



MARKETING & MERCHANDISING
FOR FASHION

D I P L O M A P R O G R A M

Realize your dreams in 61 weeks

VCAD

VISUAL COLLEGE
OF ART AND DESIGN

Design. Create. Inspire.

MARKETING & MERCHANDISING FOR FASHION

D I P L O M A

PROGRAM DURATION

Total program hours 1,224 Hours
Total program length 61 Weeks

The Marketing & Merchandising for Fashion diploma prepares students for entry-level positions in the fashion retail field. Once completed, graduates gain competencies in consumer buying, sales events and promotions, fashion styling, pricing, apparel production, and product and consumer merchandising. Key to this is a genuine understanding of the role of marketing and merchandising in the fashion industry. Students will acquire a solid foundation in customer and channel relationships, retail strategic planning, and the fashion product life cycle. These skills are fundamental to the success of any fashion business and the retail experience.





“ Fashion is
about dreaming
and making
other people
dream.

DONATELLA VERSACE

FASHION DESIGN





MARKETING & MERCHANDISING FOR FASHION

P R O G R A M O U T L I N E

TERM 1

CM10C Photoshop I
CM10D Color & Design
FM10C Canadian Retailing
CM10E Illustrator
FM10F Sustainability

TERM 2

FD240 Fashion Illustration
FM20B Textiles
FM20C Fashion Marketing
FM20D Fashion History
FM20E Fashion Writing

TERM 3

MR500 Mathematics for Retail
FM30B Fashion Forecasting
FM30C Consumer Buying
FM30D Fashion Public Relations
FM30E Visual Display & Merchandising

TERM 4

FM10B Brand Development and Management
FM40B Fashion Buying
PD340 Product Development
FM40D Fashion Promotion
FM40E Business Communication

TERM 5

FM50A Apparel Production
FM50B E-Business
FM50C Global Marketing
FM50E Portfolio
FD290 Fashion Styling

A woman with dark hair pulled back, wearing a white long-sleeved dress with a black corset-style bodice and black high-heeled boots, is leaning against a large haystack. She is looking upwards with a serene expression. The background is a bright blue sky with scattered white clouds. The haystack is made of dry, golden-brown straw. The overall mood is peaceful and inspirational.

**Design.
Create.
Inspire.**



COURSE OUTLINES

TERM 1

Illustrator

In this course, students learn the basic Adobe Illustrator concepts and tools necessary to develop technical drawings, retail floor plans, promotional materials, catalogues, and Illustrator tool sets, and apply Illustrator to technical drawings, fashion drawings, storyboards, and visual merchandising plans.

Colour & Design

Understanding colour and design principles through exploration and application across media, visual, and applied design genres. This course will introduce students to the fundamental principles of colour theory through design, such as layout, composition, balance, and colour science and theory. These concepts, reinforced through specific practical exercises and activities, will demonstrate the concepts in functional, purposeful design.

Photoshop I

Through this 'hands-on' course, the student will learn the fundamentals of design, advanced features and tips to prepare images for digital output and print. By the end of this course, the student will be able to create, modify, and enhance sophisticated images using raster editing tools and features; craft special effects; work in 3D space; and prepare files for export to various applications in web, mobile, print, and manufacturing.

Canadian Retailing

In this course, students are introduced to the multifaceted aspects of the Canadian fashion retailing industry, including types of retailers, retail organizations, fashion consumers, merchandise management & retail promotion.

sustainability

Sustainable fashion is becoming integral to fashion design philosophies, technologies, and trends in manageable sustainability. The fashion industry has recognized that being socially responsible should minimize the human impact on the environment and people. In this course, students conduct market research examining political, economic, social, and technological sustainability issues by using PESTLE analytical techniques.





COURSE OUTLINE

TERM 2

Fashion Illustration

Fashion illustration is vital in apparel and accessories product development and marketing. Illustrations represent the product visually: a form of stylized drawing that communicates artistic representation and a sense of style. In this course, students learn the basics of this fashion art form, including illustration as a form of fashion communication, fashion illustration basics, fashion body vs. human form and croquis and technical drawings.

Textiles

Students will explore natural and synthetic fibres, their characteristics and properties, the transition between fibre to fabric, fabric names and usages, care, labelling, life and handling, yarn production weaves, knits, printing, dyes, and new technologies in fibre production with an emphasis on 21st Century trends.

Fashion Marketing & Promotion

This course introduces students to basic fashion marketing principles. Fashion Marketing is defined as more than just “selling”: it is creating in the consumer the need and want to purchase fashion goods using a strategy of correct pricing and placement of goods, product offerings and promotional techniques targeted to the marketing segment.

