The Globalization of the Shanghai Garment Trade Association: A Case Study

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Abstract. Capitalizing on the business world’s enthusiasm about China, the Shanghai Garment Trade Association has decided to formalize its efforts of promoting Shanghai as the new fashion capital of the world by forming a new federation that would bring representative organizations from the five major fashion capitals (New York, London, Milan, Paris, and Tokyo) together. As a first step of the project, SGTA asked a consulting team from the Crummer Graduate School of Business at Rollins College in Winter Park, Florida, to provide research and recommendations for the planning and development of such federation. This case study outlines the findings and research process of the team.

Keywords: case study, Shanghai, China, globalization, fashion, garment industry.

1. Case Study

1.1. The Shanghai Garment Trade Association

The mission of the Shanghai Garment Trade Association (SGTA) is to promote the interests and growth of its members and partners, which include over 1,000 members ranging from textile and garment manufacturers, to fashion schools, fashion designers, economic development organizations, and other groups interested in promoting Shanghai as a major fashion center. The SGTA is working hard to bring visibility to the Chinese fashion industry by organizing various fashion shows, competitions and fairs, communicating with other international fashion organizations, promoting industry standards and training, and lobbying the government on behalf of the Shanghai fashion and garment sectors.

1.2. Key Issue: Turning Shanghai into a Global Fashion City

To step up the Shanghai fashion industry’s international exposure, SGTA recently decided to develop a new worldwide fashion organization, preliminary named the Shanghai International City Fashion Federation (SICFF). The purpose of this Federation would be to stimulate communication and cooperation among the leading fashion centers in the world by providing a common platform and base in Shanghai to all local, national and international fashion organizations and, by association, establishing Shanghai as one of the world’s leading fashion hubs.

In early 2003, after a whirlwind tour to gather support and promote the new fashion association in major fashion cities around the world, SGTA’s Chief Secretary, Ms. Xu Xiu Qing, developed the first draft of SICFF’s bylaws. Soon after, the SGTA brought in a team of MBA student consultants from Crummer Graduate School of Business at Rollins...
College in Winter Park, Florida to research and advise on the strategic and tactical steps needed to launch the Federation.

The Crummer team adopted a four-phase approach to this project. The first phase involved learning about the global garment industry and manufacturing trends around the world. The second phase had the team researching the role of associations within the global garment industry, as well as in other non-garment industries, to see how the associations contributed to the success of the industry. In the third phase, the team traveled to Shanghai, where everyone met with the SGTA and delivered a presentation on the findings to date, and also had the opportunity to visit a number of SGTA’s members (manufacturers, retailers and design schools) to learn more about the fashion industry in Shanghai. The fourth phase brought the team to the core of the project: forming a new association that will bring representative organizations from the five major fashion capitals (New York, London, Milan, Paris and Tokyo) together. In doing so, the SGTA also hopes to establish Shanghai as the next major fashion capital. Based on the information given to the team on this new Federation, the team was able to provide recommendations on how the SGTA can better establish this Federation and achieve its mission of branding Shanghai as an international fashion city.

2. Phase I: Global Garment Industry Analysis

In this initial phase of the project, the consultants conducted secondary research on the garment manufacturing industries around the world, including the Americas, the European Union, Middle East, Africa and Asia. Each consultant approached his or her region by first focusing on the countries where garment and fabric manufacturing is most developed and then providing general observations about the regional characteristics of the industry. Thus, the consultant researching the Middle East region provided in-depth information about the garment industry in Israel, Jordan, Syria and United Arab Emirates, as well as a regional overview, while the consultant responsible for the Americas focused on the U.S., Canada and Mexico, and give a general overview of the garment sector in Latin America. To provide structure and a comparison base, all consultants worked from an agreed-on outline during their research, first discussing the general industry status in their regions and countries, and then extrapolating the major success factors or issues facing the garment and fabric industries there.

