KA2 Strategic Partnerships for vocational education and training

``Migrant in Fashion``

Project n. 2018-1-DE02-KA202-005148

"Entrepreneurial Fashion to Development" Guide

Co-funded by the Erasmus+ Programme of the European Union

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1. Introduction to the project

Migrants in European countries face several barriers to integration, in societal, educational and employability terms. Newly arrived migrants, in particular, face complex challenges one of them being related to their "insufficient skills and experience (especially language barriers, low levels of education, or a lack of local work experience; difficulties navigating host-country labour markets…); and formal and informal obstacles to employment" (Policies to get immigrants into middle-skilled work in Europe, Migration Policy Institute, 2014).

"Migrant in Fashion" (MF) aims at developing entrepreneurial competences of female migrants in Europe within the Fashion sector through tested innovation in existing offer.

The methodological dimension of the project is based on the use of Digital Storytelling, Design Thinking and Mentoring as a combined, integrated approach of entrepreneurial development allowing the transition from intentions to action in the field of entrepreneurship.

Project target is composed of female migrants aged 18-35 affected by social exclusion. The targets encompass first- and second-generation female immigrants. MF is an approach grounded on transnational cooperation between VET providers, NGOs and Businesses across a geographical cluster of countries providing a balanced picture of the present challenge of migrants' integration in Europe.

2. Partner Organisations

- NGO Nest Berlin (Germany)
- MINE VAGANTI NGO (Italy)
- The Nest Social Coop (Greece)
- GODESK S.R.L. (Italy)
- AMITIES LUXEMBOURG - ARMENIE ASBL (Luxembourg)
- SwIdeas AB (Sweden)
- CHAMPIONS FACTORY SPORTS CLUB (Bulgaria)

3. Contents of the Output

The Guide is produced as the outcome of a process of co-design with female migrants potential entrepreneurs involved in local activities implemented in each partner country.

The targets of the Output are operators and institutions in the field of VET and in stakeholder institutions operating in educational support and mentoring to the ultimate project target group (NGOs, educational institutions, businesses working in the field of Fashion) who will be provided with an example of best practice and methodologies for the offer of entrepreneurial support schemes to support female migrants in the establishment of their own startups in the Fashion field.

The production of the Output was embed the elements of co-design and pondered assessment of the experiences. The Guide will be transferable to different sector as a methodology that matches needs and demands concretely felt in all.

4. General Framework

GERMANY

With more than 80 Million of population and more than 4 trillion euros of GDP, Germany is the most populated and the biggest economy in the European Union. Despite its market potential and its high GDP per capita, as the Vogue Business article's name describes, "the fashion sector is hard to crack in Germany" (1). Indeed, Germans spend in the fashion industry in average 719 euro, which is less than the expenses in Italy (834 euros) and UK (1.133 euros), if seen under a comparative perspective.

An article published on Businessoffashion (2) describes Berlin as the Country's fashion centre, in which five leading fashion trade fairs and ten fashion schools reside. Although there are few notable exceptions among German fashion brands, which are recognized globally, biggest Germany's clothing brands are positioned in the middle of the market, delivering practical basics to the tastes of an aging population.

As far as international brands are concerned, Germany is the largest EU importer of clothing and footwear as it imports roughly 39.9 billion euro–worth goods, which accounts for 20% of total European imports in the sector (3). Indeed, Germany still represents the first market in Europe for H&M, one of the biggest fast fashion brands in the world (4). The latter source notices that, although in Germany there is a large niche of costumers that are shifting to purchase fair fashion products, most people is still price-conscious and prefers fast-fashion products.

Germans' fast-fashion culture is also criticized by De Local de (5), which states that, according to a Greenpeace survey, 5.2 billion pieces of clothing remain unused, where most of unused items are directly thrown away.

ITALY

As noted by the "Osservatorio sul Sistema Moda in Italia", fashion is not recognized as an industry. Rather, it is seen as an interconnected system that includes industrial, manufacturer and professional activities (6). Developed throughout the national territory, with Rome, Milan and Florence recognized as the Italian fashion capitals, this system comprises 74.3 thousand of textile and clothing firms, 23.1 thousand firms in leather and footwear, and 11.5 thousand of jeweler firms.

According to a report written by Mediobanca (7), in 2018 the fashion system's revenue amounted to 71.7 Billion euro, covering 1.2% of national GDP. Italian fashion system has a strong internationalization, as 72.2% of the total revenues comes from international trade. In 2017,

Italian exports of clothes and footwear represented 19% of European exports in this segment, making Italy the largest European exporters (3).

Entrepreneurship in Italy, regardless of the sector, still presents gender gaps that have yet to be caught up. A report published conjunctively by scholars of three European Universities (8) shows how, looking at the manufacturing sector, in Italy there are 151,320 women-led enterprises out of 1,412,099, accounting for the 10.72%. The highest percentage of women-led enterprises make textiles, clothing and shoes (the so-called Made in Italy industries) but most of these firms are very small. Therefore, women-led businesses in the manufacturer sector are less compared to men-led businesses, but most of the manufacture enterprises led by women consist of fashion businesses.

Despite women's propension of developing the fashion industry within the manufacturer sector, according to a press communicate of the chamber of commerce of Milano Monza e Brianza e Lodi (9) women entrepreneurs in the fashion business represent the 42% of the total.

SWEDEN

With a population of 10 million, Sweden may seem a small player in the fashion industry. However, it has a developed fast-fashion industry and is currently shifting an ever more gender inclusive sector toward a more sustainable supply chain.

According to a report published by the Swedish Agency for Economic and Regional Growth (10), back to 2013, fashion exports amounted to SEK 147 billion (13.264 billion euro). The size of exports make more sense if it is considered that the multinational H&M is based in Sweden, and that its exports alone accounts for 38% of the total sales. Therefore, fast-fashion multinational H&M alone represented more than half of the total Swedish fashion exports.

The report also highlights data concerning social and gender differentiations of employees in the fashion industry. As for the former, the report mentions the role played by first and second-generation immigrants in the Swedish fashion industry, which back to 2012 accounted for 17% of working people. As for the latter, the report notices how, in 2012, most of employees were female (73%), although men were slightly more when looking at board positions within the sector.

Percentages dated back to 2012 are not obsolete, since show a trend that is still visible nowadays, that of the gender equality. According to the WEF, Sweden is at the fourth global place in the 2020 gender equality index (11). The gender theme is not only important when it comes to employees. During the past few years, many fashion brands explored cutting edge designs for unisex categories, developing less binaries ways of expressing gender (12).

Finally, with the rise of environmental concerns Sweden is also trying to change its fashion business' patterns toward more sustainable practices. Indeed, it has been recently published a pluriannual research (2010-2019) initiated by MISTRA and supported by the RISE Research Institutes of Sweden in collaboration with 15 research partners and more than 60 partners in the fashion ecosystem (13). Following the principles of the circular economy, this research's main recommendations cover the topic of sustainability in many phases of the supply chain, from design to production and recycling, exploring also policies, consumers habits, and so on.

GREECE

Greece's fashion context presents mainly an international fashion market. The developed high-end retail sector, represented by a boom of luxury boutiques, is one of the major sectors international fashion brands invest in. That results in local producers struggling to handle international competition.

According to the European Commission (14) Greek economy is foreseen to rise by nearly 2% yearly until 2021. A sign of this recovery, as vogue business explains in an article (15), comes from the touristic sector, in ascent as said by the World Travel and Tourism Council, and from the repercussions that tourism is having on the Greek fashion industry. Indeed, thanks to the Country's tourism recovery also the luxury fashion sector is foreseen with an upward trend, with many high-end brands investing again in Greece and in those boutiques created mainly for international shoppers. (15)

Despite the development of the retail luxury sector, in 2018 the trade balance of the clothing and textile sector consisted of a deficit of more than USD 1 billion euro, with USD 1.680 billion of exports and USD 2.756 billion of imports (16). As written by Fashion Network (17), economic recovery will result in a rise of sales by 3% from 2019 to 2022 but demand for clothing at reduced prices will increase too, giving fast-fashion multinationals advantages over smaller local brands.

Nevertheless, the solution that many Greek designers and brands may have found to cope with the fast-fashion international competition is to "capitalize on traditional Greek aesthetics and history" (18), returning to traditional methods of garment production and to local fabrics like silk.

LUXEMBOURG

With a population of about 600 thousand, the industry revenue of wholesale of clothing and footwear in Luxembourg (19) accounted for USD 48.51 million in 2016 and is projected to decrease to USD 33.1 million by 2023. When looking at broader statistics of the trade balance of the Country for the textile and clothing sectors (20), in 2018 exports accounted for USD 658 million, while imports reached nearly USD 719 million.

Each April since 2016, in Luxembourg it takes place a week organized by the "Fashion Revolution" global movement. The movement was born after the collapse of a factory in Bangladesh in 2013 that made thousands of victims and that questioned globally the true cost of fast fashion (21).

In 2018, a governmental communicate (22) launches a campaign called "Rethink your Clothes". As explained in the communicate, this campaign aims at changing citizens' habits by making the whole population, ranging from producers and sellers to costumers, more aware of the social cost of the textile sector. The latter indeed, employs millions of younger and women that are mostly exploited in developing Countries, violating Human Rights.

As demonstrated by this joint communicate released by several governmental and not organizations, the whole Country is very committed to divulgate the fashion industry's challenges - from production to consumption - to the general public.

BULGARIA

Bulgaria is a Country of almost 7 million people in South Eastern Europe. The Country has a long historical tradition within the textile industry. As reported by an academic research (23), the first apparel enterprise appeared in 1843 during the ottoman empire. At the beginning of the 20th century, many textile schools started to appear in many cities of the Country, which during the communist period became the main textile supplier of the COMECON economic area.

According to Statista (24) by 2020, the revenue in the fashion industry amounts to USD 218 million, with the apparel segment as the largest one contributing with USD 137 million of the total industry's revenues.

Despite the importance the textile fashion plays in Bulgaria-s economy, a journalistic report puts under the spotlight the other side of the coin; the exploiting working conditions of Bulgarian workers (25). By citing case studies from specific firms, the article emphasizes how constant low wages and stressful working hours make Bulgarian workers so appealing for the textile sector.

An article published on Reuters (26), explains how the textile production ecosystem in Bulgaria has shifted toward high-end brands. As the economic sector is mainly bore by the production line, with many international high-end brands outsourcing garments' assembling to Bulgarian enterprises, the profit margin coming from producing a luxury garment is higher than that coming from a low-end one. However, currently salaries are becoming less competitive, as many high skilled workers are now retiring. That may hinder the production in Bulgaria, with many farer developing Countries that challenge the Country's production line by promising lower salaries.

5. Best practices

5.1. Germany

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	The SME 4.0 competence center “Textile Networked”
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	Launched on 1st November 2017. It was scheduled to run for three years.
Where: *Where the project/programme is/ was held (city, country)*	Berlin, Germany.
Who: *Name of the Coordinating Entity*	German Textile and Fashion Industry Association
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	RWTH Aachen University, STFI Chemnitz eV and the Hahn-Schickard-Gesellschaft for Applied Research eV In all contact points of the Mittelstand 4.0 Competence Center Textile
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	The Mittelstand 4.0 competence center "Textile Networked" supports highly specialized small and medium-sized companies with small lot sizes and constantly varying manufacturing characteristics in the expansion of their "digital fitness". In addition to new technologies, the focus of the competence center lies in the area of technical textiles and textile materials. Due to the strong interdependencies, the great potential of digitization and networking can be illustrated across industries using the example of textiles. The "Textile Networked" competence center consists of four shop windows with different focal points and a showroom in Berlin that compactly represents the range of the shop windows. The DITF focus on "Integrated digital engineering from design to finished product" in the areas of clothing, smart textiles and lightweight construction.
Website: *Link of the project/programme (if available)*	https://www.ditf.de/de/index/weitere-infos/kompetenzzentrum-textil-vernetzt.html
Contacts: *(if available)*	T +49 (0) 711 93 40-256 E-mail christoph.riethmueller@ditf.de

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name:	Partnership for Sustainable Textiles

