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ENCATC Masterclass European Cultural and Creative Luxury Industries: *Key drivers for European Jobs and Growth*

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REPORT

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MASTERCLASS SUMMARY

On 22 October in Paris, ENCATC, the leading European network on cultural management and cultural policy education, organised a one-day Masterclass on the topic of “European Cultural and Creative Luxury Industries: Key Drivers for European Jobs and Growth”. This event aimed to foster interaction between representatives from the industry, policy makers, and educators for a mutually beneficial exchange on the latest developments in the field, challenges faced and possible solutions, as well as the skills and competencies needed in the fashion and high-end industries. Done in partnership with and hosted by ENCATC member Groupe EAC (Business School of Arts, Culture and Luxury), the Masterclass gathered 60 academics, researchers, professionals from the luxury and creative industries, policy makers, and students representing seven countries: Belgium, France, Italy, Morocco, Portugal, Spain and the United Kingdom.

This report provides an overview of the discussions in Paris. It begins with useful facts and figures demonstrating the industry's potential as a key driver for European jobs and growth that were provided by Franck Delpal, an economist and permanent lecturer at the Institut France de la Mode in Paris. His presentation on “The economic significance of the European cultural and creative luxury industries” highlighted the importance and weight the industry carries in Europe and around the globe. His presentation was followed by examples of how the European Commission is supporting and protecting the fashion and high-end industries thanks to the presentation by Jean François Aguinaga, Head of Unit, Textiles, Fashion, Design and Creative Industries at the European Commission's DG Enterprise and Industry. Next the report presents the main discussion points from the Masterclass' two discussion panels that gathered expertise and insight from business representatives, practitioners, academics and educators. Industry representatives presented the challenges they face today, explained what they are doing to overcome them, raised concerns for the future of the industry, and contributed a list of skills and attributes they look for in employees. Masterclass participants also heard from higher education academics and educators about how they are shaping the minds of tomorrow, what they are doing to prepare their students to work in the real world of cultural and creative luxury industries, and how they're staying on top of developments in the field. Finally, at the end of this report, ENCATC has compiled a list of useful links and publications on the topic of luxury and high-end creative industries and well as more details about the education and training programmes given as examples during the Masterclass.



ENCATC believes this report will be useful for anyone interested in fostering cooperation between industry, education, and vocational training for luxury and cultural and creative industries. Furthermore, it serves to raise young people's awareness about career opportunities and expectations from the industry. Educators and trainers working in this field will also find this report useful when rethinking their programmes or it can be inspirational for those looking to develop such programmes and partnerships in the future.

The economic significance of the European creative and luxury industry

Today's luxury and high-end industries in Europe have been built on a strong foundation of tradition, craftsmanship, savoir-faire, and innovation. This not only sets it apart from other industries, but also makes it unique among global competitors in the luxury market.

Despite the economic crisis, increasing external competition, changing consumer behaviours, and changes in production costs, Europe has maintained its position as the global leader in the fashion and high-end goods market. Home to three of the world's major fashion capitals London, Paris and Milan, Europe upholds its place in the world as a tastemaker and breeding ground for luxury brands and designers. Labels such as “Made in France” or “Made in Italy” strongly communicate to consumers sentiments of quality, tradition, style and elegance.

Currently, European brands account for 70% of the market worldwide which includes fashion, perfumes, luxury watches, leather accessories and personal goods, but also goes further to include cars and yachts, furniture and design, hotels and leisure, wine and spirits, and gastronomy just to

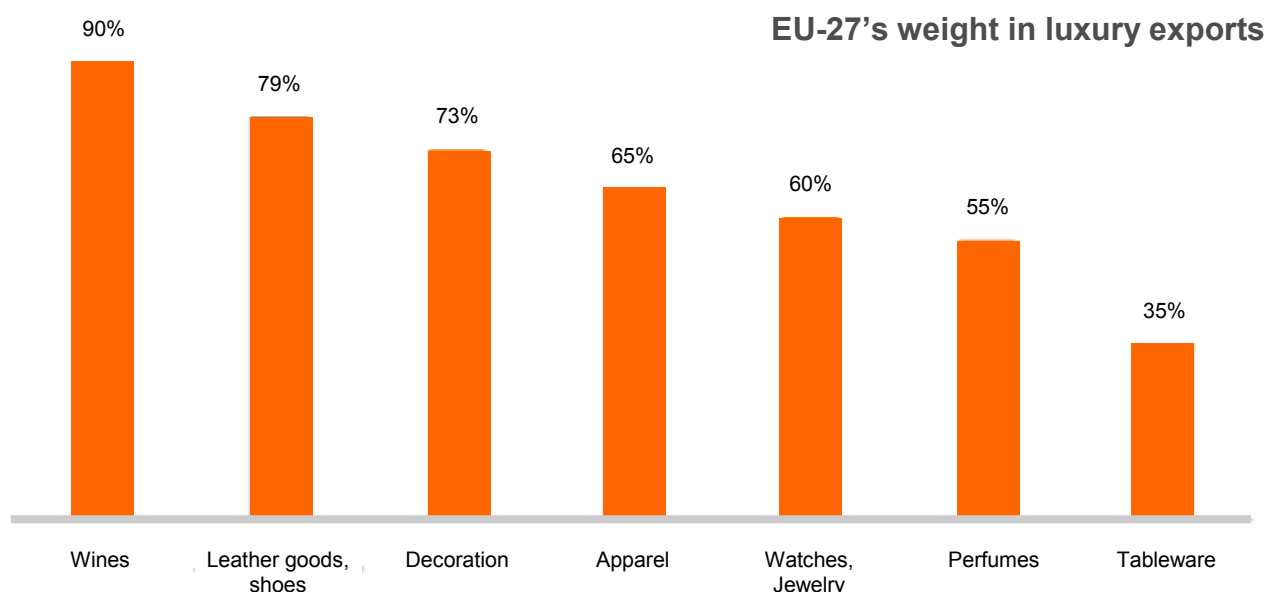


Figure 1. A competitive industry on global markets

Source: BACI-CEPII (Fontagné & Hatte, 2013)

From the presentation by Franck Delpal, Institut Français de la Mode

name a few. As seen in figure 1, Europe's luxury industries are highly competitive on global markets.

