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FORWARD

Fashion, Crafts and Design
for Women Empowerment

Forward

Fashion, Crafts and Design for Women Empowerment

Definition of common guidelines for an innovative pathway in fashion, design and crafts sector

FORWARD: Fashion, Crafts and Design for Women Empowerment
Erasmus+ Programme – A small-scale adult education partnership
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Design
Foundation
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STAKEHOLDERS

(experimentadesign)



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Chapter 1.

Institutional motivation for developing this training

Flo Concept is an Italian social business (Societa' Cooperativa Sociale tipo B) that has been operating in Florence, Italy since 2010 in fashion retail and manufacturing. The main objective of the business is to provide training and work placements to persons coming from disadvantaged backgrounds. The mission of the enterprise has, since the beginning, been to give its targeted group of people the chance to grow in self-confidence, self-esteem and personal dignity through customized training paths. The aim of each training path is to provide the valuable technical skills and competences essential to find a job in the fashion sector. Over the years, the majority of people participating in the schemes have been women; each with a different disadvantaged status: mental and physical disability, past experiences of addictions, victims of violence and/or sex trafficking, women with social and economic difficulties, immigrants. All of these women have been welcomed into the organization and followed by its staff of trainers who have passed on their specific skills: sewing, when the location of their training was Flo manufacturing sewing workshop; vendor and sales assistant skills if the location was the retail store in down town Florence.

The experience so far accumulated means it is natural for Flo organization to wish to continue investing time and resources in offering similar opportunities to other women coming from disadvantaged backgrounds so they too can follow dedicated courses in line with the objectives and goals of the cooperative.

The opportunity now offered by Erasmus + Project Forward to organize a innovative training course for disadvantage women in the fashion, crafts and design sector is a great opportunity for Flo to improve its focus on methodology and thus refine its teaching skills. The course aims to give a brief, but intense general knowledge of the sector and provide these women with the necessary confidence and courage to invest in achieving a job in this field. In addition, a personalized technical training that will allow them to learn the basic notions of both paths, sewing and selling, which are essential to navigate future opportunities.

As a result, this next step would allow more disadvantaged women to benefit from this experience and Flo would further measure its ability to understand and interpret their needs, ambitions and desires.

The Open Network for Community Development – Our Foundation was founded in 2012 out of a desire to provide structured development support to local groups and associations established in Romania following more than 25 years of Romano-Belgian collaboration.

The strongest local groups in the communities are the local women's groups that work for the benefit of their members and local communities. In most national meetings the issue of job development, the development of local women entrepreneurship for the socio-economic inclusion of our representatives and the efficient use of local resources was raised.

For us this training that we are developing in the FORWARD project as a pilot is very important because we will replicate it at national level in all our local women's groups.

For the women of our Foundation, access to this training is a step *forward* in their personal and especially professional development.

Maybe not all participants will develop a business in the field of Fashion – Design – Craft but if only one representative of the group will develop through entrepreneurship it can be a source of local jobs.

The collaborative work at project level opened new horizons of knowledge and application of what we knew or learned during the FORWARD project.

D4C – ASSOCIAÇÃO DESIGN FOR CRAFTS

Created at the start of 2020, Design Foundation for Women and Crafts (DFFWAC) has as its main objective to contribute towards reinforcing and improving craft clusters through the introduction of design strategies that allow for the preservation of female-led artisan communities in Portugal and other countries around the world, produce knowledge concerning national and international craft activity and explore the intercultural relationships between different women-driven crafts communities on a global scale. For this reason, DFFWAC has developed, in the context of FORWARD: Fashion, Crafts and Design for Women Empowerment, a training action programme titled FAZER BEM, which in Portuguese can mean both “to do good” or “to make well”. Fazer Bem takes the form of a workshop/training course taking place in the village of Carvalhal in the Municipality of Grândola (Alentejo Region). This is a predominantly rural and working-class area that, despite being recently subjected to international interest and investment in tourism, is still heavily dependent on agriculture and other activities of the primary sector.

Considering that women from disadvantaged backgrounds are at a higher risk of poverty and/or unemployability, this course is therefore aimed at a group of women from these contexts, seeking to simultaneously promote adult education and highlight the cultural heritage of craft practices. By intervening directly in Grândola – where these women live and work – the course will provide not only tools in design and crafts, but also, in partnership with local entities, create long-term strategies aimed at facilitating access to the labor market and economic independence. The premise of the course will focus on personal and community empowerment, as well as on the role of contemporary design and the visual arts as contributors to the maintenance and innovation of craftsmanship, underlining its impact in the creation of social and economic sustainability for the women in disadvantaged communities.

Chapter 2.

Common Terms Mapping

The four partners in the project have different development backgrounds, work with different target groups, develop their activities in different socio-economic environments and different public policies, even if all underpinned by the policies of a common Europe of solidarity. Each institution has fundamental values according to which they develop their strategies for the future and in this project, we have discussed terms and concepts that even in representation we see slightly differently.

For Flo Concept the most important terms are Responsibility/Women empowerment / Self-development / Self-esteem / Dignity / Understanding / Listening / Compassion / Care/ Engagement – these concepts demonstrate once again the nature of structured individual work with each person.

For FISM – the value focus is on terms and concepts specific to training work, adult education. Terms as: Competencies / Training / Development / Cross-cultural / Teamwork / Wellbeing / Work / Partnership / Adult Education / Needs Assessment / Learning Objectives / Feedback/ Follow-up are directly linked with Engagement / Social Inclusion / Community / Sustainability.

The Open Network for Community Development supports key concepts for institutional development such as community development and local entrepreneurship, using local resources for a sustainable economy and respect for the environment.

D4C – ASSOCIAÇÃO DESIGN FOR CRAFTS comes out with new innovative concepts as:

Sustainability / Design / Crafts / Urgency / Preserve and Protect / Upscaling / Innovation / Economical Independence / Transmission of knowledge / Educate / Integrate / Heritage

Chapter 3.

Policies in regards with Fashion, Craft and Design for Women Empowerment

3.1 European Policies related to the main topic of Forward, fashion, craft and design for Women Empowerment

3.1.1 “Strategic Framework for EU Art and Cultural Policy” (Arts and Crafts included)

The European Commission has defined for the period 2019-2024 relevant priorities in the development of policies in the field of arts and culture (Arts and Crafts included), especially as regards for European cultural cooperation. Six key priorities have been defined for all stakeholders in the field of culture and the arts at European level (sub-summarized priorities of key EU policies):

1. The “Green Deal” priority at the European level: taking individual and institutional responsibility for making Europe a climate neutral continent.
2. Priority “Europe ready for the digital age”: empowerment/development of digital competences – at individual and institutional level (institutions and key stakeholders active in cultural acts, etc.)
3. Priority “An economy for people-an economy developed in the spirit of social equity and people’s prosperity”– this priority also reaches the development of art and cultural institutions developing cultural-artistic projects.
4. Priority “A stronger Europe in the world”, a priority which lays the foundations for the unique European brand of responsible global leadership.
5. Priority “Promoting the European way of life” by contributing individually and institutionally to the development of a European Union in which equality and equal access to development opportunities are unanimously recognized (including art and culture).
6. Priority “A new impulse for European democracy” which includes promoting, cultivating, protecting and strengthening our democracy (values that are taken on by every European citizen and passed on from generation to generation from the youngest age).

3.1.2 New European Agenda for Art and Culture -a strategic document “Top-to-Bottom and Bottom-up”

In 2018, the Commission adopted the ‘New European Agenda for Culture’ to open up strategic directions in the arts and culture sector. This New Agenda provides the framework for cooperation in the field of art and culture at EU level for all age groups (including Arts and Crafts).

The New Agenda puts a strong emphasis on the positive contribution that art and culture bring to the development of European society, whether it is in the field of international relations, social or economic stakeholders. The Agenda presents working methods that Member States use and develop in an inter-institutional regime through a combination of socio-economic work between civil society organizations, economic partners, educational training institutions and cultural and arts institutions. All Member States have defined their main themes and methods of collaboration in the field of culture and the arts, have defined their work plans – plans adopted by the European Commission.

The development of Art and Culture projects for the ECEC category (at individual and institution level) are sub-summarized at the level of the member states of this European Agenda”.

The new agenda presents the three strategic areas and the specific objectives of the three dimensions: social, economic and external.

Social Strategic Area

- this domain presents the power of the cultural and artistic act, the importance of cultural diversity for a true European social cohesion;
- encourages the cultural capacity of all Europeans (at individual and institutional level) by making available a wide range of cultural activities and providing opportunities for active participation;
- mobility of professionals in the cultural and creative sectors is encouraged and obstacles to their mobility are removed (as possible also from EU level help)
- encourages the promotion of European cultural heritage as a common resource necessary for the development of active European citizenship, to raise public awareness of European cultural and artistic values and our common identity.

Economic Strategic Area

- to support the creativity and functioning of institutional stakeholders developing education, arts and culture programmes contributing to the economic growth of the sector (jobs);
- promotes art, culture and creative thinking in all forms of formal and non-formal education at all levels;
- fosters the necessary and, above all, favorable ecosystems for cultural and creative industries through access to funding, fair remuneration of authors and creators and cross-sectoral cooperation;
- encourage the innovation capacity of institutional stakeholders in the field of arts and culture;

- promotes the skills needed by stakeholders in the cultural and creative sectors (including digital, entrepreneurial, traditional and specialist skills).

Strategic External Domain

- is proposing to develop and strengthen international cultural relations at EU level through the following objectives:
- supporting art and culture as a driver of sustainable social and economic development;
- promoting culture and intercultural dialogue for peaceful intercommunity relations;
- strengthening cooperation in the field of cultural heritage;

3.1.3 Work Plans for “Art and Culture” (Arts and Crafts included)

EU Member States are redefining their cultural policies in accordance with the situation worldwide. Each Member State draws up its own multi-annual plan and sends its national conclusions to the EU Council.

In addition to the European Agenda for Culture, this National Plan represents for each Member State a strategic instrument of good European cooperation. In this National Plan, each Member State abolishes its cultural policies and sets its priorities taking into account the EU principles of subsidiarity and proportionality. The EU Council Work Plan for Culture and the Arts covers the period 2019-2022 and has set six priorities for cultural policies at Member State level.

1. Sustainability in the field of cultural heritage-essential priority for the preservation and development of the European spirit/active citizenship.
2. Cohesion and wellbeing of key actors in the field;
3. Creation of an ecosystem through which artists, professionals (culture, art, creation, cultural research) are supported;
4. Gender equality;
5. International cultural relations – to develop the cultural spirit of European belonging
6. Culture as an engine of sustainable development for a sustainable Europe.

Each priority is dealt with separately and is detailed in 18 main/key topics to define concrete actions at Member State, Council and EU Commission level. Working methods, targeted results, performance indicators are described – the “Open Method of Coordination” being of vital importance for expert groups, stakeholders in the field of culture and arts, public authorities with a supporting role. Key concepts in this “Current Plan” are values for a sustainable Europe: cultural heritage, social cohesion, funding and innovation, international cultural relations. Cross-transversal concepts such as gender equality and sustainable development are not forgotten.

The present “Work Plan for Culture and Arts” is an extension in terms of socio-economic actuality and cultural stability of the work plans already realized and implemented; the Work Plan 2015-18 and the Work Plan 2011-2014.