Project/Programme Title	
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	It was founded in October 2014 and is still ongoing.
Objectives: *General and Specific Project Objectives*	The Partnership for Sustainable Textiles was founded to improve the social and environmental conditions within global textile production. The Partnership objectives concerning social and human rights issues are based in particular on the ILO Conventions, the UN Principles on Business and Human Rights, and the OECD guidelines for Multinational Enterprises. The environmental and climate objectives as well as those for sustainable natural fiber production are also based on international standards . In implementing the goals, the Partnership is strongly oriented towards the following OECD Due Diligence Guidance for Responsible Supply Chains in the Garment and Footwear Sector.
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	The multi-stakeholder initiative brings together members from the industry (companies and associations), non-governmental organisations (NGOs), trade unions, standards organisations, and the German Federal Government. The Partnerships' work is supported by the Partnership Secretariat. On behalf of the German Federal Ministry for Economic Cooperation and Development, the Secretariat is hosted by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH.
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	The partnership members work towards substantial improvements in their global supply networks. They do so through individual responsibility, collective engagement, and mutual support. To achieve broader impact and increase synergies, the Partnership cooperates with relevant organisations and initiatives in the sector. In changing **project groups** members and experts jointly develop approaches for the realisation of topics such as living wages, handling of grievances and remedies, wastewater standards, chemical management, sustainable fibres, and supply chain transparency. The results of this work are pivotal for the formulation of the Partnerships' member requirements, for developing information and learning opportunities, as well as the conception of Partnership Initiatives. In the course of the **Review Process** members individually implement the Partnership's requirements. To do so, they pursue mandatory and

	voluntary targets and report on the progress of implementation. In this way, members can demonstrate how they fulfil their due diligence responsibilities and work toward their sustainability goals. To support its members, the Partnership is developing into a platform for sustainability and corporate responsibility in the German textile and clothing industry. Networking, exchanging information, and collective, practice-oriented learning issues related to the textile production are the foundation for achieving Partnership objectives.
Website: *Link of the project/programme (if available)*	https://www.textilbuendnis.com/en/portrait-textilbuendnis/
Contacts: *(if available)*	mail@textilbuendnis.com Phone: +49 228 4460-3560

5.2. Bulgaria

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	Dare to Scale
Where: *Where the project/programme is/ was held (city, country)*	Bulgaria
Who: *Name of the Coordinating Entity*	Endeavor
Objectives: *General and Specific Project Objectives*	Scale profitable businesses in all industries
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	Partners of Dare to Scale in 2020: Postbank BSMEPA
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	industry agnostic accelerator for entrepreneurs who need the mentorship and network to scale their already profitable businesses
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	The program consists of three phases: 1)Mentorship, 2) workshops and 3) Networking The program provides beneficiaries with direct introductions to top level executives, successful founders, and investors. The 30+ Endeavor mentors all have a solid background and successful career in their field and are committed to helping you further grow your business. Dare to Scale provides participants with practical knowledge and advice from the workshop leaders during the group sessions. Leverage the mentors'

	years of accumulated wisdom to grow your company in a more strategic and calculated way. As no entrepreneur can scale a successful business alone, Dare to Scale will introduce participants to the Bulgarian entrepreneurial ecosystem and will give you the opportunity to attend networking events, thus expanding your circle and creating valuable connections.
Results achieved: *Describe the quantitative and qualitative results achieved*	Best accelerator Program at the CESA awards (Central European Startup Awards) 2019. **Golden Heart Award 2019 at the Category Sustainable Development of the Bulgarian Business Environment**
Empowerment: *Describe the specific impact generated by the project/programme in terms of empowerment*	Endeavor in its pilot cohort of ten companies, the program featured 14 founders, with eight of them being female. Top three companies awarded in 2019 were female-led, with one of those called Mosè noir" being a fashion company.
Website: *Link of the project/programme (if available)*	https://www.endeavor.bg/dare-to-scale-growth-program/#more-info
Contacts: *(if available)*	bulgaria@endeavor.org

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	E-child
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	E-Child Partners meeting was held in Sofia, on 5-6 June 2013. The pilot course was released in July/August 2013 (depending on the language) and remained open until 15th October 2013.
Who: *Name of the Coordinating Entity*	BAATPE (Bulgarian Association for Apparel and Textile Producers and Exporters)
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	**Free course + accreditation** **Methodology:** on-line course **Accreditation:** the students who have completed the self-evaluations and provided feedback about the course will obtain an accreditation **Languages:** Bulgarian, English, Finnish, French, German, Italian and Spanish **Dates:** the Pilot course starts on July or August (depending on the language) and will be open until Oct 15th 2013

	Modalities: development of all contents; development of a specific course: footwear, clothing, childcare or any combination of them **Length:** 60 hours including theoretical and practical contents **E-Child Partners meeting in Sofia, 5 & 6 June 2013** Bulgarian Association of Apparel and Textile Producers and Exporters BAATPE welcomed the project partners to their facilities in Sofia on 5th of June. The main subject was the upcoming conduction of the pilot course. The moodle platform contains the course which is divided in 5 modules, each one with sessions, divided in units and with activities. It also includes self evaluations and evaluation questionnaires, and a final assessment made to be answer at the end of the course. The pilot course will be finished by the 15th of October, as a deliverable including the results of the analysis of feedbacks will be delivered buy the end of that month. After an intensive project meeting BAATPE also organized visits to four children fashion companies, which the partners received with enthusiasm on 6th of June.
Website: *Link of the project/programme (if available)*	https://www.bgtextiles.org/?cid=61&NewsId=1881
Contacts: *(if available)*	tel.: +359 2 969 31 61, +359 2 969 31 66 fax: +35929693181 e-mail: association@bgtextiles.org

5.3. Greece

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	ECO-TEXTILE - Introduction and Promotion of the ECO-LABEL to the greek textile industry (ECO-TEXTILE)
Where: *Where the project/programme is/ was held (city, country)*	Kentriki Makedonia, Thessalia, Sterea Ellada, Attiki. (Greece)
Who: *Name of the Coordinating Entity*	Hellenic Fashion Industry Association
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	SIGMA Consultants, Greece Clothing Textile and Fibber Technological Developments (CLOTEFI S.A), Greece Consumers' Association the Quality of Life (EKPIZO)
Description:	At the beginning of the project the knowledge and views of selected target groups were assessed. To stimulate interest and raise awareness about the

Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)	Eco-label scheme, the project team established an Assodicated Bodies's Committee. (aprox. 300 members), and a marketing group network (70 members). A Public awareness campaign was organised, and its results were assessed through a questionnaire. The geographic distribution and specific features of Greek textile industry were documented. Training seminars for the Greek textile industries were organized in Athens and Thessaloniki. After a careful selection process, 4 companies were selected for the demonstration Eco-label projects of selected products. Audits were performed and Eco-labels applications prepared. It was produced the Eco-label best practice guide for the textile industries and an Eco-label potential assessment tool. An Eco-consultancy office was established to provide support to interested enterprises. Many dissemination activities were organized throughout the project (leaflets, articles, website, conference presentations, final conference, brochures, posters, T-shirts with the Eco-label sign).
Website: *Link of the project/programme (if available)*	https://ec.europa.eu/environment/life/project/Projects/index.cfm?fuseaction=search.dspPage&n_proj_id=2310
Contacts: *(if available)*	Project manager: Theofilos Aslanidis tel: 302310257074 fax: 30 2310 257076 email: aslanidis@greekfashion.gr

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	Sustainable Fashion
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	2-3 February 2017
Where: *Where the project/programme is/ was held (city, country)*	Athens, Greece.
Who: *Name of the Coordinating Entity*	The Sustainable Fashion program was organized by the British Council and Atopos cvc
Objectives: *General and Specific Project Objectives*	To debunk some of the myths around sustainability and aesthetics, sustainability and consumption, and to create a sense of what sustainability means now.
Beneficiaries: *Which target group was involved (please specify the legal status*	Young fashion professionals already on route to sustainability or just embarking on the journey.

and how many people were reached)	
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	EVENT PROGRAMME Thursday February 2nd 2017, 18.30–21.00 Open Discussion The aim of the Sustainable Fashion event is to raise awareness of the impact of fashion on the environment and to generate curiosity and interest in sustainable fashion. To share examples of good practice in embedding sustainable practices in one's relationship to clothing and fashion, as well as information about the Fashion Revolution campaign. The talk is primarily aimed at fashion designers, editors, bloggers, entrepreneurs, stylists, art lovers, fashion lovers and people interested in environmental issues. The guest speakers were Alice Holmberg (Social Entrepreneur and Associate Lecturer at Central Saint Martins), Orsola De Castro (Founder and Director of Fashion Revolution), Stamos Fafalios, (Director of ATOPOS cvc) and Zeus+Dione, (Fashion Designers). The talk will be moderated by journalists Efi Falida (Ta NEA) and Elis Kiss (Kathimerini English Edition, K magazine). A Presentation of selected items from the Atopos Paper Dress Collection. The Paper Fashion presentation, curated by Stamos Fafalios, included selection of collectible items from the Atopos Paper Dress Collection, the largest paper dress collection in the world. Atopos Paper Fashion has taken the form of an exhibition and it has travelled to various international museums and institutions, such as the Benaki Museum, Athens, the Mudam-Musée d'Art Moderne Grand-Duc Jean, Luxembourg, the Museum Bellerive/Design Museum, Zurich, the ModeMuseum, Antwerp, and the Galerie Stihl Waibligen. The collection includes Japanese pieces from the Edo period, disposable paper dresses from the '60s, creations by famous designers, such as Issey Miyake, Maison Martin Margiela, Walter Van Beirendonck, the Campbell Soup Dress after Andy Warhol, the Lisa Dress by Robert Wilson, the Yellow Pages Dress by Howard Hodgkin and so on. filled on a first-come-first-serve basis. Friday February 3rd 2017, 10.00-14.00 Workshop for young fashion designers and professionals
Website: *Link of the project/programme (if available)*	http://atopos.gr/sustainable-fashion/

5.4. Italy

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	**B&W – Black & White: The Migrant Trend**
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	Two stages: the 25th June - 7 July 2019 and from the 1st to the 18th October 2019
Where: *Where the project/programme is/ was held (city, country)*	At Macro Museum of Contemporary Art in Rome
Who: *Name of the Coordinating Entity*	Initiated by **Nation25** in collaboration with **A.I Artisanal Intelligence and FUM STUDIO**
Objectives: *General and Specific Project Objectives*	"B&W – Black&White, The Migrant Trend" is a collaborative project that promotes a "migrant trend" in Italian haute couture through research activities, exhibitions, counseling, best practices, and training, connecting fashion professionals, institutions, and scholars with migrant tailors and designers
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	In collaboration with **Accademia Costume & Moda, Atelier Trame Libere, Moleskine Foundation, Nosa Collezione, Moustapha Sylla, Talking Hands - con le mani mi racconto.** ant the participation by **Accademia di Alta Moda Koefia, Afrosartorialism, Agenzia Olivia Mariotti & Co, Cartiera, Fashion Revolution Italia, IED Roma e Milano, Iuav Venezia, Lai-momo, Progetto LaMin, Sala1 Roma, The Sewing Cooperative, Vogue Italia.** Technical sponsor: **Puntoseta** Supported by **Progetto Agata Smeralda Onlus**
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Migrants in Italy, a heterogeneous population that includes legal and illegal immigrants, asylum seekers, and refugees hailing principally from West Africa, Southern Asia, and the Middle East
Financing: *Budget and Program which financed the project/programme*	Technical sponsor: **Puntoseta** Supported by **Progetto Agata Smeralda Onlus**
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	During the kick-off phase of the project (running from 25 June through 7 July), the participants created "Facebook mood boards" to document the evolution of the migrant style and started an exchange on their way of dressing and the garments that they make. A.I. Artisanal Intelligence then

	invited the project to take part in "The Shape of Water", an event hosted at AltaRoma Summer 2019. There, **Moustapha Sylla (Sylla Sarto) and Nosakhara Ekhator (Nosa Collezione)** showed the collections they realised with **Atelier Trame Libere** and **Talking Hands**, two ethical design labs that employ and train asylum seekers living in detention centres and temporary facilities in Central and Northern Italy, respectively. The October activities (running Oct 1-13) followed up on the preliminary work of the summer, bringing together fashion experts and professionals to pool ideas and resources toward the launch of a platform that will support the access of emerging migrant designers and brands to the Italian fashion system through ethical training opportunities, internship, mentoring, production, communication, and consulting. The two-week programme included roundtables on sustainable fashion, brand identity, retail and distribution platforms, and ethical fashion, and masterclasses in tailoring and fashion design. The figures involved included **Moleskine Foundation, Fashion Revolution Italy, and Vogue Italia**. A B&W Workshop (Officina B&W) with Ilaria Bigelli and Paolo Rinaldi of Rome Fashion School, Accademia Costume & Moda, followed the roundtables, involving the participants in the creation of a luxury bum bag.
Results achieved: *Describe the quantitative and qualitative results achieved*	In 2019 B&W has created a solid network of fashion professionals, scholars, social workers, and migrants working to promote inclusion, sustainability, research and innovation through fashion. One of the main results obtained by the project, thank to the collaboration between **Progetto Agata Smeralda Onlus** with **Lupo Lanzara, deputy chairman of Accademia Costume & Moda of Rome,** was to sponsor a grant to enroll Nosakhare Ekhator of Nosa Collection in the foundation course of Accademia Costume & Moda, Nosa is the first asylum seeker to be enrolled in this renowned professional institute. At present, the B&W team is overseeing the launch of B&W's online platform and on devising further strategies to help the professionals and professionals-to-be to receive visibility and recognition in Italy.
Innovation: *Specific Characterisation of the project/programme in the field of upskilling adult migrants*	The migrant style manifests cultural syncretism, highlighting, in an immediately visual and material way, innovation and positive change in the face of

