism, and Fashion (56 h).

Third part
Sophie Kurkdjian: 26h - Heritage, Tourism, and Fashion (56 h).

First part
Maria Gravari Barbas: 10h - Heritage, Tourism, and Fashion (56 h).

Students will analyse the role and the tools of tourism and fashion heritage through case studies and practices in order to understand their development and relevance in shaping new cultural and tourism products and destinations. Visits are planned (Study Tours program).

Second part
Clara Vecchio: 20h + 14h - Heritage, Tourism, and Fashion (56 h).

Course description - The craftsmen of haute couture: the excellence of French savoir-faire. Starting from the concepts of Heritage, Tourism, and Fashion we would like to focus on the importance of the heritage of Fine Arts in haute couture, show the importance of art crafts in luxury houses and enlighten the economic, cultural and identity asset of French crafts which contributes to the international image and attractiveness of the nation. The craftsmen’s of haute couture are the heirs of an ancestral savoir-faire that cultivate, maintain, nourish and above all bring about change in their workshops. These are gestures borrowed from history and reworked with the present. We would like to present the diversity of the craftsmen of haute couture who cultivate their art and their secrets. They know traditional techniques and they are a precious and indispensable treasure. Thus, crafts appear essential in the luxury sector, which focuses on the quality of the object and has the aura of a certain "French art de vivre".
SKILLS THAT WILL BE ACQUIRED

Know-How: The student knows about…
- The definition and concept of heritage, tourism, and fashion.
- The globally recognised frameworks of intangible cultural heritage in fashion.
- The multiplier effect of fashion cultural heritage on national craftsmanship.

Skills: The student is able to…
- Develop a comprehensive understanding of cultural heritage dimension in fashion.
- Underline the transition among cultural heritage and its national values.
- Mitigate the issues related to the development of craft and its reflection on “back to craft” and sustainability.

Values: The student is aware of…
- The fundamental tools and vocabulary used to understand the specific issues of the area, declined by professionals of the luxury industry.
- The need to investigate some questions and tools for the development of a fashion system more attentive to Fine Arts and its heritage.
- The relevance of the French savoir-faire as an economic issue.

EVALUATION METHODS

The evaluation method is based upon lessons, case analyses, company visits in order to prepare student for an oral presentation on a case study in collaboration with Sophie Kurkdjian.

RECOMMENDED READINGS

Sophie Kurkdjian: 26h - Heritage, Tourism, and Fashion (56 h).
This course will examine the close link between history and heritage in the fashion industry. First, it will provide an overview on the history of the main important Parisian fashion houses since the end of the XIXth century until today. It will show how the latter represented key places in the geography of Paris as capital of fashion, and how they became in the 20th century places of heritage. Secondly, this course will propose case studies to allow students to concretely understand what fashion heritage represents for the fashion houses, and which heritage and touristic strategy these latter develop to promote their name and their image through exhibitions in museums, exhibitions in their own stores, special events for clients, the International Heritage Days each year on September; and the Journées des Métiers d’Art, each year too. Several couture houses from couture to ready-to-wear (Balenciaga, Paco Rabanne, Lanvin, Chloé, Lacoste…) as well as Departement Store (Galeries Lafayette, Printemps…) will serve as examples.

5 November, 2h AM
Practical information on the evaluation methods and visits organized in some fashion houses. General introduction to the course on “Fashion history and Fashion heritage”: Fashion, a key role in the history and identity of France.

7 November, 3h AM:
12 November, 3h AM

14 November, 2h AM

19 November, 3h AM

20 November, 2h PM
Chloé and its heritage policy: exhibitions, publications and digital strategy. Visit in the Chloé Archives (to be confirmed).

3 December 3h AM
The case of the sportswear fashion house Lacoste, with Catherine Piettri from the Lacoste Archives (to be confirmed). Paper (3 students): Presentation of the history of the Lacoste brand.

5 December 2h AM
Louis Vuitton, from worldwide exhibitions to the opening of a private gallery in Asnières. Paper (3 students): The Galerie Louis Vuitton à Asnières.

17 December, 3h AM

X December, 3h AM
The future of fashion heritage through the new digital possibilities. Paper (3 students): We Wear Culture: The case of Google Cultural Institute.

