

Education and Research  
**IO6 - THE GUIDELINES  
FOR THE ADOPTION  
OF A DESIGN-LED  
SUSTAINABILITY  
EDUCATION  
FRAMEWORK**



**fashion**  
**SEEDS**

FASHION SOCIÉTAL,  
ECONOMIC & ENVIRONMENTAL  
DESIGN-LED SUSTAINABILITY

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## FashionSEEDS

Fashion Societal, Economic & Environmental Design-led Sustainability

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**FashionSEEDS***Fashion Societal, Economic & Environmental Design-led Sustainability*

# IO6- THE GUIDELINES FOR THE ADOPTION OF A DESIGN-LED SUSTAINABILITY EDUCATION FRAMEWORK

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# INTRODUCTION

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About  
FashionSEEDS

## About FashionSEEDS

FashionSEEDS (Fashion Societal, Economic & Environmental Design-led Sustainability) is a collaborative network of European universities, using radical design-led approaches to envisage a fashion education system that nurtures graduates with the skills, capabilities, and knowledge of fashion design for sustainability. Whilst fashion is a global industry providing livelihoods to 50+ million people and generating over €2.4 trillion each year, its practices are built on systems that are causing devastating environmental and societal damage.

The economic sustainability of the industry is at risk, as fashion design practices do not take account of the diminishing resources upon which the industry relies, reinforced and perpetuated by anthropocentric viewpoints. Fashion's power to shape and engage cultural practices enables the positioning of culture as a fourth pillar of sustainability in this analytical landscape.

Through three years of cooperative inquiry and co-creation with anchor points in the UK, Italy, Denmark and Estonia, the FashionSEEDS team of fashion practitioners, educators and researchers have mapped the terrain of Fashion Education in Europe in relation to sustainability, identified needs and created a dynamic means to meet those needs, an open-source platform, with a navigation system signposting resources, tools and guides for teaching and learning as sustainability in action.

A series of co-learning opportunities with each other and with wider networks of stakeholders from across the fashion education system enabled a critical analysis of fashion education and sustainability. The FashionSEEDS team are clear in their shared purpose: that the fashion industry requires new models of education and environments for innovation, revised course contents, assessment methods and

**“The current crisis is reminding us how crucial public education is in societies, communities, and in individual lives. [...] As we embrace this exceptional opportunity to transform the world, and as we reimagine the organization of our educational institutions and learning environments, we will need to think about what we want to become. We have arrived at a moment—however unexpectedly—where collectively revisiting the purposes of education and organization of learning has become imperative.”**  
(UNESCO, 2020, p.11)



Rochelle Saunders in the studio © Alys Tomlinson

the means for tutors to develop new knowledge and practices.

During the project delivery period of 2018-21, the team experienced firsthand the disruption caused by human and ecological uncertainty. The COVID-19 pandemic rendered elements of the project unfeasible, as many of the transnational activities that would have brought partners and beneficiaries physically together to co-learn had to be modified. The adaptability and creative thinking required was a real-life embodiment of much of the theory relating to sustainability and brought into even sharper focus the shared vision of FashionSEEDS - to contribute to our ability to live well, together, in nature through fashion's educational processes and practices in a time of unprecedented environmental, economic, cultural and social change.

Furthermore, FashionSEEDS has built an inclusive and connected system for fashion related higher education, making a distinctive contribution to the realising of the United Nations Sustainable Development Goal 4: to ensure inclusive and equitable, quality education and promote lifelong learning opportunities for all. The learning design and content of the platform responds to the United Nations Sustainable Development Goal 12: to ensure sustainable production and consumption.

## Rationale

Early in the project through transnational team meetings, the FashionSEEDS team co-designed the following questions and responses that are central to the analysis of current design and delivery of fashion education. These questions form a framing of the purpose and ambitions of FashionSEEDS and draw on the tacit knowledge and experiences of team members across four European institutions.

Why do we need a transformed education system in Fashion Design for Sustainability?	What can FashionSEEDS do to realise this?	How will we transform fashion education?
<ul style="list-style-type: none"> <li>• To make fashion politically &amp; culturally relevant</li> <li>• To clarify sustainability concepts &amp; broaden approaches</li> <li>• We have limited time to act – the time to knowledge share is now</li> <li>• We, as researchers and educators, have a major responsibility due to the impact of fashion on planet and people</li> <li>• There is a need for radical change</li> <li>• Education is a driver for change, it should not just be responding to industry needs</li> <li>• SDG 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all</li> <li>• SDG 12: Ensure sustainable consumption and production patterns.</li> </ul>	<ul style="list-style-type: none"> <li>• Understand the fashion education system and the major influencers on change</li> <li>• Understand new approaches to teaching</li> <li>• Diversify designers' roles and practices through education for impact on industry and society</li> <li>• Facilitate the transition</li> <li>• Recognise the changing role of the tutor</li> <li>• Develop curriculum relevant to labour market and societal needs.</li> </ul>	<ul style="list-style-type: none"> <li>• Defining Fashion Design for Sustainability teaching practices</li> <li>• The sharing of knowledge &amp; expertise</li> <li>• Mapping competences and sharing best practices</li> <li>• Connecting system actors</li> <li>• Sharing case studies and testimonials</li> <li>• Sharing design tools at the service of education transformation</li> <li>• Engaging in critical thinking in relation to fashion education and the industry as a whole</li> <li>• Considering institutional strategy and process</li> <li>• Embedding mutual learning pedagogies.</li> </ul>

The outputs of the project respond to this set of questions, documenting a journey to provide evidence and resources for a transformed fashion education system, and innovative new knowledge and tools to enable this necessary shift in practice.

**The Benchmarking Report** (IO1) maps existing good practice in fashion and sustainability across the European fashion education system. It identifies gaps and possible points of intervention that can have enabled subsequent outputs to be of greatest benefit in realising change towards sustainability within Higher Education Institutions (HEIs).

**The Framework Document for Design-Led Sustainability Education** (IO2) outlines a framework for integrating sustainability into fashion design education, by connecting philosophy, theory, and practice. It is based on the project team's real-life experiences, tutors in partner universities and the project's advisory board members, drawing on research gathered from tutors in more than 70 universities, along with micro to large-scale industry practitioners.

**The Learning Resource Repository** (IO3) is an open access online platform ([www.fashionseeds.org](http://www.fashionseeds.org)) designed to meet the needs of fashion educators worldwide. It is rich with new resources and curated reference points including a Tutor's Toolkit, Library, Reader and project reports. The platform has been designed to help fashion educators consider what to teach, how to teach, and how far we can change or transform our teaching through the discipline of Fashion Design for Sustainability.

**The Handbook of Sustainability Teaching Materials** (IO4) forms a vital part of the FashionSEEDS Learning Resource Repository, housed on its digital platform. It offers applications of the FashionSEEDS framework that is designed for tutors to be able to activate curriculum related to the needs of society, within an ecological context. This body of knowledge can support tutors in planning and executing courses on three transformative levels referring to the four pillars of sustainability through new types of pedagogics and staff development guides.

**The Future Skills Foresight 2030 Report** (IO5) provides insights into the type of sustainability skills future graduates will require to meet the changing needs of the fashion and textile industry. Following a dialogue between academia, industry, design professionals and relevant policymakers, and analysis of findings, this report seeks to offer tutors, an

evidence-based knowledge upon which to develop teaching and learning for a new generation of design graduates—to equip them with the skills and competencies they need to contribute to the future sustainability of the fashion and textile industry.

**The Guidelines for the Adoption of a Design-led Sustainability Education Framework** (IO6) offers a reflective project report, a summary of dissemination & implementation, and an exploration of continuation activities across the network. This narrative summarises the collective efforts of the project team to bring the project's vision to fruition and presents the case for other fashion education practitioners, leaders and institutions to adopt a framework of Fashion Design for Sustainability.



