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FROM COUNTERFEIT TO CLASSROOM

COUNTERFEIT | HOMELESSNESS | EDUCATION | COLLABORATION | UP-CYCLING



ABSTRACT

A MODEL TO ADDRESS THE IMPACT OF COUNTERFEITS ON THE FASHION INDUSTRY IN A POSITIVE WAY.

This paper reports on a collaborative project involving staff and students from Coventry University, Coventry Cyrenians (a charity for the homeless) and Coventry Trading Standards. Coventry Trading Standards originally donated counterfeit goods to Coventry Cyrenians with the intention that they would be de-branded by the charity, and then sold on to raise funds. A lack of manufacturing and design skills within the charity made the task impossible so they approached Coventry University for advice and support. The authors were both excited and inspired by the opportunities the project offered and realised the potential to develop it in many ways.

Key motivations that initially inspired the project: homelessness, ethics and sustainability, are more prevalent today than they were in 2010 when the project began. The number of displaced and homeless people has increased dramatically across the Globe, currently estimated to be in excess of 100 million people. The counterfeit apparel industry is growing at an alarming rate due to technology improving the supply chain and the use of the internet as major facilitator for the sale of products. Reports of counterfeit funded terrorism, human trafficking and drug

CONTRARY TO THE NEGATIVE IMPLICATIONS OF COUNTERFEITING, THERE ARE EMERGING DEBATES AND CONTROVERSIAL OPINIONS ABOUT THE IMPACT AND CULTURAL CONSIDERATIONS SURROUNDING THE NOTION OF COPYING, WHICH HAVE WIDER IMPLICATIONS FOR THE FASHION INDUSTRY AND REQUIRE CONSIDERATION.

trafficking are on the increase and seizures of counterfeit cigarettes, alcohol, pharmaceutical drugs and toxic chemicals are commonplace (Europol & Office for Harmonization in the Internal Market 2015).

Contrary to the negative implications of counterfeiting, there are emerging debates and controversial opinions about the impact and cultural considerations surrounding the notion of copying, which have wider implications for the fashion industry and require consideration.

This paper reflects on some of the motivations behind counterfeiting, considering changing attitudes and cultural contexts. It demonstrates how an educational establishment can make a difference, taking a creative approach to problem solving and inspiring individuals, so they can make a difference.

BACKGROUND

In a previous paper, 'Counterfeit to Counter' (Armstrong & Muirhead 2013), the authors reported on a collaborative project between staff and students from Coventry University (CU), Coventry Cyrenians, a charity for the homeless (CC) and Coventry Trading Standards (CTS). CTS were overwhelmed with the amount of counterfeit clothing being seized locally and had become increasingly conscious of the ethical and sustainable implications in disposing of counterfeit products. They looked

for an alternative approach and offered some of the seized counterfeit clothing to the CC, with the intention that goods were to be de-branded and then offered as donations to homeless clients. The charity initially embraced the idea, however it became apparent that much of the counterfeit clothing featured branding that was integrated into the design and was not easily removed without destroying the clothing completely. CC realised that they did not have the skills with which to make the clothing suitable for passing onto clients and approached the Fashion Team at CU for advice. The CU Fashion Team immediately understood that a different approach was necessary to make a success of upcycling the clothing and the huge potential to involve students in the project. The project primarily consisted of donated counterfeit goods being upcycled by students into new products that were then exhibited and sold to raise funds for the charity. This proved an overwhelming success and with the support of the CU Fashion Team and students, CC developed a concept charity store, ReFreshed, where the upcycled products could be sold. At the time of publication (Armstrong & Muirhead 2013), the authors were excited and inspired by the opportunities the project offered and realised the potential to develop it in many ways. The paper reflected on the motivation behind the project, how it developed and where the project had the potential to grow. The key aim

became to expand the *Re-Freshed Fashion* project both nationally and internationally, engaging students at all levels in the project with a focus on raising awareness of the destructive nature of counterfeit goods to the economy, the environment and ultimately dealing with the issue in a creative and inspiring way.