	Italy's conservative zeigeist at this critical historical juncture.
Website: *Link of the project/programme (if available)*	https://www.nation25.com/b-w

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	The social enterprise "Quid"
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	It started as a social enterprise named Quid in 2012. It is still ongoing.
Objectives: *General and Specific Project Objectives*	Experiment Women's Job reintegration through their employment in productive activities concerning the fashion sector. The aim is to put together creativity, beauty, environmental sustainability and reutilization of local brands' textile materials.
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Vulnerable people, mostly women, which are victims of violence, drugs-addictive, disable, ex-convict and migrants looking for new opportunities in Italy.
Financing: *Budget and Program which financed the project/programme*	Technical sponsor: **Puntoseta** Supported by **Progetto Agata Smeralda Onlus**
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	Direct involvement of beneficiaries in the ethical fashion Garments' production labelled as "Project Quid". Collaboration with fashion brands. Production of accessories for firms.
Website: *Link of the project/programme (if available)*	http://quidorg.it/
Contacts: *(if available)*	Tel. 0458341686 E-mail: support@progettoquid.com

5.5. Luxembourg

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	Luxembourg Creative Industries Cluster
Who: *Name of the Coordinating Entity*	Luxinnovation
Objectives: *General and Specific Project Objectives*	A creative online hub gathering Luxembourg's creative players under one single digital roof.in order

	to exchange, collaborate, share information, stay informed and foster a close-knit community feel.
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	Supporting partners: https://creativecluster.lu/supporting-partners Strategic partners: https://creativecluster.lu/strategic-partners
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Individuals and companies who are professionally active in the creative industries in Luxembourg, including architecture (engineering/town planning); crafts and manufacturing; visual arts; films and audio-visual; design; fashion design; interactive media & gaming; marketing and communication; literature; digital media and publishing; performing arts and music.
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	Companies and individuals from the Luxembourg Creative Industries Cluster can have access this online platform free of charge whilst connecting with creatives and potential clients. This platform will help build relationships between creatives with converging interests. It gives you access to fellow professionals and allows you to post collaboration request whilst looking for partners or when growing your business (recruitment purposes, job posting, collaborations). Create, participate, share, connect and act. Access to 6 distinct categories. Articles, events, jobs or internships, collaboration request, collaborations, search creatives. Opportunity to write up articles, add events to the agenda, publish job opportunities or internship needs, post collaboration requests, announce and promote successful collaborations and search the growing database of creative professionals.
Website: *Link of the project/programme (if available)*	https://creativecluster.lu/about

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	Prêt-à-travailler
When:	The first official “Dress for success” meeting regarding its role in the mateneen program took place on 15th December 2016.

When the project/programme was implemented (please specify if the project/programme is still ongoing)	
Where: *Where the project/programme is/ was held (city, country)*	in the ADEM facilities, Luxembourg
Who: *Name of the Coordinating Entity*	"Œuvre Nationale de Secours Grande-Duchesse Charlotte" through the program "mateneen".
Objectives: *General and Specific Project Objectives*	Our purpose is to offer long-lasting solutions that enable women to break the cycle of poverty. Dress for Success is part of a global movement for change, empowering women to obtain safer and better futures. We provide each client with professional attire to secure employment, but we are about much more than simply a new outfit. Besides physically equipping the client with apparel and accessories, our programs furnish her with a confidence that she carries forever and the knowledge that she can actively define her life, the direction she takes and what success means to her.
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	Dress for Success Luxembourg through the project "Prêt-à-travailler".
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	The female migrant community
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	The Dress for Success work is made up of two phases: SUITING: Once an interview is scheduled, the beneficiary obtains a referral to visit your local Dress for Success boutique. Our volunteers will work with the beneficiaries to help them choose an interview outfit and will also provide guidance and support for the upcoming interview - Women obtain what they need for an interview—from clothing to confidence—and can return once they find employment for the apparel and accessories needed to enter the workforce. CAREER CENTRE: Women meet regularly to support and encourage each other through building confidence, networking and discussing workplace-related topics. These meetings help participants stay motivated and optimistic

	- Whether continuing their job searches or seeking professional development, women can get guidance, enhance their skills and explore career opportunities. With the **Prêt-à-travailler project** it has been decided to go further than the traditional pre or post interview program through the introduction of a series of workshops for migrant women looking to enter the Luxembourg workplace. The workshops will cover such topics like understanding the Luxembourgish work environment and employment market, work/life/faith balance awareness, specific job search tools and finally preparing for the interview and many more.
Innovation: *Specific Characterisation of the project/programme in the field of upskilling adult migrants*	Donations of gently-used clothes (re-utilization), of money and of time (by volunteering) are given to a migrant woman for a "new start" in her career
Website: *Link of the project/programme (if available)*	Mateneen project: https://www.oeuvre.lu/nous-connaitre/missions/social/mateneen/ Prêt-à-travailler https://luxembourg.dressforsuccess.org/news/mateneen-means-together-a-migrant-project-in-luxembourg/

5.6. Sweden

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	Female Entrepreneurship in the Textile and Fashion Industry
When: *When the project/programme was implemented (please specify if the project/programme is still ongoing)*	It is a still ongoing project
Where: *Where the project/programme is/ was held (city, country)*	University of Borås, Sweden
Who: *Name of the Coordinating Entity*	The project is led by the Swedish School of Textiles at the University of Borås
Objectives: *General and Specific Project Objectives*	The project "Female Entrepreneurship in the Textile and Fashion Sector" is aimed to improve the growth in the textile and fashion industry, regionally and nationally, and to support the creativity and skills of the students at the Swedish School of Textiles.

Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	Drivhuset, Espira Incubator, The Textile and Fashion Factory, Marketplace Borås and Region Västra Götaland
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Female students who have promising ideas, but lack the knowledge and the funds to develop these ideas into businesses.
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	A first step in the project is an entrepreneurial program for students studying Textile Product Development, which will provide knowledge and training to identify opportunities, develop business plans, financial analysis and to utilize resources within the University of Borås and other supporting organizations. Students will run and operate new incorporated companies and receive resources to evaluate and determine product features and production technologies as well as creating samples and smaller production series. The goal is that the graduates, especially women, from the Swedish School of Textiles will contribute to entrepreneurship in the textile and fashion industry by pursuing their own business or clearly contribute to the development of existing businesses.
Website: *Link of the project/programme (if available)*	https://www.hb.se/en/Research/Research-Portal/Research-areas/Textiles-and-fashion-Design/Textile-Management/Female-Entrepreneurship-in-the-Textile-and-Fashion-Industry/

Migrant In Fashion National Best practices of existing programmes about fashion entrepreneurship	
Name: *Project/Programme Title*	The Swedish Textile Initiative for Climate Action
Who: *Name of the Coordinating Entity*	Sustainable Fashion Academy
Objectives: *General and Specific Project Objectives*	The Swedish Textile Initiative for Climate Action will: Support apparel and textile companies operating in both Swedish and international markets to set science-based targets and reduce their greenhouse gases in line with 1.5 C warming pathway, as outlined by the United Nations Framework on Climate Change and the Paris Agreement. Provide a neutral, non-competitive platform for companies and organizations to learn best practices for reducing their GHG emissions as well as to track and publically report on their progress on a regular basis.

	Support the development of joint projects and cross-sector collaborations in order to reduce the Swedish apparel and textile industry's GHG emissions while stimulating climate solutions that can also be exported outside of Sweden, thus increasing the Swedish apparel and textile industry's global competitiveness. Develop a roadmap and implement an action plan for how the Swedish apparel and textile industry will reduce its GHG emissions beyond the 1.5 C warming target in order to become climate positive.
Stakeholders of the project: *People and institutions contributing to the implementation of the project/programme*	Supporting Organization: Svensk Handel
Beneficiaries: *Which target group was involved (please specify the legal status and how many people were reached)*	Apparel and textile organizations
Financing: *Budget and Program which financed the project/programme*	Founders of the initiative: SUSTAINABLE FASHION ACADEMY Peak Performance elco. H&M KappAhl
Description: *Detailed of the project/programme (please specify the activities/sessions/modules and methodologies implemented)*	In phase 1, which began in 2019, an action-learning network was launched for brands and retailers in a range of segments - everyday fashion, luxury, outdoor, sport, workwear - and other actors who purchase, sell or produce textiles, such as those supporting the public sector and municipalities. **The preliminary program 2020 is:** During 2019 members will be invited to participate in a number of activities. Preliminarily, these activities include:

	1. **Workshops (4)**. Although the focus of each workshop will be finalized after input from network members, likely themes include: ● Building your organization's business case for GHG reductions. ● Understanding the relevant method(s) for assessing your greenhouse gas emissions. ● Data collection and reporting on your company's progress. ● Developing a SMART plan, including targets, for reducing your company's greenhouse gas emissions. Communicating your company's ambitions and progress to key stakeholders 2. **Self-organized working groups** designed to help members share best practices and develop collaborative projects, such as consumer engagement campaigns, co-sourcing of climate-friendly transport options, co-engagement with mills and dye houses to support their transition to renewable energy, policy engagement, etc. 3. Members will also receive the **latest business intelligence** related to existing solutions for greenhouse gas reductions in the apparel and textile industries. This will include suggestions on existing organizations and tools to work with that can help organizations practically implement their greenhouse gas reduction plans. 4. Organizations will be invited to provide input into and **participate in additional activities** offered related to building a climate impact roadmap for the Swedish apparel and textiles industry, such as CEO roundtables and policy forums.
Website: *Link of the project/programme (if available)*	http://www.sustainablefashionacademy.org/STICA

6. Local Programme

The workshops were held throughout the different phases of the educational programme of the local activities, in connection with the specific thematic areas forming part of the learning pattern.

Workshops

	Training Frame
Trained skills and aims	The local activities of the Migrant in Fashion programme in Germany consisted of: - 3 online based workshops/seminars in the topic of sustainability in fashion, social media foundations and Unique Selling Point Foundations. - Individual digital mentoring session by the mentors of the project. The aim of the local activity has been the following: - To give the participants insights and knowledge about the importance of uniqueness and identity in order to take their business to another level. - Guide the participants to identify and explore their Unique Selling Points moved by purpose. - To give participants insights about the current state of the fashion industry and its biggest challenges. - To give participants insights about Sustainability in Fashion, concepts and sustainable design strategies such as upcycling, zero waste design, cradle-to-cradle, among others. - To give participants insights and knowledge about social media channels, its potential on today's world and how to take their business to another level through online presence. - Inspire the participants to be enablers for change from their fashion business. The participants were trained in the skills of: Unique Selling Point, Personal branding, fashion, social media marketing, sustainable fashion, sustainable consumption, online content creation, advocacy for sustainable fashion, personal development
Target group	Migrants in Germany who are starting their fashion business or have an idea to start their fashion business.
Room	Online
Materials	Google sheets
Duration	2 weeks

Sessions List

	Title of Session Activities	Objectives and main outcomes	Duration
1.	Introduction to the project and its participants	• Introduction to the project • Introduction to the seminars/workshops content and mentors • Each participant gets to know each other and their purpose of being there.	1h
2.	Sustainability Foundations	• The participants understand what sustainability and its importance within the fashion industry is. • The participants recognize different strategies of sustainability applied to the fashion industry.	3h

		• The participants understand the concept of sustainable consumption.	
3.	Who are we? Uniqueness and Identity foundations. Session I	• The participants understand what a Unique Selling Point is. • The participants understand what brand DNA is and why it is important.	2h
4.	Social Media Foundations	• The participants know all different social media channels and their uses. • The participants know how to create a persona using a sustainable consumption approach. • The participants have the necessary input to plan their own social media strategy and create content.	2h
5.	Who are we? Uniqueness and Identity foundations. Session II	• The participants can connect the dots and understand why it is important to identify their USP. • Each participant presented their work and got feedback from the other participants and the mentors. • The workshop was closed.	2h
6.	One-on-one mentorship	• Each participant identifies and understands their own Unique Selling Point guided by the mentor.	6h (1h per participant)

Learning Check/ Evaluation	• An evaluation form was sent out to the participants • Final presentation on the final session using the knowledge learnt during the seminars
Materials	Google Form
Procedure	**Workshop procedure** **Session 1: Introduction to the project and its participants** During this session the project was introduced to the participants and each workshop was described with their objectives. The trainers presented themselves and shared with the participants their experiences as migrant in fashion. The participants introduced themselves through an elevator speech guided by the mentors. The schedule and time of the sessions were set and agreed together. **Session 2: Sustainability Foundations** The participants got an overview of what is sustainability and its importance within the fashion industry. Through examples and updated facts, the participants were able to understand the state of the fashion industry and the importance of new and innovative strategies with a sustainable approach. Different strategies of sustainability applied to the fashion industry were presented to the participants, with success examples. The concept sustainable consumption and its potential were introduced to the participants.

