This item is the archived peer-reviewed author-version of:

Fashioning a master's degree

Reference:

Schramme Annick, King Ian W..- Fashioning a master's degree
Arts and humanities in higher education - ISSN 1474-0222 - 18:2-3(2019), p. 250-268
Full text (Publisher's DOI): <https://doi.org/10.1177/1474022219833600>
To cite this reference: <https://hdl.handle.net/10067/1579670151162165141>

Title: Fashioning a master’s degree

Abstract:

Fashion has a varied and explosive history. Fashion is not simply the wearing of the contemporary or the display of the latest frocks! It is a rapidly expanding creative industry - employing approximately 50 million people worldwide and generating in excess of over 3 trillion dollars per annum. It is also an industry that has been accused (and found guilty!) of being exploitative and non-sustainable. Our responsibility as educators preparing students and therefore careers in this context places us in a very difficult and complex position. Do we prepare students to be successful or do we prepare them to ‘invest’ in their industry?

Accordingly, in this paper we want to share with the readership of this journal our story of developing an ethical, sustainable international masters degree in Fashion Management. A journey of development that sees higher education establishments from Italy and Belgium join together with a third party university from an emerging third-world market in sharing and developing a group of international students willing to ‘invest’ and become industry transformers. Integral to our approach is the importance of narrative and responsibility for the learner and as such this will require us to return to old ‘andragogic’ versus ‘pedagogic’ education philosophies. A narrative ‘andragogic’ approach that requires learners to actually experience and learn in context. Contexts that purposefully are not the normal ‘classroom’ contexts but actually require the learner to experience ‘non-western’ narratives and meanings.

Our goal will be to employ our experience of introducing narratives between industry, media and academia in these different locations as a means of ‘raising’ issues regarding future responsibility and thereby develop critical reflexive skills that will be valuable in other geographical and market contexts for the future.

Content table

- 1. introduction
- 2. Short historical overview of cultural management education in Europe
- 3. Creative industries and cultural entrepreneurship education

4. A new International Fashion Management programme and its educational philosophy
5. Discussion and conclusions
- References

1. Introduction

The fashion industry is indisputably the most successful in terms of volume and profitability in the creative sector. Yet, it is also an industry that reflects a troubled and mixed history – its issues regarding sustainability and exploitation represent only some of the issues it faces almost on a daily basis. Therefore there are two routes for its future. The first route is to join and look to make as much money as possible from this growing industry – and if the entrant is lucky then this can be achieved easily as barriers to entry across the globe are generally low. The second route is the more difficult. Certainly, it is still an industry defined by profit but at the same time this route offers entrants the opportunity to ‘invest’ – not only for themselves but for society and for the future. This second route requires a special type of person and the ability to be aware of the issues and challenges facing the various actors in the global fashion industry. This is where we have situated our educational programme of the new international Master’s program in Fashion Management and in this paper, we want to share some of the issues, not only locally but globally, that we faced in order to provide support for this second route entrant.

Of course, the keen-eyed amongst the readership might have noticed that our programme is not a design-led programme but rather a management-led one. This difference is important and yet it also creates its own challenges.

Not least, that some readers, at this point, might think that this is simply another business and management masters programme, one of many hundred across the globe and therefore it is not that interesting or novel. However, our claim is that the special circumstances of this context (briefly outlined below) together with the challenges of

attempting to be successful in a ‘design-led’ - creative - industry demands something a little different!

Our goal is to develop an approach that is both pedagogic and andragogic in design. One that places narrative and engagement at the core. Below we will provide further detail of this design and why we feel educationally that these two approaches work together to fulfil our needs for this programme.

We also want to share with the reader the evolution of the programme in Antwerp (Belgium); an evolution from a cultural management program rather than from a general management course.

With this paper we want to provide the reader with both context and concept of our programme. As we say it starts in 2018 so at this point we are too early to evaluate. However, perhaps this is the best time to share our journey and then return to it in the future?

In the next sections, we look firstly at origins – why a masters degree in international fashion management is offered via Antwerp? Through this explanation we draw out the influence of our cultural management programme in its design. We will then share in the section that follows an overview of the structure of the degree and reveal our claims with regards its innovation. We also want to share with our readership a unique opportunity that we received from a sponsor that appreciates this approach. In the closing section, we then will reveal our expectations with regards challenges and we conclude with a statement regarding future developments and the need for review following a three year period.

1.1. Origins.

We started at the University of Antwerp a master in cultural management as part of the Faculty of Applied Economics (master in Science) 20 years ago. The goal of the program was to give students with an Art or Science background an appropriate set of competences to start a job in the broad cultural and creative sectors. We noted that most of them were keen to work in the cultural and creative sectors, yet, without being creatives themselves. Based on 3 surveys (in 2011, 2014 and 2018) taken from the alumni from our masters course, we know that around 60% of our students have found either a part-time or full-time

1
2
3 job following their graduation in the creative and cultural sectors. In addition, a further 32%
4 found a job in other sectors, leaving only 8 % still looking for a job. We view these results as
5 a very positive message, certainly in a period of financial crisis (De Bruyne & Schramme,
6 2014).
7
8
9

10
11 It is against this twenty year background that we decided to start another master program
12 with a focus on fashion management. Antwerp is a special place for fashion. It possesses a
13 history and thriving fashion centre. We already knew from prior research that there was a
14 demand from the industry and furthermore, we observed that students who are interested
15 in fashion are not necessarily interested in the other creative sectors as theatre or music.
16
17
18
19