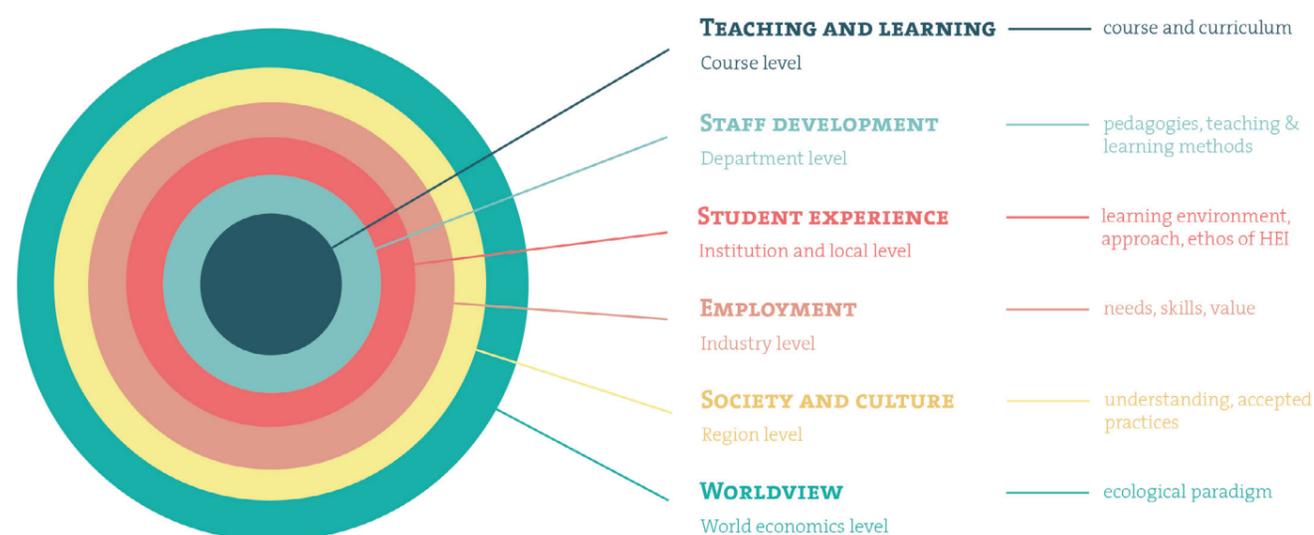
# CHAPTER 1.

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What is the role of the educator?

## What is the role of the educator?

As introduced in the Benchmarking Report (p10), FashionSEEDS takes a systemic approach to fashion and sustainability education, looking at relational aspects of the fashion education system across its nested sub-systems (Figure 1). The project recognises that research takes place and intervenes at each level of the system and that change takes place within each level and through connecting activities across levels. The project focuses on direct change within the four levels of: i) teaching and learning at course content level; ii) staff development and related pedagogies, tools and methods; iii) student experience including learning environments, hierarchies, roles and relationships inside and outside the academy; and iv) employment including recognition of needs, skills and values.



**Figure 1.** The Fashion Education system (Williams and Stevenson, 2012)

From the first transnational meeting, the team identified that whilst all were invested in taking a whole systems' approach to understanding fashion education and gathering insights that inform the transformation of a range of educational practices, the primary beneficiary of the FashionSEEDS outputs should be the fashion tutor. Informed by our own practices within the project team, it was agreed that the tutor plays a pivotal role in designing and delivering fashion education that reflects the needs of culture, society, environment and economy. The fashion educator connects across levels of the fashion education system to enable co-learning with other educators, students, industry, communities and policy makers to contribute to change in and through fashion.

The Framework Document highlights that fashion tutors have a vital role in developing ways in which learners understand and perceive themselves in relation to climate, societal and personal health concerns of our times. Fashion educators' impacts are realised through learners' wide-ranging livelihoods, activities and habits, across diverse socio-cultural contexts. Tutors are often hands-on and multi-talented, moving seamlessly across a plethora of tasks, as they support and develop people, materials, products and processes. They engage in reporting, assessing and showcasing ways in which individuals, groups and the sector contribute to the world. Whilst there has never been more information available or more talk about sustainability, tutors are often time-poor; they lack structures for developing their own sustainability knowledge and practice, and they have limited access to high-quality, directly relevant resources created by their peers and educators in other universities.

A clarion call made by tutors in the FashionSEEDS team and from findings gathered from a wider group of tutors in 73 universities (see Benchmarking Report) was a plea for space for reflection, deliberation and sharing, to be supported by – and to be supportive to – other tutors. They seek a chance to voice and share matters of concern to create change within and beyond themselves.

Furthermore, in establishing a landscape of existing provision of fashion design for sustainability, the Benchmarking Report presented the following gaps and opportunities for fashion education:

**Connecting and co-learning** – fashion education needs to extend and embed engagement across disciplines to create mutual learning feedback loops for participants and beneficiaries.

**Deepening knowledge** – fashion education needs to explore ways in which to enhance research-led teaching, referencing the 40% of HEIs that have already

established multidisciplinary and interdisciplinary structures, such as an institute or centre for research, education and policy development on sustainability practices.

**Bridging thinking with doing** – fashion education needs to develop ways in which HEIs can enable the development and application of new ideas that positively change industry practice; explore ways in which HEIs can co-create change with industry whilst maintaining their distinctive position outside of commercial practice.

**Creating a shared and empathic understanding** – fashion education must recognise the constraints and opportunities in different communities of practice across academia and between academia and industry at a range of scales involves a range of skills and competencies, not least in listening with open ears, clear communication and non-judgmental reflection; develop a visual as well as text-based narrative that can aid a shared understanding of the subject matter.

**Expanding horizons of time** - a need to expand education beyond study within existing courses and to consider learning at different life stages.

**Transformation** – fashion education needs to visualise a framework and navigation system that maps a scale of transformational change and populate this framework with resources, tools and related competencies, skills and success criteria for use by educators in working with students and businesses.

Through the project's detailed exploration of the needs of the fashion education system coupled with evidence of tutors' paucity of time for enrichment, experimentation and reflection emerging from our research, it became clear that the role of the educator must be considered with care and compassion if we are to position the fashion tutor as changemaker.



Print and Dye Workshop © Alys Tomlinson

# CHAPTER 2.

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What are the needs of fashion educators?

## What are the needs of fashion educators?

To further understand the needs of fashion tutors in relation to fashion design for sustainability, and to build on the project team's firsthand experiences, research within the four partner institutions was undertaken. Through surveys and a focus group, a user needs analysis was carried out with the FashionSEEDS target audience: undergraduate and postgraduate tutors of fashion and textile related subjects in higher education (see Framework Document, chapter 4). The following themes emerged:

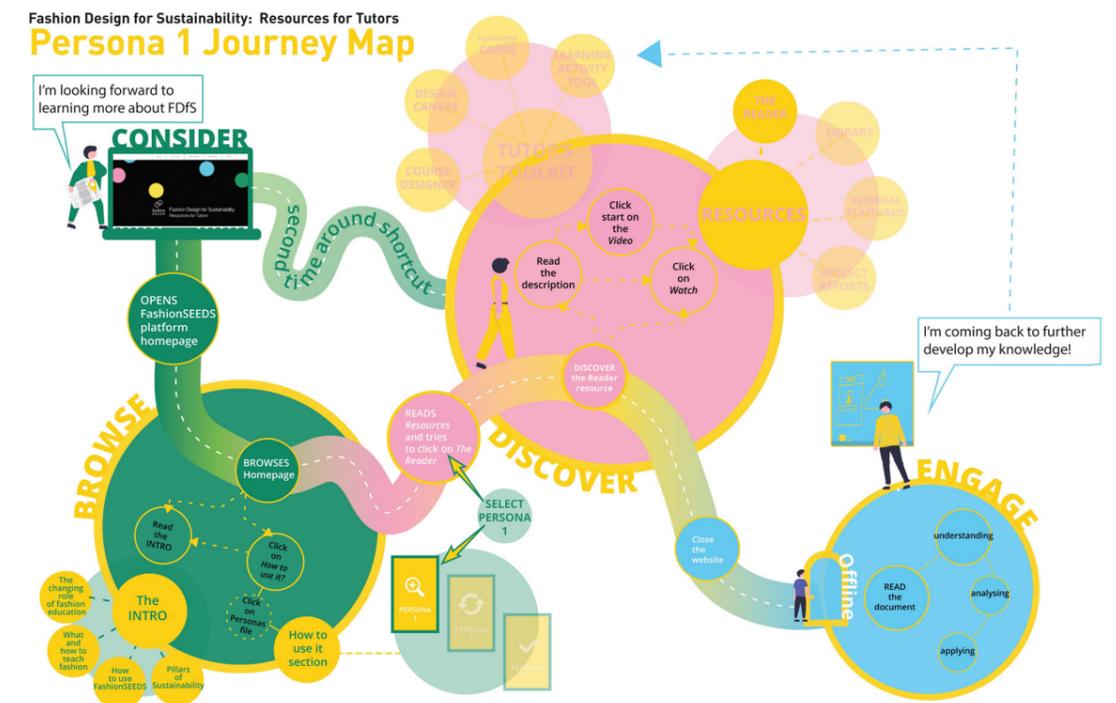
- **A limit to in-depth consideration, but opportunity to be nimble** – due to a lack of time tutors have found that they must be adept at identifying opportunities to make changes to curricula when and where they are presented, and that they must be prepared to act on them with limited access to time and resources. Time for in depth personal and professional development is rarely available.
- **Joining the dots and seeing the system** - many tutors expressed an understanding that sustainability teaching and learning can take place in many different places, formats and contexts through fashion curricula. With a range of general and focused explorations in sporadic places, sustainability teaching and learning can present itself as disjointed and lacking in continuity. FashionSEEDS can support tutors to see the interconnections and have a holistic view of their efforts, leading to institutional, disciplinary and sector-wide change.
- **Designers expect well-designed resources** - enabling higher engagement and connection with the content. A range of formats and communication methods should be made available to meet the needs of all learning styles.