Since the original publication, and the opportunity to submit this paper, the authors have won several awards, developed external opportunities and encountered some difficult challenges. New opinions have also emerged that challenge prejudices around the issues of counterfeit fashion, and that will be considered in this study.

INTRODUCTION

Research into current developments within the counterfeit industry evidence a growth in awareness of counterfeiting, and its related issues amongst consumers. However, a greater understanding of the implications of counterfeiting does not appear to have affected consumer appetite for counterfeit goods. In October 2013, PricewaterhouseCoopers (PwC), commissioned an anti counterfeiting consumer survey: 'Counterfeit Goods in the UK: Who is buying what and why?' (James & Lemon 2013). When respondents were asked if they thought buying counterfeit goods was morally wrong 80% of 16-24 year olds, and 94% of over 55 year olds believed it was not (James & Lemon 2013). In

the same survey, 90% of respondents believed that counterfeit clothing was easy to find (James & Lemon 2013).

There are many statistics available that evidence the impact of counterfeiting on world economies and society as a whole. However, at the same time there appears to be a general acceptance by many consumers that counterfeit goods are a normal part of product offer and they knowingly purchase them. A study conducted by Italian cyber-security researchers Andrew Stroppa and Agostino Spechhiarello, analysed 1,000 advertisements on Facebook, 180 were for luxury products with 43 of these advertisements for counterfeit goods, linking to websites that appeared to be authentic (Peppers 2014). According to Bloomberg, a total of 24% of advertisements for fashion products on Facebook are selling counterfeit goods (Peppers 2014). This paper looks at the direct relationship between consumer attitudes towards counterfeiting, the 'normalisation' of counterfeit goods and how a positive, creative approach to tackling the issue may have an impact in the classroom and challenge consumer opinion.

CONTEXT

WHY COUNTERFEIT?

Attitudes to counterfeiting across the world are particular to the current social and economic development of individual countries at any one time. The earliest known counterfeit goods can be traced back to the ancient Greeks and reflect the desire of a developing society to display wealth and to achieve social status, and makers have marked their products to identify their provenance since this time. In England, during the Middle Ages, it became a requirement for craftsmen and merchants to place an identifying mark on products to

distinguish their quality products from inferior imitations (Chaudhry 2008). The first known case of intellectual property (IP) infringement was recorded in 1584 in England and involved inferior garments being sold in the same markets, with a similar identifying mark as another merchant, who was known for their quality products (Stolte 1997).

WHY CHINA?

Today it is acknowledged amongst International Trade communities that the main source of counterfeiting can be found in major manufacturing centres. During the period between 'Counterfeit to Counter' and this paper 'From Counterfeit to Classroom' the authors were offered the opportunity as academics, to develop a course with fellow academics at Zhejiang University of Media and Communications (ZUMC) in China. In January 2015, colleagues from ZUMC joined CU for a six-month period in order to better understand the pedagogy, processes and procedures in delivering a creative BA (Hons) programme in the UK. During their time at Coventry University, they were introduced to the *Re-Freshed* project. The experience raised many questions and highlighted cultural differences and appreciations of counterfeiting. Overall, it was an extremely positive experience, and threw up a challenging discourse for the authors and posed the question: 'Can counterfeiting be a positive force for the design industry?'

THE CHINESE PERSPECTIVE

By far the greatest producer of both legal and illegal goods for sale in the European Union (EU) is China, representing 73% of suspected intellectual property right (IPR) infringing goods detained at EU borders in terms of value, but 66% in terms of volume (European Union 2014). China has a particular attitude to counterfeiting which is unique and

reflective of the country's tradition and history. Possibly the greatest challenge to Chinese consumer attitudes is embedded in traditional Chinese culture. For centuries Chinese students have been educated through studying ancient teachings and works of great masters, learning traditional techniques, then encouraged to copy and share their work. The Chinese intellectual and artistic tradition is public and there is no history of IP. Mimesis can be interpreted as a high form of flattery in Chinese culture. In his report for the Global Briefing 'The origins of China's copycat culture', Professor Austin Williams (2014: 1) states that the culture of copying:

...is reinforced by the traditional master-student relationship within schools and universities where, all too often, copying is the default position. Students at University will regularly copy essays from the internet and present them, uncited, in all innocence. In their view, there is nothing wrong with plagiarising the 'correct answer' from a respected expert, instead of spending time trying to give their interpretation of the answer that could be wrong. Seen through Chinese eyes, copying is not only sensible, but it is a symbol of respect for authority and, importantly, it is a way of passing the test.