20
21 We had to think carefully what makes a specific program for Fashion management –
22 necessary and would it have to be separate from cultural management? What became clear
23 is that the fashion industry is by definition part of the commercial sector while the cultural
24 sector is still much perceived being more closely associated with the public sector and this
25 was an important factor. We also were aware that within Antwerp there is a very successful
26 and highly regarded ‘creative’ fashion programme. Therefore, we had to consider carefully
27 where we might fit. We also observed that predominantly fashion students are studying at
28 art schools. Whereas, it might be that some of our students will come from this background
29 but others are likely to come from somewhere different. Therefore, going back to opening
30 question – do we equip students to survive and be successful in this industry or do we
31 attempt to equip them with a more lasting sustainable and ethical set of values that in fact
32 invest in the future of the fashion industry? Therefore, ethics and sustainability in this sense
33 goes to the very core values of the industry rather than the superficial efforts to ‘save this’
34 item or ‘produce’ or ‘value’ something else. This might read as a rejection of the efforts
35 made by others, but this not our intention; rather, it attempts to instill in our students a
36 mindset of being that goes to the very core and value of fashion.
37
38
39
40
41
42
43
44
45
46
47
48
49
50

51 Thus, we need to appreciate and value the creatives in this sector and be able to hold
52 mutually valuable narratives. Each year a large number of fashion students are graduating
53 from art schools. The Fashion Department of the Royal Academy of Fine Arts in Antwerp,
54 has a high creative reputation (3th place on the world ranking of the Business of Fashion
55
56
57
58
59
60

(BOF) in 2017). This reputation is still based on the success of “the Antwerp Six” in the eighties (with designers like Dries van Noten, Anne De Meulemeester, Walter van Beirendonck, ...). The Antwerp Six became very known because of their very personal vision and ‘avant-garde’ style in the eighties. Since then Antwerp is perceived as a fashion city, known for his independent high end designers. After a benchmark with other fashion management programmes, we found out that the existing programmes in fashion management are much more focused on the global brands and the luxury market and we realized that Antwerp could make a difference by focusing on the local independent designer who wants to start their own label and the interaction between the global and the local (glocal).

Therefore, it is local context that was one of the main reasons why we wanted to start in Antwerp with a fashion management programme. Firstly, we launched a summerschool in Fashion management back in 2012 to test the market: who would participate (what is their profile), what are the needs of the industry and what is the academic knowledge in this field? We have been pleased that after six successful years that we now feel we possess sufficient experience and confidence to start a new international Master in Fashion Management and one that we argue is distinctive from many of the other existing programmes.

1.2. Cultural management programmes.

Above we claimed that the fashion management programme emerged from our cultural management programme. Therefore, we would like to share with the reader why this origin is important. The basic rationale for this degree is **important** and perhaps innovative? Too frequently fashion education devotes itself to developing designers or others in the creative side of this industry and yet the evidence reveals that primarily this is an industry that requires effective management. Alternatively, simply offering a typical management and business education is often too wide and context free! What makes this situation perhaps most difficult is that these people will need to work together effectively and yet they understand the industry in which they work so differently. In short, they are often from separate worlds that is informed by another vocabulary and even value system.

Our observations suggest that the fashion industry needs people that do not follow the above general templates. Bringing these together is crucial. The legitimacy of a specific education programme in fashion management is comparable to our cultural management programme.

However, in order to provide this we first have to look back into the history and rationale of cultural management education. The masters programme in cultural management at the University of Antwerp started off in 1999, almost 20 years ago and is part of that history. It reflects the evolution of cultural management education in Western Europe over the last 50 years.

2. Cultural Management Education in Europe.

2.1. Short historical overview.

A discussion of the state of cultural management education today should begin with a short history of its development as a field, which is essential to gain an understanding of the challenges and problems faced by cultural and creative sectors today. The practice of cultural management is as old as art itself, but the formal academic field devoted to its study and the training of its practitioners is still very young (see Varela, 2013)¹.

After recovering from the Second World War, in several democratic West-European countries arts and culture were seen as part of the Social Welfare system. Governments believed that arts and culture could contribute to the wellbeing of their citizens. Financial support for the arts and culture was above all legitimised by its social function.

Within this Western European context, formal training in cultural management was in the sixties and seventies not yet perceived by practitioners as being particularly valuable. The skills required for directors were centred on discipline-specific expertise in the arts (dance, theatre, music, curating, etc.) or in sociology or arts history. The dominant thinking was that

¹ Varela: A more broad introduction to the history of the field of arts management has been addressed comprehensively by others like Evrard and Colbert 2000; DiMaggio 1987; Dewey 2005.

the government primarily needed to take care of the financing of the arts, even building many new cultural infrastructure to ‘bring culture to the people’, as part of their democratisation strategy. Şuteu (2006) observed that the cultural manager’s orientation to society and especially to cultural policy - and not to the private - is typically for the European context.

During the 1980s, the impact of the economic crisis and upcoming neo-liberalism resulted in a reorientation of the policy with respect to the support of arts and culture. New preconditions were introduced at the micro level, such as budget responsibility, minimum income standards and the introduction of management skills to deal with this new reality in praxis (Hagoort, 2005). This need for more management resulted in the establishment of several training and education programmes in cultural management at different levels in Europe and elsewhere.

In the UK, an early publication, *Arts Administration* (1980), by John Pick, defined the art administrator as a combination of practical manager, problem-solver, entrepreneur, risk bearer and idealist. In France, Germany, Finland and the Netherlands this new knowledge and education domain led to new programmes and training centres. In the early 1990s, the first handbooks were published in English, which paved the way for the broader participation of arts managers, teachers and trainers. At the end of the 1990s, programmes were also developed in Spain, Italy, Belgium and some Eastern European countries.