Fashion History

This course is an overview of fashion history, its effect on contemporary trends and the marketing and merchandising of fashion apparel and accessories. Students learn the roles of costuming through the ages, the influence of costuming on designers, fashion as an evolutionary process, and costuming in fashion promotion, styling, product development, and visual display.

Fashion Writing

This course introduces students to print-based media and develops the skills to write promotional or reporting material for fashion by learning writing in the communication process, newspapers and fashion journalism, fashion advertising, and new media and blogs.

“Be the designer of your own destiny”
OSCAR DE LA RENTA

Mathematics for Retail

In this course, students learn mathematical concepts, procedures, and their application to profitable fashion retail merchandising, including profit factors and performance, buying and selling process and profit, fashion merchandising documentation, and mathematical concepts and practices used in retail.

Fashion Public Relations

Public Relations (PR) is the management and marketing function that links the fashion business with the buying public. Publicity is a communication method that tells the public about an apparel line, an emerging designer, a service, an event or an idea. In this course, students learn to generate effective PR in fashion through public relations, planning, budgeting and scheduling, news releases, media kits and announcements.

Visual Display and Merchandising

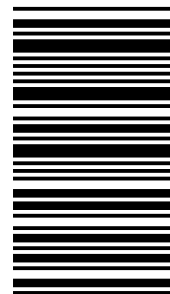
Visual display and merchandising is the artistic staging that makes the shopper stop, look and buy. All promotional marketing ends up with this point-of-sale display of merchandise. Students learn the role of visual merchandising in effective marketing, visual displays, planning, budgeting, mannequins, window and in-store displays.

Fashion Forecasting

Fashion forecasting is a process that includes knowledge of changing colours and styles, lifestyles and consumer buying patterns, and varying methods of retailing merchandise. Students learn the components of fashion forecasting, decision-making in the apparel industry, the role of fashion forecasting in the textile apparel industries, forecasting techniques and technologies, and limitations of forecasting.

Consumer Buying

This course explores the consumer buying process and the fashion industry: consumer behaviour, internal and external factors influencing fashion consumers and consumer buying decisions.



TERMS 3 & 4

COURSE OUTLINES

Brand Development and Management

This course introduces students to brand development and management within the fashion and related industries by exploring brand creation, perception, branding principles and techniques such as logos, colour, semiotics, retail spaces, web presence, promotion and marketing, product development, brand alliances and language. Students learn to identify a successful branding strategy and will propose a new branding strategy for an existing brand.

Fashion Buying

Buying involves complex decision-making involving fashion forecasting, consumer buying trends, vendor selection and negotiation, pricing, sales, inventory record-keeping and ordering. This course introduces students to retail buying and the role of the buyer who makes daily merchandising decisions, the responsibilities of a buyer, fashion buying for retail outlets, applying marketing research, merchandising mix, buying plans, inventory control, and negotiation.

Fashion Promotion

Fashion shows produce to sell merchandise and are one of the most visual forms of promotion, making a statement to consumers at all levels: retailers, buyers, manufacturers, and designers down to the fashion-forward customer. In this course, students learn to plan and execute a fashion show as a promotional tool.

Product Development

Product development is a process that begins with a design concept and follows through to production. This course introduces students to technical packages, production boards, garment design elements and organizational flows, all of which are integral to the manufacturing, marketing and merchandising of apparel.

Business Communication

Fashion is an industry that involves teamwork and working with diverse people making communication skills essential. This course focuses on written, verbal, and non-verbal communication skills as they apply to new media, resume writing, interview skills, customer service, the workplace, ethical and social responsibilities, and conflict resolution.

term 04

DESIGN IS
THINKING
MADE
VISUAL

SAUL BASS-

term 05

NEVER
STOP
CREATING

a

Apparel Production

Fashion students gain knowledge of ready-to-wear apparel production: critical paths, quality control, mass production techniques, garment sequencing, assembly and costing, private labels, branding, and industry-standard product and garment specifications.

Global Marketing

In this course, students examine the movement of goods into the international marketplace from a Canadian perspective, focusing on the legal, political, socio-economic and cultural aspects, the development of a marketing campaign, global marketing and the fashion business, and marketing strategies in the international marketplace.

E-Business

24/7 is a fashion business buzzword, and e-business provides the solution to satisfy this vital consumer need. This course focuses on the product, placement, pricing, promotion and how the consumer purchases in the cyber world.

Fashion Styling

Fashion stylists are responsible for organizing and preparing people, accessories and garments worn by models at photo-shoots. In creating “the look,” stylists must be up-to-date in all aspects of fashion forecasting. Students learn styling and trend forecasting, apparel advertising, theory, and practice while working on a photo shoot and magazine spread, which will become a portfolio piece.

