



**FUTUREWEAR - FASHION, TRENDS, TRAINING**  
2021-1-IT01-KA220-VET-000033056

# **PROJECT RESULT 3**

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## 1) Overview of PR3 - Experimentation Workshops

The workshops conducted in the four countries constitute the product of Futurewear Project Result 3. The structure of the experiments that took place in the four countries (Greece, Italy, Spain, Poland) was defined through the LTTA activity. The objective of the training of the 13 trainers was to co-define an operational model of the content and tools developed through the Toolkit (PR2), through which a prototype could be built that could be tested directly with the real beneficiaries of the course, youth with fewer opportunities (PR3). The workshops were organized in the same time window in the 4 countries involved (so as to also enable a coordinated and more effective promotion of the activities at the European level).

The workshop were organized according to the following calendar:

<i>ITALY - Unit A.3 Traditional and Digital product design + Unit C.2. Business Modelling for Circular Micro-Small-Medium Enterprises</i>	22 - 23 - 24 November 2023	AECA-BAUMHAUS
<i>GREECE - Unit B.3.1 EU laws and regulations about textile waste</i>	7 - 14 - 21 November and 4 December 2023	DIMITRA
<i>SPAIN - Unit A.1 Manufacturing and Production Processes for Sustainability and Circularity</i>	23 - 24 - 25 October 2023 6 - 7 - 14 - 21 - 28 November 2023	TRINIJOVE
<i>POLAND - Unit D.3 Social Media and Fashion Blogging</i>	28 October and 4 November 2023	STRIM

Two online meetings were organised for trainers and trainees to get an overall feedback of the experiences, at the end of the workshops

ONLINE meeting with Trainers	28/11/2023	All Partners
ONLINE meeting with Trainees	29/11/2023	All Partners



*Red thread of the workshops:* testing some units of the Training Plan for an eco-sustainable street fashion supply chain, with particular attention to the eco-sustainable, attention to the design and packaging of street and sustainable clothing (also favouring the use of second-hand, with a view to creative upcycling).

*Teaching methodology:* active and collaborative, starting with the Strategic Soft Skills Directory. These were short and flexible learning experiences, based on the protagonism of the participants, designed from the Methodological Guide for the Evaluation of Skills Learned, so as to allow an evaluation of the activities, according to the approach of micro-credentials. Microcredentials have been defined by the European Commission as:

"The recording of learning outcomes achieved by a user as a result of a small volume of learning."

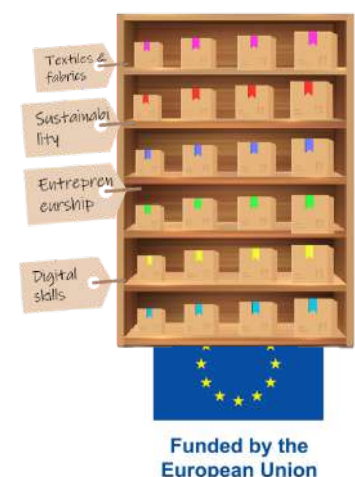
The European debate on the topic of microcredentials originates in the strategic context of the enhancement of lifelong learning that should characterise the European Union in the global economic and social framework.

The institutional debate on the subject took shape first in the Commission's proposal for a recommendation to the Council of 10/12/2021, then in the implementation of a "COUNCIL RECOMMENDATION of 16/06/2022 on a European approach to microcredentials for lifelong learning", which is now the reference point for the European debate on the subject. It is from it that the reflection and work developed by the FuturWear project partnership is inspired.

Micro-credentials could help certify the outcomes of small, tailored learning experiences. They make possible the targeted, flexible acquisition of knowledge, skills and competences to meet new and emerging needs in society and the labour market and make it possible for individuals to fill the skill gaps they need to succeed in a fast-changing environment, while not replacing traditional qualifications. They can, where appropriate, complement existing qualifications, providing added value while not undermining the core principle of full degree programmes in initial education and training.

## Micro-credentials in Futurewear: the metaphor of archiving

- Each shelf= Relevant topic emerged from PR1
- Each box= 1 micro-credential
- The larger the size of the box= the deeper the mastery of the topic.





## 2) Planning phase: Learning, Teaching and Training Activity

As mentioned before, the LTTA activity organized in Greece on 24th-26th May 2023 had the objectives of increasing the methodological and teaching skills of training systems operators for designing an innovative hybrid, futuristic and inclusive training course dedicated to street and sustainable fashion. The group of trainers focused on the co-design of the Experimentation Workshop Model to be implemented in the 4 partner countries.

The MVP (Minimum Viable Product) methodology, which is the version of a new product that allows a team to gather the maximum amount of validated customer information with minimal effort, was used to design a unique format for implementing the device in the four national contexts. More specifically, the partners agreed on common tools and methods for implementing a Curriculum elective unit, Chapter 5 of the PR2 - Toolkit. Each country tested their chosen unit with the target groups during the PR3 - Experimentation Workshops. Common models for collecting information applicable to the implementation of the chosen unit were also agreed upon during the workshops to facilitate the comparison of the results obtained.

The work was done in groups following a common rationale: each partner, during the LTTA, filled out a common format indicating the characteristics of the workshop they would implement, following these guidelines:

1. Unif of choice
2. Target
3. Engagement strategies
4. Description of the workshop
5. Workshop schedule
6. Teaching methods and tools
7. Trainers and tutors
8. Partner
9. Communication and dissemination
10. Teaching material and resources
11. Monitoring and evaluation

The results of these educational projects, implemented by individual partners during the LTTA, were presented on the last day of training. The following is a summary of what each partner country decided.





DIMITRA

## UNIT OF CHOICE

### B.3.1 European Laws and Regulations, Standards and Certifications





## TARGET

Expected target audience involved in our workshop:

- socio-economic background and type of fragility → **NEET, Not in Education Employment or Training**
- educational background → **High School graduated**
- number of participants you can involve in the workshop → **10**
- age of participants → **18 - 25**
- required skills to participate (if necessary)
- how we can recognize/validate the participation of trainees → **with experimental training**



## ENGAGEMENT STRATEGIES

- Communication strategies → **public invitation on social media channels**
- Stakeholder engagement → **our VET organization, stakeholders of organization and companies that can offer traineeship positions in the field of fashion or textile industry**





## **DESCRIPTION OF THE WORKSHOP**

The aim of the workshop is to engage all participants in theater-pedagogical exercises. To put them in a position where they have to think critically when making environmental decisions.