SKILLS THAT WILL BE ACQUIRED
- To understand the history and geography of the Parisian fashion houses, 19th-20th century, and their relations to their archives and heritage.
- To have a general overview of the heritage policy that the fashion museums, Parisian couture houses and Department stores have developed since 10 years to promote their history and shape their identity.
To identify the commercial, communication and communication stakes of these heritage policies

MANDATORY READINGS
- Nancy L. Green, « La confection et les immigrés à Paris », *Hommes & migrations*, 1310 | 2015, p. 7-12

RECOMMENDED READINGS
- Didier Grumbach, *History of International Fashion*, Network Books, 2015,

WEBSITES
[https://fashionheritage.eu/](https://fashionheritage.eu/)
[https://artsandculture.google.com/?hl=fr](https://artsandculture.google.com/?hl=fr)

EVALUATION METHODS
Students presentations: critic analyze of an article; exhibition review; presentation of the digital heritage strategy of a brand in collaboration with Clara Vecchio.
As the fashion system constantly grows globally in importance it requires high skill to better understand how it operates and for the evaluation of its global economic and cultural feature. The course will investigate the development of fashion industry in a global perspective providing examples and handling the specificities of its management and business strategies. This will provide students the main tools, both at practical and theoretical level, to analyse and understand the inner workings of the fashion system. Starting from a global view of fashion industry and an introduction to its main concepts, the course will move from the environmental factors, which affect the management and business of fashion to the dynamics of production, retailing and communication. By the end of the course, students are expected to gain the methods and subjects for the analysis of the fashion industry in a global context and in a sustainable perspective.

Giulia Menistieri - Fashion industry: a global perspective (16h)

This section of the module «Fashion: A Global Perspective » will addresses questions related to labour issues in the fashion system. Starting from a focus on the work of models through materials like videos, interviews, and talks the course will deal with theoretical concepts as immaterial labour, creative labour, aesthetic labour, and Postordism. This, in order to first analyze the discrepancies between the mediatic representation of models work and the reality of their professional practice, and second to design solutions to regulate models work. Students will have to work in groups on a case study. At the end of the course, students will acquire a critical perspective on work issues in the fashion industry and will be able to apply theoretical concepts to understand and to transform concrete situations.

SKILLS THAT WILL BE ACQUIRED
Critical observation and analysis, Engagement with scientific literature and research methods, Collaboration and cooperation

MANDATORY READINGS
Mears, Ashley : Pricing beauty, the making of a fashion model, University of California press, 2011.

RECOMMENDED READINGS

Mensitieri, Giulia: Le plus beau métier du monde. Dans les coulisses de l'industrie de la mode, La Découverte, 2018.

EVALUATION METHODS
Students will be evaluated on the quality of the collective work provided, on the proactive and respectful attitude in class, and on the engagement with readings and theoretical tools. The evaluation of this section will be included in the final evaluation of the module «Fashion: A Global Perspective». 
Dominique Jacomet – Franck Delpal - Fashion industry: a global perspective (12h+12h)

MAIN OBJECTIVES
Through classes and case study analysis, students will discover the different challenges faced by the fashion industry. A global perspective will be given from trends in retail and consumption to corporate strategy. We will put an emphasis on the luxury sector due to its weight in the European economy. Global issues will also be addressed business wise (internationalization of firms and markets, trade and exchanges) and in terms of sustainability.

SKILLS THAT WILL BE ACQUIRED
Analytical analytics
Presentation and communication skills

MANDATORY READINGS

RECOMMENDED READINGS

EVALUATION METHODS
Evaluation on two case studies: Rana Plaza and Yves Saint Laurent
Collective presentations

Tanja Valcic - Fashion industry: a global perspective (10h)

1- Branding and Brand management for fashion and luxury brands
   b. Understanding the Brand equity and the intangible Luxury asset a brand name provides.
   c. Analysis and evaluation of brand as identity and separately as business model (brand versus retailer brand).

2- How to build a strong Brand Equity through Communication
   a. Analyze and understand historical background and emergent heritage of selected fashion brands.
   b. Analyse few brands.

3- Consumer and market segmentation of global luxury markets
   a. Contrast the segmentation of luxury markets and consumers with that of mass-market segmentation approaches.
   b. Focus on nationality as an issue for brand integrity (supply) and demand.
4- Business Models in Luxury (French & Italian)
   a. Review and analysis of global luxury industry and focus on two main business models: conglomerates and family owned luxury brands.
   b. Consideration of heritage (history of fashion house).

