ARTS UNIVERSITY BOURNEMOUTH

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **MA Digital Fashion Innovation** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of this Handbook.

Key Course Information	
Final Award	Master of Arts
Course Title	Digital Fashion Innovation
Award Title	MA Digital Fashion Innovation
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School and Research
Professional accreditation	None
Length of course / mode of study	1-year Full Time 2-year Part Time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	Art, Design and Architecture
Language of study	English
External Examiner for course:	Chip Harris University for the Creative Arts
Please note that it is not appropriate for students to contact external examiners directly.	
Date of Validation	2019
Date of most recent review	N/A
Date programme specification written/revised	2020

Postgraduate Ethos

The Master's course recognises individuals and their aspirations, and celebrates ideas, making, and creative risk-taking. Our guiding principle is to offer distinctive, exciting and challenging opportunities for you to engage in your respective subject disciplines in order to critically engage with, and redefine, your particular approaches to your practices and position them within your chosen external, creative, economic, and cultural environment.

We support this principle through our passionate engagement with interdisciplinary and collaborative practices, with the integration of theory and practice, with our understanding of the particularities of individual practitioners and the broader world,

global view, and with an attitude to career development that creates a dialogue between professionalism and risk taking.

Such a context affords possibilities to engage with fresh, often unpredictable and certainly challenging methodologies and techniques with which you can research, test, develop, interrogate and challenge, through forms of making that enable you to reflect on your own practice and subject discipline. Whilst you will be encouraged to develop your own themes, relationships between the aesthetic, the political, the ethical and 'value' are ever-present and the courses support your engagement with what are often difficult contemporary issues.

Crucial to this endeavour, is that you demonstrate a committed passion for your practice and the particular media within your chosen subject discipline or field of study. Each course devises specific discipline-focused project work to enable you to be suitably informed in taking the right path towards your chosen career in a diverse range of professions /industries or progress to further study at doctorate level. This discipline focus is, however, enhanced by your experience of interdisciplinary and collaborative approaches and activities which enrich your journey. Different levels of teaching delivery structure your learning experience in such a way as to enable you to take broad, overarching transdisciplinary issues or questions, and ground them within the specificities of your discipline and individual practice. Our focus on the relationships between personal professional development and the development of communities of practice through sharing and collaboration is underpinned by the unique AUB reputation for truly collaborative working across disciplines. Through involvement in cross-course groups, shared lectures and other MA activities you will have opportunities to work together with other MA students to form a 'postgraduate network' that will facilitate a wider dialogue around art and design, sustainability, ethics, the political and the often-global reach of creative industries and professions. Our ethos focuses on not only developing your systematic and critical understanding of knowledge and of the application of that knowledge in an appropriate, professional context but also in having the resolve, the skills and the acumen to exercise initiative and personal responsibility in a world which is asking many questions of all of us with respect to our abilities and desires in coexisting with a global community.

In other words, our ethos focuses on the ability for our graduates not only to develop their careers and be employable but also to be engaged in the redefinition of what employment might look like in what are times of tremendous social, political, economic, and ecological change, and indeed upheaval.

Course Description

The Digital Fashion Innovation course encourages and supports designers to explore, and work, in depth with advanced digital technologies, interrogate and question current fashion practice, and challenge through research, the ideals around how a fashion product is realised.

Fashion is currently recognised as one of the most damaging industries on the planet, abusing natural resources, dumping tonnes of redundant waste product and chemicals into land fill and the oceans. It is therefore critical that the future behaviours of a designer acknowledge and attempt to address unethical practices and integrate a considered and sustainable approach when addressing ethical, social and political issues existing within the diverse areas within the industry.

Such problems will be addressed through applying and identifying a process which systematically questions existing ideals and convention. Advanced innovative design methods are introduced to enable the analysis and comprehension of problems and behaviours so that alternative, creative and experimental design solutions can be generated and applied.