The findings revealed several trends:

Consistent move towards cheapest production markets. In the last 20 years, garment and textile manufacturing has continued to move to the regions of the world that offer the lowest production costs and cheapest labor. Thus, while China still attracts investors with its relatively cheap but skilled labor and compliance with world standards for quality and workforce management, countries like Pakistan, India and most recently, many countries in southern Africa, have been luring manufacturers with the cheapest labor costs in the world despite the region’s bad economic, industrial and legal infrastructures (India Mart, 2003; Clean Clothes, 2003). Similar transitions are occurring on a more “regional” level as well: garment factories in Thailand and Taiwan are closing only to open in cheaper markets such as Vietnam (Global Sources, 2003). Chinese and Indonesian manufacturers own the majority of garment factories in the United Arab Emirates and employ almost exclusively Indian and Pakistani workers (UAE, 2001). U.S. textile and apparel production continues to move south from Mexico to Guatemala, Costa Rica, and the Caribbean (Rosen, 2002). Western European textiles and clothes are increasingly produced in Eastern European countries (Enterprise, 2000).

Despite the competitive advantages of cheap labor, several factors provide enough incentives for some industry players to stay in China and other Asian countries, namely: high productivity, quality standards, skilled labor force and continuously increasing investment in R&D and equipment modernization.

Product Diversification. “Diversity” is the hot topic for the garment industry in Asia and on a global scale (Woolmark, 2003). Fabrics, lining, accessories, design, style and techniques push to seek new breakthroughs. The key to success involves introducing new products, or new uses. For instance, there is an upswing of micro fiber usage: “The latest releases of micro fiber fabrics have a range of applications and appearances. Products have gold-pressed, printed, embossed, embroidered, coated and waterproof finishes,” (Global Sources, 2003). Micro fiber makers are also marketing their fabric as functional. The latest models from mainland China and Taiwan companies have breathable, “moisture wicking, anti-bacterial and sweat-eliminating characteristics”, among other special traits, making them ideal for sportswear and outdoor clothing (Global Sources, 2003). Production is mainly according to buyer specifications: most design changes throughout the entire industry are driven by buyer requests.

High-tech invasion. The increasing competitiveness in the industry is further stoked by the recent introduction of many technological advances in textile and apparel manufacturing. For example, India keeps an watchful eye on Italy, where clusters of small, specialized textile firms are competing on end products. Germans weave for 24 hours under “lights out” arrangements. Total quality management is ensured in Japanese, and American plants that have installed “loomin...
robots”. Firms in the southern United States are reported to be researching the use of “genetic engineering, cellular biology and tissue culture” to grow colored cotton. Additionally, mass customization is made available through “three dimensional, non-contact body measurement and digital printing,” making it easier to meet unpredictable demand levels and luxury goods customization (India Mart, 2003).

**New Criteria.** While price still dictates the purchasing habits of many consumers, the majority of European and U.S. customers see comfort as the most important factor in their purchasing decision. As a result, many garment manufacturers are focusing on innovative designs that offer optimum comfort.

In addition to the ones outlined above, there are always trends in the garment industry directly related to the evolution of consumer preferences and product design. Those were not subject of this study.

3. **Phase II: Trade Associations Analysis**

As the next step in the project, the consultant team researched textile and garment industry associations around the world in order to provide detailed and comprehensive “best practices” recommendations and advise on potential difficult issues within the new Federation. In the course of its research, the team reviewed over 25 national and international trade and industry organizations, focusing primarily on their structure, membership composition, fees, and services provided.

While many national and regional differences were encountered, the main characteristics of all organizations seem consistent across borders.

**Structure.** The role of most garment associations is to unite the apparel industry and to promote its growth and technological development. Some organizations do it by being closely integrated with their national governments, while others rely on independent industry leadership and not-for-profit status. A third kind of organizations, such as those in the European Union, are merging or undergoing other transformations to better serve their members in the emerging single marketplace of Europe. Such multinational organizations serve a much broader role and attempt to promote innovation, market research and brand development among its members.

**Membership.** In order to promote relationships and growth, the trade associations have made becoming a member a very easy process with few requirements. In general, a prospective member must be an individual or a legal entity, national or international, that is active in the design, manufacturing, transportation, trade or other services for textiles, garments or fashion accessories; must complete an application form and provide a copy of the business license or license of incorporation; and must pay an initial fee and subsequent regular dues. Many industry organizations allow several tiers of membership depending on how directly the prospective member is involved in the textile or apparel industries. Full, associate and affiliate membership levels are the most common and delineate varying levels of fees, benefits and access to the services of the organization.