Evrard and Colbert (2000) identified two phases in the emergence of arts management programmes: a period of slow growth from 1966 to 1980 (in the US) and a rapid growth phase after 1980. Varela (2013) argues that the last 15 years the field has experienced a third phase: one of consolidation. While programmes were mainly focused on practice in the first and second phases, research was becoming more significantly developed in the third phase. By comparison, fashion management education is still relatively young and not yet at this level of sophistication.

2.2. The specificities of cultural management education

Taken as a whole, the scientific knowledge base that is specific to cultural management is

rather limited compared to that of general management. Many authors who advocate a clear distinction between general management and cultural management do so on the basis of a distinctive or 'deviant' application of management models and theories (Verbergt, 2015; De Roeper, 2008; Devereaux, 2009; Dewey, 2005; Dimaggio, 1987, Ebewo & Sirayi, 2009). However, Evrard and Colbert (2000) argued that the differences between management in general and arts management in particular may in many ways not be that great, and that just as "neurology and cardiology are sub-disciplines of medicine, cultural management should be considered a sub-discipline of management".

However, we need to be aware that there were no theoretical reasons for starting new cultural management education programmes in Europe. It was a number of rather practical concerns that drove universities to create cultural management programmes, such as the growth and professionalisation of cultural organisations and the increasing complexity of their environment (Noordman, 1993).

Kuesters (2010) proposes the use of theoretical frameworks that see arts managers as liaising between the worlds of finance and the arts. Brkić (2009) relied on the metaphor of the Janus head, arguing that cultural management education should include both artistic or cultural education *and* managerial education, with its basis remaining cultural. An ability to shift between the two logics, the artistic-cultural and the entrepreneurial (market oriented and/or institutional/policy oriented) is a skill that cultural managers must master if they are to fulfil their role as both a 'mediator' and a 'companion' (Bendixen, 2000).

On the basis of this Janus syndrome perspective, Brkić (2009) concludes that a simultaneous look at general management and the arts is essential to the success of an arts management education programme. Arts managers need to be acquainted with both banks of the river, as well as with the techniques needed to build solid, beautiful and 'challenging' bridges (Verbergt, 2015; DeFillippi et al., 2007; Eikhof & Haunschild, 2007).

It is only recently that the literature has investigated the nature and logic of cultural management curricula and their programme structure. Educational science defines four types of competences: knowledge, skills, insight and attitudes (Bloom, 1956; De Block & Saveyn, 1985; De Block & Heene, 1992; Hauenstein, 1998). According to Verbergt (2015),

Mintzberg’s definition of management as a practice that combines knowledge, craft and insight, to understand the differences between general management and cultural management, is still very relevant:

Firstly, although the scientific knowledge of management is clearly one of the foundations of the practice of cultural management, an overly narrow scholarly focus on the scientific aspect and on scientific research in graduate programmes will not contribute to preparing graduate students for a career as a cultural manager. Secondly, management as a practice is also a craft, for which the main learning mode is experience. Graduate study programmes in cultural management that focus on experience, for example through internships, produce students that are better prepared for the labour market. Thirdly, almost all of the qualities that distinguish arts and cultural management from general management are related to the ‘vision’ or ‘insight’ that managers deploy in their specific work environment. A more intense field-specific but also interdisciplinary type of education is required to prepare managers to cope with the huge number of challenges in the cultural and creative sectors (Verbergt, 2015)

A survey carried out in 2014 at the University of Antwerp (Belgium) among cultural management graduates over almost 15 academic years, supports the view that cultural management education needs to foster the acquisition of experience and insight into the ‘bridging’ relationship between management and arts and cultural practices (De Bruyne & Schramme, 2014).

When we look into the curricular structure of cultural management programmes, Brkić (2009) distinguishes four types of curricula: those that copy directly from business management; those that focus on the (technological) process of producing artwork; those that link cultural management and cultural policy; and finally, those that take an entrepreneurial approach to arts management, connecting it to the creative industries and issues of creativity and innovation. For us, it is this last type that offers the best alternative and one of the main reasons for the growing importance of the entrepreneurial approach is the changing political, social and economic environment since the end of the 1990s, which will be elaborated on below.

3. Creative industries and cultural entrepreneurship education.

3.1. Creative industries on the EU agenda

A first shift took place in the UK at the end of the 1990s, with the Labour party who put the creative industries on the political agenda. The catalyst was a statement by the Labour government, which was looking to identify new sectors that could fuel economic prosperity as an alternative to the old industrial job engines of steel and finance. These industries contributed almost 8% of the UK's GDP and employed more than 2 million people. (DCMS Report, 1998)

Actually, at all political levels, governments believe that the cultural and creative industries are fundamental to advancing prosperity, inclusiveness and sustainability (Garnham 2005; Galloway 2007).

Although the EU believes also strongly in the economic potential of the cultural and creative sectors, all of the research that has been undertaken has come to the same conclusion: that one of the big barriers to the development of the full economic potential of the creative industries is the lack of entrepreneurial skills (Hagoort, 2010: p. 139) and despite its importance, there is still insufficient integration of entrepreneurship education into general curricula and arts education (DCMS, 2006).