Pedagogical techniques to be used will be:

- the consciousness treadmill
- debate
- flipped classroom
- gamification



## **WORKSHOP SCHEDULE**

- Programme → 09:00 to 17:00 (coffee break: 1:00 to 11:20 & lunch break: 14:00 to 14:30)
- Activities → **theatro-pedagogical activities**
- Location → **19, Palaiologou str., GR 41223**
- Date → **October**





## **TEACHING METHODS AND TOOLS**

- **Methodology of brainstorming**
- **Methodology of clarification of views and values**



## **TRAINERS AND TUTORS**

**Trainer(s):**

**Professionals in the field of fashion or textile industry**

**Educators**

**The trainer should be present during the workshop and facilitate the activities of the workshop: Giving instructions, guiding, supporting**



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## **PARTNER**

**Stakeholders of organization and companies in the field of fashion and textile industry that can offer traineeship positions.**



## **COMMUNICATION AND DISSEMINATION**

**We will communicate the results of the workshop, through our social media channels (Facebook, LinkedIn).**





## **TEACHING MATERIAL AND RESOURCES**

- **Powerpoint slides**
- **Text**
- **sustainable fabrics**





## **OTHER RESOURCES:**

- Financial (budget for the trainers, for the snacks of the workshop)
- Technologies (computers)



## **MONITORING AND EVALUATION**

**By the end of the event each participant will fill in a digital evaluation form of the workshop**  
**Also, each participant will fill in a digital self-evaluation form.**





**STRIM**

**UNIT OF CHOICE - STRIM**

**Unit D.3 Social Media and Fashion Blogging - our workshop**





## TARGET

Describe the expected target audience you can involve in your workshop:

### VOLUNTEERS AND MENTORS IN LONG-TERM ESC PROJECT

(working with children in kindergartens, special schools and library)

- **socio-economic background and type of fragility:** people struggling with unemployment and finding their path/idea for professional life, fewer opportunities youth  
fragility: discrimination because of nationality, prejudices, stereotypes connected to nationalities, economic problems
- **educational background:** after high school or after university
- **number of participants you can involve in the workshop:** around 10 people
- **age of participants:** 18-30 years old
- **required skills to participate (if necessary):** interest in sustainable fashion



**how we can recognize/validate the participation of trainees:** google form with questions regarding the experience and interest in sustainable fashion



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## ENGAGEMENT STRATEGIES

- **communication strategies:** internal call between our trainees and contact with partner organisations in Kraków (e-mail, private Facebook groups and private Facebook/Whatsapp chats). If needed also call on social media channels
- **stakeholder engagement:** teachers/fashion designers/students from KSA, the organisation that organising Cracow Fashion Week (<https://www.ksa.edu.pl/study-in-poland-in-english>, <https://www.ksa.edu.pl/szkola-mody> )



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## **DESCRIPTION OF THE WORKSHOP**

Our workshops are aimed at young people who want to develop in the fashion direction, especially in the area of social media. They are designed to give participants tools that will allow them to build a well-thought-out marketing strategy, social media profiles and an engaged community. Workshops will teach them how to create communication and visual identification of the brand, how to use free tools for creating graphics and posts. In addition, we are planning to do field workshops where participants would have the opportunity to create and attend mini photo sessions, learn how to show clothes and how to create photos that will fit the specifications of social networks.



## **DESCRIPTION OF THE WORKSHOP**

As a variety to the workshops, we want to organize a case study on how well-known Polish (and not only) fashion bloggers achieved their statistics and successes. On this basis, we will also discuss how to run an engaging fashion blog, giving the recipient not only the image of the brand, but also useful knowledge about sustainable fashion. In addition to theoretical knowledge provided by people with practical experience in social media, marketing, sales and photography, we want to show participants the use of that theoretical knowledge in practice. At the end of the experimental training, we will organize mini workshops, during which participants will be tasked with creating an exemplary strategy, identification and visual communication of a potential brand based on a given short descriptions.







## WORKSHOP SCHEDULE I

### Overview of the programme:

#### Fashion blogging:

- case study of famous fashion blogger, Polish but not only (Jessica Mercedes, Maffashion, Chiara Ferragni)
- tools for blogging
- importance of blogs in websites and website positioning

#### Social media:

- types of social media and difference in popularity between different countries (Instagram, Facebook, TikTok, Whatsapp Business)
- ads in social media (how to purchase, how to get invoice and count it inside of the company's budget, EU tax)
- communication strategy in social media
- e-commerce in social media (shops with items and landing pages)
- Instagram profiles with second hand clothes (examples of profiles, ideas how to start such a profile)

#### General:

- keywords (important for SEO, website positioning, finding profiles through Instagram and the social media algorithm)
- free tools for graphics
- we need to predict what will be popular in 2035 (trend of living fast, long texts in the descriptions will not make sense. Shorts are the most popular)
- AR (augmented reality) in fashion



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## WORKSHOP SCHEDULE I

#### • Programme (example)

- 9:30 Registration
- 10:00 Get to know each other
- 10:30 Training about sustainable future wear
- 11:15 Coffee break
- 11:30 Group division for participants interest
- 12:00 Brain storming
- 13:00 Lunch break
- 14:00 Case study
- 16:00 Photoshot by Kinga
- 16:30 Feedback



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**WORKSHOP SCHEDULE II**

**Activities**

1. Product photo shoot in not professional environment (aiming to use tools you have at home or around you)



**WORKSHOP SCHEDULE II**

2. Each participant will go shopping in a second-hand shop with a specific budget, then will need to create an outfit and make a photo shoot of it (with a model or only of the products) and create and plan of social media posts







## WORKSHOP SCHEDULE III

3. Participants will be divided in groups of 2 or 3 people. Each group will need to plan a new social media account (upgrading clothes and accessories/ adapt clothes to different seasons/ how to choose clothes and take care of them to be long lasting/ second-hand clothes company): plan communication strategy, create first 3 posts, write a bio, set up the account, plan ads...



## WORKSHOP SCHEDULE

- **Location:** Strim Office, Kraków, Poland
- **Date:** mid October - mid November





## TEACHING METHODS AND TOOLS

Non-formal education such as putting theoretical knowledge to practical use one after the other:

- group activities and workshops (also in field)
- case study
- project
- brainstorming
- frontal presentation
- discussion in pairs/groups
- quiz as an evaluation



## TRAINERS AND TUTORS

Identify the main characteristics (skills, professional experience etc) that the main trainer(s) should have.

Specify whether there should be a tutor/educator present during the workshop, giving support to the trainer(s)

Furkan YILDIRIM - social media and marketing expert

Weronika Cieślak - business, sales and marketing, social media content creator

Kinga Błazejowska - graphic design, photography and visual communication





## **PARTNER**

List potential partner that you can involve in this workshop.

Describe the role of every partner involved.

- teachers/fashion designers/students from KSA, the organisation that organising Cracow Fashion Week (<https://www.ksa.edu.pl/study-in-poland-in-english>, <https://www.ksa.edu.pl/szkola-mody> )



## **COMMUNICATION AND DISSEMINATION**

Describe how you intend to communicate the results of the workshop, through which channels and to which potential audiences

On Social Media channels ( Instagram, Facebook and Tiktok)

Local newspapers

Podcasts





## **TEACHING MATERIAL AND RESOURCES**

Which existing (internal or external) resources do you intend to use, how are you going to present them to participants, in which format (video, slides, text, other)

Canva slides

Provide a brief list (if applicable).

If you need some fabrics, you can find them in a sustainable way

Second hand shops which are very common in Poland



## **OTHER RESOURCES:**

- Financial (budget)
- Technologies (software or hardware)
- Require basic computer skills





## **MONITORING AND EVALUATION**

Briefly describe monitoring and evaluation strategies (e.g. how are you going to measure success and/or failure of the initiative)

List quantitative and qualitative KPIs (not more than 3/4)  
(e.g. minimum number of participants/requests of participation; level of satisfaction at the end of the workshop etc.)

How are you going to collect this KPIs? (e.g. forms, interviews, focus groups etc.)