3.1.4 Examples of Best Practices

Intellectual property: Commission boosts protection of European craft and industrial products in the EU and beyond

We would like to bring to your attention examples of good practice at European level with local implementation. Click on one of the links below and discover the beauty of a project carried out in Europe that can be replicated in any other corner of Europe. What do you think would be suitable to develop in your locality?

https://ec.europa.eu/commission/presscorner/detail/en/IP_22_2406

<https://www.craftingeurope.com/>

<https://www.craftingeurope.com/news/crafting-europe-conference-crafts-and-digital-techniques-24th-october-202210am-6pm-cest/>

<https://www.craftingeurope.com/news/wcc-europe-presents-a-new-webinar-on-how-crafts-can-contribute-to-the-green-deal/>

<https://www.craftingeurope.com/news/presentation-of-the-report-on-the-economic-impact-of-the-craft-sector-in-europe/>

References:

(Culture and arts) Benefits of museums as places for learning:

<https://museumquestions.com/2013/11/07/why-should-schools-visit-museums/>

<https://link.springer.com/content/pdf/10.1007/s10984-016-9222-9.pdf>

Animals in classrooms help develop empathy, improve mental health and even academic results but the articles about this practice are often about USA or Canada, not Europe.

<https://www.tandfonline.com/doi/pdf/10.1080/03057240903528733>

New European Agenda for Culture

<https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1527241001038&uri=COM:2018:267:FIN>

Council Work Plan for Culture

[https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221(01))

Open Method of Coordination for expert groups

<https://culture.ec.europa.eu/policies/cultural-policy-cooperation-at-the-eu-level>

3.2 National policies related to the main topic of “Forward, fashion, craft and design for Women Empowerment”

Italy

The Italian government through the Ministry of External Affairs and International Cooperation (Ministero degli Affari Esteri e della cooperazione Internazionale) has compiled the guidelines regarding gender equality and women empowerment. These guidelines follow the indications given internationally by GEWE 2020-2024 and through its most important institution, the Italian Agency for Development Cooperation AISC (Agenzia Italiana per lo sviluppo della cooperazione). These guidelines refer to Article 23 of the Italian Law 125/2014 where the many and highly diverse public and private actors who are engaged in cooperation activities, are called to work together and to promote coherent actions, with greater impact and efficiency. This means bringing together governmental bodies, universities, subjects involved in decentralised cooperation, the world of no-profit, while also involving businesses and profit-making stakeholders, all of which are essential players in the new co-operation model. The AISC in the matter of gender equality and empowerment of women, aims to achieve the ambitious goal of aligning with the international context by defining a specific approach to improve the participation of women in any sector of Italian life, as well as guaranteeing their rights in matters of education and access to the job market. Sadly, Italy's labor market is one of the least inclusive in Europe, meaning that women in general and in particular from vulnerable backgrounds often find themselves out of work.

A key role in creating policies to support women's empowerment, women's social sustainability and gender equality is played in Italy by the social cooperation, which is providing educational training paths, job placements in any field and also in the fashion, crafts and design sector.

Social cooperatives, which were born around 1975 in regions such as Emilia Romagna and Lombardia, are now successfully developed everywhere in the country. There are many different factors at the base of the development of these particular types of enterprise: on one side the tendency of local public institutions to outsource an increasing percentage of their social services to social cooperatives, on the other side the increasing phenomenon of groups of conscious citizens who are deciding to start a social cooperative moved by the opportunity to contribute to the social necessities of their communities.

The objective of social cooperatives in general is the general benefit of the community and the social integration of citizens. There are two major types in Italy:

- ✓ Type A cooperatives providing health and social services
- ✓ Type B cooperatives that integrate disadvantaged people into the labor market.

The categories of disadvantage they target may include physical and mental disability, drug and alcohol addiction, developmental disorders and problems with the law. Today social cooperation type B has become an essential institution in order to provide assistance to disadvantage people, create inclusion activities and integration paths.

Romania

The National Institute for Cultural Research and Training (INCFC) published a study on the [“Trends on Cultural Consumption during the Pandemic”](#) which **documents the cultural practices during the pandemic and record the trends that may provide important information for a prognosis-type analysis**. These data will potentially substantiate the medium- and long-term cultural policies and help cultural organisations’ managers to adjust their cultural strategies to the new socio-economic realities.

The National Institute for Cultural Research and Training (INCFC) launched an interactive platform for monitoring the cultural domain in Romania during the COVID-19 crisis, which is [available in English as well](#). INCFC also started the online debate series “Tomorrow’ culture. About change”, which discusses the position of the cultural sector under the current COVID-19 circumstances. More information and English summaries of the debates can be found [here](#).

The crisis generated by the COVID-19 pandemic forced the implementation of some restrictive measures – primarily of physical/social distancing – aimed at reducing the spread of the virus. The measures taken to protect the health and safety of Romanian citizens in this context have affected the whole society, destabilizing the economy, the functioning of institutions and the private sector. Thus, in the cultural field the following consequences were manifested:

1. Suspension of all activities with public
2. Cancelling or postponing events with public
3. The independent cultural sector remains without its main financial resources

Governmental measures and other initiatives

The authorities have taken a number of measures to counteract these negative effects:

3.18.2020 – OUG 30 / 3.18.2020 is issued, which provides **allowances for independent artists and individuals**:

- Art. 15, paragraph 1: providing a compensation equal to the gross minimum wage per economy for authorized natural persons and individual enterprises.
- Art. 10: the method of granting technical unemployment in the case of SRLs and NGOs that temporarily suspends the employment contract. Thus, the employees’ benefits from a state subsidized allowance of 75% of the salary, but not more than 75% of the average gross salary in the economy.

3.18.2020 – OUG 29 / 3.18.2020 is issued which includes **economic and fiscal-financial measures with an impact on the cultural sector**:

- Art. 1: Implementation of a multi-annual programme to support SMEs in order to reduce the effects of the spread of COVID-19, by guaranteeing credits and subsidizing the interest for this financing.
- Art.10, paragraph 1: Small and medium-sized companies, as defined by Law no. 346/2004, who have totally or partially interrupted their activity based on the decisions issued by public authorities, during the period of emergency, having

been granted a certificate for emergency situations issued by the Ministry of Economy, benefit from deferred payment of utilities, electricity, natural gas, water, telephone and internet services, as well as the deferred payment of the rent for the building destined for registered offices and secondary offices.

3.23.2020 – OUG 32 / 26.03.2020 was issued, following consultations between the Ministry of Culture and the independent cultural sector. It stipulates that **natural persons who obtain income exclusively from copyright and related rights, according to the regulations in effect, will receive a compensation equal to 75% of the average gross national wage** guaranteed from the general budget consolidated by the County Agencies for Payments and Social Inspection or the Agency for Payments and Social Inspection of the Municipality of Bucharest. The data subjects must not obtain income from other activities and must declare on their own responsibility that they are unable to carry out their activity based on the decisions issued by the competent public authorities according to the law, during the state of emergency period.

3.25.2020 – The National Institute for Cultural Research and Training announces the establishment of the **Register of the Independent Cultural Sector**, useful in all the steps regarding the mobility and support of this sector, determining the regulatory needs and ensuring its presence in the future national strategy in the field of culture.

3.25.2020 – The Administration of the National Cultural Fund **announces that it keeps the call for the second financing session of 2020 open, precisely to support the cultural operators in the context of the aggravation of the crisis caused by COVID-19.** Moreover, some of the public cultural institutions (National Dance Centre, National Heritage Institute, Clujean Cultural Centre, National Museum Complex ASTRA Sibiu, Studio M Theatre in Sfântu Gheorghe) announce that they will not attend this funding session in order to show their solidarity with the independent cultural operators, whose resources have been drastically diminished.

3.27.2020 – The Ministry of Culture has launched the **ACCES Online 2020 financing project, dedicated exclusively to the private sector**, as a financial support tool for cultural projects, which have the capacity to be disseminated exclusively in the online environment. The project was designed **in particular to help artists who, during this period, can no longer perform their artistic activities with public.** For this reason, the Ministry of Culture decided that this year, the annual funding session through the ACCES Programme should be dedicated to cultural operators in the independent sector. The projects submitted under the ACCES Online 2020 programme must be in the fields of theatre, music, dance, visual arts and intangible heritage. The amount allocated to finance the selection session is LEI 1,000,000 (EUR 207,000). The maximum amount that can be requested for a cultural project / action is LEI 50,000 (EUR 10,300). To be eligible, the cultural offers submitted under the ACCES Online Programme must run between May 30th and August 31st, 2020. The deadline for submitting the participation file is April 30th, 2020.

4.1.2020 – The Ministry of Culture, through the **Project Management Unit**, as Operator of the RO-CULTURE Program, funded by the **EEA Grants 2014 – 2021**, announces the launch of the second session of the call for funding, entitled **“Strengthening cultural entrepreneurship and the development of the audience and the public”**. The call aims to increase access to culture, promote cultural diversity and strengthen intercultural dialogue. The budget of this call for projects is EUR 2,000,000. The value of the non-reimbursable financial support that can be granted to a project is between EUR 50,000 and 200,000. The deadline for submitting files is July 1st.

4.28.2020 – The Ministry of Culture announces that it will implement tools for the acquisition of contemporary art, for the national cultural heritage, in an attempt to stimulate the production and inclusion in the patrimonial stock of contemporary art for museums and state collections.

5.2.2020 – The National Cultural Fund Administration launches the 3rd financing session III / 2020 for publishing projects.

5.10.2020 – The National Institute for Cultural Research and Training launches the **Registry of the Independent Cultural Sector** and registration is started on the online platform, both for non-governmental organisations and for individuals. The purpose of the registry is to statistically determine the entities/persons that work in the cultural field and that are part of the following categories: non-governmental organisations and workers (individuals) in the cultural field.

5.14.2020 – Emergency Ordinance nr. 70/14.5.2020 was emitted. It stipulates the following:

1. Extension of the allowance provisioned by Ordinance no. 30/2020, at art. XI and art. XV up to the 31st of May 2020.
2. The possibility to reuse the already acquired ticket for events or festivals that were programmed in the period March 8th – September 30th, for the next edition or to transform it in vouchers that can be used for other cultural activities. In case the voucher is not used for the acquisition of products or services by September 30th 2021, latest, the organiser will reimburse all sums received from the consumer until December 31st 2021.
3. The institution of a temporary measure regarding the tax on the incomes subject to taxes obtained in Romania by non-residents from activities carried out in the sector of organising events – cultural, artistic, sportive, scientific, educational or entertainment – as well as from the effective participation to this kind of events.

Sources:

<https://www.culturalpolicies.net/covid-19/country-reports/ro/>

<https://ro.pinterest.com/peasantartcraft/traditional-crafts-of-romania/>

<https://www.lonelyplanet.com/articles/romanian-handicrafts-a-shoppers-guide>

<https://true-romania.tours/15-traditional-crafts-occupations-romania/>

<https://peasantartcraft.com/>

<https://www.romania-insider.com/arts-crafts-destinations-romania-2019>

<http://exploreromania.org/traditional-crafts.html>

Portugal

Gender Equality and Employment – Contextual Overview and National Statistics

The situation of women and men in the labour market in Portugal is characterised by a number of significant asymmetries, despite the notable growth in the professional participation of women in the second half of the 20th century. This scenario is not foreign to most countries in contemporary society, although Portugal has its own particularities. Women are currently an important proportion of the labour force, but the growth of their presence in the active working population has not been matched by identical conditions from a qualitative perspective, as evidenced by horizontal and vertical segregation, as well as the pay gap between the sexes.

The 1976 Constitution of the Portuguese Republic safeguards the principles of equality and non-discrimination on the basis of sex. The subsequently revised civil code confers, regarding family, identical rights to both elements of the couple, abolishing the figure of the head of the family and attributing equal responsibilities to the father and mother in the upkeep and education of the children. In recent decades various policies have been developed with the aim of strengthening the promotion of gender equality, highlighting, since the late 1990s, at the national level, among other instruments, the various national employment plans and the three national equality plans implemented in the meantime.