At the end, a discussion session allowed the participants to dive into more topics from a critical point of view



More information about sustainability in fashion and The concept of sustainable consumption:
https://sustainabilityx.co/sustainability-in-fashion-34a4852f0aab
https://www.sustainablefashionmatterz.com/what-is-sustainable-fashion
https://www.researchgate.net/publication/262562088_Conceptualizing_sustainable_consumption_Toward_an_integrative_framework

Session 3: Who are we? Uniqueness and Identity foundations. Session I
The participants got an overview of what is a Unique Selling Point and why it is important to identify them in order to success.

A strong unique selling proposition enables you to stand apart from competitors and actively focus your energy on creating things that cater to your ideal group of customers.

Some examples of outstanding Unique Selling Points were presented to the participants and afterwards were discusses why are these examples outstanding examples and what can we learn from them.



Creation of a Unique Selling Proposition:

Step 1: Describe Your Target Audience.
Before you can even start marketing your services, you need to know who you are targeting. In this step, you want to be as specific as possible and build on ideas and information from completing other ROOTS exercises.

Step 2: Explain the Problem You Solve or the Experience You Provide.
From your prospective customer's perspective, what is the problem you solve or the experience that you provide?

Step 3: List the Biggest Distinctive Benefits.

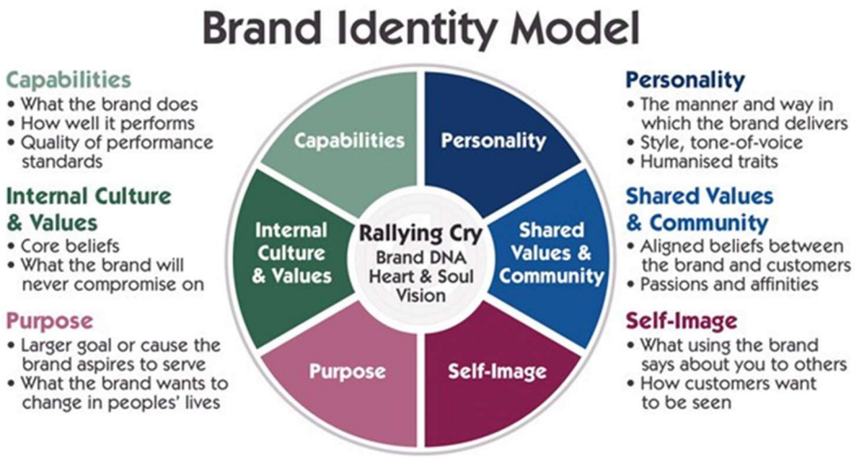
List 3 - 5 of the biggest benefits a customer gets from choosing your fashion products.

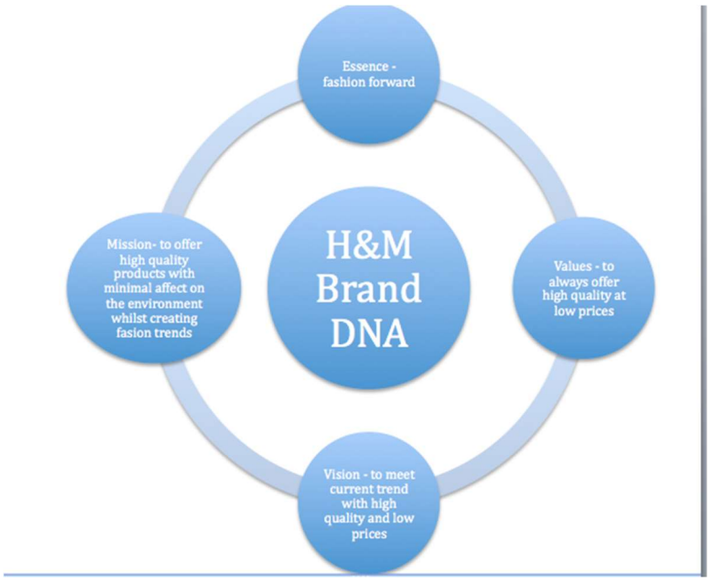
Step 4: Define Your Promise.
Write down the promise(s) you make to your customers.

Step 5: Combine and Rework.
Based on your answers in step 1 – 4 combine your ideas into one simple paragraph.

Step 6: Cut it Down.
Condense your paragraph into a single sentence – this is now your USP!

More information on how to develop your own USP:
https://tdsblog.com/unique-selling-position/
https://www.convinceandconvert.com/digital-marketing/5-ways-to-develop-a-unique-selling-proposition/
https://www.optimizely.com/optimization-glossary/unique-selling-point/

	The brand DNA concept were presented to the participants and it was discussed why it is important to identify the brand DNA and how to explore it. It is proved that companies with a strong DNA appear to be more trustworthy, create better long-term customer relations and have more impact on society. Further you can see links with more information about DNA concept, examples and suggestions how to create it for your business.  More info about brand DNA concept: https://locaria.com/luxury-brand-dna-why-its-important-and-how-to-define-yours/ https://slowfashionworld.com/brand-dna/ 7 Essential Elements to a Brand DNA Piece and examples: https://www.stateofdigital.com/7-essential-elements-brand-dna-piece/ H&M Brand DNA example:

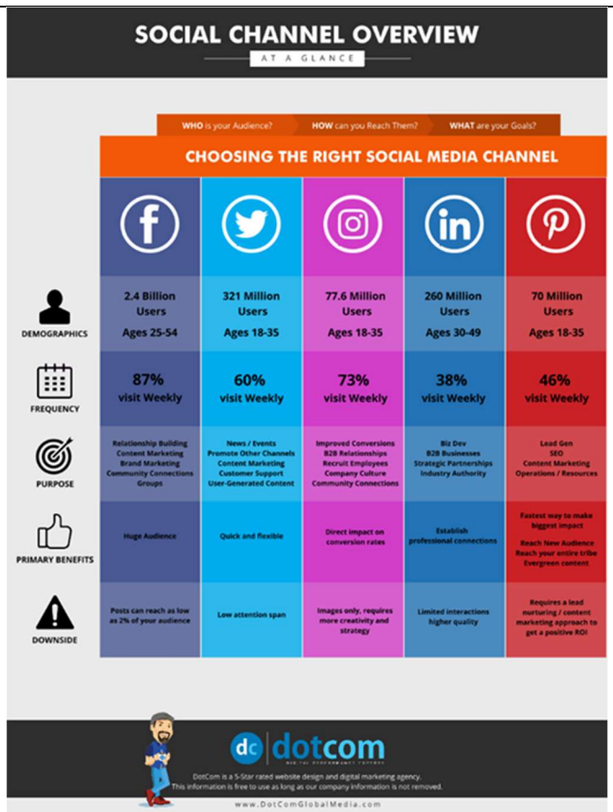


Session 4: Social Media Foundations

The participants got an overview of the different social media channels and its uses and benefits. It was shown to them when to use the different social media channels and how should be the more suitable content strategy.

Also, in this session the participants got to know which social media channels would be the best for their business, as well as how they work and could help their business. The participants created their own social media channel analysis.
Tools and methods were given to the participants to plan their own social media strategy and create their own content.

Social media gives businesses an unprecedented opportunity for connecting with customers and prospects. While there are numerous social networks that provide you with a vast array of tools for providing customer service, explaining how your products work, and much more, it’s important to realize that simply having a social media presence is no guarantee of success.



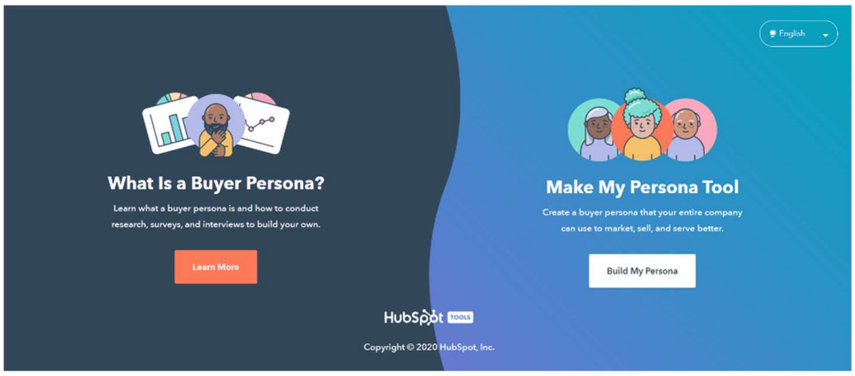
More information about social media channels:
https://www.socialmediatoday.com/social-business/3-critical-foundations-social-media-marketing-and-how-put-them-place
https://www.sendible.com/insights/social-media-channels
https://sproutsocial.com/insights/social-media-channels/

75+ Social Media Sites You Need to Know in 2020:

https://influencermarketinghub.com/social-media-sites/

The participants learned how to create a persona using a sustainable consumption approach.
Buyer personas are semi-fictional representations of your ideal customers based on data and research. They help you focus your time on qualified prospects, guide product development to suit the needs of your target customers, and align all work across your organization (from marketing to sales to service). (More information - https://blog.hubspot.com/marketing/buyer-persona-research
https://blog.hootsuite.com/buyer-persona/)

How to create buyer persona?

	Here are sites that will help you to create your buyer persona! Choose one and try it!  There are more information about social media persona and online tools how to create one: https://sproutsocial.com/insights/social-media-personas/ https://www.hubspot.com/make-my-persona https://xtensio.com/user-persona/ https://www.upcloseandpersona.com https://userforge.com **Session 5: Who are we? Uniqueness and Identity foundations. Session II** The participants were able to connect the dots and understand why it is important to identify their USP. Each participant presented their work and got feedback from the other participants and the mentors. This one was the last session; all participants gave their feedback and manifested their desire to continue their mentorship. **Session 6: One-on-one mentorship** At the end of the one-on-one mentorship each participant was able to identify and understand their own Unique Selling Point guided by the mentor. Some recommendations were given by the mentors and the guidelines for the final presentation were explained.

	Training Frame
Trained skills and aims	The present module is aimed at providing mentees with specific competences (knowledge, skills and attitudes) in order to: - create a business idea in the fashion sector; - create a successful branding strategy; - plan a business communication strategy.
Target group	Potential female entrepreneurs with migrant background aged 18-35 yo.
Room	Module delivered online

Materials	Papers, pens, handouts
Duration	2 months (2 sessions per week)

Sessions List

	Title of Session Activities	Objectives and main outcomes	Duration
	"Vision Statement"	The "vision statement" is the starting point for any business development planning. Through this session the learners will start to frame their idea of a fashion business, meaning to envisage the kind of business they want to be (and do not want to be).	1 hour
	"Fashion Business Model Canvas"	This session helps determine and align business activities in a simple and creative way.	4 hours
	"Fashion Business Planning"	This session will help to elaborate detailed and concrete business plan.	8 hours
	"Business SWOT Analysis"	This session will be focused on doing a SWOT analysis. It will provide a concrete understanding of the Strengths, Weaknesses, Opportunities, and Threats of the business idea.	1 hour
	"Business Plan – Actions"	This session will be focused on converting ideas for improvement into clear mini "actions" designed to deliver the improvements and impact on performance. This exercise will help to turn strategies into plans.	1 hour
	"Unique Selling Proposition"	This session will focus on creating a unique selling proposition, which will defines the business unique position in the marketplace.	1 hour
	"Social Media Analysis"	This session will be focused in analysing the Existent Social Media in order to found the most efficient channels to be integrated in the Communication Plan.	1 hour
	"Unique Selling Proposition goes digital"	This session will provide technical competences in order to employ the Canva online tool to create graphic Unique Selling Propositions to be used in the Social Media selected in the previous session.	2 hour
	"Communication Plan"	This session will be focused on elaborating a Communication Plan tailored for the Business idea previously elaborated.	1 hour

<table>
<tr><td></td><td>Frame & Sessions</td></tr>
<tr><td>Learning Check/ Evaluation</td><td>Evaluation questionnaire to be administrated at the end of the Module.</td></tr>
<tr><td>Materials</td><td>Papers, pens, handouts</td></tr>
<tr><td>Procedure</td><td>“Vision Statement”

Step 1: fill in the table and answer questions:

• What is the product or service?