## **FURTHER INFORMATIONS**

Strengths of the workshop:

Weaknesses of the workshop:  
(also smth that we think is going to be hard to organise, what could be hard for the participants)





## TRINIJOVE

### UNIT OF CHOICE

- **Skills already present in the organization/strengths of the organization.** Our school has a sustainability committee that works to minimize the ecological footprint with actions such as the promotion of clothes wrapping, the elimination of aluminum foil or selective collection and recycling.
- **Coherence to the organization training proposal and coherence with innovation objectives of the organization.** The mission of the educational project has to do with forming critical and responsible citizens with their environment, capable of making decisions autonomously.
- **Connection with local economic vocation/transformations/needs of the labour market.** Trinijove is a VET provider than work together wits schools, universities, companies and enterpreurs.







## TARGET

Expected target audience you can involve in your workshop:

- socio-economic background and type of fragility. HIGH VULNERABILITY AND IN RISK OF EXCLUSION.
- educational background. FIRT CICLE OF SECONDARY SCHOOL AND NEEDS FROM DIFERENTS EDUCATIONAL CENTERS LOCATED IN TRINITAT VELLA (BARCELONA).
- number of participants you can involve in the workshop. 10 STUDENTS
- age of participants. FROM 15 TO 17
- required skills to participate (if necessary). ENGAGEMENT, MOTIVATION
- how we can recognize/validate the participation of trainees. BY FOLLOW UP. In addition, the possibility of explicit recognition of participation and achievement should be considered.



## ENGAGEMENT STRATEGIES

- Stakeholder engagement (schools, VET organizations, informal groups, grassroots movements and organizations, companies). INTERNAL CALL IN THE SCHOOL In order to value the initiative, we propose to make a call among the students of 3rd and 4th level of secondary education so that they present their own candidatures as people interested in being part of the project.





## DESCRIPTION OF THE WORKSHOP

Introduction of the workshops, along with the main aims and objectives:

**The main objectives of the workshop are:**

- 1. Make students aware of the impact that the clothes we use have on the environment.**
- 2. Experiment with reuse clothes in a creative and fashionable way**

We are going to do two workshops:

The **first workshop** will be one day in which we will explain the global manufacturing production process so they can have a better understanding of the circular economy in textil:

Unit A.1 Manufacturing and Production Processes for Sustainability and Circularity

A.1.1 The Phenomenon of Fast Fashion and its Social and Environmental impact.

The **second workshop** link to the unit: Future Textiles: Unit B.2 Circular Modelling Techniques.



## WORKSHOP SCHEDULE

- **Programm:**
- **Activities:**

Engagement activity: Call for candidates to the workshop and selection. (1w to present the candidatures, 1w results)

**Activities for A.1: Session 1 (Point 1 and 2: 1h 30'), Session 2 (Point 3, part 1: 1'30h), Session 3 (Point 3, part 2: 1h)**

1. Presentation project and brainstorming about the impact of clothing production. (10' + 20')
2. Search of general information about the impact of production of clothing, in which they have previous interest. (1h)
3. Prepare the data obtained, and proposals as a form of awareness. (1'30h). Communicate and share the knowledge and proposals with the members of the educational community (1h)

**Activities for B.2: S4 (Point 1 and 2: 1h 30'), S5 (Point 3: 1h 30'), S6 to S8 (Point 4: 1h 30' each, 4h 30' in total), S9 and S10 (Point 5: 1h'30 each, 3h in total), S11 (Point 5, parade session: 3h)**

1. Brainstorming about different ways in order to make the produced clothing more sustainable. (30')
2. Search of sostenible and creative strategies and solutions about clothes reuse that already exist. (1h)
3. Organize a collection of clothing in the community. (1h 30')
4. Workshop to explore the possibilities of creating new garments from the collected material (1h 30'/session, 3 sessions)
5. Make a parade to present the collection of clothes created. (1h 30'/session, 2 sessions plus 3h, parade)

- **Location:** Barcelona, **Date:** End of October/beginning of November.







## TEACHING METHODS AND TOOLS

Methodologies to reach the workshop learning outcomes.

- **Challenge-Based Learning.** Challenge Based Learning is collaborative and hands on, asking students to work with other students, their teachers, and experts in their communities and around the world to develop deeper knowledge of the subjects they are studying, identify and solve challenges, make a difference in their community, and share their ideas and learnings.
- **Cooperative Learning.** In cooperative learning, students work together in small groups on a structured activity. They are individually accountable for their work, and the work of the group as a whole is also assessed.
- **Visible Thinking.** Visible Thinking is a flexible and systematic research-based conceptual framework, which aims to integrate the development of students' thinking with content learning across subject matters.



## TRAINERS AND TUTORS

This workshop will be conducted by a pedagogue who acts as a counselor with the support of the entrepreneurship teacher.

### Main trainers' characteristics:

- Teachers with experience and skills to work with groups in vulnerable situations.
- Knowledge of active methodologies such as: Challenge-Based Learning, Cooperative Learning, Visible Thinking
- Interest in the environment, sustainability and fashion

### Support tutor/educator:

- Networking is important and also the link with professionals in the design and sustainable fashion sector. Joint work is recommended, especially in the practical workshop.





## PARTNER

Potential partner to involve in this workshop:

We can involve some **experts and these are they roles::**

1. Secondary schools: IE Rec Comtal, Escola Santissima Trinitat, UEC PNO - Trinirove. We are going to test the chosen units from the Toolkit with a group of 10 students from 15 to 17.
2. University. BAU University, Barcelona University. We involve probably two universities to provide some knowledge in Design Strategies and Pedagogy.
3. Fashion entrepreneurs or company. Pending. Fashion entrepreneurs or company. Entrepreneurs or companies linked to the textile world that can provide experience and knowledge for the development of student proposals.



## COMMUNICATION AND DISSEMINATION

1. We will do some dissemination at school with some posters with the information to sensitize the rest of the educational community and students will inaugurate it with a short presentation.
2. We are going to organize a parade on which we will invite other stakeholders to the event for dissemination of the created products.
3. The radio station of trinirove 91.6 FM will interview some of the participants of the project.
4. A multiplier event will be held to present the results and outcomes of the project.





## **TEACHING MATERIAL AND RESOURCES**

Which existing resources do you intend to use, how are you going to present them to participants, in which format (video, slides, text, other). **Pupils will search this information and will compile the information in a Powerpoint passport.**

If you need some fabrics, you can find them in a sustainable way. **Yes, we're going ask for them to the educational community.**





## OTHER RESOURCES:

- Financial (budget)
- Technologies (software or hardware)



## MONITORING AND EVALUATION

Briefly describe monitoring and evaluation strategies (e.g. how are you going to measure success and/or failure of the initiative). **We're going to make a initial test using the Thinking Routines Toolbox in order to make visible thinking and learnings. At the end of the workshop, we are going to pass a satisfaction test.**

List quantitative and qualitative KPIs (not more than 3/4)  
(e.g. minimum number of participants/requests of participation; level of satisfaction at the end of the workshop etc.)

- number of participants attending the workshop
- % of satisfaction of the participants in relation to the contents of the workshop
- number of stakeholders engaged to the project

How are you going to collect this KPIs? (e.g. forms, interviews, focus groups etc.)  
By forms





## AECA – BAUMHAUS

### UNIT OF CHOICE

#### **A.3 - Traditional and Digital product design**

> By combining the knowledge and skills acquired from Unit A.3, participants will gain expertise in both traditional and digital product design. This unit will equip them with the understanding of how to leverage the uniqueness and high quality of traditional design techniques while incorporating the enhanced sustainability offered by digital methods. They will learn to blend craftsmanship, creativity, and innovation to develop streetwear garments that are not only aesthetically appealing but also environmentally conscious.