There are two prevalent structures for membership dues. One involves the application of annual membership dues; the other is based on sales. The pricing in an annual dues structure is based on the perceived value of the benefits provided by the association. This structure assures a fixed level of financial stability and fairness as each member is charged the same amount. The sales based structure provides for the collection of dues on a monthly, quarterly, or annual basis determined by sales levels. The more prosperous the member becomes, the more income for the association. This structure allows the association to reap financial benefits as the member becomes more prosperous. However, if the member loses business or demand drops, so will the dues paid to the association. This structure allows for variable income, which involves added risks. Additionally, each member receives the same association benefits but at different costs – making fairness a potential issue.

**Services.** The services provided by the associations focus either on the members of the associations or on the potential customers for the members. The associations that focus more on the customers tend to have primarily a marketing role and do not provide much in the way of other support and services to their members. The more sophisticated associations are those that focus on the members and the benefits that the affiliation can provide them. The primary services that almost all associations provide include governmental relations, research and information systems and databases, training and development, legal assistance and consulting, networking opportunities, and foreign and national representation. Some associations also offer marketing and trade promotion, transportation support, credit reporting, and facilities for meetings, exhibitions, and conventions. The more developed the country, the more of these services are offered online, through well-designed and marketed websites.
4. Best Practices of Other Trade Associations


Most of these organizations have a non-profit status and are supported by their individual and business members. The common mission of these organizations is to facilitate and promote their specific trade activity or profession; share knowledge of business and industry developments, initiatives and techniques with their members; increase the networking, information exchange and cooperation between their members; and promote the thought, application and ethical practice of their profession or trade.

Most organizations have national headquarters with administrative and executive staff and a Board of Directors. They also have numerous regional chapters, usually in major cities or regions where the certain trade or profession is practiced. The leadership of the regional chapters usually consists of a President, a Secretary, a Treasurer, and Vice-Presidents for Membership, Events, Education and other functions, depending on the organization. Some of these organizations also have international offices located in countries and cities where the organization has strategic interests to develop or maintain membership base and external partners. Some organizations have separate Special Interest Groups (SIGs) or committees that focus on specialized areas within the profession or trade activity. For example, the Society for Technical Communication has SIGs for Education and Research, Illustrators and Visual Designers, Indexing, Management and others. The Industrial Designers Society of America has “Professional Interest Sections” for automotive design, medical design, and furniture design.

Most organizations elect their leadership during their annual global conferences, which are open to all of their members. The individual chapters also elect their executives on an annual basis, during the last monthly or quarterly meeting of the year.

Besides the annual conference, many of the organizations hold separate seminars, lecture series or forums throughout their countries. Each of these events usually has a common theme around which the presentations and/or exhibits are organized. The local chapters of professional organizations hold special events where their members can network with each other, learn the latest developments in their profession, meet with important community or national leaders and celebrate special occasions. Examples of such events include lectures, presentations, panel discussions, fund raising events, silent auctions, holiday dinners, and visits to specific sites of interest, such as trade missions to other countries or regions.

In addition to the educational and networking opportunities, many organizations include additional benefits such as subscriptions to professional publications (magazines and newsletters), access to directories of their members, award programs, industry research, book reviews, job listings and other similar information or activities that can be useful to their members.

Some of the more unusual benefits found included directories of industry-specialized suppliers; mentor directories; local job fairs; member discounts for financial services, shipping, and other goods or services; group and/or liability insurance; scholarship funds; certification programs; travel services; student competitions; Best Practices collections; benchmarking studies and others.

5. Phase III. Global Fashion Cities Analysis

By examining the epitomes of global fashion – cities that are famous for starting trends and attracting talent – several reoccurring themes presented themselves as distinguishing features for fashion to bloom into globally recognized and admired status. To truly harvest a fashionable city into the status of fashion “capital”, a fertile ground for style, sophistication, image, and exclusivity must be present. More than just a history of famous designers and changing styles, fashion is a cultural idea and social “phenomenon” due to the assembly of the key characteristics listed in this section; an unexplainable event that occurs due to the collective synergy of all these parts working in harmony.
5.1. The Arts

Support for culture and the arts exists in every fashion capital that fosters an encouraging, inspirational environment for fashion. Milan, for instance, has a vibrant art and entertainment scene that provides inspiration for the local designers, artists and fashion students. London has the renowned ability to attract global buyers, media, advertisers, and world-class models. New York gained its credibility in fashion by cultivating a creative environment – an atmosphere that encourages innovation and freedom of expression via population diversity and a well-developed cultural life through the fine and popular arts. Without a network of established theatre, art, and entertainment, fashion will have a hard time creating this flourishing environment on its own.