Through its Entrepreneurship 2020 Action Plan and its Communication on 'Rethinking Education' (November 2012), the European Commission has emphasized the need to embed entrepreneurial learning in all sectors of education, including non-formal learning. One of the four strategic objectives of the Commission is: 'enhancing creativity and innovation, including entrepreneurship, at all levels of education and training'. Both documents call on Member States to provide all young people with practical entrepreneurial experience before completing their compulsory education, highlighting the importance of *learning by doing* within education and training. This requires a way of teaching in which *experiential learning and project work* have a major role.

"Teachers do not provide students with the answers, but help them to research and identify [the] right questions and find the best answers. To inspire their pupils and

students, and to help them develop an enterprising attitude, teachers need a wide range of competences related to creativity and entrepreneurship; they require a school environment where creativity and risk-taking are encouraged, and mistakes are valued as a learning opportunity.” (European Commission, 2012)

3.2. Entrepreneurship and cultural management education.

The strong trend in recent years towards a more entrepreneurial-minded European welfare-state labour market undoubtedly has implications for cultural management education programmes in Europe. Over the last 10 years a large number of current cultural management programmes changed their name or decided to include courses dedicated to cultural entrepreneurship. The impact for the University of Antwerp was to develop from 2009 within our cultural management programme two majors: the first for the (more public oriented) Arts and Culture and the other for the Creative Industries and Entrepreneurship.

If we start from the notion that society in general, and the creative and cultural sectors in particular, are becoming more flexible, digital and entrepreneurial, then the question arises: How can we prepare our students for this dynamic, but at the same time, uncertain modern work sphere? The traditional managerial approach remains very useful in terms of teaching people how to run art organisations, but in the competitive world of the creative industries, a technical ‘know-how’ approach is limited to providing solutions on a more fundamental level. Jacobs and Kooyman (2015) distinguish a number of dilemmas that teachers in cultural management and entrepreneurship today are facing.

Dilemma 1: How do we teach the appreciation of risk?

If a traditional art management education wants to respond to developments on a larger scale, a new entrepreneurial orientation needs to be developed.

Dilemma 2: How can we develop an intuitive mind?

Many studies show that (cultural) entrepreneurs are rather intuitive than rational thinkers (Kirby, 2004; Sarasvathy, 2001; Van Andel & Schramme, 2015). To cope with dynamic environments it is important to have a well-developed sensitivity for the context in which one is working; something Jacobs and Kooyman like to call ‘context sensibility’. (Jacobs and Kooyman, 2015).

Dilemma 3: How do we prepare students for an uncertain world?

If we want students to be prepared for this uncertain world, one of the most important learning outcomes would have to be 'self-awareness'. This asks for personal leadership, being accountable, taking responsibility and accept failure as inherent to life and work.

Dilemma 4: How do we teach students to collaborate?

An 'cultural entrepreneur' who enters the professional domain will be confronted with the fact that he needs to cooperate with others in small scale, bottom-up networks. It is very important to create a solid network in order to survive. The cultural and creative sectors highly depend on cooperation, project-based work and inter-disciplinarity and requires a communal way of thinking. (Hagoort, 2016)

Dilemma 5: How do we 'teach' a sustainable attitude?

Cultural and Creative Entrepreneurs have to transform their ideas into a profitable business in a very volatile context. Project management and temporary partnerships are the new practices. Yet at the same time they have to develop a tailor made business model in order to respond to the new challenges and to create a sustainable growth and future. This means also that they are often confronted with moral and ethical questions, which arise in the global community. Therefore it is important to discuss the social and ecological implications of entrepreneurship. "Not by preaching, but by showing students that moral awareness is part of modern entrepreneurship", stated Jacobs and Kooyman.

If these dilemma's (and it may be for us closer to challenges) are relevant for the cultural and creative industries, then they are certainly appropriate for the fashion industry and as such we place in our mindset when we start to talk about the course design, structure and philosophy.

4.0. A new International Fashion Management Programme and its educational philosophy

In this section, we provide a clearer description of the content and the specific educational philosophy governing the content. It should be stressed that our approach attempts to align philosophies rather than simply adopt one.

The design of the programme reflects a concrete response to the debate regarding: andragogy versus pedagogy. Many years ago, American practitioner and theorist of adult

education, Malcolm Knowles (1984) defined andragogy as “the art and science of helping adults learn”. Knowles had identified that the key principles of adult learning are:

- Adults are internally motivated and self-directed
- Adults bring life experiences and knowledge to learning experiences
- Adults are goal oriented
- Adults are relevancy oriented
- Adults are practical
- Adult learners like to be respected

Of course, it might be claimed that such principles are also relevant for younger or less experienced learners² - this may be true in certain contexts (and this is not place to argue which context these claims work for and where they do not.).

Our focus and attempt to align principles reflects the need to develop and design an advanced programme necessary for an international masters (and the word ‘international’ is important and we will come back to this below) in fashion management. We have concluded that it is necessary to have an aligned strategy that incorporates both educational philosophies rather than privilege one.

Our starting point is in response to feedback as to why students choose to undertake a programme such as our new masters. Most of this information is anecdotal but nevertheless has been important in informing our thinking and design of this programme. Firstly, we have concluded from initial discussions that the choice to undertake our International Fashion Management Masters reflects a type of thinking that is mature and reflects a desire to manage one’s own career trajectory. That is, the learner desires to be involved in the creative sector, but at the same time, not solely as the creative force (either because of recognized limited ability or perhaps, more simply, parental pressure for a vocational future). This reflects a form of synthesis with the above discussion regarding the five dilemmas for the cultural management education, and the fashion sector in particular,

² Certainly, Knowles himself acknowledged that at least four of the five were equally relevant for children – see Knowles 1980.