A 17th century Spanish priest, Domingo Navarette, complained, '...the Chinese are very ingenious at imitation. They have imitated to perfection whatsoever they have seen brought out of Europe.' (The Economist 2003: unknown) This is a bittersweet response to what are highly developed skills amongst the Chinese people (The Economist 2003). This context provides some evidence as to why the counterfeiting industry in China is so prolific. Being the largest producer of

luxury branded goods in the world, Chinese manufacturers have both the capacity and capability to easily produce high quality copies of original branded products. Until recently, there has been a quiet acceptance amongst authorities in China, that in producing these goods, the counterfeiters are following the traditional culture in their demonstration of an admiration for the original product and status of the brand. The counterfeit becomes as desirable and valued as the original. As international trade has developed, there has been huge growth in the Chinese economy, and with that, as with any emerging economy, an increased desire for luxury branded goods. In factoring the cultural significances and development of the economy it is inevitable that China would develop a successful counterfeit culture.

The Chinese authorities had no recognition of IP law until 1979 after the opening up of the country. It was not until they tried to introduce IP laws to protect private property rights and individual assets in 2002 that the possibility of IP was on the Chinese agenda. It took five years for the bill to be passed and finally in 2007 it succeeded (Sui 2007). The importance of IP is now on the agenda in China and people are becoming increasingly aware and are working collaboratively with international parties to address counterfeiting. However, the problem is complex and the scale of manufacturing and shipping networks available make it difficult to tackle. The Chinese have invested heavily in the ownership of key shipping ports around the world and have shipping container hubs in Hong Kong, the United Arab Emirates, Egypt, Greece and Singapore that are Free Trade Zones, which in most cases mean

there are less customs and border agency controls, hereby facilitating the trafficking of counterfeit goods (Europol & Office for Harmonization in the Internal Market 2015).

SHOULD WE TAKE A DIFFERENT APPROACH?

Questions arise from analyzing the Chinese situation: Should we waste our time, energy and money on trying to outwit the counterfeiters? Or should we focus on working collaboratively and internationally to play their game? Should we stay one step ahead? Or embrace the counterfeiters ingenuity?

The meaning of what constitutes copying has changed drastically in modern Western history. It was not until the early 19th century that the concept of copying, as a crime truly existed, grounded in the new economy of the Industrial Revolution and its legal basis. In the UK where there is now strong awareness of the economic and social implications of counterfeiting, there is still a strong demand for counterfeit goods. IP is at the top of the legal agenda and yet the appetite for cheaper versions of designer brands is still enormous. In trying to better understand why there are contradictory attitudes and perceptions towards counterfeiting we need to understand peoples' motivations. We understand counterfeiting is a serious economical and political problem and has far reaching implications, yet we still desire and consume counterfeit product. Perhaps we need to take a different approach and focus on the positive implications of counterfeiting. As supposedly 'Imitation is the sincerest form of flattery' (Colton 1824). Could Counterfeiting be potentially perceived as a positive and a sign of success for a brand? There

have been several recent and on-going studies that have theories to support this. In a recent study by Associate Professor Yi Qian et al. (2005: 11) from the University of British Columbia, 'Untangling Searchable and Experiential Quality Responses to Counterfeits', Qian et al. suggests that when counterfeit products are saturating the market, fashion labels are forced to '...step up their design game...' to set themselves apart from the counterfeiters. For fashion '...this can mean a focus on aesthetics' (Wells 2015: unknown).