Responding to these findings, the team were keen to establish a range of access points for the FashionSEEDS outputs, in recognition of the diversity of experience, perspectives and expertise in the fashion educator landscape, and the acknowledgement that change needs to take place at all these levels. The FashionSEEDS platform was designed to act as an ongoing reference point for fashion educators that can be returned to depending on evolving needs and availability of time. It was agreed that it needed to support those that are new to the subject matter, through to those that have a wealth of experience; it should offer quick access to resources to supplement existing teaching and learning, and tools to conceive or redesign projects, units, courses and programs across the levels of higher education; it should facilitate independent inquiry and co-learning with others; it should enable localised and institutional change.

Building on the tutor insights and the creation of the platform, the team developed three hypothetical tutor personas to support tutors to understand how they might approach the resources dependent on their own needs, assessing their own position in relation to the key concepts foregrounded through the project. Alongside the personas, there are a set of suggested user journeys to support engagement with the FashionSEEDS platform.

**Persona 1** is a fashion educator teaching in a university on undergraduate fashion design courses. They have been teaching practice-based fashion design for some years but have limited or no experience of teaching sustainability topics or techniques. There is strong interest in sustainability from students, but little institutional support. They would like to develop their knowledge and practice to be able to respond to the students' needs and interests.

### User journey recommendations:

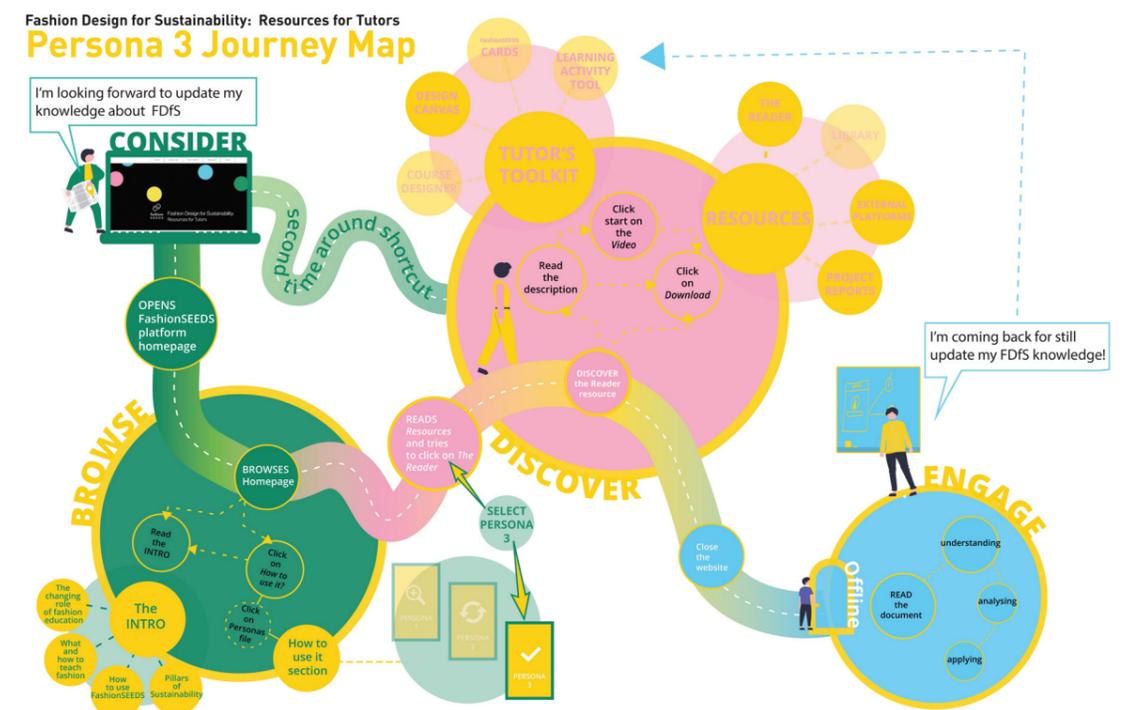
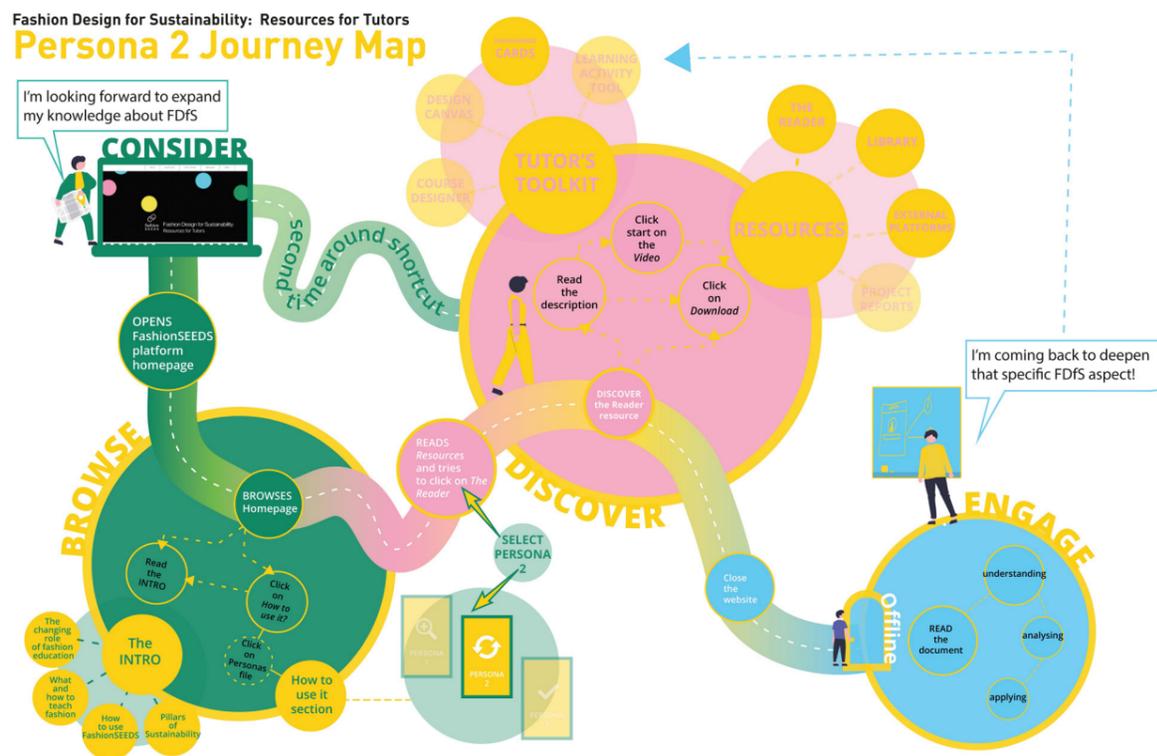


**Persona 2** is a fashion educator who has a good knowledge of specific aspects or pillars of sustainability, however, would like to develop a more holistic and expanded outlook to inform their teaching and learning. This will be used to re-design an existing fashion course with sustainability issues and pedagogies embedded throughout. Sustainability is explored in their teaching every day.

**User journey recommendations:**

**Persona 3** is a fashion educator who is very experienced in fashion and sustainability through both their personal fashion practice and the design and delivery of teaching and learning. They are using FashionSEEDS to update and consolidate their own knowledge and practice as an educator. They would like to design and deliver a new course with fashion design for sustainability as the starting point.

**User journey recommendations:**



# CHAPTER 3.

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What does the fashion industry need from fashion education?

## What does the fashion industry need from fashion education?

The Future Skills Foresight 2030 Report documents the gathering and analysis of data on the perspectives and experiences of fashion industry representatives in relation to the required skills for fashion graduates and designers of the future. These insights can inform the tutors and designers of fashion education to support the adaptation and transformation of the teaching and learning of fashion towards sustainability. The Benchmarking Report outlined *bridging thinking with doing* as a theme for fashion design for sustainability – that fashion education needs to develop ways in which HEIs can enable the development and application of new ideas that positively change industry practice; and explore ways in which HEIs can co-create change with industry whilst maintaining their distinctive position outside of commercial practice.

The dialogue between education and industry practice is important to further explore to ensure there is a clear understanding of the relevant skills and competencies for students and graduates, and that collaborations can be brokered with learning opportunities for all. More widely, the report provides valuable information for decision-makers in the industry and academia, as well as policymakers, to encourage innovative design-led sustainable practices, education, and innovation programmes in and beyond the EU countries.

