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Edited by

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PREFACE

This publication is the culmination of several years work toward a goal identified by the co-chairs of an ad hoc ACPTC Global Perspectives Committee. This goal was to create a resource to be used in the textiles and clothing field which promotes a global perspective in research, scholarship, and curriculum.

As co-chairs of the ACPTC Global Perspectives Committee and now co-editors of this publication, we have made both a professional and a personal commitment to the concept of a global perspective in curriculum and research. Curricular goals and objectives in our clothing and textiles program have been rewritten to develop students' global perspective by including content, assignments, and activities which investigate global concerns, issues, and trends. Student evaluation measurements have been implemented to determine how well we are meeting our new global focus. New course offerings including non-Western cultural and historical dress, clothing and textiles in the world marketplace, and an integrative global perspectives senior seminar have been developed to further establish this global focus. A research framework which has as its central focus a global perspective was developed and is used by faculty and graduate students as they develop their research projects. Although faced with limited resources, we have been able to change the perspective of our program and research through creative strategies, critical evaluations, and much perseverance. It is our hope that in sharing some of our ideas and thoughts we can assist others in the field as they work towards infusing a global perspective into their research, scholarship, and curriculum.

We would like to extend our thanks to the members of the ad hoc ACPTC Global Perspective Committee and in particular those members who contributed some of the article citations found in this publication (Usha Chowdhary, Marian Davis, Elizabeth Easter, Nelma Fetterman, Lorraine Friend, Maureen Grasso, Grace Kunz, and Gwen Sheldon). We met as a committee at the 1986 National ACPTC Meeting in Houston, Texas. The lively discussion we had at this meeting enabled us to bounce our ideas off other ACPTC members who shared a common interest in developing a global perspective for the textiles and clothing field. It was at this meeting that we introduced the module format which subsequently was used in developing this resource.

This publication is divided into six sections. At the beginning of each section is a commentary about the types of information which follow. The narrative introductions to each section make reference to authors listed in the modules' citations. The first section, an introduction to the concept of a global perspective, contains four broad categories of articles related to a global perspective. Within the remaining five sections, there are series of modules which include an overall concept, the objective(s), and a list of relevant citations. The five sections include: 1) apparel design /aesthetics /contemporary and traditional dress, 2) apparel and textile industry /economics/trade, 3) consumer behavior/marketing/merchandising, 4) historic costume/textiles, and 5) social psychology of clothing /fashion process.

As you go through the citations you may find a number of articles from local San Francisco Bay Area publications. We included these

citations for two reasons. First, they are good sources of information. Second, we felt they illustrated the types of articles which might be available in other local and regional publications. However, we do recognize that because of its unique position on the Pacific Rim, San Francisco may have more globally-oriented publications than in other locales.

We have tried to evaluate each article and place it in an appropriate module; however, articles often include a variety of concepts. Many citations are appropriate for multiple categories. Because of space limitations, citations are listed only once. Some concepts are in more than one category, depending upon the primary focus. One example is the concept of decorative arts which is found in both the aesthetics and historic categories. In some instances we have included additional information about a citation when specifics such as country or article focus are not clear in the title. We encourage the reader to peruse the entire volume of entries in selecting articles of most usefulness for specific teaching or scholarly purposes.

We hope you find the modules as challenging to use as we did to compile. This work is by no means conclusive. With the quickly changing nature of political, social, and economic systems worldwide, there is a need to constantly add and update references. Some references which may seem outdated by the time this publication is available for use can continue to be valuable sources of information in that they will provide a basis for investigating the direction in which certain trends are moving and the changing foci of global issues. Understanding where we have been is as important as understanding where we are going, and no where is this more important than when looking at global issues.

We offer this resource to you now not so much because we have addressed all aspects of incorporating a global perspective into the textiles and clothing field but because we are anxious to share this information with our colleagues. Hopefully the ideas we present will inspire us all to use a global perspective as we pursue research and scholarship and develop curriculum in the textiles and clothing field.