Students who apply to the Digital Fashion Innovation course are predominantly from fashion programs, but applicants showing an aptitude for design are welcomed. Students may join the course from a number of diverse backgrounds such as alternate fashion-based courses, textile design, accessory design, product design, and branding and communication. Alternatively, they may come from related industry roles wanting to expand and evolve personal or commercial practice to an advanced and sustainable level, or to pursue advanced research activities through employment or PhD.

Research is the fundamental driver for creative thinking and innovation, and students will be encouraged to develop this exploration and discovery period through a research focused critical approach to reflective enquiry and practice. The course progresses through a series of taught sessions informing your research leading to your Masters Project, which will involve further independent study. The taught sessions aim to develop a critical awareness of the advanced methods and practices appropriate to your area of interest, and informing your Master Project proposal.

Fashion designers often work in teams and can collaborate and may choose to work across multiple broader disciplines. MA Digital Fashion Innovation encourages and supports identified opportunities to work with other disciplines as it sits alongside other MA courses at AUB. This MA also encourages industry links and engagement which may inform deeper understanding and engagement with the innovative research work being proposed for your Master Project and its application within the industry, or further research activity.

Industry or Brand engagement, collaborations and partnership opportunities within your practice is strongly encouraged, and closely aligned with the AUB Innovation Studio Hub, which is supported by industry partners. Live projects and business and entrepreneurship will be an integral element of your study, and directly supports and informs employability upon graduation.

Alongside industry and personal collaborations, the course promotes autonomous ways of working and learning, encouraging you to make confident decisions about your practice and to then critically analyse and reflect on them, and typically you will be developing your project with your supervisors and other students on your course.

In the Master's Project units within your *Contextual Journal* you will develop a personal theoretical framework, methodology and research methods that support your research focus, and ultimately lead to a final exhibition and presentation of your project outcome.

Statement of Student Entitlement

- Tutorials – three supervisory tutorials per 60 credit unit; totalling 9 over the course. In addition, each student is entitled to assessment feedback tutorials on

the Strategies for Practice and Master's Project 1 units. A tutorial time of 45 minutes is allocated.

- Group Critique – three critiques; one near to the middle of each unit.

- Staff and student-led lectures and seminars.

- Regularly timetabled group meetings with MA Course Leader and/or relevant tutors.

- Access to the Quiet Study Room during Library hours.

- Access to relevant resources agreed through your Course Leader.

- Agreed attendance on undergraduate workshop/darkroom/resource area inductions.

- Agreed access to relevant studios as required for assessments purposes.

- Postgraduate show where appropriate.

- Agreed access to discipline-related and cross-discipline lectures/seminars on undergraduate programmes.

- Attendance at Gallery events, Research days and other appropriate AUB events.

Course Aims

The course aims to:

1. Providing a stimulating forum for critical debate and interrogative approaches to ethical and sustainable digital fashion innovation through practice.

2. Support you in developing the research methods and skills required in the gathering, sampling and analysing of data, in order to solve complex ethical, sustainable, social and political problems, through either a practice or theory-based actual or virtual body of work.

3. Encourage you to reflect critically on your achievements and evaluate them within a challenging environment that will enable you to meaningfully extend your practice professionally and/or inform further PhD study.

4. Enable you to develop professional maturity and apply this in the changing world of industry practice or research.

5. Develop authentic and innovative approaches to digital fashion practice, that actively engage debate within ethical, social and political issues.

Course Outcomes

By the end of the course you will be able to:

1. Produce a high level of individual or collaborative work that acknowledges and potentially challenges current practices within digital fashion practice and the disciplines and environments associated with it.

2. Demonstrate advanced ability through making and thinking, and through research, investigate, describe and critique issues and situations to provide original insights into sustainable digital fashion practice.

3. Demonstrate and apply advanced practical and conceptual understanding of materials, techniques and processes, in order to raise questions and challenges for further research study or professional development.

4. Show acquisition of appropriate advanced skills and acumen in communication, presentation and autonomous learning in relation to career aspirations.

5. Demonstrate authentic and innovative digital fashion practice with respect and consideration to relevant ethical, sustainable, social and political issues.

