

## THE LEGACY OF FASHION: PAST, PRESENT AND FUTURE

While the concept of innovation seems to be very much associated with the present, the legacy of the past transmits knowledge, often thousands of years old. Fashion, in particular, connects and promotes the interaction of individual, social, economic and political values that bind us, sometimes provoking ruptures with the past, expressing the present and projecting the future. In fact, past, present and future values all relate to and interact with each other through Fashion. And the legacy for the future, in the process of being built now, encourages us to preserve knowledge and techniques from the past, defending not only the present, but also the future of human life through a model of sustainable economic and social development. This is the reflection that we propose for the edition of the Global Fashion Conference 2020.

Innovation in Fashion creates new products, new services and profoundly changes ways of being. How does innovation build on a heritage so as to alter the present and envisage the future? How do traditional knowledge and techniques connect – that are culturally rooted in given regions and locations – with the phenomenon of globalised production and the globalisation of information about Fashion, which often seems to create a cultural hegemony, where technology plays a crucial role? How are ancestral processes renewed, encouraging us to produce and consume more responsibly? How are functional and technical textiles created that accompany the major socio-demographic revolutions in an aging Europe, North America and Japan, in China and in India who are awakening and asserting their roles as major future players, in Brazil where youth dominates and in Africa where four out of every five inhabitants are minors?

What is the Fashion sector? What role does it play? Does it consume resources? Pollute? Generate wealth? Move us and make us dream? Tell stories of individuals, about past societies, about the present time, of the future that is in our hands...?

We invite researchers from academia, industry and professionals from the world of Fashion to take part in the GFC2020, reflecting on past, present and future innovations. The conference is a space dedicated to the sharing and exchange of knowledge and experiences of a multi-disciplinary nature and, for this reason, all contributions from the scientific community and from industry, deriving from different branches of knowledge and perspectives are welcome.

All contributions should be original works that have not been previously presented or published. Proposals may take the form of presentations or works in progress, scientific articles, innovative projects created by companies or business incubators, photographic or video work, as well as pedagogic or demonstration workshops. For each of these types of participation, the appropriate template to be used, may be found on the conference site: [www.gfc-conference.eu](http://www.gfc-conference.eu).

The languages used in the conference are French and English. Regarding publication in the Proceedings, the use of English is recommended so as to allow for wider dissemination of the work presented.

The first proposal to be presented consists of a structured Abstract or storyboard (for photographic or video works) with a clearly identifiable theme for the project/title, scientific references to previous studies, the developed research proposal and results achieved/conclusions. Works in progress which already include preliminary results may be submitted. The number of words and images defined should be indicated on each of the specific templates – available on the conference site ([www.gfc-conference.eu](http://www.gfc-conference.eu)) – according to the type of work to be presented, so that submissions can be accepted for review.

All submissions should be made in Word format (enabling removal of Author identification, thus allowing double blind review) to the e-mail: [globalfashionconference@gmail.com](mailto:globalfashionconference@gmail.com).

Proposals must be related to one or more of the four themes mentioned below:

### **1/ History, narrative and knowledge**

- Luxury fashion and brand heritage
- Brand history and storytelling
- Senses and fashion culture: perfumes and beauty
- Fashion innovation stories: pioneers, followers, challengers
- The History and Renewal of Fashions
- The renewal and updating of fashion legacies (women's heritage, herstory, heritage studies)
- Underestimated knowledge in fashion
- Forgotten Inheritances and Invisible Fashions
- "Retro" fashion: markets, consumers, characteristics
- Vintage Fashion: markets, consumers, characteristics
- Upcycling - new pro-sustainability uses

### **2/ Inheritance and power**

- The sumptuary laws
- The democratisation of fashion and consumer power
- The power to influence: style creation
- Tradition in clothing, social and cultural appropriation and (re)appropriation
- Intellectual Property in Fashion