• Who is the customer?

• What is the business environment?

<table>
<tr><td>Describe three characteristics of your product and/or service.</td><td rowspan="2">What is the product or service?</td><td>Describe three characteristics of what your product and/or service will NOT DO.</td></tr>
<tr><td></td><td></td></tr>
<tr><td>Describe three of the BEST potential customers target groups.</td><td rowspan="2">Who is the customer?</td><td>Describe three target groups you WOULD NOT be better of serving.</td></tr>
<tr><td></td><td></td></tr>
<tr><td>Describe three characteristics of successful fashion enterprises you admire and are inspired by.</td><td rowspan="2">What is the business environment?</td><td>Describe three characteristics of other fashion enterprises you WOULD NOT be inspired by.</td></tr>
<tr><td></td><td></td></tr>
</table>

Step 2: The form should be read or better should be read by someone else and see how does it sound.

Vision Statement (first draft)

Within the next …… years, grow <insert enterprise name> into a successful local/regional/national enterprise <delete as appropriate> providing …….<insert description of products or services>…… to ……<describe your ideal customers>……

Step 3: Rewrite your vision statement above, modifying it into your own words.</td></tr>
</table>

Step 4: Now re-write this statement into a positive, optimistic, no limits, outrageous vision statement!

Example Vision Statement:

"Over the next 2 years, we will provide 100,000 health conscious young people with a wacky, fun-filled visitor experience which showcases how our locally grown organic foods and ingredients can be used to create delicious, healthy and nutritious meals in our Creative Cuisine café bar."

More information: *https://www.boardeffect.com/blog/what-vision-statement-why-important/*

"Fashion Business Model Canvas"

More information about Business Model Canvas and example about Fashion Business Model Canvas find here: https://www.coursera.org/learn/business-model-canvas#syllabus

https://www.ftaccelerator.it/blog/business-model-canvas-fashion/

Step 1: Customer Segments





Who are you creating value for?

The first step is to find out what type of customers your business is targeting. Below are the 5 types of customer segments. Select which one(s) apply to your business and reflect how.

Mass Market

One large group of customers with broadly similar needs and problems. An example would be customers who need shoes.

Niche Market

One group of customers with specific needs and problems. An example would be customers who need children's shoes.

Segmented

Multiple groups of customers with slightly different needs and problems. An example would be college students attending a university.

Diversified

Multiple unrelated groups of customer segments with very different needs and problems. An example of this use would be Amazon utilizing online shoppers with Amazon.com and web developers with selling cloud computing services.

Multi-Sided Platform

Multiple independent groups of customer segments that may have different needs and problems, but the business model requires both. An example would be a credit card company that needs credit card holders and merchants who accept those credit cards.

Step 2: Value Propositions





What value do we deliver to the customer?

Once you know who you are providing to, then you can appeal to them with a value proposition. This part goes further than just stating your product/service, by expressing why your product/service is valuable. Below are 11 elements that contribute to customer value creation. Select which one(s) pertain to your value proposition and reflect how:

Newness

Fulfils an entirely new set of needs that customers previously didn't perceive because there was no similar value proposition

Performance

Improves product or service performance

Customization

Tailored to the specific needs of individual customers

Getting the job done

Helps customers get a certain job done

Design

Stands out because of superior design

Brand/Status

Stands out because of the popularity or respect of a brand/status

Price

Offers a similar value but at a lower price

Cost Reduction

Helps customers reduce their own personal costs they would take on without the product/service

Risk Reduction

Offer customers a chance to reduce their own risks. (Ex. 1-year guarantee)

Accessibility

Provides to customers that previously lacked access to product/service

Convenience/Usability

Provides customers an easier way to use a vital product/service. (Ex. iTunes)

Step 3: Channels





How do you our Customer Segments want to be reached?

These channels include communication, distribution and sales. Below are 5 channel types, select which one(s) best reflect your organization's structure and how:

Sales Force

In-person sales.

Web Sales

Online sales.

Own Stores

In-store sales.

Partner Stores

In-partner-store sales.

Wholesaler

Distributed sales.

AWARENESS - how do we raise awareness about our company's products and services?

- Advertising (Word of Mouth, Social Media, Newspaper, etc.)

EVALUATION- how do we help customers evaluate our organization's Value Prop?

- Surveys
- Reviews

PURCHASE - how do we allow customers to purchase specific products and services?

- Web vs. Brick and Mortar
- Self Checkout

AFTER SALES - how do we provide post-purchase customer support?

- Call center
- Return policy
- Customer assistance

More information about Channels you can find here:

https://bmcintroduction.wordpress.com/channels/

https://www.ashtonmcgill.com/introducing-business-model-canvas-customer-relationships-channels/

https://strategyzer.uservoice.com/knowledgebase/articles/1194376-how-do-i-use-the-channels-building-block-of-the-bu

https://www.cleverism.com/selecting-managing-channels-business-model-canvas/

Step 4: Customer Relationships





What type of relationship does each of our Customer Segments expect us to establish and maintain with them?

Connecting with your customer base is important in keeping your reputation as a caring organization. Below are 6 types of relationships to have with customers. Select which one(s) pertain to your organization and reflect how:

Personal Assistance

Customers can talk with human assistance.

Dedicated Personal Assistance

Customer representatives are directly and solely connected to an individual customer.

Self-Service

Customers are given resources to help themselves. (Ex. FAQs)

Automated Services

Customers are given customized help usually through software and automation.

Communities

Customers are able to connect with other customers for help. (Ex. Forums)

Co-Creation

Customers are able to create value for the company. (Ex. YouTube video uploads)

Step 5: Revenue Streams





How do your Customer Segments purchase your Value Proposition?

In this step, we will find out how exactly your customers buy your product/service.

It´s important to answer the question – how does the company make money from each customer segment?

Questions to be answered:

1. How will you charge? (One time fee, Recurring fee)

    - Asset sales (One time sale of ownership rights of a physical product)
    - Usage Fee (Ongoing costs to continue use of product/service. (Ex. Pay-Per-View))
    - Subscription Fees (Cost allowing customers to use product/service for specific time period)
    - Lending/Renting/Leasing (Temporarily granting someone the exclusive right to use a product/service for a specific time period)
    - Licensing (Granting customers permission to use protected intellectual property)
    - Advertising (Income through fees for advertising a particular product/service/brand)

2. Who you will charge? (Is it multi-sided market or not)

3. How will you price? (Fixed pricing or dynamic pricing)

4. What is your price? (Competitive differentiation, Positioning, Cost Structure, Perceived Value)

To understand more about Revenue Streams, you can use this video - youtube.com/watch?v=pnKqFIEQxMc

Step 6: Key Resources



What Key Resources does our business require?

This section describes the most important assets required to make a business model work. Below are 4 types of resources. For each of the 4, think of an example of what your organization uses:

Physical

Facilities, buildings, vehicles, machines, distribution networks, ect.

Intellectual

Brands, proprietary knowledge, patents, copyrights, partnerships, customer databases, ec

Human

Key people involved in business activities.

Financial

Capital, financial guarantees, lines of credit, ect.

More information about Key Resources you can find here: https://www.youtube.com/watch?v=9w6zEqXtZdk

Step 7: Key Activities



What does your business do with your resources?

In this step, we will discover the most important actions a company must take to operate successfully. Below are 3 ways activities can be categorized, think of an example of how each of them connect to your business:

Production

Relate to designing, making, and delivering a product.

Problem Solving

Relate to creating solutions to ongoing customer problems.

Platform/Network

Relate to continually maintaining Key Resources.

Step 8: Key Partnerships





Who are your suppliers and service providers?

In this section, we will discover what partnerships your business has forged. Below are 4 types of partnerships, select which one(s) pertain to your company and how:

Strategic Alliances

Partnership between non-competitors

Competition

Partnership between competitors

Joint Ventures

Partnership between ventures to develop new a business

Buyer-Supplier

Partnership between buyers and suppliers to assure reliable supplies

Step 9: Cost Structure



What are your most important costs?

In this step, we will develop how your company views costs and what costs it requires to operate. Below are two types of cost structures, reflect how your company chooses to utilize them:

Strategy:

Value-Driven

Focus on improving high value propositions

Cost-Driven

Focus on reducing costs whenever possible

(Attention: many business models fall in between these two structures)

Below are 4 characteristics of cost structures, reflect on how each of them may pertain to your company's costs:

Categories:

Fixed Costs

Costs that remain the same no matter the volume of goods or services produced

Variable Costs

Costs that change proportionally to the volume of goods and services produced

Economies:

Economies of Scale

Costs are reduced with the increase of the volume of goods and services produced

Economies of Scope

Costs are reduced with the increase of business operations

More information and explanation about Cost Structure you can find here: https://www.youtube.com/watch?v=aS8egVdASKk

“Fashion Business Planning”

From the information already elaborated in the Business Model Canva, structure and write a comprehensive Business Plan.

The structure of the plan should be as follows:



1. Executive summary

The executive summary is an overview of your business and your plans. It comes first in your plan and is ideally only one to two pages. Most people write it last, though.



2. Opportunity

The opportunity section answers these questions: What are you actually selling and how are you solving a problem (or “need”) for your market? Who is your target market and competition?



3. Execution

In the execution chapter of your business plan, you’ll answer the question: how are you going to take your opportunity and turn it into a business? This section will cover your marketing and sales plan, operations, and your milestones and metrics for success.

Sales Strategy - A sales plan is the "who, where, why, when and how" that will guide you to hitting your sales goals for the year.

Big picture aside, a sales plan is a month-to-month forecast of the level of sales you expect to achieve and how you’re going to get there. It covers past sales, market concerns, your specific niches, who your customers are, and how you’re going to find them, engage with them, and sell to them. *(More information - https://blog.close.com/create-sales-plan/*

http://shopologyproject.com/creating-a-sales-plan-for-your-fashion-business/

https://smallbusiness.chron.com/sales-plan-vs-marketing-plan-57267.html

https://blog.oxfordcollegeofmarketing.com/2014/12/01/writing-an-effective-sales-plan/*)*

Example –

New Look Sales and Distribution Strategy -

New Look intends to build a sales team that will be tasked with generating sales leads on a regional and national basis. They will also be responsible for establishing connections with retail outlets.

A key factor in the success of New Look will be its distribution. The company plans to use the following retail distribution channels:

- Department stores
- Apparel specialty stores
- Internet store

In recent years, several large retail chains-particularly in the athletic footwear sector-have developed formats called superstores, which have more square footage dedicated to a particular product category.

Consumers buy apparel and footwear from a variety of retail outlets. In 1998, discount, off-price, and factory outlet stores accounted for 30% of apparel sales, specialty stores accounted for roughly 22%, department stores for 18%, and major chains for 17%, according to data from NPD Group Inc., the remaining 13% was sold through mail order and other means….

Marketing Plan -

Marketing is a longer term concept than sales and relates to forward looking strategies to understand customer needs, influence customer perceptions, and identify how a company can capitalize on that. The end result of the marketing process, and what it directly supports, is making sales easier. (Information from http://www.businessdictionary.com/article/1087/marketing-vs-sales-d1412/)

Example:

New Look Marketing Communication:

New Look not only develops the clothing line but supports it with advertising and promotion campaigns. The company plans to strengthen its partnership with retailers by developing brand awareness.

The key message associated the New Look line is classy, upscale, versatile, and expensive clothing. The company's promotional plan is diverse and includes a range of marketing communications:

	• **Public relations.** Press releases are issued to both technical trade journals and major business publications such as DNR Magazine. • **Trade shows**. Company representatives will attend and participate in several trade shows such as Magic in Las Vegas. • **Print advertising.** The company's print advertising program includes advertisements in magazines such as Code, and Rap Pages. • **Internet.** New Look plans to establish a presence on the Internet by developing a website. Plans are underway to develop a professional and effective site that will be interactive and from which sales will be generated worldwide. In the future, this is expected to be one of the company's primary marketing channels. • **Other.** The company also plans to use various other channels including billboards, radio and television commercials, and a street team. **Milestones** – what you use to manage responsibilities, track results, and review and revise. And without tracking and review, there is no management, and no accountability. *(Information taken from - https://leanplan.com/lean-business-plan-milestones/)* **Example:**

Milestones Table

Milestone	Due Date	Who's Responsible	Details
Reconfigure social media accounts	Completed	Terry	
Investigate Inventory Turns	Completed	Garrett & Leslie	
Meet with Caroline to review Market Strategy	Completed	Garrett and Terry	
Top 10 customer list	November 13, 2014	Terry	
Social media program	January 14, 2015	Terry	Let's make sure we're all on the same page with the new year. Social media priorities, content, emphasis, specific plans.
Monthly review	February 19, 2015	Garrett	
Spring promotion plans	March 18, 2015	Terry	Bicycle season coming again. Review general marketing, specific sales and event schedules.
Host bike repair workshop	May 02, 2015	Terry	
Summer marketing programs	May 20, 2015	Terry	Time to establish specific social media content and events for the summer. Participation in community bicycle events.
Summer finance strategy	May 20, 2015	Leslie	Annual financial check-up on cash flow, working capital, and financial needs during the summer slow season.
Review summer inventory plan	June 20, 2015	Garrett	
Back-to-school programs	August 19, 2015	Garrett	Special sales, promotions, events, and social media spin for the next school year
Annual strategy review session	October 07, 2015	Garrett	SWOT session, strategy and tactics review.