The analysis of the finding of the interviews with fashion professionals outlined that when requesting future-forward graduate skill sets, the most frequently mentioned keywords were developing a values-led holistic understanding of the system, opportunities in waste reduction and recycling, supply chain management and the ability to collaborate. Other discussed needs revolved around topics such as a more holistic understanding of design and production processes, as well as of sustainability in a general sense. The idea of resource scarcity is clearly latent for most interviewees and ways of approaching the issue, such as new materials and circularity, become essential fields of knowledge. Practices and specialisations that expand beyond the field of fashion bring opportunities for novel tracks in sustainability, including, for example, future studies, collaboration, and different forms of communication across disciplines. Lastly, becoming intimate with new technologies and being able to rethink fashion from digital perspectives alongside traditional practices fulfils current industry needs, while informed decision-making skills may see the emergence of specialisations related to, for example, user experience studies.

The analysis of the findings of the focus group pointed to a few central skills areas. These include literacy in policies related to clothing and textile industries; flexibility in expanding skill sets beyond the traditional fashion competencies, with a clear focus on communication-related skills; an increase in responsibility

towards resources; both a revival of, and innovation in, making perspectives; as well as a more holistic vision of design and production processes.

In cross referencing the outcomes of the interviews and the focus group, three main themes emerge:

- **Holistic perspectives** – a need for the designers of the future to understand a systems thinking approach to fashion and sustainability, and value interconnections and holistic mindsets.
- **Upcoming making perspectives** - an openness to learning, developing and practicing new design methodologies and using technology where appropriate to further the pursuit of sustainability.
- **Resource responsibility** – the importance of knowledge of materials and their lifecycles, and how this can inform new business models.

Resources to create teaching and learning in response to these and the overall project findings can be found on the FashionSEEDS platform ([www.fashionseeds.org](http://www.fashionseeds.org)), including:

- The FashionSEEDS Reader brings together the project rationale and ways in which new tools might be applied across institutions and practice.
- The Course Designer is a tool to guide tutors through the key concepts in the FashionSEEDS Reader to help when designing or adapting teaching and learning.
- The Design Canvas is a follow-on tool to identify strategic priorities with a holistic understanding of fashion design for sustainability and to design teaching and learning activities making full use of the FashionSEEDS key concepts and resources on the platform.
- The FashionSEEDS Cards provide a curated selection of guidance, information and links to support tutors facilitating or designing courses, and to build their own personal expertise.
- The Learning Activity Tool consists of 24 teaching activities that have been formalised to supplement teaching in fashion design and sustainability. The activities have been developed to be integrated into existing courses or to be used as inspiration for building new course content within different topics.
- The Library is a set of expert-curated reading materials and external platforms that serve as an introduction to fashion design education for sustainability.

# CHAPTER 4.

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How can FashionSEEDS meet the needs of tutors and industry?

## How can FashionSEEDS meet the needs of tutors and industry?

The FashionSEEDS Platform has been designed to transform the fashion education system for sustainability through developing and empowering the agency of educators. The platform offers:

- New navigation system for fashion education;
- Systems approach in understanding fashion design for sustainability, for educators to understand that they are part of a connected system;
- Co-learning approach, to create the conditions for educators to connect within and across institutions, regions and disciplines;
- Scaled approach to transformation – evolutionary through to transformatory, with a range of access points and levels of learning.

The FashionSEEDS platform is the first open access resource for tutors in fashion design and sustainability seeking to develop an understanding of the context, development of content and practice and connection to other resources relating to the teaching, learning and industry practice of fashion.

In order to design the platform, the following work was undertaken:

- Led by UAL, a survey was distributed to tutors at all partner institutions, and a focus group with tutors from UAL was undertaken to establish needs and practices in relation to existing online tools and resources in Fashion Design for Sustainability (Framework Document, chapter 4). The resulting insights have informed the design, content and navigation of the final platform.
- The collation and mapping of existing tools and resources in Fashion Design for Sustainability, to be used as reference points in the final online resource (External Platforms section).
- A collaborative review of existing online learning resource repositories and other relevant websites to establish requirements and opportunities for the FashionSEEDS platform with regards to audience, tone of voice, design and navigation.
- A Learner Experience Plan to map the key content and navigation for the online platform.
- An iterative process of design, prototyping and user testing across the partner network to build and refine the navigation and user journeys.

The FashionSEEDS platform has been designed with a range of tutors in mind – those that are new to considering sustainability in their teaching and learning, and those that are experienced or expert in their field. It has been designed as a resource that can be returned to as needs evolve and can support and accompany tutors as they develop their roles as changemakers for fashion education.

The Tutor's Toolkit has been designed to support tutors to consider how to design fashion curricula that put nature and equity first. Sometimes this is a quick adaptation exercise, and other times it is a comprehensive course design exercise. This toolkit allows exploration for a range of curriculum design scenarios through the Course Designer, the Canvas, the Cards and the Learning Activity Tool.

The Resources have been compiled and curated by the FashionSEEDS team to underpin the practicalities of teaching and learning - review the theory behind the key terms used in FashionSEEDS (The Reader), access leading publications and references points on Fashion Design for Sustainability (Library), access a curated list of reviewed External Platforms, and find the FashionSEEDS project reports that have informed the platform.

The impact of the report is expected in terms of new skills and competencies for tutors, which in turn leads to new graduate skills needed by society and industry for us to live well together on earth in the 21st century. It is expected that learners will be within and beyond traditional boundaries of HEI courses and that the participatory nature of the platform will encourage active engagement in sustainability practices that reach across generations, cultures and locations.

# CHAPTER 5.

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Implementation  
& dissemination

## Implementation & dissemination

Throughout the project, several activities were undertaken to reach fashion educators across Europe and beyond and amplify the project findings. Two multiplier events (E1, E2) and several internal and external dissemination actions by individual partners, have formed the core of the dissemination process. A series of articles have also been published to expand the reach of the project. The following sections provide a detailed overview of the steps taken towards impact.

### Multiplier Events

The first multiplier event (E1), a conference titled **DESIGN FOR NEED - Design-Led Education for Sustainability** organised by EKA and co-hosted with the **Tallinn Design Festival**, took place in Tallinn in September 2020. Tallinn Design Festival (Disainiöö) is a week-long international event taking place yearly in Estonia. The festival, which celebrated its 15th anniversary in 2020, features exhibitions, competitions, educational lectures and workshops, as well as fashion shows. The festival's overarching theme, Design for Need, spans from functional objects and services of need in times of climate crisis, to education processes supporting the necessary transition in design.

DESIGN FOR NEED - Design-Led Education for Sustainability, focused on exploring the role of the designer as Europe moves towards a climate-neutral circular economy. Practitioners, researchers and lecturers from the FashionSEEDS partnership gathered to rethink design education in light of the challenges posed by climate change, as well as to disseminate project outputs such as the Benchmarking Report, and the Framework Document for Design-led Sustainability Education. The conference also provided insights for the FashionSEEDS platform and its contents. A keynote speech by Pirjo Kääriäinen (Aalto University) on collaboration and interdisciplinarity initiated the session, followed by a series of short talks. The event connected a wide network of participants: 360 people on-site and 70 participants online, which included design professionals and industry representatives, fashion educators, and students from Estonia, Latvia, Finland, Germany, Nigeria, and Russia. Several participating institutions subsequently engaged in the Digital Multilogue conference the following year, illustrating the quality and relevance of the project events for the audience and interest in further involvement.

In October 2021 the second multiplier event (E2) **The Digital Multilogue x FashionSEEDS**, was led by UAL and delivered in collaboration with the **Digital Multilogue**. The Digital Multilogue on Fashion Education is an annual participatory and outcome-oriented conference fostering mutual learning,

collaborative research and shared action. It seeks to explore and illustrate the diversity and complexity of the field of fashion and its practices in education while offering a greater understanding of its values, methods and didactic, pedagogic and epistemological matters.

The Digital Multilogue x FashionSEEDS 2021 conference, facilitated an exploration of fashion and education through the question: "What kind of fashion education is needed now?" Tools and insights from the project's extensive research on the development of Learning Resource Repository, Sustainability Teaching Materials and Future Skills Foresight 2030 were presented and discussed in seven project-specific workshops. The sessions focused on how to act and remodel fashion towards sustainability education. The FashionSEEDS platform was launched and introduced at the conference, providing an opportunity to guide our primary audience through the platform and support fashion educators, researchers and professionals in considering and applying the resources developed by the project team.

### Audience insights

At the Digital Multilogue, a poll was held at various times during the conference, to capture feedback from the 380 participants of the conference. The response rate was approximately 11%.

The respondents to the survey included students and professionals of the fashion industry from 11 different countries, with representation from 16 HEIs, 2 companies and 16 independent practitioners. Most of the respondents identified themselves as fashion tutors or fashion researchers (72.5%) which was the primary audience for the project.

The respondents identified themselves as being very experienced or knowledgeable in Fashion Design for Sustainability (77% agree or strongly agree) and 65% respondents agree or strongly agreed that the institution they work at values sustainability. 100% of the respondents agreed that the resources and platform presented from the FashionSEEDS project "look interesting and relevant to me" with 82% strongly agreeing.