- Brand Equity
- Capital in Fashion: Fundraising, Accelerators, Private Equity, Strategic and Financial Groups
- The deceleration of Fashion: made-for-order fashion, slow-fashion, and handcrafted fashion
- The Made in France phenomenon/the Made in COE (Country-of-origin effect)
- Fashion Counterfeiting: origins and effects. Comparative studies
- The power of the European fashion system in a globalised world
- Agenda 21, the UN Fashion Charter and the power to influence a more sustainable Fashion

### **3/ Techniques, technologies and know-how**

- Past techniques and their renewal in the Fashion sector
- Luxury products and technological innovations
- Complex know-how and its marketing: new B2B production and distribution technologies
- Innovative design and industrial techniques
- Local and/or regional textile technique traditions revisited - aesthetics and sustainability
- *Métiers d' Art et de Mode*. Local and comparative studies.
- New materials, new functions and new consumers
- Technology at the service of social, economic and environmental sustainability
- Circular economics: from theory to practice.

### **4/ Communication and transmission**

- The transmission of Fashion's immaterial legacies
- New technologies and the transmission of traditions
- The Communication and mediatization of major and minor fashions
- Legacies of manual knowledge and oral archives
- The transmission of fashion legacies through institutions (museums, foundations)
- The shaping and pedagogy of traditions
- The dissemination of ethical values in the world of Fashion

- CSR (Corporate Social Responsibility) and the shaping of public opinion
- Communities and Brand Love
- Human rights and environmental movement organisations and demonstrations - their contribution to responsible production and consumption.
- Communication on sustainability: accountability.

### **Important Dates**

**16 April – 31 May. Extension of deadline: 1<sup>6th</sup> June**

Submission of proposals on appropriate templates to e-mail:  
[globalfashionconference@gmail.com](mailto:globalfashionconference@gmail.com)

**Extension of the deadline for the submission of proposals until the 16<sup>th</sup> of June**

**1<sup>st</sup> May/30<sup>th</sup> June 2020**

Review by members of the Scientific Committee and submission of comments and decisions on acceptance of work or not to Authors.

**16<sup>th</sup> June/5<sup>th</sup> October 2020**

**New date for online registration: 16<sup>th</sup> June 2020**

Early fee: June and July

Late fee: August, September and first week of October

**Online registration deadline (including registration fee payment): 5 October**

*Terms of refund policy available on the conference website.*

**July/September 2020**

Preparation of definitive programme and release of provisional programme and sessions to all those registered.

**Deadline for submission and reception of final communication: full paper (short or long), photos or videos: 5 October**

**21 and 22 October**

Seventh edition of Global Fashion Conference – Université de la Mode – Lyon, France.

**The conference will take place at the Université de la Mode – Lyon 2 – being held live, or streamed according to legal and safety measures adopted internationally on the dates set.**

**23 October** – Cultural Programme and Fashion Business Programme

**The Cultural Programme and the Fashion Business Programme will take place in several locations in the region of Lyon, being held live, or streamed according to legal and safety measures adopted internationally on the scheduled date.**

**The Cultural Programme will be developed in collaboration with the Musée des Tissus, à Lyon.**

**Global Fashion Conference - Research Awards**

As of the present edition and as communicated during the 6th edition at the London College of Fashion - UAL, the final works received by the deadline of October 5th will be judged by an independent jury that includes representatives from academia, industry, the specialized press and international organizations, who will decide on two prizes for:

- the best research work on sustainability;
- the best research work on innovation.

An honourable mention may also be awarded on these topics or on another topic considered by the jury to be particularly relevant to the Fashion sector now.

Additional information regarding the jury will be duly posted on the conference website. The awards will be presented on one of the conference days.

**Organising Committee**

Isabel Cantista – Universidade Lusíada – Porto - Portugal

Stéphanie Kunert – Université de Lyon 2 – Lyon – France

Isabelle Hare - Université de Lyon 2 – Lyon – France

Damien Delille - Université de Lyon 2 – Lyon – France