Reference Points
UK Quality Code for higher education, including:
- Subject Benchmark Statement: *Art, Design and Architecture*
- Framework for Higher Education Qualifications (FHEQ)
AUB Regulatory Framework and Postgraduate Assessment Regulations

Learning and Teaching Strategies

The Postgraduate Network Model (see diagram at end of this section)

All teaching sessions delivered across the postgraduate taught courses are located in a network of learning, which has three different levels. The top level—the *macro* level—is predominantly made up of lectures delivered to the whole Graduate School. These lectures are transdisciplinary in nature in that they address issues and understanding common to all postgraduate courses at the AUB.

These overarching broad themes at the macro level can be interpreted differently by clusters of disciplines. The next level in the network—the *meso* level— therefore involves learning and teaching sessions that provide a disciplinary interpretation and focus to macro level lectures. These are more relevant to students on allied or cognate courses, and preference is given to students from such allied courses to attend these sessions, however students from across the Graduate School can elect to attend any sessions as long as space and resources permit.

The final level in the network—the *micro* level—involves course specific: tutorial sessions, critiques, and project launches. This level contextualises the learning from the top two levels within your individual practice.

While students at undergraduate level are encouraged to learn through their peers, at MA Level this is an imperative through peer learning and group work. Each member of the MA cohort across the Graduate School is an active participant in learning and teaching, and through this postgraduate network, the sharing of good practice is established. Through involvement in cross-course groups, shared lectures and other MA activities you will work together with other MA students to form the postgraduate network that will facilitate a wider dialogue around the Arts, sustainability, ethics, the political and the creative industries.

Peer Learning and Group Work

While students at undergraduate level are encouraged to learn through their peers, at MA level this is an imperative. Each member of the MA cohort is an active participant in learning and teaching, and through this, the sharing of good practice is established. In cross-course groups, students work together to deliver student-led seminars and presentations on topics that arise from the seminars.

In discipline-specific group meetings, students and staff have the opportunity to discuss the issues at the forefront of their discipline.

Lectures and Gallery Talks

Lectures are used to focus on issues and provide information for you as you progress through the course. They are generally followed by question and answer sessions. Gallery talks usually take the form of an event supporting an exhibition and would include a presentation of work and/or dialogue with exhibitors that are drawn from a broad range of practitioners – such as artists, photographers, performers, designers, crafts persons, writers, critics and curators.

Seminars

Seminars are important opportunities for generating dialogue and interrogating practice. These explore issues related to practice in context and opportunities follow with student-led response seminars for specific aspects, issues or areas of individual and/or collective inquiry to be developed in detail.

Tutorials

Tutorials provide an opportunity to discuss your individual progress on the unit and on the course. They are used to air specific issues raised through the work, provide critical observation and recommend new direction and research strategies. The tutorial following a formal assessment is known as an assessment feedback tutorial. Supervision may be provided to you by a tutor delegated from another course if appropriate.

Group Critique

Group critique involves all students and forms distinctive learning and teaching points in the year. These events may occasionally be led by a visiting lecturer (see below) and supported by the MA Course Leader and other MA course tutors. Discussion primarily focuses on the individual work produced in the units and takes place mid-way through each phase.

Visiting Professionals

The course invites several visiting artists/designers to contribute to the discussion in seminars and group critique. Visiting practitioners describe and discuss their work and maintain a lively and current debate.

Industry Liaison Groups

Set up to recognise the importance of maintaining awareness of current developments/practices within the professional workplace and as a pro-active element with subsequent influence on curriculum design, and meeting at individually predetermined points throughout the academic year, Industry Liaison Groups

comprise members drawn from professional practice and organisations, AUB academic staff, AUB technical support staff, AUB alumni and representatives from the student cohort. Their aim is to support and advise on matters relating to student progression into the work environment and they play a significant role in informing course reviews, course revalidation and the development of the professional aspects that are intrinsic to particular course units.