According to a study developed by the General Confederation of Portuguese Workers (CGTP) from March 2022 (see footnote and reference), female employment grew by 53.6 thousand in 2021, corresponding to 2.3% more (compared to 3.2% among male workers), standing at 2,383.7 thousand. However, women make up more than half of the unemployed workers (52%) and are also the majority of part-time workers who wish to work more hours (61%). Women also represent more than half (52%) of all workers with precarious jobs. Women workers earn lower salaries than men workers. In the 4th quarter of 2021, the differential reached 16%, even though women workers have, on average, higher levels of education (for example, 61% of workers with higher education are women).¹

Women workers earn lower salaries than men workers. In the 4th quarter of 2021, the differential reached 16%, even though women workers have, on average, higher levels of education (for example, 61% of workers with higher education are women). The differences between the wages of men and women workers have been decreasing over the years but are still high, particularly at the highest qualification levels, as evidenced by data from the 2019 Personnel Tables, from the GEP/MTSSS, for the private sector. They tend to be higher the higher the qualifications, reaching over 25% among senior managers. Women also spend 4h17 per working day on unpaid work (on tasks and responsibilities in the

1. According to data from INE (Institute of National Statistics)'s Employment Survey, total employment increased by 128,600 in 2021 (+2.7% compared to 2020), official unemployment fell by 12,000 (-3.4%), and the unemployment rate also dropped to 6.6%, as did the labor underutilization rate (to 12.5%). Among female workers the evolution is less favorable (www.cgtp.pt/cgtp-in/organizacoes-especificas/comissao-de-igualdade-mulheres-homens/17226-mulheres-ganham-menos-16-do-que-os-homens-embora-tenham-mais-habilitacoes);

domestic/family environment) compared to 2h37 for men. This difference also helps explain why working women do less overtime work than working men.² If the strong female presence in the labor market can be considered an indicator of equality between women and men, other data reveals that this equality is not effective, and further analysis reveals strong elements of sectoral, transversal and vertical gender segregation. Sectoral segregation, on one hand, because women continue to exercise professions in areas that largely represent an extension of their traditional skills developed in the domestic context: these are areas such as education, health, and interpersonal services, which aggregate a significant volume of the female labor force, in professions from which men tend to withdraw. Transversal segregation, on the other hand, because regardless of the sector in which they work, women are over-represented in temporary contracts and other forms of precarious employment; female unemployment rates are higher than male unemployment rates and women's wages are lower than those of their male counterparts, with a very significant wage gap remaining. Women also tend, in greater proportion, to work in smaller companies with lower profitability. Vertical segregation, finally, because although women are better qualified than men, they occupy fewer management positions in comparison and have a minority presence in the top hierarchies of the various organizations where they work.³

National Policies regarding Heritage and Handcraft practices

In Portugal, the turning point for the formal recognition of craftsmanship, as a sector of economic activity of important cultural value, happened in the 1980s at three key moments: i) legal and political recognition by the State; ii) recognition by civil society, through the creation of support structures; iii) recognition, by the craftsmen, of the specificity of their activity and the need to organize themselves into associations or cooperatives. However, it was only in the second half of the 1990s that structural changes aimed at organizing and structuring the sector emerged with the creation of PPART – Program for the Promotion of Crafts and Artisanal Micro-Enterprises “Programa para a Promoção dos Ofícios e das Microempresas Artesanais”⁴ and the subsequent definition of a legal basis for the sector⁵. The definition of a legal basis for the sector allowed for the recognition of handicrafts as an instrument for stimulating the economy, tourism, and local employment, which, in an integrating economic perspective, is especially strong for their potential contribution to increasing the levels of territorial competitiveness of an economic, social, cultural and environmental nature.⁶

2. The need to reconcile work and family life leads many workers, mostly women, to request flexible or part-time working hours when they have children under the age of 12, requests that are often refused by employers, which require a prior consultation with the Commission for Equality in Labor and Employment (CITE).

3. See more at www.cgtp.pt/cgtp-in/organizacoes-especificas/comissao-de-igualdade-mulheres-homens/17226-mulheres-ganham-menos-16-do-que-os-homens-embora-tenham-mais-habilitacoes

4. Created in the Council of Ministers Resolution nº136/97, August 14

5. Decree-Law nº 41/2001, February 9, and updated by Decree-Law nº 110/2002, April 16)

6. See more at https://www.cascais.pt/sites/default/files/anexos/gerais/new/crafts_innovation_part_i.pdf

Market, Promotion and Innovation of Crafts

Despite the attention given to innovation and modernization issues in the sector – concerns contemplated in the sector’s legal framework, as well as in specific forms of action by main entities intervening in the sector – which arise associated with the creation of value, competitiveness and economic and sustainable growth of craft activities, there is a gap in terms of the existence of market studies that allow a characterization of the national market of the Arts and Crafts sector.

It is recommended that market studies should be carried out in order to know the real public perception of the craft sector, so that adequate promotion and communication strategies can be designed. Similarly, there is no data to calculate the relative weight of the sector in the Portuguese economy. According to AICEP – the Portuguese Agency for Investment and Foreign Trade, the main reason is related to the multifunctional nature of the sector, which is reflected in the diverse nature of the activities that make up the craft sector.

In recent years, there have been new strategic investments in marketing, with the aim of reaching new market sectors. In this sense, there is a growing presence in exhibition and commercial spaces, located mainly in urban centers and cyberspace. The exploration of these forms of commercialization is mainly related to the growing presence of new craftsmen, who fit more into the micro market of contemporary crafts and author crafts. They are usually young craftsmen, with urban backgrounds, who bring together different skills in areas such as design, management, marketing and new technologies, and who are more aware of and closer to contemporary market trends. These marketing channels have the advantage of allowing the degree of product acceptance to be permanently evaluated through the monitoring of comments, orders and network interactions. The presence of these craft brands in the blogosphere is, simultaneously, an important channel of communication and promotion of the craft work, becoming, in many cases, an important opportunity to place the products in other outlets: galleries, museum stores and craft fairs.

IEFP/PPART supports the following initiatives for the promotion of handicrafts in terms of promotion and communication strategies for the sector:

1. The National Handicraft Award (Prémio Nacional do Artesanato – PNA), which is held biennially and thematically, aimed at artisans possessing the Artisan Card, who may compete in partnership with designers.
2. Participation in the FIA – International Handicrafts Fair, through the acquisition of 140 modules destined for national craftspeople, and also in the production and presentation of a central exhibition that gives the motto for the event.
3. Financial support for national, regional and local Craftsmanship Fairs, as well as for events of other economic activities with their own space for craftsmanship, with the objective of supporting the participation of craftsmen and facilitating the sale of craft products.

The Active Heritage Programme (Programa Património Activo) is a qualification and professional insertion programme for unemployed people in the areas of conservation and maintenance of the natural, cultural and urban heritage. The eligible projects have a minimum duration of 3 months and a maximum of 12 months. Approved by Ministerial Order no. 33/2013, of January 29, the program includes two measures:

1. Internship-Patrimonial Measure, whose specific objectives are to complement and develop the skills of unemployed youth, improving their employability profile and promoting their professional insertion; to support the transition between the qualifications system and the labor market; to promote job creation in new areas; and to support the improvement of the qualifications of economic activity.
2. Employment-Insertion Contracts Measure, which aims to support activities that respond to local or regional needs; to promote the employability of unemployed people by maintaining contact with the labor market; to promote the establishment of contacts between the unemployed and other professionals, avoiding the risk of their isolation, demotivation and marginalization.

The programme titled “Valorizar” aims at the “implementation of a set of integrated public policies to stimulate productive economic activity of regional and local base, which favors sustainable economic growth, competitiveness and employment and business and social investment in a logic of territorial cohesion, in a broad time horizon, converging with the new programming period of community instruments (2014/2020)”.

In regards to the innovation of handcraft practices, the Laboratory for Creative Orientation, a structure integrated in CEARTE, offers consulting programs developed together with companies and artisans, with the objective of developing innovative strategies for commercialization, communication, or market repositioning of craft products or micro-companies, in a logic of adapting and applying old and traditional knowledge to modern and innovative concepts. This follow-up process is essentially developed through creative partnerships between designers and artisans. In all these processes, which always aim to create a tailored solution for each case, there is a set of central topics that guide the accompaniment, namely in the areas of market strategy, product design and communication design.

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3.3 National & Local Networks – institutions – group support active in “Fashion, Craft and Design”

Italy

Specifically in the world of fashion, crafts and design, there are many cooperatives/associations/non-profit organizations that work extensively everywhere in Italy and that are particularly trying to engage women coming from disadvantaged backgrounds. The biggest and more famous is definitely **Progetto Quid**⁷, the sister brand of Verona-based social enterprise Quid. Started in 2013 by the two cofounders Anna Pascale and Ludovico Mantoan that has today 133 employees 83% are women. Progetto Quid is a social atelier that produces ready to wear and accessories and offers job opportunity to mostly women.

Another very significant Italian cooperative experienced in the field of fashion and craftsmanship is **Cangiari**⁸, the first eco-ethical brand in the Italian high fashion market, based in Calabria in the south of Italy. Born from the consortium of local cooperatives **GOEL**⁹ and aiming to engage women to save the ancient and prestigious tradition of hand weaving that was sinking into oblivion, Cangiari wants to be a 360° ethical project, while remaining fashionable and of high quality. Using organic **G.O.T.S** certified materials, it has become the first Italian high fashion brand.

Their production chain, operated by the workers themselves, gives additional opportunities of employment for disadvantaged people in the region of Calabria where the impact of social cooperatives also contributes to the fight against the local criminal organization *n'drangheta*.

Another remarkable experience, born in Sicily in 2008 is the association Lab Zen 2 that operates in one of the poorest areas of Palermo. The founder Maruzza Battaglia, has created a workshop that is a place of social redemption, appropriation of an identity and affirmation of legality. **Lab Zen 2**¹⁰, having overcome social and material obstacles, combines the desire to produce fashion products with the creativity and the skills of women coming from different backgrounds, while championing a project animated both by inclusive ideals and by a typically feminine concreteness.

7. <https://www.progettoquid.com> – <https://www.quidorg.it/storia>

8. <https://cangiari.it/it>

9. <https://www.goel.coop/>

10. <https://www.ilmediterraneo24.it/buone-notizie/lesperienza-di-lab-zen-2-generare-bellezza-a-palermo-come-arma-di-riscatto-sociale/>

In the Florentine area, there are some associations that are assisting women coming from disadvantaged backgrounds, which provide housing, support desks, job orientation and many other services (for example **Nos Otras¹¹**, **Acisjf Firenze¹²**) but none of them are strictly operating in the fashion, crafts and design sector. The only social cooperative that works in such a sector is Atelier born in 2007 inside the ex-psychiatric hospital complex of the city. **Atelier¹³** is a social workshop that engages women, ex psychiatric patients, by teaching them technical competences in the art of sewing, but also giving them the support and confidence necessary to imaging a possible future beyond their pathology.

Romania

National Arts and Crafts Fair held in Iași in each month of November

The Romanian Ministry of Entrepreneurship and Tourism (MAT) was organizing in 2022 the National Arts and Crafts Fair between November 3 and 6. About 100 exhibitors were expected to join the event hosted by Atrium – Palas Mall in Iași, eastern Romania.

Craftsmen and artisans were participated in the event for free, and they can receive RON 2,500 from the ministry to cover the expenses for accommodation and transport. To obtain this money, they registered on platform Programe-imm.ro.

The event was dedicated to small and medium-sized enterprises, cooperatives, including mixed craft cooperative societies, authorized natural persons carrying out economic activities independently, individual enterprises, family enterprises, as well as associations or foundations.