5- Case Study: Pomellato … from Niche to Icon
   a. The DNA the Brand.
   b. The Brand Strategy.
   c. Internationalization and the growth Strategy.

Erina Cavalli CODES, ADVERTISING AND STRATEGIES (3h)

This is a theoretical course. We will engage a number of subjects spanning the following fields: 1. The cities of the fashion world (Paris, NY, Milan, London, Tokyo, Antwerp); 2. The historical communication codes of prominent fashion brands (Hermès, Chanel, Gucci, Dior, Yves Saint Laurent, etc.); 3. The contemporary advertising codes of prominent brands: typologies for collections, logos and atmospheres; 4. The image of luxury brands through their collaborations with visual artists.

SKILLS THAT WILL BE ACQUIRED
The objective of this course is to sensitise students to the galaxy of aesthetic codes that subtend advertising and communication in the world of fashion.

MANDATORY READINGS
None

RECOMMENDED READINGS

EVALUATION METHODS
Students will be asked to research imagery to illustrate the three typologies of advertising, research imagery for fashion brand codes, and research one actual collaboration between a fashion brand and an artist.
SOCIAL HISTORY OF FASHION AND CUSTOM (56 H)

The course is aimed at providing skills and knowledge about the development of fashion and custom from the Antiquity to the Twentieth Century in the Mediterranean World. In order to give a wider perspective of fashion and custom history, the first part of the course will be devoted to the study of fashion and custom throughout the Antiquity and the Early Middle Ages. This History of Fashion and Custom in the Ancient World will be based on a comparison between primary historical and archaeological sources. The second part of the course will investigate the relationship of these phenomena with the main social, economic, political and cultural conditions and transformations occurred in the western society during the 19th and 20th centuries or contemporary age with a specific node to France and Italy. The support of historiographical concepts and adequate methodologies of research will be provided. At the end of the course students will acquire the ability to understand the relevance and meaning of changes happened over the centuries and will also be able to critically interpret the socio-historical development of fashion and custom.

THEMES AND CASE STUDIES PRESENTED TO THE STUDENTS:

First part (Prof. Jean-Philippe Carrié):

- Opening Lecture: Thoughts About Fashion, Antiquity and Primary Sources of Ancient History
- Controlling and Shaping the Body: Hair, Beard, Tattoo, Cosmetics and Artifice in the Ancient World
- Textile Production in Roman Egypt
- Living the Good Life: Aristocrats and Fashion in the Roman World
- *Ad Villulum Parabamus*: Architecture, Fashion and Power in Late Antiquity
- From Trimalcio to Theodoric: A Case Study in Aristocratic Elegance
- A Journey to Attila's Lair: Fashion to the Outmost Reach of the World

Second part (Prof. Gianluigi Di Giangirolamo):

- Fashion and custom in historiography and social history;
- The Modern age and the transformation of consumption;
- The Industrial Revolution and the Fashion System basis;
- Bourgeois Society and Mass Society;
- Fashion and Totalitarism;

The course will focus in detail on the history and development of fashion Institutions in France and Italy where fashion shows communication and promotion organisation proceeded after the Second World War.
Case studies:

- Chambre Syndicale de la Couture Parisienne;
- Ente Nazionale della Moda;
- Camera Nazionale della Moda Italiana.

SKILLS THAT WILL BE ACQUIRED

- Understanding of the methodological foundations for historical studies.
- Knowledge of the socio-anthropologic value of fashion in Antiquity.
- Acquisition of cultural references about fashion in the Mediterranean ancient world.
- Knowledge of the social, economic, political and cultural transformation occurred in contemporary age.
- Ability to critically interpret the development of fashion phenomena.

MANDATORY READINGS

Part 1:


Part 2:

BLASZCZYK, L. R. & POUILLARD, V. (eds), European fashion: the creation of a global industry, Manchester University Press, 2018; Chapters 1, 2 and 6.


RECOMMENDED READINGS

Part 1:


Part 2


**EVALUATION METHODS**

Individual or team project + final exam
STUDY TOURS

Digital project - “HERITAGE, TOURISM, FASHION: innovate to transmit” -
The Museum Workshop of Anne Hoguet Fan.
Students will be encouraged to mobilise their digital skills and ideas in order to imagine and produce audio-visual and digital content, allowing the enhancement of the Museum heritage, highlight the links between fashion and heritage; rethink the enhancement of the Workshop, through projects that link digital, creativity, fashion and tourism.
° The project will be coached by Francesca Cominelli, Nadzeya Kalbaska, Clara Vecchio.