As an informal group, the industry related members, in view of personal commitments, do not necessarily attend every meeting, rather, an organic approach is adopted where different 'voices' are invited to be involved. The revolving nature of the group can in this way bring a more enlightened and diverse range of conversations and sharing of views.

Study Visits

These involve visits to galleries and museums, theatres and performances, design collections, trade fairs, expositions, biennales and design practices here in the UK, the EU and worldwide. There are added costs notified in advance of the visit. Student attendance at academic and discipline specific conferences is encouraged.

Using technology to assist and enhance learning

The University is systematically developing technology-enhanced approaches to learning. AUB learning technology provides access to a full range of course documentation and provides an effective mechanism for the maintenance of course and broader institutional communication.

Methods of delivery

The course adopts a *blended learning* approach where lectures, demonstrations, and tutorials can occur on-line via channels such as Zoom as well as face to face. Third-party content is also integrated within the network model and sessions are collected, scheduled and disseminated through the University's virtual learning infrastructure. Lectures and other sessions within the Graduate School are normally recorded and available to access at times appropriate to your study. This blended learning approach preserves opportunities for on-campus studio culture to emerge through the social and interactive nature of traditional face-to-face learning and teaching, while providing greater flexibility through a wider range of learning experiences that can be accessed off-campus as well as on-campus. This is particularly useful to those with family or work commitments; providing greater flexibility to learn in a time and place of your choosing.

Full and Part Time Modes of Study

The part-time and full-time overlap offers the students several opportunities. The part-time students will have the valuable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students providing them with relevant skills and knowledge. This will provide a real understanding of what is expected of them. In addition, the full-time students will gain from part-time students' assistance in the preparation of their MA show. All new full-time and part-time cohorts will be welcomed by existing part-time students in their second year of study and will be able to learn from their experiences of the course

and of the University. Part-time students in their second year will able to act as mentors to the new students.

As well as this dynamic synergy between the full- and part-time modes of study, it has to be recognised that the course is driven by the individual student's practice and research, and how they choose to contextualise this and make it work within the structure of the course. There are considerable points of contact between full and part-time (some of which are also noted above), but there are also key points where the PT and FT delivery diverge and during which the part-time students are required to work independently. An ability to study independently is the underlying principle of postgraduate courses and, students opting for the PT route on this course allow themselves the further 'space' in which to develop their practice and thinking. A consequence of this is more independent study, but progress is monitored via meetings with tutors, such as the mid-unit reviews for PT students.

It is important to note, then, that the course seeks a specific commitment from students, where they are able to balance the demands of periods of independent postgraduate study with the discussions, seminars, group critiques and tutorials/reviews. It is also crucial that the different study modes (PT and FT) are seen as something to be embraced, as a positive contribution to the course as a whole, enabling as they do, the integration of a wide range of approaches and experiences to practice and theory.

It is important to recognise that the designated weekly study hours for PT are half of those for FT students, and for reasons of parity, access to subject area resources and academic support must be understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity is clearly evident and accounted for between the two modes (FT and PT) of study. In this way, the overall study hours and proportionate access for each unit sustain parity of experience for FT and PT students.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.
You are assessed, broadly speaking in two ways: formatively and summatively.

Formative assessment provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions about your work.

Summative assessment generally takes place at the end of a unit of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make you fully aware of your progress on the course and monitor your development.

Assessment of collaborative work
In the event of collaborative work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and *Contextual Journal*, and must have the prior agreement in principle of the Course Leader/relevant tutor(s).

2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Course Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.

3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'*. These evaluations will be used to *inform* the assessment process.

4. Following assessment and the subsequent parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall unit mark.

Submitted work – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / performance / artefacts / et al.*

<u>Award of Merit/Distinction</u>

A Master's Degree with Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit or Distinction.

