Fashion & Arts Communication

Course Details

Course Designator & Number: FLOR 3014
Number of Credits: 3
Language of Instruction: English
Contact Hours: 45
Instructor: Isabella Martini, Ph.D.

Course Description

This course was structured out of four core ideas: how fashion designers and artists communicate and market their art; how institutions communicate and market the fashion items and artworks they have on display; how the audience communicates their experience of fashion and of art and how this influences marketing and promotional strategies; and how these three processes are implemented through communication and marketing channels and for which purposes. The course will explore its core ideas integrating theoretical and experiential-learning approaches.

Starting from the fundamentals of communication theory, with a focus on listening skills and effective storytelling, students will draw from case studies to understand the underlying core of communication activities in fashion and the arts. The promotional process in both industries will be analyzed in its main parts (research, planning, execution, evaluation), as well as in its ethical and legal implications.

Students will experiment with promotional tools to understand the connection between public relations and the media, and explore the blurred line between public relations and marketing when dealing with social media contents and strategic planning. Ultimately, they will learn the fundamentals to develop and design a communication campaign.

Course Objectives

The course aims to provide students with a knowledge of the tools and strategies applied by fashion and arts communication professionals. Students will examine and understand the basic principles and theories of communication, public relations, and social media strategies and

management. Dealing with the communication process as skilled performance, after the completion of the course students should be able to identify, evaluate, and apply strategies concerning:

- the role and functions of communication skills in contemporary fashion and arts business;

- professional, ethical, and legal responsibilities in promotional communication;

- the basic process of public relations (research, strategic planning, execution, evaluation);

- the use of communication strategies to achieve organizational goals;

- audience analysis, segmentation, and persuasion;

- the use of written, spoken, and visual techniques to reach target audience(s);

- the use of mediasphere and blogosphere in promotional communication;

- social media management and strategies for both fashion and arts stakeholders.

Methodology

The course will be a combination of lectures, individual and group work, projects, research and class discussion. Regular preparation on the assigned readings is crucial to participate in activities and succeed in the class. Students are assessed through mid-term and final projects; in-class assignments, and reports on site-visits. All assignments are designed to guide students through their learning journey, helping them applying course materials and concepts on practical real-world situations, and stimulating their own critical elaboration and application

Course Prerequisites

There are no prerequisites for the course.

Required Reading / Materials

Books:

- Bendoni, Wendy K., *Social Media for Fashion Marketing. Storytelling in a digital world*, ch. Digital Storytelling, pp. 142-186.

- Hargie, O. (ed.), *The handbook of communication skills*. Part 1. Communication skill in theory and practice (pp. 7-70).

- Morris, T., Goldworthy, S., PR Today. *The Authoritative Guide to Public Relations*, Palgrave (ch. 1, Understanding Public Relations, pp. 3-40; PR Ethics, pp. 41-62; ch. 11,

Presenting, pitching and public speaking, pp. 237-249; ch. 13, Event Management, pp. 279-285; ch. 14, Crisis Management, pp. 287-300).

- Swanson, K. K., Everett, J. C., *Writing for the Fashion Business*, ch. 2 The Writing Process, pp. 27-63.

- Tuten, T., Solomon, M., *Social Media Marketing*, Pearson, ch. 1. The horizontal revolution, pp. 1-27; ch. 2, Strategic Planning with Social Media, pp. 30-57; ch. 6, Social Publishing, pp. 127-151; Social Media Metrics, pp. 212-231).

- Scharmer, O., *Theory U*, Introduction (pp. 1-20).

- Scharmer, O., Kaufer, K., *Leading from the Emerging Future*, Introduction (pp. 1-26).