The fashion industry in particular is one of the most vibrant in Europe's cultural and creative luxury industries. It has an annual turnover of EUR 525 billion, more than 4% of Europe's GDP. It exports 70% of production outside Europe to account for 10% of all European exports. For instance, in France Louis Vuitton is among the 10 largest exporters, Hermès is the 35th, and Chanel the

37th. On the global scale, the luxury goods* market has seen a 7% increase in growth between 2010 and 2014 with estimated projections of about 4% growth in the next few years (figure 2). According to statistics provided by the European Cultural and Creative Industries Alliance which represents the interests of about 400 European high-end and creative businesses and cultural institutions, the sector employs more than 1 million people and has created close to 200,000 jobs over the past two years.

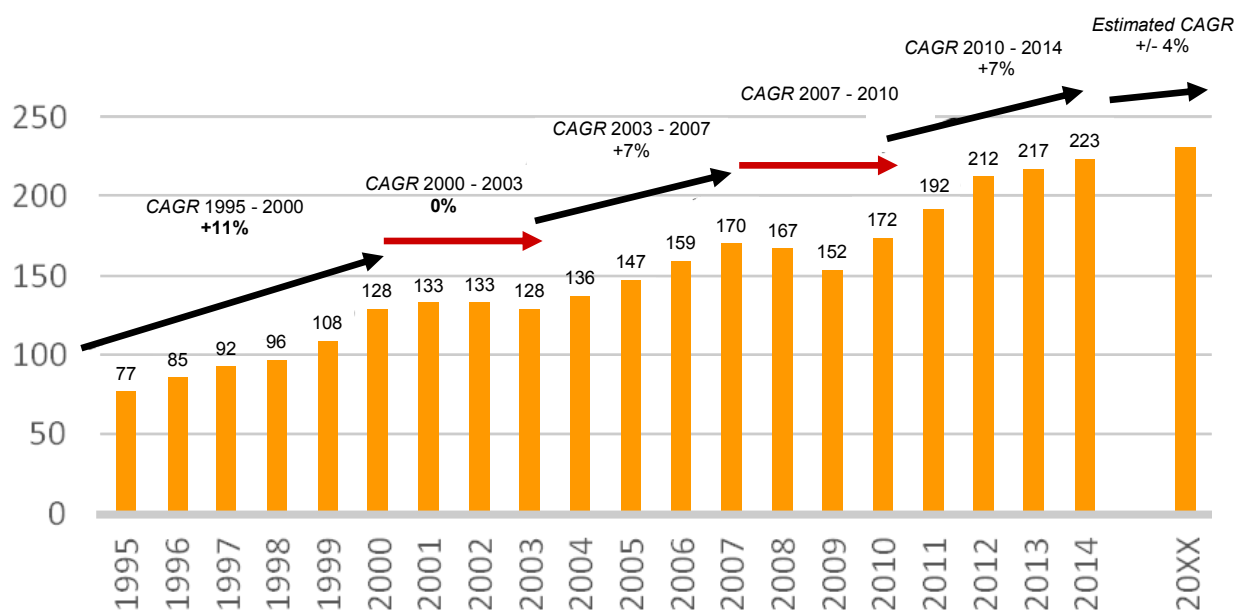


Figure 2. Global luxury goods* market size (B€)

Source: Bain & Company

*Fashion, accessories, perfumes, cosmetics, jewellery, watches, etc.
From the presentation by Franck Delpal, Institut Français de la Mode

EU policy to support fashion and high-end industries

In light of positive figures and outlook, what are European policy makers doing to support the industry in Europe to create a favourable environment for continued growth and to ensure long-term sustainable competitiveness?

At the end of 2013, the European Commission published its Action Plan for Fashion and High-End Industries that outlines the many challenges confronting the sector and policy actions to ensure it remains competitive over the long term. Followed soon thereafter on 22 January 2014, the European Commission adopted a Communication "For a European Industrial Renaissance" which included recognition of the fashion and high-end industry as a driver for jobs and growth. During the Masterclass, participants learned about the many ways the Commission has been committed to enhancing and matching skills, investing in research and projects to benefit the sector, passing legislation, and increasing access to finance.

In order to understand and anticipate skill gaps and shortages, the European Commission has developed a series of actions and initiatives to bridge the gap between education, training, and demands of the labour market, such as:

- The [European Sector Skills Councils](#) to anticipate the need for skills in specific sectors more effectively and achieve a better match between skills and labour market needs;
- The [Sector Skills Alliances](#) to develop vocational skills from the perspective of labour market needs, ensuring cooperation between education and employment;
- The [European Alliance for Apprenticeships](#) jointly coordinated by DG Education and Culture and DG Employment, Social Affairs and Inclusion, aims to bring together public authorities, businesses, social partners, VET providers, youth representatives, and other key actors in order to promote apprenticeship schemes and initiatives across Europe.

The European Commission is also investing in research and development projects, creativity, and new technologies. These include specific actions under [Horizon 2020](#) to help fashion and high-end industries exploit possibilities from innovative ICT solutions. For example, a call will open in 2015 for "[Technologies for creative industries, social media and convergence](#)" (ICT 19) which has the objective to help companies keep up with the widespread use of mobile devices and an increasing demand for high quality content and new user experiences. Another example is the [Worth Pilot project](#) which was launched in 2013 under the Competitiveness and Innovation Framework Programme (CIP) and will be continued under the Competitiveness of Enterprises and Small and Medium-sized Enterprises (COSME). The project aims to initiate partnerships between designers and enterprises (manufacturers, retailers, craftsmen, technology companies) in fashion, textiles, jewellery, footwear, eyewear, furniture, fur, leather industries, from different EU member states (and other CIP participating countries) to create innovative new products.