For further information on assessment and awards, please visit:
https://aub.ac.uk/regulations

<u>Course Structure</u>

All students are registered for the award of Master of Arts; however, exit awards are available if you leave the course early. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) you must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), you must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), you must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

Course Content

Strategies for Practice: Comprises a range of projects that begin with re-visiting the fundamentals of Digital Fashion Innovation. Although some properties are likely to be familiar, you are encouraged to analyse and critically evaluate how and why they are manifested in your advanced practice. You will be challenged to articulate and question some of the basic assumptions that may underpin your Masters Project.

This unit may consist of shared sessions encouraging and creating a network for all postgraduate students to attend alongside subject specialist sessions, which are particular to individual MA courses. MA specialist sessions require compulsory attendance for students on specific courses but, could, if space permits, be open to all students in the postgraduate network.

You will identify theories relevant to your emerging study focus and research authentic methods appropriate to these concerns for generating new knowledge and understanding, which will directly inform and identify your Masters Project proposal. If your first-degree discipline was not fashion focussed or if you are less familiar with working with digital technology, critical language and debates, these introductions to the digital and practical fashion and the related tools required, will give you the opportunity to develop advanced skills and adjust to new ways of working.

**Master's Project 1 Exploration*:* Requires you to formalise your intentions in a Study Plan, and to interrogate and explore contextual issues relevant to your study specialism through your creative design practice.

Master's Project 2 Implementation: Here you will carry through your plan of action identified in your proposal and establish innovative ways of presenting and disseminating the outcome of your final body of work, communicating your Digital Fashion Innovation findings to both specialist and non-specialist audiences.

Master's Projects 1 & 2 involve periods of independent study that determine your major body of practical work. They build upon, and contrast with, the predominantly taught mode of delivery in Strategies for Practice and sustain and fuse the advanced skills, understanding and application of research methods, completion of project plans and presentations to students, industry and staff. Here the premise of your overall MA outcome is set.

Contextual journals

The three Contextual Journals, (1 for each unit), reflect upon the Body of Work and integrated research of each unit, enabling you to focus your learning, development and planning. These are ongoing self-referential, reflective documents, updated continuously and made available for assessment at the completion of each unit. In identifying your strengths and weaknesses, your Contextual Journals enable you to take remedial action to improve and/or develop new relevant skills in preparation for the future. As such they evidence a wide range of academic engagement, reflective evaluation, critical analysis, processual thinking, specialist capabilities and professionalism in:

- The **context** that informed your practice: the relevant: theories, subjects, issues, political perspectives, designers, artists, images, literature and so forth.

- The **research** that is 'on', 'for', or 'in' your practice – this includes: research on the ways you practice/the outcomes of your practice; your own research undertaken to enable your practice; and research that is embedded in the practice.

- The **developmental** aspect of the project: both in terms of your own personal development as a creative practitioner, and the processual development of an emerging body of work.

The *Contextual Journal* in each unit provides a space for you to map your evaluation and application of research methods. Projects might potentially use one or more research methods selected from a wealth of methods that have emerged in the literature. These methods provide ways of obtaining data, of analysing it and of testing your conclusions. Methodology involves the study of methods, and you will begin to identify the assumptions that underlie different methods and to develop the skills necessary to coordinate them and to synchronise them with your theoretical framework.

Intellectual Property Rights for the Creative Industries

Intellectual Property Rights for the Creative Industries is a much-discussed topic when considering the social and economic impact such rights may on the success of new creative businesses and enterprise initiatives.

Intellectual Property Rights are the rights given to persons over the creations of their minds. They usually give the creator an exclusive right over the use of his/her creation for a certain period of time.

Intellectual Property Rights [IPR] for the Creative Industries can be complex; the changing technology landscape has clearly impacted on previous business models and IPR strategies.

It is recognized that any IPR for the Creative Industries needs to strike a balance between the protection of innovation and the interests of society as a whole.

New Creatives entering industry need a keen awareness of the new synergies emerging between direct income generating opportunities and the wider more diversified business strategies that include: value, brand, shareholder value etc.

The creation of value through providing services is now at the heart of many new business plans, the key challenge being how to translate free services/value/brand into income generation and financially viable business models.