Practicum & Portfolio

Students develop a professional fashion portfolio demonstrating their fashion marketing or merchandising skills. Students build their portfolio as a marketing tool and learn professional fashion industry interviewing to find and secure a fashion internship, which they will complete during the final six weeks of the course at the fashion worksite.

LOOK
AT
UNUSUAL
THINGS
WITH
UNUSUAL
EYES

VICO MAGISTRETTI-



term 05

NEVER STOP CREATING

Apparel Production

(Continued)

Fashion students gain knowledge of ready-to-wear apparel production: critical paths, quality control, mass production techniques, garment sequencing, assembly and costing, private labels, branding, and industry-standard product and garment specifications.

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Fashion Styling

(Continued)

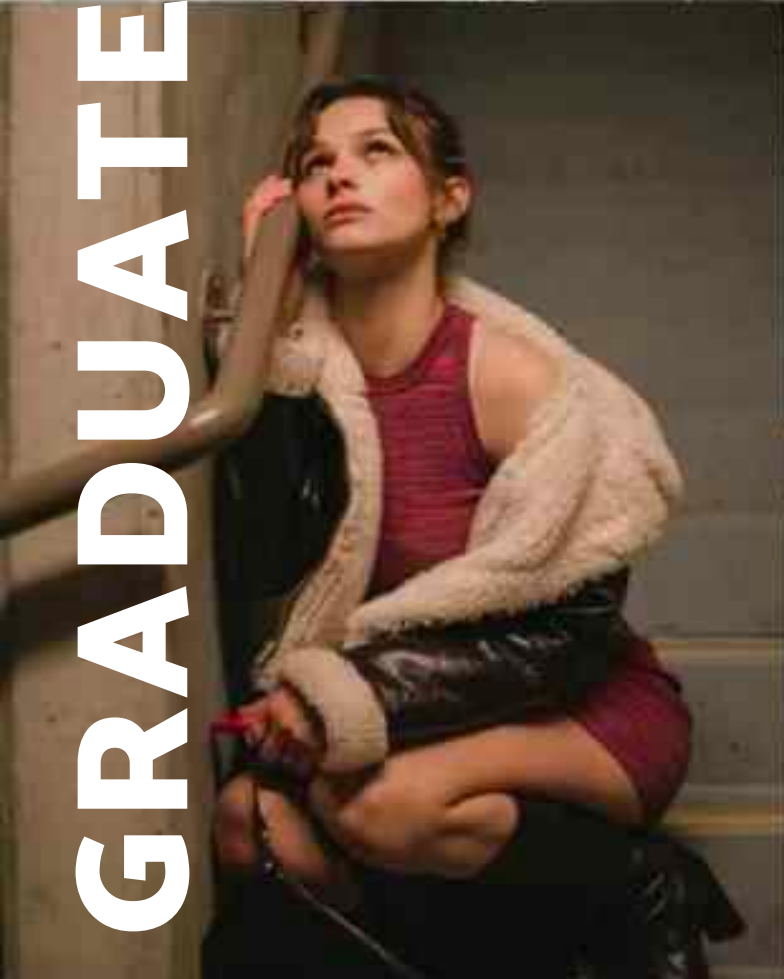
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Fashion Retail Management

While fashion is a fast-changing industry, the demand for adaptable, skilled, and knowledgeable retail people and managers remains constant. In this course, students focus on the essentials of management and apply them within the modern retail environment by learning the role of sales in retail management, sales workforce and management, responsibilities of retail managers, recruitment, training, team building and leadership, and retail organizational structure.