Return final projects – 7/01/2020
Project public presentation – 17/01/2020

Study Tour Visits
Considering the different backgrounds of participants, courses are structured with a module owner of academic experience to give an overview of the main topics and provide participants the fundamental tools and vocabulary to understand the specific issues of the area, which are then declined by professionals of the luxury industry. To complete the perspective on the luxury environment DFC activities, include compulsory company visits.

Museums
● The Palais Galliera and Musée Bourdelle, Back Side / Fashion from Behind.
● Musée des Arts Décoratifs with an exposition on shoes Bien dans ses pompes ? La chaussure, la marche, la demarche - 7/11/2019.

Workshop
● Hermès - 9/10/2019.
● Musée Atelier de l’éventail Anne Houget.

Archives
● Chloé

Walks
● Bastina Association the Chateau Rouge walk.
● The Marais.
DIGITAL FASHION COMMUNICATION TEAM

BIOGRAPHY

DFC: Social Media Communication and Fashion blogging

Nadzeya Kalbaska, PhD in Communication Sciences, Institute of Digital Technologies for Communication (USI – Università della Svizzera italiana (Lugano, Switzerland)

Nadzeya Kalbaska, PhD in Communication Sciences, lecturer at USI – Università della Svizzera italiana (Lugano, Switzerland). She is an academic coordinator of MSc in Digital Fashion Communication (www.usi.ch/mdfc), Double degree between USI and Université Paris 1 Panthéon-Sorbonne, France. She is a group leader on Digital Fashion Communication Research (www.digitalfashion.ch) at the Institute of Digital Technologies for Communication (USI), where she coordinates research activities by PhD candidates and Master students on online communication practices in the fashion domain. Since 2015, she is adjunct professor of the University of Pisa (Italy). She serves Google within Google Online Marketing Challenge as a part of its Global Academic Panel.

Her research interests are within the area of digital transformation of communication and marketing, digital communication strategies, education technology (use of ICTs in HRM and learning analytics). Nadzeya has been a visiting researcher at Hong Kong Polytechnic University (Hong Kong), Business School of the University of Strathclyde (UK), Auckland University of Technology (New Zealand), and Operating Unit on Policy-Driven Electronic Governance of the United Nations University (Portugal). Her visiting scholarships were funded by the Swiss National Science Foundation.

Nadzeya is teaching courses covering the following topics: communication technologies, digital marketing, digital experience and online communication design, digital analytics, social media management, influencer management, usability studies, digital user experience, eCommerce.

Heritage, Tourism, and Fashion

Maria Gravari-Barbas, Professor in Geography, IREST/EIREST, University Paris 1 Panthéon-Sorbonne.

Maria Gravari-Barbas has a degree in Architecture and Urban Design (University of Athens, 1985) and a PhD in Geography and Planning (Paris 4 Sorbonne, 1991). She was Fellow at the Urban Program of Johns Hopkins University, Baltimore, USA (1990). She is the Director of the EIREST, a multidisciplinary research team dedicated to tourism studies, with main focus cultural heritage, development, and urban-tourism evolutions. From 2008 to 2017 she was the director of the Institute for Research and High Studies on Tourism (Institut de Recherches et d’Etudes Supérieures du Tourisme, IREST) of Paris 1 Panthéon-Sorbonne University. Since 2009 she is the director of the UNESCO Chair of Paris 1 Panthéon-Sorbonne University and the coordinator of the UNITWIN network “Tourism, Culture, Development”, comprising 30 top level universities all around the world. She currently is Vice-Provost for International Relations in Paris 1 Panthéon-Sorbonne University. She is the author of several books and papers related to Tourism, Culture and Heritage.
Sophie Kurkdjian, Research Fellow at the Institut d'Histoire du temps présent.
In 2013, Sophie Kurkdjian got a PhD in History on the history of fashion press at the beginning of the XXth century. Between 2011 and 2014, she was during three years a Visiting Fellow at the Bibliothèque Nationale de France, in Paris, where she worked on the fashion periodicals collections. Since 2012, she is a Research Fellow at the Institut d'histoire du temps présent (IHTP) at the CNRS, in Paris, where she co-directs a Research Seminar on History and Fashion. In 2017, she co-organized the exhibition “Mode & Femmes, 14-18” at the Forney Library in Paris. In 2019, this exhibition will be presented in New York at the Bard Graduate Center Gallery. In 2018, she created the French fashion research network, Culture(s) de Mode, in collaboration with the Ministère de la Culture. This network gathers researchers, curators, archivists, designers and students who are interested in fashion.
Her main lines of research focus on fashion media history, fashion journalists and mediation in the fashion industry. She is member of the editorial board of two scientific reviews specialized in fashion studies Apparence(s), Histoire et culture du paraître (dir. Isabelle Paresys) and Modes pratiques (dir. Manuel Charpy). She also teaches different courses in communication and in marketing for undergraduates, as well as in the MAs in Fashion in French and foreign universities.