Respondents were interested in using the FashionSEEDS website primarily to further develop their understanding of Fashion Design for Sustainability, share with colleagues and use as reference in their work with a small number of respondents already intending to use the resources to modify a course. The majority of the respondents identified as being very experienced or

knowledgeable, complimenting previous user testing with tutors with a range of experience and knowledge levels, therefore, it can be said that the FashionSEEDS platform and related resources offer a range of approaches that caters well for those with a limited to extensive understanding of Fashion Design for Sustainability.

### Overview of Conferences, Seminars and Articles

In the last two years, FashionSEEDS has co-hosted and participated in 24 international and local events both virtually and on-site. These included conferences, seminars and workshops to disseminate the project. Targeting a wide range of audiences through various formats in seven countries; fashion, textile and accessory educators, academic leaders, students, industry representatives, and the public have all engaged in multiple activities.

In addition to previously outlined conferences, one of the most effective additions to multiplier events was clustering with Cumulus Roma in June 2021. The Cumulus Association gathers 257 Art and Design universities from 54 countries globally, additionally facilitating engagement with relevant design associations such as Bureau of European Design Associations (BEDA), Design Research Society (DRS), and International Council of Design (ico-D). The FashionSEEDS platform, its tools and activities were presented during the Fashion and Textiles working group session, where FashionSEEDS was introduced by DKSD, EKA and Polimi.

DSKD presented the project at the scientific conference Fashion Education: Learning and Teaching Fashion in Theory and Practice in October 2021 in Paris, as well as at the Nordes Design Conference in August 2021, to fashion educators and scholars. For two consecutive years, FashionSEEDS was represented at the Educators Summit (Copenhagen School of Design and Technology), first by Polimi in 2020 holding a roundtable on future education, then by DSKD presenting the project's full outcomes. The project aims and anticipated outcomes were presented in March 2021, and at the Cirrus Academic Network Meeting and the WSM Fashion Reboot in January 2020.

UAL presented the project at the UAL Teaching and Learning Conference in July 2021, and at two events relating to EU initiative New European Bauhaus. These events were held virtually, based in UK, led by UAL and in Germany, led by the German Fashion Council. Peer reviewed publications relating to the project in high profile journals and publications have contributed to the dissemination of the project and a series of workshops held internally in the partner institutions

have further amplified the outcomes.

### Supplementary Actions

To maximise the impact and expand the knowledge about the platform, supplementary actions took place over the final months of the project. The main goal was to invite those who had contributed to the various stages of the project to interact with the digital platform. Due to an extensive number of participants attending the research, which led to a network of more than 800 new direct contacts and previously established networks of partner institutions, direct emails were decided most target-effective (Appendix 2). Based on a common short interactive email with an introduction and small guide on how to use the project insights, an appreciation note for participation and contribution, and information about the site's launch, a network of FashionSEEDS users was generated. More than 70 higher education institutions contributed to the project from Europe, the US, Australia and Brazil, meaning that FashionSEEDS acts as a microcosm of a larger network of HEIs.



# CHAPTER 6.

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## Institutional Commitments

## Institutional Commitments

To clarify commitments developed during the project, in terms of application and amplification of the project findings at each consortium institution, the partner institutions undertook a reflective feedback survey at the end of the project.

Three to five representatives (project leads as well as fashion tutors and researchers) for each consortium institutions provided insights to better understand ambitions, as well as limitations and opportunities provided by the project, its outputs and resources created. (Results of survey in Appendix 1)

The responses were anonymised, with findings from the survey demonstrating that the project, its findings and resources created provide opportunities for partners to embed the findings into future writing, projects and course development, as well as committing to more significant changes at institutional level. Furthermore, the project provides an invaluable opportunity for the participants of the consortium to make implicit knowledge explicit and co-learn with other fashion researchers and educators across the globe.

Institutional commitments from partners range from completely rebuilding their fashion undergraduate courses using materials and insights from the project, to embedding the framework into staff development. One key observation is that the perception and the role of the fashion tutor is changing and expanding through advising as well as creating or delivering educational practices.

The project ambition to create guidelines for accreditation of the resources is the only area of the project plan to be revised due to feedback from participants and learning by the project team. Throughout the project, a key thread emerged of the need to ensure that a heuristic model was developed, i.e., an adaptable, flexible framework that should not be viewed as a fixed and one-dimensional proposal, but as an outline in constant flux, affected by and affecting the contexts of each institution and the wider systems within which fashion takes place, and the social, cultural and economic backdrop of different regions. For this reason, the resources are not tied to a specific accreditation proposal as this could be seen to limit the application of the project contents.

### Use of project resources

The entirety of the resources created by the projects have been used in an iterative and multi-faceted way ranging from 'use and reference in teaching', 'direct mention in academic paper writing', 'resource for presentations at conferences' and 'in reviewing a course as external examiners.'

The FashionSEEDS key concepts mentioned the most frequently by the partners in terms of usage since the beginning of the project were: the Four Pillars of Sustainability, the Learning Activity Tool and the Scales of Transformation. Whilst the Four Pillars of Sustainability have had the most significant impact as they have been integrated into courses and have affected the whole design faculty at one of the partner institutions (EKA); whilst the Learning Activity Tool was seen as most easily integrated into existing courses due to its size and simplicity.

"Several FashionSEEDS related resources have been used by tutors in their courses: Benchmarking Report, Four Pillars of Sustainability, Pedagogic Principles and Scales of Transformation."

"Personally, I have used the Learning Activity Tool, the Benchmarking Report, the FashionSEEDS Cards, and the Reader until now – both in teaching and as inspiration for developing my teaching."

"We have used elements from the FashionSEEDS platform in courses, as a go to resource, and also had a workshop on external platforms at BA level."

"The notion of four pillars has been integrated in our way of addressing sustainability - and in our conversation across and within our institution."

### Further application

DSKD mentioned cross-disciplinary application of the concepts and resources: "Some initiatives and concepts have also been implemented on cross-disciplinary courses – for example the concept of the Learning Activity Tool and the FashionSEEDS Cards. Even if the content is intended for fashion education, we have seen the concepts be an inspiration for other courses as well."

EKA, who identified through the survey as being top-down in processes and management have noticed a radical institutional change resulting from the project: "Introducing the reports, pillars, and platform of FashionSEEDS to our board has helped a lot to generate this change. In 2020 new institutional goals were developed for the next five years. A substantial proportional shift towards sustainable actions and goals was finally evident - from a single mentioning in the previous document to a whole section of the institutional development goals."



Memunatu Barrie in the Studio © Alys Tomlinson

EKA has also identified the awareness of sustainability being amplified to their wider communities: “The changes have fueled a new initiative at EKA called ROHEKA - a series of sustainable thinking events that started in the early autumn of 2021, the aim of which is to raise the awareness of the EKA’s community about sustainable development and environmentally friendly lifestyle and to apply this knowledge in EKA’s daily work and study activities.”

“We are in the process of revising and rebuilding the fashion BA and will lean on materials and insights from the project.”

Others mentioned not being able to apply the learning yet due to the timing of the project: “We entered as partners in FashionSEEDS just as we launched our own revised MA in design for sustainability in 2018. We have, for this reason, not made any significant changes in the MA course.”

The completion of FashionSEEDS has aligned with a whole institution review of teaching and learning through the lens of climate and social justice at UAL. The key concepts and the tools presented through FashionSEEDS offer rigorous underpinning and discussion points for the stakeholders across the UAL education system, with reflection and application on the project’s applicability beyond fashion to a broad set of art and design disciplines.

### **Feedback on resources**

The survey showed that feedback received by students and colleagues who engaged with the resources was positive and/or very good. The platform design provides a way to navigate a path through the overwhelming tools and resources available within the sector.

“Positive feedback from students (informal) after its use in teaching, positive feedback from presentation at conferences, including requests for connection to the platform.”

The Learning Activity Tool has been well received by the students when used in teaching. One tutor commented on the richness of cross-institutional learning: “Diving deep into a variety of curriculums has opened up a lot of new perspectives in education. In addition, the resources out there, that have been gathered and curated are a big asset to my future teaching practices”.

A change in student behaviour towards learning is foreseen, thanks to the outputs of the projects: “Through maker-based and written tasks (articles, essays), students can now learn to navigate, analyse, map, and discuss the relevant field, activating newly acquired knowledge that will allow them to take on different critical thinking perspectives and cultivate responsible attitudes within design processes.”

External factors have impacted on the uptake and potential for further use: “Internally, the project content has been well received within Fashion and Textiles by tutors. However, Covid-19 has greatly limited the possibilities to experience person to person interactions and feedback.”

In addition, it can be said that the impact of the project and its resources will only start to be felt from now on: “At Cumulus, the feedback was very positive, but it is now, with an online active website, that we will begin to see the usage and hopefully receive feedback from users.”