More information regarding Execution part:

https://leanplan.com/metrics/

https://leanplan.com/step-3-concrete-specifics/

https://leanplan.com/lean-business-planning-tactics/

https://leanplan.com/business-tactics-checklist/



4. Company and management summary

Investors look for great teams in addition to great ideas. Use the company and management chapter to describe your current team and who you need to hire. You will also provide a quick overview of your legal structure, location, and history if you're already up and running.

Different team members you can have in your company –

CEO - main person responsible for managing the company

Marketing Manager - controls communication between a company and customers

IT Manager - implementing and maintaining IT infrastructure

Sales Manager - leading and guiding a team of a sales people in organization

HR Manager - in charge with the employment, training, support, records etc.

Support Manager - determine and implement specific technical needs and priorities of an organization

Finance Manager - are responsible for the financial health of an organization.

To understand easier what is/is going to be your company´s structure, it is important to create **Organogram.**

Organogram = Organizational Chart is a diagram that shows how an organization is structured, and how the positions in the organization are related to each other

Includes:

- The job titles
- Names
- Areas of Responsibility for the employees

It is important to make planning easier and defining the organizational structure, culture and style while clearly showing the line of authority and of responsibility of everyone in the organization.

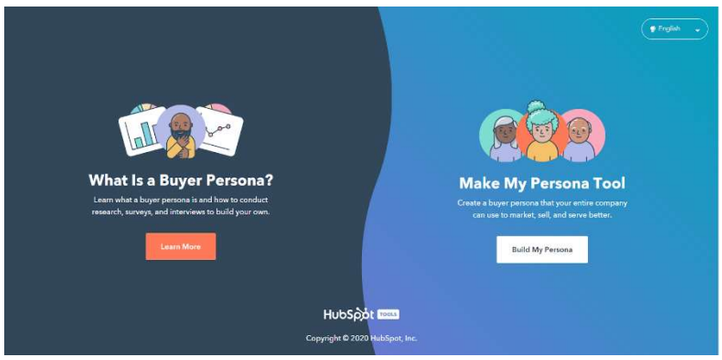
More information - https://www.orgcharting.com/organogram-definition-purpose/

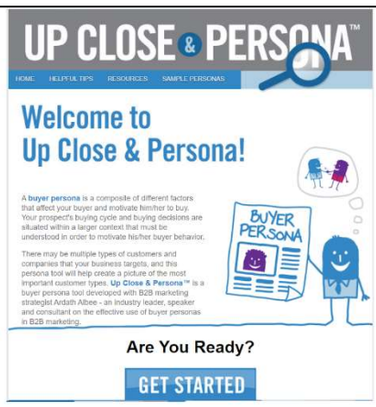
https://study.com/academy/lesson/what-is-an-organogram-definition-structure-example.html



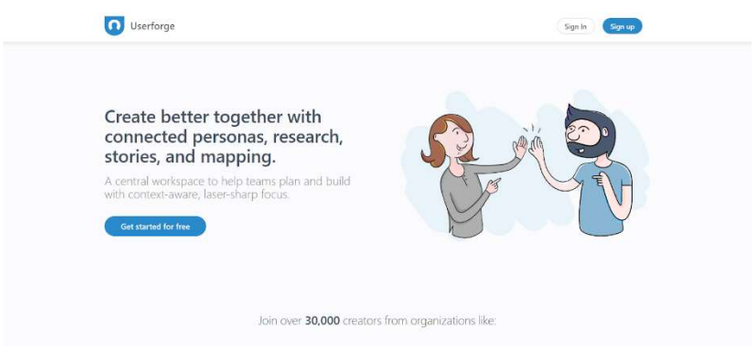
5. Financial plan

	Your business plan isn't complete without a financial forecast. We'll tell you what to include in your financial plan, but you'll definitely want to start with a sales forecast, cash flow statement, income statement (also called profit and loss) and your balance sheet. **Questions** to be answered: 1. All the costs that you need to run the business 2. How much costs you have? 3. How you spend and how you make money? 4. Are you able to cover costs with income? 5. Where do you see your business in 5 years? ***Financial plan example and template*** **-** *https://www.my-business-plans.com/wp-content/uploads/2018/05/Business-plan-template-Excel-free.xlsx* **Product Pricing** How to price your product? ● According to the market (do market research and compare prices of your competitors) ● According to the manufacturing costs (list total costs of manufacturing or buying the product from wholesalers) ● According to labour costs (see how much costs are going to go on labour) *Here is a link to pricing calculator you can use to see the price of your product - https://www.zibbet.com/tools/product-pricing-formula-calculator/* ***Pricing to open a website:*** *https://websitesetup.org/* *https://www.markbrinker.com/website-cost* *https://www.business.com/articles/costs-of-starting-online-business/* ***If you are using selling platforms:*** *https://www.etsy.com/sell* *https://makeawebsitehub.com/start-amazon-fba-business/* *https://www.teenvogue.com/story/sell-clothes-online* ***Shipping**:*

	https://www.dhl.de/en/privatkunden/pakete-versenden/weltweit-versenden/preise-international.html *to use other shipping services, you can use Google* **´´Buyer Persona´´** Buyer personas are semi-fictional representations of your ideal customers based on data and research. They help you focus your time on qualified prospects, guide product development to suit the needs of your target customers, and align all work across your organization (from marketing to sales to service). *(More information - https://blog.hubspot.com/marketing/buyer-persona-research* https://blog.hootsuite.com/buyer-persona/*)* **How to create buyer persona?** Here are sites that will help you to create your buyer persona! Choose one and try it!  (*https://www.hubspot.com/make-my-persona?utm_source=mktg-resources&hubs_signup-url=www.hubspot.com%2Fresources%2Fbuyer-personas&hubs_signup-cta=directories__link*)



(*https://www.upcloseandpersona.com/*)



(*https://userforge.com/*)

Market Analysis

A market analysis **is the process of learning** the following:

- Who are my potential customers?
- What are their buying and shopping habits?
- How many of them are there?
- How much will they pay?
- Who is my competition?
- What have their challenges and successes been?

(*More information - https://articles.bplans.com/how-to-write-a-market-analysis/*

https://articles.bplans.com/write-sales-marketing-section-business-plan/

https://articles.bplans.com/crisis-market-analysis/

https://www.bizfilings.com/toolkit/research-topics/launching-your-business/planning/creating-action-plans-for-your-business-plan

	https://www.bdc.ca/en/articles-tools/business-strategy-planning/define-strategy/pages/7-steps-create-action-plan-business-strategy.aspx*)* **Useful tools for Market Analysis**: ● **Google Trends** (https://www.trends.google.it/trends/?geo=IT) ● **Survey link for the QuestionPro** : Fashion Attitudes Survey Template : (https://www.questionpro.com/a/editSurvey.do?surveyID=7354418) **Useful links to conduct the Market Analysis:** *http://www.euromonitor.com* *https://www.istat.it/en/* *http://ec.europa.eu/eurostat* *https://www.google.com/publicdata/directory* *http://www.wolframalpha.com/* *https://www.data.gov/ (USA)* *https://datahub.io* *https://datamarket.com/data/* *https://www.census.gov/ (USA)* *http://data.worldbank.org/* *http://www.marketsandmarkets.com/* *http://www.reportlinker.com/* *http://www.mintel.com/* **Business plan examples:** ● https://www.rainbow9.org/free-retail-business-plan-template/how-to-create-a-business-plan-to-inspire-confidence-in-202/ ● https://www.slideshare.net/GrahamBoden/business-plan-retail ● https://www.bplans.com/clothing_retail_business_plan/executive_summary_fc.php

- https://www.bplans.com/custom_printed_t-shirts_business_plan/executive_summary_fc.php
- https://www.bplans.com/sports_clothing_retail_shop_business_plan/executive_summary_fc.php
- https://www.bplans.com/womens_shoe_store_business_plan/executive_summary_fc.php
- https://www.pinterest.it/pin/839147343042283847/visual-search/?x=16&y=16&w=530&h=563
- https://vizologi.com/business-strategy-canvas/zara-business-model-canvas/

"Business SWOT Analysis"

SWOT stands for Strengths, Weaknesses, Opportunities, and Threats.

Strengths and weaknesses are internal factors (i.e. within an organisation) and opportunities and threats are external factors (i.e. external to an organisation). A SWOT analysis typically consists of four boxes, one for each area. They are especially useful when trying to decide whether to embark on a certain venture or strategy by visualising the pros and cons. By clearly outlining all positives and negatives of a project, SWOT analysis makes it easier to decide whether to move forward.

How to Do a SWOT Analysis:



Step 1: Determine the Objective

Decide on a key project or strategy to analyse and place it at the top of the page.



Step 2: Create a Grid and Label

Draw a large square and then divide it into four smaller squares. Write the word "Strengths" inside the top left box, "Weaknesses" inside the top right box, "Opportunities" within the bottom left box, and "Threats" inside the bottom right box.



Step 3: Fill in the SWOT Matrix

Add factors that affect the project to the applicable boxes. Components of a SWOT analysis may be qualitative and anecdotal as well as quantitative and empirical in nature. Factors are typically listed in a bullet form.



Step 4: Draw conclusions

Analyse the finished SWOT diagram. Be sure to note if the positive outcomes outweigh the negative. If they do, it may be a good decision to carry out the objective. If they do not, adjustments may need to be made, or else the plan should simply be abandoned

Internal	**Strengths:**	**Weaknesses:**
External	**Opportunities:**	**Threats:**

“Business Plan – Actions”

- List actions
- Set a timeline
- Designate resources
- Establish a follow-up and measurement process
- Communicate the plan
- Keep the plan alive

Strategy or objective					
Action Name:					
What impact would completing this action have?					
How will you measure the results?					
What are the next 3-5 steps you need to take?					

After filling this table and answer the questions, next step is to choose five actions and complete the chart below.

Objective or Strategy	Action to be Completed	Person Responsible	Completion Date
Plan 1			
Plan 2			
Plan 3			
Plan 4			

Examples:

• Objective/Strategy: Promote the product/service online

• Action to be Completed: Social media campaign

• Person Responsible: Emma Klark

• Completion Date: June 2020

“Unique Selling Proposition”

A strong unique selling proposition enables you to stand apart from competitors and actively focus your energy on creating things that cater to your ideal group of customers.



(More information about USP - https://medium.com/@charmaintsf/should-we-focus-on-the-unique-selling-point-or-the-unique-buyingproposition-9fec2194e2d3

https://www.shopify.com/blog/unique-selling-proposition

https://www.wordstream.com/blog/ws/2014/04/07/unique-selling-proposition)

Creation of a Unique Selling Proposition:

Step 1: Describe Your Target Audience.

Before you can even start marketing your services, you need to know who you are targeting. In this step, you want to be as specific as possible and build on ideas and information from completing other ROOTS exercises.

Step 2: Explain the Problem You Solve or the Experience You Provide.

From your prospective customer's perspective, what is the problem you solve or the experience that you provide?

Step 3: List the Biggest Distinctive Benefits.

List 3 - 5 of the biggest benefits a customer gets from choosing your fashion products.



Step 4: Define Your Promise.

Write down the promise(s) you make to your customers.



Step 5: Combine and Rework.

Based on your answers in step 1 – 4 combine your ideas into one simple paragraph.



Step 6: Cut it Down.

Condense your paragraph into a single sentence – this is now your USP!

Examples of GREAT Unique Selling Proposition statements:

• M&Ms - “The milk chocolate melts in your mouth, not in your hand”;

• Disney - “The happiest place on earth”;

• Country - “Bhutan, happiness is a place”;

• Chessington Zoo - “A world of adventure”.

Suggestion: sharing the Unique Selling Proposition to at least 10 people to gauge their reaction and then make refinements if needed.

“Social Media Analysis”

Social media gives businesses an unprecedented opportunity for connecting with customers and prospects. While there are numerous social networks that provide you with a vast array of tools for providing customer service, explaining how your products work, and much more, it’s important to realize that simply having a social media presence is no guarantee of success.