Clara Vecchio, PhD in Euro-languages and Specialised Terminology, University Paris 1 Panthéon-Sorbonne.
Clara Vecchio holds a PhD in Euro-languages and Specialised Terminology (2018). The study considers the art craft of “plumassier” in order to highlight the cultural, social and economic wealth of this sector throughout four centuries, from the XVIIIth till the XXIst. Her research interests include the traditional craftsmanship of feathers, leather and fur for the Haute Couture field. At the moment, she is working for IREST as responsible of international relations, University Paris 1-Panthéon-Sorbonne. Previously she works as project specialist for the French Ministry of Culture (2012-2015), for the Copenhagen Centre for Textile Research (2016), for the National Furniture and Gobelins Manufactures (2017-2018) and for the French Ministry of Foreign Affairs (2018).

Fashion industry: a global perspective

Giulia Menistieri, Institutions et Dynamiques Historiques de l'Economie et de la Société, University Paris- Nanterre.
Giulia Mensitieri holds a PhD in Social Anthropology and Ethnology from the Ecole des Hautes Etudes en Sciences Sociales de Paris. Her work explores the construction of desirable imaginaries and forms of precarity in contemporary capitalism through an examination of the fashion world. Through an ethnographic study of “immaterial” workers (stylists, models, photographers, designers, journalists, makeup artists), she explores the fashion system by analyzing global circulations of imaginaries, products, and workers, as well as productions of subjectivities and the modes of subjugation that are typical of this industry. Mensitieri also holds a MA in Urban Studies (Territoires, Espaces et Sociétés) from the Ecole des Hautes Etudes en Sciences Sociales of Paris and an MA in Humanities (Hispano-American and Brazilian Languages and Literatures) from the Istituto Universitario Orientale of Naples. She has conducted ethnographic research in Mexico City, Naples, Paris, Brussels, Bordeaux, and Geneva. She is currently affiliated to the laboratoire Institutions et Dynamiques Historiques de l'Economie et de la Société at Paris-Nanterre University. Mensitieri is the author of "Le Plus Beau Métier du Monde : Dans les coulisses de l'industrie de la mode", published by Editions La Découverte, January 2018.
Dominique JACOMET, former Dean of the Institut Français de la Mode, Paris.
Graduated of Sciences-Po Paris, Dominique Jacomet has a PhD (University of Paris - PSL) in Business economics.
After teaching business economics, he joined the fashion business and held various management positions at Lacoste. He was Executive Board Director of Lacoste for ten years (1998-2007). He was on the board of various related companies: Lacoste US & Lacoste China as Chairman; Lacoste SA; Mendès SA (licensee for Saint Laurent Rive Gauche). Dominique Jacomet has also been Chairman of the European Textile and Clothing Association (Euratex) and vice Chairman of the French Textile association. He is the author of Fashion, Textile and Globalization (Economica, 2007); Economie du luxe (Dunod 2014) with Franck Delpal.

Franck Delpal, Institut Français de la Mode, Paris.
Franck Delpal holds a PhD in Economics from Université Paris-Dauphine. His doctoral thesis is about vertical integration in the luxury sector. He teaches at IFM in postgraduate and executive education programs about topics related to luxury business economics and fashion business models. He also teaches in various universities. He is Academic Director of IFM's entrepreneurial program in creative industries IFM Entrepreneurs. He’s in charge of IFM incubator at Station F (ADN_ x IFM) co-developed with Creative Valley. He co-authors the book « Economie du Luxe » (Dunod, 2014) with Dominique Jacomet.