### **Ambition to use and embed the project findings**

Some representatives mention no clear plans being made although the intention for change is there. Most respondents plan to further use and disseminate tools and resources internally, externally, with more concrete plans in some of the institutions:

DSKD plans to present it to heads of departments, tutors and course leaders as well to develop seminars and extra-curricular activities for staff and to educate designers in the industry via industry associations.

UAL has used the FashionSEEDS framework as the basis to embed sustainability into a whole college approach to curriculum at Undergraduate and Postgraduate levels and to embed the FashionSEEDS platform into staff development across the whole university: “The new knowledge and key concepts defined through FashionSEEDS are allowing for rich debate and dialogue with staff at UAL on the role of the educator, the role of the student, and the teaching and learning of fashion in the current context of climate and social justice. The tools will provide practical ways to work with colleagues to adapt and redesign curriculum across fashion courses.”





Change is also foreseen in terms of learning outcomes: “We have started to revisit the standards of graduation. [...] Seeing something other than a collection out there may contribute to creating an emphatic contemporary fashion designer on a much higher level than creating a cohesive lineup. Therefore, we aim to diversify the profile of the fashion designer within our institution.”

As well as change in the perception of the role of the fashion tutor: “It is the potential we see in advising instead of creating.”

One representative also mentioned content change in the courses delivered: “Adding more details regarding supply chain management, life cycle assessment, soft skills and ways of advocating for change, including closing the loop, is something we have started to work on.”

# CHAPTER 7.

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Wider  
opportunities for  
fashion education

## Wider opportunities for fashion education

The summative survey findings evidenced the potential limitations and opportunities of the FashionSEEDS project in terms sector-wide dissemination, application and uptake.

### Limitations

The survey identified partners' thoughts on current limitations and future risks of FashionSEEDS, including:

**Relevant** - One of the limitations noted was that resources created need updating almost as soon as they are uploaded. For a sector-wide uptake, there is a need to keep the website current. This risk is mitigated by the experience of course development, ensuring that key concepts have longevity, and the use of links is limited, to reduce the amount of content that could become out of date.

**Engaging** - Another perceived limitation from initial user feedback was the need for mentoring to fully benefit from the platform: the content is text heavy and thus difficult to use without thorough introduction and guidance. This risk has been mitigated by the inclusion of video content, interactive design of resources and downloadable content for adaptation by users.

**Advocacy** - Finding the right advocates across institutions to encourage the use of the platform takes time: "Established course plan and curriculum can restrict transformation of institutional practice." This is mitigated by a communication plan that uses social media to maximise reach, including a press release timed to coincide with World Education Day, as well as a noted ambition from the partners to.

**Brexit** - Following from the withdrawal of the UK from the European Union, it seems most unfortunate that the end of the project coincides with the end of the opportunities for the UK to part-take in educational co-operation projects under the umbrella of Erasmus+. As one of the partner representatives mentioned, as most important learning from the project: "Learning from the shared experience of the partners has been invaluable". It is hoped that there will be more new mechanism to further cross-institutional educational collaboration beyond geographical, cultural and sectoral boundaries.

**Funding** - The main limitation to enable a sector-wide uptake is the need to secure funding for continued or renewed engagement by staff members to develop new resources and provide a legacy that does not end with the project.

## Opportunities

Many opportunities with relevance to a wider sector uptake were highlighted by the representatives of the partner institutions through the survey, notably to grow and maintain a community of fashion educators via the platform, with an ambition to enable engagement from a wider group of contributors, to enrich the content with diverse perspectives and representation.

The project presented an "opportunity to understand [the] University's role in addressing the challenges presented by a sustainable transformation through the FashionSEEDS key concepts and resources." Moreover, the critical discourse that the content of the platform encourages can help to keep fashion politically and culturally relevant.

A range of opportunities at different timescales are provided, subject to capacity, financial and institutional support.

### Short term opportunities

- Wider access to the platform provided through the creation of webinars as well as face-to-face workshops by project team members
- Connect the project to wider fashion and sustainability initiatives, for example UNFCCC Fashion Charter and the Race to Net Zero.

### Mid-term opportunities

- Grow the community and keep the platform updated and made more interactive, i.e., for the platform to be not broadcast only, to receive feedback on how resources have been used and developed further by the FashionSEEDS community, including case studies and adaptations of the content in a range of settings.
- Extend the resources to more explicitly focus on social justice and decolonising curricula.
- Develop funding application, including application to the forthcoming call relating to the New European Bauhaus (subject to parameters)
- Create capacity for resources to be applied to different educational systems

(beyond BA, MA courses), educational structures, (e.g. in work training) lifelong learning courses. It is recognised that the project supports many different paths and approaches in building fashion design education for sustainability.

- Extend the resources to consider the role of PhD teaching

#### Long-term opportunities

- Diversify designers' roles and practices through education for a greater impact on industry and society which is relevant to fashion and wider design disciplines.
- Explore ways for the project team to make a distinctive contribution to the discourse of re-purposing education and the role of HEIs in the next decade, with reference to the recently published UNESCO report Reimagining Our Futures Together: A new social contract for education (UNESCO, November 2021).



Miguel Desport and Marion Bissierier d at © Ays Tomlinson

“Teaching demands compassion, competence, knowledge, and ethical resolve. Wise and learned figures have been recognized in cultures around the world, and from this tradition the ‘teacher’ stands as a specialized actor in the context of a school. Teachers are key figures on whom possibilities for transformation rest. They, in turn, must recognize the agency of their students to participate, collaborate, and learn through their shared pedagogical encounters. To carry out this complex work, teachers need rich collaborative teaching communities, characterized by sufficient measures of freedom and support. Supporting teachers’ autonomy, development, and collaboration is an important expression of public solidarity for the futures of education.” (UNESCO, 2022, p.80)

# REFERENCES & APPENDICES

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All FashionSEEDS project reports, resources and outputs can be found at [www.fashionseeds.org](http://www.fashionseeds.org)

**Bibliography**

International Commission on the Futures of Education. (2020). *Education in a post-COVID world: Nine ideas for public action*. Paris: UNESCO

United Nations Educational, Scientific and Cultural Organization. (2021). *Reimagining Our Futures Together: A new social contract for education*. Paris: UNESCO

**Appendix 1  
FashionSEEDS x Digital Multilogue survey data**

41 different respondents, most responding to multiple questions.

**Geographical and institutional range of participants who responded to the survey:**

**USA**

- Rhode Island School of Design
- The New School

**Denmark**

- Design School Kolding

**Germany**

- Macromedia University & Academy
- Bielefeld University of Applied Sciences
- University of Art & Design Halle

**Singapore**

- Lasalle College of the Arts

**France**

- American University of Paris

**Australia**

- RMIT

**Italy**

- Bocconi University
- Politecnico di Milano

**Columbia**

- Unified National Corporation of Higher Education

**UK**

- University of Portsmouth
- The Open University
- The Royal College of Art

**Sweden**

- University of Boras

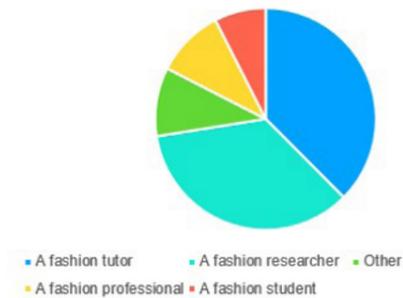
**Other institutions/ businesses**

- A:ssemblage consultancy
- AUSTRIANFASHION.NET non-profit organisation for the promotion of contemporary fashion design

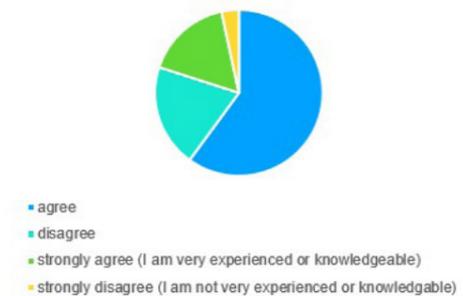
+ 16 independent practitioners.

**Survey responses (41 respondents)**

1. Are you: (select the most appropriate)



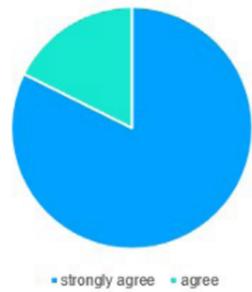
2. I am experienced/knowledgeable in Fashion Design for Sustainability



3. I work /study in an institution that values Fashion Design for Sustainability



4. The resources presented from the FashionSEEDS project look interesting and relevant to me



5. I am interested in using the FashionSEEDS website (Select all those that apply)



**Appendix 2  
Dissemination letter for supplementary action**

Thank you for your previous interest and contribution in the FashionSEEDS project. We have gone a long way and are happily announcing that the FashionSEEDS platform is now officially open! We would like to sincerely thank you for all your support and invaluable time you have given to the FashionSEEDS platform.