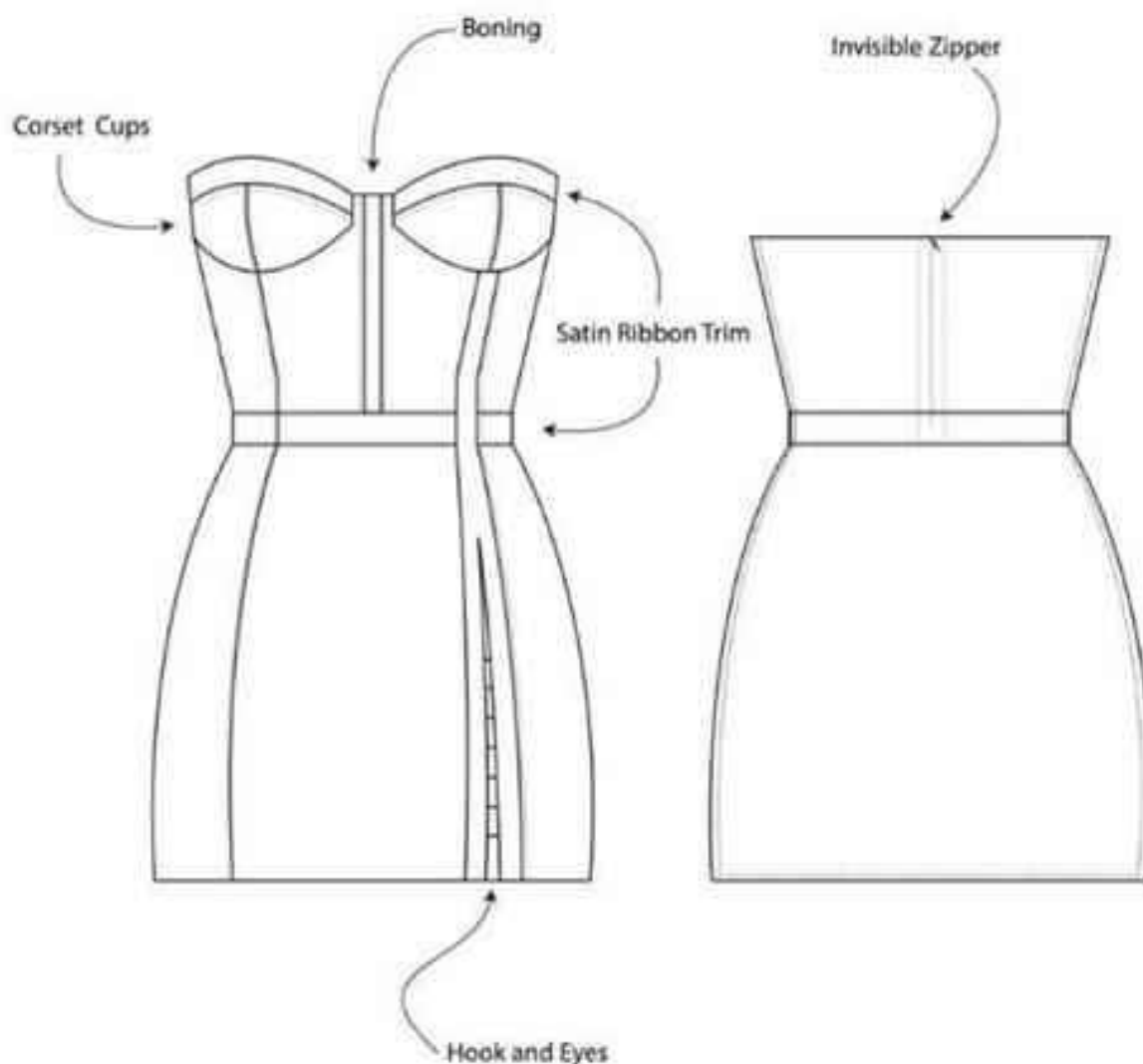
GRADUATE PORTEFOLIOS





MADISON KEE

Duchess Dress



Royalty

*Miss
Mushroom*

Glimmer

Description: Strapless Corseted Cocktail Dress

In-store date: September 1, 2022

Season: F/W 2022

Style No. : 19969

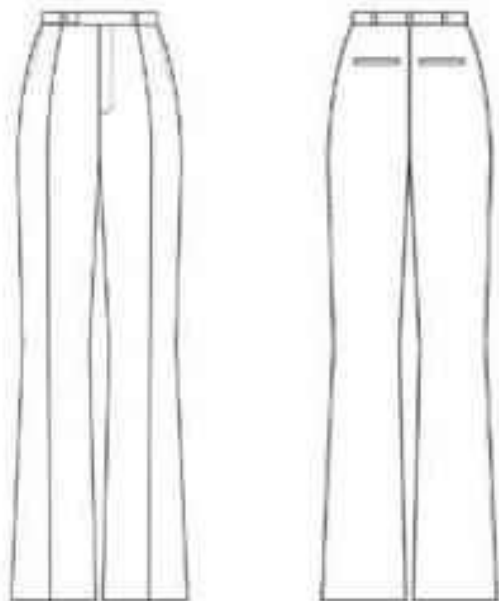
Size range: 00 - 16

*Fabric name content: Double Faced Satin 100% Polyester in
Royalty, Miss Mushroom, and Glimmer*