Social media is crowded. It’s competitive. And it’s essential to analyse them and choose the most proper and efficient Media to employ in the Business Communication Strategy.

Simple analysis can be done through this greed:

Facebook	Advantages	Disadvantages	Target Group(s)	Useful tool for the business?
Twitter	**Advantages**	**Disadvantages**	**Target Group(s)**	**Useful tool for the business?**

*The Handout provided contains more Social Media.

"Unique Selling Proposition goes digital"

Canva is a web-based graphic-design tool offering a drag-and-drop interface that provides access to hundreds of design layouts for creating presentations, social media graphics, posters, flyers, invitations and more. The tool can be used by both non-designers and professionals to create custom web and print media.

Through this online tool is it possible to create and design graphics of the Unique Selling Proposition tailored for the Social Media previously selected.

If there are any struggles using Canva and/or find the tools to achieve the graphic design planned the is a video tutorial available: Canva Online Video Tutorial



After getting used to Canva, elaborate the Unique Selling Proposition graphics of the Business Idea.

"Communication Plan"

The Communication Plan helps to clarify the relationships between audiences, messages, channels, activities, and materials: going through the communications planning process will help to identify who is needed to reach, which kind of message to share, how and how frequently.

Useful links for more detailed information about Communication Plan: https://www.axiapr.com/blog/6-steps-to-creating-an-effective-communication-

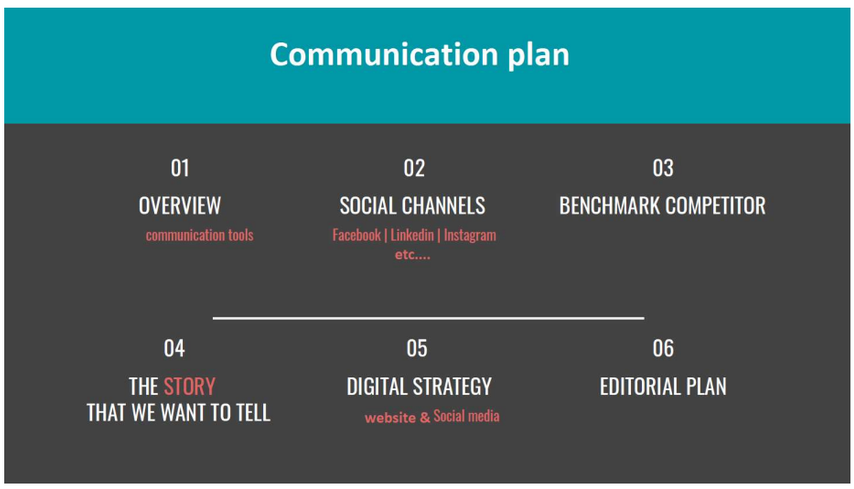
plan#:~:text=A%20communication%20plan%20is%20your,plan%20can%20be%20time%2Dconsuming.

https://www.academia.edu/9214271/ZARA_Marketing_Communication_Plan_Analysis_Case_Study_Overview

https://prezi.com/g_dvai_s9azy/communication-plan-hm/

https://www.grin.com/document/285683

Target Group	Key Message	Content	Social Media	Frequency



EDITORIAL CALENDAR

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9:00	IG stories		IG stories		NL Blog IG stories
10:00		LK post	LK post	LK post	
10:30					LK post
11:30	IG feed + reshare in stories FB post Blog + sponsor		IG feed + reshare in stories FB post Blog		IG feed + reshare in stories
12:30		FB post	LK repost	FB post Blog + sponsor	
15:00	LK post				

NL = NEWSLETTER
FB = FACEBOOK
LK = LINKEDIN
IG = INSTAGRAM



Starting from the results achieved in the previous sessions, fill this greed in order to elaborate a Communication Plan tailored for Social Media.

	Training Frame
Trained skills and aims	Sustainable and ethical fashion entrepreneurial skills for the start up of fashion ventures; circular fashion, vegan fashion, inclusive fashion
Target group	Women migrants age 16-30
Room	SOFFA Space in Downtown Athens and Fashion Revolution Space in Octo Impact Hub in Athens
Materials	Textile waste, sewing machines, scissors etc and digital for individual mentoring sessions
Duration	6 months

Sessions List

	Title of Session Activities	**Objectives and main outcomes**	**Duration**
1.	F2F Mentoring Session to Mentors	Identify responsibilities and interests of Mentors. Set target to recruit 2 mentees per Migrant Woman Mentor Prepare Syllabi of Workshops and Mentoring Set Goal for Mentees to showcase their fashion venture	1.5h
2.	Start-up	Challenges and issue with starting up a fashion venture; business model canvas	1.5h
3.	Showcasing in fashion shows and festivals	Zero Waste and Upcycled Garments; Preparation of collection line to participate at Athens Fashion Film	1.5h

		Festival catwalk and Fashion Revolution Week Open Studios	
4.	Upcycling and circular fashion approach	Upcycling techniques; how to use deadstock as new textile	1.5h
5.	Vegan fashion	Sourcing innovative new textiles plant-based, cruelty free; no animal derivatives.	1.5h
6.	Embroidery and weaving The Value of Heritage	Remembering and reviving old techniques; local oriented embroidery and weaving; learning to appreciate the value of craftmanship	1.5h
7.	Virtual storytelling and e-selling	Using social media to narrate the story of a brand; Instagram selling pages	1.5
8.	Preparing digital materials, videos and photo shooting	Recording short videos for open studio event of Fashion Revolution Week. How to tell the story #whomademyclothes #whatsinmyclothes. Raise Your Voice Festival 2020 showcased the videos of the mentees	1.5h
9.	Pitching in events; fashion shows and catwalks	Athens Fashion Film festival catwalk; presenting mentees garments in the fashion show; Mamadoo migrant posed as the model.	1.5h

Learning Check/ Evaluation	Evaluation forms
Materials	Workshops were face to face and mentoring happened individually online
Procedure	**<u>Workshop 1 Train the Trainer</u>** • Identify responsibilities and interests of Mentors. • Set target to recruit 2 mentees per Migrant Woman Mentor • Prepare Syllabi of Workshops and Mentoring • Set Goal for Mentees to showcase their fashion venture. The program started with a mentoring session to the 5 MIF Certified Mentors from Sassari TC program. Each Mentor recruited up to 2 Mentees. Women interested to launch their fashion venture. **<u>Module & Workshop 2 START UP</u>** Challenges and issues with starting up a fashion venture; business model canvas.



Business Planning

The Business Model Canvas:

- ***Your Customer***
- ***Your Value Proposition***
- ***Delivering your Value Proposition***

Do the Math:

- ***Costs***
- ***Revenue***
- ***Pricing***

Business Models with Impact:

- ***A Range of Possibilities***
- ***Theory of Change***
- ***Impact Indicators***

I want to provoke you a little bit. Not because I want you to feel uncomfortable but because I want you to look critically at what you are trying to achieve. Why? Because I believe in fashion with impact. But I think we have a long way to go.
Your target customers are tourists, and you want to sell "Made in Barcelona" with a mark-up? But if you are selling as the *boutique, local* brand your quality needs to add up.
Even if you are an absolute expert at upcycling: no one will buy your piece just because of that. People buy fashion to feel good, feel attractive, confident, make a statement. And then maybe, if you are lucky and they love your product and trust your brand they are willing to pay a little bit more because it is upcycled.
You brand yourself as sustainable, but then your webpage, Instagram, Facebook page doesn't clearly show, where your materials are from? The best intentions don't get you anywhere if you don't communicate your principals and ensure coherence and brand alignment.
Do you recognize, any of these issues? I know you do.

So let's get started! By talking business.

"The purpose of your business plan is to tell a story; the story of your business. The plan must establish that there is an opportunity worth exploiting and must then describe the details of how this will be accomplished." – Andrew Zacharakis

Your business plan is your roadmap. It's a way for you to ensure you have all your bases covered. It's important to note that a business plan is never a finished piece of work but much rather a work in progress. If effectively done your business plan can help you to:

- Identify new opportunities and short-comings
- Structure your thoughts and communicate more effectively
- Gain a better understanding of your customer
- Reach out to investors
- Keep your finances in check
- And ultimately greatly benefit your chances of success

We will provide you with a basic business plan framework, and cover some of its elements in detail. Please note that the structure can be adapted to your specific situation and needs. But the core elements should be incorporated to ensure a comprehensive understanding of your *business story.*

Module & Workshop 3 Zero Waste Garments; Showcasing in fashion shows and festivals

Preparation of collection line to participate at Athens Fashion Film Festival catwalk and Fashion Revolution Week Open Studios

Module & Workshop 4 Upcycling and circular fashion approach

Upcycling techniques; how to use deadstock as new textile.

Title: How to make garters from scratch
Rapporteur: Christianna Vasiliadou, Fashion Designer
Duration:45'
Description: Come and create colorful and unique garters (preferably above the ankle) from the material you don't need and want to modify
Note: Upcycling workshop. To complete the construction is necessary a cotton bag or old fabrics that you no longer need.

Title: Zero Waste Patron Skirt
Rapporteur: Mamadoo Dia ,Fashion Designer
Duration: 1 hour
Note: you will need a sewing machine

Title: Upcycling workshop; Recycling Plastic to produce new products

Théla is an upcycling initiative that handcrafts products with discarded plastic bags. The founder of Théla, Diti Kotecha a migrant from India, will be talking about her initiative, how the products are made and about the impact of plastic on the environment and how to live with less waste.

Module & Workshop 5 Vegan fashion

Sourcing innovative new textiles plant-based, cruelty free; no animal derivatives.

Title: 'Fashion That Comes From Garbage, A Sustainable Success Scenario.
The Case of 3 Quarters and Thela'
Rapporteur: Garifalia Pitsaki, Architect Co-founder ``3Quarters``
Duration: 40'
Product design with minimal environmental impact. Reference to up-cycling and reuse of materials and calculation of cuttings and scrap as part of the creative process.

Title: Design thinking workshop on Slavery Free supply chains and the eradication of Forced Labour through a start-up that integrate refugees, victims of trafficking and migrants in production

Addressing the challenges of SOFFA social enterprise to develop slavery free garments through zero exploitation supply chains all the way back to the farm, where raw material cotton is produced.
SOFFA empowers women victims of human trafficking and refugee women through vocational training and work integration in the eco-sustainable fashion industry; SOFFA produces through zero waste techniques. Fashion Revolution; world's biggest fashion activism movement for a fairer, safer, more transparent fashion industry. We ask only one question: Who made my clothes?

Module & Workshop 6 Embroidery and Weaving The Value of Heritage
Remembering and reviving old techniques; local oriented embroidery and weaving; learning to appreciate the value of craftmanship.

Title: Trash to Treasure
Rapporteur: Click Ngwere, Embroider
Duration: 40'
How to do hand embroidery and weaving

Module & Workshop 7 Virtual storytelling and e-selling
Using social media to narrate the story of a brand; Instagram selling pages.

Module & Workshop 8 Preparing digital materials, videos and photo shooting.
Recording short videos for open studio event of Fashion Revolution Week. How to tell the story #whomademyclothes #whatsinmyclothes. Raise Your Voice Festival 2020 showcased the videos of the mentees.