1
2
3 which may then suggest that only relying on andragogic principles might not be sufficient
4 for this type of context³.
5
6

7
8 The context is central to our thinking, not least, working in the fashion industry is almost
9 always a profit-centred sector (unlike other parts of the creative sector). That is, here risk is
10 not simply an academic exercise or part of a social experiment, but rather the difference
11 between continuing to survive or failure (and this means 'stop' and perhaps further
12 repercussions regarding repayment of debt etc). Thus, fashion, perhaps unlike the majority
13 of other creative sectors is balanced on a knife-edge between success and failure. And in the
14 present climate, no-one is waiting for another brand or another fashion product in the
15 market place – if the product fails – it fails!
16
17
18
19
20
21

22 Thus, our interpretation of the needs for international fashion management learners is to
23 balance between pedagogy and andragogy, contextualization, risk management and
24 perhaps most of all, the ability to 'spot talent'.
25
26
27

28 Therefore, our interpretation is not simply to suggest adopting either a pedagogic design
29 (and this has often been the problem in the past as learners assume instant opportunities
30 for application in familiar circumstances) or for that matter only an andragogic model
31 because we argue that our learners do need a richly informed context in order to possess
32 sufficient information to make choices). Therefore, we interpret the needs of the student
33 together with the opportunities of the market place and have concluded it demands a
34 programme that is a mixture of pedagogy and andragogy. Pedagogic content refers to
35 taught content or focused inputs (these are specified in figure 1 below) and here the learner
36 is closer to a student. However, we feel this may be insufficient for the needs of our course
37 participants and the context that they wish to prosper within. Accordingly, we require them
38 to evolve to move beyond the status of student towards what might be labeled
39 independent learners and in order to do this we employ the principles of andragogy –
40 including: learning in foreign contexts, a portfolio and a work-based project.
41
42
43
44
45
46
47
48
49
50
51
52

53 ³ The general criticism of andragogy is that it lacks the fundamental characteristics of a science
54 because of the limited empirical evidence produced (Merriam, Caffarella, & Baumgartner, 2007; see
55 also: Taylor and Kroft, 2009).
56
57
58
59
60

Let us enlarge further, the teaching content reflects that we do not expect (or can assume) that the learner has much experience with the issues regarding entering the international fashion industry. Therefore, much of the first semester is concentrated on providing students with a strong foundation in the issues of fashion – from: an overview of the eco-system dominating fashion industry across the globe and locally to sustainability and the supply chain; entrepreneurship and innovation; business modeling and the impact of technology and fashion law. Meanwhile the programme starts with an intense course on individual leadership and self-awareness that is linked to an individual career development plan.

This collection we argue provides a good basic frame for understanding. However, we also acknowledge this list is not exhaustive and may need to be periodically reviewed not only to reflect industry and societal changes – but also local need.

4.1. Changing contexts

Nevertheless, we argue that an over-emphasis on the teaching creates too much a reliance on the tutor and insufficient opportunity for the learner to demonstrate ‘real’ learning in a field that is still young and evolving – therefore, our aim is to introduce the content up to a required level, in order for the learner to possess sufficient understanding to start and engage with the topics. Our focus is not to be exhaustive in covering all things but realistically introduce sufficient content up to a required academic level. Therefore, we want to provide a balance between input (and this in some cases might be theory only but will include a mix of academic content and case studies presented by practitioners and/or company visits) and the opportunity to make sense of it in a practical setting.

Of course, to suggest that all of the programme in the first semester is theory or lecture-driven is too narrow and simplistic. Rather in this first semester the learners will be exposed via a number of different media and means to content that is both inside the lecture room and also beyond out in the fashion city of Antwerp. Antwerp is a central European city that possesses a strong fashion district and several, high-end independent designers (see above). Yet, at the same time, we also want the learners to appreciate that Antwerp provides only one context in an affluent part of Belgium. In this way, introduce our overall focus which is

to introduce the learners to different contexts across different locations – and thus provide the realisation of the skills necessary for understanding (and perhaps surviving in) the global fashion industry.

Figure 1. below provides a summary of the differences between andragogy and pedagogy

Pedagogy vs. Andragogy		
	Pedagogical	Andragogical
The Learner	<ul style="list-style-type: none"> • The learner is dependent upon the instructor for all learning • The teacher/instructor assumes full responsibility for what is taught and how it is learned • The teacher/instructor evaluates learning 	<ul style="list-style-type: none"> • The learner is self-directed • The learner is responsible for his/her own learning • Self-evaluation is characteristic of this approach
Role of the Learner's Experience	<ul style="list-style-type: none"> • The learner comes to the activity with little experience that could be tapped as a resource for learning • The experience of the instructor is most influential 	<ul style="list-style-type: none"> • The learner brings a greater volume and quality of experience • Adults are a rich resource for one another • Different experiences assure diversity in groups of adults • Experience becomes the source of self-identify
Readiness to Learn	<ul style="list-style-type: none"> • Students are told what they have to learn in order to advance to the next level of mastery 	<ul style="list-style-type: none"> • Any change is likely to trigger a readiness to learn • The need to know in order to perform more effectively in some aspect of one's life is important • Ability to assess gaps between where one is now and where one wants and needs to be
Orientation to Learning	<ul style="list-style-type: none"> • Learning is a process of acquiring prescribed subject matter • Content units are sequenced according to the logic of the subject matter 	<ul style="list-style-type: none"> • Learners want to perform a task, solve a problem, live in a more satisfying way • Learning must have relevance to real-life tasks • Learning is organized around life/work situations rather than subject matter units
Motivation for Learning	<ul style="list-style-type: none"> • Primarily motivated by external pressures, competition for grades, and the consequences of failure 	<ul style="list-style-type: none"> • Internal motivators: self-esteem, recognition, better quality of life, self-confidence, self-actualization

Figure 1. character of pedagogy and andragogy compared

Therefore, what occurs in the period following this largely pedagogic-driven approach is the opportunity to contextualize it.