Colour(s): Navy, Taupe, Silver

Price: \$350/\$875

Velvet Elvis Pants



Can't Help

Shook Up

*Burning
Love*

Description: Velvet Flare Trousers
In-store date: September 1, 2022
Season: F/W 2022
Style No.: 19972
Size range: 00 - 16
Fabric name/content: Caspian Soft Rayon-Silk Velvet
Colour(s): Granite Blue, Garnet Red, Evergreen
Price: \$316/\$790



DRYDEN SEREDA



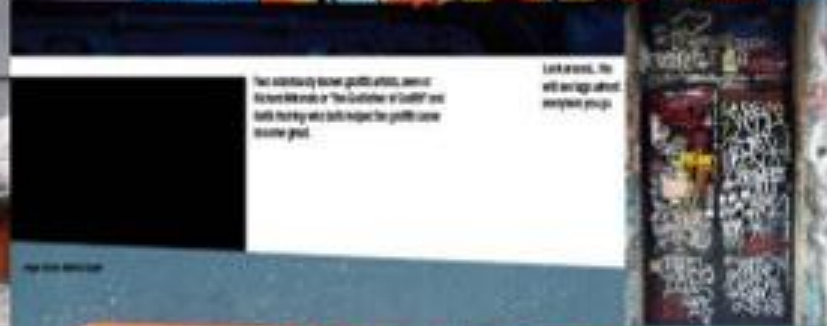


Once you pay attention it will be all you see. Think of it as a secret club once you know the signs you will almost recognize them. That's what graffiti is. It is synonymous with damage, tagging, cartrips, run, vandals, mischief, but it is still art.

In its roots, graffiti became popular in the 1970s on the east coast in Philly and New York City. In fact graffiti in New York City (Mottos and Trucyts) were amongst the first notable and prominent taggers in the city. Graffiti on the subway system was one of the easiest ways to gain a large name as the train would drive over each artist's work along the city. Once popularized, graffiti became more intricate in the 1980s where designs with the multiple colors, cartoons, and masks appeared. This became a huge competition for the graffiti scene and those who tagged competed for the most coverage around the city.

Many artists gained fame and became recognized at large levels like Jean-Michel Basquiat who peaked in the 1980s. The support from the public for graffiti in the 80s and 90s reached appreciation to the point where victims of graffiti would keep the works instead of covering it up. Once graffiti became associated with gang crime the appeal went off and the city did their best to stop it. Sales of spray paint and markers became illegal in New York City.

Today there is still mixed opinions throughout the world on graffiti, but one thing that is for sure is that it will forever be prominent in cities and appreciated by those that undertake in the process.



My Beautiful Dark Twisted Fantasy

Showing Love for the Color Black

Black is dark and deep. In the history of fashion, the color black has been synonymous with sophistication, sex, and mystery. What else does black mean? Black is mysterious and sleek, artistic, creative, independent, strong, wild and powerful. Black is fashion history. It is a transformative pattern in the 19th century. The color black had been popularized in contrast against the brightness of California. Later before that had been reserved to wear for the million. Even by the late 19th the color black had been given its dark meaning being associated with evil, separation, darkness, and pain.

In the dramatic period of fashion black had taken on the depth of poetic associations with melancholy, rebellion. The Victorian era had emphasized the use of black clothing with men's uniforms and especially for widows mourning. Women were expected to remain in mourning for up to four years after the death of their husbands. Some widows wore the color for a lengthy time.

Black had come back into style with a totally different meaning thanks to Coco Chanel in the 1920s. Coco had brought to the fashion world the "little black dress" which is now a regularly used item in today's

fashion. Coco had a love for the color and this was displayed in the branding image of the logo. Black and white Coco made both these colors to stand out and their beauty called to attention - the perfect harmony. In the 1970s the color black had taken on a new representation. The 70s and 80s became the era of fashion gods and fashionistas wanted the most for it. Black was representative for youth who wanted to express themselves outside the mainstream culture. Black, the dark meaning, something alternative had been represented with the color black.

In the late 80s and the 90s black had been transformed into the same with meaning but with the futuristic meaning. Comme des Garçons had a vision of new age coming in high fashion. Rei Kawakubo and Shigeo Fukuda did not mean the representation who being different to the norm but in a poetic and artistic way. Black has since been a color that is incredibly popular and important in fashion.