Tanja Valcic, is a graduate from HEC Paris, Executive MBA luxury major and she holds a Sorbonne Master Degree in Economy.
Tanja Valcic is an International Luxury Executive, with 18 years of working experience in Luxury, Retail, Hospitality, Direct Marketing, for various Brands such as Lanvin, French oldest Luxury house. She is passionate about Strategy, Business Models evolution, customer experience that allows her to work on luxury projects in key global markets.
Tanja is always thinking with the most strategic approach about how the business can better serve customers.
HER DAILY CARE, is value creation, sustainable luxury, omni-channel brand experience to offer a personalized, make-to-measure support to customers such as Palaces, Hospitality leaders and Resort, Retail distributors, cars makers and others players of the luxury industry. She helped companies to accelerate the International Development and to help customers to successfully achieve their transformation through change management, emotional customer experience, operations, strategy implementation, digital tools and innovation.

Erina Cavalli, stylist for photography and educator in fashion.
Erina Cavalli is a stylist for photography and an educator in fashion. She has an experience teaching in Fashion and Photography Schools in Paris, London, Rome and Teheran that spans an arc of more than ten years. In her teaching she has consistently attempted to bridge Art and Fashion, with a recent focus on architectural strategies in the business of luxury. Erina Cavalli graduated in 2002 as a fabric designer in Lugano, Switzerland. In 2003 she moved to London to study, graduating in 2006 from the prestigious Istituto Marangoni as fashion stylist. The same year she followed a course in art direction at Central Saint Martins College of Art. In 2006 she moved to Paris to lecture at Istituto Marangoni where she was head teacher of the three-year fashion styling course. At Marangoni, Erina taught several courses: Fashion Styling, Research Methodology, Visual Art, Visual Merchandising, Fashion Advertising and Image Consultant as well as Personal Shopper. She was also responsible for styling the graduate fashion shows and curating the fashion exhibitions at the school. In 2010 she directed a collaboration between Istituto Marangoni’s students and Triumph, the Swiss fashion brand. In 2010 she began teaching at the international school Mod’Art in Paris, lecturing on Visual Merchandising and Commercial Architecture in the BA and MBA sections in Management and Luxury Business, and introductory courses about the strategies of luxury brands. In 2010 she also
taught in Rome at the Istituto Europeo di Design on Fashion Trends, History of Costume, Fashion System, Styling and Theory of Fashion Photography. In 2018 she lectured in the MBA section of the Textile Engineering section at Amirkabir University of Technology of Tehran. She is currently lecturing at Moda Domani in Paris, ECS Communication School in London and CREA in Geneva. As a freelance artist, Erina has experience working for Elle magazine, Bambi magazine, Profile magazine, Hollington, Lacoste and entreprise Proximage

**Social History of Fashion and Custom**

*Jean-Philippe Carrié, PhD in Roman Archaeology, University Paris 1 Panthéon-Sorbonne.*

Jean-Philippe Carrié, PhD in Roman Archaeology (University Paris 1 Panthéon-Sorbonne, 2009), is lecturer in Ancient History, Classical Archaeology and Art History. Jean-Philippe worked regularly with Musée du Louvre, Ecole Française de Rome and Casa de Velazquez. He is also a permanent member of the French Archaeological Mission in Kharga (Egypt).

Jean-Philippe’s researches focus on transformations and transitions of the aristocratic identity in the ancient world. He is also interested in travel narratives in roman and byzantine literature and in the study of contacts and accommodation between people from roman and non roman worlds during the Late Antiquity.

*Gianluigi di Giangirolamo, Research fellow, Department for Life Quality Studies, ALMA MATER STUDIORUM - Università di Bologna.*

Gianluigi Di Giangirolamo PhD is a research fellow in Contemporary History at the Department for Life Quality Studies-University of Bologna – Rimini Campus. His main research topics are the development of fashion institutions, management of the fashion heritage and the relationship between fashion and tourism. He has a B.A. in Culture and Techniques of Costume and Fashion at the Faculty of Arts and Humanities at Alma Mater Studiorum - University of Bologna. At the same university he obtained his M.A. in European History in 2010 before studying for a PhD in History at Bologna University’s Department of History and Cultures on the evolution of the concept of cultural heritage in Italy and Europe during the 20th century. He is editorial coordinator of the academic review AlmaTourism - Journal of Tourism, Culture and Territorial Development - and a member of Zonemoda journal’s editorial staff. A fellow in History of Contemporary Society since 2007 at the Science in Cultures and Techniques of Fashion degree course in Rimini Campus and he is a Culture Fashion Communication International Research Centre staff member. He is currently working on the “Patrimonio Culturale a Rimini e in Romagna: Archivi per il Fashion e la Moda tra Ottocento e Novecento” research project.