<u>Selected articles:</u>

- Acuti, D., Mazzoli, V., Donvito, R., Chan, P. (2018) An Instagram content analysis for city branding in London and Florence, Journal of Global Fashion Marketing, 9:3, 185-204, doi.org/10.1080/20932685.2018.1463859
- Aiello, G., Donvito, R., Grazzini, L., Petrucci, E. (2016) "The relationship between the territory and fashion events The case of Florence and Pitti Immagine fashion fairs," Journal of Global Fashion Marketing, pp. 150-165 doi.org/10.1080/20932685.2016.1166714
- Augello, M. (2014) Exhibition Review: The Glamour of Italian Fashion 1945–2014, Fashion Practice, 6:2, 295-300, doi.org/10.2752/175693814X14035303880911
- Bartoloni, P. (2019) Transversal Spaces: The Intersection of Renaissance and Contemporary Art in Florence, Journal of Modern Italian Studies, 24:3, 483-511, doi.org/10.1080/1354571X.2019.1605730
- Bauer, C., Strauss, C., (2015), Educating artists in management—An analysis of art education programmes in DACH region, Cogent Education, 2: 1045217, pp.1-23, dx.doi.org/10.1080/2331186X.2015.1045217
- Bertoli, G., Busacca, B., Ostillio, M. C., Di Vito, S. (2016) "Corporate museums and brand authenticity: Explorative research of the Gucci Museo," doi.org/10.1080/20932685.2016.1166716
- Braun, E. (2015) Making waves: Giacomo Balla and Emilio Pucci, Journal of Modern Italian Studies, 20:1, 67-82, doi.org/10.1080/1354571X.2015.974909
- Capone F., Lazzeretti, L. (2016) Fashion and city branding: An analysis of the perception of Florence as a fashion city, Journal of Global Fashion Marketing, 7:3, 166-180, doi.org/10.1080/20932685.2016.1166715
- Lazzeretti, L., Oliva, S., Rethinking city transformation: Florence from art city to creative fashion city, European Planning Studies, 26:9, 1856-1873, doi.org/10.1080/09654313.2018.1478951
- Macdonald, S. (2007) Interconnecting: museum visiting and exhibition design, CoDesign, 3:S1, 149-162, doi.org/10.1080/15710880701311502
- McNeil, P. (2008) "We're Not in the Fashion Business": Fashion in the Museum and the Academy, Fashion Theory, 12:1, 65-81, doi.org/10.2752/175174108X269559
- Martín-Consuegra, D., Faraoni, M., Díaz, E., Ranfagni, S. (2018) Exploring relationships among brand credibility, purchase intention and social media for fashion brands: A

conditional mediation model, Journal of Global Fashion Marketing, 9:3, 237-251, doi.org/10.1080/20932685.2018.1461020

- Pesce, D., Neirotti, P., Paolucci, E. (2019) When culture meets digital platforms: value creation and stakeholders' alignment in big data use, Current Issues in Tourism, 22:15, 1883-1903, doi.org/10.1080/13683500.2019.1591354
- Pinchera, V., Rinallo, D. (2017): The emergence of Italy as a fashion country: Nation branding and collective meaning creation at Florence's fashion shows (1951–1965), Business History, 28 pp., doi.org/10.1080/00076791.2017.1332593
- Quemin, A. (2013) International Contemporary Art Fairs In A 'Globalized' Art Market, European Societies, 15:2, 162-177, doi.org/10.1080/14616696.2013.767927
- Titton, M. (2015) Fashionable Personae: Self-identity and Enactments of Fashion Narratives in Fashion Blogs, Fashion Theory, 19:2, 201-220, doi.org/10.2752/175174115X14168357992391
- Vassiliou, K. (2017) Anonymous art reconsidered: anonymity and the contemporary art institution, Journal of Aesthetics & Culture, 9:1, 1302709, doi.org/10.1080/20004214.2017.1302709

Websites:

- nssmag.com/en/fashion/18643/global-streetwear-report, Dahlgren, P., "The Global Streetwear Report," May 2019 (entire report)
- strategyand.hypebeast.com/streetwear-report, Streetwear Impact Report (entire report)
- mep.netsons.org/beta/MEP (instructions will be provided on where to focus attention)
- firenzeurbanlifestyle.com/street-art

Grading

Grading Rubric

Letter Grade	Score or Percentage	Description
A	93–100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90–92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87–89	
B	83–86	
B-	80–82	Achievement that meets the course requirements in every respect.
C+	77–79	
C	73–76	
C-	70–72	Achievement that is worthy of credit even though it fails to fully meet the course requirements.
D+	67–69	
D	60–66	
F	0–59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

Summary of How Grades Are Weighted

Assignments	Percentage of Grade
Participation in class	15%
Mid-term quiz	15%
Midterm project portfolio and midterm project presentation	20%
Midterm project presentation	5%
Reflective journaling: weeks 10-12-14	15%
Final project	25%
Final project presentation	5%
Overall grade	**100%**

Assessment Details

Sicily Study Tour

The Sicily assignment will involve an interview with retailers with a specific focus on the marketing and promotional strategies implemented for their businesses. It will be complemented by a photographic essay adding relevant information to the interview.

Mid-Term Quiz

The mid-term quiz will test the knowledge of the core ideas and concepts provided and discussed in the first part of the course. It will be composed of five short essay questions (100 words each) which will test how students have acquired theoretical concepts from the assigned readings, and how they can connect them to examples debated in class. Students are expected to employ relevant and consistent specialized language out of assigned readings and class discussion.

Midterm Project Portfolio & Midterm Project Presentation

Students will identify a fashion designer and an artist and analyze their communication style and strategies, with reference to course readings and in-class work.