#### **(C.2 - Business modeling for Circular Micro-Small-Medium Enterprises)**

> Unit C.2 complements Unit A.3 by addressing the entrepreneurial aspects necessary for building a sustainable streetwear brand. Participants will delve into the business modeling strategies specifically tailored for Circular Micro-Small-Medium Enterprises (MSMEs). They will learn how to apply circular economy principles, such as resource optimization, waste reduction, and product lifecycle management, to their business models. This integration ensures that the new brand is not only focused on sustainable product design but also adopts a holistic approach to sustainable business practices.

#### **Complementarity**

> The combined knowledge from Unit A.3 and C.2 empowers participants to establish a sustainable streetwear brand that embraces the advantages of both traditional and digital methods. They will have a solid understanding of how to create unique and high-quality designs while incorporating sustainable practices throughout the product lifecycle. This integrated approach fosters environmental consciousness, financial viability, and sets the foundation for a successful and impactful brand in the sustainable streetwear industry.





## TARGET - A.3

Describe the expected target audience you can involve in your workshop:

- **socio-economic background and type of fragility** : Young people at risk of school drop out - students who need school or career mentorship (motivate young people through appealing subjects and hands-on activities)
- **educational background**: fashion school (finished or in the last 2 years)
- **number of participants you can involve in the workshop**: 12 - students from the fashion and graphic courses (CNOS and Aldrovandi Rubbiani)
- **age of participants**: 18 -25 (flexible)
- **required skills to participate (if necessary)**: interest in fashion pattern design - fashion design (basic)
- **how we can recognize/validate the participation of trainees**: task and outputs-> digital pattern creation/mixed methods product design



## ENGAGEMENT STRATEGIES - A.3

- **Communication strategies** :
  - workshops and practical activities (kind of Open Days/open meetings) to promote the courses in the last year of fashion design schools
  - social media posts and promotions & young participants as ambassadors for the course
- **Stakeholder engagement** :
  - press conferences with tailored invitations (guests -> Aldrovandi Rubbiani fashion school teachers, streetwear local brands, local artisans )
  - engagement with local artisans/streetwear brands by offering advertising spaces / creation of products to promote the brands.







## DESCRIPTION OF THE WORKSHOP - A.3

**Please write down a short introduction of the workshops, along with the main aims and objectives**

The course aims to enhance the competences of young fashion students in product design by combining traditional and digital skills. It also seeks to bridge the skill gap between education and industry needs. By equipping young students with an integrated set of traditional and digital skills for fashion design and emphasizing the combination of both techniques, the course aims to cultivate individuals capable of integrating these approaches in the context of streetwear fashion.

By the end of the course, participants (1) will have developed a comprehensive understanding of traditional and digital product design techniques in fashion and they will have acquired practical skills in both methods; (2) they will have gained experience about sustainability and its importance in the fashion industry, as well as benefits of integrating both traditional and digital methods; (3) they will have gained the ability to effectively combine traditional and digital product design techniques, allowing them to create innovative and sustainable streetwear fashion designs that align with industry expectations.



## WORKSHOP SCHEDULE - A.3

- **Programme:** Integrating traditional pattern design with digital skills and preserving cultural heritage
- **Activities:** 1st day -> visit at FFRI and lecture history of costume and fashion (6h); 2nd day -> traditional crocheting and its history, pattern design guidelines (6h); 3rd day -> digital painting and production of final digital pattern (6h) (presentation of the digital product)
- **Date:** Nov/Dec





## WORKSHOP SCHEDULE - A.3

- **Programme:**
  - ▷ Day 1 Morning: Introduction to the course objectives and overview. Exploration of traditional product design techniques in fashion, including sketching, draping, and pattern making. Emphasis on the importance of sustainability in fashion design. Afternoon: Visit to FFRI or a local fashion archive to delve into traditional techniques and gain inspiration from cultural heritage. + practical exercise  
Rimodulare -> mattino visita FFRI + teoria - pomeriggio : parte pratica
  - ▷ Day 2: Morning: Introduction to digital design tools and software. Hands-on experience with digital sketching, rendering, and 2D pattern making. Discussion on the benefits of digital design and its role in sustainability. Afternoon: Practical exercises and projects utilizing digital tools to create sustainable streetwear fashion designs.
  - ▷ Day 3: Morning: Recap of traditional and digital techniques. Exploration of ways to combine both approaches in product design. Case studies of successful designers who integrate traditional and digital methods. Afternoon: Hands-on exercises focusing on combining traditional and digital techniques. Prototyping and developing physical models by integrating craftsmanship and digital precision.
- **Activities:** Interactive lectures and presentations by industry experts; Hands-on workshops and practical exercises; Visits to fashion archives or relevant industry locations; Group discussions and critiques; Collaborative design projects; (Presentations and portfolio development); Guest speaker sessions to share experiences and insights.
- **Date:** Nov/Dec 2023



## TEACHING METHODS AND TOOLS - A.3

**Please describe which methodologies are best suited to reach the workshop learning outcomes:**

- Engagement by experience, learning by doing, hands-on activities
- Fostering anchoring effect from new theoretical knowledges
- Demonstration and practice sessions for traditional techniques
- Step-by-step guidance in using digital design software and tools
- Project-based learning approach to apply and integrate both traditional and digital skills
- Collaborative learning through group exercises and discussions
- Feedback and critique sessions to facilitate reflection and improvement
- Incorporation of case studies and real-world examples to illustrate the application of techniques







### TRAINERS AND TUTORS - A.3

Identify the main characteristics (skills, professional experience etc) that the main trainer(s) should have.

Trainers>

- Fashion and costume history expertise & Knowledge of traditional techniques - Francesca Bencivenni
- Digital fashion design techniques - (?)
- Strong knowledge of sustainable fashion practices and trends - everybody
- Industry experience and understanding of current market demands - focus on streetwear

Tutors>

- Effective communication and presentation skills
- Ability to guide and facilitate hands-on learning experiences
- Ability to foster a collaborative and inclusive learning environment

Specify whether there should be a tutor/educator present during the workshop, giving support to the trainer(s)

- tutor (Lorenza, Edoardo & Sally)



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### PARTNERS - A.3

F. Bencivenni , ma serve riscriverli?

List potential partner that you can involve in this workshop.

Describe the role of every partner involved.

- FFRI - local archive for valuable resources (online/offline)
- Aldrovandi Rubbiani - public stakeholder/school and educational institutions
- Local artisans - traditional methods professional and market experience>
- Aemilia Ars, F. Bencivenni - teacher and professional, collaboration opportunities.
- Streetwear local brands - market and fashion designer experience/knowledge; collaborations and work opportunities;
- Digital fashion software company (?) - digital methods skills and experience



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## COMMUNICATION AND DISSEMINATION - A.3

Describe how you intend to communicate the results of the workshop, through which channels and to which potential audiences.