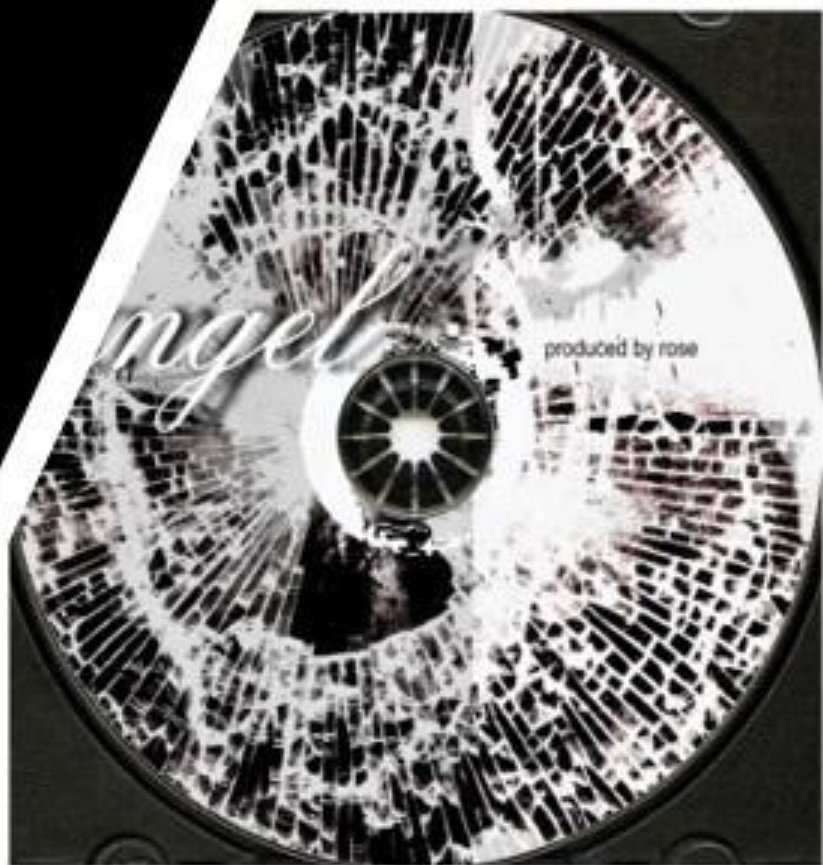
In celebration of dark fashions we give homage to the known and unknown independent designers.

Designer: Landon operates in

contemporary fashion. Inside these garments that embody the known and unknown. The work of Landon is not painting and scribbling but fashion. It does feature vibrant and bold. In all words there is a mystery of bringing it out of fashion history and away from. Depending on how things work we can't forget to mention that Landon is also someone known as the "God of Darkness". His work can be described as glamorous, gothic with red-lipstick, fashion. There's a collection where fashion is black with special garments. Black can bring it to the top of his design. Maybe that's why with high fashion and with a story to tell his readers would fashion and really, it, work for them. It is actually allowing.

Black is and always will be an essential color in fashion.