Professor of criminology, David Wall of Durham University has research interests in IP crime (counterfeiting), in particular, counterfeit luxury fashion products and has worked with the Home Office. In a co-authored study 'Jailhouse Frocks: Locating the Public Interest in Policing Counterfeit Luxury Fashion Goods', Wall and Large (2010: 22) suggest that a controlled level of counterfeiting can '...serve the dual purpose of advertising the brand and widening its appeal'. These authors believe that counterfeiting '...can also contribute to the acceleration of the fashion cycle (of desire) by saturating the market and causing the elite consumers to seek out and buy new and more exclusive products as symbols to separate them from other consumers and help them maintain their elitist position.' (Wall & Large 2010: 15).

Professor Renee Gosline (2010: 1), in her soon to be published study 'Brand Contamination or Validation?: The Impact of Counterfeiting on Luxury Brands', suggests that in buying counterfeit branded products, consumers began to experience '...increased attachment to the brands...',

which subsequently led them to purchase the legitimate version. For over two years, Gosline (2010) attended a series of social 'Tupperware' style parties in suburban Michigan, where she studied the behavior of 212 wealthy, upper middle class women. All of the women who attended the parties were aware that the products on offer were counterfeit, yet they were more than happy to knowingly make a purchase, reasoning, that the full cost of the authentic version was too frivolous and the counterfeit was reasonably priced so therefore acceptable (Gosline 2010). Gosline (2010) discovered that the party attendees were buying into the brand, even with their inferior fake purchase, and she describes the fake versions as 'gateway' products. By the end of the study, half of the 212 women had bought 'real' versions of their party purchased fake product (Gosline 2010).

The brand *Céline* does not sell product online. It is only possible to buy pre-owned or counterfeit *Céline* products online. UK designer Phoebe Philo, is Creative Director at *Céline* and created the iconic *Céline* tote bag, still one of the most copied and counterfeited products available on the market. In an interview with Hamish Bowles for *American Vogue*, Philo responds to questions about the prevalence of counterfeit *Céline* products flooding the market: 'I've got friends with copied pieces...', 'My mum's even got a knockoff bag! I love it...', 'I'm nothing but flattered.' (Scafidi 2013) Philo also comments that when a brand is not being copied, '...that's when it's time to worry.' (Scafidi 2013) Philo's view is obviously one of flattery, and like many creative designers she does not feel threatened by copying, but rather stands up to the challenge of staying

one step ahead of the counterfeiters. It is also interesting to note Philo's comments in the context of her employer *LVMH*, who are renowned for their zero tolerance of counterfeiting. The attitude of Philo (Scafidi 2013) to the counterfeit issue is one supported by Wall. In an interview with *The Telegraph* (Howie 2010), Wall rejects complaints of designer companies, and claims that '...losses to the industry as a result of counterfeiting are vastly exaggerated – because most of those who buy fakes would never pay for the real thing'. Wall's findings are that the 'rip-off goods' can actually promote brands (Howie 2010).

THE CURRENT STATE OF PLAY

Online and social media developments over the past few years have opened up unlimited opportunities for 'Fake-Traders'. Platforms such as Facebook, eBay and Google offer individuals and counterfeit traders an immediate and relatively anonymous way of peddling counterfeit products. On-line shops 'pop-up' and disappear instantly making it almost impossible to police. International bodies and retail companies spend time and money trying to outwit and stamp out the counterfeiters, but is it in vain?

The French have the most stringent IP laws for their fashion industry and to this day fiercely protect their luxury brands. Their attitude is not to accept counterfeiting, but to change peoples' attitudes towards it. The French Luxury Group *LVMH*, comprises leading fashion brands (*Céline*, *Dior*, *Donna Karan*, *Edu*, *Pucci*, *Fendi*, *Givenchy*, *Kenzo*, *Loewe*, *Louis Vuitton*, *Marc Jacobs*, *Nicholas Kirkwood*, *Thomas Pink*) and works tirelessly to protect its brands. They have only recently brought a ten-year legal battle with *Google* to

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THE PROJECT PRIMARILY CONSISTED OF DONATED COUNTERFEIT GOODS BEING UPCYCLED BY STUDENTS INTO NEW PRODUCTS THAT WERE THEN EXHIBITED AND SOLD TO RAISE FUNDS FOR THE CHARITY.