- Social media platforms > Share visual highlights, project images and participant testimonials to showcase the workshop results. Short videos (reels and stories) re-shared by participants and partners
- Press conference/release to engage stakeholders and to find collaborations opportunities, focusing on results and skills acquired.
- Student presentations and portfolios



## TEACHING MATERIAL AND RESOURCES - A.3

Which existing (internal or external) resources do you intend to use, how are you going to present them to participants, in which format (video, slides, text, other)

- FFRI ARCHIVE (online/offline) - Access to a fashion archive or relevant industry location for the visit
- traditional graphics tools (various techniques)
- Digital design software and tools for participants' use during the course - if ALDro is partner, they could provide rooms, computers and softwares.
- Slides for theoretical lessons - Course handouts and manuals summarizing key concepts and techniques - Reference books and readings on traditional and digital design methods
- Digital printing web services (links)
- Fashion industry case studies and examples
- Samples of sustainable materials and fabrics for exploration (no need for buy it)

If you need some fabrics, you can find them in a sustainable way

- traditional methods products > local artisans
- digital methods / streetwear garments > local brands / local companies





il computer loro....noi daremmo solo il programma su cui lavorare

- per il materiale di cucito lo abbiamo (per 10 15 studenti partecipanti)

## OTHER RESOURCES - A.3

- **Financial (budget)**
  - personnel - F.Bencivenni + Digital methods expert + tutors (+ guest lecturers)
  - printing of pattern / designs
  - (2/3 sewing stations and tools for 15 participants ) - no need to buy
- **Technologies (software or hardware)**
  - The students should have their own laptop (eventually baumhaus can provide 2 laptops).
  - baumhaus should provide digital softwares
  - ALDRO Partner -





## MONITORING AND EVALUATION - A.3

**Briefly describe monitoring and evaluation strategies (e.g. how are you going to measure success and/or failure of the initiative)**

- Pre and Post-Workshop Assessments;
- Outcomes evaluation;
- Iterative feedbacks

**List quantitative and qualitative KPIs (not more than 3/4)**

**(e.g. minimum number of participants/requests of participation; level of satisfaction at the end of the workshop etc.)**

1. Requests of participation / Participants attendance
2. Quality of final products / Use of digital and traditional techniques
3. Interest from stakeholders (?)

**How are you going to collect this KPIs? (e.g. forms, interviews, focus groups etc.)**

Questionnaire & qualitative feedbacks (Google form);  
Practical results evaluation (outcomes of group works);  
Final Q&A Sessions and Discussions (to collect strengths and weaknesses).



## MONITORING AND EVALUATION - Workshop Assessment - A.3

### Pre-Workshop Assessment

1. Rate your familiarity and understanding of traditional fashion design methods (1 = Not Familiar, 5 = Very Familiar).
2. Rate your familiarity and understanding of digital fashion design methods (1 = Not Familiar, 5 = Very Familiar).
3. How would you describe your knowledge of sustainable principles in fashion design? (Select one: Limited, Moderate, Extensive)
4. What specific areas or techniques within traditional and digital fashion design are you most interested in learning about during this workshop?
5. How important do you think it is to integrate traditional and digital design methods for creating sustainable streetwear garments? (Select one: Not Important, Somewhat Important, Very Important)

### Post-Workshop Assessment

1. Rate your current understanding of traditional fashion design methods (1 = Not Familiar, 5 = Very Familiar).
2. Rate your current understanding of digital fashion design methods (1 = Not Familiar, 5 = Very Familiar).
3. How would you describe your current knowledge of integrating traditional and digital methods for sustainable streetwear design? (Select one: Limited, Moderate, Extensive)
4. Reflecting on the workshop, how would you rate your overall improvement in integrating traditional and digital methods for sustainable streetwear design on a scale of 1 to 5 (1 = No Improvement, 5 = Significant Improvement)?
5. Share one specific example or technique you learned during the workshop that you plan to incorporate into your future sustainable streetwear designs.







### **3) Workshops Implementation**

#### **Athens, Greece (DIMITRA)**

The dates on which the workshop was held were: 07, 14, November 21, December 4, 2023.

The Experimental Workshop covered different units than originally planned during the LTTA, more precisely Units A.1 - Manufacturing and production processes for sustainability and circularity included in MODULE A - SUSTAINABILITY AND CIRCULARITY IN THE TEXTILE INDUSTRY and C.2 - Business models for micro-small-medium circular enterprises included in MODULE C - ENTERPRISE IN THE FASHION INDUSTRY combined with Unit B.2 - Pattern making for circular fashion included in MODULE B - FABRICS OF THE FUTURE.

A total of 25 young people who aspire to become professionally active or entrepreneurs in the creative industry and particularly in the design and fashion industry participated in the workshop. Eleven of them had an educational background and interest in business management and the others in fashion and design.

\*Units B.1 - Natural, Compostable and Smart Textiles and C.1 - Start-up and Entrepreneurial Mindset were added in the workshop.

On the first day an 'introduction and exploration of sustainable production processes for a greener future was presented, with an explanation of the activity to be carried out and a presentation of the lecturers involved. Knowledge, with respect to fabrics, enables designers to create garments that meet desired aesthetic and performance expectations. The importance of understanding the fabric and garment production cycle, which includes stages such as material sourcing, design, production, and distribution, was also emphasized. Each stage has an environmental and social impact that makes it necessary to adopt sustainable approaches. Integrating circular ecology principles into fashion design and production promotes recycling, waste reduction and ethical practices. Finally, it is noted that streetwear fashion has been significantly influenced by urban cultures, particularly subcultures such as skateboarding, hip-hop, and graffiti. Streetwear style emphasizes self-expression and mixes high fashion with casual streetwear elements, reflecting the diversity and individuality of urban cultures. In this step, the teacher or facilitator will emphasize the benefits and importance of sustainability in the fashion industry, capturing students' interest and motivating them to actively participate.

On the second day, the 'main focus was on the discovery and examination of forward-looking and environmentally friendly textiles to be used in the future. Students received training on natural and biodegradable textiles to learn about the characteristics of textiles and the negative effects many





of them have on the environment. This step enabled students to acquire the entrepreneurial skills related to creating a sustainable fashion startup. The students' goal will be to produce clothing and accessories specifically designed to combat the climate crisis. To this end, it was also explained how they can create patterns that promote long-lasting and easily repairable products, as well as customizable items for limited production.

On the third day, to help students cultivate a mindset that embodies entrepreneurship and acquire the crucial skills that will enable them to successfully create and thrive in a sustainable fashion startup, an in-depth analysis was conducted on various critical aspects, related to the world of sustainable fashion, including generating creative concepts, studying real business cases, formulating sustainable strategies, analyzing industry standards, and identifying growth prospects particularly relevant to the sustainable fashion industry and the streetwear sector. Students are taught about creating sustainable streetwear fashion businesses. It focuses on providing them with the knowledge, skills, and competence needed to develop comprehensive circular business models for Micro, Small, and Medium Enterprises (MSMEs) in this industry. Through this program, students will learn how to create a theoretical framework and conceptual tools for managing the finances and budgets of fashion businesses. They will also gain the ability to design and document various aspects of a fashion business and its operations. Furthermore, students will be introduced to the concept of the circular economy and learn how to integrate circular practices into their business planning. Ultimately, the goal is for students to be able to fully develop and implement sustainable business plans in the streetwear sector. In this phase, students worked in groups, on developing a comprehensive business plan for their sustainable fashion start-up. They outlined their company's mission, vision, target market and competitive advantage, as well as conducted market research and created financial projections.

On the fourth day, experimentation was held for students to apply what they had learned in the previous days. These were able to create a sustainable fashion start-up by developing a business plan and designing a product line. A competition was held, through the presentation of the different ideas from the various working groups. This phase included 'project execution through brainstorming, prototyping discussions, testing and product revision based on feedback and market demand. In this way, students improved their problem-solving, teamwork and communication skills during this collaborative process.