Please join us @ FashionSEEDS.org

It has been designed for educators like you, to support and accompany you in the development of the role as a changemaker for fashion education and therefore the industry.

The three personas will help guide your journey through the FashionSEEDS platform. The Tutor's Toolkit allows you to explore a range of curriculum design scenarios through the Course Designer, the Canvas, the Cards and the Learning Activity Tool to support you to design fashion curricula that put nature and equity first. The Resources is where you can review the theory behind the key terms used in FashionSEEDS (The Glossary), but also will be able to access the leading publications and references points on Fashion Design for Sustainability (Library) and a curated list of reviewed External Platforms, or to find the FashionSEEDS project reports that have informed the creation of this site.

**FashionSEEDS** (Fashion Societal, Economic & Environmental Design-led Sustainability) is a European collaborative network of fashion universities, using radical design-led approaches. The project is an EU funded Erasmus + K2 Strategic Partnership, led by fashion design for sustainability educators at Centre for Sustainable Fashion: University of the Arts London, Politecnico di Milano, Design School Kolding and Estonian Academy of Arts.

Thank you again for your time and commitment to help to change fashion education!

Kindly yours...

### Appendix 3

#### Responses to the Consortium partner survey

1. What project related resources and/or concepts have you used or implemented in your institution/ course since the beginning of the project?
<p>At POLIMI sustainability is addressed transversally as an integral part of the Fashion Design process. Courses explore new sustainable paradigms by providing students with instrumental knowledge and design experiences that can trigger in them a design maturity to analyze and process the impact of FdS transformation on the evolution of a mature and codified sector such as fashion, learning how to positively drive changes through design.</p> <p>Several FashionSEEDS related resources have been used by tutors in their courses (see POLIMI case studies): benchmarking report, four pillars of sustainability, pedagogical principles and scale of transformation.</p> <p>Transformative learning; Formalised learning activities, Existing tools</p>
<p>The four pillars framework, the pedagogic principles, scales of transformation, the reader. these have been used in teaching, in academic paper writing, presentations at conferences and in reviewing a course as an external examiner</p>
<p>I would say all resources have been used and tested along the way in this project. Some more than others. Of course, there has been a naturally urge to test or implement concept and material which one personally or as a team have been responsible for developing. Even if some of the concepts have not been finished off until the very least part of the project, as for example the FashionSEEDS Course Designer, still some of the elements have been tested out in teaching before. This also showing that we are not yet finished with implementing and testing what and how concepts work in our education and courses.</p> <p>Personally, I have used the Learning Activity Tool, the Benchmarking report, the FashionSEEDS Cards, and the reader until now – both in teaching and as inspiration for developing my teaching.</p>
<p>Creating the General Pillar for overarching topics to cover the convening aspects of the four foundational pillars has made the most significant impact within EKA. Namely, the university has integrated several recommendations to its basic design studies regarding sustainable design (incl relevant research and literature related to the different aspects of sustainability), material knowledge and product life-cycle based on the gathered data and suggestions. Furthermore, through maker-based and written tasks (articles, essays), students can now learn to navigate, analyse, map, and discuss the relevant field, activating newly acquired knowledge that will allow them to take on different critical thinking perspectives and cultivate responsible attitudes within design processes. In addition, next to Fashion and related fields like Textiles and Accessories, the process above has affected the whole Faculty of Design, including Product Design, Jewellery, Ceramics, Glass Art and Graphic Design, making the project much more impactful for EKA than initially intended.</p>
<p>Another resource actively implemented by the tutors individually is the Tutor's Toolbox material like the FashionSEEDS Cards and the Learning Activity Tool. The latter has been the easiest to take into action as small activities do not need long preparation to be tested out and can be easily integrated into already running courses.</p>
<p>Four pillars of sustainability, levels of transformation, external platforms, learning activities</p>

FS Cards, IO6
Testing the Trash to Trend course

2. What changes have you made in your courses/ institution based on knowledge or learning from the project?
<p>As presented in POLIMI case studies, some courses have integrated FashionSEEDS resources adopting the knowledge produced by the project in their teaching activity.</p>
<p>The BA fashion course at DSKD is in transition, but I have not been involved.</p>
<p>we have used the framework as the basis of two proposals: to embed sustainability into a whole college approach to curriculum under the title of Better Lives, at Undergraduate and Postgraduate levels and to embed the FashionSEEDS Platform into staff development across the whole university</p>
<p>Each member of the DSKD team involved in FashionSEEDS have implemented knowledge from the project in general. As a part of the project, we have also involved other tutors, course responsible, and head of departments. These have taken part in some of the project-activities and in sparring and dialogues about relevant content. In this way, insights gained during the FS project period has gradually spread across courses in fashion and textile design at Bachelors and Masters level. Some initiatives and concepts have also been implemented on cross-disciplinary courses – for example the concept of the Learning Activity Tool and the FashionSEEDS Cards. Even if the content is intended for Fashion education, we have seen the concepts be an inspiration for other courses as well. Hereby, the knowledge developed throughout the FS project has not only been implemented as a finished result but has been used and tested along the way. Also insights from some of our research within the project development has been used to discuss of how to implement, for example knowledge extracts from student interviews and surveys and interviews with companies for the IO5 report.</p>
<p>Several substantive changes were highlighted when answering the previous question. However, several of the processes have been foremost institutional. At the Estonian Academy of Arts, we have mainly noticed that we work more top-down and do not initiate change only on a departmental level, and this used to happen a lot before. Introducing the reports, pillars, and platform of FashionSEEDS to our board has helped a lot to generate this change. In 2020 new institutional goals were developed for the next five years. A substantial proportional shift towards sustainable actions and goals was finally evident - from a single mentioning in the previous document to a whole section of the institutional development goals. The changes have fueled a new initiative at EKA called ROHEKA - a series of sustainable thinking events that started in the early autumn of 2021, the aim of which is to raise the awareness of the EKA's community about sustainable development and environmentally friendly lifestyle and to apply this knowledge in EKA's daily work and study activities. Waste management, recycling, sustainable learning processes, community, work environment, and energy efficiency are in focus, among other relevant topics.</p>
<p>We entered as partners in SEEDS just as we launched our own revised MA in design for sustainability in 2018. We have, for this reason, not made any significant changes in the MA course, but used our experiences within the SEEDS project. However, we have used elements from the SEEDS platform in courses, as a go to resource, and also had a workshop on external platforms at BA level. Furthermore, the notion of four pillars has been integrated in our way of addressing sustainability - and in our conversation a cross and within our institution.</p>

None
Adding cultural sustainability aspect

<b>3. What changes are you planning in your institution/ courses based on knowledge or learning from the project?</b>
There is no codified plan yet. The mentors who came into contact with the project illustrated examples of how the design and prototyping process can be used to transform the educational system by improving educational processes in a Fashion Design for Sustainability context through the exploration of the educational features that emerge from consideration of the core concepts and tools of FashionSEEDS.
I would like to use information from the existing tools collected; learning activity tool
we are in the process of embedding the framework into a whole college approach to curriculum under the title of Better Lives, at Undergraduate and Postgraduate levels and embedding the FashionSEEDS Platform into staff development across the whole university
We have planned to present the finished FS-platform for tutors, head of departments, and course responsible. The idea is to use this as a start to apply for resources to make longer seminars focusing on after education of staff and potentially other organizations within the industry. For now we have planned to present the work in an industry association in DK called Lifestyle and Design Cluster which can open for education of designers already working in the industry.
Speaking more in detail, within the Faculty of Design the Fashion department is part of, we have started to revisit the standards of graduation. As there is a particular hardship in how the students feel towards fashion per se, as mentioned before, and we educate about sustainability sometimes up to the point they do not want to create the ‘‘standard’’ anymore, we should also be open towards new outputs. Seeing something other than a collection out there may contribute to creating an emphatic contemporary fashion designer on a much higher level than creating a cohesive lineup. Therefore, we aim to diversify the profile of the fashion designer within our institution.
Also, adding more details into projects regarding supply chain management, life cycle assessment, soft skills and ways of advocating for change, incl closing the loop, is something we have started to work on. It is the potential we see in advising instead of creating.
We are in the process of revising and rebuilding the fashion BA and will lean on materials and insights from the project.
I'm planning to use all of the materials and tools available on FS platform.
Planning to implement more exercises during the teaching