A series of specialist Lectures and workshops will offer an introduction to IPR for the Creative Industries. Each subject specialism will have a specific 'take' and present Case Studies of new business concepts which have successfully implemented IPR.

Course Units

Unit Code F/T	P/T	Unit Title	Credit Weighting
DFF705	DFP705	Strategies for Practice (Materials, methods, contexts & *Contextual Journal* proposal)	60
DFF706	DFP706	Master's Project 1 - Exploration (Investigation, exploration & *Contextual Journal* study plan)	60
DFF707	DFP707	Master's Project 2 - Specialised Practice (Resolution, presentation, evaluation & *Contextual Journal*)	60

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 7 Full-time

	Trimester One (weeks 1-15)		Trimester Two (weeks 16-30)		Trimester Three (weeks 31-45)	
Induction	**DFF705 Strategies for Practice** (60 credits)	Assessment	**DFF706 Master's Project 1** (60 credits)	Assessment	**DFF707 Master's Project 2** (60 credits)	Assessment

Level 7 Part-time

	Trimester One (weeks 1-30)		Trimester Two (weeks 31-60)		Trimester Three (weeks 61-90)	
Induction	**DFP705 Strategies for Practice** (60 credits)	Assessment	**DFP706 Master's Project 1** (60 credits)	Assessment	**DFP707 Master's Project 2** (60 credits)	Assessment

Course reading list

World Fashion Overview
Eicher, J.B. (ed.) (2010). *Berg encyclopedia of world dress and fashion*. Engl. ed. Oxford: Berg.
Berg Encyclopedia of World Dress and Fashion

Fashion & Globalisation
Craik, J. and Jansen, M.A. (eds.) (2016). *Modern fashion traditions: negotiating tradition and modernity through fashion*. Dress and fashion research. London: Bloomsbury Academic.
Gwilt, A., Payne, A. and Ruthschilling, E.A. (2019). *Global Perspectives on Sustainable Fashion*. London, UNITED KINGDOM: Bloomsbury Publishing USA
Jenss, H. and Hofmann, V. (2019). *Fashion and Materiality: Cultural Practices in Global Contexts*. London, UNITED KINGDOM: Bloomsbury Publishing USA
Paulicelli, E. and Clark, H. (2008). *The Fabric of Cultures: Fashion, Identity, and Globalization*. London, UNITED KINGDOM: Taylor & Francis Group
Welters, L., Lillethun, A. and Eicher, J.B. (2018). *Fashion History: A Global View*. London, UNITED KINGDOM: Bloomsbury Publishing Plc

Fashion Unethical Practices, Slavery, & Forced Migration
Anguelov, N. (n.d.). *The dirty side of the garment industry: fast fashion and its negative impact on environment and society*. Boca Raton, FL: CRC Press.
Marcketti, S.B. and Karpova, E.E. (2020). *The Dangers of Fashion: Towards Ethical and Sustainable Solutions*. London, UNITED KINGDOM: Bloomsbury Publishing USA
Minney Safia (2017). *Slave to Fashion*. La Vergne, UNITED STATES: New Internationalist
Thomas, D. (2019). *Fashionopolis: The Price of Fast Fashion and the Future of Clothes*. London, UNITED KINGDOM: Head of Zeus
Thomas, S. (2018). Fashion ethics. Abingdon, Oxon: Routledge.

Cultural Appropriation
Brown, T. and Kopano, B. (2014). *Soul Thieves: The Appropriation and Misrepresentation of African American Popular Culture*. New York, UNITED STATES: Palgrave Macmillan US
Elam, H.J. and Jackson, K. (2005). *Black Cultural Traffic: Crossroads in Global Performance and Popular Culture*. Ann Arbor, UNITED STATES: University of Michigan Press
Jackson, L.M. (2019). *White Negroes: When Cornrows Were in Vogue ... and Other Thoughts on Cultural Appropriation*. Boston, Massachusetts: Penguin Random House USA.
Narumi, H. (2000). Fashion orientalism and the limits of counter culture. *Postcolonial Studies*. Routledge. Vol. 3 No. 3. pp. 311–330 [online]. https://doi.org/10.1080/13688790020005047.
Pham, M.-H.T. (2017). Racial Plagiarism and Fashion. *QED: A Journal in GLBTQ Worldmaking*. Michigan State University Press. Vol. 4 No. 3. pp. 67–80.
Rodriquez, J. (2006). Color-Blind Ideology and the Cultural Appropriation of Hip-Hop. *Journal of Contemporary Ethnography*. Vol. 35 No. 6. pp. 645–668 [online]. https://doi.org/10.1177/0891241606286997.