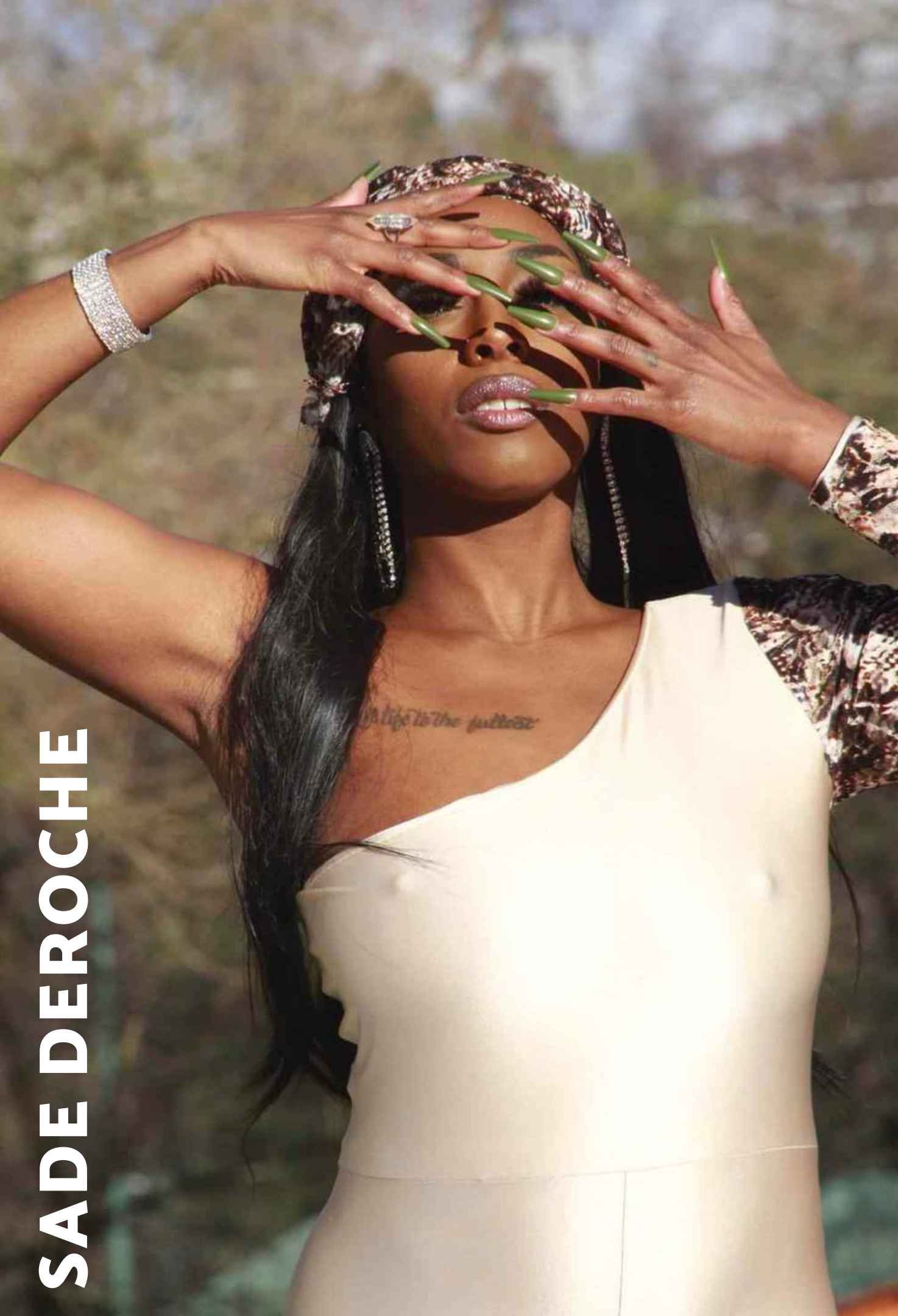








SADÉ DEROUCHE







TEXCO

2-BAND
STEREO PORTABLE RADIO







MADISON PRANGNELL





NOEL GABRIEL AMBROSIO









DILLON HAYES

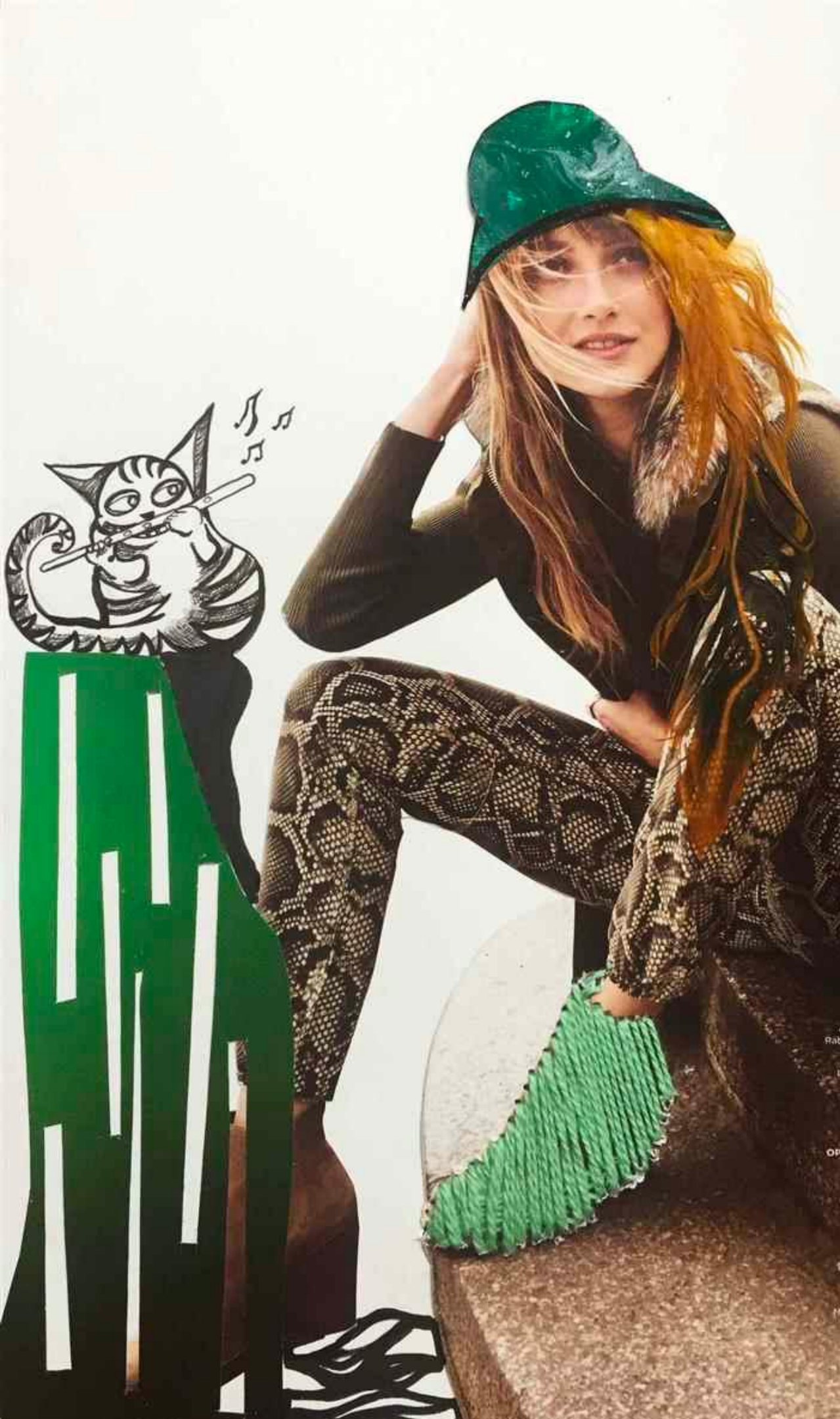




BRIGHTON UNDERWOOD









NIKI KATOUZIAN

RUNWAY REVIEW

THOM BROWNE

By Jarod Porter

Photographs courtesy of Thom Browne



JAROD PORTER

Soft chimes start playing as the first model hits the runway. The runway resembles a stone pathway crisscrossing in a garden with what looks to be marble statues with flowers draped ovetop on either side to act as a dress in a symmetrical layout. As the models walk by dressed in all matte grey materials, what looks to be gaberdine, one drags behind her a veil of colorless grey flowers. The same flowers draped over the statues; it is apparent the statues are actually models standing still. More and more models start taking to the stage with a flower pattern makeup covering the skin of their face matching the flower veils. They walk along a lit pathway with light dimming off where the feet of onlookers begin. Viewing the runway from a different angle, the rear view of the house turns into a hollow wooden frame of a 3-dimensional house and models walk beneath the arches. Soft deep trumpets begin playing giving off a progressive yet copious tone as the

Although these lo from the overall s construction of th more avant-garde eyes looking deep Many if not all of looks to be same with different col footwear the mod to be the same br black leathers wit few models give onto the runway i They take to the following along b side of the stone looks to be small they come to a st out and stand like only on the set w They models are outfits only fully o are vibrant and e draw all eyes tow of these models a covered in a ca

FROM JOSH TO POSH

INTERVIEW WITH JOSH BARLET
BY JAROD PORTER



Photo by Layla Hasanova. Courtesy of Josh Barlet