Source: <https://www.romania-insider.com/national-arts-crafts-iasi-november-2022>

Portugal

The following are some examples of national institutions and cultural organisations that promote the development and preservation craftsmanship in Portugal:

IEFP – Instituto do Emprego e Formação Profissional (Institute of Employment and Professional Training)

The IEPF is a public institute, created in 1979 under the Ministry of Solidarity, Employment and Social Security, responsible for participating in the conception of employment and professional training policies and ensuring their implementation. As an intervening entity in the craft sector, the IEPF is, since 2007, the public entity that oversees the sector, having been responsible for the development of the Crafts and Micro-enterprises Program (PPART), created in 1997 with the aim of promoting arts and crafts in Portugal, through an integrated policy. With the integration of PPART in its sphere of intervention, IEPF now has specific responsibilities in the following areas of action: 1) implementation of

11. <https://nosotras.it/>

12. <https://acisjf-firenze.it/>

13. <http://www.coopatelier.org/>

the Statute of the Craftsman and of the Craft Production Unit; 2) monitoring the revision and updating of the National Directory of Qualifications; 3) qualification and certification of traditional craft products; 4) support for the promotion of craftsmanship; 5) support for the realisation of the forum IBERIONA – Jornadas do Artesanato Ibérico, which integrates public bodies intervening in the sector, as well as associations of craftsmen and designers from Spain and Portugal; 6) EUROARTE project – Network of European Exchanges in the Field of Craftsmanship, led by the Spanish Foundation for the Innovation of Craftsmanship, which has the IEPF as partner entity in Portugal; 7) Co-edition of the magazine "Mãos", a publication dedicated to reflection on the challenges faced by the sector, as well as its promotion.

CEARTE – Centro de Formação Profissional do Artesanato (Center for Professional Training in Handicraft)

CEARTE was created in 1986, by a protocol between IEPF and Cáritas Diocesana de Coimbra, being the only Professional Training Centre of Participative Management for the sector. This is a training space whose mission is to promote professional training and certification of skills to the general population, as well as craftsmen particularly, and to support innovation and modernisation of the arts and crafts sector. CEARTE's sphere of intervention covers all the national territory, through an action strategy based on the establishment of partnerships with local partners. The main areas of intervention of CEARTE are: 1) training and professional qualification of craftsmen; 2) certification of professional skills in the area of craftsmanship; 3) provision of specific and updated information, of technical, scientific and pedagogical nature relating to the sector, supporting research and investigation, through the Centre of Knowledge Resources for Craftsmanship (CRC); 4) support in structuring the sector, through active participation in all relevant processes for structuring the craft sector; 5) support for innovation and modernization of the sector.

Passa ao Futuro

Passa ao Futuro is a research based cultural initiative, non-profit association that seeks to preserve the intangible cultural heritage of Portuguese Artisans and Craftspeople, activating this network through a series of residencies and organised collaborations and supporting the sustainability of the crafts through social and environmental impact programming rooted in design and systems thinking. Its mission is to preserve, promote, innovate and activate the Portuguese artisan sector through a series of initiatives, utilising design thinking. Allowing for and supporting a socially, economically and environmentally sustainable, responsible design process, business model and future.

Loulé Design Lab

LAB hosts creative professionals within a co-working environment that includes a workshop and exhibition spaces. The LAB also promotes research projects

linked to local production, supports product creation and development, curates a network of partner ateliers and produces regular programming with artistic residencies, workshops, conferences and exhibitions. They provide support for creative projects linked to artisanal production. Ideal resident projects foment new opportunities for local artisans, advance the state of traditional craft, promote the quality of the local artisanal production and/or introduce new actors and concepts into the endemic production traditions. They also host a series of discussions designed to provide moments of debate and reflection around contemporary design concepts including design thinking, social design, collaborative design, intangible patrimony and local consumption. These events also include the presentation of successful design projects and new innovative strategies of design and production.

3.4 European credit system for vocational education and training (ECVET)

The European Union (EU) has many tools – developed in European partnerships – which help individuals to transfer, recognize and accumulate learning outcomes, gain a qualification or participate in LLP – lifelong learning.

ECVET – European Credit system for Vocational Education and Training – is a European tool using flexible and individualized learning pathways, including transnational mobility (not only in the European context).

The European Parliament and the EU Council adopted the ECVET Recommendation in 2009 and invited Member States to create the necessary conditions and take measures to apply the system across all VET qualifications.

What ECVET does

ECVET enables individuals to accumulate, transfer and use their learning in units as these units (learning modules) are achieved. This allows the building of a qualification at the learner's own pace, building on learning outcomes acquired in formal, non-formal and informal work-learning contexts, at home and abroad. The system is based on units of learning outcomes as part of qualifications which can be assessed and validated.

ECVET provides a structure to boost mobility and make qualifications more portable, by establishing principles and technical specifications and using existing national legislation and regulations. It applies to VET (vocational education and training) qualifications at all levels of the European Qualifications Framework. ECVET complements and builds on concepts and principles common to those contained in the European Qualifications Framework (EQF), Europass and the European Quality Assurance Reference Framework for VET.

ECVET complements and builds on concepts and values shared with the [European qualifications framework \(EQF\)](#), [Europass](#) and the [European quality assurance reference framework for VET \(EQARF\)](#).

What is Cedefop? What does Cedefop?

Cedefop (in cooperation with the European Commission) monitors, provides technical and analytical support for application of the ECVET recommendation at EU, national and sectoral levels. It researches and analyses qualifications and qualification systems, along with links between the European tools for education and training (ECVET, ECTS, EQF, FQ-EHEA, Europass, EQAVET). Cedefop organises and participates in events related to ECVET like: ECVET users' group meetings, annual forum, peer learning activities.

Useful links

[European Commission on ECVET](#) // [European ECVET Network](#) // [ECVET projects](#)

Chapter 4.

Short description of FORWARD partners common decisions from Train of Trainers sessions

FISM training led A2 Training of Trainers, over a 3 days training period, we managed to:

1. Understand who we were and what we do. The first meeting was fundamental to define project manager and experts. We had to review all projects steps and align our responsibilities. We also discussed our organizational scope and stakeholders. We finalized on day 1 our target audience.
2. We started sharing some best practices and to define what an innovative training course means to us and our organizations, the impact we wish to achieve. We defined some common methodologies on beneficiaries' recruitment and which problems we wish to solve with this training. In groups, each organization described organizational goals, target groups, stakeholders, application & selection documentation, selection process, current training offer, schedule, and evaluation.
3. We drafted our training framework comprehensive of all contents which will need to be outlines in the final guidelines in A3.

The following is what we managed to define in A2 training of trainers:

Target definition

Adult woman citizen not less than eighteen years of age and not in formal education. If non EU-citizens, in possession of a regular residence permit. Participants of foreign nationality are required to have knowledge of the local language or of English. The assessment of language skills will be carried out through an interview at the same time as the selection process, and the evaluation sheet will be kept in the records of the training institution. Women should come from disadvantaged backgrounds, flagged by local institutions, or else with evidence of personal motivation. By disadvantaged background we identify the following categories: Single parent, without work and with children aged 0-18 (without other adult components in the nucleus); Disabled; Migrants; Belonging to minorities; Drug addicts/former drug addict; Detainees/former detainees; Victim of violence, trafficking and serious exploitation; Homeless and affected by housing exclusion; affected by physical and mental disability; live in a rural area; from an disadvantaged socio-economical background; unemployed or looking for first employment. Maximum advised group size is 10 women.

Selection of participants / Minimum Entry Requirements

Female. Minimum of eighteen years of age and not in formal education. If non-EU citizens, in possession of a regular residence permit for study / professional training. Participants of foreign nationality are required to have a level of knowledge of the local language or of English. The assessment of language skills will be carried out through an interview, carried out at the same time as the time of selection process. Requirements:

1. Women who show interest or have basic experience in fashion, crafts and design.
2. Women who live locally.
3. Women who know how to read and write to a primary education level.
4. Desired requirement: women flagged by local institutions/ social services.

Initial selection procedures and requirements assessment

The first selection procedure consists in verifying the possession of the minimum eligibility requirements for the course, with reference to: – formal correctness of the application for enrolment (complete compilation and subscription. Below is a sample application form:

<p style="text-align: center;">FORWARD ERASMUS+ DRAFT APPLICATION FORM</p> <p style="text-align: center;">PROJECT/COURSE INSTITUTIONAL NAME Starting date and time frame Local institution delivering the course</p> <p>Please be so kind as to complete this form so we have your personal data and formal registration to attend our fashion, crafts and design course. All information will be kept confidential and examined in the following two weeks. We shall inform you in case of acceptance or decline to attend. Please note that attendance needs to be a minimum of 80% of the defined schedule. Thank you for your engagement.</p> <ol style="list-style-type: none">1. Name and Surname:2. Sex:<ol style="list-style-type: none">a. FEMALEb. MALE3. Address:4. Email address5. Phone number6. Place and Date of birth7. Nationality8. Residence permit<ol style="list-style-type: none">a. YESb. NO9. Native Language:10. Other Languages:11. Do you belong to one of the following categories (no need to indicate which one): Single parent, without work and with children aged 0-18 (without other adult components in the nucleus); Disabled; Migrants; Belonging to minorities; Drug addicts/former drug addict; Detainees/former detainees; unemployed or looking for first employment; Victim of violence, trafficking and serious exploitation; Homeless and affected by housing exclusion; affected by physical and mental disability; live in a rural area;<ol style="list-style-type: none">a. YESb. NO12. Level of education<ol style="list-style-type: none">a. PRIMARYb. SECONDARYc. TERTIARY13. Please list any diplomas you may have and issuing institution14. Are you working part time or full time?	<ol style="list-style-type: none">a. YES/NOb. IF YES, PLEASE WRITE HOW MANY HOURS AND WHICH DAYS <p>15. What motivates you to join this course?</p> <p>16. Do you agree to participate in all activities?</p> <p>17. What is your availability? PLEASE INDICATE TIME AND WEEK/DAYS</p> <p>18. Are you available also to attend on weekends YES/NO. IF YES, WHEN?</p> <p>19. GDPR PRIVACY DECLARATION</p> <ol style="list-style-type: none">a. I give my consent for information about me (Surname, Surname, email address, city, represented organization, phone number) to be included in the database of the TON Foundation. YES/NOb. I agree to the dissemination of photos and recordings made during the project in order to promote the activities carried out within the project. <p>20. To be checked with legal how to phrase: I hereby declare that all the information I provided is true.</p> <p>21. Signature, date and time</p> <p>22. Attachments: ID document, Residence permit if necessary, any supporting documentation for the application, including CV if available or relevant.</p> <p>POSSIBLE INTERVIEW QUESTIONS - BEFORE THE FINAL SELECTION:</p> <ol style="list-style-type: none">1. Could you tell us a little about yourself and your background?2. Could you tell us about your interests in crafts and design?3. Have you ever worked (professionally or not) with any traditional craft?4. Why are you interested in participating in this Innovative Training Course?5. previous experience in the sector6. qualifications7. knowledge of one or more foreign languages8. motivation, prospects and employment expectations9. availability to attend10. Do you like to work in a group?11. Are you open to new ideas? <p>POSSIBLE INTERVIEW QUESTIONS - AFTER THE SELECTION:</p>
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– Possession of CV (if available), identity document, residence permit and application form with motivation to join the course.

Selection Process

The training institution will activate a selection procedure even if the number of eligible applications is below or beyond the number of places provided for the course. This choice is aimed at understanding **how best to structure the course depending on applicants'** language level, skills, interest, motivation and aptitude for the frequency of the path. The types of tests are as follows:

1. **Individual interview** for the evaluation of interest in the training course and motivation for the application
2. **Application form evaluation** of all personal information and experience in fashion, crafts, design as stated in the application.

The training institution will organize a selection committee, minimum of two people, which will be indicatively composed of:

- Director of the promoting partner/institution/training agency/company.
- Representatives of any partner companies/institutions of the training course.
- Technical experts in fashion, crafts and/or design.
- Possibly also social services.