an end and will work together with *Google* to prevent the advertising of counterfeit goods online (Roberts & Lepido 2014). Between 2012 and 2013 *Google* managed to close more than 500 million counterfeit advertisements (Roberts & Lepido 2014). However, it is still relatively easy to find counterfeit products on the internet today. A simple *Google* search for 'Replica LV Speedy Bag' brings up a site, *Purse Valley* (2015), specializing in replica bags. The have an offer of over 17 hundred styles of bag including brands such as *Louis Vuitton*, *Prada*, *Céline* and *Dior* amongst many others. The website is blatant in its description of their replica product offer. On screen they appear as extremely good copies of the original authentic version, but sell for an average of one quarter of the price. For example, the replica *Louis Vuitton Speedy Bag*, retails for £109.26 on *Purse Valley*, whereas the real version retails for £550.00 on *Louis Vuitton* (2015) website.

THE COVENTRY APPROACH

ADD+VANTAGE

The Add+vantage modules teach a range of work experience and career development activities that are taken each year, and which broaden students knowledge, skills and qualifications within a work focused environment. For example, students

thinking of a career in teaching can use Add+vantage to volunteer in schools. And there are plenty of other opportunities from studying for a sports coaching qualification, to taking a CISCO qualification or the European Computer Driving Licence (ECDL).

There is a very broad range of Add+vantage subject areas, and they are arranged in themes. In the 'Global Languages' theme you can learn French, German, Italian, Mandarin, Spanish, Arabic, Japanese or Portuguese. In the 'Global Perspectives' theme you can study how to do business in different parts of the world or look at intercultural communication in the global society. In the 'Professional Development' theme, modules have been created in association with IBM, Jaguar Land Rover, Enterprise-Rent-A-Car and Severn Trent Water to give students unique industry insight and guidance for graduate recruitment. Other themes include Enterprise and Entrepreneurship; Work Experience, Global Experience Field Trips, Projects and Skills; Professional Accreditation and Research Skills.

The common thread is that they all develop and expand the skills employers are looking for, and which enhance your CV. They also facilitate the transition from university to work. If you want to impress a future employer

by your business expertise you can study how organisations work, take a module in project management, or improve your leadership skills.

(The information in this paragraph has been taken from: <http://www.coventry.ac.uk/study-at-coventry/student-support/enhance-your-employability/add-vantage>)

SOCIAL ENTERPRISE REFRESHED MODULES

Following on from the success of the *Re-Freshed* project the authors developed two Add+Vantage modules around the success of the upcycling project. These modules are now offered to students from across all disciplines within the University, at Levels 1 and 2. The modules are designed to support clients of the Cyrenians Charity and offer them the opportunity to engage with education and support them into further study or work. The students also design and make products within the module, which are sold through the *Re-Freshed* store to help raise funds.

LEVEL 1 – ADD+VANTAGE MODULE – SOCIAL ENTERPRISE REFRESHED FASHION

This module aims to introduce students to the concept of social enterprise through a creative project with a real outcome, where students will be involved in design, realisation, branding, sales and marketing. Within the module students are introduced

to the issue of counterfeiting and its effect on brand values. Students are involved in the process of upcycling to produce ReFreshed products for sale in *Windsors & ReFreshed*, a specialist retail environment, and in the process make a positive contribution to a charitable organisation. By the end of the module students should understand the role of branding in design and product development with particular reference to ethical issues.

THE LEVEL 2 – ADD+VANTAGE MODULE – SOCIAL ENTERPRISE REFRESHED UNLTD

This module offers students an opportunity to be involved in a live experience working for *ReFreshed UnLtd*, a Social Enterprise based in Coventry, offering creative students both work and teaching experience and an opportunity to improve their employability. Students are introduced to the background and ethos of the *ReFreshed UnLtd* social enterprise and engage in research into both trends and upcycling (figure 1).

Students are involved in the design and development of a range of commercial fashion products for sale in the ReFreshed store (figures 2 and 3).

Students are also required to produce illustrated instructions, which can be photography, that clearly communicate how to make the Fashion products (figure 4).