5.2. Terminology

To create a fashion capital, everything must be aligned to develop an image, lifestyle, and fashion “reality.” Proper terminology must be implemented in all marketing and promotional efforts, changing the names of places and concepts to fit a mode of fashion and style. For example:

A Famous Fashion “Avenue” or “Triangle.” In Paris, the ritzy, upscale, established designers – Chanel, Dior, and Yves Saint Laurent – showcase their talent in “fashion houses” in an area called “the golden triangle”, formed by the perimeters of the Champs-Elysees, Avenue Marceau, and Avenue Montaigne (ParisBreak, 2003).

New York has a clearly defined garment district with its own identity, yet it also has a clearly defined fashion (i.e., Fifth Avenue) and shopping (i.e., Soho) district, not necessarily in the same location as the garment district.

Milan’s “Golden Triangle” area of Via Montenapoleone, Via della Spiga and Via Sant’Andrea is also known around the world for its exclusive fashion houses and upscale shopping (The Great Outdoors, 2003).

Tokyo currently has a “fashion center”. However, this fashion center is more of a fashion mall. There is a lack of “fashion houses” for the top designers of the city. One of the reasons Tokyo fails to achieve similar fashion status as Paris or Milan is because it lacks the sophistication and upscale environment often associated with a “fashion triangle” (Japan Today, 2003).

Fashion Tiers. Fashion has a clearly defined and respected hierarchy. Three categories are most commonly described: high fashion (haute couture or runway), ready-to-wear (prêt-a-porter), and low fashion (mass production, basic). The fashion capitals are responsible for creating and designing high fashion, which is regarded as an exalted art. These are not “fashions” you typically buy on the street; rather, you find them in the magazines (Vogue, Bazaar, W) and on the runways and they are regarded more as works of art than actual clothes. Successful fashion capitals have done a careful job of not intertwining the three tiers, keeping them physically and mentally separate.

5.3. Seasons

Every fashion capital ensures adequate hype and buzz during the popular and acclaimed “fashion seasons” and their respective trends. Hype is created by stylish and strategic visual merchandising efforts in all retailing establishments, as well as promotional efforts. Seasons differ in scope depending on the region – climate, culture, and society influence trends. For example, in Paris, shopping is conducted much like hunting and fishing – creating short, allotted seasons, like a three-week “handbag season” to create ultimate exclusivity and unmatched hype (Fashion Windows, 2003).

5.4. Designers

Fashion capitals provide good general education with significant fashion-specific schools. To gain recognition as a fashion capital, the design talent must exceed all expectations, create and adhere to trends, and establish strong “houses” that invite new, up-and-coming designers to work collaboratively on projects (i.e., “David Chu for Nautica”). Name recognition is a must, and truly famous designers use their name on all labeling to ensure maximum brand strength and to provide cultural identity. Consumers who know fashion, know that Chanel and Dior are French, thus forming a favorable notion of France and fashion.

England’s Burberry shows off its heritage through its unmistakably prim and proper British name. Versace and Armani are bold Italian names, and “Tommy” automatically conjures an image of red, white and blue. Milan makes a
concerted effort to attract native and foreign fashion designers to open ateliers, stores and exhibits in the city and provides incentives for them to do so (US Commercial Service, 2003).

To preserve strong identity and yet maintain the status of having innovative fashion, many famous designers attract talent from all over the globe and provide them the opportunity to design for their “house”, (i.e., Tom Ford for Gucci). This is good and bad for the upcoming designer and his or her respective country of origin. As a positive, the designer gets the privilege of designing for a fashion legend, thus elevating his or her career by building recognition and creating a solid following. As a negative, often the new designer loses his/her individual “edge”, masked by the house’s master label. For instance, the consumer will not recognize Chu as Chinese as evidently as if the name stood alone instead of under the Nautica label. Sometimes designers even lose their cultural touch – Japanese designer Kenji Ito, for example, released a collection that had heavy British influence (Tokyo, 2000).