<b>4. Have you received any feedback from resources and/ or concepts used or changes brought on by the project?</b>
Yes, as illustrated in POLIMI case study 2, the tutors interacted with the material produced by the project and with the platform to implement their own practice. Feedback was generally very good on the content, less so on the containers (FS platform). To date, however, such feedback has been valuable for the development of the repository, which is now certainly more user friendly.
Not that I can think of.
positive feedback from students (informal) after its use in teaching, positive feedback from presentation at conferences, including requests for connection to the platform. the proposal to embed into staff development has been agreed
Yes, the Learning Activity Tool has been well received by the students. In general, being more structured, which many of the FS-resources foster through provided knowledge, references and overview, help in communicating whether it is in teaching or discussing education and teaching between tutor colloques. In that way it is both the Tutor's Toolkit and the selected resources that can ease planning teaching. As a natural part of developing the Tutor's Toolkit, we have tested the material and knowledge by tutors at DSKD as well as testing them ourselves within the DSKD FS-team. Feedback has been used to make adjustments and as inspiration for the tools to take form.
The most significant impact the project has created is, of course, through multiplier events. Although the first multiplier event was a huge success, the tools could not be presented to such an extent that they could be used. The second multiplier took place in Oct 2021, preceded by a presentation at a Cumulus conference in June 2021, where the excitement of the tutors was evident. We can assume the effect will follow in 2022. Nevertheless, at EKA, several tutors have engaged tools from the Tutor 's Toolbox to their teaching.
*The interesting part about the tutor 's feedback during presentations is how they could help keep the site up to date and make a collective contribution — a possibility worth considering.
Internally, the project content has been well received within Fashion and Textiles by tutors. However, corona has greatly limited the possibilities to experience person to person interactions and feedback. At Cumulus, the feedback was very positive, but it is now, with an online active website, that we will begin to see the usage and hopefully receive feedback from users.
No
No

**5. What is the most important learning from the project that will help you as a tutor/ fashion educator?**

FashionSEEDS was a source of ideas and activities for envisioning a transformed education system in Fashion Design for Sustainability. I had the opportunity to understand University's role in addressing the challenges presented by a sustainable transformation through the FashionSEEDS key concepts and resources.

There is a lot of information out there; the task is to activate this and make it accessible for course organisers, tutors and (when relevant) students

to make explicit and to publish, in written and visual formats, methodologies, resources and frameworks for fashion education for sustainability.

Having help to make the overview of the many resources. Literature and tools within the field can be overwhelming to grasp to find the most relevant for teaching. I think the FS-tools and recourses help to navigate within here. This said, it takes an investment of time to also make a personal selection of the materials most relevant within a specific course. But I think this will be easier when I have implemented and used the materials for more courses.

Learning from the shared experience of the partners has been invaluable. Diving deep into a variety of curriculums has opened up a lot of new perspectives in education. In addition, the resources out there, that have been gathered and curated are a big asset to my future teaching practices.

Also, it is quite remarkable that we had, all in all, more than 60 higher education institutions contribute to seeds project all over Europe, plus additionally, some from the States, Australia and Brazil, making the SEEDSteam act as a microcosm of a larger network of HEIs. The number of companies also equaled to the one of the the HEIs, resulting in both qualitative and quantitative content we have based our work on.

The way that pillars, levels and activities provide possibilities to tailor make teaching whether a lecture, a workshop, a course or a programme.

The library - opportunity to find and use the new articles quickly.

Most important has been to understand what industry actually needs and realise that we as HEI are far from reality

**6. Looking ahead, what are the opportunities and limitations for embedding the project into courses and/or institutional practice?**

I believe that the greatest opportunity provided by this project is the real support to the long process of reshaping the fashion system into a more sustainable industry. As far as challenges are concerned, I think that for such big and complex realities as POLIMI the main problem is to act on such deep-rooted structures and superstructures. What gives me hope is to have seen how change phenomena can be triggered also through punctual actions that with a holistic approach can affect the whole system. FashionSEEDS proposes exactly these cues that tutors can make their own to engage with practical FdS educational experiences.

Opportunities: There are a lot of different tools and approaches to choose from and that can be used on multiple levels / Can be used by novices and well as experts  
Limitations: Established course plan and curriculum can restrict tranformation of institutional practice / How to keep updated? / Would find it difficult to find time to dive into the platform and to reconsider course content and structure

in my own practice, there are good opportunities to embed this into future writing, projects and course development - the limitations being that I have a limited amount of time teaching at UG level. I can also share it with PhD students exploring methodologies and currently I have a PhD student exploring a de-colonised curriculum, this could be a useful reference point. opportunities to embed into staff development are strong, limited by institutional support for tutors time in staff development and the potential gap between platform and its application. good prospects for integration into whole university work, limited by its specialism in fashion - although it could have wider application

The biggest threat to the tools and resources developed through the FS-project is time and speed. For example, have websites and tool that we have analyzed and referenced to changed throughout the project. We have therefore made changes already, and this fact has also formed other decisions and developments along the way.

Looking ahead, I see great possibilities in growing the community of the SEEDS. The aforementioned common contributions (supervised, of course) could be one of the effective ways of doing it. Also, rooting the four pillar logic is the necessary know-how to assist several practitioners when choosing their focus. In general, we need stronger support on sustainable consumption and production patterns to keep fashion politically & culturally relevant. We are going through a very transformative phase where students face hardships, even frustration, regarding the "legacy" fashion has created, which makes them confused about their chosen speciality. So we need to diversify designers' roles and practices through education for a greater impact on industry and society - this is where the pillars come along and the variety of critical thinking the concept provides.

The limitations lie in the lack of educated staff and time limitations they face. The project provides the tools and the means for preparation, yet we will need at least a year for implementing more considerable change among the teaching staff. Also, finding the right advocates in different institutions to encourage the use of the platform is a tricky business because getting them to know the platform a bit better is the hardest step. However, once they know the scope of materials they can get from there, things will run smoothly. Therefore, having the site's intro page or one of the first drop-down menus supported by a graph presenting all the resources available in a simple pictogram is of great (indispensable) value.

In terms of limitations my main worry is that educators new to sustainability will find the Platform rather text heavy and thus difficult to use without thorough introduction and guidance.

This aside, I believe that any educational institution can find their own focus and entrance point level represented within the SEEDS content and structure - and thus see how they can build on to this fundament using the Platform materials. The great opportunity of the platform, in my opinion, is that it supports many different paths and approaches in building fashion design education for sustainability.

Opportunities - Ability to reach out to the similar-minded people, ability to find the new materials and the tools for the courses.

It really needs just time to work it all through

7. In what ways do you feel the project has particularly achieved its aims and objectives?
I believe that the project and the FashionSEEDS platform have enabled a more conscious transition to a new model of teaching fashion design that integrates the four pillars of sustainability and other fashion-related assets for sustainability.
After my three-year experience, I believe that this project has achieved its purpose by helping on the one hand, existing courses to improve, on the other hand, to serve as an intra-European common ground and a framework on which new fashion design curricula for sustainability can be developed that broadly cover the current needs of the industry by providing the new generation of designers with sustainability knowledge and tools.
It's difficult to tell exactly when having been involved in the project and thus followed the process and development. However, the search for and development of concrete means to unfold and expand on concepts, methods and frameworks targeting tutors, course responsables as well as program leads and how to combine these is for me the embodiment of what this project has been about.
the content on the platform is a well researched, carefully designed and learner centred approach to support tutors in teaching fashion design for sustainability (key aim) it offers a range of approaches for those with limited to extensive experience, it is designed to be useful for tutors across educational contexts in a range of locations, relating to teaching fashion and sustainability (key aim to offer resources for a range of experiences, locations, levels) it is informed by participants from 73 universities, which gives us confidence that we are informed by much more than our own experiences and the four partners are from universities that are very different in ethos, size, location and student cohort. The dissemination to over 300 tutors enabled us to reach our target audience and the usability of the platform means that it is accessible to anyone with access to the internet and to reading an English-based resource.
I think we have created a relevant and topical selection of teaching tools, resources and approaches to teaching in higher education. The material is developed in detail to be used broadly to be adjusted to different educational systems, structures, courses and number of students in the classroom. I think this has been very well achieved to be able to hold these several levels in the selection of FS-resources and tools.
Creating a digital repository is one of the projects most significant achievements. As the project has on several occasions referred to the lack of time the tutors experience when preparing for classes or working on a curriculum, the toolbox takes them straight to a "buffet of actions" without needing to deep-dive into long texts. Such curated shortcuts enable us to speed up the transformation we are looking for in teaching sustainability.
We should also not forget that systematised and easy to read pickings are often extremely valuable to non-native English speakers, particularly to the older generation of tutors in East Europe, making life-long learning a more feasible action and generating the desired change. Also, we have to admit that this kind of change that is taking place currently has been faster than any time in previous history, so there is nothing wrong with humility and the fact that we as teachers ask for assistance to stay relevant in our field. That is WHY the digital repository was created!
in the above and in bringing the content to the actual classroom.
Tutor's toolkit
Most importantly the project has given transparency to the design education and its needs related to circularity





**fashion**  
SEEDS

FASHION SOCIETAL,  
ECONOMIC & ENVIRONMENTAL  
DESIGN-LED SUSTAINABILITY