Reflective Journaling—Weeks 10-12-14

Students will keep a journal answering the questions:

1. Out of the case studies analyzed in class, what has surprised me most?

2. Which one has provided me with greater insight toward my final project, and why?

3. How can I connect it with the assigned readings? That is, which topics and ideas have generated a process of critical comparison? (around 80 words for each answer per week, for a total of three journal entries of around 240words each; students will hand in journals weekly)

Final Project & Final Project Presentation

Students will identify a theme for a communication campaign either for the fashion or the arts industry, trying to make a relevant connection between the two industries. They will then devise the communication campaign, creating relevant materials for marketing and promotion.

Course Content

Unit 1

Course presentation
- Course requirements and course expectations; methodology
- The communication process; perspectives in communication; elements of communication and communication styles
- **Readings:** Hargie, O. (ed.), The handbook of communication skills. Part 1. Communication skill in theory and practice (pp. 7-70)

Unit 2

To be a good listener means to be a good communicator
- A focus on listening skills to learn how to activate effective communication. From downloading to generative listening
- Fields of conversation: from "I am my jacket" to "I have a jacket"
- From ecosystem talk to ecosystem dialogue
- **Readings:**
  - ○ Scharmer, O., Kaufer, K., Leading from the Emerging Future, Introduction (pp. 1-26)
  - ○ Scharmer, O., Theory U, Introduction (pp. 1-20)

Unit 3

- Understanding the public relations process (research, planning, execution, evaluation); PR ethics; PR and the law; corporate social responsibility
- **Readings:** Morris, T., Goldworthy, S., PR Today. The Authoritative Guide to Public Relations, Palgrave (ch. 1, Understanding Public Relations, pp. 3-40; PR Ethics, pp. 41-62)

Unit 4

PR & media skills (press release and press kit; selling to the media)
- Pitching
- Event management
- Crisis management
- **Case study:** Florentine fashion industry and the Florentine art industry

- **Readings:** Morris, T., Goldworthy, S., PR Today. The Authoritative Guide to Public Relations, Palgrave (ch. 11, Presenting, pitching and public speaking; ch. 13, Event Management, pp. 279-285; ch. 14, Crisis Management, pp. 287-300)

Unit 5

Introducing social media for the fashion & art industries
- Understanding social media zones; target activities and audiences
- Case studies
- Approaching social media strategic planning
- **Readings:** Tuten, T., Solomon, M., Social Media Marketing, Pearson (ch. 1. The horizontal revolution, pp. 1-27; ch. 2, Strategic Planning with Social Media, pp. 30-57)

Unit 6

Social media publishing
- Devising an editorial calendar
- Social media metrics
- Effective written communication (introduction to storytelling)
- **Readings:**
    - Tuten, T., Solomon, M., Social Media Marketing, Pearson (ch. 6, Social Planning, pp.127-151; Social Media Metrics, pp. 212-231)
- Monica Titton (2015) Fashionable Personae: Self-identity and Enactments of Fashion Narratives in Fashion Blogs, Fashion Theory, 19:2, 201-220 [doi.org/10.2752/175174115X14168357992391](doi.org/10.2752/175174115X14168357992391)

Unit 7

Mid-term quiz
- Midterm project presentation and mid-term project portfolio is due
- Students will have identified a designer/artist and analyzed their communication style, with reference to course readings and in-class work
- **Readings:** Articles;
    - Swanson, K. K., Everett, J. C., Writing for the Fashion Business (ch. 2 The Writing Process, pp. 27-63)
    - Social Media for Fashion Marketing. Storytelling in a digital world (ch. 4 Digital Storytelling, pp. 142-186)

Unit 8

Sicily study tour—no class

- Sicily assignment "Communicating Beauty in Sicily and Florence" (due at the end of Unit 10)

Unit 9

Spring break—no class

Unit 10

Communicating the sense of beauty in fashion & art

- A walk around Florence
- Looking for patterns and mutual influences
- Communicating a fashion store /art gallery, atelier, leather goods store, perfume shop
- **Case Study:** The city of Florence—a selection of fashion stores and art galleries/stores in Florence
- **Readings:**
    - Diletta Acuti, Valentina Mazzoli, Raffaele Donvito & Priscilla Chan (2018) An Instagram content analysis for city branding in London and Florence, Journal of Global Fashion Marketing, 9:3, 185-204, doi.org/10.1080/20932685.2018.1463859
    - Francesco Capone & Luciana Lazzeretti (2016) Fashion and city branding: An analysis of the perception of Florence as a fashion city, Journal of Global Fashion Marketing, 7:3, 166-180, doi.org/10.1080/20932685.2016.1166715
    - Luciana Lazzeretti & Stefania Oliva, Rethinking city transformation: Florence from art city to creative fashion city, European Planning Studies, 26:9, 1856-1873, doi.org/10.1080/09654313.2018.1478951
    - Alain Quemin (2013) International Contemporary Art Fairs In A 'Globalized' Art Market, European Societies, 15:2, 162-177, doi.org/10.1080/14616696.2013.767927

Unit 11

Communicating a fashion designer/artist & communicating a fashion show/an art exhibition