The goal of the students' participation in a project-based learning activity to create a sustainable fashion start-up was to develop their entrepreneurial skills, critical thinking and creativity. By engaging in activities such as developing a business plan, designing a product line and presenting their enterprise to the class, they gained practical experience in real-world business issues. In addition, through the opportunity to compete in a pitch competition, students were educated to



think innovatively, articulate their ideas effectively, and improve their ability to adapt to dynamic market demands. Overall, the main goal of the workshop was to foster an entrepreneurial mindset, instill sustainability values, and equip students with the skills needed to succeed in the fashion industry.

Students received feedback from both peers and the facilitator, which allowed for constructive criticism and suggestions for improvement. After the presentations, students reflected on their learning journey, highlighting their personal growth, entrepreneurial skills developed and lessons learned during the process of creating a sustainable fashion start-up.

The small size of the working groups facilitated management communication, there was a team spirit and a growing interest, over the course of the days, from all students. Due to the different skills of the two groups, participants with business management knowledge were transferred to another class for the last three days. In this new context, they focused on the topic of business sustainability, particularly the importance of having adequate and well-connected spaces to reduce wasted time and ensure high-quality activities.

End of the day feedback: The fashion design students found the process of creating a moodboard and designing their own clothes to be especially enjoyable. In contrast, the business management students did not share the same level of enthusiasm for graphic design. They were more focused on understanding the product descriptions in order to ensure the sustainability of the business.

The final feedback gathered equally positive perceptions and useful aspects from both the students of the design course and the students of the business management course. The main comments highlight the technical nature of the module and that it is particularly aimed at those with an interest and some experience in designing sustainable clothing, developing a business plan and the fashion industry.

At the end of the experiment, all the students who were immersed in the experience found the training content useful in offering future employment opportunities. (e.g. opportunities to develop a sustainable and start-up fashion business, design and manufacture of environmentally friendly fabrics, etc.). As it was a technical module, satisfaction was equally high for all students.

Positive aspects of the learning experience:

- HETEROGENEITY OF THE GROUP
- INTEGRATION AND COMPLEMENTARITY OF SKILLS
- COOPERATIVE LEARNING



- DEVELOPMENT OF THE ENTREPRENEUR SPIRIT
- TEACHERS - PROFESSIONALS OF THE SECTOR
- LEARNING NEW CONTENTS
- TECHNICAL EDUCATIONAL MODULE
- SMALL TEMPORAL DIMENSION: The workshop was held over just four days, it was a "taste" of the Units from 3 modules. Having the opportunity to implement the modules fully and completely, the stages of the creative process would have been more thorough and the result would have been that students would have been able to design sustainable clothing and develop a sustainable fashion business plan.

## Krakow, Poland (STRIM)

The workshop conducted by Strim was held on 28th October and 4th November 2023 at the MDK "Dom Harcerza" in Krakow. Approximately 15 participants shared enthusiasm for exploring new perspectives on fashion and how digital platforms can amplify its impact.



Content of the workshop:

- > Digital Marketing Elements, particularly social media and fashion blogging.
- > Circularity and Sustainability within the fashion industry
- > Role of Social Media in shaping the narrative of sustainable fashion
- > Fashion Blogging for Re-use and Second-hand Clothing
- > Digital Tools to encourage and advocate for a more eco-conscious approach to fashion.

On the first day, the introduction laid the foundation, presenting the FutureWear project, outlining the workshop's objectives, and introducing the trainers, whose personal experiences shed light on the connections between the topics discussed and their careers.







The first session plunged us into the world of sustainable fashion, exploring participants' current practices and sparking lively discussions on topics such as slow fashion, conscious shopping, and future innovations like mushroom-derived leather.

The second session addressed brand strategy construction, comparing the challenges faced by participants in their small businesses, ranging from creating recycled jewelry to painting. The discussion on the relevance of the buyer persona explored the human dimension behind social profiles and compared fashion bloggers and influencers.

After a coffee break, session 3 introduced sales techniques and a comparison between traditional and digital advertising. Participants were challenged to sell unusual items in a park, experimenting with both digital and traditional approaches.

Session 4 shed light on a range of free tools for blog and social media management, presenting and testing 17 websites with participants. The diversity of resources provided aspiring bloggers with a comprehensive overview.

After a lively lunch break, session 5 allowed participants to put the acquired knowledge into practice. Divided into groups, they developed business ideas related to sustainable fashion, outlining their buyer persona, analyzing competition, and planning advertising strategies.

The second day, participants received a budget to explore second-hand shops in Krakow, adding a tangible element to the experience. Participants shared their treasures purchased from second-hand stores, discussing their choices and experiences. Session 3 brought mobile photography into focus, exploring the art of creating captivating images with limited means.

After a refreshing lunch break, session 4 saw participants engage in photo sessions of their purchases, making the most of the surrounding spaces. Photo presentations highlighted challenges, motivated choices, and successes.





The workshop concluded with reflections on both days, lively debates, and an invitation to future workshops.

Positive aspects of the training experience highlighted by the participants were:

- possibility of conducting the workshops partially outside
- allowing the trainees to use their own devices (phones, computers) to create creative content for social media, to learn basic photography tricks, to save presentations/tips/websites
- active participation and involvement of the trainees during both days of the workshops
- connection between the in-depth concepts covered in the classroom and the real-life context in which they navigate daily (i.e. second hand shops) in Kraków, that they admitted they will be using also in the future (positive impact on the environment while supporting local businesses)
- some of the trainees owned a small business, some others said that they plan to open one in the near future. They were therefore able to contribute also with their own experience regarding advertising, being active on social media and creative sustainable products. They were also happy to implement the knowledge from the workshops to their businesses

In summary, the "FutureWear" workshop provided an engaging overview of sustainable fashion and digital content management, demonstrating that learning can be fun and practical, creating meaningful connections among fashion enthusiasts and creatives.



## Barcelona, Spain (TRINIJOVE)

The workshop dates in Spain, conducted by TriniJove, were October 23 and 25, 2023; November 6-7, 2023; November 14, 2023; November 21, 2023; and November 28, 2023. The number of participants in the workshops was 34 students who came from the REC COMPTAL school and the CENTER OF SOCIAL AND COMMUNITY ART - Former Modernist Water House (CASC)-Barcelona

Content of the workshops:

1. The complete fashion production process





2. Circular economy in the textile industry
3. Manufacturing and production processes for sustainability and circularity
4. The fast fashion phenomenon and its social and environmental impact
5. Textiles of the future: Patterning technique

The goals to be achieved were:

1. Awareness raising: The main goal is to educate students about the environmental impact of clothing consumption, emphasizing the importance of recycling and sustainable fashion practices.
2. Creative reuse: To encourage students to experiment with creative and fashionable ways of reusing clothing, giving second lives to used clothing through innovative design and upcycling techniques.
3. Developing skills: Engage students in a project-based learning activity to develop their creativity and practical skills. This includes the process of transforming a used garment into a new one, fostering teamwork and collaboration.
4. Real-world experience: Provide students with hands-on experience in real-world practices related to sustainable fashion. This involves designing new garments and presenting their creations, creating a bridge between classroom learning and industrial application.
5. Promote environmental awareness: Through activities such as fashion shows held at the Center for Social and Community Art (CASC), raise awareness among students and the public in attendance about the positive impact of reusing and recycling clothes. Present the possibilities and benefits of sustainable fashion.
6. Innovative Thinking: Provide opportunities for students to participate in events such as fashion shows, where they can present their innovative designs and ideas. This fosters innovative thinking, effective communication and raises awareness of the consequences of not adopting sustainable fashion.