In order for luxury and cultural creative industries to thrive and foster creation and innovation, there needs to be protection of intellectual property rights (trade marks, designs, copyrights or patents, among others) and actions to deter counterfeiting. With the [Trademark system revision](#) communication proposal from 2013, the European Commission aims to upgrade, streamline and modernise current legislation in order to make the trade mark registration systems all over the Union more accessible and efficient for businesses in terms of lower costs and complexity, increased speed, greater predictability and legal security. For people working in the sector IPR can seem overwhelming and complex. To help small and medium sized enterprises gain a better understanding, the Commission has a [European IPR Helpdesk](#) which provides useful information to (SMEs) interested in intellectual property. The Commission's Helpdesk provides useful information, a library of case studies, a glossary, as well as many training opportunities, webinars and videos on the topic.

| | | | |
|---|--|-----------------------------|---|
| fact sheets  | newsletters | bulletins | European IPR Helpdesk The ticket to innovation and competitiveness in Europe is knowing how to manage Intellectual Property (IP) and Intellectual Property Rights (IPR). The European IPR Helpdesk is an excellent resource for SME's interested in intellectual property offering free of charge, first-line support on IP and IPR matters. |
| frequently asked questions  | case studies | IP matters of high interest | |
| useful documents  | links  | glossary | |

The impact of counterfeit goods was also a focus during the Masterclass and for good reason. The global volume of trade in fake goods stands at over €200 billion per year – a similar magnitude to the market for illegal drugs according to United Nations figures. In 2011 alone, 115 million fake goods were detained at EU borders, with an overall value of more than €1.2 billion. It is estimated that fashion and high-end personal products encompass 54% of the total value of those counterfeit goods detained. Not only is counterfeiting illegal, but it also puts European jobs at risk by preventing companies to make a return on their investment and starving creation and innovation.

The European Commission has been working to prevent this illegal trade for nearly a decade. In 2004 it adopted a [Strategy for the Enforcement of Intellectual Property Rights in Third Countries](#). To fight this threat and better understand it the Commission established the [European observatory on infringements of intellectual property rights](#) to collect more detailed data which will shed further light on this sprawling illegal business. In addition to protecting intellectual property rights in Europe, the European Commission is also working to raise public awareness on the negative consequences of buying fakes. In 2013, the Commission's DG Enterprise and Industry launched a public awareness campaign entitled "[Stop Fakes](#)" to educate citizens on the harms of purchasing counterfeit goods which compete unfairly with the brands they copy.

The European Commission is also taking action to support creatives working for SMEs – especially to help them gain better access to finance which is a challenge faced by many smaller and medium sized cultural and creative luxury brands. The fact

that the market for niche and smaller brands is very fragile means that an estimated two thirds do not survive more than five years. Since most SMEs have mainly intangible assets, it is difficult for them to present investment opportunities to potential investors and gain access to external financing needed to ensure day-to-day operations and growth of the business. To facilitate access to finance for SMEs, the Commission has programmes such as the [Equity Facility for Growth](#) which supports EU enterprises' growth and research and innovation (R&I) from the early stage, including start-up, up to expansion and growth stage. There is also the [Loan Guarantee Facility for Growth](#) which offers guarantees and counter-guarantees, including securitisation of SME debt finance portfolios, to selected financial intermediaries (e.g. guarantee institutions, banks, leasing companies, etc.) to help them to provide more loans and leases to SMEs.

From the ground: challenges, opportunities, and skills

The ENCATC Masterclass gathered a handful of highly respected professionals from the sector to share their expertise: Paloma Castro Martinez, Global Corporate Affairs Director, LVMH and Board Member of the European Cultural & Creative Industries Alliance (ECCIA); Marie-Séverine de Caraman Chimay, Director, Watts of Westminster est.1874 from the United Kingdom; Stéfane Grandcamp, a French Brand Management Consultant; and Elisabeth Ponsolle des Portes, President and CEO of the Comité Colbert in France. There was an extremely strong consensus among these business representatives and practitioners on the challenges and concerns confronting the sector. They also shared their needs and expectations for the next generation to enter the industry. Finally, panellists provided useful examples of education and training opportunities to bridge the gap between skills and demands of the cultural and creative luxury industries.

The need for highly skilled workers

One of the biggest concerns raised during the discussions is the diminishing resource of highly skilled workers. Not only are more and more highly skilled craftsman reaching retirement age, as they leave the work force so does their savoir-faire. To counter this threat, the sector desperately needs to attract a new generation which is well trained and can continue the tradition of know-how that has allowed European brands to dominate the luxury goods market.

In many rich countries, populations tend to look down on manual labour, even if the skills demanded are very high. Today families push their children towards higher education and away from



Screenshot from the video "The real price of fake goods" produced by the European Commission.

technical training programmes despite the need for skilled workers in this area and high youth unemployment. The [average youth unemployment in the EU 28](#) is reaching beyond 20% and it is as high as 50% in Spain and Greece. How can the sector make manual labour more attractive to the young, replace an aging work force, and reduce youth unemployment?

The pride once associated with producing luxury goods has been deteriorating over the decades. Elisabeth Ponsolle des Portes, President and CEO, Comité Colbert in France suggested for Europe to create a register of European savoir-faire. For example, it could establish an award or title of “European Living Treasure” similar to the “National Living Treasures” model in Japan where individuals are certified as preservers of important intangible cultural properties. Japanese craftsmen are recognised for their mastery of an artistic skill deemed highly valuable for Japanese culture. While national examples in Europe exist such as the Meilleurs Ouvriers de France, a European award/title would invigorate the sector by giving wide official recognition to the importance of craftsmanship and savoir-faire in Europe and promote the sector's importance and strength.

High-end and luxury companies in Italy have also been trying to bring back a sense of pride and attract a new generation to consider a technical/professional career. The Altagamma Foundation gathers together high-end Italian companies who stand out for their innovation, quality, service levels, designs and reputation. The Foundation's mission is to promote top-quality Italian industry and the culture that supports it. Since 2011, the Foundation has been strongly committed to the promotion of manual work and the maintenance of the legacy of the Italian expertise in craftsmanship and arts. It launched a project to promote and glamorise manual labour called “Il successo nelle mani” or “Success in your hands”. Targeted towards lower secondary school students and their parents, the project encourages them to consider a technical/professional career. In association with the Milan Centro Sperimentale di Cinematografia, the Foundation has produced a short film to portray manual work in a

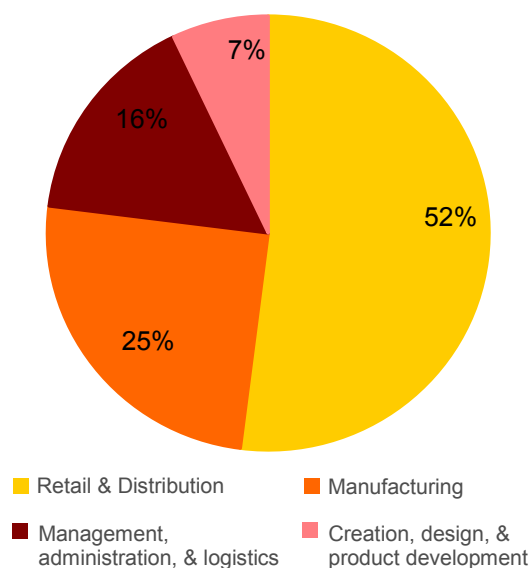
contemporary light and change the public's perception of the industry.