Ethical and Sustainable Fashion
The global fashion industry relies upon the exploitation of natural resources and people working across its supply chain. The prevailing business model thrives on producing exponentially more clothes than people need and manipulates them into over-consuming clothing at increasingly faster rates. Injustices are endemic because supply chains are complex, fragmented, opaque, and because some people have immense power while others have extraordinarily little. Ultimately, it rewards economic growth and profit above all else.
However, with systemic and structural change, the global fashion industry can lift millions of people out of poverty and provide them with decent and dignified

	livelihoods. It can conserve and restore the living planet. It can bring people together and be a great source of joy, creativity and expression for individuals and communities. We are living in a climate emergency and the fashion & textiles sector is one of the most polluting and wasteful industries. The industry continues to lack transparency, with widespread exploitation of people working in the supply chain. Never have there been this many people on the planet in slavery, and fashion is a key driver of this reality. Brands and retailers are still not taking enough responsibility for the pay and working conditions in their factories, the environmental impacts of the materials they use or how the products they make affect the health of people, animals, and our living planet. The environmental and social cost of the clothing and textile industry has increased dramatically in recent years and is expected to continue this linear course in the future. Clothing production follows numerous stages before reaching the stores (cotton crops, farming, spinning of yarn, dyeing of fabrics, sewing, packaging, forwarding, air emissions from various stages of the supply chain, end user). The true environmental and social cost is high. Still, certain brands now sell their clothes for as little as a cup of coffee. Our clothes are made from materials and processes that require the extraction of natural, non-renewable resources and produce considerable negative environmental impacts. Polyester represents around 60% of global fibre production, is a common plastic and is made of crude oil. When we wash clothes made from synthetic fibres like polyester, they shed thousands of microplastics into our waterways, potentially harming human health and biodiversity. Clothes and textiles are the No1 source of primary microplastic to the oceans accounting for 34,8% of the global total. At a global level, clothing, and footwear account for 10% on the world's greenhouse gas emissions (GHG) annually and for 20% of global wastewater. Fashion emits more Greenhouse gases than international flights and maritime combined. 75 million people work directly in the fashion and textiles industry, about 80% of them are women. Many are subject to exploitation, verbal, and physical abuse, working in unsafe conditions, with extraordinarily little pay. There are 25 million people working today as modern slaves, 1 out of 4 are children, average age of enslavement 12 years old. There is an estimate of 2 billion informal workers around the world that lack basic labour, social and health protections. Fashion is the second industry in modern slavery. Most of the garment production is the result of exploitation; brands pay on average 1e-1.8e per garment; many Greek tailors, mostly women, working in factories are paid 4e per day; there are children's migrants and refugees locked up in factories in Greece working under conditions of slavery being paid 20e per month, with no liberty of mobility, with their documentation being withheld. Global fashion consumption continues to gain speed at unsustainable levels and relies on a culture of disposability. Around the world, we produce too much clothing, from unsustainable materials, much of which ends up incinerated or in landfill. To combat the climate crisis and protect precious natural resources, we must rethink consumption-as-usual. We must rethink the entire system, moving from a model built on overconsumption and disposability to one that is circular, where materials and products can be used for much longer. We must embrace new ways of enjoying clothes such as sharing and swapping. We consume 60% more than we did 14 years ago and we keep them half of the time we did. 40% of our clothes are never worn. Every second, one truck full of textiles is landfilled or incinerated. Garment sales are moving inversely with garment utilization, yet the fashion industry generates $2.4 trillion every year.

According to the Special Eurobarometer published in March 2020, which reveals results from research that was conducted in December 2019, 94% of people believe that protecting the environment is important to them personally, while 76% believe that climate change is a profoundly serious problem in their country. Particularly for the clothing industry, people in Europe believe that there is not enough information about environmental problems and working conditions linked to clothing at percentage of 82%, while this figure for Greece rises to 92%.

According to Fashion Revolution Consumer Survey 2018 more than one in three people said they consider social and environmental impacts when buying clothes. 84% of respondents said that fashion brands should be tackling global poverty 85% said that fashion brands should be tackling climate change. 72% of the public said that fashion brands should do more to improve the lives of the women making their products 80% said that fashion brands should disclose their manufacturers. The majority of respondents (68%) agreed that the government has a role to play in ensuring that clothing is sustainably produced. Three-quarters of people agreed that fashion brands should be required by law to protect the environment at every stage of production, 77% agreed that fashion brands should be required by law to respect the human rights of everyone involved in the making of their products.

There is an ever-increasing need for collaboration and action to recourse this trajectory if we want a viable sustainable future. The aftermaths of mankind's actions are irreversible, however there is still hope if we all participate and reassess our habits.









	Training Frame
Trained skills and aims	- 12 online based workshops/seminars in the topic of entrepreneurship and fashion - Individual digital mentoring sessions by the mentors in the project. Aim: - To give the participants insights and knowledge about business development in fashion. - To improve the participants' knowledge in fashion. - To inspire to participants to take steps towards developing their own entrepreneurial idea. - To increase the network of the participants. The participants were trained in the skills of: entrepreneurship, fashion, networking, social media marketing, sustainable fashion, advocacy for sustainable fashion, personal development, and creating a growth mindset.
Target group	Females with a migrant background (first or second generation) living in Sweden. Most of the participants were in their 20s.
Room	Online
Materials	All online seminars were recorded and shared with the participants. It meant that anyone that could not attend a session could watch them at a later stage. The mentorship sessions were done by the help of Skype.
Duration	The online session lasted on average 2 hours per session and the mentoring sessions about 1 hour/session. All the mentees had an opportunity to receive 5 mentoring sessions.

MODULE Online Seminar– September 2019-March 2020

	Title of Session Activities	Objectives and main outcomes	Duration
1.	Introduction to the project and its participants	• To understand the goal and the background to the project • To set guidelines for the participation of the participants	2h
2.	About the Swedish fashion industry, scholarships, and educational opportunities	• To provide knowledge about the Swedish fashion industry • To provide information about scholarships and educational opportunities in fashion	2h
3.	Personal stories of the mentors' fashion initiatives	• For the participants to know the personal story of the mentors • For the mentees to find inspiration of starting up their own fashion initiative	2h
4.	Growth Mindset	• To explore the impact of having a growth mindset • To reflect about one's own mindset	2h

5.	International and intercultural influences of the fashion design	• To give the participants knowledge about how intercultural and international aspects are influencing the fashion industry • To understand the interconnection in the fashion industry	2h
6.	The importance of sustainability and advocacy	• To give a clear understanding about sustainable fashion • To understand how it is possible to create advocacy for sustainable fashion	2h
7.	Fashion networking	• To share insights and best practices of networking opportunities in the fashion industry • To help the participants to network better	2h
8.	How to enter the fashion area and use your background as an advantage	• To inspire the participants to consider their background as an advantage • Understand various ways of entering the fashion industry	2h
9.	How to build your brand and collection	• To give the participants more knowledge about how they can create their own brand	2h
10.	How to set up your own company in Sweden	• The legal procedures of setting up a business in Sweden	2h
11.	Social media to reach out	• To know ways to utilize social media to build their brand	2h
12.	Business plan creation	• To understand the content of a business plan • To help the participants to create their own business plans	2h

Learning Check/ Evaluation	An evaluation form was sent out to the participants.
Materials	Powerpoint
Procedure	**Online seminars** The 12 online seminars took place in a private skype room on Skype. The participants met every second Wednesday for a session, which was about a particular topic. The seminars were led by various experts, such as experts of fashion, entrepreneurship, sustainable fashion, and personal development. Each session lasted for about 2 hours and in the end of the sessions the participants were given an opportunity to ask questions. The seminars were recorded and shared with the participants of the mentorship programme after every session. **Mentoring** The mentors of the project organised online mentorship sessions with their mentee. The mentor had the opportunity to decide about the format of the mentorship; such if they preferred to do it individual or in a group setting. The content of the mentorship sessions was based on the training of Italy and included aspects of idea creation and goal setting.

	Before the start of the local activity, the mentors were given 3 hours of coaching methodology training by a certified coach. **Workshop procedure** **Session 1: Introduction to the project and its participants** The first session was an introduction to the project, local program, and its content. It was also a chance for the participants to get to know each other, and agree on common guidelines for participation. **Session 2: Personal stories of the mentors' fashion initiatives** This session included personal stories and learning of the mentors in the project. **Session 3: About the Swedish fashion industry, scholarships and educational opportunities** One of the mentors, shared her experience about educational and professional opportunities related to the fashion industry. The participants also had a chance to ask the facilitator questions. **Session Outline: Intercultural and international influences of fashion** Background Intercultural and international influences have been a part of the fashion industry for a long time. Since humans started trading items with each other, items belonging to the fashion industry have been exchanged across borders and cultures. The international and intercultural influence has rapidly continued to spread in the era of globalization. Aim(s) and objectives of the session - the participants to understand the brief history of international and intercultural influences of the fashion industry - the participants to have discussed international and cultural elements of fashion trend Methodology and methods Experiential learning; group discussions, videos, individual reflection Description Introduction (10 minutes): Allow the participants to be familiar with each other by asking them to draw on a big paper what types of clothes they feel most comfortable wearing. Ask them to then share, as well say their name. A brief history of fashion (30 min): Ask the participants to discuss in small groups (preferably 3 persons/group) about the fashion trends/items in their lifetime. Ask them to draw each item/trend on a smaller paper. After that each group is asked to put the items out on a big timeline (based on when the youngest member of the group was born). Use the timeline to ask the participants to reflect about intercultural and international trends connected to these items/trends. Use the videos above to show that fashion is constantly changing. Show the 100 Years of Fashion YouTube video by Glam: https://www.youtube.com/watch?v=L3e8MvTntkE

	100 years of Controversial Fashion https://www.youtube.com/watch?v=KyJYfn8Q5tU Discussion about cultural appropriation (30 min): Transform the timeline to a thermometer by adding 100 % and 0 % on each end of it. Ask the participants to stand according to how much they agree with the following statements: - Fashion is about expressing myself, so I don't need to consider others - It is always fine to use elements of other cultures in the area of fashion Show the YouTube video "Cultural appropriation" by Origin of Everything: https://www.youtube.com/watch?v=VQgF1f557YY Let the participants share their views in groups of three. Do a debriefing in the bigger group about their insights and reflections. Conclusion: Ask the participants to take 5 minutes and share their insights of the session in pairs. Ask the pairs to enlighten the rest of the group with their insights. Evaluation The session can be evaluated by asking the participants to once again use the thermometer. Ask them to stand according how much they agree on the statements: - I have a bigger understanding about how fashion is influenced by international influences and globalisation. - I have a better understanding of the term cultural appropriation and why it is important to be aware about it. Materials needed and space required - Flipsharts, pens, computer/projector Further reading - Culture to Catwalk: How World Cultures Influence Fashion by Kristin Knox **Session Outline: Advocacy for sustainable fashion** Background The fashion industry is responsible for 10 % of annual global carbon emissions, more than all international flights and maritime shipping combined. There are a number of challenges with the current production system in the fashion industry. Worldbank (2019) states some facts to be: ● Every year the fashion industry uses 93 billion cubic meters of water — enough to meet the consumption needs of five million people. ● Around 20 % of wastewater worldwide comes from fabric dyeing and treatment. ● Of the total fiber input used for clothing, 87 % is incinerated or disposed of in a landfill. ● If demographic and lifestyle patterns continue as they are now, global consumption of apparel will rise from 62 million metric tons in 2019 to 102 million tons in 10 years. ● Every year a half a million tons of plastic microfibers are dumped into the ocean, the equivalent of 50 billion plastic bottles. The danger? Microfibers

cannot be extracted from the water and they can spread throughout the food chain.
Due to these reasons, advocacy for sustainable fashion is crucial in order to create a more sustainable fashion industry.
Aim(s) and objectives of the session
- To increase the participants' awareness about the environmental costs of the current system of the fashion industry
- To inspire the participants about ways to create advocacy for sustainable fashion.

Methodology and methods
Experiential learning; video, group discussions

Description
Introduction (15 min):
- Bring the items on the following picture and let the participants guess how long it takes for them to decompose in a landfill. Have a discussion about this.



	Video (25 min): - Tell the participants that fashion has a high cost and invite them to know more by watching The Ugly Truth Of Fast Fashion | Patriot Act with Hasan Minhaj on youtube. Discussion (20 min) - Divide the groups into smaller groups (preferably 3-4 people per group) and ask them to discuss the following: - What insights did you get by watching the video? - What do you think is needed in order to make the fashion industry more sustainable? - Let each group do a small debriefing about their main discussions points Video (15 min): - Let the participants watch the video A future sustainable fashion system | Malin Viola Wennberg | TEDxThessaloniki. - Let the participants share their insights in pairs. Play (40 min) - Give each group a booklet by Fashion Revolution and ask them to take 20 minutes to find new facts in the booklet. Ask them to share these new facts to the rest of the group by creating a small play which illustrates these facts. Debriefing discussion (15 min): - Ask the participants to share insights about how advocacy initiatives for sustainable fashion can be made and what they can do themselves. Evaluation Ask the participants to rate their understanding about the underlying costs of the fashion industry, as well their motivation to take action before the session (1-5). After the sessions, ask them to rate again and check the difference. Materials needed and space required Laptop/projector, pens, flipshart, copes if the book Further reading Booklet about advocacy for sustainable fashion: https://www.fashionrevolution.org/wp-content/uploads/2015/11/Website_HTBAFR_Booklet_BCxFR_Print.pdf About the environmental effects of fast fashion: https://www.worldbank.org/en/news/feature/2019/09/23/costo-moda-medio-ambiente BBC: The price of fast fashion: https://www.youtube.com/watch?v=GprVaAVPEI8

7. Annex: Questionnaire for mentee

MENTEE EVALUATION FORM

Name:

Date:

City, Country:

Did you enjoy the program?
Where the sessions understandable?
If not, please provide us with some feedback.
Please list at least 5 things that you learnt during the program.
It was difficult to develop your own business plan?
If yes, what challenges/difficulties did you encounter?
Please share in which way your mentor supported you in the development of the business plan.

Are you satisfied of the business plan you produced?
If not, why?

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