

**ESTABLISHING FASHIONTHROPY:
A HISTORY AND ANALYSIS OF FASHION AND PHILANTHROPY'S CONVERGENCE**

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Abstract

Fashion and philanthropy, both the study and the practice, at times converge. It is at this intersection, conceptualized as the social world of *fashionthropy*, that this research takes place. A literature review on the history of fashion and philanthropic studies is presented as well as a conceptual framework based on Georg Simmel's notion of fashion's dualism and Gates's view that a binary motive is the best fuel for market-driven philanthropy. This paper then explores concepts of capitalism, social responsibility and social worlds through an interpretivist lens in relation to three Canadian case studies on fashion and philanthropic happenings in Toronto.

Keywords: Fashion, Philanthropy, Fashionthropy, Canadian Case Studies

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Dedication

To everyone contributing to the betterment of our world and wardrobes

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Introduction

Fashion and philanthropy, both the study and the practice, at times converge. Emerging as two distinct research areas within academia, covering different aspects of cultural, environmental, political, historical and economic significance, there are instances where these two parallel paths merge. It is at this intersection of fashion and philanthropy, conceptualized as the social world of *fashionthropy*, that this research takes place. Composed through an interpretivist lens, this paper begins with a literature review on the history of fashion and philanthropic studies, followed by a focus on three areas where these two concepts connect: in retail, on the runway and in research. Simmel's notion of fashion's dualism and Gates's view that a binary motive is the best fuel for market-driven philanthropy constitute the basis of the conceptual framework. In addition, concepts of capitalism, social responsibility and social worlds are applied to the study and discussion of three case studies. They focus on fashionthropy activities in Toronto, Canada, and are followed by a conclusion that includes suggestions for future research.

Literature Review

This literature review begins with an overview that chronicles the development of philanthropic and fashion studies; it then narrows its scope by focusing on applicable aspects of retail, the runway and research, where fashion and philanthropy interconnect. These include: cause-related marketing campaigns (CRMCs), charity fashion shows and fashion's presence in the museum. Key terms are defined and examples are used to illuminate main concepts. Canadian-focused cases and research are prioritized and applied when appropriate to better contextualize the case studies that take place in Toronto, Canada.

Philanthropic and Fashion Studies

One of the earliest articles on philanthropy is by American industrialist and philanthropist Andrew Carnegie, published in an 1889 edition of America's first literary magazine, *The North American Review*. His seminal essay, originally titled "Wealth," and later changed to "The Gospel of Wealth" (Carnegie, 1906), is an instructional guide, still followed by some philanthropists today, to how wealthy individuals ought to responsibly support society. Interestingly, Carnegie (1889) also addresses conspicuous consumption in relation to fashion, in addition to his observations and opinions about philanthropic contributions to communities:

The rule in regard to good taste in the dress of men or women applies here.

Whatever makes one conspicuous offends the canon. If any family be chiefly known for display, for extravagance in home, table, equipage, for enormous sums of ostentatiously spent in any form upon itself ... The community will surely judge, and its judgments will not often be wrong. (1889, p. 662)

In other words, philanthropy should take predominance over one's display of wealth. Yet American sociologist and economist Thorstein Veblen's take on philanthropy contradicts Carnegie's. Veblen (1899), in one of the first theoretical critiques on conspicuous consumption, published ten years after Carnegie's essay, positions philanthropic endeavours of the wealthy as a form of conspicuous consumption along with luxury household goods, jewelry, cars and, of course, fashion. Veblen was not, however, the first academic to study fashion.

Three of the earliest available articles on fashion, "Of Sumptuary Laws," "Of The Custom of Wearing Clothes" and "Of Ancient Customs," written by French author and philosopher Michel Eyquem de Montaigne, were first published in 1580. Within the first of the three books, made up of a collection of his essays, Montaigne claims that sumptuary laws unintentionally further positioned royalty as the authority on fashion and increased the prestige and social value of fashionable fabrics such as velvet and gold lace. He proposed that royalty should not wear such "ensigns of grandeur" and that the French should follow the examples set by other nations on better, quality, ways to dress (Montaigne, 1685). He wore mostly black and white, like his father (Montaigne, 1574), and viewed fashion as a vain expense. Yet, fashion continued to entice consumers and scholars alike.

While dress history books date back to the Renaissance, with more than 200 books on dress published between 1520 and 1610 (Taylor, 2010), the formal academic study of fashion did not begin until the 1990s (Jenss, 2016). Ten years prior to that, the term 'philanthropic studies' was coined (Katz, 1999), but the rise in academic research on philanthropy can be traced back to the 1960s with about 200,000 articles published worldwide in 1965, increasing to more than 1.2 million articles in 2005 (Bekkers &

Dursun, 2013). Some scholars, however, note that the formalized and organized study of philanthropy did not begin until the 1970s (Smith, 2013) and emerged as a separate research field in the 1980s (Katz, 1999, Bekkers & Dursun, 2013, Gautier & Pache, 2015). Situated under the academic umbrella of the social sciences and humanities (Turner, 2004, Ryerson University, 2017a), both are studied within a wide range of disciplines including psychology, sociology, ethics and economics, where the bulk of crossover between fashion and philanthropy exists.

The Canadian philanthropic system, just like the Canadian fashion system, is heavily influenced by Europe and the United States. The same is true regarding corporate philanthropy, a hypernym for corporate giving, sponsorship and cause-related marketing (Wymer, 2006). A review of the academic research conducted by Gautier and Pache (2015) pertaining to corporate philanthropy published between 1960 and 2010 reveals American and, to a lesser extent, European scholarly dominance in this discipline. Of all the qualifying articles on corporate philanthropy evaluated in the study, 74 per cent are US-focused, 13 per cent are European-centered and only 3 per cent are Canadian-based, illuminating the need for increased Canadian research in this area. Foster, Meinhard, Berger and Krpan (2009) also note that “the body of knowledge, and indeed the level of activity, in the realms of CSR [corporate social responsibility] and corporate philanthropy in Canada are more modest ...” (p.442) than in the United States. Upon further review of the literature, there are three main areas where philanthropy, and (corporate) philanthropy, when paired with fashion, become evident in academia. The following section gives an illustrated account of these three sites. The first is exemplified in the form of CRMCs in the retail environment. The second is illustrated by instances of (corporate) sponsorship on the runway and the third is

demonstrated by various acts of (corporate) philanthropy within institutions of learning where fashion research is conducted, more specifically, the museum.

Retail and Cause-Related Marketing

Cause-related marketing (CRM), a term coined and copyrighted by the credit card company American Express in 1983 (Varadarajan & Menon, 1988), is a form of corporate social responsibility (CSR) in action (Bronn & Vironi, 2001). Companies' philanthropic contributions to charities date back to the 1800s (Sethi, 1977) and even the concept of CRM long predates the copyrighted term. In Morrell Heald's book, *The Social Responsibilities of Business* (1970), he references Macy's records from 1885 when the company sold miniature versions of the Statue of Liberty to help purchase a pedestal for the original. This modern fundraising technique is one of the earliest examples of CRM found in the literature.

By the end of the 19th century, many changes such as urbanization and immigration led to an increase in social problems (Sharfman, 1994). Many members of society insisted that corporations contribute in relieving some of these burdens (Lloyd, 1983) while others viewed businesses' monetary donations to charities as 'dirty money' (Gladden, 1985). Another change was the shift in corporate control from owners to managers (Sharfman, 1994) and an increase in women's corporate-based contributions such as those made by entrepreneur Madam C. J. Walker in the early 1900s. "Long before the advent of cause-related marketing, linking corporate marketing with corporate giving, Madame C. J. Walker understood that publicity about her philanthropy could increase her sales... But her generosity went far beyond enlightened self-interest" (Joseph, 1995, p. 115). During the First World War, C. J. Walker and her

daughter turned their philanthropic focus towards supporting the war effort (Bundles, 2015), as did millions of patriotic supporters. To help fund the war, extensive CRMCs were devised and marketed to those at home through a multi-faceted marketing strategy to sell war bonds. Canadian department stores, such as the Hudson's Bay Company and Simpsons, supported World Wars I and II by selling war bonds, later known as victory bonds (HBC, 2016).

Fashion also helped fund the war on a much smaller scale. During World War II, in the early 1940s, Jane Harris, a Montreal-based fashion designer, requested English and Scottish fashions from her father, a wool merchant in London, to sell in Montreal. Sent under the "Dollars for Britain" campaign, the garments were sold at parties hosted by her sister. "Jane's clients could afford the imported fashions, and perhaps reassure themselves that their purchases were helping both the war effort in England and evacuees in Montreal" (Sharman, 2004, pp.274-275). Beyond the two cases just mentioned, few references to fashion-related CRMCs are found in academic literature prior to the new millennium, despite the emergence of scholarly writing on CSR in the first half of the 20th century.

Writings concerning CSR trickled into academia as early as the 1930s but it was not until the 1950s, with the book *Social Responsibilities of the Businessman* (Bowen, 1953), that the modern era of CSR began (Carroll, 1999). CRM has grown exponentially since the 1980s (Carroll, 2016) as a form of corporate philanthropy and as an area of academic research. A frequently cited example of CRM in scholarly writing is that of American Express's national campaign to raise funds for the restoration of the Statue of Liberty. For three months in 1983, one cent from every American Express transaction, and one dollar for every approved American Express card application in the US, was

given to The Statue of Liberty–Ellis Island Foundation, resulting in a \$1.7 million USD donation (Varadarajen & Menon, 1988, Smith & Higgins, 2000, Berglind & Nakata, 2005, Ponte & Richie, 2014). Other companies deemed the campaign a success and thousands of companies have followed suit (Nan & Heo, 2007), such as Yoplait's support of the Susan G. Koman Breast Cancer Foundation launched in 1997 (Hunter, 2007) and Starbucks' contributions to the organization CARE for tsunami relief in Sumatra (Lafferty, 2007, Kerr & Das, 2013). Instances of fashion-related CRM did not proliferate in popularity until the early 2000s, and research has focused predominantly on two key CRM campaigns: TOMS and (RED).

TOMS

Founded in 2006 by Blake Mycoskie, TOMS is an American fashion brand built on the premise that for every TOMS product purchased, a person 'in need' is helped. The company has given about 75 million pairs of shoes to children in more than 70 countries since 2006. TOMS also works with other global giving partners who provide eye exams and treatments, safe drinking water, training and materials for safer births and resources for school staff and counselors to help prevent and deal with bullying. These initiatives are funded through the sale of TOMS eyewear, coffee, bags and backpacks (Wydick, Katz, Calvo, Gutierrez & Janet, 2016).

TOMS funded an impact study of the first year of their shoe-giving program in El Salvador. Carried out predominantly by economic scholars, data were collected and disseminated in two research papers. The first focused on the impact that donated TOMS shoes had on local markets (Wydick, Katz & Janet, 2014). The second determined if and/or how TOMS shoes given to children affected areas of their lives such as health,

school attendance and self-esteem (Wydick et al., 2016). The first report concluded that TOMS shoe donation program had little effect on the local shoe-selling economy and that TOMS needs to be more prudent with their targeting to ensure shoes are first going to children who are shoeless. The second report revealed the high level of dependence children place on others, and not their families, to supply their needs. Both reports indicate that TOMS needed to change their approach, and they have.

In 2013, TOMS adopted a more strategic approach to their giving model by expanding their production locations to include regions where they give, such as Ethiopia, Kenya and India. As of 2017, TOMS employs more than 700 people in those areas and is committed to gender equality in their hiring practices. With the expansion of their product line, TOMS now includes services, medical-related materials and training as part of their philanthropic philosophy (TOMS, 2017).

Another article about TOMS (Roncha & Radclyffe-Thomas, 2016) examined the role of Instagram as an effective platform for the company to engage with their target audience and foster a relationship between the TOMS brand and TOMS' consumers. This qualitative case study, guided by the theory of co-creation, examined Instagram posts related to TOMS' social media campaign, "A Day Without Shoes." The premise of the campaign is simple: post an Instagram picture of bare feet with the tag *#WithoutShoes* during a specific date range, and for each post TOMS donates a pair of shoes to a child in need. Their findings suggest that social media interaction is integral to the formation of brand communities, that consumers' online contributions are an essential aspect of a brand's narrative and that their participation promotes the legitimacy and authenticity of the TOMS brand and its *#WithoutShoes* campaign. The same year that TOMS was founded, so was (RED).

(RED)

Launched by U2's lead singer Bono and activist Bobby Shriver, (RED)'s purpose is to raise money for prevention, education, treatment and testing in the fight against the HIV/AIDS pandemic in Africa. Partnering with well-known brands, including some iconic fashion labels such as The GAP, Converse and Emporio Armani, (RED) harnesses consumers' purchasing power and funnels a portion of the funds from (RED) emblazoned product sales to The Global Fund, which oversees the distribution of donations ((RED), 2017). There is concern that purchasing cause-marketed products decreases amounts individuals give directly to charitable organizations, as 'donors' may feel they have already given enough (Gurin, 1987, Varadarajan & Menon, 1988, Flaherty & Diamond, 1999, Lichtenstein, Drumwright & Braig, 2004, King, 2006). While amounts donated to organizations through CRM campaigns are hard to decipher due to obscure transparency regulations for both companies and tax filings, CRM campaigns appear to be only one small part of overall funds gathered for charitable causes. For example, of the \$5.194 million USD received by The Global Fund in 2016, 93 per cent came from governments, six per cent from international foundations and the remaining one per cent consisted of contributions from corporations, international not-for-profit organizations and (RED) (The Global Fund, 2016, p. 17). This suggests that while transactional consumption philanthropy does play a role, its presence does not pose a threat to traditional forms of philanthropy, as critics have argued. The current literature fails to contextualize consumption philanthropy within the wider scope of how donations are received, and by whom. This paper situates embedded giving through fashion-related cause marketing campaigns as just one component of fashion philanthropy.

(Corporate) Sponsorship on the Runway

In her seminal book, *The Mechanical Smile* (2013), fashion professor Caroline Evans pieces together a thorough, albeit incomplete, history of some of the earliest fashion shows in America and France through archival research of written material, photographs and films. Included in her account is a brief overview of the role charity fashion shows played in the early 1900s, especially in dismantling fashion authority; until the outbreak of war in 1914, they were held almost exclusively, by Paris couture houses.

The outbreak of war caused Paris houses to close temporarily, so *Vogue* magazine seized the opportunity to steal the spotlight with a three-day showcase of American designers at New York City's Ritz Carlton in November of 1914 (Evans, 2013). "Fashion Fête" featured garments by dressmakers and tailors paraded in the hotel's ballroom in front of a standing-room only crowd. Downstairs, another exhibition took place where fashions donated by designers such as Maison Jaqueline and department store owner John Wanamaker were showcased and auctioned off. Attendees also had the opportunity to purchase raffle tickets to win a skating costume and a gold ball dress. Guests could purchase programs on site and had to obtain a ticket for entry, priced at \$3 USD per show. Thousands of dollars were raised for the Committee of Mercy, a charity that worked to help women and children left destitute by the First World War (Post, 1914). Other charity fashion shows took place in venues other than hotels, such as fashion houses, department stores, private homes, opera houses and playhouses. The theatre community rented out their spaces to designers and retailers while also incorporating (charity) fashion shows into their own productions (Evans, 2013).

Such was the case for the vaudeville war-themed production of “Fleurette’s Dream at Peronne,” staged by British fashion designer Lucile (Lady Duff Gordon). Performed in various cities in the United States and Canada for six consecutive months, ending in May of 1918, “Fleurette’s Dream” proved to be an important example of how citizens could “perform their patriotism through consumption” (Schweitzer, 2008, p. 586). As theatre professor Marlis Schweitzer explores in her article “Patriotic Acts of Consumption: Lucile (Lady Duff Gordon) and the Vaudeville Fashion Show Craze” (2008), “Lucile aligned theatrical spectatorship and fashion consumption with the ideals of philanthropy, humanitarianism, and patriotism” (Schweitzer, 2008, p. 585). Schweitzer’s archival research of media reports surrounding Lucile and “Fleurette’s Dream” reveal that the show travelled to Toronto and was well attended by men and women due in part to its popularity state-side but also because Lucile had spent much of her childhood in Canada. The article does not address whether the patriotic and charitable associations with the show were perceived in the same way by Canadians. But the show’s popularity in Toronto suggests that “Fleurette’s Dream” affected, and perhaps hastened, the shift towards the naturalization of the ‘citizen consumer,’ made tangible in the form of escapist entertainment imbued with war and charitable rhetoric as an acceptable way to support the war charities while also indulging in fun and fashion. Like TOMS and (RED), “Fleurette’s Dream” is also an example of consumption philanthropy, but more so it provides a historical instance of corporate sponsorship as Lucille’s original designs held a valuation of up to \$1 million USD (Schweitzer, 2008).

Aspects of the theatre also traversed to the catwalk. In an article exploring one of fashion designer Jean Patou’s early fashion shows, Evans (2008) mentions how the society women modeling for French magazine *Feminina*’s annual charity fashion show,

“Grande Nuit de Paris,” in 1927, were grouped together based on similarities such as their height and dress style, reminiscent of chorus girls in Broadway musicals during that time. This exchange of performance attributes between Broadway and the runway continues, even in charity fashion shows today.

Fashion Cares

In a retrospective book sponsored by the retail chain Winners, *20 Years of Fashion Cares* (AIDS Committee of Toronto, 2006), an annual charity fashion show benefiting the Aids Committee of Toronto is commemorated. Comprised of photographs and commentary of those involved in, and who attended, past Fashion Cares events, the book begins with letters from sponsors, supporters and its founders followed by a chronological account of each annual event and ends with a gallery of fashion photography.

Founded in 1987 by Syd Beder and Rick Mugford, Fashion Cares was created to help in the fight against AIDS and HIV. The event brought diverse communities together for a once-a-year charity fashion show and party in Toronto featuring provocative and theatrical wearable performance art pieces designed and donated by Canadian designers such as DSquared2, Marilyn Brooks and Wayne Clarke. Their designs were showcased by traditional and gender-bending models representing a wide range of identities. In some years the fashions were auctioned off and a few can still be found in fashion archives. Each year the designs were inspired by a different theme; for example, 1988 featured “Fashion Blooms,” where each ensemble was made with floral fabric donated by Greef, an interior design fabric house. Over the years, Fashion Cares took place at various locations throughout Toronto including its debut at The Diamond

Club followed by other venues such as BCE Place, Toronto Island Airport, Moss Park Armoury and many at the Metro Toronto Convention Centre. By 2006, Fashion Cares had raised \$9 million CAD for AIDS-related research and services. In 1994, MAC came on as the title sponsor and the company's involvement inspired the founders, Frank Toskan and Frank Angelo, to establish the MAC Aids Fund, supporting those affected with AIDS and HIV. The fund is financially supported entirely from the total sale price of MAC's VIVA GLAM lipsticks—a CRMC that raised more than \$75 million CAD by the 20th anniversary of Fashion Cares (AIDS Committee of Toronto, 2006). Fashion and philanthropy overlap in the retail environment and on the runway, but another place they intersect is in areas of research.

Research and Fashion Philanthropy in the Museum

Just as Valerie Steele (2008) states that “along with the catwalk show and the retail store, the museum has become an increasingly important site for fashion” (p. 8), I argue that along with charity fashion shows, designers' involvement in CRMCs in store and online, the museum is also an important site for fashion philanthropy. Fashion scholars persevered and successfully established fashion as a ‘worthy’ area within academia just as fashion historians and costume curators worked diligently to ensure fashion was regarded as ‘worthy’ of display, along with other art forms, in museums. The history of dress and fashion within museums can be classified into three time periods (Fukai, 2010, Melchior, 2014); Fukai's categorization (Pre-1970, 1970s-1990s and The 21st Century) differs from Melchior's stages (1930s-1960s, 1960s-1970s and 1980s-present). These periodizations provide evidence of how fashion philanthropy developed in Western museums.

The First Period: Pre 1970

In the first period, private costume collections date back to the 15th century. The first public museum, The British Museum, was established in 1753 and, like other early museums, rarely displayed dress and textile, until the 19th century (Taylor, 2004). The first time fashionable dress was displayed at The Museum of Fine Arts in Boston was in 1877, seven years after the museum was founded (Steele, 2008) yet fashion was not considered a major museum component until the 1900s. At Le Palais du Costume in Paris, for example, the first popular fashion history exhibit took place in 1900 during the International Exhibition in Paris and the first major display of dress at London's Victoria & Albert Museum (V&A) was in 1924 (Taylor, 2004).

An early example of fashion philanthropy in the museum during the first period is the establishment of The Society of Costume History in 1907 and the donation of a collection of clothing items to the city of Paris by artist Maurice Leloir in 1920. This was the beginning of the Musée Carnavalet; after many changes and locations it is now known as Palais Galliera. A similar example is that of The Fashion Museum in Bath, England. Established in 1963 with a dress collection by costume designer and artist Doris Langley Moore donated to the city, the museum now has three times the original endowment (Fukai, 2010). Establishing costume museums often took decades of dedication and funding by fashion philanthropists, as was the case of adding a collection of ten thousand items to The Metropolitan Museum's collection in New York. The acquisition of these articles of dress began in the late 1920s by a group of women but they were not displayed until 1944 (Taylor, 1998). One of the women, Irene Lewisohn, a German-Jewish philanthropist (Dreir & Collins, 2012), was a founder of the Museum of

Costume Art (Rehan, 1945), now the Costume Institute, at The Metropolitan Museum of Art. Her contributions as a fashion philanthropist have been overlooked in academia and she is usually mentioned only in the caption descriptions of costume images she had acquired and donated, despite having a costume reference library named after her at The MET's Costume Institute. Details of other fashion philanthropists who helped establish these not-for profit organizations also remain quite obscure in academia.

Published academic research referencing fashion philanthropy within museums is minimal, mentioned only briefly within other scholarly explorations concerning connections between fashion and museums, such as their relational history (e.g. Steele, 1998; Taylor, 2004) and object-based research (e.g. Palmer, 2008; Mida, 2013).

In her article "Doing the laundry" (1998), Lou Taylor devotes some space to the phenomenon of fashion philanthropy in the museum setting but this is not one of the focal points of the piece. While discussing the role gender plays in different approaches to researching historical dress, she mentions donations made by various individuals but does not expand in any great detail as to their motivations or the meanings of these contributions within the realm of the establishment and importance of fashion in museums. Furthermore, her book, *Establishing Dress History* (Taylor, 2004), which is a concise and comprehensive account of the development of dress and fashion collections within the museum setting, never addresses the role of philanthropy explicitly but does briefly discuss motives for giving, for example when a Reverend, Robert Brooke, donated items, including an 18th-century velvet suit, to the V&A in the 1850s (then the South Kensington Museum) with the caveat that his family members be granted invitations to museum meetings and free admittance to all public events. Another example given by Taylor in her book is that of the costume collector and artist

Talbot Hughes. She quotes him from his 1913 book *Dress Design: An Account of Costume for Artists and Dress Makers, Illustrated by the Author from Old Examples*:

I am happy to state that before the final revision of this book I have heard that my collection of historical costumes and accessories will, after a preliminary exhibition at Messrs. Harrod's, be presented to the V and A as a gift to the nation by the Directors of that firm. Thus, the actual dresses shown in these plates will find a permanent home in London, and become valuable examples to students of costume (as cited in Taylor, 2004, p. 115).

The Second Period: 1970 - 1999

The second period encompasses 1960/1970-1999 and is distinguished by museums' transition from solely dress museology, focusing on the historical object, to also include what Melchior calls 'fashion museology,' which places more emphasis on the narrative and the visual culture aspect by cultivating an immersive experience through fashion display in museums (Melchior, 2014). The relatively new development of fashion museums, and fashion in museums, popularized only in the late 1990s (Fukai, 2010), coincided with the decline of financial support for museums by government bodies and the rise of corporate culture in the form of marketing strategies, and new sponsorship streams, discussed briefly in Fiona Anderson's article "Museums as Fashion Media" (Anderson, 2000). She compares and contrasts approaches to fashion museology in a case study format focusing on a national museum, an independent gallery and a designer-cum-curator exhibition, but stops short of addressing individuals', and corporations', donations of time, fashion, dress and/or dollars needed to preserve and produce fashion exhibitions in museums.

The Third Period: The 21st Century

In the third period fashion museums and exhibitions proliferate in popularity with fashion retrospectives of 20th-century designs and displays of contemporary fashions, often by well-known designers (Melchior, 2014). The pervasive power of popular culture in the form of fashion in museums has inadvertently dimmed the spotlight on costumes and textiles (Cumming, 2004). Curators rely on corporate sponsorship to produce museum exhibitions, and those focused on contemporary fashion can attract up to half-a-million visitors and millions more in sponsorship dollars. In New York, for example, fashion label Ralph Lauren donated \$350,000 USD and Chanel planned a \$1.5 million USD donation to The Costume Institute of The Metropolitan Museum of Art, while Giorgio Armani donated \$15 million USD to the Solomon R. Guggenheim Museum. None of these donations was, however, entirely altruistic.

First, in exchange for their financial contributions, Ralph Lauren's logo appeared on all the promotional material for the exhibition "Man and the Horse," which was displayed from December 3rd, 1984, until September 1st, 1985. Second, Chanel withdrew its donation when a planned retrospective of Gabrielle "Coco" Chanel's designs was indefinitely postponed in 1999 (Chanel Inc. did sponsor a Chanel exhibition in 2005). Third, the Guggenheim was criticized for accepting Giorgio Armani's multi-million dollar donation for what appeared to be for the Armani exhibition, despite being sponsored by *InStyle* magazine, while the donation went towards the museum's fundraising goals (Steele, 2008).

Conceptual Framework

The coalescence of Canada's growing fashion industry, widening wealth gap and changes in giving strategies is discussed in certain social circles and featured prominently in the media. Nevertheless, only fragments of this discourse exist in academia, and are scattered across various fields of study. This paper synthesizes the narrative by establishing, explaining and exploring *fashionthropy*, the synergized amalgamation and application of fashion and philanthropy concepts. Fashionthropy is manifested by participating agents through symbolic activity, identity, physicality and discourse; it is motivated and maintained by a perpetual pull between self-service and self-sacrifice.

Fashion and Creative Capitalism

Two elements form the foundation of this conceptual framework from which an exploration of the counter-tendencies that define fashionthropy take place: the combination of fashion's dualistic nature described by German philosopher and sociologist Georg Simmel (1957, 1972), and the binary motive for philanthropy explained by American businessman and philanthropist Bill Gates (2008). On the surface, fashion and philanthropy may appear contradictory. The former is often perceived as concerned with self, while the latter is focused on others. In combination, however, they become "a form that synthesizes oppositions so that two contradictory aims may be secured at the same place" (Carter, 2003, p. 66), in much the same way as fashion itself. This form, comprising multiple antagonistic forces, is not unique to fashion, philanthropy or fashionthropy but, as Simmel theorizes, is a fundamental aspect of life present in our physical and psychological happenings. He acknowledges there is no adequate definition for this phenomenon and instead proposes examples to

best understand this perplexing paradox. “The physiological basis of our being gives the first hint, for we discover that human nature requires motion and repose, receptiveness and productivity ...” (Simmel, 1957, p. 542). Gates (2008) acknowledges this constant contrariety and adds to it by proposing a refined capitalist system with “a twin mission: making profits and also improving lives for those who don't fully benefit from market forces” (Gates, 2008). He defines this concept as *creative capitalism*, “an approach where governments, businesses, and nonprofits work together to stretch the reach of market forces so that more people can make a profit, or gain recognition, doing work that eases the world's inequities” (Gates, 2008). This suggests a mutually beneficial solution made possible by incentivizing companies, and individuals, with opportunities to acquire different kinds of capital. From Gates’ view, “there are two great forces of human nature: self-interest, and caring for others” (Gates, 2008). Dichotomous dynamisms like these, between which we continually oscillate, are evident in fashionthropy. Philanthropy’s diverging intermixture of egoism and altruism coupled with fashion’s conflicting combination of individualism and collectivism conjures up questions such as how social responsibility is actuated at the intersection of fashion and philanthropy and why this area of social responsibility is a cause for concern and/or content.

Social Responsibility

Social responsibility can be classified into two overarching, and overlapping, frameworks: Corporate Social Responsibility (CSR) and Individual Social Responsibility (ISR). At the macro level is CSR. Modern in its scope, this definition from 2011 by scholar Richard E. Smith illuminates the needed balance between corporate greed and

corporate giving. “A business system that enables the production and distribution of wealth for the betterment of its stakeholders through the implementation and integration of ethical systems and sustainable management practices.” He goes on to say that, “by practicing ‘inclusive capitalism’, corporations can grow markets and profits while simultaneously improving the conditions of mankind. It is exactly this that the CSR definition proposed seeks to accomplish” (Smith, 2011, pp. 23-24).

CSR and ISR overlap because companies are run by individuals whose personal and professional ethics contribute to the direction of the companies’ CSR decision-making objectives and outcomes. Wood’s 1991 corporate social responsibility model notes that CSR includes three principal levels: institutional, organizational and individual. At the individual level, “managers are moral actors. Within every domain of corporate social responsibility, they are obliged to exercise such discretion as is available to them, toward socially responsible outcomes” (Wood, 1991 pg. 698). Swanson reorients Wood’s theory and explores a framework to equally integrate profit and public good as businesses’ main objectives. “Executives should forego or limit power seeking as a personal or an organizational goal. Instead, they should make decisions that direct the firm to economize and ecologize” (Swanson, 1995, p. 57).

At the micro level is ISR, an integral aspect in understanding how and why we give, volunteer and/or take positive action towards the betterment of society. At its most basic definition, ISR “focuses on the individual’s perceptions of what he or she should be doing to help society” (Hatch & Stephen, 2015, p. 63). ISR is “represented by individuals’ internalized moral identity and how they present that to the public in their symbolic moral identity.... ISR relates to individuals becoming responsible in their actions, which have a direct impact on the communities outside their immediate groups”

(Hatch and Stephen, 2015, p. 64). Thus, ISR relies on private and public propensities of one's moral identity.

Fashionthropy

As previously stated, fashionthropy represents the synthesis of fashion and philanthropy manifested by participants through symbolic acts and/or objects prompted and perpetuated by a synchronous seesaw between altruism and egoism. This neologism is a paradoxical portmanteau. The dominant attributes assigned to fashion and philanthropy are divergent and place the former as egocentric and the latter as altruistic. The focus of this study, however, is on the place where fashion and philanthropy converge along a continuum of multiple dualities. Here, fashion's ability to personalize and conform (Simmel, 1957, 1972), individuals' and companies' twin missions to make profits and prop up others (Gates, 2008) as well as the material and abstract forms of capital (Bourdieu & Nice, 1977, Bourdieu, 1986) that fashionthropy embody are explored. These dichotomous concepts exist within the social world of fashionthropy.

Social Worlds

Social worlds are abstract spaces where meanings are developed and exchanged through discourse and symbolic interactions by individuals with shared interests and involvement in activities and ideas (Shibutani, 1955, Strauss, 1978). Social worlds, like fashion, "which flourish in every world, so their appearance and disappearance should surely be studied in relation to social world processes" (Strauss, 1978, p. 125), philanthropy and fashionthropy, as exemplified in the previous and following quotes,

consist of multiple dualities. Each is “a universe where fragmentation, splintering, and disappearance are the mirror images of appearance, emergence, and coalescence” (Strauss, 1978, p. 123). Social worlds also consist of a main activity, source of technology, organization(s) and areas of intersection with, and segmentation from, other social worlds (Strauss, 1978). The five characteristics listed above are present in fashionthropy as well as the three subsections reviewed. These subgroups represent Strauss’s idea of sub-worlds, sectors of social worlds where new distinctions and discourses are formed. Fashionthropy can then be viewed as a social world or a sub-world. This paper positions fashionthropy as a social world, and retail, runway and research as sub-worlds to demarcate for the moment exploratory boundaries that are otherwise fluid. Within the social world, and sub-worlds, of fashionthropy are multiple forms of capital.

Capital

French sociologist Pierre Bourdieu (1930–2002) argues that it is not possible to give a satisfactory explanation of a social world’s framework and *raison d’être* without understanding, and applying, the three fundamental forms of capital. He explains these three forms as:

economic capital which is immediately and directly convertible into money and may be institutionalized in the form of property rights; as cultural capital, which is convertible, in certain conditions, into economic capital and may be institutionalized in the form of educational qualifications; and as social capital, made up of social obligations (“connections”), which is convertible, in certain

conditions, into economic capital and may be institutionalized in the form of a title of nobility. (Bourdieu, 1986, p. 242)

He further develops the concept of cultural capital into three forms—the *embodied state*: ongoing physical and mental tendencies; the *objectified state*: physical manifestations of cultural capital; and the *institutionalized state*: academic credentials. These three states, as well as social capital, are all capable of converting to economic capital. Bourdieu’s notions of capital, as described above, are evident in this paper’s analysis of fashionthropic activity, comprised of fashion and philanthropy concepts.

Philanthropy

The term ‘philanthropy’ was first used in the 17th century, and comes from the Greek word *philanthrôpía*, which translates to mean ‘love of [hu]mankind’ (Oxford English Dictionary, 2017b). Philanthropy scholar Marty Sulek brought forth two seminal articles on the classical history (2010a) and modern use (2010b) of the term philanthropy in which he chronicles its definition-evolution from the 4th century to current day descriptions. Sulek notes that the most widely agreed upon definition by scholars of philanthropic studies is “the giving of gifts of time or valuables (money, securities, property) for public purposes” (Salamon, 1992, pg. 10). Like most meanings in academia, they vary depending on the focus of study. Philanthropy is researched within the social sciences and humanities by academics in a wide range of disciplines including history, economics and geography. Within these and other academic areas, research on specific aspects of philanthropy have emerged such as *philanthrocapitalism*, the application of business practices to giving (Bishop, 2013, Bishop & Green, 2015), and *celanthropy*, charity initiatives promoted by celebrities

(Rojek, 2014, Ilicic & Baxter, 2014, Jeffrey & Allatson, 2015). This paper adds to the academic discourse of cross-disciplinary approaches involving philanthropy by establishing and exploring its connection with fashion.

Fashion

The term ‘fashion’ was first used in the 14th century, and comes from the Latin word *facere*, which translates to mean “do, make” (Oxford English Dictionary, 2017a). During this period of the Middle Ages in European cities, Western fashion emerged alongside mercantile capitalism (e.g. Flugel, 1930, Bell, 1976, Konig, 1973, Wilson 1985, Breward, 1995 and Skov & Melchior, 2008). Fashion is “a notoriously difficult term to pin down” (Svendsen, 2006, p. 12) in academia. This is due, in part, to fashion’s qualities of being simultaneously a material object and an immaterial concept (Riello & McNeil, 2010) studied through various spectacles categorized here in three overarching areas: 1. object-based research (e.g. Moore, 1949; Steele, 1998; and Mida & Kim, 2015) predominantly by (museum) curators; 2. theory-based approaches (e.g. Simmel, 1957; Barthes, 1983; Wilson, 1985; Entwistle, 2000 and Kawamura, 2005) mostly by university academics; and 3. mixed methodologies (e.g. Breward, 1999; Woodward, 2007; Kaiser, 2012; Granata, 2016) conducted by fashion scholars, which include curators and university academics. Fashion defined as “the cultural construction of the embodied identity” (Steele, 1997) is applicable to the above-mentioned methods of approaching fashion and to the methods guiding this paper.

Methodology

Case study research allows for theory building and testing, the modification of research questions during the investigative process, the ability to collect a copious number of analytics and the study of the phenomena from multiple perspectives (Bhattacharjee, 2012). In an interpretive manner, this qualitative research project presents and discusses three case studies of fashionthropy: retailer J. Crew's Garments for Good whale collection campaign, The White Cashmere Collection charity fashion show and The Suzanne Rogers Fashion institute at Ryerson University. The multi-case study method offers a way to observe fashionthropy in action and infer commonalities and distinctions in an assortment of social sites. This mode of research also provides a context from which a more informed understanding of fashionthropy can emerge.

This analysis adds a contemporary component to the historical timeline established in the literature review by choosing only those fashionthropic activities that took place in, or began between, the first quarter of 2016 and the first quarter of 2018. The case study criteria were also narrowed with a set location parameter (all took place in Toronto, Canada) and those having multiple sources for data collection (predominantly from Canadian media outlets and professional documents). These included print and online newspaper and magazine articles, press releases, videos, photographs, organizations' reports, academic articles and books. After reviewing all case candidates, three were selected for analysis based on having met the above outlined criteria and for their ability to exemplify one primary area of fashionthropy—retail, runway or research.

Case Study #1 – Retail

Many fashion brands conducted CRM campaigns in Toronto between September 2016 and September 2017, including the Canadian luxury outerwear company Sentaler, which donated 25 per cent from the sale of each hat sold between August 2016 and September 2017 to Sick Kids Hospital (Kelledstyle, 2016) and luxury retailer Holt Renfrew's partnership with Paris design house Kenzo, which began on World Oceans Day in 2016, and which donated \$25 CAD from the sale of every blue wallet or clutch to The Blue Marine Foundation, an ocean-protection charity (Olson, 2016). While these are textbook examples of more traditional CRM fashion campaigns, the latest compassionate consumption campaign devised by J. Crew is exemplary as a contemporary strategy that transverses more than one area of fashion philanthropy. Before analyzing this campaign, a brief history leading to the company's Canadian presence and previous CRM campaigns is presented.

J. Crew is an American fashion brand that began as a mail-order catalogue in 1983. Six years later, the first brick-and-mortar store opened in Manhattan and now there are more than 280 stores (DiNapoli, 2017) in five countries, including Canada. J. Crew catalogues crossed the border into Ontario for the first time in 1991 and in August of 2011 the first store opened in Toronto's Yorkdale Shopping Centre (Toronto Star, 2011). There are currently 11 J. Crews in Canada—three in Alberta, three in British Columbia and five in Ontario, all in Toronto (J. Crew, 2017). The company, known for its 'preppy' styles (Heffernan, 2010, Persad, 2015), implements CSR in many aspects of its business practices.

One way J. Crew accomplishes fashion philanthropy is through their Garments for Good projects. Comprised of CRM campaigns supporting local and/or global non-

profits, each collection includes T-shirts, designed exclusively for J. Crew, featuring original artwork by selected artists. The first Garments for Good collection took place in July of 2013 in support of Friends of the Highline, the non-profit organization responsible for maintaining the High Line, an elevated public art park in New York. The capsule collection includes T-shirts, sweatshirts, accessories and children's onesies featuring art by children's author Peter Brown, photographer Joel Sternfeld and graphic designer Paula Scher (Sparks, 2013). One-hundred per cent of the net proceeds were donated to Friends of the High Line (J. Crew, 2013).

In 2005, a year before he co-launched (RED), Bono and his wife, Ali Hewson, founded EDUN, a sustainable luxury fashion line that promotes eco-fashion, fair trade with, and living wages for workers in, Africa (Edun, 2017). In 2015, J. Crew and EDUN collaborated on an exclusive T-shirt and a children's collection made in Kenya using only natural fabrics such as cotton, poplin and wool. For each piece sold, 50 per cent of the purchase price was donated to St. Ann's Orphanage in Kenya through the non-profit organization With My Own Two Hands (J. Crew, 2017). Funds raised were used to build a greenhouse at the orphanage where fresh produce is grown to feed the more than 40 children who reside there. The greenhouse also generates income for the orphanage through the sale of produce to local community members (With My Own Two Hands, 2016). Apart from the inaugural Garments for Good campaign with Friends of the High Line, J. Crew consistently donates 50 per cent of the purchase price from each item sold in their cause collections to the corresponding non-profit organization(s).

Collaborating with other members of the creative industry is another recurring theme in J. Crew's Garments for Good collections. Their annual Save the Bees campaign started in 2014 and benefits two charities, Bug Life and The Xerces Society, both

dedicated to the conservation of bees and other invertebrates. Artists such as Emma Hill and illustrator Donald Robertson added their artistic abilities to past campaigns, and in 2016 hand-painted water colour artwork by illustrator Marcel George was featured on T-shirts and bandanas. In 2017, J. Crew's first Canadian cause campaign broadened the systematic connections within fashion philanthropy.

As with previous Garments for Good collections, J. Crew created awareness for a cause, featured original artwork on the limited edition capsule collection pieces and donated half of the retail price of items sold to the corresponding non-profit organizations. This time, however, the collection expanded beyond the confines of the online and in-store environment into the museum setting and became part of a research project and massive exhibition.

When nine blue whales, the largest animals on earth, were crushed by ice in 2014, one washed up on the shore of Trout River, a small town on the west coast of Newfoundland (Allen, 2014). The Royal Ontario Museum (ROM) took ownership of the beached whale and, after almost three years, the whale's 80-foot skeleton was reassembled and displayed as the main attraction for the museum's exhibition "Out of the Depths: The Blue Whale Story." From March 11th, 2017, until September 4th, 2017, ROM visitors could view the skeleton, listen to recordings of the whales' sounds, participate in interactive learning activities, such as dressing up as krill, and learn how whale products were used in fashion. Another way fashion was incorporated into the installation was the ROM's partnership with J. Crew.

In a slight departure from previous Garments for Good collections, J. Crew kept the process in-house by having their head of women's design, Somsack Sikhounmuong, hand sketch all the whale art for the capsule collection. The fashion designer-cum-artist,

who grew up in Oshawa, Ontario, said he has been fascinated with whales since he was a child and “designing something so that the customer not only helps the whales but they get to take something cool and exciting home” was his goal for this project (Grossman, 2017). Ranging from \$17 to \$60 CAD, 50 per cent of the retail price from these styles support the ROM’s Blue Whale Project, tasked with conducting research and working on the global conservation of this endangered species (J. Crew, 2017). The limited edition pieces include T-shirts for men, women and children, bandanas and a tote bag, each with original art and available for purchase online, in-store and at the ROM. At the museum, the collection was displayed at the gift shop as “a stylish step above the souvenir trinkets you typically find at museums” (McEwen, 2017). During the exhibit, on a table at the entrance to the gift store, surrounded by whale books, stuffed animals and ceramic figures, was the women’s shirt from the collection. All the items, as of the time of this paper’s completion, except for the children’s and women’s shirts, were sold out online.

Case Study #1 - Discussion

This case study represents another instance of fashion’s role in the commodification of causes and as vessels for conspicuous cause consumption. Such concepts have been axiomatized in academia, thanks to a plethora of well-researched and articulated articles and books. This discussion aims to move beyond these observations.. First, however, I must address the need for the dissemination of this knowledge beyond the confines of academic literature. In reviewing the data obtained for the J. Crew case study from mass media, the messaging is biased in that it condones the campaign instead of adhering to journalistic integrity and presenting adequate

information for the reader to reach their own informed position on the matter regarding the campaign in question.

CRM campaigns within the fashion industry have evolved tremendously since Macy's 1885 Statue of Liberty campaign (Heald, 1970). Moving from a relatively linear exchange from consumer to company to cause, the narrative of a CRM campaign is now capable of progressive multi-platform partners reaching an array of agents, as was the case with the J. Crew campaign. A collaboration not just between one company and one cause but involving two non-profit organizations over three platforms in two countries suggests an opportunity for greater capital gains.

While the case study focused on the Canadian aspects of the campaign, sales from J. Crew's whale collection also supported the United States' Wildlife Conservation Society (J. Crew, 2017). The economic impact of sharing these charitable funds is significant, especially for the ROM. J. Crew's Canadian market is much smaller than that of the United States, where most of their sales originate (Vault, 2017). So, despite having to split the 50 per cent earmarked for the CRMCs, the amount generated by partnering with a US non-profit, plus potential sales from J. Crew's e-commerce site, which is accessible in more than 100 countries (Vault, 2017), adds up to the probability of yielding a higher return rate than a contained-in-Canada campaign would.

One can only make assumptions regarding how much came from where because J. Crew did not disclose any financial figures related to the amounts raised for the whale campaign (or any other). Even though public opinion polls indicate that 77 per cent of Canadians want companies to be transparent (Harris, 2016), a culture of non-disclosure amongst companies persists. Purchasing a fashion item from the collection implies an act of fashionthropy. However, unlike giving money directly to a cause, no charitable tax

receipts are issued for CRMCs so there are no quantitative data from which to calculate the economic impact. The presence of the collection at the ROM not only provided another place from which to yield more economic capital but also an opportunity to generate cultural capital. The inclusion of the collection as part of the ROM's whale exhibition situates fashionthropy as objectified and institutionalized states of cultural capital, as defined in the framework by Bourdieu (1986), for involved agents to consume. The opportunity for knowledge attainment is heightened in the museum setting but is also available on the website containing information on J. Crew's Garments for Good programs, as well as through links to learn more about the various causes supported through these campaigns.

All of J. Crew's Garments for Good programs incorporate an element of art. The whale campaign veered slightly from this tradition by keeping the art aspect in-house, sketched by their head of women's design, while all other programs commissioned the artwork externally. The social world of art blended into that of fashionthropy in-store and online, while the social world of fashionthropy penetrated that of art in the museum. Fashion as part of a museum exhibition is not typically for sale and so this instance of J. Crew's whale collection at the ROM represents an anomaly. Fashion on the runway, however, is usually for sale but in the case of the following study discussed, another anomaly exists: the designs showcased hold no direct economic value.

Study #2 – Runway

Toronto is home to many fashion shows that benefit not-for profit organizations, designers and/or businesses. Between September 2016 and August 2017 a number of fashion shows took place, such as the Men's Fashion For Hope celebrity fashion show

during Toronto Men's Fashion Week, supporting The Kol Hope Foundation and Sick Kids Hospital (TOM*, 2016), and the annual New Labels competition put on by Toronto Fashion Incubator, where emerging Canadian designers showcase their collections for a chance to win the first-place cash and prizes award (Faulhaber Communications, 2016). These shows layer their objectives beyond being solely a marketing exercise. Perhaps the most creative catwalk show during this timeframe was the annual White Cashmere Collection.

The marketing campaign for the launch of Cashmere Bathroom Tissue (BT) in 2004 included magazine advertorials, television commercials (Infopresse, 2005) and an element of fashion (Cassies, 2017). The inaugural year of The White Cashmere Collection fashion show included original pieces by eight Canadian fashion designers, each made with white cashmere. The following year, Cashmere began supporting The Canadian Breast Cancer Foundation, now known as The Canadian Cancer Society (CCS or The Foundation). In 2006, Cashmere BT replaced real cashmere (Cashmere, 2006) and Canadian fashion design students created the world's first couture collection made of toilet paper. Their designs paraded down catwalks in Montreal and Toronto competing for one of two \$2,500 CAD educational bursaries (Cashmere, 2006). Because of low consumer awareness of Cashmere's contributions to The Foundation for breast cancer research, the fifth annual fashion show integrated their new limited-edition line of pink toilet paper into the design process and donated 25 cents from each specially marked package sold in October, which is breast cancer awareness month, to the CCS. Susan Langdon, the 2008 Cashmere BT collection curator, and executive director of The Toronto Fashion Incubator, which also hosts a philanthropic-funded fashion show, said, "The White Cashmere Collection: A Touch of Pink combines fashion with compassion in

a new and tangible way” (Cashmere, 2008). Now a full-fledged charity fashion show, The White Cashmere collection takes place each September in some venue with an arts and cultural connection such as Toronto’s Art Gallery of Ontario and the Royal Ontario Museum. Designs are also displayed in windows at the Montreal and Toronto Hudson’s Bay stores during the month of October (HBC, 2008). A professional photographer captures images of each collection, which are archived on Cashmere’s website and available for inclusion in media coverage of the charity fashion show. The dresses are stored for future reporting opportunities or borrowed for special events, and past designs can be showcased as part of retrospective displays (Cashmere, 2016). Each collection is thematic; the 2016 collection pays homage to Canada's climate.

Canadian patriotism played a role in the design process and presentation for the 13th annual White Cashmere Collection: The Four Seasons. Attended by more than 250 guests, including Canadian fashion designers, influencers, supporters and press, the invitation-only charity fashion show took place at the Art Gallery of Ontario on Wednesday, September 16th, 2016. Inspired by the country’s diverse landscape and weather, 16 Canadian designers interpreted the seasons by creating unique couture pieces with four different types of Cashmere Bathroom Tissue.

As of 2016, the White Cashmere Collection has featured more than 150 Canadian designers. In 2006, two fashion design students each received \$2,500 CAD bursaries for winning the first Cashmere student design competition. That same year, Cashmere launched their now annual CRM campaign that donates to The Foundation \$0.25 CAD for each specially-marked package of Cashmere BT purchased during the month of October. The contribution is capped at \$30,000 CAD but an additional impact strategy was introduced at their 5th annual charity fashion show in 2008: Vote Couture for the

Cure. Show guests and online viewers can vote for their favourite designer piece during a specified date range and, for each vote cast, Cashmere donates \$1 CAD (up to \$5,000 CAD the first year and since then up to \$10,000 CAD) to the Foundation. Voters also qualify to win prizes such as trips and designer accessories.

Case Study #2 - Discussion

Building on the discussion of CRM from the previous study, this case is also an example of a cause campaign but reassigns the embodiment of fashionthropy from tangible fast fashion forms for sale with fixed economic value to untouchable and unattainable haute couture fashion designs with symbolically subjective monetary worth. Again, an exchange of societal norms takes place between the sub-worlds of the museum and the runway. Whereas it is customary to refrain from touching artifacts in the museum, touching fashion showcased on the catwalk is permitted. In the previous case study, the handling of fashion featuring art symbolizing philanthropy in the museum is acceptable. In this case study, touching moveable art in the form of high fashion symbolizing philanthropy on the runway at an art gallery is not permitted, but participation is.

By involving the guests at the show, and those engaged online, Cashmere gave agency to members of this social sub-world through the voting platform. Each vote, which demonstrates Individual Social Responsibility, has no cash value until it is converted into a dollar by Cashmere, validating the company's commitment to Corporate Social Responsibility. Philanthropy's dual driving force is noted in the voting process. At one end, the very act of voting, regardless of the designer chosen, represents

a contribution to the cause. At the other end, that same vote represents a chance to win prizes.

Much capital clout was attainable at the 2016 White Cashmere Collection runway show. By attending, those on the ‘invitation-only’ guest list, mainly Canadian fashion industry leaders, influencers, designers and press, increased their social capital, as did the designers who participated in the show. They also increased their cultural capital in the institutionalized state as they mastered the unique skill of working with such a delicate fabric in the creation of cultural capital in the objectified state: bathroom tissue haute couture fashion. The economic capital first held by Cashmere was passed on to The Foundation. Funds from Cashmere’s own profit margin are funneled through the charity fashion show into the talented hands of Canadian fashion students and designers. The amount of capital support for Canadian fashion talent by corporations is limited and appears to be stagnant in the public arena. In the realm of education, however, support seems to be growing.

Case Study #3 – Research

The intersection of fashion and philanthropy, within the area of research, extends beyond the museum walls and into other educational establishments such as the three fashion incubators in Toronto: the Toronto Fashion Incubator, the Fashion Zone and The Joe Fresh Centre for Fashion Innovation. These fashion incubators are supported by private and public funds and provide fashion entrepreneurs resources to facilitate the research, development and execution of successful Canadian fashion businesses (Beker, 2015, Bergman, 2017). Another notable example is the Ryerson University Fashion Research Collection, comprising several thousand garments and accessories from the

late 19th century to present. The collection is supported, in part, by the generous donations of fashion philanthropists. Ryerson's initial collection of garments, accessories and other fashion-related items were only accessed by staff for use in the classroom. In 1981, Professor Katherine Cleaver began writing records for the collection, and in 2012 Ryerson's fashion research collection coordinator, Ingrid Mida, began re-organizing and curating the collection (Mida, 2013). Two years later, 600 garments and accessories were added to the collection thanks to a donation from the Cleaver-Suddon collection, consisting of fashion items collected by Toronto Reference Library's fine arts librarian Alan Suddon. After Suddon's death in 2001, Professor Emeritus Katherine Cleaver acquired the collection and donated artifacts from it to the Ryerson Fashion Research Collection in 2014. The National Ballet of Canada also donated 60 costumes from past performances (Sloan, 2014). Toronto's fashion schools all receive funding, in addition to government and tuition capital, from businesses and individuals, in the form of scholarships, donations and other resources. In 2016, the most significant philanthropic contribution to fashion research at a Toronto school was the establishment of the Suzanne Rogers Fashion Institute (SRFI) at Ryerson University.

Founded in 1948 as an institute named after Egerton Ryerson, Ontario's first Superintendent of Education (Ryerson, 2016a), the school's beginnings included a museum, the School of Fashion Crafts, offering a costume design diploma and women's tailoring certificate and a School of Jewellery and Horology, offering a gem setting diploma (Kinder & Mackenzie, 2014). During the mid-1960s, fashion was part of the Home Economics department, and a portion of an endowment fund, from a businessman who wished to remain anonymous, was accessible to first-year students (Ryerson Polytechnic Institute, 1965). Coinciding with Ryerson's new Bachelor of

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Applied Arts in Fashion program in 1985, Hamil Textiles Ltd. in Toronto offered two entrance scholarships to the School of Fashion. Recipients were chosen through a contest for graduating high school students. The winner received \$2,000 CAD for tuition and expenses and the second-place student received funds for tuition. That same year, Butterick Canada, a sewing pattern company, established a \$1,000 CAD scholarship for fashion students (Ryerson Polytechnic Institute, 1986). In 2016, there were more than 30 scholarships and awards for Ryerson fashion students from businesses and individuals (Ryerson, 2017b). While additional financial contributions from companies and supporters to the university, in the form of gifts, grants and endowments, are in the six-to-seven-figure range, few directly support fashion. In 2015, however, that began to change with a \$1 million CAD investment from the Canadian fashion brand Joe Fresh to establish The Joe Fresh Centre for Fashion Innovation, a business incubator that works in partnership with Ryerson's Fashion Zone to support fashion student entrepreneurship (Beker, 2015).

The SRFI, however, is privately funded with a \$1 million CAD gift from The Edward and Suzanne Rogers Foundation to Ryerson's Faculty of Communication and Design. The Rogers family's history of giving to Ryerson spans more than two decades. In 1992, they donated \$12.5 million CAD to help establish the Rogers Communication Centre and another \$10 million CAD to the university in 2000. Seven years later, their \$15 million CAD donation went towards an endowment fund for scholarships and awards, capital support and to establish a research chair. This latest gift from the Rogers family brings their total philanthropic contributions to \$38.5 million CAD. This, however, is the first with a fashion focus and the first spearheaded by a Rogers woman.

Suzanne Rogers is well known in Toronto's fashion community as a fashion philanthropist. She married into the Rogers family in 2006 and quickly established herself as a fashionable fashion supporter. Her first major charity fashion event, "Suzanne Rogers Presents an Evening with Oscar de la Renta," comprising a fashion show, dinner and auction, took place in April of 2010 at the Carlu in Toronto. The black-tie gala raised \$750,000 CAD for three charities: Toronto's Hospital for Sick Children in Toronto, Healthy Kids International and a charity started by Oscar de la Renta in his home country, the Dominican Republic, Casa Del Nino. Since the inaugural event, Suzanne Rogers has also invited designers Georgina Chapman and Keren Craig of the design house Marchesa, Zac Posen and Diane von Furstenberg. As of 2016, Suzanne Rogers Presents has raised close to \$3 million CAD for local and international children's charities by combining fashion with philanthropy. She also sits on many advisory boards for charity gala events in Toronto and has given more than \$150,000 CAD to up-and-coming designers through the Toronto Fashion Incubator's New Labels competition. The Suzanne Rogers Fashion Institute is her most recent endeavour at the intersection of fashion and philanthropy.

The million-dollar donation, announced in October of 2016, supports a five-year fellowship program for up to six students and/or alumni each year from Ryerson's fashion program. The application process is competitive and the inaugural cohort began in September 2017. Accepted applicants obtain mentorship from local, national and international fashion experts and have access to SRFI's advisory committee members, which include nine fashion industry professionals. Fellows may be connected with other industry insiders for future education opportunities, internships and additional fashion-related career building. Additionally, fellows have access to funding for fashion

presentations, shows and competitions in Canada and abroad. One of the first selected fellows is Ryerson design student Ekaterina (Katerina) Kuzheleva, who received The Suzanne Rogers Undergraduate Award valued at \$6,500 CAD (Droganes, 2016). The SRFI is the first of its kind in Canada and the second postgraduate fashion-related program at a Canadian university.

Case Study #3 - Discussion

Canada's fashion education sector is experiencing exponential growth. At Ryerson University, for example, there were 690 students enrolled in fashion programs in 2016 compared to 590 in 2010 (Ryerson University, 2016b). Students graduating with design skills who want to apply their institutionalized state of capital towards a career as a Canadian fashion designer will also need social and economic capital to succeed.

The export market for and the adoption of Canadian fashion in countries other than Canada symbolize the epitome of fashion industry success. Ryerson alumnus Erdem Moraliogu embodies that sentiment. After graduating from Ryerson in 2000, Erdem continued to bolster his institutionalized capital by pursuing a graduate program at London's Royal Academy of Art and interning for designers Vivienne Westwood and Diane von Furstenberg. He launched his namesake fashion line, ERDEM, in 2005 and opened his first brick-and mortar store in London's (UK) West End. This, along with his designs, represent the embodied state of his cultural capital. Since 2009, his economic capital has grown, on average, 40 per cent year-over-year, and in 2015 sales hovered around \$15.7 million USD. Erdem is rich in social capital, having dressed well-known women such as Anna Wintour, Michelle Obama and Kate Middleton, and having won eight fashion awards since 2008, the latest being the Canadian Art and Fashion Awards

2017 International Canadian Designer of the Year Award. Suzanne Rogers wore one of his designs to CAFA in 2014 (Bryant, 2014) and was a supporter of the sold-out charity gala at which Erdem presented his collection. This event at Princess Margaret Hospital raised \$135,439 CAD for the Bras Drug Development Program (2014) and is just one of many ways Suzanne Rogers is involved in the social world of fashionthropy.

Her support of the Canadian fashion industry, its designers and organizations, often in connection with local charities, is an integral aspect in the social world of fashionthropy, centred in Toronto. She views the establishment of the SRFI not as a donation but as an investment (Kadochnikova, 2018), and while she will not receive any economic returns on her investment (which is not her primary concern), her social and cultural bank accounts are now overflowing more than ever before. When asked what should be done to improve the Canadian fashion landscape, Suzanne Rogers cites education, the institutionalized state of cultural capital, as a crucial component. She's also a believer in the social responsibility, of individuals and corporations, to support the Canadian fashion industry, observed in her continued championing and call to action that "people need to step up and promote the fashion designers" (Kadochnikova, 2018) and support them along with the organizations involved. Suzanne Rogers is an integral agent in the social world of fashionthropy. However, individuals like Suzanne Rogers, and corporations like Cashmere, cannot alone fulfill fashionthropy's mission of bettering the Canadian fashion industry.

Conclusion

Fashion and philanthropy converge and create the social world of fashionthropy. Here, various types of capital are gained by those who participate and by the material

and abstract forms of fashion and philanthropy. Be it economic, social, cultural and/or creative, the production, application and circulation of capital creates meaningful connections between fashion and philanthropy.

Since 1889, the importance, and impact, of fashion and philanthropy have been documented in academia. Yet, they have mostly been written about separately; some laterally. Occasions where fashion and philanthropy intertwine have gone almost completely unacknowledged. This literature review extracted and emphasized instances when fashion and philanthropy intersected and discovered three main areas where fashionthropy takes place.

The case studies presented each represent one of the dominant sub-worlds unearthed in the literature review: retail, runway or research. Each is rich with opportunities for the production, exchange and acquisition of capital. By focusing on instances that occurred in Toronto, this paper was able to affirm the presence of fashionthropy and contribute to the need for more Canadian-based fashion (and philanthropy) research. This paper serves as an introduction to fashionthropy, a niche interdisciplinary area of research. Here, aspects from the studies of fashion, philanthropy, sociology and economics were applied. That of economics was minimal due, in part, to the lack of transparency on the part of fashion businesses and charitable organizations in regard to CRM campaigns and their partnerships. For example, the amount raised through J. Crew's Garments for Good campaign supporting the ROM's Blue Whale Project was not publicly available; nor were the production costs. Also, information regarding the environmental impacts and the production of J. Crew's CRM fashion garments were not made public. In addition to research on economic, environmental and ethical impacts, a closer examination is needed of the lack of

financial support through governmental agencies for Canada's fashion industry, compared to Great Britain and Hong Kong, for example (Froese, 2015). The decline of government support for non-profits and the increase of private support from individuals and corporations at the intersection of fashion and philanthropy are phenomena also in need of exploration. Last, by applying a feminist, queer, or critical race theory lens, for example, how could the data be interpreted differently, and what other scholarly writings and theorists would be applicable in these different contextual approaches to research? This paper is just the beginning of the exciting and under-explored research area of fashionthropy!

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