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1986-89

INTRODUCTION TO A GLOBAL PERSPECTIVE

Naisbitt (1982) identified the future as being composed of interdependent world communities. This global recomposition is due in part to technological advances in transportation, distribution and communication systems, and changes in businesses and trade. These changes, as Elmore (1989) points out, stress the need for effective interpersonal communication skills based on knowledge and understanding of multicultural groups' differences and similarities. These communication skills are integral parts of cultural orientations which relate to values, social customs, and behavior motivation.

Hamilton (1986) states that the reality for the textile and apparel industry and for pedagogical and scholarly concerns in the textiles and clothing field is a need to reflect a world where change is due to global shifts and accommodations. The textiles and clothing field has been recognized as having application across societies and nation states. However, curriculum content and research questions are developed generally within the parameters of one's own society and from the perspective of one country's interactions in the international arena. There has not been much effort to look at the global nature of the field and to conceptualize it in a broader sense, i.e. the global village.

The United States is one example of a society which traditionally has had limited knowledge and reflected little interest in global understanding. Until recently, the U.S. acted and could act independently. Thus, there has been little concern by the American education system for cross-cultural learning and by American businesses in securing employees who were globally literate. The U.S. is now competing with both industrialized nations and developing countries as they all become active participants in international trade. In addition, all nations now face new responsibilities as they have opportunities to contribute to decisions and plans of action which will influence the quality of life across this entire planet.

Many businesses now operate globally by offering products and services which impact the daily lives of people worldwide. The concept of the global village is here to stay. This new definition of existence needs to be reflected in learning experiences which prepare students for their roles as global citizens. This also means that how we approach and define issues and problems needs to be broadened to a global framework. Increasing the knowledge base in textiles and clothing to reflect this growing globalization of daily life will require thoughtful and extensive scholarly activity. The challenge is real and immediate.

As scholars and teachers we need to challenge students to engage in thinking processes which critically and creatively evaluate global issues. This will move them from a monological thinking frame that views the American or Western model as dominant to a sensitivity toward and an understanding of the views of other cultures in shared social, economic, and political issues (Forney, in press). This is a global perspective. Hamilton (in press) suggests that a global

perspective does not come naturally. Rather, its acquisition needs both a strategy and a conscious attention.

Individuals need to conceptualize and act on knowledge with a sense of responsibility to larger interdependent global issues. These issues are both broad based and specific. For example, the global impact of communications technology includes specific focused concerns such as the impact of satellite-relayed television to developing countries. Broadcasting American television programming can initiate multiple concerns as its presence influences adapting Western dress patterns, changing self concepts, and desiring nonindigenous textile and apparel products.

General education programs in higher education have recognized the necessity to train students to think in a creative and critical manner. These thinking skills also need to be an outgrowth of academic fields. Strong academic programs have continuity across content areas with a focus or a general goal and a consistent objective. A global perspective could be a unifying strategy in the textiles and clothing field, one which will not become outmoded. In this case, the curriculum goal is focused less on content specifics and focused more on the creative and critical thinking skills gained by applying content with a global perspective.

A global perspective is not necessarily gained through a class with an international focus. An international framework looks at reciprocity between participants. Examples of this would be trading partners or political alliances. These partnerships are generally grounded in an ethnocentric framework which primarily looks at the benefits of interaction for one participant but not necessarily the other(s). Hamilton (in press) addresses this ethnocentric viewpoint and states that a global perspective will not happen by osmosis because of an international focus on subject matter. For example, learning about the Multifiber Arrangement (MFA) does not make content global. However, this same content could be studied from a global perspective to make understanding and application much broader. MFA could be analyzed using a global perspective by looking at the ramification of this agreement for participating countries. Students could be challenged to investigate a variety of issues related to the MFA, not just learn about how the MFA affects the quantity and type of textiles and apparel products available to one particular group of consumers. What are the positive and negative benefits of the MFA to all participants? How does the MFA affect non-participants? How does the MFA affect clothing production in other countries? What happens to resource allocations when limits are placed on certain MFA categories? How do MFA limits affect employment and thus the quality of life in other countries as well as in one's own? What political implications does the MFA have on other aspects of our life?