It is important for the fashion capital to cultivate fashion talent and keep it local. London produces a lot of talented designers that flee to New York, Paris and/or Milan. A growing number of top design students also leave Tokyo to develop their talents in Milan and Paris. However, these students are deciding to stay in Milan and Paris to work rather than return to Tokyo where the economic conditions are currently undesirable. For these reasons, Tokyo’s recognition as a fashion capital is being restricted and limited. The major players in fashion design need to be “global” players in the industry by bringing light to their locality. Tokyo has become known for not cooperating with the other global players like New York, Paris, and Milan designers. Tokyo designers tend to accommodate the local fashion industry instead of the global market. Additionally, the fashion industry in Tokyo continues to play by its own rules and expect the global players to change (Council, 2003).

The power of these designer “brands” – if positioned correctly – is truly phenomenal, often leading to consumer behavior that is quite illogical. For example, disregarding Communism’s efforts to eradicate fashion, Chinese youth of today have shunned domestic apparel lines only to pursue Western brands like Ralph Lauren and Calvin Klein, which are actually manufactured in China (Fashion Windows, 2003).

5.5. Models

Models achieve a similar international status to the designers they promote, sometimes elevating the designer to fame and sometimes having their careers bloom as a result of modeling the “art” of a particular, well-known designer. Today’s definition of a model is blurring, however, as more and more designers rely on celebrities to bring instant mass appeal to their lines while the celebrities aspire to elevate their appeal by being associated with style and high fashion. Whether it is the singer Christina Aguilera posing for Versace or the recent Oscar™ winner Adrien Brody hawking Ermenegildo Zegna suits, the “buzz” created usually benefits both the designer and the celebrity and, by association the locale (USA Today, 2003).

5.6. Schools of Design

Top-tier, prestigious schools of art and/or design are a must for any city to succeed as a fashion capital. The Fashion Institute of Technology (FIT) in New York City boasts renowned alumni such as Calvin Klein and Norma Kamali. Paris is full of opportunities for design students; however, it is the most competitive city in the world. One of the reasons may be that the Paris Fashion Institute is the only school offering both fashion design and marketing/merchandising disciplines as a joint entity.

The existence of top design schools has prevented London from disappearing from the fashion scene. While many of its graduates leave for Paris, New York and Milan, some designers do remain – at least initially – and the innovative designs the come out of London’s design schools keep the city on the fashion map (The Guardian, 2003). Tokyo’s lack of success in the fashion world further emphasizes the importance of a strong network of design schools. As the economic conditions declined in Japan, most schools had to be closed. Tokyo now has only three design schools left, and the lack of quality educational facilities has led to the demise of innovative fashion design in Tokyo (Japan Today, 2003).

5.7. Fashion Associations/Organizations

Fashion capitals cannot grow without well-managed and focused fashion associations that direct the industry and support its many players. A federation of “ready-to-wear” couture firms and designers leads Paris fashion: the influential Chambre Syndicale decides who qualifies as a “couturier” and organizes the major fashion shows.
Newcomers are either accepted upon submitting designs or allowed to “slot” into the diary of shows as “fringe” or “off” participants (Europe, 2000).

The National Association for the Development of the Fashion Arts was founded in 1989 for the purpose of aiding and promoting fashion creation in France. Each year a nationwide competition is held to award fellowships to young designers. The money is used to help them mount a collection of haute couture, ready-to-wear or accessories, thus giving them a decisive boost for the launch of their own labels.

There are two fashion associations in Tokyo and many designers belong to both. The associations continue their struggle to define Tokyo as the next fashion hub. However, the lack of infrastructure as well as the support from the citizens and government of Tokyo has been detrimental to the success of the associations.

Milan has active professional organizations for the fashion industry that are committed to cooperate in promoting the city with an organized, focused strategy that covers all aspects of the fashion industry, from fashion show events to textile fairs, to traveling show exhibits, to contests featuring young and/or established local fashion designers (Merlo, 2001).

5.8. Government Support

Support from both the local citizens and the government are an absolute necessity in cultivating a welcoming and enriching environment for fashion to grow. Milan has the support of the local and national government bodies to promote and develop the city as a fashion industry hub. Milan is promoted as a “fashion capital” to important public figures and media representatives in order to generate international interest via publicity and press.

London has obviously slipped from the public eye recently in terms of trend-setting, due to many factors; one stemming from a lack of government support (Evening Standard, 1999). Many designers have to turn to support from big businesses to sustain their shows. This makes the shows less about fashion and more about the sponsor’s products. New York maintains enviable governmental support on all levels – federal, regional, and local – to fully harvest the growth of the industry and reap potential benefits.