In the first few years we will work with one of the principal capitals of fashion – Milan – and in particular the Domus academy, and here we want in the first instance to contextualize some of the content introduced in semester 1 with a more company-based opportunities

and real-life projects in Milan for 6 weeks. Thus, here the learning starts to become less dependent on the tutor and more towards the learner taking responsibility – and this is important – for it is here that the portfolio starts to emerge as a unique document personal to the learner. We will provide support and guidance in the preparation of the portfolio.

We see it becoming a form of translator for the learner to record, highlight and reveal layers of understanding, and perhaps most importantly, significant questions requiring future examination and research.

Thus, in Milan learners here are provided with opportunities to be more active (and thus becoming more responsible) for their own learning. That is, its focus, its direction and increasingly - content.

Shortly, following this we move the students away from one of the ‘big four’ fashion capitals to an emerging location as the city of Sao Paulo in Brazil. Our rationale is that our students also need to appreciate the differences of an emerging market. Our experience is (see King and Schramme, 2018) that a one-size fits all mentality with regards understanding different cultures denies the uniqueness of any individual location.

Sao Paulo in Brazil is a city and country going through serious economic and political crisis and yet concurrently a city where fashion was amongst its most important features. Our local partner FAAP is another private institution with over 70 years experience. Here our students will be exposed to a more practice-led exposure to local industry during another 6 weeks. Visits to local industry together with an introduction to context provides the students to take the learning received and gained from previous locations (Antwerp and Milan) and look at their local understandings here in Sao Paulo.

Here the students will visit different locations and fashion companies and it is important to stress this did occur in the first semester but here the responsibility for it has shifted from the teacher to the student.

In these last two locations local students/industry provides context. Here the richness of conversation and the opportunity to witness actions in this context provides a richness of

1
2
3 knowing that cannot be replicated via lectures or books or media. We suggest that the
4 models of knowing about this location can be transferred but the actual content cannot.
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

For Peer Review

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

4.2. portfolio and project.

Critical features of the programme is the portfolio and the final project. The portfolio provides the opportunity for the learner to demonstrate what they have learnt in a non-defined manner. We see its role and status emerging and becoming more important from mid-way through the first semester. We see it as a form of ‘diary’ but also something more than this and we will develop this explanation through the example presented in Figure 3 entitled Whole cycle Learning (see about here).

Figure 2. Portfolio Philosophy (based on Lancaster model).

Our approach is an adaptation of Whole cycle learning and for us it is critical as a model for explaining the development and content of a learner’s portfolio on our masters programme. We also intend to use it as a bridge/resource to the final project. Originally this model was developed at Lancaster University by Don Binsted (1980) as a means of appreciating the place and role of reflection in terms of the independent learner. Our adaptation reflects our need for a model that aligns pedagogic principles with andragogic ones. We argue that the portfolio performs a number of functions essential for the programme. We would not argue with an assessment that suggests the portfolio is the most important feature of the whole programme. For it is the glue that enables the taught content to be made sense in different contexts.

We see the portfolio as a means of exemplifying knowledge whereby the learner (depicted in the figure as the core circle in the centre of the diagram becomes aware of both their inner and outer world. The outer world is where the learner individually (and in collaboration with others) collects the various inputs – from semester 1 and the various topics provided via teaching together with experiences and knowledge gathered from experiencing fashion in Milan and then Sao Paulo in semester 2. How the learner assimilates and makes sense of these inputs is important (and often unique) via their reflective capacities in the inner world and the learning and knowledge produced we encourage to be presented via their portfolio.

Traditionally, a student portfolio is a compilation of academic work and other forms of educational evidence assembled for the purpose of:

- (1) evaluating coursework quality, learning progress, and academic achievement;
- (2) determining whether students have reached levels of learning or other academic requirements for courses, grade-level promotion, and graduation;
- (3) helping students reflect on their academic goals and progress as learners; and
- (4) creating a lasting archive of academic work products, accomplishments, and other documentation.

Whilst we do see the portfolio performing these tasks, we also see it performing a more important fundamental role. A role that converges thinking and yet also diverges the capacity and awareness for different forms of outputs. Certainly our initial advice to the student will be to employ/start the portfolio as a form of 'mood-board'; that is, as a mechanism where they can experiment and play with their understandings. We want them to be creative, to challenge thinking – both for themselves but also the other members of an audience. To assist in the early stages of its development, we envisage that we will focus their attention/approach with a specific question. A question that moves them on from the taught elements towards a focus and responsibility for the learning phase of the programme.

We want to give our students as much choice as possible and therefore we will allow the students to present their portfolio as either an 'e-portfolio' or 'physical' or perhaps a

mixture of each. We will tell the students that their portfolio will form part of a future exhibition for scrutiny by industry and other interested observers – so the portfolio will need to be free-standing, possess a narrative (or different narratives) and challenge perceptions. Our aim is to challenge the learners to present something that captures what they value as a contribution to their learning.

For us we follow the view that portfolios are excellent in compiling, reviewing, and evaluating learner progress across their journey over the course programme. We will use the portfolio as a means of enrichment rather curtailment.

The masters project is different. It is a more formal written document based on the analysis of a management problem within the fashion industry and from an international perspective. It provides the opportunity (along with the portfolio) to demonstrate an output at the highest level. In addition, this document must demonstrate high academic quality. Therefore, the choice and process of selection is likely to be enhanced and supported by the portfolio.

We see both the project and supporting portfolio as opportunities for the learner as a provision of evidence for future presentations to either prospective employers, customers etc and perhaps as a form of guidance to extend into other locations/markets.

5.0. Discussion and concluding comments.

In this paper we have attempted to provide the reader with the context for the formation, design and delivery of a new International masters degree in Fashion Management. We have argued that the context of fashion, together with the differing narratives of managers with creatives can create tensions and anecdotal evidence suggests that it is often this lack of appreciation for the other (and what they bring to the enterprise) that is often paramount in the decline or failure of a new fashion enterprise. Therefore, an industry sponsor has – already before the start of our programme – in an act of support for the principles of the programme decided to donate an award of 250,000 euro to invest in a start-up with a duo composed of our best fashion management student in combination with a creative. This award is not only an important incentive for the new programme but – and this is almost more important - expresses also a belief in the validity of the programme.

It should be remembered that uppermost in our programme design are two critical features. Firstly, exposure to different narratives – from tutors, other learners and the industry itself in different locations and secondly, to provide a balance between theoretical input and practical application. A realization that in order to fulfil the objectives of the programme that the learner must steadily gain sufficient confidence to move on from dependence on others (for the taught element) towards independence (selecting, formulating and constructing a portfolio and final project).

We firmly believe that it is essential to balance pedagogic principles with andragogic ones. This claim is made in addition to the question mark over andragogy made in academic literature (see Taylor and Kroth, 2009 for a summary). However, equally we feel that only relying on andragogic principles is insufficient for the needs of new entrants to this field. Simply employing andragogic in more mature markets might be sufficient but we claim the immaturity of the fashion markets, together with the international dimensions requires insights gained from other sources. However, we also do not feel only a pedagogic approach pays sufficient attention to key needs of how adults learn (see for example Knowles summaries regarding the concept of self-directed learning and readiness-to-learn, the value of experience and the need for application – see for further information, Knowles, 1981). These features are insufficiently addressed in pedagogic programme and uppermost in our thinking and design is this evolution from dependent student to independent learner. Finally, we should also state that it is important to appreciate that our focus is international and this reflects the speed and interest in fashion is enormous and continuing to grow throughout the world. This interest together with the size of the market and low barriers to entry opens up the need to provide a programme that is international. Entrants to this programme are aware that a large chunk of knowing for this market is still emerging and likely to continue for the foreseeable future.

In 2018-19 we introduce this programme and in three years time we will evaluate it. It is important for us to identify where the programme's strengths and weaknesses lie. We will return with an update then.

References:

BENDIXEN, P. (2000). 'Skills and Roles: Concepts of Modern Arts Management'. In: *International*

Journal of Arts Management, 2(3), 4-13.

BINSTED D. (1980) "Design for Learning in Management Training and Development: A View", *Journal of European Industrial Training*, 4(8), 2-32,

BLOOM, B. S. (ed) (1956). *Taxonomy of Educational Objectives: The Classification of Educational Goals; Handbook I, Cognitive Domain*. New York: David McKay.

BRKIĆ, A. (2009). 'Teaching Arts Management: Where did we lose the core ideas?' In: *The Journal of Arts Management, Law and Society*, 38(4), 270-280. doi: 10.3200/JAML.38.4.270-280.

DEBLOCK, A., HEENE, J. (1992). *Inleiding tot de algemene didactiek*. Antwerpen: Standaard Educatieve Uitgeverij

DEBLOCK, A., SAVEYN, J. (1985). *Didactische werkvormen en leerstrategieën*. Deurne: Plantyn.

DEBRUYNE, L. & SCHRAMME, A. (2014). Resultaten van een alumnibevraging van de master Cultuurmanagement, Universiteit Antwerpen.

DeFILLIPPI, R., GRABHER, G. & JONES, C. (2007). 'Introduction to paradoxes of creativity: managerial and organizational challenges in the cultural economy'. In *Journal of Organizational Behavior* 28(5), 511-521.

DE ROEPER, J. (2008). 'Serving Three Masters: The Cultural Gatekeeper's Dilemma'. In: *The Journal of Arts Management, Law, and Society* 38(1), 51-69.

DEVEREAUX, C. (2009), 'Arts and Cultural Management: The State of the Field. Introduction'. In: *The Journal of Arts Management, Law, and Society*, 38(4), 235-238.

DEWEY, P. (2005). "Systemic Capacity Building in Cultural Administration." *International Journal of Arts Management* 8 (1): 8-20.

DiMAGGIO, Paul. 1987. *Managers of the Arts*. Washington, D.C.: National Endowment for the Arts/Seven Locks Press.

EBEWO, P. & SIRAYI, M. (2009). 'The Concept of Arts/Cultural Management: A Critical Reflection'. In: *The Journal of Arts Management, Law and Society*, 38(4), 281-295. doi: 10.3200/JAML.38.4.281-295

EIKHOF, D. R. & HAUNSCHILD, A. (2007). 'For Art's Sake! Artistic and Economic Logics in Creative Production'. In: *Journal of Organizational Behavior*, 28(5), 523-538.

DCMS report (2006). London.

1
2
3 *Entrepreneurship 2020 Action Plan*. Brussels, European Commission.

4
5 EU Communication. 'Rethinking education: investing in skills for better socio-economic outcomes',
6 November 2012.

7
8
9 EVRARD, Y. & COLBERT, F. (2000). 'Arts Management: A New Discipline Entering the Millennium'. In:
10 *International Journal of Arts Management*, 2(2), 4-13.

11
12
13 GARNHAM, N. (2005). From cultural to creative industries, An analysis of the implications of the
14 "creative industries" approach to arts and media policy making in the United Kingdom, *International*
15 *Journal of Cultural Policy*, 11 (1).
16

17
18 GALLOWAY, S., DUNLOP, S. (2007). *A critique of definitions of the cultural and creative industries in*
19 *public policy*. In: *International Journal of Cultural Policy*, vol. 13, n°1, 2007, Taylor & Francis.

20
21
22 HAUENSTEIN, A. D. (1998). *A Conceptual Framework for Educational Objectives: A Holistic Approach*
23 *to Traditional Taxonomies*. Lanham, MD: University Press of America.

24
25 HAGOORT, G. (2005). *Art management: Entrepreneurial Style (3rd edition)*. Delft: Eburon Publishers,
26 296 p.

27
28
29 HAGOORT, G. (2010). *The entrepreneurial dimension of the cultural and creative industries*.
30 Hogeschool voor de Kunsten, Utrecht.

31
32
33 HAGOORT, G. (ed.) (2016). *Cooperate! The Creative Normal*. Eburon/Asom, Utrecht.

34
35
36 JACOBS, R. & KOOYMAN, R. (2015). The entrepreneurial art. *Rethinking Arts Management*
37 Education. in: KUHLKE, O. , SCHRAMME, A. & KOOYMAN, R. (ed) (2015). *Creating Cultural Capital*.
38 Cultural Entrepreneurship in Theory, Pedagogy and Practice. Eburon Delft, University of Chicago
39 Press.
40

41
42
43 KING, I. W. & SCHRAMME, A. (2018). *Cultural governance from an global perspective*. Palgrave Mc.
44 Millan, UK.

45
46
47 KIRBY, D. (2004). *Entrepreneurship education: can business schools meet the challenge?*, Emerald
48 Group Publishing Limited, Volume 46, Number 8/9, 2004; pp. 510-519.

49
50 KNOWLES, M. (1980). *The modern practice of adult education: From pedagogy to andragogy*
51 . Englewoods Cliff, NJ: Cambridge Adult Education.

52
53
54 KNOWLES, M. (1984b). *Andragogy in action* . San Francisco: Jossey-Bass.

55
56 KUHLKE, O. , SCHRAMME, A. & KOOYMAN, R. (ed) (2015). *Creating Cultural Capital*. Cultural
57

Entrepreneurship in Theory, Pedagogy and Practice. Eburon Delft, University of Chicago Press.

KUESTERS, I. (2010). 'Arts Managers as Liaisons between Finance and Arts: A Qualitative Study Inspired by the Theory of Functional Differentiation'. In: *The Journal of Arts Management, Law, and Society*, 40, 43–57. doi: 10.1080/10632921003603976

MERRIAM, S. B., CAFFARELLA, R. S., & BAUMGARTNER, L. (2007). Learning in adulthood: A comprehensive guide (3rd ed.). San Francisco: Jossey-Bass.

MINTZBERG, H. (1973). *The Nature of Managerial Work*. New York, NY: Harper & Row, 298 p.

NOORDMAN, Th. B. J. (1993). 'Op zoek naar de fundamenteen van een Kunstmanagementtheorie'. In: BEVERS, T., A. VAN DEN BRAEMBUSSCHE & B. J. LANGENBERG (red.). *De Kunstwereld. Productie, distributie, en receptie in de wereld van kunst en cultuur*, Rotterdam: Erasmus Universiteit, 385 p.

TAYLOR B. and M. KROTH, (2009). 'Andragogy's Transition Into The Future: Meta-Analysis of Andragogy and Its Search for a Measurable Instrument', *Journal of Adult Education* Volume 38, Number 1, pp: 1-11.

SARASVATHY, S.D. Causation and Effectuation: Toward a Theoretical Shift from Economic Inevitability to Entrepreneurial Contingency. In: *The Academy of Management Review*, Vol. 26, No. 2 (Apr., 2001), pp. 243-263.

ŞUTEU, C. (2006), *Another Brick in the Wall: A Critical Review of Cultural Management Education in Europe*. Amsterdam: Boekmanstudies.

VAN ANDEL, W. & SCHRAMME, A. (2015). Exploring Entrepreneurial Actions of Creative Entrepreneurs and its Consequences for Entrepreneurship Education. In: KUHLE, O. , SCHRAMME, A. & KOOYMAN, R. (ed) (2015). *Creating Cultural Capital. Cultural Entrepreneurship in Theory, Pedagogy and Practice*. Eburon Delft, University of Chicago Press.

VARELA, X. (2013). 'Core consensus, Strategic Variations: Mapping Arts Management Graduate Education in the United States', in: *The Journal of Arts Management, Law and Society*, 43(4), p. 74-87.

VERBERGT, B. & DEBRUYNE, L. (2015) Companions, not General managers. In: KUHLE, O. , SCHRAMME, A. & KOOYMAN, R. (ed) (2015). *Creating Cultural Capital. Cultural Entrepreneurship in Theory, Pedagogy and Practice*. Eburon Delft, University of Chicago Press.

For Peer Review