Four global perspective goals have been identified by Lamy (1983b) and refined and related to the field of home economics and to textiles and clothing by Forney (1984; 1985; in press). The first goal is to understand universal needs through an appreciation of basic commonalities and differences across cultures. The second goal is to recognize global interdependence through an understanding and

appreciation of the complex and constantly changing nature of the world's political, economic, and social systems. The third goal is to recognize cultural differences in creative and critical thinking by becoming aware of how perceptions, values, and priorities differ among various individuals, groups, organizations, and cultures. The fourth goal is to develop analytical and evaluative skills which lead to creative and critical thinking related to global issues. Forney (in press) further assessed these four goals and produced a framework which provides a structure for developing a global perspective through the three processes related to creative and critical thinking: scientific inquiry, decision making, and problem solving.

Forney (in press) suggests that teaching towards a global perspective is a positive means of encouraging students to investigate issues and examine outcomes. To some extent this is being done in the home economics field. Elmore (1989) reports that of 185 responses to a survey of home economics undergraduate programs in the United States, 63% had textile and clothing courses which included discussions of international topics. Fewer than one-fifth of the institutions had separate courses in textiles and clothing which were taught from an international perspective.

Murray (1986) identified home economics as having the attitudinal base to support globally focused activities; however, professionals need to be informed about what constitutes macro-level issues. Dickerscheid (1984) suggested that additional resources are not necessary to internationalize home economics programs in higher education; rather, this can be done by integrating cross-cultural perspectives into existing courses, identifying other departmental courses which focus on international issues, and developing an international option in home economics.

A global perspective is a holistic way of conceptualizing knowledge by the learner, generating understanding by the scholar, and producing new knowledge by the researcher. One purpose of this publication is to provide a resource for integrating a global perspective into existing textiles and clothing curriculum. This would enhance the learner's ability to apply concepts and knowledge across cultures. A second and equally important purpose of this publication is to stimulate new globally focused thinking frames for scholarship and for conceptualizing and investigating research problems. This would increase the knowledge base used to generate cross-cultural understanding. The reference citations in this first section are included to promote an understanding of the global perspective concept. The citations are divided into three categories: 1) global perspective, 2) global perspective education, and 3) global perspective in textiles and clothing.

Global perspective

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Murray, E.C. (1986). Home economics and families in global perspective: 1986 commemorative lecture. Journal of Home Economics, 78(3), 51-56.

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Global perspective education

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Frazier, G. (1983). The global importance of the home economics teacher. Illinois Teacher, 26(5), 168-171.

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Tanguiane, S. (1983, May). Education in a changing world. The Unesco Courier, pp. 5-8.

Global perspective in textiles and clothing

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APPAREL DESIGN/AESTHETICS/CONTEMPORARY & TRADITIONAL DRESS

Introduction

Today, international, or Western, fashions have permeated most world cultures. Whether or not these fashions are worn in lieu of traditional styles may depend upon the strength of this Western influence and how adaptive these styles are to a particular society's needs and resources.

Loss of cultural identity is a global issue often made readily apparent through changing dress patterns. There is concern that unique clothing styles are being lost as more and more people adopt Western-styled clothing and fashion. With the entrance into the fashion arena of two of the world's largest nations, the Soviet Union and the People's Republic of China, there is a need for critical evaluation of how these two countries will influence future global apparel and fashion development. A number of articles in this section address the developing fashion industry in the Soviet Union. Emerging fashion in the People's Republic of China was discussed by Li (1983) and by Steele (1983). Traditional dress designs in contemporary fashion also were investigated: Hood (1959) looked at modern Pakistani dress in the 1950's, Green (1985) examined the modern kimono, and Rabolt & Forney (1989) investigated contemporary Saudi Arabian women's dress.

A larger representation of international fashion designers are becoming more economically and aesthetically important. European and American designers are no longer viewed as the only world fashion leaders. Japanese designers have given new direction to design, comfort, and aesthetics in apparel. Coffin (1988) discussed Rei Kawakubo as a Japanese designer who was reinventing fashion; Craft (1987) viewed Hanae Mori as Japan's first lady of fashion; Morris (1983) discussed the best five fashion designers including Japanese designers; Smolowe et al. (1982) examined the influence of Japanese designers on Western cultures. Articles on fashion designers in China (Magida, 1988), the Soviet Union, England (Salholz, 1985; Witham, 1986), Germany, and Denmark (Wostenholme, 1984) are included.