1



2

HIT OR MISS CHARITY SHOPS A&W 14



Words by JODIE MARIAH HESSION

Charity shops may not be the first thing that cross your mind when you think about updating your wardrobe however many are now constantly trying to keep up with the latest trends in order to attract new fashion conscious customers.

Coventry is home to a large population of students and low income families who are always looking for a bargain.

Many charity shops stock an unpredictable mix of clothes and accessories, ranging from

cheap unknown brands to high street finds and even designer bargains if you know where to look.

Quality and style can vary from store to store as you will find some charities are more supported than others. It is also worth noting that prices tend to become cheaper the further you travel from the centre.

The stores were visited on 14th October. Marks for each category are out of 10.



REFRESHED 98 - 100 Far Gosford Street

PRODUCT 10 Refreshed features a range of wearable on trend items especially compared to a standard charity shop. Many items are either from high street brands or lovingly upcycled by fashion students at Coventry University. They have made a lovely feature of their scarf and shoe collection. Refreshed has embraced the current season by stocking winter jumpers and coats.

VALUE 9 Here you can pick up a Topman jumper for just £3 which is a bargain compared to its retail price of around £30. However, other standard items were slightly more expensive than other charity shops.

EXPERIENCE 9 This new shop has hit the nail on the head when it comes to presentation. The store is easy to navigate around and the staff were incredibly helpful. They also have a very cool and quirky changing room that features vinyls and newspapered walls.

28 / 30



PDSA 207 Walsgrave Road

PRODUCT 7 This charity shop is one of the rare few that receives a selection of brand new clothes and they sell these on at half of the retail price. Many other items were quite outdated with no visible trends on show however some familiar names were found such as Dune with matching shoes and a clutch bag featured on the wall.

VALUE 7 Some high end designer coats were in the excess of £50 which is quite a high price point for a charity shop however they were in excellent condition so that can be justified. A New Look winter coat was found for £8.99.

EXPERIENCE 8 The store made use of its limited space very well and despite the small floor space, it didn't feel cluttered. The clothing was organised efficiently and different types of items were grouped together so you knew exactly where to look.

22 / 30



MIND 235 Walsgrave Road

PRODUCT 7 The shop front featured mannequins embracing the A/W season with high street finds such as a chunky knit cardigan from River Island (£3.50). However, inside the store there was no sign of any trends being taken into consideration.

VALUE 6 The items in this store lacked the same high quality found in other charity shops and they definitely had a 'second hand' feel to them.

EXPERIENCE 3 The shop had clear signage that made the appearance seem clean and inviting. However, the changing rooms were very basic, there was no clear organisation and it was hard to navigate around the items as clothing rails were in the middle of the store. The staff never welcomed us or said goodbye and were generally not as talkative as other stores we visited.

16 / 30



OXFAM 300 Walsgrave Road

PRODUCT 8 This store had its own hidden gem - a beautiful bridal store upstairs. With its colourful array of bridesmaid dresses, fair trade jewellery and

wedding dresses fit for a princess. A few dresses had even been donated straight from the catwalk! Unfortunately, the downstairs stock was very bland but there were some winter boots and accessories on display.

VALUE 9 The wedding dresses were heavily discounted with some dresses worth around £1000 priced at £200. You could pick up a men's winter jumper for around £2.99 also.

EXPERIENCE 8 The store has adopted a similar layout to high street stores, has inviting 'try me on' labels and very helpful staff.

27 / 30

As part of the module, students are required to design a one-day teaching plan to deliver a workshop to clients of CC at the ReFreshed UnLtd workspace in Coventry (figures 5-11).

The aim of the workshop is for the clients, who are mainly young people with limited skills and confidence, to produce small batches of the fashion products under careful instruction, therefore improving the clients' chances to change their personal circumstances.

