

## CALL FOR PAPERS

### FASHION WORKS?!

The fashion industry is in the process of transitioning from a linear model of producing, selling and disposing of its goods to a circular model of reducing, reusing, repairing and recycling. This transition is unleashing an unprecedented wave of creativity and innovation: start-ups, business accelerators, new production processes, new retail models, new skills, everything around us is bubbling and being transformed!

The 11th edition of the Global Fashion Conference, the first to be held in the Balkans, and the second in Eastern Europe, in collaboration with the Bucharest University of Economic Studies, takes place against the backdrop of Romania, a country with a long tradition in textiles, clothing and leather goods, well-known for the quality of its products, and which challenges us to think about the role of creativity and innovation in the fashion industry.

Romania is a country where West meets East. The Danube with its delta on the Black Sea was and continues to be a transport route linking Asia and Europe. Its banks have been inhabited by many different peoples, including Thracians, Greeks, Romans, Slavs, Turks, Celts, and Germanic communities, all of whom left stylistic traces in popular Romanian attire.

The "Chemise" with its origins in the Arab world, sharing the same name and basic model in countries bathed by the Mediterranean, made of linen or cotton is transformed here in Romania by beautiful embroidery in silk or metal thread, It is sometimes embellished with glass or metal beads, featuring from the neckline (the ciupag) to the cuff references to heaven, earth and family, and thus an expression of a strong and unique cultural identity.

The leather jackets (Suman) worn by men and women are also richly embroidered with thread and silk.

In a global world rich in local traditions, Romania stands out from other countries, as here it is royalty who wear the peasant costume adorned with these handmade embroideries, full of symbolic meanings. Fashion, as a complex cultural product, once again challenges us.

New information and communication technologies can not only contribute to the preservation and protection of each country's cultural legacy of fashion, but can also encourage us to continue preserving a new legacy for future generations, through cycles of innovation that extend across the entire value chain, from the conservation of biodiversity to the production of biodegradable and/or recyclable textiles or materials based on biotechnology, or new materials with performance qualities superior to those produced and sold today.

Generative AI and creative technologies could transform the nature of work in the fashion industry. As more processes become automated, people working in this sector are looking to up-skill to minimise job losses.

The Organising Committee therefore proposes the following topics for reflection for the 2024 edition:

#### 1. (Re)imagining sustainability through design.

Many questions are raised about the cost and, consequently, the price of sustainability. We know that design is responsible not only for fashion's success on the market, but also for production costs and end-of-life considerations.

- What challenges need to be overcome to offer sustainable fashion that everyone wants and can afford?
- In what way can Eco-design contribute to more sustainable and affordable fashion?
- How can legal regulations on materials support eco-design?
- Is fashion sustainability working?
- How does design really support sustainability?
- How does eco design work?
- Does fashion really care about eco design?

## 2. **The future of fashion legacy as an instrument for sustainability.**

Culture is an asset which promotes positive feelings of belonging and inclusion. It stems from a unique set of conditions and events embracing time and space, and acts as a source of inspiration for creativity and innovation for young generations.

- How can new technologies help preserve and simultaneously revitalise the cultural identity of each people or country, reflecting their contemporaneity?
- How can cultural appropriation be countered, helping to maintain the rich diversity that the world of fashion presents and carries with it in a global market?
- How are legal regulations furthering this goal?
- How does heritage inspire design?
- How may cultural heritage be preserved?
- How upskilling works for fashion?

## 3. **The challenges of the virtual world and fashion.**

Fashion today is a physical product: it's virtual; it's phygital. The worlds of online and natural reality interact with each other, exploring new frontiers both in fashion consumption and in the social dimensions of the fashion business. The forms of interaction between brands and consumers, and between consumers themselves, are undergoing a revolution: co-creation processes are taking on aspects of "gamification", experiences through augmented reality, metaverse and Artificial Intelligence are creating opportunities in which the fascination with new experiences is mingled with the fear of losing data privacy, or the sense of reality with repercussions on health and well-being, and there is already talk of digital detox.

Digitalisation is here and increasing.

- What are the opportunities opened by digital for Fashion Industry?
- What new businesses are emerging?
- What are the environmental and social repercussions?
- What do consumers say about new forms of business or digital experiences?
- How does AI work for fashion?
- How does the metaverse work for fashion?
- How does fashion business work in the digital realm?
- How is IT, or any other new technologies, influencing fashion?
- Are students of Fashion Design or Designers prepared for techbased fashion?
- Is phygital fashion really working?

## 4. **Funding sustainability.**

In global terms, sustainable finance has been gaining ground, especially in more developed countries. In a world of geopolitical instability, the commitment to SDG 2030 has been recognised and has influenced the political agenda. There are regulations and intergovernmental agreements that aim to

reward investor commitment to sustainability. This sustainability also often involves business automation and digitalisation processes, in both production and services.

Thus, there is a need for companies to fulfil their obligation to present financial and non-financial information on their projects in an exemplary manner, demonstrating how their activities have a positive impact, contributing to a world in which the natural resources necessary for the lives of future generations are not threatened.

- What and where are the sources for investment in sustainability?
- What kind of information about companies should be made available to investors and finance institutions? And the public?
- How can legal regulation help to make the information available in financial markets credible and thus benefit companies that are, in fact, sustainable fashion companies?
- How do regulations in the fashion industry work?
- What are the differences between countries' regulations?
- Does fashion governance work?
- What regulations will be actioned to shape a sustainable fashion industry? May they be related to ESG regulations?

All original works, or contributions in the format of research papers, testimonials of innovative projects (may they be from academia, industry or consortiums), workshops and films or photos are very much welcomed.

In this edition, for the first time, we also invite New Technology Based Firms to submit their projects in digital or physical form (posters). GFC will provide a suitable space – virtual or live – for the display of these projects and will seek to promote meetings with potential investors.

All submissions will undergo a blind review process and should be provided in Word format using the templates available at [www.gfc-conference.eu](http://www.gfc-conference.eu) (the Word format is needed to enable the removal of the Author(s) identification). The first submission is of Structured Abstracts (circa 1,000 words) and should be sent to the e-mail of the conference: [globalfashionconference@gmail.com](mailto:globalfashionconference@gmail.com). Only submissions with two positive reviews will be accepted for presentation.

The edition will be held in presence with the possibility of some sessions for Presentations to be hold online.

Authors guidelines available at: [www.gfc-conference.eu](http://www.gfc-conference.eu)

#### **Important dates**

Submission of Structured Abstracts deadline: **31st of April**

Feedback from Reviewers deadline: **30<sup>th</sup> of June**

Full papers due: **30st of September**

Publication of Proceedings (ISBN and DOI): **December 2024**

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