Clothing as wearable art is examined in articles focusing on the Soviet Union, the use of West Asian and Far Eastern costumes to inspire wearable art, and the obi as wearable art in Japan. Other articles are presented which examine functional clothing. Students might look critically at the functional aspects of traditional clothing in a variety of cultures and use this as a basis for designing functional contemporary clothing.

Understanding how others have solved design problems and developed construction techniques can encourage creative thinking. Examples in this section include Gupta's (1951) book on tailoring in India, Nordquist's (1977) structural analysis of Russian folk costume, Oakes, Riewe, & Tyrchniewicz's (1986) investigation of

Inuit (Eskimo) skin boot production, and Ziegert's (1985) examination of origami in clothing.

Fit is a problem related to garment design, manufacturing processes, and anthropometric specifications unique to particular populations. With increased worldwide distribution of clothing, it will become more important for manufacturers to develop product specifications which meet unique sizing needs. Relatively little study has been done in this area. Alimchandani (1971) did an anthropometric study of 300 women in India and Chowhardy & Singh (1981) looked at ease allowances in fitted jackets of women in India. Students might be encouraged to look at differences in body types across a variety of populations and engage in creative problem solving associated with providing appropriate fit for diverse groups of people.

Decorative arts is an important aspect of every culture's aesthetic expression. Decorative arts was investigated in Africa by Hempel (1983) and by Lonier (1984), and specifically for Hausa machine embroidery by Heathcase (1983), Yoruba cloth by Boyer (1983), Nigeria adire cloth by Ulrich (1986) and by Taylor (1975), and Ghanaian kente cloth by McNeil (1980). McCauley (1983) looked at ikats in Thailand while Puls (1982) examined Thai hill tribe embroidery and Porter-Francis (1987) discussed Hmong women stitching pa ndau in the United States. Sometimes decorative arts are used to tell stories or retain knowledge of historical events by cultures which have no written language. Ritchie (1988) studied the Hmong people, as an example, who use story blankets to tell about their flight from war in Southeast Asia. Rossi (1987) looked at women in Guizhou, China who embroider their legends onto cloth. Sometimes decorative arts are used to symbolize important cultural influences. For example, La Pierre (1987-88) and Puls (1974) reported on the Cuna Indians of the San Blas Islands who make molas, a form of reverse applique, using symbolic motifs from nature.

Diverse techniques used in textile production provide a variety of aesthetic patterns across cultures. Erickson (1987) discussed how Bedouin women make a loom using sticks and rebars while Mackie (1983) looked at mamluck silks and carpets. Brockhausen, Arizumi, & Berman (1983) examined Hawaiian textile designs and uses; Carlsen (1981) identified madras as an enduring fabric in India while Banerjee (1981) looked at contemporary textile designs in India. Japanese embroidery was explored by Markrich (1987).

Understanding traditional adornment and dress patterns enhances knowledge of how specific cultures have modified their clothing and adornment to suit socio-cultural and physical environments and developed aesthetic patterns reflective of that environment. Bentley (1981) looked at the fanciful dress of women Banjaras of Hyderabad in India; traditional clothing in India was presented by Bhushan (1958) and by Ghurye (1966); the Indian sari was explored by Warner (1986) and by Younie (1983). Afghani traditional dress has been investigated, specifically sheepskin

investigated cross-cultural adornment patterns through the use of color, circumcision, tattoos and scars.

Cross-cultural understanding of design elements and aesthetics can enhance design inspiration and aesthetic appreciation of dress and adornment patterns in other cultures. Many creative ideas can come through cross-cultural knowledge of aesthetic patterns in other societies. Students need to be encouraged to investigate other cultures for information about what is worn, how textiles and clothing are produced, the resources used in production, and the aesthetic patterning of the culture. Class assignments could include assessments of these aesthetic patterns and application to contemporary design. Students who are critically analyzing functional clothing problems might investigate traditional clothing as its primary purpose was generally function first and aesthetics second. Interesting solutions to contemporary clothing problems might evolve from this type of analysis. Articles in this section address variations in clothing construction and design techniques, contemporary fashions and fashion designers, traditional dress patterns and designs in contemporary apparel, decorative and wearable arts, adornment patterns, conservation, and functional clothing.