The selection process will be based on an overall score expressed in 100%, is divided into two evaluation elements:

1. **Analysis of the application form (30%)** based on the minimum requirements: Female, Minimum of eighteen years of age, EU Citizens and if non-EU citizens, in possession of a regular residence permit for study / professional training, local language knowledge or basic level of the English language. Interested or with declared basic experience in fashion, crafts and design. Live in surrounding areas where the course will take place or come from a rural area, being able to fill the form as a proof to know how to read and write.
2. **Desired requirement:** women flagged by local institutions/ social services.
3. **Motivational interview (70%)** aimed at verifying the real correspondence of the chosen path with respect to the needs, expectations, interests, and individual attitudes towards the subjects/contents of the course.

The tool used for the selection will be a **summary grid** for the evaluation of the curriculum and the interview, which will focus on the following points:

- previous experience in the sector
- qualifications
- knowledge of one or more foreign languages
- motivation, prospects and employment expectations
- availability to attend
- self-assessment of their knowledge and previous skills

Proposed interview questions:

1. Could you tell us a little about yourself and your background?
2. Could you tell us about your interests in crafts and design?
3. Have you ever worked (professionally or not) with any traditional craft?
4. Why are you interested in participating in this Innovative Training Course?
5. Which is your previous experience in the arts, fashion and crafts?
6. Have you ever obtained any relevant qualifications?
7. Do you have knowledge of one or more languages?
8. What drives you?
9. What are your employment expectations?
10. Are you available to attend the course?
11. Do you like to work in a team?
12. Are you open to new ideas?

These questions could be made in the form of an interview or an open discussion between the participants at the beginning of the course:

13. Why did you decide to participate in this Innovative Training Course?
14. Is there anything in particular you would like to explore or learn during the course?
15. What goals would you like to have achieved at the end of this course?

Current selection process used before FORWARD project:

N.B.: Selection of participants in Italy is done exclusively through the engagement of local stakeholders

Italy	Romania	Portugal
<ol style="list-style-type: none">1. Stakeholders contact Flo when they have selected a possible candidate (could be a phone call or a meeting online or in presence): social assistants will provide Flo with a series of information regarding each candidate such as for <u>example</u>, native country, personal background, <u>economical</u> situation, specific necessities, competences, and etc.2. First meeting with the candidate (1 hour approximately): the candidate will visit Flo with her social assistant. In this meeting, Flo in agreement with the social assistant will determine the personalized path of <u>the each</u> candidate:<ul style="list-style-type: none">• Schedule and frequency• Personal objectives• Further meetings with social assistant3. Official entering of the candidate in the Flo organization: as a first step each candidate will be valued for her initial competences: not only from a technical point of view, but also from a relational point of view.	<ol style="list-style-type: none">1. Open call for women part of the foundation (members in local OLF-s), they can be from urban or rural area.2. Application form with open questions3. Participants Agreement (a kind of contract between each participant & TON) having all the project description, TON duties and Participant duties into this project & GDPR rules accordance (<u>1</u> example send to Elena & Elisabetta)4. Initial evaluation (skills, competences, knowledge for entrepreneurial development)	Identification of potential participants and Artisan Clusters: 1 – <u>Identification</u> of target groups with <u>Alentejo</u> Municipalities or other local entities; 2 – <u>Identifying</u> and recording their identity, cultural background, social and economic circumstances, traditions, skillset and artisanal practices. 3 – Identifying the artisanal techniques in the area of <u>Alentejo</u> , focused on skill sets from tradition, the <u>artisans</u> willingness to continue them and their availability for collaboration and evolution within their techniques; 4 - Selection of participants by the main multidisciplinary team of D4C <u>expert</u> ; 5 – Official entering of the candidate in the <u>programme</u> : as a first step each candidate will be valued for her initial competences: not only from a technical point of view, but also from a relational point of view.

Procedures for assessing incoming skills

The course does not include specific incoming skills to be ascertained in advance, nor additional requirements at the entrance: in this way people who do not have particular experience or previous skills can approach the training course, provided that they demonstrate a strong attitude and interest in the path and the specific sector. Exceptions, as already mentioned, are concerning the knowledge of the local language skills for foreign participants or an understanding of English and to read and write to be assessed in the interview. The level of technical skills in fashion, arts and crafts will be evaluated by self-declaration on the application form and/or in a practical test.

ORIENTATION PROCEDURES

Orientation before, during and after is essential elements for engagement and evaluation. Each candidate should be assigned a number of individual and group hours to ensure the course is well tailored for the audience and objectives are met. It also provides the space to ask for any questions and to reiterate behaviours and knowledge.

ORIENTATION	Individual hours	Group hours	Total hours/participant
Incoming (before)			
In itinere (during)			
Outgoing (after)			
Total			

Orientation procedures to support incoming participants to the training activity

The candidate will visit the training body and any “foster” company. During the first meetings, the partner organisation will share a general training programme and determine how it can be structured to increase motivation, develop talent, and ensure a safe training environment. Through an application form and interview, each candidate will be evaluated on soft and hard skills, including a keen interest to learning or improving sector specific skills. During the first meetings will share expected learning outcomes and help set individual goals. The individual plan may also include an ad-hoc schedule and competency development objectives. During the kick off meeting, the organisation shall share the training programme syllabus and schedule and tailor any specific needs.

Orientation procedures to support participants as part of the ongoing training course

Each partner organisation shall schedule for each candidate short meeting to discuss background and motivation. Should any difficulties arise, the organisation will adjust the training programme. Each organisation must find suitable strategies to solve any individual challenges. The purpose of these meeting is to endure timely recovery interventions. Additionally, these meetings ensure candidate satisfaction and monitor progress.

Outgoing Orientation procedures and/or work placement activities

At the end of the training course partner organizations should plan a final evaluation taking into account: (1) incoming personal strengths and weaknesses of each candidate and how the candidate has progressed (2) an evaluation of the final technical achievement (3) essential soft and hard skills necessary to find a job (4) Other sector specific requirements. In addition, the training body and the partner organisations could organize short job orientation meetings, support research and promote job opportunities for employment. This final phase will leverage on any active labour policies/incentives aimed to ensure social inclusion of people from disadvantaged backgrounds.

In A2 we also compared expected learning outcomes:

Italy	Romania	Portugal
Soft skills	Soft skills	Soft skills
Achieve self-esteem in the achievement of their personalized objectives . Learning to work in a manufacturing environment, in collaboration with their tutors (Flo technical operators) and with other members of Flo organization. Overcome personal weaknesses and reinforce their strengths .	Empowerment of women and raising their confidence in starting a business . Learning how to make a sustainable business plan .	Increase self-confidence and agency through the participation in an innovative course that allows the exploration of new and engaging topics for the participants
Hard Skills	Hard Skills	Hard Skills
Increase their technical knowledge based on each candidate's initial competencies . Learn about how a sewing process develops (i.e. basic knowledge of fabrics and sewing procedure). <u>Working on</u> manufacturing an item which will be chosen by operators according to the skills of each participant (this implies the capability of each participant to achieve a manufacturing quality level which is going to be evaluated by internal operators)	<ul style="list-style-type: none"> - Market analysis - Competitive analysis - Detailed breakdown of the products and services - Developing the business plan points - Marketing Plan - Sales Strategy - Request for Funding - Financial Projections - Putting in practice the business plan 	<ul style="list-style-type: none"> - Introducing new materials and technologies into the universe of the Innovative Training Course, allowing for the development of new types of craft together with the team of designers and artisans - Increase their knowledge about a specific craft(s), and the role and application of design methodologies in a career in crafts - Knowledge and know-how transfer

In addition to all the above, as part of the framework, it is advised that each institution or business providing inclusive adult education works to clearly define:

- ✓ Course Materials (if provided)
- ✓ Course Evaluation (type of test, equipment needs, purpose of test and evaluation tools) including ongoing learning assessment
- ✓ Description of Competencies or Knowledge expected to be achieved in the course.
- ✓ List of trainers (subject, name and surname, qualification required, function, years of experience required, internal or external to the institution/training body).
- ✓ Course Description (title/subject, duration, contents, objectives/ learning outcomes.
- ✓ Locations

Chapter 5.

Standards that ensure the delivery of quality training¹⁴

Considering the target audience of the innovative training we plan to deliver, before proceeding with predictors and standards of quality training, special attention needs to be put on the work we will be delivering, namely social work.

Global Definition of the Social Work Profession

"Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people. Principles of social justice, human rights, collective responsibility and respect for diversities are central to social work. Underpinned by theories of social work, social sciences, humanities and indigenous knowledges, social work engages people and structures to address life challenges and enhance wellbeing. The above definition may be amplified at national and/or regional levels." (definition by the International Federation of Social Workers July 2014).¹⁵

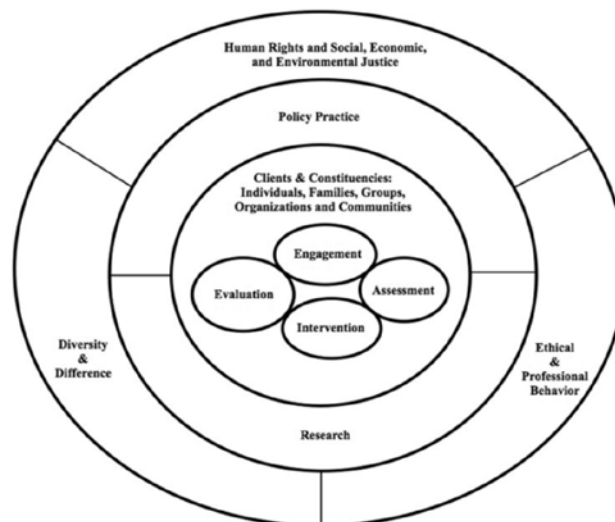


Figure 1. Social Work Competencies¹⁶

14. Standards adapted from CDC Quality Training Standards Public Health https://youtu.be/FYD_Ka4Jn7o

15. Check videos to meet social workers and impact on sustainability <https://www.ifsw.org/what-is-social-work/meet-social-workers-from-around-the-world/>

16. Source: Perspectives Social Work Competencies and Multidimensional Assessment The Journal of Baccalaureate Social Work, Vol. 20 (2015) © 2015 by the Association of Baccalaureate Social Work Program Directors. <https://www.bu.edu/ssw/files/2017/07/Social-work-competencies-and-multidimensional-assessment-Poulin-and-Matis.pdf>

Essential Skills and Traits for Social Workers¹⁷

Social work is a dynamic and demanding profession that requires a variety of skills and qualities. Whether these skills are innate or acquired, success in the field requires social workers to continually develop them throughout their career. While this list is not exhaustive, the following skills are vital for all social workers.

1. Empathy

Empathy is the ability to identify with and understand another person's experience and point of view. NASW defines it as "the act of perceiving, understanding, experiencing and responding to the emotional state and ideas of another person."¹⁸ "Stepping into someone else's shoes" and recognizing that experiences, perceptions and worldviews are unique to each individual enables social workers to better understand and build stronger relationships with clients. It is a vital skill that helps social workers to determine a client's needs based on his or her unique experiences in order to efficiently provides services.

2. Communication

Communication – both verbal and non-verbal – is a vital skill for social workers. The ability to communicate clearly with a wide range of people is essential. It is the duty of social workers to advocate for their clients – in order to do this, social workers must understand the client's needs. In addition to being cognizant of body language and other non-verbal cues, this means communicating appropriately and effectively with clients regardless of cultural background, age, gender, literacy skill level or disability. Social workers must also communicate with care providers, colleagues, and agencies, and must document and report information in a clear manner.