Root, D. (1996). *Cannibal Culture: Art, Appropriation, and the Commodification of Difference*. Boulder, UNITED STATES: Taylor & Francis Group
Young, J.O. (2008). *Cultural Appropriation and the Arts*. Hoboken, UNITED KINGDOM: John Wiley & Sons, Incorporated

Race and Fashion in the West

The Fashion & Race Database: It's time to decentralise the study of fashion. https://fashionandrace.org/.
Antwaun, S. (2019). *The new black vanguard: photography between art and fashion*. New York, NY: Aperture.
Balasescu, A. and Moise, R. (2006). *Paris Chic, Tehran Thrills: Aesthetic Bodies, Political Subjects*. Villejuif Cedex, FRANCE: Zeta Books
Banks, I. (2000). *Hair Matters: Beauty, Power, and Black Women's Consciousness*. New York, UNITED STATES: New York University Press
Bartlett, D. (2019). *Fashion and politics*. New Haven: Yale University Press.
Bartlett, D., Cole, S. and Rocamora, A. (2013). 'To The Ends Of The Earth': Fashion And Ethnicity In The Vogue Fashion Shoot. In *Fashion Media: Past and Present*. London, UNITED KINGDOM: Bloomsbury Publishing Plc. pp. 35–45
Blackwelder, J.K. (2003). *Styling Jim Crow: African American Beauty Training During Segregation*. College Station, UNITED STATES: Texas A&M University Press
Cheddie, J. (2002). The Politics of the First: The Emergence of the Black Model in the Civil Rights Era. *Fashion Theory*. Routledge. Vol. 6 No. 1. pp. 61–81 [online]. https://doi.org/10.2752/136270402778869145.
Cheddie, J. (2010). Troubling Subcultural Theories on Race, Gender, the Street, and Resistance. *Fashion Theory*. Routledge. Vol. 14 No. 3. pp. 331–353 [online]. https://doi.org/10.2752/175174110X12712411520250.
Cheng, A.A. (2019). *Ornamentalism*. Oxford, UNITED STATES: Oxford University Press, Incorporated
Craig, M.L. (2002). *Ain't I a Beauty Queen?: Black Women, Beauty, and the Politics of Race*. Cary, UNITED STATES: Oxford University Press, Incorporated
Eicher, J.B. (ed.) (1995). *Dress and ethnicity - change across space and time*. Ethnic identities. Oxford; Washington, DC: Berg.
Fleetwood, N.R. (2011). *Troubling Vision: Performance, Visuality, and Blackness*. Chicago, UNITED STATES: University of Chicago Press
Forbes, D. (2020). Readdressing Passivity : Protest Dress in 1960s Civil Rights Photography. *The Fashion Studies Journal* [online]. Available from: http://www.fashionstudiesjournal.org/longform/2019/1/25/readdressing-passivity-protest-dress-in-1960s-civil-rights-photography [Accessed 28 August 2020].
Ford, T.C. (2015). *Liberated Threads: Black Women, Style, and the Global Politics of Soul*. Chapel Hill, UNITED STATES: University of North Carolina Press
Foster, H.B. (1997). *New raiments of self: African American clothing in the antebellum South*. Dress, body, culture. Oxford ; New York: Berg.
Gaugele, E. and Titton, M. (eds.) (2019). *Fashion and postcolonial critique*. Publication series of the Academy of Fine Arts Vienna. Berlin: Sternberg Press.
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