He admitted to himself that he needed to make a change when he was sitting at the end of his blow-up mattress eating a tuna sandwich with \$20.00 in his bank account 6 months after moving to Vancouver with no acting roles. He felt like he was trading water and had no land in sight. A girl invited him to come to Vancouver fashion week and watch the shows with her and her friends. With his social anxiety it would be incredibly hard and he wanted to create a different persona, a persona that he could act as someone who is outgoing and easily able to talk and become friends with. He needed to network. While there he was surrounded by people in the Vancouver fashion scene, and they took a liking to his natural sense of style. He introduced himself as

NE

m Browne

ooks seem to be basic silhouette, the overall pieces give off a style and have your ply into each piece. these looks have what matte grey material instructions. The models are wearing look businesslike style in with metal accents. A off life as they look out in a fully colored outfit. runway with more behind them. On the path there are what pedestals set out and top individually spread flowers around the with colour, the garden. outfitted in the same colored. All the colours eye catching enough to wards them. The faces are completely through about that



RSQ



A hand on the left side of the frame holds a piece of black fabric that hangs down into a field of tall green grass. The background consists of a line of evergreen trees under a bright blue sky with scattered white clouds. The text is overlaid on the right side of the image.

MISSION STATEMENT

The Visual College of Art and Design (VCAD) provides accessible, innovative, and industry-driven education and training that serves the needs of our local communities by preparing graduates for rewarding careers in the field of art and design.

HOW TO APPLY

— Contact Us!

Want to get in touch with us? We are here to help you get the information you need. If you'd like to speak with an admissions representative about studying at VCAD, please fill out the Request Info form above or call 1.800.290.2179. If you're ready to apply to VCAD, you can fill out our online application form.

Each VCAD program has its admission requirements. Your Admissions Representative will be able to answer all of your questions about VCAD, our staff, and our instructors, and will even make arrangements to take you on a personal tour of the VCAD campus.