5.9. Business Support

Milan solicits approval and support for its activities from local businesses that can provide additional funding and publicity for fashion activities. New York is a great example of a city with strongly related or supporting industries – modeling, photography, advertising, public relations, and publishing, to name a few.

5.10. Infrastructure

Building a strong network is essential to a fashion capital but can only be achieved through complimentary infrastructure. Milan and Paris have infrastructure (transportation hubs, communication facilities and exhibition facilities) and resources (fashion design schools, advertising and public relations agencies, photographers, and publications) to support an active fashion scene. New York, too, possesses excellent infrastructure – harbors, airports, roads, railways, and communication.

5.11. Production/Manufacturing

London offers close proximity to production facilities, which helps provide the raw materials needed for the new designs coming out of the design schools; however, the disappearance of garment manufacturing has made London more detached from the industry. New York succeeds at maintaining a comprehensive garment industry; not just design, but also manufacturing, wholesalers, retailers, and marketers.

5.12. Global Focus

Each fashion city makes a commitment to preserve a global focus in respects to growth, diversity, innovation and collaboration. The best and most respected fashion cities (Paris and Milan) remain timeless due to their ability to serve
as the “fashion headquarters” of the world, yet never lose their cultural identity. Paris, for example, never becomes too dilute with diversity as to lose its French “touch”.

Paris has advanced strategic partnerships and networks in order to present a unified appearance for the French fashion industry. All partners must be involved with the industry or present a comparable image to that of French fashion culture. All brands associated with the industry enhance the fashion event (Paris Break, 2003).

Milan succeeds at these partnerships, too. Milan associates with other similar domestic and international cities to jointly promote fashion on a global scale, and it cooperates on worldwide fashion initiatives and campaigns that are beneficial to all regions involved (Foundation, 2003).

The analysis of the five most distinguished world fashion centers underscores that a fashion city is larger than any individual association or federation. It is a cultural way of thinking, that is wove within the fabric of the city itself. It is the ability to incorporate the historical values of yesterday with those of today’s society, and blend them with the artistic talents of individuals to develop the next globally recognized style. To be successful, an inspirational environment is necessary – not just an office or a space. The whole city needs to live, eat, breathe, and nurture such things as art, innovation, and creativity.

6. Phase IV: The Potential of and Recommendations for Shanghai as a Fashion Capital

Based on the research and analysis of the fashion industry in Shanghai, the SGTA and the respective fashion associations in other fashion cities, several positive developments towards making Shanghai a true fashion capital were uncovered. These include:

- The Shanghainese youth’s fascination with fashion and their inclination to follow world fashion trends,
- The proliferation of retail venues such as department stores and boutiques selling fashionable clothes,
- The existence of at least one major Media Group focused on publishing fashion magazines and other publications promoting fashionable lifestyles,
- The establishment of a twice-yearly fashion festival to promote new collections and designers, and
- The existence of several fashion schools.

However, to accelerate Shanghai’s progress towards becoming a fashion city at the level of Paris, Milan or New York, the recommendations for the SGTA include:

- Building country- and world-wide media support for the city’s fashion events, designers, schools, and models,
- Building awareness and support from various corporate sponsors, government agencies, entertainment and sports celebrities, famous designers who in turn can serve as spokespersons for Shanghai’s fashion talent and potential,
- Building a modern support base and infrastructure for Shanghai’s fashion industry in the form of dedicated facilities such as exhibit halls for fashion shows, transportation, storage and work facilities for garment workers and fashion designers, wholesale operations, advertising and public relations agencies, photography and modeling agencies,
- Promoting individual designers that can represent Shanghai’s fashion industry worldwide,
- Establishing legislative, fiscal and commercial protection for the works of designers and manufacturers in the form of copyright laws, tax incentives/breaks for the industry, trade incentives,
- Organizing more fashion shows and contests that promote young local designers and provide them with incentives and venues to create and show their latest collections,
- Establishing industry standards for quality in textiles, garments, and manufacturing of apparel,
• Establishing and promoting a specific fashion district within the city of Shanghai to draw fashion designers, apparel and textile manufacturers, and all supporting industries to the city, and

• Hiring a well-established and global marketing agency that has fashion industry expertise to capitalize on the West’s current fascination with Shanghai, China and Chinese culture. The agency’s mission should be to organize promotional events, media placements, product placements and other activities designed to generate attention and publicity for Shanghainese designers and fashion initiatives.
References:


