

ICT TRAINING MATERIAL

For “ADVANCED LEARNERS”

**Previous year university questions & answers, advanced
material for the subject**

“FASHION BUSINESS”

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FASHION BUSINESS AND COMMUNICATION

PART –A

1. Communication process.

Communication refers to sharing of ideas, facts, opinions, information and understanding.

The simplest model of the communication process can be:

Sender > Message > Receiver

This model indicates the essential elements of communication, viz., the sender and the receiver, and the message that is exchanged between them. If any one of the three elements is missing, communication does not take place.

2. Verbal communication.

Communication through words is called verbal communication. It is used for most purposes. Verbal communication may be spoken (Oral) or written.

Oral communication requires the presence and simultaneous attention of both the persons, Need of personal presence makes certain demands on the skills of both; each must be able to respond to the body language of the other and must be able to make immediate response to what the other says.

Written communication can greatly extend the field and powers of oral communication.

3. Commercial publicity.

Commercial Publicity is a Non – Traditional / Non- Conventional source of earnings for Railways. Contracts are awarded for display of advertisements in railway premises, on stations, in trains etc. These are awarded to any advertiser/ producer directly as well as through agent. Various media available include Boards, Hoardings, Glowsigns / Neonsigns, Showcases, CCTV / LCD, Wall painting, Long distance trains, EMUs etc.

4. What are the networks in formal & Informal communication?

- Formal Networks :
 - Wheel Network
 - Y Network
 - Chain Network
 - Circle Network
- In formal Networks:
 - Cluster Chain Network

5. Cultural communication.

Communication across cultures effectively improves the productivity, efficiency and promotes harmonious work environments. This is said to be Cultural Communication.

Cross-cultural communication involves understanding cultural differences and overcoming language problems.

6. Communication skill.

Communication skill involves:

- Good Language
- Usage of simple words
- Voice clarity
- Body position and movements.
- View and practices concerning factors of human relationship.

7. Press conference

Press Conference means to confer to confer with person having similar interests and also to pull their experiences and opinions. The discussion usually results in a set of suggestions or recommendations on the central theme of the conference.

8. Personal interview.

Personal interview is a meeting at which one person or panel of persons, who are the interviewers, discuss a matter which another person or ask questions of another person, who is

the interviewee. The purpose is, usually, to assess, to judge whether it would be worthwhile to enter into a business relationship with the other. Each side makes an assessment of the other. An interview is structured, and is characterized by question and answer type of communication.

9. Fashion advertising.

Fashion advertising involves the planning, writing, designing and scheduling of paid announcements designed to attract customers' attention to a fashion product or event. Advertising uses wit, shock, elegance, celebrities and other creative approaches to get attention.

10. Fad fashion.

Fads are styles that sweep suddenly into popularity, are adopted with great fervor, and then just as quickly disappear. Their acceptance is generally for a brief period of time and among a limited following. These short-lived fashions are called fads, and they seldom have any lasting impact on future fashions.

PART –B

11. A. Write a short note on communication and its types?

Communication

Communication is a process that involves exchange of information, thoughts, ideas and emotions. Communication is a process that involves a sender who encodes and sends the message, which is then carried via the communication channel to the receiver where the receiver decodes the message, processes the information and sends an appropriate reply via the same communication channel.

Types of Communication

Communication can occur via various processes and methods and depending on the channel used and the style of communication there can be various types of communication.

Types of Communication Based on Communication Channels

Based on the channels used for communicating, the process of communication can be broadly classified as verbal communication and non-verbal communication. Verbal communication includes written and oral communication whereas the non-verbal communication includes body language, facial expressions and visuals diagrams or pictures used for communication.

- **Verbal Communication:** Verbal communication is further divided into written and oral communication. The oral communication refers to the spoken words in the communication process. Oral communication can either be face-to-face communication or a conversation over the phone or on the voice chat over the Internet. Spoken conversations or dialogs are influenced by voice modulation, pitch, volume and even the speed and clarity of speaking. The other type of verbal communication is written communication. Written communication can be either via snail mail, or email. The effectiveness of written communication depends on the style of writing, vocabulary used, grammar, clarity and precision of language.
- **Nonverbal Communication:** Non-verbal communication includes the overall body language of the person who is speaking, which will include the body posture, the hand gestures, and overall body movements. The facial expressions also play a major role while communication since the expressions on a person's face say a lot about his/her mood. On the other hand gestures like a handshake, a smile or a hug can independently convey emotions. Non verbal communication can also be in the form of pictorial representations, signboards, or even photographs, sketches and paintings.

Types of Communication Based on Style and Purpose:

Based on the style of communication, there can be two broad categories of communication, which are formal and informal communication that have their own set of characteristic features.

- **Formal Communication:** Formal communication includes all the instances where communication has to occur in a set formal format. Typically this can include all sorts of business communication or corporate communication. The style of communication in this form is very formal and official. Official conferences, meetings and written memos and corporate letters are used for communication. Formal communication can also occur between two strangers when they meet for the first time. Hence formal communication is straightforward, official and always precise and has a stringent and rigid tone to it.
- **Informal Communication:** Informal communication includes instances of free unrestrained communication between people who share a casual rapport with each other. Informal communication requires two people to have a similar wavelength and hence occurs between friends and family. Informal communication does not have any rigid rules and guidelines. Informal conversations need not necessarily have boundaries of time, place or even subjects for that matter since we all know that friendly chats with our loved ones can simply go on and on.

(OR)

B. Write short notes on verbal communication.

VERBAL COMMUNICATION

Oral communication requires the presence and simultaneous attention of both the persons, Need of personal presence makes certain demands on the skills of both; each must be able to respond to the body language of the other and must be able to make immediate response to what the other says.

Written communication can greatly extend the field and powers of oral communication. Writing overcomes the limits of space and time which confine speech. Writing can be transmitted by different means, by powerful electronic media over a greater distance, and can wait for the attention of the receiver. However, written communication, being separated from the sender, has independent existence without support from the sender's bodily presence. This makes different kinds of demands on both the sender and the receiver.

Oral and written communications have different attributes which you have to take into account in choosing which one to use in a particular situation. Some of the attributes are discussed below.

Speed: written communication is slower in preparation, in conveyance and in reception; it takes more time to draft, type, and dispatch and to receive and read a letter than it takes to speak, and to hear, listen to, and understand an oral message. Feedback is also slower in written communication.

Record: Written communication serves as a record and can be used for future reference. It is a documentary proof, and can be used as legal evidence. Oral communication may be taped for later reference, but the authenticity of the voice can be questioned; moreover, tapes can be edited and the message distorted, written records and documents are more reliable and acceptable.

Precision and accuracy: Written communication is more precise and accurate than oral. Choice of precise words is possible in written communication because the writer has the time to look for suitable words and phrases, and to revise and change the draft, if necessary. Accuracy is necessary in written communication because the receiver is not present to ask for clarification. In oral communication, it is not always possible to be so precise in the choice of words. There is

also no time to seek and consider words while speaking; however, the receiver can seek clarification on the spot. Besides, oral communication has the support of vocal tone and gestures and expressions which enrich the meaning of the words.

A written message is usually shorter than an oral communication. The situation of oral communication requires some preliminary and closing remarks, while for written messages there are standard formats for opening and closing which can keep the message short.

Expense: written communication requires stationery, preparation, and transmission, all of which cost money. Oral communication can also cost a great deal since it requires simultaneous presence and attention of the two parties, and getting together costs money. Costs will depend on the availability of the required person(S) at the particular place. Each type requires different channels for transmission. Availability and cost of each of the channels is a factor to be considered.

ORAL COMMUNICATION

Oral communication occurs in situations like conversations, telephone talk, interviews, presentations and meetings. Communication skills needed in each of these situations are discussed in subsequent chapters.

Face –to-face conversation

Oral communication is best when it is face-to-face. A face-to-face setting is possible between two individuals or among a small group of persons at an interview, or in small meeting; communication can flow both ways in these situations. There is immediate feedback, which makes clarification possible. Besides, a face- to-face setting offers a richer communication experience owing to the presence of the living personality whose voice, tone, expression and movements add significance to the words.

Telephone

Telephone talk depends entirely on the voice. It does not have the advantage of physical presence. Clarity of speech and skilful use of voice are important. There can be confusion between similar sounding words like “pale” and “bale”, or between “light” and “like”. Names and addresses communicated on the telephone are sometimes wrongly received. It is therefore customary to clarify spellings by saying C for Calcutta, D for Delhi. Telephone etiquette is necessary for both parties; this is discussed in chapter 30 on Dialogue.

Presentation

A presentation has a face-to-face setting. It is a formal, well-prepared talk on a specific topic, delivered to a knowledgeable and interested audience. While a touch of humour always enriches a presentation, the general tone is serious and businesslike. The purpose is to give information; there may be the additional purpose to persuade as in a sales presentation.

Visual aids are used to enhance a presentation. The person who makes the presentation is expected to answer questions at the end and has the responsibility to ensure that there is clear understanding of all aspects of the topic among the audience.

Public Speech

A public speech or lecture, with or without microphones, has a face-to-face setting, but the distance between the speaker and audience is great; this distance increases as the audience gets larger, as in an open air public meeting.

The purpose of a public speech may be to entertain, to encourage and to inspire. Much depends on the speaker's skill in using gestures and using the microphone.

Feedback is very little as the speaker can hardly see the facial expression of people in the audience. A public speech is followed by applause rather than by questions from the audience.

Interview

An interview is a meeting at which one person or panel of persons, who are the interviewers, discuss a matter with another person or ask questions of another person, who is the interviewee.

The purpose is, usually, to assess, to judge whether it would be worthwhile to enter into a business relationship with the other. Each side makes an assessment of the other. An interview is structured, and is characterized by question and answer type of communication.

Meeting

Usually, a meeting involves many persons; there is a chairman or leader who leads and guides the communication and maintains proper order. There is a fixed agenda, i.e., a list of issues to be discussed at the meeting. Meetings are of many types, from the small committee meeting consisting of three or four persons to the large conference or the shareholders' meeting. This type of oral communication is backed up by not- taking and writing up of minutes.

Most persons in an organization are constantly involved in oral communication situations of all kinds. You need to be aware of the subtle, non-verbal communication which accompanies oral communication and take care to cultivate it. A person who has cultivated it to a high degree strikes the audience as a "polished speaker", and can convey meaning effectively.

Written Communication

Written communication is used for many purposes. Many types of documents are required for official work. Letter, Circulars, memos, notices, reports and minutes are constantly prepared and exchanged in and between organizations. Each has a format and layout which is fixed by custom.

Letter

Letters are the most widely used form of written communication. They are used mostly for external communication. A letter has a complex lay-out which has to be carefully followed.

Memo

Memo (short form of memorandum) is an informal message between members of an organization and generally relates to daily work. Information or instructions can be conveyed by a memo. Many organizations provide pads of memo forms (with blank sheets for carbon copies) for the exchange of short messages among individuals. Memo forms are usually small and are used for brief messages. The forms may have the company's name printed on the top; spaces are provided for date, sender's name and department, and the receiver's name and department. Top

executives of an organization may have personal memo pads with their name printed on the top, for use within the department. A memo may or may not be signed.

Notice

A notice is used when many people in the organization have to be given the same information. It is the most common method of mass communication within an organization. A notice should be short; its language should be simple, and the type should be large and well spaced for easy reading.

Circular

A circular is a detailed document giving information, instructions or orders on a specific matter. A circular has a number and a date for reference, and is signed by the authorized signatory of the issuing office. Circulars are generally issued by government departments and other official bodies like councils, universities, and Head Offices of organizations.

Report

A report is a document prepared by an individual or a committee entrusted with the task of collecting information on a given subject. It requires careful research, collection of data and presentation of the findings, conclusions and recommendations. Reports are of varying length and may be anything from two pages to a full book divided into chapters.

Minutes

Minutes are the written record of decisions taken at a meeting. Different bodies have their own convention of recording the discussion and the decisions. Minutes may be written by hand or typed and pasted in a minute book, or typed and filed in a minute file. Minutes are a legal document.

12.A. Write a short notes on Non – Verbal Communication

Non –verbal communication

Non-verbal methods of communication can be consciously created and used with both written and oral communication. Graphics of all kinds can enrich the message presented in a document

or in a speech. Pictures, maps, charts, graphs and diagrams add quality and clarity to a verbal message.

Besides using these symbols consciously, we may convey meaning by facial expressions, gesture, tone of voice, clothing, and other aspects of our personality and body. This is called body language.

Methods of Non-verbal communication

Non-verbal methods may be visual or auditory. Visual methods are those which are seen and auditory methods are those which are heard. Signs, pictures, color, design are visual; sounds, bells tunes and whistles, are auditory.

Visual Symbols

- Color
- Pictorial representation
- Posters
- Graphs and charts
- Maps
- Signs and signals
- Auditory symbols

Color is very important and powerful means of communication. Colour is so much a part of our daily life; we use it in clothing, design, and decoration; we introduce color to enliven a dull environment. Colors are associated with different moods and feelings like black with death and sorrow, white with peace and purity, red with danger and so on.

Colour has psychological effect; motivation and state of mind of employes are influenced by the color in the place of work. Pleasant and cooling colors in the work-place have good influence on workers. Black and other dark and gloomy color are known to reduce productivity of workers; very bright and gaudy colors may be disturbing and over-exciting; well-matched and softly blending colors are pleasant and soothing.

Pictorial representation can communicate instantly. A large variety of pictures, from simple drawing to sophisticated colored pictures and photographs, are used on posters and in advertisements.

Posters combines pictures and words. The use of words is kept to the minimum. A poster can convey simple instructions or a process by a series of pictures. It can be used for education and persuasion in matters like the importance of saving, the danger of drinking, the value of neat and clean appearance, etc.

Body language

Body language is an important factor in oral communication. In face-to –face situations, and important message is communicated by a number of a number of facctores, like clothing, appearance, voice, posture, facial expressions, gestures and other body movements. Much of body language is involuntary or unconscious but it makes a powerful impact. Body language can make or mar a presentation.

- **Voice**
- **Silence**
- **Facial expression**
- **Eye contact**
- **Gestures**
- **Posture**

Voice

The voice has characteristics like tone, volume, and pitch. Tone is the quality of the voice. Volume is the loudness or softness, which is modified according to the number of persons addressed and the distance between speaker and listener; speaking too loudly for the situation may betray lack of self-command. Pitch is the high or low note of the scale; a high note is usually louder and heard at a loner distance than a low note; a high- pitched voice is often unpleasant, and suggests immaturity or emotional disturbance. The voice becomes high-pitched when a person is struck with fear.

(OR)

B. Give a detailed note on letter styles and designs in commercial advertisements.

The spoken word is severely limited in communication. Sound is here briefly and then gone. A listener who misses the vocal message may not have a chance to hear it again. Because of this limitation, speeches often need strong visual support; charts, tables, film, and the like. Visuals (graphics) may be as vital to the success of a speech as the words themselves.

Proper use of Design. Effective visuals are drawn from the message. They fit the one speech and the one audience.

In selecting visuals, you should search through your presentation for topics that appear vague or confusing. Whenever a visual of some kind will help eliminate vagueness or confusion, you should use it. You should use visuals to simplify complex information and improve cohesiveness, as well as to emphasize or add interest. Visuals are truly a part of your message and you should look at them as such. After deciding that a topic deserves visual help, you determine what form that help should take. That is, should the visual be a chart, a diagram, a picture, or what? you should select your visuals primarily on the basis of their ability to communicate content. Simple and obvious as this suggestion may appear, people violate it all too often. They select visuals more for appearance and dramatic effect than for communication.

Types to consider. Because no one type of visual is best for all occasions, you should have a flexible attitude toward visuals. You should know the strengths and weaknesses of each type, and you should know how to use each type effectively.

In selecting visuals, you should keep in mind the available types. You will mainly consider the various types of graphics- the charts, line graphs, tables, diagrams, and pictures. Each of these types has its strengths and weaknesses and can be displayed in various ways, generally classified as non projected or projected. Non projected Techniques include such media as

posters, flip charts, models, handouts, and such; projected techniques include slides, transparencies, computer projections, and such.

Techniques in using visuals. Visuals usually carry key parts of the message. Thus, they are points of emphasis in your presentation. You blend them in with your words to communicate the message. How you do this is to some extent an individual matter, for techniques vary. They vary so much, in fact, that it would be hard to present a meaningful summary of them. It is more meaningful to present a list of do and don'ts. Such a list follows;

- Make certain that everyone in the audience can see the visuals. Too many or too light lines on a chart, for example, can be hard to see. An illustration that is too small can be meaningless to people far from the speaker.
- Explain the visual if there is any likelihood that it will be misunderstood.
- Organize the visuals as a part of the presentation. Fit them into the presentation plan.
- Emphasize the visuals. Point to them with physical action and words.

13.A. Explain intercultural communication theory with examples.

The main theories for cross-cultural communication are based on the work done looking at value differences between different cultures, especially the works of [Edward T. Hall](#), [Richard D. Lewis](#), [Geert Hofstede](#), and [Fons Trompenaars](#). [Clifford Geertz](#) was also a contributor to this field. Also [Jussi V. Koivisto](#)'s model on cultural crossing in internationally operating organizations elaborates from this base of research.

These theories have been applied to a variety of different communication theories and settings, including general business and management ([Fons Trompenaars](#) and [Charles Hampden-Turner](#)) and marketing ([Marieke de Mooij](#), [Stephan Dahl](#)). There have also been several successful educational projects which concentrate on the practical applications of these theories in cross-cultural situations.

These theories have also been criticized mainly by management scholars (e.g. [Nigel Holden](#)) for being based on the [culture](#) concept derived from 19th century cultural anthropology and

emphasizing on culture-as-difference and culture-as-essence. Another criticism has been the uncritical way [Hofstede](#)'s dimensions are served up in textbooks as facts^{[[citation needed](#)]}. There is a move to focus on 'cross-cultural interdependence' instead of the traditional views of comparative differences and similarities between cultures. Cross-cultural management is increasingly seen as a form of [knowledge management](#). Cross cultural communication gives opportunities to share ideas, experiences, and different perspectives and perception by interacting with local people.

(OR)

B. Frame a programme for an effective inter-cultural programme (communication).

Incorporating cross-cultural communications into University programs

With the increasing pressures and opportunities of globalization, the incorporation of international networking alliances has become an “essential mechanism for the internationalization of higher education”^{[[6](#)]}. Many universities from around the world have taken great strides to increase intercultural understanding through processes of organizational change and innovations. In general, university processes revolve around four major dimensions which include: organizational change, curriculum innovation, staff development, and student mobility ^{[[7](#)]}. Ellington emphasizes these four major dimensions with his own specifications for the internationalization process. His specifications include: (1) college leadership; (2) faculty members' international involvement in activities with colleagues, research sites, and institutions worldwide; (3) the availability, affordability, accessibility, and transferability of study abroad programs for students; (4) the presence and integration of international students, scholars, and visiting faculty into campus life; and (5) international co-curricular units (residence halls, conference planning centers, student unions, career centers, cultural immersion and language houses, student activities, and student organizations)^{[[8](#)]}.

Above all, universities need to make sure that they are open and responsive to changes in the outside environment. In order for internationalization to be fully effective, the university

(including all staff, students, curriculum, and activities) needs to be current with cultural changes, and willing to adapt to these changes ^[9]. As stated by Ellingboe, internationalization “is an ongoing, future-oriented, multidimensional, interdisciplinary, leadership-driven vision that involves many stakeholders working to change the internal dynamics of an institution to respond and adapt appropriately to an increasingly diverse, globally focused, ever-changing external environment”^[10]. New distance learning technologies, such as interactive teleconferencing, enable students located thousands of miles apart to communicate and interact in a virtual classroom ^[11].

14. A. List out the principles of conducting group discussion.

Group discussion

Seminar & conferences

The academic world has a long tradition of organizing seminar and conferences but these have become not only common but essential as well in the professional world. The ever increasing need for optimum Utilization of man and material demands deep thinking and realization that this can be best done by a group and not by an individual.

Types of group discussion:

The terms, seminar and conference are sometimes confused with other discussion groups.

A “seminar” refers to a discussion in a group in which the result of original research or advanced study is presented through oral or written reports. It may also be organized for pro-fertilization of ideas. Generally, one person presents a lead paper in corpora ting his findings and then, there is an in depth discussion on the material presented.

The other members are knowledgeable and take with the lead speaker by expressing their views as seen from their individual angles. The doubts, if any, are sought to be clarified by putting specific questions. The main purpose of seminars is to share knowledge and get the view points of equally well informed persons.

In the university context, the seminar refers to the discussion by a group of advanced level students under the supervisions of the tutor (or) guide.

Conducting Seminars:

When a seminar has to be organized by you it is advisable to draw a detailed plan each seminar has an objective, a lead speaker and a number of participants. First formulate the theme, determine the lead speaker and identify the participants. Next, select the venue and fix the time and date of the seminar. If you visualize more than one session identify a chairman of each.

As a seminar co-coordinator it would be your duty to send the above mentioned information to all participants well in time either through a circular letter or through a brochure with a covering note. This communication should be properly structured it should clearly state the objective of a seminar and the arrangements that have been made conducting , it including the board and lodging arrangements for those whom you are inviting as from other towns and cities.

In a symposium, a small group of experts (or) well informed persons discuss different aspects of a problem for the benefit of an audience each speaker is slotted a certain amount of time for this presentation speaker follows each speaker is allotted a certain amount of time for this presentation speaker follows each other. Intern and till all have been heard. A discussion then ensues in which the audience may also participate. Though the symposium is formal, an element of spontaneity is introduced through audience participation. Generally, it is suited to programmes presented to a large audience.

In a panel discussion, instead of a series of speeches on different aspects of a problem, each member speaks on the announced topic which is generally; worded as a question. The number of participants is small and they are usually the people who have lot of experience in the problem area selected for discussion. There is a direct conversational interchange of ideas. Thus a panel discussion may; be turned as a process of co-operative thinking. A panel discussion is perhaps best suited to public discussion programmes on radio and TV.

(OR)

B. Write a short note on Types of Interviews?

Type of interviews:

Interviews may be classified in many ways. Their main difference arises from the pattern of interaction by which the interviewer communicates with the interviewee.

Generally interviews fall in 6 categories.

1. Patterned interview or highly organized [structured] interviews.
2. Non-directive, free or organized interviews.
3. Depth or action interviews
4. Group or discussion interviews.
5. Situation or problem-type interview or leaderless group discussion interview/pane/Board interviews
6. Stress interviews

Patterned Interview (or) Highly Organized

This is a most common method of interviews. It is based on assumption that, to be most effective, every pertinent detail bearing on what is to be accomplished, what kind of information is to be sought or given, how the interview is to be conducted, and how much time is to be allotted to it, must be worked in advance. Questions could be asked in a particular order, with very little deviation.

Non-Directive

It is structured and is relatively non planned as to its format. In such interviews, the applicant is asked some general questions. Such interview is not directed by questions or commands as to what the candidate should be asked generally, the candidate is encouraged to express himself on a variety of subjects. The interviewers look for traits of character and nature of his aspirations and his strengths and weakness, manifest or potential.

Group or Discussion

In such an interviews groups rather than individual are interviewed. The interviewees are given certain problems and are asked to reach a specific decision within a particular time limit.

The applicants enter into a group discussion, knowing that the interview is a test, but don't know which qualities are being measured or tested. A few observers watch the activities of the interviews- these who take lead in the discussion, those who try influencing others, those who summarize and clarify issues and those who speak effectively. The object of this is to know how individuals will perform on a particular task or in a particular situation.

Situation

Here a candidate is interviewed by a number of interviewers. Questions may be asked in order or at random as they arise on any topic.

Stress

In the stress interviews, the interviewers assume a hostile role towards the applicants. They deliberately put him on a defensive by trying to annoy, embarrass or frustrate him usually the interviewer, in such circumstances, asks questions rapidly, criticizes the interviewee's answers

Interrupts him frequently keeps the candidate waiting indefinitely etc. the purpose is to find out how the candidate behaves in a stress situation-whether he loses his temper, gets confused or frightened.

15 . A. Write a short note on Fashion Business and its scope in fashion Industry?

Fashion Business

The impact of fashion is all-pervading, but when we speak of the fashion business, that term is generally understood to refer to all companies and individuals concerned with the design, production, and distribution of textile and apparel goods. See Figure-1-1 and also the more detailed graphic inside the back cover. Unlike in industries such as tobacco and automotive products manufacturing, the fashion industry is not a clearly defined entity. It is complex of many different industries not all of which appear at first glance to have anything related to fashion among.

Scope of the Fashion Industry

Plainly recognizable as part of the fashion business are industries devoted to the making of inner and outerwear articles of women's apparel; those involved in the production of menswear; those that make children's apparel; and those that make accessories such as scarfs, jewelry, handbags, shoes, gloves, wallets, and hosiery. Some of these industries serve both sexes.

when one moves back to an stage of production – to the fibers, fabrics leathers, furs, details, and plastics from which the finished products are made the line between what is and not what is not the fashion business becomes harder to draw. Some textile mills that produce dress and coat fabrics also produces bed sheers, carpets or in doctrinal fabrics. Some chemical companies that produce that are eventually spun and woven to make garments are also producers of explosives, fertilizers, and photo graphic film. Some producers and processors in fields normally remote from fashion find themselves with one foot temporarily in the fashion business when prevailing styles demand such items as industrial zippers, decorative chains, quilted fabrics, or padding materials, for example. A season or two later, these people may be as far removed from the fashion business as ever, but for the time being, they, too are, part of it.

The fashion business also includes different types of retailers, such as stores that sell apparel and accessories mail-order catalogs, and internet websites from which many consumer purchases are made. It includes businesses the neither produce nor sell merchandise but render advice, assistance, or information to those that do.

In this last category are consumer publications that disseminate news of fashion, ranging from the daily newspaper to magazines devoted primarily to fashion, such as Glamour, in style, Vogue, Harper's bazaar, and GQ. Also included in this category are tare periodicals, such as Women's Wear Daily, stores, DNR (Daily new Record), and Bobbin, that carry news fashion and information on production and distribution techniques to retailers, apparel manufacturers, and textile mills. It also includes publicists and advertising specialists, forecasting services, industry consultants, mall management experts, and organization the help both apparel manufactures and retailers produces their lines in other countries.

All these and more part of the business –farms and mills and factories, blue-collar and white-collar workers, tycoons, and creative artists. All play their parts in the exciting dynamic business

of fashion. Provides the means of earning a living for an impressive portion of the world's population. these industries are, by far, the world's leading manufacturing employer (Dickerson, 1999).

The textile and apparel industries have been important engines of economic development worldwide. That is, the economies of many countries began to improve because they focused on these industries. In countries such as Pakistan and Bangladesh, for example, textile and apparel products count for nearly 70percent of the country's total exports. In other words, Those industries are the economic life blood for many individuals and families. Similar examples fo the importance of the industry can be found around the world because no other manufacturing sector today is even close to being as globalized as textiles/ apparel.

(OR)

B. State the special features of fashion advertising.

FASHION ADVERTISING

The largest portion of the marketing budget in a retail store in normally allocated to advertising. Advertising involves the planning, writing, designing, and scheduling of paid announcements designed to attract customers' attention to a fashion product or event. Advertising uses wit, shock, elegance, celebrities, and other creative approaches to get attention.

Advertising is designed to reach specific target customers or potential customers. Therefore, advertising style must be altered to reach various types of consumers. To the contemporary customer, trendy clothes are sold with sex and sizzle; to the upwardly mobile professional, merchandise is presented in enhanced status images; to the family-ori-enter consumer, fashion is presented in an atmosphere of hearth and home.

Kinds of Advertising

Stores use three basic types of advertising: image, item, and promotional.

Image Advertising

Image advertising focuses on fashion image, fashion leadership, community good will, a new or remodeled store, or a special event. While it may show merchandise, the product is of secondary importance. The goal is to communicate the store image as a brand, to build consumer confidence, promote community goodwill, create a mood, or create excitement about a new store or event. A variety of strategies, such as shock, controversy, humor, or celebrity models, are used to create a lasting impression. Even mass merchants try to create an image of great merchandise for less money.

Item Advertising

Item advertising is created to sell merchandise. The goal of item advertising is sales as a direct result of an ad, but the results are difficult to track. This type of advertising may be done as a cooperative arrangement between manufacturers and retailer.

Promotional Advertising

Promotional Advertising is price directed. It might proclaim that a store has special values, or it might announce storewide sales or clearances. Some stores, such as Macy's or Mervyn's, are more promotional events, such as sales, customer appreciation weeks, special buys.

Cooperative advertising

Fiber producers, fabric producers, and apparel manufacturers often cooperate with retailers to pay for advertisements that feature their merchandise. Co-op allocations are based on a percentage of net sales to the retailer and may provide a large percentage of media and/or production costs. This additional money enables retailers to make ads larger or to run them more frequently. The resulting increased advertising volume may also help the retailer qualify for a lower media rate. Many retailers would not be able to advertise merchandise without co-op money from producers.

PART –C

16. Describe communication process in detail. Give example.

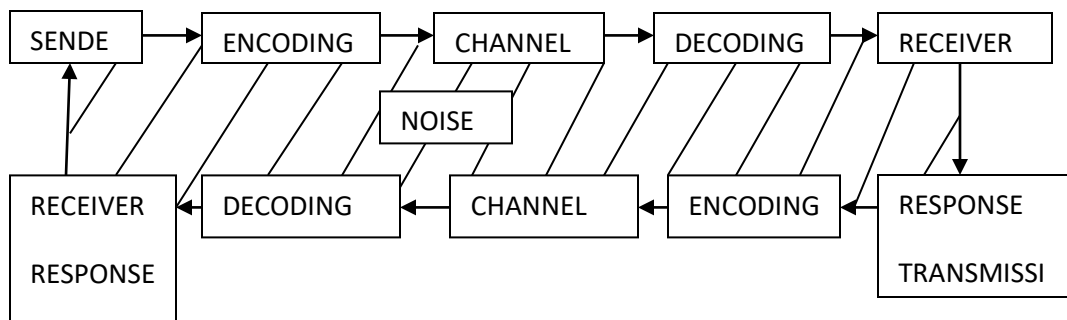
COMMUNICATION

The most simple model of the communication process can be:

Sender.....> Message.....Receiver

The model indicates the essential elements of communication, viz., the sender and the receiver, and the message that is exchanged between them. If any one of the three elements is missing, communication does not take place.

However, the process of communication is a much more complex phenomenon consisting of at least five elements which are subject to various influences. The model can be put as follows:



The various elements of this model:

Source

In this model the first element is the source of the communication from where the communication originates. The source or sender can be a person, a number of persons, or even a machine. The sender initiates communication because he has some need, thought, idea or information that he wishes to convey to the other person, persons or machine. If, for example, an

accidental fire has broken out in a part of go down of the factory, the security officer (source) will need to convey the message immediately to the fire station (receiver). Fire alarm (machine) will do the same in place of the security officer.

Encoding Message

The next element in the process is that of encoding the information to be transmitted. Encoding enables the thoughts to be put in the form of symbols. Normally language provides the symbols that are used in the transmission of thoughts to another person. However language is not the only means to convey the thoughts, needs or information. There are non-verbal means, e.g., gestures, which provide another form through which thought can be transmitted. The more complex the ideas, needs or information to be communicated, the more complex becomes the process of encoding them. While an involuntary shriek may adequately convey the degree of alarm felt by the victim, even a carefully worded statement or letter may fail to convey the essential purpose of the communication. This can happen if the language or symbols used convey different meanings to the sender and the receiver.

Encoding of the thoughts produces a message which can be either verbal or non-verbal. Verbal message is in the form of words and language, while non-verbal would be in the form of body gestures like wink, smile, grunt, frown, wave of hand, etc.

Channel

The next element in the process of communication is the channel through which the communication is transmitted. It is the link that joins the sender and the receiver. The most commonly used channels are sight and sound. In the organizational environment, the channel could take the form of face-to face conversation, written memos, telephonic exchanges, group meetings, etc. Outside the organization, the channels could be letters or circulars, magazines, radio programmes or TV shows, etc. For communication to be effective the channel used should be appropriate for the message as well as the receiver. For an urgent message telegram, telephone or radio would be the appropriate channel. Again, the channel chosen would be influenced by the consideration as to whom the message is being directed.

Decoding

Decoding and understanding the message constitute the last two elements in the process of communicating from sender to receiver. The receiver in the first instance receives the message and decodes it, that is to say, interprets and translates it into thoughts, understanding and desired response. A successful communication occurs when the receiver decodes the message and attaches a meaning to it which very nearly approximates the idea, thoughts or information the sender wished to transmit.

Decoding and understanding are affected by several factors. For example, a receiver cannot decode a message which is in a language not known to him. This applies to symbols also. The same symbol may carry a different meaning to the receiver. Again, the receiver's past experience, as well as his expectations color the meaning that is attached to the message. All this tends to bring about a divergence between the 'intended' meaning and 'perceived' meaning.

In order that this does not happen, it is necessary to develop greater degree of homogeneity between the sender and the receiver, both of whom have their own fields of experience. The field of experience constitutes an individual's attitudes, experience, knowledge, environment, and socio-cultural background. The greater the overlap of the source and receiver's fields of experience, the greater the probability of successful communication. In other words, they have things in common that facilitate better communication. An individual engaged in communication with another person of a significantly different educational or cultural background will have to put in greater effort to ensure successful communication. A model of communication credited to Wilbur Schramm illustrates this point.

The greater the overlap of the two person's fields of experience, the higher is the probability of successful communication. The shaded area shows the overlap.

Feedback

Response and feedback complete the two-way process of communication. It is through the feedback that the source (sender) comes to know if his message was correctly received and

understood. In case it is found that the message has been received incorrectly; it is possible to make corrections subsequently if response is timely.

Sender's efforts to communicate are aimed at eliciting the desired response. However, a communication may result in producing any of the three outcomes: a desired change may occur, an undesired change may occur or no change may take place. We consider communication as : a desired change communication as successful only when it produces the desired response.

Noise

Surrounding the entire spectrum of communication is the noise that affects the accuracy and fidelity of the message communicated. Noise is any factor that disturbs, confuses or otherwise interferes with communication. It can arise at any stage in the communication process. The sender may not be able to encode the message properly or he may not be properly audible. The message may get distorted by other sounds in the environment. The receiver may not hear the message, or comprehend it in a manner not entirely intended by the sender of the message. The channel also may create interference by 'filtering', i.e. allowing some information to pass through and disallowing others. In any case, there is so much of noise or interference in the entire process that there is every possibility of the communication being distorted. We will see later in this unit why distortion takes place and what can be done to minimize the distortion of communication.

17. Write an essay on commercial publicity.

Commercial Publicity is a Non – Traditional / Non- Conventional source of earnings for Railways. Contracts are awarded for display of advertisements in railway premises, on stations, in trains etc. These are awarded to any advertiser/ producer directly as well as through agent. Various media available include Boards, Hoardings, Glowsigns / Neon signs, Showcases, CCTV / LCD, Wall painting, Long distance trains, EMUs etc. Powers have been delegated at Divisional level and contracts are awarded through tendering system. To speed up the tendering

process, the tender notice period may be reduced to 21 days for submission of tenders from the date of publication of tender notice

Sole Rights Scheme : The scheme provide an opportunity to have the sole advertising rights on an entire Division through Two packet Tender system (Packet A, Packet B). In case if the demand is not for the entire Division, then a cluster of stations may be selected for sole rights. If cluster of station is not possible, then a whole station can be awarded. If entire station is not possible, then station may be divided into convenient zones for this purpose.

Advertisement on EMU: All Exterior can be permitted including full train advertisement for EMUs and DMUs. For Interior of the EMU, specific areas are specified and allotted through tender.

Advertisement on Trains: Advertisements Inside trains will be displayed at prescribed locations on boards of prescribed size. No advertisement will be pasted or painted directly on the coach walls. For Exterior advertisement, the whole coach may be allowed for display by wrapping up of coach using Vinyl Stickers provided display of coach nos. logo, indications boards etc on the exterior of coach is not interfered with.

Advertisement on PRS tickets: Advertisements may be allowed on the front of the tickets- with advertisement strips at the bottom & right margin. On the back of the tickets- a strip at the bottom and right half of the remaining space may be permitted for advertisements.

Commercial signs: Commercial signs may be allowed (at special rates) on the platforms even perpendicular to the track. However, it should not obstruct the movement of passengers and visibility of signals and other railway signage's.

Hoardings Display: In case of high rise hoardings along the track as per the RDSO instructions the distance from the nearest track shall not be less than $(H+3)m$ where H is the height of the hoardings. However as per revised instructions the safety of the Hoarding structure may be decided by the Railway on case to case basis by applying other methods of testing strength and safety norms rather than the above thumb rule.

Information regarding tenders on Division is available on the Central Railway site as and when the tenders are floated. Further information can be had from the HQ of Divisions of Central Railway i.e. Mumbai, Pune, Sholapur, Bhusaval and Nagpur.

Tender forms are being placed on web site as and when required/invited

18. Write in detail about Pictorial Representation?

Pictorial representation

The World Wide Web distribution of James Gibson's "Purple Perils" is for scholarly use with the understanding that Gibson did not intend them for publication. References to these essays must cite them explicitly as unpublished manuscripts. Copies may be circulated if this statement is included on each copy.

What do we mean by pictorial representation? Just what does a pictorial representation do? There is a very old assumption that a faithful picture of an object is one that resembles the object, or is similar to it. There is also a very old notion that the resemblance of a picture to its object is explained by a point-to-point projective correspondence between them. This latter is closely related to the assumption that the **retinal image** is a picture of the object, in accordance with the still current and accepted theory of image optics that stems from Kepler. And finally there is the assumption that the **idea** of an object, depending on a special sort of projection of the retinal image to the brain, has the same relation to the object that a picture does. These four assumptions all go together. But I believe that all of them are mistaken, and I reject all of them.

Considering them one by one, I will try to show how they are incorrect. Then I will suggest an alternative, a general theory of optical information available in pictures. This theory is based in optics but not on the orthodox theory of image optics.

1. **A faithful picture of an object is one that resembles it** . This assumption is superficially plausible and, in one form or another, has been widely believed from the time of the ancient Greek thinkers. A good picture is similar to what it is a picture of. A bad picture is one that is not

sufficiently similar to what it is a picture of. It must have the same form as the object and it should also have the same **color** if it is to be really faithful. The best picture is a copy of the object, a replica or simulacrum. The image of a man, his portrait, is said to be like him, and one who portrays strives for a **likeness** .

A believer in this assumption may be at a loss if required to say what he means by resemblance, similarity, or likeness. But he can give an example. He can reply that the name of an object does not resemble the object, or not in the way its picture does. The name is not "iconic". He has a point, of sorts. A photograph of one's wife, carried around in a wallet, is similar to her in a way that her name is not. The shadow of an automobile specifies it in a way that its license-plate does not.

But the assumption, despite its plausibility, is surely mistaken. In the first place, and most obviously, a rectangle of paper does not resemble a wife and a shadow does not resemble an automobile. I will return to this point later. Less obviously and more deeply, a caricature of a person may not even resemble the person in the way that a photograph does and yet it may specify the person, that is, it may show us his distinctive features. Similarly a cartoon drawing of a Volkswagen may convey more information about its peculiarities than a photograph could. Even more crucial is the objection that a picture can be made to specify an object that does not exist and has never existed. In this case the question of the resemblance if a picture to an object does not even arise, since there is nothing for it to resemble. I am using the term **object** to mean a topologically closed or semi-closed surface that reflects or emits light, the usage of a perceptionist, not a philosopher. A whole layout of reflecting surfaces, such as a room or a street will be called a **place** , which includes both objects proper and a surface of support, a ground. A picture, therefore, cannot possible have the same **form** as an object, and still less can a plane.

2. A faithful picture of an object or a place is to be understood as a projection of it on a plane surface by a sheaf of light rays intersecting at a common point such that for every color-point on the former there is a color-point on the latter . This assumption is more explicit and exact than the first one since it appeals to the mathematical notion of point-to-point correspondence and thus can be said to explain the resemblance. It generalizes to the theory of perspective geometry when the plane is taken to be a transparent picture-plane analogous to a

window and the point of intersection is taken to be a station point where an eye could be positioned. It can be still further generalized to the mathematical discipline of projective geometry if the notions of the window and the eye are dropped. And thence it can lead to all the abstract geometries of a pure transparent space with ghostly planes and forms instead of surfaces.

This assumption has been powerful and productive in the history of geometrical thought. But I believe that it has led to hopeless confusion in the history of the theory of depicting. Its mathematical elegance has prevented us from examining the muddles and contradictions to which it leads when point-to-point correspondence is taken to be the basis of vision.

For example, this assumption implies that the far side of an object and the background surface behind it cannot be depicted since no correspondence color points for them exist in the picture. If surfaces are opaque, as they generally are, only the unhidden surfaces of the environment can be portrayed for only they are "projected" (unhappy term) to the point of intersection of the light rays. But I have evidence to show that the far side of an object and the background behind can be depicted in the sense that they can be **specified in a picture** . The specification of one surface behind another can be quite adequate in a still picture and can become very precise in a motion picture. There are invariants in the structure of an optic array that make the relation of in-front/behind clear and unequivocal. But these invariants are formless and are not encompassed by ordinary geometry.

The notion of point-to-point projective correspondence simply does not apply to the relation between an object (or a place) and its picture. It applies only to the relation of a given plane form to a perspective transformation of it, as in projective geometry. That is, it applies only to the relation of one **picture** to another, including the special case of a duplicate or copy, the identity transformation. Hence the truth of a picture, or the information it provides an observer, cannot depend on projective correspondence of points.

3. The retinal image of an object or a place is a projective picture in the above sense, differing only in being of the inverted type found in a camera . The sheaf of rays through a picture-plane to a station point yields an image that is upright; the sheaf of rays through a pinhole into a camera (a darkened room) yields an image that is inverted but the correspondence of color-

points is the same in both cases. The substitution of a lens for a pinhole does not affect matters: there is still a one-to-one correspondence between the radiating points of the object and the focus-points of the image. This is the accepted theory of image formation in geometrical optics. And, since the eye is taken to be a camera, it has been the unchallenged basis for all theories of vision until recently.

This third assumption is just as mistaken as the second, on which it depends, but with added errors of its own. One can see the inverted image on the ground glass screen of a view camera, to be sure, but to assume that the possessor of an eye sees the image on the retina is a pernicious fallacy. Even to suppose that the retinal image is a picture is quite wrong, for a picture is something to be looked at, a display. Yet ever since Kepler, philosophers, psychologists, and physiologists have accepted and taught the doctrine that "a picture of an object is painted by light at the back of the eye", in the words of Isaac Newton. The popularity of photography and the prestige of orthodox optics will make this fallacy difficult to refute, but the fact is that a new theory of the eye not comparing it to a camera is possible, along with a new optics of structured ambient light as contrasted with the old optics of radiant rays.

An ocular system, as distinguished from a single chambered eye, is mobile. Its function is to explore the ambient light. Eyes are for seeing the surroundings, not merely for seeing the light entering an eye at a temporary position. An image or picture of the whole surrounding world is an impossibility, for a picture cannot be wholly panoramic. The perception of the surrounding world cannot therefore be based on an image or picture of it.

4. The relation of an idea to its object is the same as the relation of a picture to its object and thus to perceive anything is to have a mental representation of it . Similarly, to remember or imagine anything is to have a mental picture of it. The chief plausibility of this assumption comes from the notion that a retinal image is projected to an area of the surface of the brain (the visual projection area, so-called) in more or less the same way that the front surface of an object is projected to the surface of the retina, not point-to-point of course but in some vaguely analogous way. The force of this notion is diminishing as we learn more about the nervous system, or so it seems to me, but neurophysiologists are reluctant to give it up because

they have nothing better to take its place. Since the cerebral cortex is supposed to be the seat of consciousness this notion leads directly to the sensation-based theories of perception.

You might suppose that psychologists would hesitate to speculate about a mental picture when they had no clear understanding of what a literal picture was, but this has not deterred them from doing so. It is tempting to explain the unfamiliar in terms of the familiar instead of explaining the unintelligible in terms of the intelligible.

The act of making a representation has never been seriously studied by psychologists, that is, the activity that underlies the seemingly different behaviors of painting, drawing, engraving, sculpting, modeling, and shadow-casting. The artist knows that he can represent from "life," or from "memory," or from "imagination." He knows that he can "copy" another representation, either "freehand" or by "tracing." He knows he can apply pigment to a surface, or make lines on a surface. But none of these acts is understood by the psychologist. The existing literature of the scribbling and drawing of children and that of graphic education are almost worthless. All we can be sure of is that the act of representing is **more** complex than the act of perceiving, not less. For the artist has to perceive his own display, as he is making it, as well as whatever he is displaying. He has to have a dual experience, not a single one. And hence the attempt to explain perceiving in terms of picturing is ridiculous; we shall have to do it the other way round. Perceiving cannot possibly be the having of a mental **picture** of the thing perceived.

All four of the assumptions, I have suggested, go together. What they have in common is an implied theory of perception based on projective correspondence. First, the surfaces of the world that face an observer at one moment of time are mapped into the forms of the retinal image. Then the latter are mapped into areas of the brain. Finally these are mapped into the color patches of primary sensory awareness. Only then is the process of perception supposed to begin. I reject both the assumption and the theory of perception. A faithful picture is not one that resembles the object it represents. A true picture is not simply a projection of its object or place in either this sense or any other sense. And the experience of an object or scene is certainly not a picture of it in any meaning of the term.

What is the Alternative ?

What is a true picture of something if it is not a point-to-point projection of it? And what is a perception of something if it is not a mental picture of it? I am going to suggest that a true picture is one that provides partial but genuine optical information about the world, and that a perception is the "picking up" of this information by the visual system. But first we must clear away what seems to be an obvious alternative to the projective theory of a picture and to the projective picture theory of visual perception.

If perceiving is not the having of a mental picture of something, the next most familiar metaphor would be that it is the having of a mental **description** of it , a "word-picture". This formula also has a long history. If the mind does not picture a thing to itself it speaks to itself about that thing. We seem to know what it is to describe the world at least as well as we seem to know what it is to depict it; at least intellectuals do if not artists. An extension of this formula goes so far as to assert that a pictorial representation is itself to be understood as a verbal description. We read a picture as we would read a text, and we have to learn to read writing. The most explicit and disciplined formulation of this theory has been carried out by Nelson Goodman in his *Languages of Art* (1968).

All that a picture can give us is signs or signals that have to be learned, and learned by association. They are no more than **cues** or **clues** for an act of interpretation. Moreover, since the retinal image is the basis of vision and is itself a picture, visual perception is also an interpretation. The retinal picture provides only sensations. Depth and distance, meaning and value, all the qualities that make perception useful have to be added by the mind. So runs the argument of associationism. By substituting intuition for association one gets the argument of nativism, but it is essentially the same argument. In contrast to this, I maintain that raw sensations are not the basis of perception. They are only the incidental, occasional, and irrelevant accompaniments of the act of information pickup.

The notion of signals sent up the optic nerve to a mind seated in the brain is no better than the notion of pictures sent up the optic nerve to the mind. A little interpreter of signals in the brain is no better than a little seer of pictures as an explanation of perception. The world does not talk to

an animal through its nerves any more than the world sends photocopies of objects through the nerves, or simulacra, or eidola, or images. The analogy with language is even worse, if anything, than the analogy with images, for animals do not have language and yet they certainly perceive the world around them.

The flowing sea of energy in which an animal is immersed has certain invariants of structure that specify the environment. But these invariants are not sent through the animal's nerves; what the animal does is explore, adjust and orient its organs of perception so as to extract the invariants. When the system has picked up the facts that are relevant, then the animal has perceived. And this activity of visual attention is not located in the brain but depends on a continuous input-output process that tends toward an optimal state. My theory of perception is not based on point-to-point correspondence. Consequently my theory of perception mediated by displays is not based on point-to-point correspondence. Perception is based on invariants that specify the environment. The information in light consists of these invariants, whether the light comes from all around or only from a display. The invariants do not **resemble** what they specify and they do not say what they specify.

These invariants, I said, were **formless**, meaning that they are not triangles or squares or circles or anything of that sort. We pick them up whenever we walk around a solid object, or whenever the object turns. The perspective change but the invariants do not. It is the same for a room, or a house, or a street: invariants underlie the changing perspectives as one moves about. The changes are reversible, since any transformation caused by a given movement of the observer is exactly canceled by an opposite movement. And these invariants are what animals and young children notice, not the frozen pictures. As adults we only begin to notice the perspective projection of things when we learn to take the pictorial attitude (Gibson, 1966 Ch. 11).

Formless invariants specify the distinctive features of objects, places, animals, person, and events. A baby who perceives a kitten is not aware of a certain form together with a motion and a color. It does not see the animal from the front, the side, or the top as the painter learns to do; the baby does not see **views** but invariants. The ancient doctrine that form perception is primary and that object perception is secondary has to be turned upside down.

The artists, then, and especially the caricaturist, is not so much manipulating forms as he is invariants, the subtle structures that underlie the forms as such. In a drawing, for example, the lines as geometrical elements are unimportant. What counts are the relations that make a line specify an edge, or a corner, or a thread, or a margin. The apex of an angle in a drawing can be the so-called vanishing point of a railroad tracks, if a horizon is indicated and then the viewer does not perceive the apex of angle, a "form," but very great distance. The invariant is noticed but the meeting of two lines is not.

What a good picture does, if I am right, is to specify the distinctive features of something in the environment, including anything that has been or might be. It makes available optical information for perception. The information has been narrowed down by the selective attention of the picture-maker, and this is true of the photographers well as the painter. The information is contained in a optic array but it cannot be reduced to a set of light rays. It does not consist of forms, but of invariants that underlie forms. And it does not consists of graphic symbols like written words. If traditional optics fails to explain the kind of perception that is mediated by pictures then the remedy is to improve on the optics, not to leap into the discipline of linguistics.

19. Write a note on types of Group Discussion?

GDs can be **topic-based** or **case-based**.

Topic based Gds can be classified into three types :-

1. Factual Topics
2. Controversial Topics
3. Abstract Topics

Factual

Topics:-

Factual topics are about practical things, which an ordinary person is aware of in his day-to-day life. Typically these are about socio-economic topics. These can be current, i.e. they may have been in the news lately, or could be unbound by time. A factual topic for discussion gives a

candidate a chance to prove that he is aware of and sensitive to his environment.
E.g. The education policy of India, Tourism in India, State of the aged in the nation.

Controversial

Topics:-

Controversial topics are the ones that are argumentative in nature. They are meant to generate controversy. In GDs where these topics are given for discussion, the noise level is usually high, there may be tempers flying. The idea behind giving a topic like this is to see how much maturity the candidate is displaying by keeping his temper in check, by rationally and logically arguing his point of view without getting personal and emotional.
E.g. Reservations should be removed, Women make better managers

Abstract

Topics:-

Abstract topics are about intangible things. These topics are not given often for discussion, but their possibility cannot be ruled out. These topics test your lateral thinking and creativity.
E.g. A is an alphabet, Twinkle twinkle little star, The number 10

Case-based

Gd:-

Another variation is the use of a case instead of a topic. The case study tries to simulate a real-life situation. Information about the situation will be given to you and you would be asked as a group to resolve the situation. In the case study there are no incorrect answers or perfect solutions. The objective in the case study is to get you to think about the situation from various angles.
IIM A, IIM Indore and IIT SOM Mumbai have a case-based discussion rather than topic-based discussion in their selection procedures.

Why do we have GD ?

Reasons for having a GD

- It helps you to understand a subject more deeply.
- It improves your ability to think critically.
- It helps in solving a particular problem.
- It helps the group to make a particular decision.

- It gives you the chance to hear other students' ideas.
- It improves your listening skills.
- It increases your confidence in speaking.
- It can change your attitudes.

Strategies for Improving GD Skills for Tutorials & Seminars

Asking questions and joining in discussions are important skills for university study. If you find it difficult to speak or ask questions in tutorials, try the following strategies.

Observe

Attend as many seminars and tutorials as possible and notice what other students do. Ask yourself:

- How do other students make critical comments?
- How do they ask questions?
- How do they disagree with or support arguments?
- What special phrases do they use to show politeness even when they are voicing disagreement?
- How do they signal to interrupt, ask a question or make a point?

Practice

Start practicing your discussion skills in an informal setting or with a small group. Start with asking questions of fellow students. Ask them about the course material. Ask for their opinions. Ask for information or ask for help.

Participate

Take every opportunity to take part in social/informal discussions as well as more structured/formal discussion. Start by making small contributions to tutorial discussions; prepare a question to ask, or agree with another speaker's remarks.

Discussion Etiquette (or minding your manners)

Do

- Speak pleasantly and politely to the group.
- Respect the contribution of every speaker.
- Remember that a discussion is not an argument. Learn to disagree politely.
- Think about your contribution before you speak. How best can you answer the question/ contribute to the topic?
- Try to stick to the discussion topic. Don't introduce irrelevant information.
- Be aware of your body language when you are speaking.
- Agree with and acknowledge what you find interesting.

Don't

- Lose your temper. A discussion is not an argument.
- Shout. Use a moderate tone and medium pitch.
- Use too many gestures when you speak. Gestures like finger pointing and table thumping can appear aggressive.
- Dominate the discussion. Confident speakers should allow quieter students a chance to contribute.
- Draw too much on personal experience or anecdote. Although some tutors encourage students to reflect on their own experience, remember not to generalise too much.
- Interrupt. Wait for a speaker to finish what they are saying before you speak.

Leading a Discussion

You may be in a seminar group that requires you to lead a group discussion, or lead a discussion after an oral presentation. You can demonstrate leadership by:

- introducing yourself and the members of the group
- stating the purpose of the discussion

- inviting quiet group members to speak
- being objective
- summarizing the discussion

Chairing a Group Discussion

When chairing a discussion group you must communicate in a positive way to assist the speakers in accomplishing their objective. There are at least four leadership skills you can use to influence other people positively and help your group achieve its purpose. These skills include:

- introducing the topic and purpose of the discussion,
- making sure all members have approximately the same time, (i.e. no one dominates the discussion by taking too much time)
- thanking group members for their contribution
- being objective in summarizing the group's discussion and achievements.

20. Write a detail note on Regional Fashion Centers.

Regional fashion centers

The United States has approximately 20,000 apparel manufacturers employing approximately 650,000 people. Although New York City remains the largest fashion marketing center, the trend toward decentralization is increasing; some manufacturers have left New York City in search of more space. Other companies have started up in regional locations. The result is the growth of regional fashion centers. California is now the largest employer in apparel manufacturing followed by New York, Texas, North Carolina, and Pennsylvania.

California

California has approximately 6,300 manufacturers, contractors, and textile companies and one-fourth of the nation's apparel production. It employs approximately 145,000 directly in manufacturing more than the state of New York. The California clothing industry has a

reputation for innovative styling involvement with the entertainment industry, and the advantage of close proximity to sourcing in Mexico.

Los Angeles – About 4,300 fashion companies are headquartered in Los Angeles country, making it the second largest U.S. apparel manufacturing center and the largest manufacturing sector in Los Angeles.

Successful designers in the Los Angeles area include Max Azria for BCBG, Michele Bohvot for Bisou Bisou, David Dart, Karen Kane, Carole Little, Jonathan Martin (Harkham Industries), Leon Max, Mossimo (Glannulli), Serge Azria for Parallel, Dorothy Schoelen for Platinum, Allen Schwartz for ABS, Lanudry by Shelli Segal, and Richard Tyler. Nationally known brands from southern California include Authentic Fitness (Catalina, Cole of California, and Speedo), Bebe, Bugle Boy, Cherokee, Guess, Lucky Brand, Rampage, St. John Knits, Sketchers, and OXOX.

San Francisco- The nation's third largest fashion city is home to approximately 200 apparel companies and 300 contractors. The garment industry is San Francisco's second biggest industry and its biggest source of manufacturing jobs.

San Francisco is headquarters for the world's largest apparel manufacturer, Levi Strauss. The bay area is also home to other manufacturers such as Esprit, the Gap (actually a private label retailer) and its subsidiary Banana Republic, Byer, and Koret (now part of Kellwood Co). Recognized local designers include Isda Funari, Nick Graham for Joe Boxer, Jessica McClintock, Lat Naylor, Celia Tejada, and Eileen West. A certain life-style approach to fashion. California is especially known for sportswear, swimwear, and contemporary dresses. Sales of the California look keep growing as Americans become more leisure conscious and as population shifts the sunbelt.

Other regional centers

Other important apparel manufacturing and design centers are scattered throughout the country.

Miami, Florida, is now the third largest apparel manufacturing center. The Miami area has a large number of children's wear, swimwear and sportswear manufacturers. The city of Miami is producing its own official line swimwear and apparel called "Tropicool".

Dallas, Texas, the fourth largest center is home to designers and companies such as Michael Faircloth (designer for First Lady Laura Bush), Haggard, and J. Crew. There are approximately 1,800 textile, apparel, footwear, and accessory manufacturers and wholesale businesses in the state of Texas.

Seattle, Washington, has become the fourth largest apparel manufacturing center. Manufacturers include Union Bay, Pacific Trail (now owned by London Fog); and Helly Hansen. Eddie Bauer produces sportswear and outerwear for its own catalog and stores in the metropolitan area.

Portland, Oregon, area manufacturers include Nike, Janzen, Pendleton, Hanna Anderson, and Columbia Sportswear. Philadelphia, Pennsylvania, is the headquarters of Jones New York, J.G. Hook, and has some children's wear manufacturers.

Advanced Material from Online

Types of Interviews

All job interviews have the same objective, but employers reach that objective in a variety of ways. You might enter the room expecting to tell stories about your professional successes and instead find yourself selling the interviewer a bridge or editing code at a computer. One strategy for performing your best during an interview is to know the rules of the particular game you are playing when you walk through the door.

The Screening Interview

Companies use screening tools to ensure that candidates meet minimum qualification requirements. Computer programs are among the tools used to weed out unqualified candidates. (This is why you need a digital resume that is screening-friendly. See our resume center for help.) Sometimes human professionals are the gatekeepers. Screening interviewers often have honed skills to determine whether there is anything that might disqualify you for the position. Remember—they do not need to know whether you are the best fit for the position, only whether you are not a match. For this reason, screeners tend to dig for dirt. Screeners will hone in on gaps

in your employment history or pieces of information that look inconsistent. They also will want to know from the outset whether you will be too expensive for the company.

Some tips for maintaining confidence during screening interviews:

- Highlight your accomplishments and qualifications.
- Get into the straightforward groove. Personality is not as important to the screener as verifying your qualifications. Answer questions directly and succinctly. Save your winning personality for the person making hiring decisions!
- Be tactful about addressing income requirements. Give a range, and try to avoid giving specifics by replying, "I would be willing to consider your best offer."
- If the interview is conducted by phone, it is helpful to have note cards with your vital information sitting next to the phone. That way, whether the interviewer catches you sleeping or vacuuming the floor, you will be able to switch gears quickly.

The Informational Interview

On the opposite end of the stress spectrum from screening interviews is the informational interview. A meeting that you initiate, the informational interview is underutilized by job-seekers who might otherwise consider themselves savvy to the merits of networking. Job seekers ostensibly secure informational meetings in order to seek the advice of someone in their current or desired field as well as to gain further references to people who can lend insight. Employers that like to stay apprised of available talent even when they do not have current job openings, are often open to informational interviews, especially if they like to share their knowledge, feel flattered by your interest, or esteem the mutual friend that connected you to them. During an informational interview, the jobseeker and employer exchange information and get to know one another better without reference to a specific job opening.

This takes off some of the performance pressure, but be intentional nonetheless:

- Come prepared with thoughtful questions about the field and the company.
- Gain references to other people and make sure that the interviewer would be comfortable if you contact other people and use his or her name.

- Give the interviewer your card, contact information and resume.
- Write a thank you note to the interviewer.

The Directive Style

In this style of interview, the interviewer has a clear agenda that he or she follows unflinchingly. Sometimes companies use this rigid format to ensure parity between interviews; when interviewers ask each candidate the same series of questions, they can more readily compare the results. Directive interviewers rely upon their own questions and methods to tease from you what they wish to know. You might feel like you are being steam-rolled, or you might find the conversation develops naturally. Their style does not necessarily mean that they have dominance issues, although you should keep an eye open for these if the interviewer would be your supervisor.

Either way, remember:

- Flex with the interviewer, following his or her lead.
- Do not relinquish complete control of the interview. If the interviewer does not ask you for information that you think is important to proving your superiority as a candidate, politely interject it.

The Meandering Style

This interview type, usually used by inexperienced interviewers, relies on you to lead the discussion. It might begin with a statement like "tell me about yourself," which you can use to your advantage. The interviewer might ask you another broad, open-ended question before falling into silence. This interview style allows you tactfully to guide the discussion in a way that best serves you.

The following strategies, which are helpful for any interview, are particularly important when interviewers use a non-directive approach:

- Come to the interview prepared with highlights and anecdotes of your skills, qualities and experiences. Do not rely on the interviewer to spark your memory-jot down some notes that you can reference throughout the interview.
- Remain alert to the interviewer. Even if you feel like you can take the driver's seat and go in any direction you wish, remain respectful of the interviewer's role. If he or she becomes more directive during the interview, adjust.
- Ask well-placed questions. Although the open format allows you significantly to shape the interview, running with your own agenda and dominating the conversation means that you run the risk of missing important information about the company and its needs.

The Stress Interview

Astounding as this is, the Greek hazing system has made its way into professional interviews. Either employers view the stress interview as a legitimate way of determining candidates' aptness for a position or someone has latent maniacal tendencies. You might be held in the waiting room for an hour before the interviewer greets you. You might face long silences or cold stares. The interviewer might openly challenge your beliefs or judgment. You might be called upon to perform an impossible task on the fly-like convincing the interviewer to exchange shoes with you. Insults and miscommunication are common. All this is designed to see whether you have the mettle to withstand the company culture, the clients or other potential stress.

Besides wearing a strong anti-perspirant, you will do well to:

- Remember that this is a game. It is not personal. View it as the surreal interaction that it is.
- Prepare and memorize your main message before walking through the door. If you are flustered, you will better maintain clarity of mind if you do not have to wing your responses.
- Even if the interviewer is rude, remain calm and tactful.
- Go into the interview relaxed and rested. If you go into it feeling stressed, you will have a more difficult time keeping a cool perspective.

The Behavioral Interview

Many companies increasingly rely on behavior interviews since they use your previous behavior to indicate your future performance. In these interviews, employers use standardized methods to mine information relevant to your competency in a particular area or position. Depending upon the responsibilities of the job and the working environment, you might be asked to describe a time that required problem-solving skills, adaptability, leadership, conflict resolution, multi-tasking, initiative or stress management. You will be asked how you dealt with the situations.

Your responses require not only reflection, but also organization. To maximize your responses in the behavioral format:

- Anticipate the transferable skills and personal qualities that are required for the job.
- Review your resume. Any of the qualities and skills you have included in your resume are fair game for an interviewer to press.
- Reflect on your own professional, volunteer, educational and personal experience to develop brief stories that highlight these skills and qualities in you. You should have a story for each of the competencies on your resume as well as those you anticipate the job requires.
- Prepare stories by identifying the context, logically highlighting your actions in the situation, and identifying the results of your actions. Keep your responses concise and present them in less than two minutes.

The Audition

For some positions, such as computer programmers or trainers, companies want to see you in action before they make their decision. For this reason, they might take you through a simulation or brief exercise in order to evaluate your skills. An audition can be enormously useful to you as well, since it allows you to demonstrate your abilities in interactive ways that are likely familiar to you. The simulations and exercises should also give you a simplified sense of what the job would be like. If you sense that other candidates have an edge on you in terms of experience or other qualifications, requesting an audition can help level the playing field.

To maximize on auditions, remember to:

- Clearly understand the instructions and expectations for the exercise. Communication is half the battle in real life, and you should demonstrate to the prospective employer that you make the effort to do things right the first time by minimizing confusion.
- Treat the situation as if you are a professional with responsibility for the task laid before you. Take ownership of your work.
- Brush up on your skills before an interview if you think they might be tested.

The Group Interview

Interviewing simultaneously with other candidates can be disconcerting, but it provides the company with a sense of your leadership potential and style. The group interview helps the company get a glimpse of how you interact with peers—are you timid or bossy, are you attentive or do you seek attention, do others turn to you instinctively, or do you compete for authority? The interviewer also wants to view what your tools of persuasion are: do you use argumentation and careful reasoning to gain support or do you divide and conquer? The interviewer might call on you to discuss an issue with the other candidates, solve a problem collectively, or discuss your peculiar qualifications in front of the other candidates.

This environment might seem overwhelming or hard to control, but there are a few tips that will help you navigate the group interview successfully:

- Observe to determine the dynamics the interviewer establishes and try to discern the rules of the game. If you are unsure of what is expected from you, ask for clarification from the interviewer.
- Treat others with respect while exerting influence over others.
- Avoid overt power conflicts, which will make you look uncooperative and immature.
- Keep an eye on the interviewer throughout the process so that you do not miss important cues.

The Tag-Team Interview

Expecting to meet with Ms. Glenn, you might find yourself in a room with four other people: Ms. Glenn, two of her staff, and the Sales Director. Companies often want to gain the insights of various people when interviewing candidates. This method of interviewing is often attractive for companies that rely heavily on team cooperation. Not only does the company want to know whether your skills balance that of the company, but also whether you can get along with the other workers. In some companies, multiple people will interview you simultaneously. In other companies, you will proceed through a series of one-on-one interviews.

Some helpful tips for maximizing on this interview format:

- Treat each person as an important individual. Gain each person's business card at the beginning of the meeting, if possible, and refer to each person by name. If there are several people in the room at once, you might wish to scribble down their names on a sheet of paper according to where each is sitting. Make eye contact with each person and speak directly to the person asking each question.
- Use the opportunity to gain as much information about the company as you can. Just as each interviewer has a different function in the company, they each have a unique perspective. When asking questions, be sensitive not to place anyone in a position that invites him to compromise confidentiality or loyalty.
- Bring at least double the anecdotes and sound-bites to the interview as you would for a traditional one-on-one interview. Be ready to illustrate your main message in a variety of ways to a variety of people.
- Prepare psychologically to expend more energy and be more alert than you would in a one-on-one interview. Stay focused and adjustable.

The Mealtime Interview

For many, interviewing over a meal sounds like a professional and digestive catastrophe in the making. If you have difficulty chewing gum while walking, this could be a challenge. With some

preparation and psychological readjustment, you can enjoy the process. Meals often have a cementing social effect-breaking bread together tends to facilitate deals, marriages, friendships, and religious communion. Mealtimes interviews rely on this logic, and expand it.

Particularly when your job requires interpersonal acuity, companies want to know what you are like in a social setting. Are you relaxed and charming or awkward and evasive? Companies want to observe not only how you handle a fork, but also how you treat your host, any other guests, and the serving staff.

Some basic social tips help ease the complexity of mixing food with business:

- Take cues from your interviewer, remembering that you are the guest. Do not sit down until your host does. Order something slightly less extravagant than your interviewer. If he badly wants you to try a particular dish, oblige him. If he recommends an appetizer to you, he likely intends to order one himself. Do not begin eating until he does. If he orders coffee and dessert, do not leave him eating alone.
- If your interviewer wants to talk business, do so. If she and the other guests discuss their upcoming travel plans or their families, do not launch into business.
- Try to set aside dietary restrictions and preferences. Remember, the interviewer is your host. It is rude to be finicky unless you absolutely must. If you must, be as tactful as you can. Avoid phrases like: "I do not eat mammals," or "Shrimp makes my eyes swell and water."
- Choose manageable food items, if possible. Avoid barbeque ribs and spaghetti.
- Find a discrete way to check your teeth after eating. Excuse yourself from the table for a moment.
- Practice eating and discussing something important simultaneously.
- Thank your interviewer for the meal.

The Follow-up Interview

Companies bring candidates back for second and sometimes third or fourth interviews for a number of reasons. Sometimes they just want to confirm that you are the amazing worker they first thought you to be. Sometimes they are having difficulty deciding between a short-list of

candidates. Other times, the interviewer's supervisor or other decision makers in the company want to gain a sense of you before signing a hiring decision.

The second interview could go in a variety of directions, and you must prepare for each of them. When meeting with the same person again, you do not need to be as assertive in your communication of your skills. You can focus on cementing rapport, understanding where the company is going and how your skills mesh with the company vision and culture. Still, the interviewer should view you as the answer to their needs. You might find yourself negotiating a compensation package. Alternatively, you might find that you are starting from the beginning with a new person.

Some tips for managing second interviews:

- Be confident. Accentuate what you have to offer and your interest in the position.
- Probe tactfully to discover more information about the internal company dynamics and culture.
- Walk through the front door with a plan for negotiating a salary.

TYPES OF NONVERBAL COMMUNICATION

- **1. Paralanguage-** The vocal cues that accompany spoken language: The way we say words
- Albert Mehrabian, n/v researcher, estimates that 39% of meaning is affected by vocal cues-not the words but the way they are said.
- **Rate-speed-**When a speaker uses a faster rate they may be seen as more competent
- **Pitch-**Highness or lowness of voice-Speakers seen more competent if they use a higher and more varied pitch of voice.
- We associate low pitch voices with strength, sexiness and maturity
- We associate high pitches voices with tenseness, helplessness, & nervousness.
- **Volume-**How loudly we speak
- Loud people are perceived as aggressive or overbearing

- Soft stolen voices are perceived as timid or polite.



- **Vocal Fillers**-Words used to fill space-"uh"
- **Quality**-Made up of tempo, resonance, rhythm, and articulation
- Infants cannot understand words so they rely on nonverbal for information. Children from ages 6-12 use words to make sense of messages. This is why kids don't understand sarcasm.

2. Kinesics -Body Movements

- Ekman and Freisen divide Kinesics into 5 categories
- **Emblems**-body movements that have direct translation to word-stock



- **Illustrator**-Accent, emphasize, or reinforce words: Fish was this big!
- **Regulators**- Control the back and forth flow of speaking and listening.
- **Display of feelings**- Feelings are shown through face and body motions

- **Adaptor**-Way of adjusting to communication situation: Twist hair, tap pen

Kinesics -Body Movements

- O'Conner found that frequent gesturing is highly correlated with people who were perceived by others to be leaders in small groups.
- Those who were leaders tended to use more shoulder and arm gestures.
- In a group setting, people may adopt similar poses to those in the group that they agree with.
- Counselors often help clients self-disclose by adopting similar postures to those of their clients. This is believed to establish open communication.
- Ekman and Friesan studies that feet and legs often reveal true feeling. Liars have learned to control facial expressions.
- People of higher status take a more relaxed body posture
- Mehrabian's Immediacy Principle states that open body and arm position, leaning forward relaxed posture, and touching increases perceived liking.
- People who attempt to persuade others often use these immediacy contacts.
- Nancy Henly, author of Body Politics says, "The bearing with which one presents oneself proclaims one's position in life.
- Henley suggests that "standing tall" in and of itself helps a person achieve dominance.
- Albert Mehrabian-when people are coupled to assume inferior roles, they reflect the move by lowering their head. When people assume inferior roles, they raise their heads.

3. Oculesics -Eye behavior 🧐🧐

- When people sit in a circle, they are more likely to talk to those across the room from them than those side to side
- At a table, those who sit on the ends talk more and those who sit on the corners less.
- At a table, those with the most opportunity for eye contact is likely to become leader.
- When we take interest in something, our blinking rate decreases and our eyes begin to dilate, if we dislike something our pupil's contract.
- Anthropologist Hall says that Yasir Arafat wears dark glasses so that others won't read his pupils when they dilate.

- Women used to put belladonna in their eyes to dilate them.
- In our culture it is OK to stare at animals; rude to stare at people
- Who do we stare at in our society? The answer is revealing.
- Argyle and Dean say that making eye contact with someone makes interaction and obligation.
- Bandler and Grinder suggest you look in one direction when you try to remember vs when you try to invent an idea:
- visually invented visually remembered
- right handed person
- auditorily invented auditorily remembered

4. Appearance/Artifacts.

- **Attractiveness-**

- Attractive women have more dates, receive higher grades in college,
- persuade males with greater ease.
- Men & women rated as attractive are perceived as being more kind,
- sensitive, strong, social and interesting.
- Attractive people find jobs easier and obtain higher starting salaries.
- British and Japanese rated the same people attractive -could it be in the genes
- Attractive women are more effective than unattractive women in changing attitudes
- Attractive individuals are thought to be more credible
- Attractive individuals are perceived as happier, more popular, more sociable, and more successful.



Appearance

- All of the following are non-verbal's regarding appearance
- Clothing-
- Uniforms-
- Occupational dress-
- Leisure clothes-
- Costumes-
- Color
- Max Luscher says when people look at red for long periods of time, their blood pressure, respiration; their blood pressure, respiration, and heartbeat all speed up.
- Dark Blue made people calmer: Blood pressure, respiration, and heartbeat recede and they became calmer.
- Pink made men who were lifting weights weaker.
- Vance Packard says women sampled detergent on delicate clothing:
 - yellow box- detergent too strong
 - blue box-detergent too weak
 - blue box w/ yellow specks- just right
- Maslow and Minz looked at how room decor affected judgment:
 - They showed facial photographs to individuals while in an ugly room, average room, or beautiful room
 - While in the beautiful room, the photos were seen as more attractive
 - In the ugly room, people said the task was unpleasant and monotonous and attempted to leave sooner than in the beautiful room

5. Proxemics

- **Proxemics**-The nonverbal study of space and distance
- **Territory**-the space we consider as belonging to us.
- Women tend to sit closer to one another than men
- Women tend to turn their bodies in toward one another
- "Dogs pee to mark their territory; how do you mark yours?"