The sustainable fashion project culminated in an engaging and impactful experience for students, with products that transcend conventional fashion embodying the broader ethos of sustainability.





Students translated their heightened environmental awareness into tangible designs, infusing each product with a narrative that communicates the profound message of the environmental impact of conventional fashion practices. The emphasis on sustainability resonates throughout the project, showing the thoughtfulness of each piece.

The products (pictured) testify to the students' creative ingenuity in reusing clothing. Through innovative design elements and prominent upcycling techniques, the students demonstrated a dedicated effort to give new life to used clothing, offering imaginative and aesthetically pleasing solutions.

The quality and craftsmanship of the products, as well as the development of practical skills during the project, reflect the expertise gained by the students. The transformation of used clothing into new pieces showcases individual and group skills.

The students involved came mainly from the north-east of Barcelona, especially from the neighborhoods surrounding Trinitat Vella, considered one of the poorest areas of the city. This region faces significant economic challenges, high dropout rates and many difficulties.



The trainers had the task of guiding and supporting the students in carrying out an awareness campaign on fashion recycling, using the toolkit developed for the workshop. Their role has been crucial in promoting students' creativity and innovation, encouraging them to explore unique and ecological approaches to fashion design.

The group atmosphere during the workshop was collaborative and engaging. Participants from different backgrounds helped create a positive and inclusive environment, fostering teamwork

and creativity. The feedback has been extremely positive. They expressed appreciation for the practical nature of the activities and the opportunity to apply theoretical concepts in practical scenarios. The real-world experience gained through the design, creation and presentation of products has been a valuable aspect. The promotion of environmental awareness had a good impact on the participants, aligning with their growing awareness of sustainable practices.







## Bologna, Italy (AECA - BAUMHAUS)

A.E.C.A. and BAUMHAUS held their workshops on 22-23-24 November, the programme covered unit A.3 - Traditional and Digital Product Design of module A - SUSTAINABILITY & CIRCULARITY IN THE TEXTILE INDUSTRY in combination with unit D.2 Digital and Fashion Marketing Strategy of module D - DIGITAL TRANSFORMATION FOR SALES IN THE FASHION SECTOR.

Venue: ENGIM Emilia Romagna. 29, Via Punta Stilo, Ravenna (RA), Italy.

The experimentation took place at an ENGIM leFP, involving two different leFP classes: one from a graphic design course and the other from the "sales operator" course. The involvement of this second group of young people from a different course of study came about because of logistical issues related to the training institution that Baumhaus and AECA approached to conduct the workshop (ENGIM).

N. participants involved: 30 total students from the second years of Graphic Operator ("Operatore grafico") and Sales Operator ("Operatore al punto vendita") (II years Vocational Education and Training courses).

On the first day, an introduction to traditional methods of fashion product design was carried out, deepening market knowledge and the selection of the most eco-friendly fabrics. T-shirt designs on paper were also produced. On the second day, what had been done in the first meeting was elaborated, creating a digital product using the programmes 'Adobe Illustrator and Photoshop'.

On the second day, a draft presentation of the product design was made using Adobe Illustrator and photoshop programs for adjusting lighting and adjusting colors for fabrics. For students in the sales course, a refinishing of the moodboard started on the first day was carried out, and a presentation of the product to hypothetical customers was made.

On the third day, again through group work, product design and presentation were finalized. Finishing and checking work was also carried out to evaluate the final consistency of the team work.







Two professionals from the fashion sector were involved: two teachers, young, from an urban context and directly involved professionally in the sector (a graphic designer and a seamstress who currently run a streetwear brand), had a very good grip on the students, both in terms of the proximity of languages and the possibility of representing an attractive and engaging role model.

The objective of the activity was to create a digital design of a fashion product: from the idea, research and experimentation of sketches to digital realisation. The students were divided into 8 mixed groups (graphics and sales) of about 4 students each.

The sequence of phases were:

- Analysis of some fabrics, fabric remnants and salvaged pieces, which were photographed and uploaded to the computers.
- Creation of a Moodboard explaining the design idea. Definition of the target audience for the streetwear fashion collection.
- Research/recognition on the Internet (mainly using Instagram and Pinterest) of photos, stories, objects, references that inspire and define the design idea of each group and that then make up the moodboard.
- Compilation of the moodboard in digital form.
- Drawing on paper the models of a capsule collection (sweatshirt, cap, trousers) with the obligation to design a t-shirt using proportions and symmetries. In this phase, the group of sales operator students was separated from the graphic designers and placed in another classroom to create a fashion marketing plan on the products being made, a sort of virtual showcase.
- The group of graphic design students created the t-shirt using Adobe Photoshop and Illustrator, while the sales group took care of the description of the idea and the garment to be physically realised by producing a paper and then a digital document.
- In the last phase, a presentation of the ideas and garments realised was made by bringing the groups together and presenting them in turn in plenary.





Although there was initially some skepticism on the part of some students, justified by the "novelty" of the process, the impact with the teachers and tutors was very good and this fostered, as early as the second day, a climate favorable to the implementation of the activities. The size of the group created some difficulties in terms of management and communication.

The focus group methodology was used to collect feedback (focus groups, interviews, tests, etc.). At the start of the workshop, students' knowledge about recycling in fashion, sustainable brands and environmental issues was surveyed.

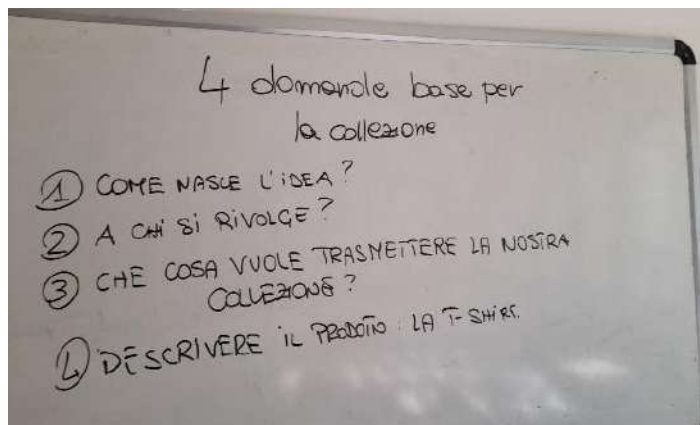
Outcome: only 5 or 6 boys/girls had heard of recycling and sustainability in fashion, and none knew of a sustainable fashion brand. In general, students perceived themselves to be lowly informed about recycling and sustainability issues in fashion.

At the end of the first day, feedback was asked about the enjoyment of the activity conducted, usefulness, involvement, and teaching. The outcome was that graphic design students especially enjoyed designing the moodboard and developing the creation of their own designed clothes. Students showed more interest in describing products aimed at sales/promotion.

A positive note was highlighted about the lecturers, who were found to be attentive, listening and close to the students.

On the second day, the initial monitoring focused on the level of perception of increased knowledge about sustainable fashion, curiosity about the training conducted, and whether they feel they are more aware of sustainability issues

The trainees understood that well-known brands such as, for example, Zara, are not a sustainability brand, they appreciated the value of creativity and realizing their own idea. They confessed that they will continue to shop in fashion as before, but will be more aware with respect to the difference in materials used and the relative price of the garment. The feedback at the end of the day showed that especially the graphic design students felt more involved



in the topic and activity and thus more interested. The final feedback noted on the last day, gathered positive perceptions and usefulness especially in the students of the graphic design





course highlighting that this module is technical in nature and aimed particularly at those who have interests and some skills around design, digital and the fashion industry.