- **Case studies:** Fashion designer/artist; a selection of fashion shows/art exhibitions (ongoing/past)
- **Readings:**
    - Christine Bauer, Christine Strauss, Educating artists in management—An analysis of art education programmes in DACH region, Cogent Education (2015), 2: 1045217, pp.1-23, http://dx.doi.org/10.1080/2331186X.2015.1045217
    - Emily Braun (2015) Making waves: Giacomo Balla and Emilio Pucci, Journal of Modern Italian Studies, 20:1, 67-82, https://doi.org/10.1080/1354571X.2015.974909
    - Matteo Augello (2014) Exhibition Review: The Glamour of Italian Fashion 1945–2014, Fashion Practice, 6:2, 295-300, doi.org/10.2752/175693814X14035303880911
    - S. Macdonald (2007) Interconnecting: museum visiting and exhibition design, CoDesign, 3:S1, 149-162, https://doi.org/10.1080/15710880701311502

Unit 12

Communicating a fashion museum/art museum

- **Case studies:** Ferragamo, Gucci, Galleria del Costume/Uffizi, Bargello, Museo del Novecento, Museo opera del Duomo, Palazzo Pitti
- **Readings:**
  - Giuseppe Bertoli, Bruno Busacca, Maria Carmela Ostillio & Silvia Di Vito (2016)"Corporate museums and brand authenticity: Explorative research of the Gucci Museo," doi.org/10.1080/20932685.2016.1166716
  - Peter McNeil (2008) "We're Not in the Fashion Business": Fashion in the Museum and the Academy, Fashion Theory, 12:1, 65-81, doi.org/10.2752/175174108X269559
  - Danilo Pesce, Paolo Neirotti & Emilio Paolucci (2019) When culture meets digital platforms: value creation and stakeholders' alignment in big data use, Current Issues in Tourism, 22:15, 1883-1903, https://doi.org/10.1080/13683500.2019.1591354

Unit 13

Communicating street fashion/street art & poetry (part 1)

Treasure hunting for streetwear and street art (part 2)

- **Case studies:** Florentine streetwear on social media/street artists (Clet, Blub, Exit/Enter, LeDiesis), street poetry (MEP)
- **Readings:**
  - https://www.nssmag.com/en/fashion/18643/global-streetwear-report, Dahlgren, P., "The Global Streetwear Report," May 2019 https://strategyand.hypebeast.com/streetwear-report Streetwear Impact
  - Report (entire report)
  - http://mep.netsons.org/beta/MEP
  - https://firenzeurbanlifestyle.com/street-art
  - Konstantinos Vassiliou (2017) Anonymous art reconsidered: anonymity and the contemporary art institution, Journal of Aesthetics & Culture, 9:1, 1302709, https://doi.org/10.1080/20004214.2017.1302709
  - Paolo Bartoloni (2019) Transversal Spaces: The Intersection of Renaissance and Contemporary Art in Florence, Journal of Modern Italian Studies, 24:3, 483-511, https://doi.org/10.1080/1354571X.2019.1605730

Unit 14

Integrated marketing communications: when message, promotion, marketing strategies, & place are fine-tuned

- Case-study compared analysis
- Communicating a fashion event/art event (dance festival, music festival, cinema festival, literary festival)
- Guest speaker
- Case study #1: Pitti Immagine 2019
- Case study #2: Pitti Fragranze
- Case study #3: Pitti Taste
- Case study #4: Millenario di San Miniato al Monte e Maggio Musicale Fiorentino (involving volunteers for promotional visuals)
- Case studies: Pitti/La Democrazia del corpo, Maggio Musicale, Festival alla Compagnia, La città dei lettori, Gregor Von Rezzori
- **Readings:**
  - Gaetano Aiello, Raffaele Donvito, Laura Grazzini & Elisa Petrucci, "The relationship between the territory and fashion events The case of Florence and Pitti Immagine fashion fairs," Journal of Global Fashion Marketing, pp. 150-165 doi.org/10.1080/20932685.2016.1166714
  - Valeria Pinchera & Diego Rinallo (2017): The emergence of Italy as a fashion country: Nation branding and collective meaning creation at Florence's fashion shows (1951–1965), Business History, 28 pp., doi.org/10.1080/00076791.2017.1332593

Unit 15

- Students present individual projects
- Final individual project portfolio is due

Policies

Attendance Policy

Students are expected to be on time and attend all classes while abroad. Many instructors assess both attendance and participation when assigning a final course grade. Attendance alone does not guarantee a positive participation grade; the student should be prepared for class and engage in class discussion. See the on-site syllabus for specific class requirements.

University of Minnesota Policies & Procedures

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

Student Conduct

The University of Minnesota has specific policies concerning student conduct. This information can be found [on the Learning Abroad Center website](.).