



## Slow Fashion Business Models

### Affärsmodeller för Slow Fashion

7.5 credits

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**Ladok Code:** AE1SF1

**Version:** 1.0

**Established by:** Committee for Education in Business and Working Life 2024-06-12

**Valid from:** Spring 2025

**Education Cycle:** First cycle

**Main Field of Study (Progressive Specialisation):** Textile Management (G1N)

**Disciplinary Domain:** Social sciences

**Prerequisites:** General entry requirements + English 6

**Subject Area:** Leadership, Organisation and Management

**Grading Scale:** Seven-degree grading scale (A-F)

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### Content

This course explores business models for Slow Fashion, where quality and long life cycles are prioritised over quantity and low production costs. The course uses fabrics handwoven in rural India as an example of a creative and meaningful alternative to large-scale, automated factory products. The international market for handwoven fashion and interior fabrics is growing, while a new generation of skilled artisans is trying to find markets for their products and increase their chances of starting economically sustainable micro-enterprises. To identify these opportunities, in the course we will, together with weaver-entrepreneur graduates of The Handloom School, reflect on opportunities for different types of value creation linked to handicraft products and Slow Fashion. The course simultaneously questions the prevailing ideals of design, sustainability and fairness of buyers and craftworkers, and explores the importance of technical and cultural factors in craftsworker-buyer relationships

### Learning Outcomes

After completing the course, the student will be able to:

#### *Knowledge and understanding*

- 1.1 Describe and understand the material and socio-cultural aspects of contemporary Indian handloom fabrics,
- 1.2 describe and critically reflect on the ideals of design, sustainability and fairness in a global textile and fashion industry,
- 1.3 exemplify and discuss different international business models based on Slow Fashion
- 1.4 describe the challenges and opportunities for craft products and Slow Fashion in terms of different types of value creation

#### *Competence and skills*

- 2.1 Based on knowledge of the Slow Fashion phenomenon and adequate academic knowledge and theory, design a possible business model for craft products,
- 2.2 present in writing and orally the thoughts and ideas behind the chosen business model based on the issues and perspectives provided by the course,

#### *Judgement and approach*

- 3.1 with the support of relevant theory and previous research, critically reflect on the impact that Slow Fashion, based on craft products and micro-enterprises, can have on sustainable development

### Forms of Teaching

The course consists of lectures and seminars.

The language of instruction is English.

## Forms of Examination

The course will be examined through the following examination elements:

### *Exam – individual written exam*

Learning outcomes: 1.1, 1.2, 1.3, 1.4, 3.1,

Credits: 4

Grading scale: Seven-degree grading scale (A-F)

### *Assignment: completed in groups, presented in writing and orally*

Learning outcomes: 2.1, 2.2, 3.1

Credits: 3.5

Grading scale: Fail (U) or Pass (G)

If a student fails or is absent from the oral presentation, they will receive a written supplementary assignment.

The grade of the whole course is determined by the grade of the individual written exam. For a grade (A-E) on the full course, a grade of Pass on the written assignment is also required.

If the student has received a decision/recommendation regarding special pedagogical support from the University of Borås due to disability or special needs, the examiner has the right to make accommodations when it comes to examination. The examiner must, based on the objectives of the course syllabus, determine whether the examination can be adapted in accordance with the decision/recommendation.

Student rights and obligations at examination are in accordance with guidelines and rules for the University of Borås.

## Literature and Other Teaching Materials

Beckert, S. (2014). *Empire of Cotton: A Global History*. Alfred A. Knopf.

Fletcher, K. & Tham, M. (2015). *Handbook of Sustainability and Fashion*. Routledge.

Gardetti, M. Á. & Muthu, S. S. (2022). *Handloom Sustainability and Culture: Entrepreneurship, Culture and Luxury*. SpringerNature Singapore.

Garimella, A. e. a. (2024). *History of Indian Craft: 1850s to the Present*. Map Academy.