The teachers' description and management of the module appears to be adequate and congruent with respect to a target group of learners who have some computer skills (especially graphics) and also artistic-creative skills. There is always a need to balance the use of traditional tools with digital ones in order to make them touch the creations, fabrics, proportions of clothes, and colors. To make people understand the limits and potential of digital, virtual reality (3D) craftsmanship in relation to environmental issues in the fashion industry (sustainability, recycling and reuse, consumption reduction). In this sense, it would be useful to be able to have the garment made in both digital and physical form.

The unit lends itself to be combined with unit D.2 Digital and Fashion Marketing Strategy, which was experimented in a very small part during the workshop with the group of sales trainees, so that they could acquire the skills to promote and sell their own made products.

Observations regarding future developments in these active were:

- need to implement the module in a creative environment where learners and teachers can be immersed by providing both computers (suitable for graphic design), sewing machines, but also sheets of paper, pencils markers, wooden boards where they can create their own moodboards.
- need to manage learners by dividing them into groups, assigning tasks to each and checking the progression of the activity often. The teacher should be a kind of guide who provides stimulation for creativity while maintaining the projects' adherence to the principles of sustainability.
- need to combine the fruition of the module with a practical experience in the company, in order to experiment in the situation and immerse oneself in the working reality.





## 4) Follow-up: ONLINE MEETING

As planned by the project, two online meetings were conducted, dedicated to the comparison between trainers and trainees who participated in the workshops. This meeting time was held on two different days: November 28 for trainees and November 29 for trainees.

Present at the first meeting were:

- Silvia Bagnari (AECA)
- Natalia Bedeschi (AECA)
- Natàlia Farah Ghizlan (Trinijove)
- Elisabeth Díaz (Trinijove)
- Furkan Yildirim (STRIM)
- Sara e Lorenzo - Bottega Prama (Baumhaus-AECA)
- Edoardo Vanzini (Baumhaus)
- Rafaela Reyes (Trinijove)
- Vaso Anastasopoulou (Dimitra)

The aim of the meeting was to share the experience gained and the opinions that emerged during the 4 workshops conducted by the partners during the activity phase of Project Results 3.

For this purpose, guiding questions had been prepared to bring out the salient aspects:

- 1-List three features that have been used differently in other teaching units.
- 2- List three strengths and three weaknesses of the tested module.
- 3- What should be changed in the module description?

Elisabeth Diaz moderated the meeting, giving the floor to the Italian teachers (involved in the workshop organised by AECA and Baumhaus), asking them to explain what was done during the experimentation activity and what characteristics the group of students they worked with had, trying to answer the questions above.

Sara and Lorenzo of Bottega Prama, the Italian teachers, thus express a positive opinion of the activity carried out in Ravenna with the ENGIM students, who showed great interest in what was proposed. The trainees were between 14 and 17 years old and attended two classes of two different courses (one graphic design and one "sales operator") of leFP. The work was intense, they communicated in different languages and tried to use a common process despite the presence of students training for two different vocational profiles. Complexity, both organisational





and didactic, was taken as a challenge that was met by making the learning process active, engaging and meaningful. Teaching through these activities was more dynamic and stimulating than in the daily lectures, which enabled the students to activate their creativity and motivation.

Furkan Yldirim of STRIM says that the students who participated in the workshop came from different countries, including Palestine, Spain, Italy and Greece, were aged between 18 and 30 and came from different backgrounds. The experimentation activity started with a presentation of the Futurewear project followed by a discussion on sustainable fashion. Team-building activities were then carried out, whereby the students, divided into groups, simulated the creation of small companies of second-hand clothes, which then presented their work to each other. A positive experience for the teachers. Natàlia Sahir (Trinijove)->

Natàlia Sahir from Trinijove described their activity, which was also carried out with the children divided into groups, who came from Morocco, India, Pakistan and other parts of the world.

All the participants (students and teachers) grasped the importance of this activity and the theme addressed (sustainable fashion). The most positive features of the experiment were: the intercultural exchange between the participants and the possibility for each of them to bring something different from their own experience. An information activity was also carried out showing how to avoid using fast fashion and value second hand, as well as the possibility of creating garments using recycled materials. The difficulty encountered related to the timeframe, which was considered short for creating and making the garments. The products of the workshop will be displayed during a fashion show on 1 December as the final event. It was proposed that students from different countries work together to exchange ideas and develop new ones.

At the time of the online meeting Vaso Anastasopoulou (Dimitra) reports that the workshop had not yet been completed. Elizabeth and Silvia Bagnari proposed this to have the trainers fill in the questions once the activity was over.

The commonalities that emerged during this meeting were the positive feedback from the teachers who conducted the workshop as it allowed them to experience an innovative teaching methodology. The "short" time emerged as a factor to be considered more for future experiences.

Present at the second meeting were:

- Silvia Bagnari (AECA)
- Engim Ravenna: with four students who participated in the workshop (Baumhaus and AECA)
- Mary Ciardiello (AECA)
- Edoardo Vanzini (Baumhaus)







- Elisabeth Diaz (Trinijove)
- Rafaela Reyes (Trinijove): with a student who conducted the workshop
- Natàlia Farah Ghizlan (Trinijove): with two students who participated in the workshop

The following questions had been prepared to guide this meeting to help lead the discussion, which Elizabeth (Trinijove) occupied herself with:

1. How did you feel participating in this experiment compared to the course you are taking?
2. What did you enjoy most and least?
3. What would you change about the experimentation you did? (e.g. content, teaching methodologies, lecturer, logistics etc)

The ENGIM students from Ravenna involved in the workshop belonged to two different leFP classes: one from the graphic design course and the other from the "commercial operator" course. The involvement of this second group of students, from a different course of study, was due to logistical issues related to the training institution that Baumhaus and AECA approached to conduct the workshop (ENGIM).

It was interesting that the use of graphic programs and the acquisition of marketing manager knowledge added value to the course he takes in ENGIM ("sales operator").

Things were most appreciated: the multilingualism used by teachers and the possibility of acquiring new learning; critical elements were identified in the organization of space and time management.

Also offering their testimony, Victoria and Carmen, who both attend the graphic design class, expressed a positive opinion about the activity. The best thing for them was being able to create and design the clothes, while they did not like the division of the two classes involved to carry out the activities. The lack of participation of some classmates and the fact that the whole class was involved and those who were really interested were not selected was criticized. Finally, she recounts her experience to Marilen who communicates how this activity was not very much in line with the course she attends ("Sales Operator") but she enjoyed it. The aspect she considered most positive was meeting new people.

For the Spanish students, Gisna and Sara, the activity was also successful, especially because of the emotional impact from addressing issues such as environmental protection and the process of recycling materials. Best of all, they were able to create and design their own model of clothes, although the time available was deemed insufficient. They were followed by Michael, also a student at a Spanish school, who told how the process of recycling materials and clothes was very interesting and that he would like to learn more about it.



Elisabeth summarized the common elements identified by students, from different countries, for this activity (opportunities to relate and meet new people, make creative products...).

Points identified as improvable for possible future experiences were: - Identify specific spaces and materials where to carry out the experimentation

- Longer time frames to better realize the product
- Being able to have students from different countries collaborate together