Concept: Adornment

Objective: to relate methods of adornment to aesthetic patterns

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Francis, P. (1987). Hecho en Mexico. Ornament, 11(2), 58-61, 66. (beads in Mexico)

Gabriel, H. (1985). Shell jewelry of Himalayan and sub-Himalayan areas. Ornament, 8(4), 51, 54-55.

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Herle, A. (1988). Naga body decoration: Continuity and change. Ornament, 12(1), 28-33, 81. (Northern India)

Peach, B. (1980, June 1). Laulasi: A corner on the bride-price necklace trade. San Francisco Sunday Examiner and Chronicle, Sec Travel, p. 7. (Solomon Islands)

Rubinstein, R.P. (1985). Color, circumcision, tattoos and scars. In M. Solomon (Ed.), Psychology of fashion (pp. 243-254). Lexington, MA: Lexington Books.

Yatsunoff, J. (1983). Lei demonstration and contest. Ornament, 7(1), 28. (Hawaii)

Concept: Clothing construction and design techniques

Objective: to become aware of and use clothing construction and design techniques

References: Alimchandani, K. (1971). Anthropometric study of three hundred women between twenty five and fifty years of age. Unpublished master's thesis, University of Baroda, India.

Chowhardy, U., & Singh, J.A. (1981). A study on developing and standardizing the ease allowance for the fitted jackets of women. Haryana Agricultural University Journal of Research, 11(1), 82-86. (India)

Friese, R. (1985). Made to measure marvel. Apparel Industry Magazine, pp. 68-72. (Estrel of France uses computer-aided design)

Gupta, D. (1951). Complete practical tailoring guide to tailoring and cutting. Calcutta, India: Industry Publishers Ltd.

Nilsson, N. (1983). Is there an apparel crisis in Russia? Bobbin, pp. 41-48. (PTK - 100 measuring complex body measurements)

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- Oakes, J., Riewe, R., & Tyrchniewicz, M.E. (1986). Skin boot production in Artic Bay. Canadian Home Economics Journal, 36(4), 178-181.

Taking off in active sportswear. (1987, June). Apparel International, p. 37. (Great Britain)

Ziegert, B. (1985). Origami, the game of clothes. ACPTC Proceedings (p. 150). Monument, CO: Association of College Professors of Textiles and Clothing.

Concept: Conservation

Objective: to understand different conservation techniques

References: Jacroux, D. (1983). Pacific and Hawaiian tapa collections: Conservation and maintenance. ACPTC Proceedings (p. 23-30). Monument, CO: Association of College Professors of Textiles and Clothing.

Concept: Decorative arts

Objective: to compare decorative techniques in apparel and textiles

References: The art of the Cuna. (1983, July/August). FiberArts, p. 64. (Cuna Indians, San Blas Islands, Panama)

- Banerjee, S. (1981). Fabric design and popular culture. International Popular Culture, 2(1), 60-63. (India)

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Objective: to identify current fashions and styles of dress

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Concept: Fashion designers

Objective: to identify styles of successful designers

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Concept: Functional textiles and clothing

Objective: to understand how different cultures have developed functional textiles and clothing

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Concept: Personal appearance

Objective: to understand cultural variations in aesthetics associated with personal appearance

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Objective: to understand how the aesthetics of textiles and clothing are interpreted and influenced by social context

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Concept: Traditional designs in contemporary apparel

Objective: to understand how traditional dress patterns are adapted to contemporary society

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Concept: Traditional dress

Objective: to appreciate the aesthetics and design of traditional dress

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Concept: Wearable art

Objective: to appreciate the expression of art through clothing

References: Donaldson, A. (1984). Obi: The textile art of Nishijin. Textile Horizons, 4(9), 28-31. (Japan)