The new modules were validated by the University for delivery commencing October 2014 with *Add+vantage* modules being delivered in two iterations. The Level 1 module proved very successful and recruited to target,

with students drawn from across the University from a variety of degree specialisms. The module also proved popular with Fashion students. However, the Level 2 module did not recruit successfully which was disappointing for all involved. A total number of five students from across the University enrolled and the module failed to attract any students from Fashion, mostly due to direct competition from another *Add+vantage* module 'Global Experience' which offered the opportunity for Fashion students to travel to Berlin to take part in Fashion Week. The small number of students enrolled on the module impacted upon the scale and success of the project in terms of delivering a sustainable

programme of workshops for the clients of the charity. The module was allowed to run as a trial and amendments were made to the title of the module and the promotional text for the module, in the hope that it would recruit successfully for the subsequent academic year, which it did.

THE FUTURE

The authors have always been keen to expand this project internationally and have delivered the project at *HELMo*, Haute Ecole Libre Mosane, in Liege, Belgium. The project ran for one week and was delivered to Erasmus students at with the help of colleagues at the institution. The results of which were exhibited at 'Made in Liege', a festival of Belgian fashion.

The project was also delivered

to a group of CU undergraduate International Relations students who in collaboration with CU Fashion students developed a range of products for *ReFreshed*. The International Relations students, who had no previous experience in working with fashion products or manufacturing, worked in teams with CU Fashion students to develop an understanding of counterfeiting and upcycling. This project resulted in a strong range of products.

In China there is evidence of a change in attitude towards counterfeiting. The first ever, successful, legal action in China for counterfeiting came about in December 2005, when five, large, fashion houses (*Burberry, Gucci, Louis Vuitton, Prada* and *Chanel*) sued *Xiushui Haosen Clothing Market* in

How to make a (no sew) fringed scarf ☺



Things you will need:
A jumper
Scissors
A ruler/tape measure

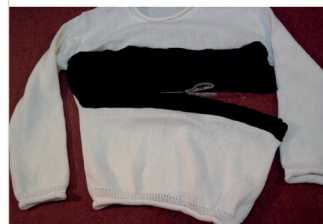
Before we start any project using donated garments we must remember to de-brand them. This means removing any brand names and logos from the fabric and/or tags.



4



Step 1 - Select a jumper of your choice. (Remember the finished scarf will include the colours within the box area on the photo so make sure these are the colours you want.)



Step 2 - Take your scissors and cut across the jumper about half way up.



You should be end up with the jumper cut in half.

5



Step 3 - Keep the bottom half of the jumper and put the top half back into any pile of scraps/fabric you have as we do not need it.



Step 4 - Turn the fabric around so the bottom band is now at the top.



Step 5 - Take your scissors and cut just over half of the way up (two thirds).

6



You should end up with a slit like this.



Step 6 - Use a ruler or tape measure to measure 30cm and then cut a strip about that thick.



Tip: Try to cut straight and between the lines to keep the strips looking neat without any frays.

7

THERE WILL BE THE OPPORTUNITY FOR STUDENTS TO QUESTION ATTITUDES AND MOTIVES IN COUNTERFEITING AND TO DEVELOP RESEARCH ACTIVITIES AROUND THE IMPACT BOTH NEGATIVE AND POSITIVE THAT COUNTERFEITING HAS ON THE GLOBAL FASHION INDUSTRY.

Beijing for selling counterfeit products in their names (nytimes.com 2006). Xiushui Haosen were aware that the products on sale were fake and were eventually fined \$13,000.00. However, *Gucci* is currently trying to sue *Alibaba* over fake goods, however Jack Ma founder of *Alibaba* is taking a stand against the action (usa.chinadaily.com.cn 2015). In an interview with *Forbes* (Tyler 2015: unknown), Ma stated, 'I would [rather] lose the case, lose the money than settle. But we would gain our dignity and respect.' This highlights that Ma would rather focus on dealing with the issue from the inside, educate and police the issue, so as not to lose face. Also, the Chinese government, has recently pledged to crack down on the sales of counterfeit goods sold online in China. Zhang Mao, regulator

for the State Administration for Industry and Commerce, in response to the case between *Gucci* and *Alibaba* said: 'Market order can only be regulated if we increase the penalties for selling fake goods, making traders who sell such goods unable to continue operations or go bankrupt' (Meng & Ng 2015).

It is becoming apparent that if we do want to change attitudes towards counterfeiting the best way is to work with educators and the industry from within. From October 2015 CU and ZUMC's joint Fashion & Accessories Design degree course will run in Hangzhou, China. Staff from ZUMC, were mentored by the authors for six months, earlier this year and have built up strong relationships and a good



Step 7 - Keep cutting strips all of the way around until you get something like this.



Tip - If you come across any bits you don't like the look of, just cut them off!

8



Step 8 - Now we are going to make a knot at the top of each strip. Wrap the strip under your fingers.



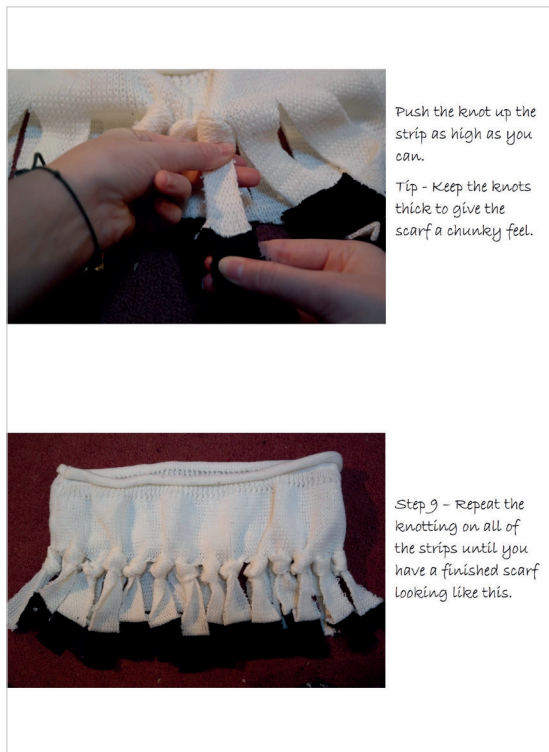
Put the strip of fabric through the hole.



Pull the strip through.

9

insight into the cultural differences between the institutions. It is expected that an Online International Learning (OIL) initiative will be developed to enable the project to be developed via video link and Skype. The intention for the OIL project is to offer students both in China and the UK, a broader perspective of the counterfeiting industry internationally, enabling them to understand cultural differences and allow collaboration between students to share ideas and encourage debate. There will be the opportunity for students to question attitudes and motives in counterfeiting and to develop research activities around the impact both negative and positive that counterfeiting has on the global fashion industry.



Push the knot up the strip as high as you can.

Tip - Keep the knots thick to give the scarf a chunky feel.



Step 9 - Repeat the knotting on all of the strips until you have a finished scarf looking like this.

10



Well done you have made your own fringed scarf! Pop it on and adjust it until you like how it looks.



Remember to wear your new scarf with pride because it's unique and so are you! ☺

11

AWARDS

Highly Commended Lord Stafford Award for Innovation in Development

Coventry Compact Gold Award for its collaboration between CC, CTS and CU

HEA Case study, published December 2014

Highly Commended Green Gown Award for Social Enterprise

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IT IS BECOMING APPARENT THAT IF WE DO WANT TO CHANGE ATTITUDES TOWARDS COUNTERFEITING THE BEST WAY IS TO WORK WITH EDUCATORS AND THE INDUSTRY FROM WITHIN.

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LIST OF FIGURES

Figure 1: Trend Board by BA (Hons) Enterprise and Entrepreneurship student, Jodie Hession, 2015.

Figure 2: Customer Profile Board, Jodie Hession, 2015.

Figure 3: Comparative Shop, Jodie Hession, 2015.

Figure 4: 'How to make a 'no sew' fringed scarf' Instructions, Jodie Hession, 2015.

Figure 5: Instructions – Steps 1-2, Jodie Hession, 2015.

Figure 6: Instructions – Steps 3-5, Jodie Hession, 2015.

Figure 7: Instructions – Step 6, Jodie Hession, 2015.

Figure 8: Instructions – Step 7, Jodie Hession, 2015.

Figure 9: Instructions – Step 8, Jodie Hession, 2015.

Figure 10: Instructions – Step 9, Jodie Hession, 2015.

Figure 11: Instructions – End Product, Jodie Hession, 2015.