3. Organization

Social workers have busy schedules and a wide range of responsibilities in addition to managing and supporting multiple clients, including documentation, reporting, billing and collaboration. This requires social workers to be very organized and able to prioritize clients' needs in order to effectively manage cases. Disorganization and poor time management could cause a social worker to overlook a client's needs and result in negative outcomes.

4. Critical thinking

Critical thinking is the ability to analyze information gathered from unbiased observation and communication. Social workers must be able to objectively evaluate each case by collecting information through observation, interviews and research. Thinking critically and without prejudice enables social workers to make informed decisions, identify the best resources and formulate the best plan to help clients.

17. Source <https://socialwork.buffalo.edu/admissions/is-social-work-right-career-for-me/list-of-essential-skills-in-social-work.html>

18. Barker, R. L. (2003). *The Social Work Dictionary*. 5th ed. Washington, DC: NASW Press.

5. Active listening

Active listening is necessary for social workers to understand and identify a client's needs. Listening carefully, concentrating, asking the right questions, and utilizing techniques such as paraphrasing and summarizing also helps social workers to engage and establish trust with clients.

6. Self-care

Social work can be demanding and emotionally stressful, so it is important to engage in activities that help you to maintain a healthy work-life balance. Self-care refers to practices that help to reduce stress and improve health and well-being – engaging in these practices helps to prevent burnout and compassion fatigue and is crucial to having a sustainable career. By taking the time to care for themselves, social workers are better able to provide the best services for their clients. Learn more about self-care with our [self-care starter kit](#).

7. Cultural competence

Working effectively with clients from diverse backgrounds requires social workers to be respectful and responsive to cultural beliefs and practices. Social workers must be knowledgeable and respectful of their clients' cultural backgrounds and must, as stated by [NASW](#), "examine their own cultural backgrounds and identities while seeking out the necessary knowledge, skills, and values that can enhance the delivery of services to people with varying cultural experiences associated with their race, ethnicity, gender, class, sexual orientation, religion, age or disability." Possessing a non-judgmental attitude and an appreciation for diversity and the value of individual differences enables social worker to provide clients with what they need.

8. Patience

Social workers encounter an array of circumstances and individuals in their work. It is important to have patience to work through complex cases and with clients who need longer periods of time to make progress. This empowers social workers to understand the client's situation and avoid hasty decision-making and frustration that can lead to costly errors and poor outcomes for the client.

9. Professional commitment

Being successful in social work requires lifelong learning. Social workers must have a professional commitment to [social work values and ethics](#), and to continuously developing professional competence. This commitment is necessary for fulfilling the [mission of social workers](#) – "to enhance human well-being and help meet the basic human needs of all people, with particular attention to the needs and empowerment of people who are vulnerable, oppressed and living in poverty."

10. Advocacy

Social workers promote social justice and empower clients and communities through advocacy. Advocacy skills enable social workers to represent and argue for their clients and to connect them with needed resources and opportunities, especially when clients are vulnerable or unable to advocate for themselves.

Training Effectiveness Predictors

Training Effectiveness Predictors Learner characteristics, training design, and work environment predict training effectiveness. The following summarizes published evidence on training factors that have the strongest, most consistent relationship with learning and application of knowledge and skills in the workplace—a concept known as transfer of learning. For more information, see the Recommended Training Effectiveness Questions for Post course Evaluations User Guide¹⁹.

Learner Characteristics

- ✓ **Motivation:** The level of intensity and persistence the learner directs toward learning and the application of learning. Motivated learners are more likely to apply their knowledge and skills in the workplace.
- ✓ **Perceived Utility or Relevance of Training:** Learners who see the training as useful and beneficial to their job are far more likely to apply their knowledge and skills in the workplace.

Training Design

- ✓ **Behavioral Modelling:** Learners are more likely to apply their knowledge and skills in the workplace when the instructor clearly defines desired behaviors, demonstrates these behaviors, and gives learners opportunities to practice needed behaviors.
- ✓ **Error Management:** Learners are better equipped to handle on-the-job challenges when instructors allow them to practice problem-solving that involves anticipating, experiencing, and managing issues in the workplace.
- ✓ **Realistic Practice or Realistic Training Environment:** Learners are more likely to engage in active learning and transfer knowledge and skills to the workplace when instructors conduct training and practice in environments that resemble the workplace.

Work Environment

- ✓ **Supportive Environment:** Peers and supervisors enhance transfer of learning by reinforcing and supporting learners' newly acquired skills. It is especially helpful when peers and supervisors work with learners to develop action-oriented goals for applying these skills.
- ✓ **Opportunity to Perform:** Learners need resources and opportunities to apply their new skills and abilities in the workplace.
- ✓ **Relapse Prevention Strategy:** Follow-up (such as job aids or reminders) increases the likelihood that learners will apply their new knowledge and skills in the workplace.

19. <https://www.cdc.gov/training/development/evaluate/index.html#process-evaluation>

These training effectiveness predictors align with several of the Quality Training Standards:

Learner Characteristics Needs Assessment (Quality Training Standard #1):

A needs assessment can provide information about your learners' level of motivation. It can also provide information that helps make a course relevant and useful to the learners.

Learning Objectives (Quality Training Standard #2):

Learning objectives help learners gauge if training will be relevant and useful by letting them know what they will be able to accomplish by the end of the course.

Accurate and Relevant (Quality Training Standard #3):

Making training content relevant for your learners improves their likelihood of applying what they learn in the workplace. In addition, if the training is designed to be relevant, the learner may be more likely to perceive it as useful and relevant.

Training Design Accurate and Relevant (Quality Training Standard #3):

Making content relevant involves using real-world examples, scenarios, or environments to reinforce learning.

Learner Engagement (Quality Training Standard #4) and Learner Assessment (Quality Training Standard #7): Learner engagement and learner assessment both address providing opportunities for learners to practice behaviors and receive feedback on their problem-solving skills.

Work Environment Follow-Up Support (Quality Training Standard #8): Follow-up support for the learner involves providing resources, tools, and other support, such as opportunities to apply skills to reinforce content and learning when learners return to the workplace.

QUALITY STANDARDS TRAINING CHECK LIST

Training needs assessment informs training development

- Ensure that training is needed to address the gap, training is not always the solution
- Conduct a needs assessment that validates the need for training.
- Consider a simple or complex approach.
 - a) Complex approaches might include collecting new data through surveys and interviews.
 - b) Simple approaches might include looking at existing data or literature or talking to a few key informants.
- Conduct a training needs analysis (e.g., see Society for Human Resource Management definition*), if training is needed. This is a part of the needs assessment and focuses on gathering information that helps with training approach.
 - a) Identify and confirm the training goal with key partners.
 - b) Assess opportunities to build trust, engage, and advance equity through training.
 - c) Identify and describe learners (and community if appropriate).
 - d) Identify barriers and facilitators for training delivery to ensure inclusion and accessibility (e.g., language, technology, or location).
- Select a delivery method(s), strategy(ies), or trainers appropriate for content and learners. Some trainings may require additional attributes.

- Consider if the following apply to your training: Identify appropriate competencies (e.g., Core Competencies for Social Workers), if relevant.
- Establish and confer with a planning committee that includes diverse and relevant representatives of the learner audience (e.g., different professions, generations, race and ethnicity, and gender identity).

Training includes learning objectives

- Develop learning objectives that are SMART (Specific, Measurable, Achievable, Relevant, and Time-bound).
- Match learning objectives with goals.
- Select educational methods that support learning objectives.

Some trainings may require additional attributes. Consider if the following apply to your training:

- Match learning objectives with competencies (e.g., Core Competencies for Social Worker), if competencies exist.
- Describe prerequisite knowledge and skills and how they can be obtained.

Training content is accurate and relevant

- Develop content that meets the needs of the learners and program based on the needs assessment.
- Consider your learners and make sure your content (including examples and visuals) is culturally appropriate and relevant.
 - Include real-world examples that support the content.
 - Ensure content aligns with learning objectives to avoid unnecessary material.
- Conduct a subject matter expert (SME) review.
 - The SME(s) should ensure that content is accurate based on best-available evidence and up-to-date.
 - The SME(s) should review for bias and ensure possible biases are minimized and mitigated
- Create an expiration date for the training to review and update or retire, as needed.
 - Review may include evidence-based practice, peer review journals, best practices, or SMEs' input.
 - Update or remove content in a timely manner. Some trainings may require additional attributes.
- Consider if the following apply to your training:
 - Align content with at least one professional competency (e.g., Core Competencies for Social Workers), if competencies exist.
 - Ensure content offered in another language is linguistically appropriate and accurate.
 - If it was translated and not created directly in the target language, verify that it was done using standard industry translation processes and is reviewed by bilingual SMEs.

Training includes opportunities for learner engagement

- Design training that is interactive or engaging (e.g., knowledge checks, case studies, question and answer sessions, or exercises), as appropriate for learners' needs and training goals.
 - Provide opportunity for learners to receive feedback.
 - Facilitate engagement activities in a manner that is inclusive of all learners.
- Some trainings may require additional attributes. Consider if the following apply to your training:
- Use adult learning principles for adult learners (<https://eclkc.ohs.acf.hhs.gov/sites/default/files/pdf/adult-learning-principles.pdf>)
 - Principle #1: Adults are internally motivated and self-directed.
 - Principle #2: Adults need to draw upon their own life experiences and knowledge.
 - Principle #3: Adults are goal-oriented. Adults appreciate learning when it is tied to specific professional or personal goals.
 - Principle #4: Adults are relevancy-oriented. Adults must be able to see how learning connects to their work.
 - Principle #5: Adults are practical. Adults will want to focus on those aspects That will help them solve problems in their work.
 - Principle #6: Adults need to be shown respect.
 - Include experiential or practice-based learning (e.g. internship with a mentor for on-the-job learning). Provide opportunity for learners to share experiences and learn from others' experiences. These may include peer learning and interdisciplinary opportunities for practice.

Training is designed for usability and accessibility

- Use conversational style that is appropriate for learners (i.e., active voice, present tense, and second person).
 - Use language and tone that is inclusive, familiar, and clear for learners.
 - Select media, interface, and educational methods that can be used by your audience and facilitates learning (e.g., some learners may not have reliable internet access).
 - Design for user experience.
 - Develop easy and user-friendly navigation or materials.
 - Ensure that navigation or materials allow learners flexibility to access content that that they need.
 - Organize concepts in logical sections.
 - Make content accessible to learners.
- Some trainings may require additional attributes. Consider if the following apply to your training:
- Use high-quality (e.g., clear, clean, and crisp) audio and visual aids to clarify concepts.
 - Use technology that is current and easy to access.
 - Ensure that links are functional.
 - Provide technical support.

Training evaluation informs improvement

- Develop and implement a training evaluation plan that includes the evaluation purpose, questions, and data collection methods.
- Recruit evaluation participants who reflect the diversity of your learner audience to ensure cultural, social, and contextual relevance.
- Conduct a formative evaluation as part of development. This may include peer review, quality checklist assessment (e.g., using a checklist), pilot testing, or usability testing.
- Conduct outcome evaluation that includes training effectiveness and learner assessment (Standard 7).
- Include opportunity for learners to provide feedback on training.
 - Include open-ended feedback, if possible.
 - Review and analyse evaluation data for training improvement.
 - Plan to use process evaluation data and learner feedback for ongoing quality improvement.
 - Make recommendations for training content, delivery methods, and learning activities that fill gaps with focus on areas with greatest need, including the need to advance equity.

Some trainings may require additional attributes. Consider if the following apply to your training:

- Conduct a delayed or follow-up evaluation after learners have had time to apply what they learned.
- Assess if the training is inclusive and supports cultural and linguistic standards.

Training includes opportunity for learner assessment

- Construct learner assessments (e.g. post-test, knowledge check, exercise, observed practice, question and answer session, or problem solving) that relate directly to learning objectives to reinforce learning.
 - Use different question formats, such as multiple choice, matching, listing, reordering, and sorting.
- Use socially and contextually relevant assessments for learners to apply what they have learned (e.g., case scenarios are realistic and relevant to learners).
- Provide learners with feedback on their responses or skill demonstration to support learning.

Some trainings may require additional attributes.

Consider if the following applies to your training:

- Recognize learner completion through a certificate or other notification.

Training includes follow-up support for the learner

- Provide opportunities to learners for continued learning after the training that reinforces retention and application of content delivered during training.
- Use a simple or complex approach that includes at least one resource for post training support.

- Simple approaches include providing contact information for help, tip sheets and other resources for more information, and access to other learners for peer support.
- Complex approaches include conference calls, webcasts, coaching, homework assignments, accountability partners, communities of practice, and reminders such as emails and quizzes provided some time after the training.
- Choose an approach that is socially and contextually relevant to learners (e.g., consider learners' availability and access to technology).

Some trainings may require additional attributes.

Consider if the following applies to your training:

- Provide resources to management or partner organizations for follow-up support.

Resources

- ✓ 5 levels of professional development evaluation: <https://evalu-ate.org/miscellaneous/five-levels-of-professional-development-evaluation/>
- ✓ Evaluating Training Effectiveness: <https://www.cdc.gov/training/development/evaluate/training-effectiveness.html#print>
- ✓ Useful models on how to manage across-cultures <https://minorityhealth.hhs.gov/omh/browse.aspx?lvl=2&lvlid=53>
 - ADDRESSING Framework
 - Arthur Kleinman's Eight Questions
 - Providing CLAS (culturally and linguistically appropriate services)
 - CLAS, Cultural Competency, And Cultural Humility
 - Combating Implicit Bias And Stereotypes
 - Communication Styles
 - Effective Cross-Cultural Communications Skills
 - How To Better Understand Different Social Identities
 - RESPECT Model
 - Working Effectively With An Interpreter
- ✓ Usability testing: <https://www.usability.gov/>
- ✓ What is social work <https://www.ifsw.org/what-is-social-work/meet-social-workers-from-around-the-world/>

Chapter 6.

Institutional Training design

6.1 FLO CONCEPT

Preparatory steps:

The preparatory steps to the institutional training course will be focused on the need to organize the training so that it will be as effective as possible. Flo has gained in more than a decade since the opening of the activity, a solid experience in training courses held several times throughout the year. However, since this is an innovative course, it is important to be able to structure it so as to provide new aspects in addition to what has been previously done. An initial step is to study in detail the profile of participants and interpret their expectation and needs. Since the course aims to empower women coming from disadvantaged backgrounds of multiple kinds, it is essential to make sure that each activity of the course takes in consideration the beneficiaries' fragile conditions and their learning ability, so that everybody feels comfortable and at ease in participating. Flo aims that this experience will be shared with the entire Flo team: not only trainers directly involved, but also all the people, for the majority women, who are involved in various ways in the organization. Therefore, another preparatory step will be that of informing everybody about the course in order to generate an inclusive and welcoming atmosphere during the implementation of the training.

Training agenda and implementation:

Flo innovative training course will be held in the two Flo institutional locations: the sewing workshop and the retail store. In order to respond to the requirements of each participant, after the selection process and the preliminary meetings with the candidates, Flo in agreement with the participant herself will decide who is going to follow the course for sewers and who will instead follow the course for sales assistants.

Since the 10 women who will participate to the innovative training course at Flo are going to be women coming from disadvantaged backgrounds, (in particular with mental or physical disability as well as women with drug addiction, victims of sex trafficking, immigrants with social and economical problems), it is important to take in consideration, when planning the course, that it will be divided in sessions which will not be longer than 4 hours each.

The Activity 4 will have some group sessions held in the sewing workshop, and the rest of sessions will be an individual and personalized course tailored made for each participant.

The training course will be divided in 4 phases that are here below described:

1. Phase #1 – Preparatory/Orientation phase: this phase will be divided into 4 group sessions of 4 hours each (for a total of 16 hours), dedicated to introducing and illustrating the world of fashion and which are the necessary personal requirements and dispositions in order to aim to a future job in this field. This initial phase is essential to focus the attention of the participants on the personal investment they are making by participating to a training course in the fashion sector. The objectives of these preparatory sessions are, not only, to clearly set a common standard of behavior in each participant no matter what is their specific background, but also to incentivize in them a series of considerations related to their self care, their self understanding and self consideration in relation to the path they are willing to undertake.

2. Phase #2 – Intermediate phase – General notions – this phase will be divided into 4 sessions of 4 hours each (for a total of 16 hours), dedicated to pass on all the important notions strictly related to the world of fashion. During these group sessions, the participants will be instructed on various aspects such as:

- ✓ Proper terminology regarding each product category for ready to wear and accessories
- ✓ Intensive study of textiles and their intrinsic properties.
- ✓ Phases of production, from the sketch to the pattern to the end product.
- ✓ List of machinery used in different manufacturing phases.
- ✓ Different sewing techniques and when to apply them.
- ✓ Description of a sewing kit and what it needs to contain.

3. Phase #3 – Technical training – this phase will be divided into 20 sessions for each participant of 4 hours each (for a total of 80 hours) and it will be personalized for each participant. Sessions will be held either in the sewing workshop or in the retail store. There will be a specific agenda for each participant according to their personal needs and capabilities and will differ in contents according to the entry level of each woman. Participants will be divided, if possible, into 2-3 groups and will be required to attend for a minimum of 70% of sessions for a total of 56 hours and a total of 14 sessions.

In detail, in the sewing workshop, the training will be based on these following steps:

- ✓ **Hand sewing:** if the candidate has no previous experience in sewing, the training will start with learning how to sew by hand a very simple objective that can easily be reproduced in order to evaluate the manual disposition of the person.
- ✓ **Pattern making and cutting:** candidates will confront themselves with developing the pattern of a simple item and, under supervision, measure their ability in cutting fabric using the same pattern.
- ✓ **Basic Machine sewing and basic ironing technique:** if the candidate either has some previous competence in sewing, or easily demonstrates a good level of accuracy and exactitude in hand sewing, she could be tested in using a linear base sewing machine and practice on straight seams in order to sew a simple item. In addition, when the item is properly manufactured, the candidate will be trained on ironing techniques using a professional iron.

✓ **Advanced Machine sewing:** if the candidate either has a previous good knowledge in basic machine sewing or reveals a particular disposition in all the above stages, she can be tested in more advanced machine sewing and eventually experiment more complex sewing techniques and machinery, such as the *overlock machine* (i.e. a machine that is a technically more complete sewing machine than a linear machine. The blade, built into the machine, cuts the fabric as the needles sew, giving a perfect finish that does not fray at the edge of the sewn fabric. Unlike the linear sewing machine, it cuts and finishes fabrics while sewing, which is very useful in particular for beading and hemming). The candidate will be asked, under the constant supervision of the trainers, to measure her abilities in sewing ready to wear garments, which require a high level of ability and precision.

In detail, in the retail shop, the training will be based on these following steps:

✓ **General introduction to the store:** an overview of Flo boutique, an evaluation of its typology versus other types of stores, a complete description of customers profile and nationality, evaluation of the store offer from different points of view: style, price point, interior design etc.

✓ **Required standard level of the boutique:** required level of cleaning conditions of the store, required level of merchandise organization, etc.

✓ **Rules of conduct of a sale assistant:** summarize and discuss the appropriate conduct to have when working in a boutique, the required level of self-care, desirable attitude towards the customer, etc.

✓ **General sales techniques:** how to approach a client, how to present merchandise, how to close a sale, how to encourage the client to buy more than one item, showing competence in a graceful manner so that the customer doesn't feel under pressure, how to create a welcoming environment in order to achieve the customers' trust and confidence, etc.

✓ **Exhaustive analysis of merchandise:** evaluation of each brand present in the store, its characteristics, textile composition, available range of sizes, fits and comfort of each item.

✓ **Display on the sales floor/stock room:** basic notions of window display and visual merchandising for the store and overview of the stock room.

✓ **General notions regarding money transactions:** overview of the cash register, of the store management computer programme, methods of payment (i.e. cash vs. credit card), Tax free documentation etc.

Phase #4: Introduction to the job market in the fashion sector: this phase will be divided into 4 group sessions of 4 hours each (for a total of 16 hours). There will be an initial session dedicated to a group evaluation of acquired competences and a shared discussion about each candidate feedbacks. Sessions will then concentrate on studying the specific job market and its peculiar characteristics, the required level of competences necessary to match the job demand, the institutional channels and local training agencies that provide courses recognized by the Tuscany Region and how to eventually fill and application. It is important at this point of the training, that candidates are given some general notions that could help them understand how to move forward in a future career in the fashion sector.

Follow-up / institutional steps after the training

In general, we strongly hope that the result of the experimentation of this innovative course will be a valuable start point for future activities, which will give Flo the opportunity to increase its range of action.

One of them would definitely be the opportunity to replicate this training course on a regular base and to be able to offer it to local institutions and stakeholders. This possibility will allow Flo to be able to include more disadvantaged women in a process of developing interest and basic knowledge in the world of fashion and provide them with the capability to understand and make personal decisions accordingly.

It would be also very interesting to use the experience coming from the whole project to work alongside with other national or international similar organizations in order to assist them in the creation of a similar institutional training. We strongly believe that there is a general need to develop educational paths in the fashion sector for women who are searching for new job opportunities and need to be guided into this world, which has specific rules and peculiarities.

6.2 The Open Network for Community Development Training Design

Preparatory steps:

For our Foundation it is very important the selection of participants for the training within this project and the mentoring link that will be made between the trainers and the direct participants to the course.

For us, this training is innovative because of the digital component that will be used, i.e. digital mentoring for the realization of individual entrepreneurship plans developed by the participants that will be based on the use of local resources for a sustainable environment and a circular economy.

The terms of vital importance in the development of this training are: empowerment for women in a social context (working in groups); social entrepreneurship; local resources, circular economy, sustainable environment.

Training agenda and implementation:

Our training will be delivered in four Modules:

1. Theoretical module (European, national, local legislation, stakeholders, examples of best practices from other countries). Planned for 6 Hours (2 sessions of 3 hours)
2. Practical Module Local Resources (Form Shape -Soap-Therapeutic Oils-Lavender) (6 hours preparation/ 5 hours working in group/6 hours Follow-up)
3. Practical Module Circular Social Economy (Form Shape/Ipsos-decorative object/ demand-supply; local development resources) (6 hours preparation/ 5 hours working in group/6 hours Follow-up)
4. Theoretical and Practical Module: Sustainable female entrepreneurship (12 hours theory/ 3 hours x 10 participants-individual online mentoring for Individual Business Plan)

Follow-up / institutional steps after the training

Following the training, participants will be supported in their Individual Development Plan. The fact that we have chosen to develop the project in a group of women active at the local and entrepreneurial level represents precisely our intention to support the long-term socio-economic integration of our beneficiaries. The structure of this training will be replicated in all our women's groups in training sessions supported by our national network of trainers.

6.3 D4C – ASSOCIAÇÃO DESIGN FOR CRAFTS Training Design

Forward Portugal

Design and Crafts for Women Empowerment

FAZER BEM

Preparatory steps

The training course designed in Portugal is based on the role of contemporary design and the visual arts as a contributor to the maintenance and innovation of craftsmanship, underlining its impact in the creation of social and economic sustainability of women that can develop this skill. Therefore, through the introduction of strategies related to design-based processes, the Forward Portugal programme aims to:

Educate Through the transmission of knowledge, methodologies and techniques from the disciplines of art, design and crafts.

Integrate Contribute to the social, cultural and economic integration of women in disadvantaged situations, through the creation of collaborative strategies between the target group and the invited artist, artisans and designers, promoting sustainability, creativity, as well as the economic independence of the target group.

Innovate Develop new types of craftsmanship with the contribution of the invited contemporary artist and designers, creating new offers with market and cultural value, using sustainable materials and techniques.

The selection of the women trainees is carried out in collaboration with the Municipality of Grândola and Junta de Freguesia do Carvalhal, which will contribute with the mapping, identification and selection of potential project participants. The selection process is divided in three phases, with D4C team coordination:

Phase 1 – Meetings with the stakeholders and partners in the Municipality of Grândola and Junta de Freguesia de Carvalhal, together with the social development teams of both stakeholders, to identify and discuss the main difficulties of woman inhabiting in this region, and to identify, together, the first potential participants that might be interested in participating in the training course.

Phase 2 – Identification, approach and initial contacts of the potential group of women to participate in the training course. This phase is coordinated by the social development teams of both stakeholders, working closely with the D4C team to assure the participants fit the training course profile.

Phase 3 – Interview and selection of participants, coordinated by D4C team, the social designer Susana António and social development teams of the Municipality of Grândola and Junta de Freguesia do Carvalhal.

The selected group of women who accept and are interested in participating in the Innovative Training Course come from Grândola and the surrounding areas. Most of the women identified and who will participate are long term unemployed, facing economic and social difficulties, with personal issues related to self-esteem and lack of confidence, and also facing precarious situations. Some may be struggling with social stigmatisation and exclusion, as well as mental health issues such as long term depression.

Training agenda and implementation

D4C created a multidisciplinary team in the areas of product design, social design, craftsmanship and visual arts. The two artisans came from different regions of Portugal, with recognised cultural heritage practices in the area of crafts. The course was then divided into three separate parts across 14 days.

As an educational action with a vocational dimension, the group of women will first be introduced to activities that focus on capacitation and self-worth, self-motivation and development of confidence. Under the coordination of the Lisbon-based social designer Susana António, the group will explore processes of individual and collective creativity, design and project development processes and approaches, with the aim of developing new perspectives on the development of personal or professional projects. The first week is focused on discovering new opportunities and creating strategies that foster collaboration, mobilisation, mutual aid and empowerment.

During the second and third weeks, the group will be introduced to two different types of traditional handcraft practices. Firstly, in the second week of the course, an artisan will teach the participants how to work with reed through handcrafted weaving techniques. Weaving is an ancient art with a lot of significance and history in traditional Portuguese culture, which involves the handling and interweaving of threads and fibres to create textiles. Traditionally associated with the production of baskets, mats, chairs and stools, reed weaving can have other types of applications. By the end of the week, it is expected that the participants learn the basics of reed waving techniques and work on several pieces, learning the different stages for producing handbags and other objects.

In the last week of the training course, a second artisan will teach the participants bulrush basketry techniques. This is a handcraft practice that originated in Santarém and is part of traditional Portuguese culture, although considered at risk of extinction by the people who work hard to keep it alive. Bulrush is a plant found in various regions of Portugal, especially in humid and/or swamp areas. This organic fibre is not only sustainable and accessible, but also resistant and long-lasting. The group is expected to learn introductory techniques on how to make baskets and other types of containers in this material, with the aim of creating at least one piece each by the end of the week.

Follow up / Institutional steps after the training

The project aims to leave a legacy in the area of individual and collective training, marked by the exchange of methodologies, techniques, processes, knowledge and concepts operated between women in precarious situations, and artisans and designers throughout the project, in which the benefits can extend for several years. Above all, the direct results of this training programme translates into the creation and production of several original handcrafted objects, developed in collaboration between the participating women and guided by the invited artisans and designer – results that reflect the learning acquired by the group in the fields of design, art and crafts during the programme and the dominance of the technical skills that are required for self-sufficiency.

Moreover, the stakeholders – the Municipality of Grândola and the Junta de Freguesia do Carvalhal, together with Terra Foundation, experimentadesign and D4C teams – are working together on the upcoming continuation of the training course, in order to provide a space in the nearby area where the participants can meet regularly, developing their own projects and working on the skills acquired during the course. These gatherings will be sporadically accompanied by the D4C team and stakeholders involved, in the hope of creating a multitude of new results and opportunities that may extend for a long period of time.

As a direct investment by two of the stakeholders of the programme, Terra Foundation and experimentadesign, a continuation of the FAZER BEM project is planned, with the goal of sharing the results to the local community and incentivising the continuation of the work developed during the workshop created for FORWARD. There will be a presentation of the pieces in an itinerant exhibition, as well as a book about the project, which will be launched in November 2023. The exhibition will have two presentations, first in August, in Carvalhal, in an outdoor space in front of the extensive area of rice fields characteristic of this region, and then in Grândola, in one of the exhibition spaces belonging to the Municipality, ending on November 30th.

Chapter 7.

Innovative Pathways in institutional Trainings

Flo Concept

Flo innovative training course will be held in the two Flo institutional locations: the sewing workshop and the retail store. In order to respond to the requirements of each participant, Flo, in agreement with the participant herself, will decide who is going to follow the course for sewers and who will instead follow the course for sales assistants.

Since the ten candidates who will participate to the Flo innovative training course are women coming from disadvantaged backgrounds, it is essential to make sure that each activity of the course takes in consideration the beneficiaries' fragile conditions and their learning ability, so that everybody feels comfortable and at ease in participating.

The course will concentrate on each candidate's personalized path and will be focused on their personal growth as well as on their ability to learn basic skills necessary for imagining future opportunities in the fashion world.

The Open Network for Community Development

The FORWARD training developed by our Foundation is innovative in that (in a highly effective and focused format) it develops entrepreneurial skills and competencies for women who want this knowledge for personal and professional development. The second part of our training is focused on "face to face" mentoring between trainer and participant, facilitating the development of the business plan using traditional crafts and local resources. The training we offer is a step towards a local, circular and sustainable economy.

D4C – ASSOCIAÇÃO DESIGN FOR CRAFTS

Training Design

Conscient of the urgent and defining challenges of the 21st Century, mostly related to environmental and economical sustainability as well as the effects of rapid urbanisation, DFFWAC seeks to highlight the growing necessity to preserve and strengthen a worldwide legacy of unique, female-led artisanal production. Aiming to contribute towards improving and strengthening craft clusters, the training course *Fazer Bem*, conceived by DFFWAC is based on the role of contemporary design as a contributor to the maintenance and innovation of craftsmanship, underlining its impact in the creation of social and economic sustainability. Being site-specific, it is aimed at a group of women in disadvantaged situations from different backgrounds, seeking to simultaneously promote adult education and highlight the cultural heritage of craft practices.

The focus on the protection and preservation of crafts is inherently linked to the attention on the role of women and their relevance at the forefront of today's society – an issue that continues to be a priority in the beginning of this century. Hence, the innovation of this training course lays on the development of different artisanal practices, brought from varying points of origin, which can represent important community building blocks, functioning as new ways of promoting cultural exchange and fostering social and economic integration.

About Authors



Elisabetta Renzoni

Motto: *"Fight for what you want and you might get it!"*

"I always loved fashion as a opportunity to express oneself, I therefore spent the last 20 years in the fashion sector, where I learned the multiple and complex aspects of the business. In Flo I have brought to life a personal dream which is that of provide a welcoming organization where people in need can learn according to their special needs and dreams, how to become part of the fashion world!"



Barbara Consumi

I started my professional career working for different training agencies where I was involved in all aspects of reporting on and managing training projects, in particular projects funded with the European Social Fund. I've been working since 2007 for Fism Regione Toscana (*Italian Federation of Nursery Schools of the Tuscany Region*) and for their training institution that, since 2020, becomes an its own organization named Fismformazione soc. Coop. ar.l.



Riccardo Ceccherini

I'm graduated in cinema and literature and I've always been attracted to arts and to human potential. Thanks to the many activities we developed in Fismformazione, I learned to help people to express their vocation in many different work sectors. Since I loved writing, in Fismformazione I also improved my skills by designing training projects for different users. I believe that difficulties are the strongest boost to grow up as a person and as a professional.



Elena Corinne, PIANI

Motto: "We know only too well that what we are doing is nothing more than a drop in the ocean. But if the drop were not there, the ocean would be missing something." — MT.

I am a training and development professional, diversity empowerment advocate for societal transformation and business innovation. I graduated in Y2K with a degree in International Business spec. International HRM, I am part Italian and New Zealand and I grew up in the French educational system. I spent the first 15 years of my career contributing to diverse multinational business organizations, as well as to bilateral and multilateral foreign affairs. Since 2015 I provide freelance corporate sustainability and social innovation consultancy and training services, enabling leaders and organizations to go "beyond" profit, thus creating value and positive impact. I am committed to connecting the ESG dots and to facilitate stakeholder dialogue and projects which contribute to our sustainable development in accordance to the UN 2030 Agenda.



Cristina Victoria Chert

I have been active in European projects for 20 years. These projects have given me a wealth of knowledge in various areas of development, have given me the opportunity to meet outstanding experts and have reinforced the idea that the more you know, the more you understand how little you know. I know that one project will not change the world, but I know that any project by people for people can make this world a better place. Let's move **FORWARD** on the road to a better world!



Guta Moura Guedes

My personal life and my professional career focuses on reinforcing the importance of culture as a pillar of a sustainable and egalitarian society and as an indispensable factor for human development.

I've been actively engaged in the international design community as a curator, creative director, strategist and critical thinker since the early 90's, and I co-founded the Lisbon based cultural non-profit association Experimenta in 1998. From 1999 until 2017 I dedicated myself to the EXD Bienal as its co-author and creative director. I've been running and curating exhibition projects in the area of design and architecture, working also as a consultant, as a teacher and as a speaker at debates and conferences in the area of design, culture and strategic development in Portugal and abroad. Keeping always my path as an independent cultural catalyst, I was named Administrator of the Fundação Centro Cultural de Belém, the most important cultural institution in Portugal, by the Portuguese Government in 2010 and was also the Strategic Design and Communication Director of the Fundação Casa da Música back in 2006.

I studied piano, biology, hotel management and design and was distinguished by the French Government with the "Ordre de Chevalier des Arts et des Lettres" for my work in the design and culture sectors around the world.

**Joana Morais**

I graduated in Graphic Design from ESAD – Caldas da Rainha, and also hold an MA in the same subject, having focussed my research into the areas of curatorial practices relating to parallelisms between the fields of graphic and relational design. With a broad interest in visual culture and an extensively interdisciplinary approach, I have been collaborating with experimentadesign since 2013, first as a central element in the conceptual construction and production of the EXD'13 Biennale, under the theme No Borders. I currently work as Head of Research, Production and Development and my skills and responsibilities encompass a vast range of both conceptual and practical elements, which include but are not limited to: curatorial research, set design, communication design, production, budgeting, project management and the overall supervision of all activities.

**Mariana Ferreira**

With a Bachelor's degree in Economics and a Master's degree in Art Markets, I am currently a producer at experimentadesign. I have worked in the field of cultural production since 2018, having worked in institutions such as MAAT – Museum of Art, Architecture and Technology. With a simultaneous focus on academic research in the field of Art History, I am currently a PhD candidate at the Faculty of Humanities of the University of Lisbon.

**Santiago Simões**

I am originally from Lisbon but lived in the UK for six years, where I completed my bachelor's degree in History of Art from the University of Sussex (2017) and my master's degree in Curating and Collections from Chelsea College of Arts (2019). Mainly interested in cultural studies, as well as gender politics, my research practice focused on the accessibility of art, interrogating how one displays and writes about "difference". In the last few years, I have had the opportunity to curate shows in London and in Lisbon, currently working for experimentadesign as the editor and communication assistant.

FORWARD

Fashion, Crafts and Design
for Women Empowerment