Goldsmith, D. (2018). *Women Weave Daily?: "Artisan Fashion" as "Slow and Sustainable Fashion"* University of Borås, School of Textiles, Technology and Economics.

Gonsalves, P. (2009). *Half-naked Fakir: The Story of Gandhi's Personal Search for Sartorial Integrity*. *Gandhi Marg*, 31(1).

Hirscher, A., Niinimäki, K. & Joyner Armstrong, C. M. (2018). *Social Manufacturing in the Fashion Sector: New Value Creation through Alternative Design Strategies?* *Journal of Cleaner Production*, 172, pp. 4544-4554.

Jay, P. (2019). *A Humble Fabric Helped India Fight British Rule. Now It's Big Business*. *Business of Fashion*.

Jay, P. (2022). *Indian Khadi Cloth: From National Fabric to Luxury Fashion*. Bloomsbury Academic.

Kalkreuter, B. (2020). *Anyone's Heritage? Indian Fashion Design's Relationships with Craft between local Guardianship and Valorization of Global Fashion*. *Fashion Practice*, 12(2), pp. 264-287.

Karpova, E. E., Kunz, G. I. & Garner, M. B. (2021). *Going Global: The Textile and Apparel Industry*. Fairchild Books, Bloomsbury Publishing Incorporated.

Khaire, M. (2011). *The Indian Fashion Industry and Traditional Indian Crafts*. *Business History Review*, 85(2), pp. 345-366.

Khaire, M. (2019). *Entrepreneurship by Design: The Construction of Meanings and Markets for Cultural Craft Goods*. *Innovation*, 21(1), pp. 13-32

Marx, K. (2010). *Capital (excerpts)*. In Adamson, G. (ed.) *The Craft Reader*. Berg.

Ministry of Textiles, G. o. I. (2019). *Fourth All India Handloom Census, 2019-20*.

Niinimäki, K. (2010). Eco-clothing, Consumer Identity and Ideology. *Sustainable development*, 18(3), pp. 150-162.

Ranavaade, V. P. (2022). Sustainable Craft Design Systems for Handloom Weavers. *TEXTILE*, 20(3), pp. 399-409.  
doi:10.1080/14759756.2021.1963623

Ritch, E. L. (2020). Experiencing Fashion: The Interplay between Consumer Value and Sustainability. *Qualitative Market Research: An International Journal*, 23(2), pp. 265-285.

Sandhu, A. (2020). Fashioning Wellbeing through Craft: A Case Study of Aneeth Arora's Strategies for Sustainable Fashion and Decolonizing Design. *Fashion Practice*, 12(2), pp. 172-192.

Solino, L., Teixeira, B. & José de Medeiros Dantas, Í. (2020). The Sustainability in Fashion: A Systematic Literature review on Slow Fashion. *International Journal for Innovation Education and Research*, 8, p. 164.

Tortora, P. G. (2020). *Dress, Fashion, and Technology: From Prehistory to the Present*. Bloomsbury.

Tuite, A. & Horton, K. (2019). Crafting Symbolic Value: Art, Craft and Independent fashion. *Creative Industries Journal*, 12(3), pp. 284-300.

Tynan, C., McKechnie, S. & Chhuon, C. (2010). Co-creating Value for Luxury Brands. *Journal of Business Research*, 63(11), pp. 1156-1163.

Additional course literature and other teaching materials are provided/informed about via the learning platform (max 100 pages).

### **Student Influence and Evaluation**

The course is evaluated in accordance with current guidelines for course evaluations at the University of Borås in which students' views are to be gathered. The course evaluation report is published and returned to participating and prospective students in accordance with the above-mentioned guidelines, and will be taken into consideration in the future development of courses and education programmes. Course coordinators are responsible for ensuring that the evaluations are conducted as described above.

### **Miscellaneous**

This syllabus is a translation from the Swedish original.