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APPAREL AND TEXTILE INDUSTRY/ECONOMICS/TRADE

Introduction

A global economy implies that countries around the world are economically interdependent. In Megatrends, Naisbitt (1982) forecasted that the Third World soon will be the site for all labor-intensive industries -- and the apparel industry is just that. This seemingly inevitable outcome raises the question: should we stop fighting imports with protectionist strategies? This volatile issue was approached by Dickerson & Hester (1984) and Nordquist (1984-85) who looked at the implications of international textile trade to domestic industries. As the American apparel and textile industries, the U.S. government, and American consumers wrestle with this issue, it becomes increasingly apparent that satisfactory resolution will depend upon well-informed participants. Thus, educators need to prepare students to work effectively and professionally and scholars need to give insightful thought and careful investigation to this sensitive issue. To this end, Nordquist (1984-85) posed the ethical question: should textile and clothing professors take sides? If this were indeed the case, it is quite probable that the necessary dialogue needed to assess and evaluate this particular global issue in the classroom, as well as in the scholarly arena, would be lost. When a global perspective is used in analysis, all sides of an issue are critically evaluated and implications assessed for every participant involved.

Unfortunately and yet understandably, students, scholars, government, industry, and consumers have become embroiled in the many aspects of the international trade issue. The free-trade vs. protectionist argument logically comes from discussions across diverse interest groups. Within the U.S., importers and retailers favor free trade while textile and apparel manufacturers favor protection of their industries thereby keeping jobs in the U.S. Government officials view the situation more globally fearing trade wars as a result of increased protectionism of one industry. Thus, the United States has seen defeat after defeat of textile quota bills. International trade is indeed a concern of the United States, it is also a major concern of almost every other nation. Approaching international trade issues and concerns requires more than ever an understanding of world trade partners and how they each approach the global marketplace for the exchange of goods and services.

Former U.S. Trade Representative Clayton Yuetter said the U.S. has to operate in a global marketplace. This may mean that careful consideration needs to be given when deciding what we produce best. If the United States imposes tariffs on home industries, jobs may be lost through retaliation from other countries. This is still an international view, not a global view. As world citizens we must consider the effects that U.S. policies have on the quality of life

not only in the U.S. but in other countries as well. When we impose quotas from Thailand, for example, Thai jobs are lost and quality of life decreases there. Jabir (1985) described how U.S. import rulings could ruin Pakistan's textile industry, a major economic base for this developing country. The converse is the positive impact which these import rulings have on countries. Illustrations are the Caribbean Basin Initiative which is responsible for the boom in the Jamaican apparel industry and a new U.S. bilateral agreement with the Philippines which is expected to increase their apparel exports. The use of the twin plant concept illustrated by the maquiladoras which manufacture apparel in Mexico from fabric cut in the U.S. is one method of compromise. That is, U.S. fabric is used and the labor-intensive sewing process is exported. Advantages and disadvantages for both countries need to be analyzed in terms of the impact which trade agreements or policies have on national entities, their citizens and the quality of life.

Changes in policies not only affect other countries but also business practices within the same country. Serko (1986) discussed the country of origin ruling as it affects importers in the U.S. Birnbaum (1987) and Galante & Ignatius (1985) pointed out that stronger protectionist measures trigger changes in business strategies and ways to beat quotas. Hester (1987) outlined the impact of international textile trade agreements. Two major concerns facing international textile and apparel industries revolve around the question: what will be the changes in Hong Kong in 1997 when China takes control and in Europe in 1992 with the unification of the European market? Also, what will be the worldwide implications of these changes? The ramifications of these two mergers have far-reaching global consequences to consumers due to potential changes in resources and markets.

Politics affect world trade. The political violence in Beijing in June, 1989 immediately affected apparel manufacturing and delivery schedules from this country. South African politics led to a U.S. ban on South African textiles. In the first case, politics caused disruptions in exports while in the latter case, outside sanctions eliminated imports from this country. Generally, political allies receive preferential trade treatment. Wall & Dickerson (1989) examined how the Free Trade Agreement (FTA) between the U.S. and Canada will affect clothing and textile trade between these two countries. The FTA between Israel and the U.S. is helping U.S. retailers and manufacturers such as The Limited and Van Heusan to secure lower-priced fashion goods for the domestic market.

Acquiring expanded resources is one reason for a country to produce in another country. Current trends in the textile and apparel industry illustrate this phenomenon. For example, one Chinese company has begun apparel production in the Bahamas using China management and Bahamian raw materials and workmanship. Japan is producing silk in South America and exporting it to Japan. Several reference citations represent sourcing from the U.S.

perspective: Ehrlich (1987; 1988), Hartlein (1988), and Weiner (1985) explored Asia; Solo (1988) looked at Korea; LaRussa (1989), Orgel (1989), and Weiss (1987) looked at the Caribbean; McDowell (1989) studied Ireland; and Warfield, et al. (1986) looked at domestic sourcing in the U.S. Forney, et al. (1990) explored American apparel manufacturers' decisions to use domestic versus overseas production sites. Sourcing also needs to be viewed from the perspective of other countries. Benetton, based in Italy, is producing in the U.S. for the American market and producing in other countries for those specific markets. Levi Strauss and Company, a major apparel manufacturer based in the U.S., produces in Romania for that market. Marks & Spenser, a British retailer, uses Israel as a source.

Understanding export strategies and the problems faced by different countries when shipping goods overseas requires careful investigation of a country's internal economic, political, and social systems and its available resources such as its raw materials and employee skills and numbers. Citations which investigated different export strategies include Vigdor (1987) and Dawson (1986) who looked at the U.S.; Thorn (1983) who examined Japan; and Canterbury (1986), a New Zealand-based company, which is exporting to the U.S. market.

Changes in world currency values affect trade balances and decisions regarding production sites. When the U.S. dollar weakens, U.S. exports increase as they become less expensive overseas while imports to the U.S. become more expensive. An excellent example of this phenomenon is the Japanese automobile companies which have built manufacturing plants in the U.S. to produce their cars and are now exporting from the U.S. rather than from Japan. Similar activities are occurring within apparel manufacturing. Japanese, Hong Kong, and Korean manufacturers are setting up factories in the U.S. With the U.S. tightening up country-of-origin rules and becoming more protectionist, foreign manufacturers are finding it easier to set up shop in the U.S. The United States is experiencing the effect which Naisbitt (1982) discussed, i.e. shifting from being an isolated, national economy to being part of an interdependent global economy.

Fashion and fashion designers' styles are potentially easier concepts to grasp when global study has included analysis of different cultures and cultural patterns. Traditionally, fashion designers have pulled their ideas from across cultures. Their innovations often reflect various combinations of different cultural aesthetic patterns. Examples of articles in this section include information for the fashion/fashion industry in Brazil (Apparel International, 1987), Canada (Kuzik, 1986), Cameroon (Azonga, 1985), Ethiopia (Bottomly, n.d.), Great Britain (Norman, 1988), and Japan (Odrich, 1987). Fashion development depends upon resource availability. What fashion is produced in a specific country often reflects local sources. Examples of articles which can provide comparative information are cited for textile industries in China (Crawshaw, 1985), Malaysia (Ba, 1987), South

Korea (Cantelmi, 1988), Switzerland (Rupp, 1988), Austria (Lennox-Kerr, 1988), Japan (Kitahara, 1984; Odrich, 1986), Scotland (Lennox-Kerr, 1988; Byrne, 1988), Soviet Union (Morris, 1985), and Italy (Testore, 1987).

Characteristics of textile and apparel industries exhibiting growth and decline might be compared. For example, articles are cited regarding industry problems in the Middle East (Acar, 1987), India (Holme, 1989; Gaur, 1988), and Pakistan (Khan, 1985); and industry growth in Mauritius, China (Heung, 1988; Ehrlich, 1987), Uganda (Komakech, 1985), and Australia (Pogoda, 1987). Comparisons need to be made for technological advances, applications of Quick Response techniques, product development, and entrepreneurship around the world.

Doing business in foreign countries is not always easy. Communications are difficult when cultural meanings differ. Articles are listed which give recommendations for doing business in Algeria, Asia, and generally around the world.

Ethics need to be considered as an important aspect of world trade. Are developed countries exporting hazardous products, i.e. products deemed unsafe in the home country such as tris-treated products and asbestos? Berman (1985) addresses the issue of asbestos in Brazil while Hannan (1988) looks at companies which make hazardous cosmetics for African consumers. Is the use of third-world countries for solely labor-intensive work justified especially when little or no expertise/technology is transferred? Dunn (1987) looks at this issue in Jamaica.

Students need to become sensitized to the interdependencies of world industries and economies, in addition to the subtleties of doing business around the world. Critical analysis of business problems using a global perspective is required in today's global business world.

(A list of acronyms used in this section is provided at the end.)

Concept: Comparative advantage

Objective: to identify products, trends, and competitive strategies

References: Asian Textiles. (1987, September 28). Women's Wear Daily, pp. 4-19.

Hoffman, K. (1985). Clothing, chips and competitive advantage: The impact of microelectronics on trade and production in the garment industry. World Development, 13(3), 371-392.

Concept: Distribution

Objective: to analyze product distribution systems

References: Asano, K. (1987, November). Information must be systemized to maximize sales possibilities. Apparel International, p. 3.

Pack and dispatch: New cost savings method on show. (1987, April). Apparel International, pp. 24, 28. (Great Britain)

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Concept: Economic status

Objective: to understand influences on the economic status of a country

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Concept: Entrepreneurship

Objective: to analyze methods of generating income

References: Andree, C. (1988). African art quilts: Getting the profits from urban sales back to rural producers. In H.C. Brittin (Ed.), XVI World Congress 1988 Research Abstracts (p. 52). Paris, France: International Federation for Home Economics.

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Concept: Ethics

Objective: to explore problems inherent in multinational operations conducting business in foreign environments

to analyze the role and responsibility of the textile, apparel, and retail industries in providing safe consumer products

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Concept: Exports

Objective: to determine opportunities for textile and apparel exports

to recognize the significance of export goods in trade

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Concept: Fashion/Apparel industry

Objective: to understand the economic significance of the fashion
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Concept: Fashion magazines

Objective: to identify new fashion magazines

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Objective: to recognize the economic importance of and
consequencies of import goods

to understand the use of quotas and tariffs

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Objective: to identify the structure and composition of textile and apparel industries

to analyze changing status of textile and apparel industries

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Concept: Interpersonal relations in business

Objective: to understand the importance of business etiquette

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Objective: to determine attributes of successful companies establishing production in foreign countries

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Concept: Product development

Objective: to analyze product development in textile/apparel industry
to determine product appropriateness for a market

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Concept: Productivity

Objective: to analyze elements of productivity in manufacturing

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Concept: Protectionism vs. free trade

Objective: to analyze the impact of protectionism on textile/apparel industries

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Objective: to evaluate aspects of quality control

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Concept: Sourcing

Objective: to understand how sourcing influences economic development and level of living

 to explore financial options for international sourcing

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Concept: Technology

Objective: to determine modes and forms of apparel and textile technology

 to recognize the relationship between technology and global competitiveness

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Concept: Textile industry

Objective: to identify textile industry strengths

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Concept: Trade

Objective: to understand the interdependence of trade

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Concept: Trade agreements/Bills

Objective: to understand the purpose and implications of trade agreements

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Concept: Trade associations/Trade shows

Objective: to recognize the role of trade organizations and shows in the production and distribution of textiles and apparel

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Concept: Trade policies

Objective: to understand the implications of trade policies

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Concept: Trade regulations

Objectives: to analyze the bilateral effects of government regulations to understand complications in processing of an importer's merchandise

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Concept: Trade relations

Objective: to understand the implications of world events on trade

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Objective: to analyze the benefits to and problems for both countries of the twin plan concept and Item 807 of the U.S. Tariff Schedule

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GLOSSARY OF ACRONYMS USED IN THIS SECTION

AAMA: American Apparel Manufacturers Association
ACPTC: Association of College Professors of Textiles and Clothing
ATMI: American Textile Manufacturers Institute
CAD: Computer-Aided Design
CIM: Computer Integrated Manufacturing
CBI: Caribbean Based Initiative
EC/EEC: European Economic Community
FTA: Free Trade Agreement
GATT: General Agreement on Tariffs and Trade
ICI: Imperial Chemical Industries
ITC: International Trade Commission (U.S.)
MFA: Multifiber Arrangement
MMF: man-made fiber
NRMA: National Retail Merchants Association
OECD: Organization for Economic Cooperation and Development
(based in Paris)
RTW: ready to wear
SA: Seventh Avenue
UAC: United Africa Company
USDA: United States Drug Administration
USAIC: United States Apparel Industry Council
USTR: United States Trade Representative