As we've seen, the European Commission is taking action to raise awareness amongst young people about the career opportunities in fashion and high-end industries, as well as promoting traditional skills and crafts through such initiatives as the [European Alliance for Apprenticeships](#). Industry players too are also being more proactive to promote craftsmanship and know-how by establishing their own training programmes to educate young people and preserve traditional European *savoir-faire*. Such examples presented at the Masterclass included the Walpole “Crafted” programme in the United Kingdom, LVMH's Institut des Métiers d'excellence in France, and the Comité Colbert's International Design Workshop. These programmes create partnerships with luxury brands and companies working in the sector to promote career opportunities and train young people to work in the industry.

While attracting and training a new generation are key to the continued success of the cultural and creative luxury industries, lifelong learning is equally important. Luxury brands need to nurture their employees so they continue in their professional development and refine their skills. Moreover, these craftsmen will continue the tradition of European know-how when the time comes for them to pass their knowledge onto future generations who want to learn and develop their careers within the industry.

Figure 3. What are the main functions occupied by French luxury fashion brands employees?

Source: Fédération de la Couture / IFM



Where are other employment opportunities?

For those who do not wish to work in the manual production of luxury goods, what type of employment is available? While many students may wish to work in the creation, design and production of a luxury brand, this is in fact the function that employs the smallest number of people. In the fashion industry, the largest area of employment for major luxury brands is in retail and distribution (52%) (figure 3). For students who are highly motivated to work for a luxury brand, beginning their career in retail allows them to acquire a strong foundation and knowledge of the brand, its products, and culture. It can also be a good starting point to work one's way up in the company. According to the Fédération de la

Couture and the Institut France de la Mode, the main functions occupied by French luxury fashion brands employees retail is followed by manufacturing (25%), management, administration, and logistics (16%), and creation, design and product development (7%).

Europe's fashion industry is known around the world for its luxury brands such as Gucci, Louis Vuitton, Fendi, Chanel, Burberry, Prada, and Hermès just to name a few. While these big names dominate the sector in terms of revenue and visibility, they do not however represent the average size fashion business, which in Europe is less than 10 employees. In fact, in Europe 99 % of all enterprises and over 90% micro enterprises have fewer than 10 employees. What's more these SME's created over 85% of new jobs in the European Union between 2002 – 2010. Regardless of where young professionals will gain employment, what are the skills and personal attributes desired and needed for success in the cultural and creative luxury industries?

Desired skills and attributes

During the Masterclass, much focus was put on soft skills, personal attributes, and professionalism both in terms of behaviour and attention to personal care. The cultural and creative luxury industries can demand long hours while working against strict deadlines so employees need to be able to work efficiently in high stress and demanding environments. They also need to work well with others and have good interpersonal, networking, and communication skills. It is desired they be passionate and knowledgeable in their field and eager to continue learning throughout their career. In an industry driven by excellence, it was constantly emphasised during the Masterclass that employers demand the best. In this industry no detail is too small or too insignificant so having an eye and attention for detail is crucial. Finally, panellists underlined the importance of students and early career professionals to understand their work in a global context. They strongly pushed students attending the Masterclass to strengthen their foreign language skills and have curiosity for other cultures.

Marie-Séverine de Caraman Chimay is Director of Watts of Westminster est. 1874, a leader specialising in luxury textiles and wallpapers for the interiors and ecclesiastical sectors worldwide. A descendant of founder George Gilbert Scott, Marie-Séverine de Caraman de Chimay runs the company with her brother that employes 10 people. During the Masterclass she provided unique insight into what it is like to work in a smaller luxury enterprise and what she needs from her team. She said people often have a misconception about the number of people working for her. They think because Watts of Westminster has furnished many elegant homes, palaces, churches, cathedrals, and



Samples of luxury hand Bblocked Wallpapers from Watts of Westminster est. 1874.

constitutional buildings such as the Houses of Parliament at Westminster, that there is a big team behind the scenes. Not so. The company has a small staff in London and has contracts with artisans and craftsman who produce the luxury textiles, wallpapers and interiors. In order for the day-to-day operations to run efficiently she needs a dedicated staff where everyone is a team player and they need to be flexible and versatile in order to handle unexpected circumstances. Being a small team, if one person is not performing well it can have a big impact on the rest so it is key to find the right people who work well together. She also said she needs people who are knowledgeable about the product and who are passionate about continuing the company's tradition of decorative design.

Higher education: What to study?

Educators today are tasked with teaching and arming students with the knowledge and skills they will need to succeed in the real world. Graduates need to be ready to work whether that is in a small

start up, a mid-size fashion house, a leading luxury brand, to everything in between. In order to offer the best education possible, educators and trainers need to stay on top of the latest developments in the field. Regular contact with industry professionals opens a channel that helps educators adapt their programmes and curriculum to changes in the sector. More specifically, they can take into consideration the challenges experienced by the industry, new demands, emerging trends, and professional development needs.

Companies want young professionals who are knowledgeable and come onto the job market with a respected degree. However, what type of degree depends on what students are interested in doing in the area of luxury. For example, a student who wants to be a fashion editor would benefit from a degree in English, whereas fashion merchandising, design, illustration, product development, or textiles are very popular degrees to study in fashion. To get a better understanding of which education and training programmes to choose from students should research their desired field and shouldn't be afraid to meet with professionals to learn about their education and career.

Staying up to date: What will luxury mean tomorrow?

Evelyne Resnick, Luxury MBA Academic Advisor, Sup de Co La Rochelle / La Rochelle Business School in France has worked for more than 20 years in the field. Before coming to education she worked as a consultant in the cultural and creative luxury industries. In addition to keeping abreast of changes in the luxury industry, she is also interested in staying up to date with the evolution of the term "luxury". What luxury meant for a generation 20 years ago is not the same definition held by today's young generation and it will mean something different for the next. She has observed how her students today still associate luxury with quality and excellence as do their parents, but for this young generation luxury also means being part of an exclusive community. They want to associate themselves with brand they can rally behind because it also displays strong social corporate responsibility and respect for the environment. Educators engaged in a regular dialogue with students and young people is useful to gain insight into new trends and perceptions of luxury – especially as this generation will be tomorrow's creators and professionals driving the industry.

Fostering creativity without forgetting skills

Professor Annick Schramme from the University of Antwerp and the Antwerp Management School, has worked with young creators and is all too well aware of the challenges faced by those who seek to establish their own brand or company. Professor Schramme argues that many fashion schools and

academies are focused on the creative aspect of the industry and neglect crucial skills graduates will also need to succeed in the labour market. She proposes to make creative designers stronger by offering them the possibility to acquire entrepreneurial and managerial skills such as strategic thinking, business modelling, marketing and branding, human resource management, self-awareness and leadership just to name a few.

Making connections between education and the real world

In order to practice and better observe these skills learned in a controlled environment, students and recent graduates should do an internship. This allows them to connect theory and practice. Universities and industry can develop partnerships to foster placements to provide students with prime opportunities to use what they learned in the classroom and refine the soft skills so desired by the industry representatives on the Masterclass discussion panels. Moreover, an internship is an excellent way for students to gain confidence, build up their CV, expand their professional network, and transition more easily into the labour market.

Of course it can't be expected that students will gain competencies in all required areas, but education, training, and placements encourage students to recognise their own strengths and weaknesses. This way they can identify what to look for in others that will compliment where they excel and compensate for any shortcomings. Professor Schramme suggested finding ways to foster professional relationships matching young creative people with entrepreneurs or enthusiastic individuals with business backgrounds.

Final thoughts

It was clear from the Masterclass discussions in Paris that cooperation is central for the continued success of the cultural and creative luxury industries. In order to be a driver for jobs and growth in Europe and ensure long-term competitiveness and sustainability, industry, representatives from business, policy and education must continue to work together. They can positively stimulate and influence the conditions in which the sector operates, increase visibility and perception of career opportunities, and professionalise the sector. We should encourage and create more opportunities for open dialogue and cooperation between stakeholders to ensure Europe will continue to be a leader of savoir-faire, production, and creation of the world's most sought after luxury goods.

TRAINING PROGRAMMES

Examples from the ENCATC Masterclass

Walpole “Crafted” programme United Kingdom

Realising the reliance that many luxury brands have on the fine skilled work and experience of artisans, designer makers and craftsmen, the Walpole “Crafted” programme was established in 2007 by Founder and Programme Chairman Guy Salter and Walpole British Luxury with support from Arts & Business. Now in its seventh year, the annual programme provides one-to-one mentorship and a series of developmental workshops for up to 10 individuals and businesses each year. The aim is to foster a sense of entrepreneurialism in these highly skilled artisans and provide opportunities to help them to expand and realise the extra potential beyond the traditional owner/maker scope of many businesses. Mentors represent such companies as Soane, Gieves & Hawkes, Savior Beds and Ettinger who have all given their time and support free of charge.

For more information:

<http://www.thewalpole.co.uk/Crafted-2014-Applications-Open>

LVMH’s Institut des Métiers d’excellence France

LVMH’s Institut des Métiers d’excellence is a programme of professional training allows the LVMH Group to ensure the transmission of its savoir-faire while enhancing the different métiers in the fields of craftsmanship and creation among young generations. For each training program, the students benefit from an educational curriculum combining theoretical and practical training at a school, as well as practical experience within the workshops of the Group’s Maisons. Students of the Initiative will also have the opportunity to interact with master craftsmen and designers of LVMH. Launched in September 2014, the IME enables accredited degrees, through paid apprenticeships within the Maisons of the Group. A first in the luxury sector, the IME is the only training initiative which partners with leading schools in order to deliver a degree and improve the employability of young people.

For more information:

<http://www.lvmh.com/lvmh-news/news/lvmh-creates-l-institut-des-metiers-d-excellence>

The Colbert International Design Workshop France / United Kingdom

The Colbert International Design Workshop is done in partnership with Ecole Nationale Supérieure des Arts Appliqués et des Métiers d’Art ENSAAMA and a European design school. This is a way for the Comité Colbert to support high-level teaching of Design and Applied Arts in France, raise the international reputation of French Design and Applied Arts Schools, instil in young designers the notion of French style, and identify tomorrow’s young talents. The last two were done in 2011 and 2013 in partnership with the Central Saint Martins School of Arts and Design in London.

For more information and an example workshop:

http://www.comitecolbert.com/assets/files/paragaphes/fichiers/13/PDF_Intramuros_Comite_Colbert.pdf

Summer School in Fashion Management Belgium / France

ENCATC, in partnership with its member, the University of Antwerp and its partners Antwerp Management School and the Institut Français de la Mode, held its 3rd international Summer School in Fashion Management from 25 August - 3 September 2014 in Antwerp and Paris.

Specifically designed for professionals and recently graduated Master’s students highly interested or motivated to work in the fashion industry, this unique Summer School aimed at nurturing managerial talents tailored to the fashion industry. 46 participants from eight countries attended lectures covering topics from fashion marketing and PR, to finance, distribution and leadership in fashion. The intensive programme was also complimented with on-site study visits in two global fashion capitals of Antwerp and Paris.

With its growing international reputation, the Summer School was also a prime opportunity for participants to build their international networks among distinguished academics, fashion leaders and entrepreneurs, young professionals and students from countries: Belgium, The Netherlands, Germany, Austria, Colombia, Honduras, China and Russia.

For more information:

<http://www.antwerpmanagementschool.be/en/our-programs/executive-programs/summer-school-in-fashion-management.aspx>

USEFUL RESOURCES

Articles

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Carr, Tricia. "BCG: Four Trends Driving the New Age of Luxury." *Luxury Daily RSS*. 02 May 2013.

Carreon, Blue. "How to Get a Job in the Luxury Industry." *Forbes Magazine*. 23 Sept. 2011.

"Comment Ne Pas Perdre Les Savoir-faire D'exception Français ?" *Fashion United*. 18 July 2014.

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Daneshkhu, Scheherazade. "Europe Laments Craftsmen's Demise" *Financial Times*. 2 Apr. 2010.
"Dropped Stitches." *The Economist*. 22 June 2013.
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Godart, Frédéric. "L'industrie Du Luxe Résistera-t-elle à La Vague Techno?" *Harvard Business Review France*. 22 Sept. 2014.

"InstantLuxe.com, a New Growth Driver for Luxury Brands." *Instant Luxe*. Iris Capital, 12 Feb. 2015.

Mather-Lees, Pandora. "Preservation of Expertise in the French Fashion and Luxury Industries." *IORMA Luxury. International Omni Retailing Markets Association*, June 2014.

European Commission

"Action Plan for Fashion and High-end Industries." *European Commission*. European Commission, 2015.

Branchini, Armando. "Luxury as Ambassador of European Values - Exporting Culture, Creativity, and Craftsmanship." *Speech*. 2014.

"European Alliance for Apprenticeships." *European Commission*. http://ec.europa.eu/education/policy/vocational-policy/alliance_en.htm.

"Tailoring Web Software to Boost the European Textile and Clothing Sector" *Horizon 2020 European Commission*. Newsroom Editor, 23 Sept. 2014.

Tajani, Antonio. "Too Good to Be True? The Real Price of Fake Products." *European Commission*. 18 July 2014. (includes videos)

Books

Pinkhasov, Misha, and Rachna Joshi Nair. "Real Luxury: How Luxury Brands Can Create Value for the Long Term." Palgrave Macmillan, 2014.

Videos

Golden Era for France's Luxury Goods Industry | Business Brief:

https://www.youtube.com/watch?v=h3x_SlTr7Ko

The Real Price of Fake Goods:

<https://www.youtube.com/watch?v=V346TEgj1Lo>

Links

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European Technology Platform for the Future of Textiles and Clothing. *Euratex*, 2011. <http://www.textile-platform.eu/>.

"IPR Sectoral Guides." Innovaccess: A European Network of National Intellectual Property Offices. *European Commission*, 2009. <http://innovaccess.eu/sectoriel-handbook-0>

PROGRAMME

23 October 2014 // Paris, France

| | |
|-------|--|
| 09:00 | Registration |
| 09:25 | WELCOME AND INTRODUCTION Annick Schramme , ENCATC President Jean-Louis Bischoff , Director of Media at business School of Arts, Culture and Luxury, France |
| 09:30 | Lecture: The economic significance of the European Culture and Creative Luxury industries Frank Delpal , Permanent Professor and Project Manager at IFM, Institut Français de la Mode, France |
| 10:30 | Lecture: The European action plan for the fashion and high-end industries Jean François Aguinaga , Head of Unit, Textiles, Fashion, Design and Creative Industries, DG Enterprise and Industry, European Commission |
| 11:00 | <i>Coffee Break</i> |
| 11:30 | PANEL 1: COOPERATION BETWEEN INDUSTRY, EDUCATION AND VOCATIONAL TRAINING <i>Moderator:</i> GiannaLia Cogliandro Beyens , ENCATC Secretary General <i>Panelists:</i> Paloma Castro Martinez , Global Corporate Affairs Director, LVMH and Board Member of the European Cultural and Creative Industries Alliance (ECCIA) Annick Schramme , Professor, University of Antwerp / Antwerp Management School, Belgium Marie-Séverine de Caraman Chimay , Director, Watts of Westminster est. 1874, United Kingdom Jean François Aguinaga , Head of Unit, Textiles, Fashion, Design and Creative Industries, DG Enterprise and Industry, European Commission |
| 12:30 | Discussion with participants |
| 13:00 | <i>Lunch Break</i> |
| 15:00 | PANEL 2: RAISING YOUNG PEOPLE'S AWARENESS ABOUT CAREER OPPORTUNITIES <i>Moderator:</i> GiannaLia Cogliandro Beyens , ENCATC Secretary General <i>Panelists:</i> Evelyne Resnick , Luxury MBA Academic Advisor, Sup de Co La Rochelle / La Rochelle Business School, France Stéfane Grandcamp , Brand Management Consultant, France Elisabeth Ponsolle des Portes , President and CEO, Comité Colbert, France Philippe Perfetti , Head of the French Employment and Education Department, Assemblée permanente des Chambres de métiers (APCMA), member of the European Alliance for Apprenticeships |
| 16:00 | Discussion with participants |
| 16:30 | End of the Masterclass—Networking time with glass of wine |
| 18:00 | ENCATC Cultural Happy hours at FIAC, Foire Internationale d'Art Contemporain (by invitation only) |

SPEAKER BIOGRAPHIES



Jean François Aguinaga is Head of Unit at the European Commission. He was trained at the Ecole Supérieure de Commerce de Paris, one of the leading French business schools, has a PhD in Roman languages and civilisations from the University of Paris, as well as a grade in public administration. He joined the European Commission in September 1994, within a team in charge of economic co-operation with Latin America. In 2002, he joined the Directorate General Enterprise and Industry where he was the sherpa drafting the financial instruments for SMEs (2007-2013). Between 2006 and 2010, he was first responsible for the EIC network, then for the phasing-in of the Enterprise Europe Network, the biggest network of business and innovation services ever set-up with the support of the European Commission (http://www.enterprise-europe-network.ec.europa.eu/index_en.htm). Since May 2011, he has been in charge of the Unit dealing with “textiles, fashion, design and creative industries” (http://ec.europa.eu/enterprise/sectors/fashion/documents/index_en.htm).



Jean-Louis Bischoff is Director of Media at EAC Business School of Arts, Culture and Luxury in Paris. Doctor in philosophy (École Pratique des Hautes Études, Sorbonne) and graduated from the Institut de Formation pour l'Etude et l'Enseignement des Religions (IFER), Jean-Louis Bischoff is also the scientific director of the Institut Chateaubriand, the centre for studies and research of Groupe EAC (Business School of Arts, Culture and Luxury). Entitled to run research (Habilitation à Diriger des Recherches, Université d'Artois), Jean-Louis Bischoff is the author of six books published by L'Harmattan. Apart from his work as a researcher, he is in charge of communications for the Carte Jeune du Secrétariat d'État à la Jeunesse et au Sport, at Lille's town hall and has designed and organised music and cinema festivals. His current studies focus on relations between elite and mass culture.



Paloma Castro Martinez is Director of Global Corporate Affairs for LVMH Moët Hennessy Louis Vuitton. She is responsible for managing LVMH's relationships with stakeholders and coordinating efforts on Issues Management, Public Affairs and Sustainability. She previously led Richemont Group's Global Government Affairs Department and throughout her career developed the Regulatory, Communications and Public Affairs departments of some of the most relevant worldwide corporations. Paloma Castro Martinez is a qualified lawyer with an M.A. in European Law and holds an M.A. in Environmental Management as well as a degree in Political Sciences. She also graduated from CHEDE in 2012. Among other official roles, she is Board Member of the International Brand Association (Association des Industries de Marque), Board Member of the Spanish Luxury Association (Circulo Fortuny), Member of the Advisory Board of the British Luxury Association (Walpole), Board Member of the European Cultural & Creative Alliance, Board Member of the French Manufacturers Association (Union des Fabricants). She sits at the AmCham France Board of Directors and is a Member of the High Advisory Board for Fashion and Luxury to Commission Vice President Tajani.



GiannaLia Cogliandro Beyens, has been since 2004 the Secretary General of ENCATC, the leading European network in the field of cultural management and cultural policy education. She is also the administrator of the Thomassen mobility programme and serves on several boards. With more than 20 years experience in international relations, GiannaLia is an expert in advocacy, cultural policy and strategic management, in particular in the context of international cultural organisations. Former Policy Officer of the Cultural Forum of EUROCIITIES, the network of major European cities, she successfully designed and coordinated several transnational and cross-sectorial projects in the field of culture and education. GiannaLia was Secretary General of the Association of the European Cities of Culture of the year 2000 set up in 1996 by the European Commission. Journalist since 1993, she started her career as Press & PR Officer for the N.A.T.O organisation in Rome. For the European Commission she wrote 10 Reports on social European policy and a major study on the European Cities of Culture for the year 2000. Educated at the University “La Sapienza” in Rome, GiannaLia holds a Degree in Political Sciences - International Relations, a M.A. in European & International Career Studies and a M.A. in European Constitution. Giannalia was



Marie-Séverine de Caraman Chimay studied Classics and Cultural Management. She has now taken over Watts of Westminster, a leading British company specialising in luxury textiles, wallpapers and passementerie for the interiors and ecclesiastical sectors worldwide. Started 140 years ago by her ancestors in London, Watts built up a prestigious national and international portfolio of commissions. The company designed, re-modelled and furnished elegant homes, palaces, churches, cathedrals, and constitutional buildings such as the Houses of Parliament at Westminster, creating an extraordinary treasure trove of decorative design. Marie-Séverine works world wide with experienced decorators and is very keen to promote the European 'savoir-faire'. Building on Watts of Westminster's years of high expertise, she has recently taken out of storage the 19th C pear wood blocks and is re-introducing historic wallpapers hand blocked in the UK.



Franck Delpal has been an economist and professor at the Institut Français de la Mode (IFM) in Paris since 2007. He teaches luxury economics and carries out research and consultancy for brands, retailers and private equity firms. He contributes to the Economic Newsletter and to the multi-client and ad hoc surveys carried out by the Institut. He is also a PhD candidate at the Paris-Dauphine University. His research focuses on the vertical integration strategies set up by French and Italian luxury firms in the fashion sector. He has written or co-written the studies "Mode: le moment des homes", "Les femmes et la mode: France-Europe 2011" as well as the guide "Boutiques de mode, mode d'emploi". Before joining IFM, he worked at the "Aspirations des Français" department of the CREDOC where he had the opportunity to analyse a broad range of social subjects for institutions and companies.



Stéfane Grandcamp is Brand Management Consultant. Founder of [L'Echo Systeme](#), she has more than 10 years of experience in agencies as well as with advertisers. She is specialised in image promotion and enhancement of brands, especially with structures having a French expertise (optical field, wine, leisure) and enjoying an international influence. Stéfane Grandcamp joined the field of sustainable development thanks to her academic background and a thesis at the CELSA, which enabled her to meet important operators of the sector. This new expertise is characterized by a better approach of marketing, communication and societal innovations identification. Since then, she has developed a capacity to mix strategic vision with operational management. Moreover, she provides training and editorial content. In this role, she teaches at EAC Business School of Arts, Culture and Luxury in Paris.



Philippe Perfetti is Head of Employment and Education Department at the Assemblée permanente des Chambres de métiers (APCMA), where he is in charge of apprenticeships and LLL policies. He has been involved in the designing of lifelong learning policies and schemes for about twenty years. The skilled crafts companies are a major player on the apprenticeship systems all over Europe. APCMA, as a competent body for the representation of the French Skilled Crafts companies, is a member of the European Alliance for Apprenticeship (EAfA). Jointly coordinated by DG Education and Culture and DG Employment, Social Affairs and Inclusion, the EAfA aims to bring together public authorities, businesses, social partners, VET providers, youth representatives, and other key actors in order to promote apprenticeship schemes and initiatives across Europe. Among his official roles Philippe is also Coordinator of the EuroApprenticeship Network, member of LLP Committee, and member of UEAPME Working Group on Training and LLL.



Elisabeth Ponsolle des Portes is President and CEO at Comité Colbert, an association gathering 78 prominent French luxury houses and 14 cultural institutions working together to promote French art de vivre at international level. After earning the prestigious French Agrégation degree, she began her career as a professor of French literature and as a researcher before joining the museums department of the French Ministry of Culture to oversee education programs for new institutions (Musée d'Orsay, Grand Louvre,...). In 1986, she became the Secretary General of the International Council of Museums (ICOM), a NGO that maintains formal relations with UNESCO. In 1998, she was appointed CEO of the Union des Fabricants, a French industry lobby advocating the defense of intellectual property rights. She started the Global Anti-Counterfeiting Group (GACG), serving as Chairwoman until 2002. As President and CEO of the Comité Colbert since 2003, she develops activities in order to promote the cultural side of the luxury sector, a sector expressing key aspects of French culture and heritage, and contributing significantly to the international renown and influence of France. Her strategy prioritizes opening up at international level, leading delegations of French luxury Presidents to Italy, Spain, China, Russia, India, Middle-East, Brazil and Turkey. She reinforced the Comité Colbert's action towards European institutions – with the opening of the Comité to European members since 2011 and the creation of the European Cultural and Creative Industries Alliance (ECCIA) – in order to give the decision-makers of the European Union a better understanding of the luxury sector.



Evelyn Resnick is Academic Advisor for the Luxury MBA of Sup de Co La Rochelle (La Rochelle Business School), building the teaching program and organising conferences with top managers from the luxury industry. She also lectures on international marketing and communication for the luxury sector. She is a regular speaker at international conferences in various countries. She authored several books in French and English as well as numerous academic articles. Two of her books received international awards. Her recent book "Guide pratique de l'oenotourisme" was released in June 2014. Her previous book, "Guide pratique de l'export du vin", was released in May 2012 and a revised second print was issued in March 2014. In 2010, her previous book "Guide de Promotion du Vin sur Internet" was a guide for the French wine industry on the best practices of the Web 2.0. Prior to it, she published in 2008 "Wine Brands. Success Strategies for New Markets, New Consumers and New Trends" on Web Marketing and Branding in the wine business (Palgrave-MacMillan). She shares her time between France and the US. While living in the US, she taught at UCLA. She holds a PhD. from the Sorbonne in Paris.



Annick Schramme is President of ENCATC and Professor and Academic Coordinator of the Master programme in Cultural Management at the University of Antwerp and the Competence Center Management, Culture and Policy (Faculty of Applied Economics). Besides, she is the Academic Director of the Competence Center Creative Industries at the Antwerp Management School. Over the last years she has published about arts policy, international cultural policy, heritage management, creative industries and fashion management. From 2004 until the end of 2012 she was the advisor of the Vice-Mayor for Culture and Tourism of the City of Antwerp. She is member of several boards of cultural organisations and advisory committees in Flanders and the Netherlands. She is member of the Arts Council of the Netherlands and of the Strategic Advisory Committee of Culture, Youth, Media and Sports of the Flemish Government and the Flemish UNESCO commission. She is also President of the Flemish Children Theatre house HetPaleis, member of the board of the Royal Flemish Opera house and Royal Ballet and member of the Flemish Fund for Literature, and some other organisations.

PARTICIPANTS

| LASTNAME | FIRSTNAME | INSTITUTION | POSITION | COUNTRY |
|-------------------|----------------|--|---|--------------|
| Aguinaga | Jean-Francois | DG ENTR, European Commission | Head of Unit, Textiles, Fashion, Design and Creative Industries | N/A |
| Bax | Denise | UNESCO | Programme Specialist | N/A |
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| Bernardini | Cristina | Atlas Violeta Associação Cultural e Apoio Social aos Países de Língua Portuguesa | Presidente Assembleia | Portugal |
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| De Caraman Chimay | Marie-Séverine | Watts of Westminster est.1874 | Director | UK |
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| De Jotemps | Anne | Groupe EAC | Student | France |
| Dechaud | Anaëlle | Groupe EAC | Student | France |
| Delac | Aurélië | Groupe EAC | Student | France |
| Delpal | Franck | Institut Français de la Mode | Professor and Project Manager | France |
| Dhennequin | Laurent | Comité Colbert | Head of Cabinet | France |
| Esteban | Juan Carlos | P.S.B. Paris School of Business | Teacher (Leather Product) | Spain/France |
| Fauvel | Sophie | Amiens Métropole-musée de Picardie | european projects officer | France |
| Ghezi | Pauline | EAC | Student | France |

| LASTNAME | FIRSTNAME | INSTITUTION | POSITION | COUNTRY |
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| Giola | Francesca | 1PRISM | Communication Consultant | Belgium |
| Grandcamp | Stéphane | Groupe EAC / L'Echo Systeme | Brand Management Consultant | France |
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| Li | Ran | Groupe EAC | Student | France |
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| Van de Roer | Michele | Groupe EAC | Professor | France |
| Vargas Herrera | Silvia Maria | Groupe EAC | Manager de Projet Culturel | France |
| Yeung | Pui Man | ENCATC | Trainee | Belgium |

ABOUT ENCATC

Who we are

ENCATC is the leading European network on Cultural Management and Cultural Policy Education. It is an independent membership organization gathering over 100 higher education institutions and cultural organizations in over 40 countries.

ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level. Supported by the Creative Europe programme of the European Union, ENCATC holds the status of an official UNESCO partner NGO and of observer to the Council of Europe's Steering Committee for Culture.

Our mission

"To stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology."

Our focus

As a cross-disciplinary network, ENCATC has eight Thematic Areas that stimulate innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organizations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios.

- Heritage
- Arts & Health
- Cultural Indicators
- Urban Management
- Cultural & Creative Industries
- Performing Arts Management
- Museums & Audience Policies
- Culture External Relations & Diplomacy

What we do

Our activities are structured around **5 strands**:

Advocacy

We develop and influence policies by engaging in advocacy actions through partnerships, advice, policy recommendations, consultations, meetings and public speeches.

Networking

Through a major Annual Conference, thematic forums, projects, activities and events, we enable



academics, researchers, professionals, students, artists and policy makers to operate transnationally, find new audiences, share ideas, projects, methodologies, experiences and research.

Building capacities

We offer our members and non members a wide range of opportunities to enhance and strengthen their knowledge, skills and competencies.

Research

To anticipate the future and better understand the past, we promote access to cutting-edge research in the fields of cultural management and cultural policy.

Communication

We transform information into knowledge by collecting, analyzing, and disseminating information inside and outside the network through a number of communication tools.

Who should join ENCATC?

ENCATC draws members from all parts of the world and from diverse areas of interests and disciplines in the field of arts and culture.

Membership is available on a full, associate and supporting basis for affiliate organizations such as educational and training institutions, foundations, cultural organizations, regional and local governments and any institution interested in cultural management and policy education.

Contact

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