**Study Tours**

*Francesca Cominelli, Associate Professor at the University Paris 1 Panthéon-Sorbonne and Director of IREST.*

Francesca Cominelli holds a Ph.D in Economics and her research interests include economics of culture, cultural commons, public policies, and cultural tourism. More specifically she is interested in cultural diversity, intangible cultural heritage, creativity, innovation, and traditional craftsmanship. Previously, she worked as project specialist for INMA and the French Ministry of Culture and Communication (2008-2010), and as researcher for the European Investment Bank Institute (2013-2014), for the University of Lille 3 (2015), for the OECD (2018). She is member of ICOMOS and Vice-President for Europe of ICOMOS International Committee on Intangible Cultural Heritage.
ELECTIVE COURSES

1. Students can choose elective courses from the Ph.D program « Théories et pratiques de la mode » (In French). [https://www.pantheonsorbonne.fr/diplomes/parcours-doctoral-theories-et-pratiques-de-la-mode/](https://www.pantheonsorbonne.fr/diplomes/parcours-doctoral-theories-et-pratiques-de-la-mode/)

   January to March 2020, on Tuesdays from 9:30 to 12:30 and from 14:30 to 17:30 at the Institut Français de la Mode. 36, quai d'Austerlitz, 75013 Paris.

   **Calendrier:**
   - 14 janvier toute la journée : Jean-François Lemoine.
   - 21 janvier toute la journée : Jean-François Lemoine.
   - 28 janvier matin : Pascal Morand.
   - 4 février après-midi : intervenant à définir.
   - 11 février matin et après-midi : intervenant à définir.
   - 25 février matin : Franck Delpal.
   - 25 février après-midi : Marie-Astrid Le Theule.
   - 3 mars toute la journée : Benjamin Simmenauer.
   - 10 mars après-midi : Gildas Minvielle.
   - 17 mars après-midi : Dominique Jacomet.

   **Sommaire :**
   - Delpal Franck : Le luxe dans le prisme de l’économie.
   - Le Theule Marie-Astrid : Gestion et création.
   - Lemoine Jean-François : L’expérience client en point de vente physique et on line.
   - Médan Pierre (et Lionel Da Costa) : Le supply chain management dans le secteur de la mode et du luxe.
   - Minvielle Gildas et Jacomet Dominique : La mondialisation dans les textiles et les vêtements.
   - Morand Pascal : Innovation et fashion tech.
   - Simmenauer Benjamin : Introduction à l'analyse sémiotique des marques et marques de mode.

2. Students can choose elective courses from the IREST programs (second semester). There is a limited number of places (2/3 students per class), selection is done in September.

<table>
<thead>
<tr>
<th>Semester 2: January / May</th>
<th>Hours</th>
<th>ECTS</th>
<th>SPECIALIZATION</th>
<th>LAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>International institutions, geopolitics and globalization</td>
<td>15</td>
<td>2</td>
<td>EDTI</td>
<td>FR</td>
</tr>
<tr>
<td>International tourism and emerging economies (BRIC)</td>
<td>15</td>
<td>1,5</td>
<td>EDTI</td>
<td>EN</td>
</tr>
<tr>
<td>Tourism and interculturality</td>
<td>20</td>
<td>2</td>
<td>EDTI GATH</td>
<td></td>
</tr>
</tbody>
</table>
A complete course description is available here:


3. Students can choose elective courses from the module Patrimoine mondial et tourisme GVTP (in French). There is a limited number of places (2/3 students per class), selection is done in September. The planning of these classes does not have to overlap with DFC classes.

<table>
<thead>
<tr>
<th>Cours</th>
<th>Hours</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PM : Concepts, Conventions, méthodes</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>Analyse et valorisation des patrimoines matériels et immatériels</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>Gouvernance et mise en tourisme du Patrimoine Mondial</td>
<td>35</td>
<td>4</td>
</tr>
<tr>
<td>Préservation, Gestion et mise en valeur des Grands sites de France</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>Economie du patrimoine culturel</td>
<td>20</td>
<td>2</td>
</tr>
</tbody>
</table>

A complete course description is available here: