

# EUROPEAN FASHION DESIGNER



Supporting learning mobility of students – being a work placement company

## GUIDE FOR COMPANIES



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## Transnational learning mobility

It is proven that a learning experience abroad offers a rich added value in terms of professional and personal development, for both for the student and for the work placement company. During a work placement, students put into practice what they have learned during their training course. A work placement experience, however, requires more from students; dealing with practical tasks whilst being able to face and manage the difficulties that might occur in real working life. In other words; being professional.

Therefore, by going abroad, learners will undergo an unique and rich experience: A broader vision of their future job and professional sector together with contacts with other cultures and languages. Transnational mobility not only promotes European labour market mobility, it also helps develop an awareness of 'European citizenship' and fosters new international skills such as languages, intercultural competence and personal skills.

### 1. Why be a work placement company for international students?

Our era is often called the era of globalisation. 'Borders disappearing' is a common statement, which says that more and more people worldwide are connected to each other. A growing world trade is an irreversible result and international business seems to be inextricably linked.

Europe is growing together and expanding business with other countries becomes easier through this globalisation. In education, this globalisation trend of the industry is visible as well. Training courses are dealing with internationalisation in terms of work placements. Students, especially in the fashion sector, are more and more frequently looking for work placement experience in other countries. By working with a work placement student from another country, your business can:

- ✓ Discover new European markets
- ✓ Discover new cultures of the countries in which you are working.
- ✓ Learn how to maximize those opportunities
- ✓ Research your competitors in different countries
- ✓ Use technology to grow your business internationally
- ✓ Benefit from the new perspectives and local knowledge of students
- ✓ Recruit new potential future employees

### 2. What entails being a work placement company?

Making the work placement a success is largely the responsibility of the student, but as a work placement company you are closely involved in the development of the student (from abroad) during this period. An assigned work placement tutor (supervisor) should assist the student not only in developing his professional skills, but also with his intercultural skills. The tutor supervises the students activities, informs and instructs, but also motivates and stimulates the student in the learning activities.

## European Fashion Designer **EFD**

The Leonardo da Vinci project **EUFASHION** ([www.eurfashion.eu](http://www.eurfashion.eu)) was the scenario for the development of a European profile of a fashion designer. The reason for this project is the realisation that student mobility in a transnational context lags behind for the fashion sector in education and a lot more exchange between students and companies abroad should be realised. The use of European reference profiles are facilitating this exchange in terms of the occupation, the activities and the learning outcomes and assessment.

This guide contains information on the reference profile of a European Fashion Designer and gives instructions on how to use the profile in order to design and realise a successful work placement together with a student from abroad. This reference profile can be used as a communication tool between different countries and different profiles in the partner countries. In the annexes you can find different forms which should be completed, in order to make the first steps of being a work placement company.

### 1. Why an European Fashion Designer?

Lately the Fashion Retail Industry is liable to changes. The so called forward and backward integration is coming up. Think of manufacturers or rear end companies with their own brand who open its own outlet and internet stores as a form of forward integration. Backward integration occurs because large retailers are increasingly designing and assembling their own collection and finally carry out an order to produce it.

To cope with fierce competition from both inland and abroad, more and more companies are forced to reduce production, to provide faster delivery times and more collections. This means that the production of textiles in many cases occurs in low-wage countries and with sophisticated logistics systems that provide just-in-time deliveries, so that the inventory cost can be minimized as much as possible. The work of the designer performs well on all borders.

As a result of these developments, professions in the sector will get more and more of an European character. The fashion designer of tomorrow works in an international context and ensures that the profession will be characterised by common tasks.

Therefore, employers and employees in the sector do have an urgent need for a European profile to support the labour market mobility in an international industry. This profile can serve employers to recruit designers and to have the benefit from a more diverse composition of employees. Employers on the other hand, are able to anticipate the demands of the labour market of the designers.

## 2. Who is the European Fashion Designer?

The European Fashion Designer works at the design department of a clothing company. These are often rear end companies, where the fuselage (production) is outsourced to companies in low wage countries. This means that the EFD understands the entire design and production from preparation until the marketing of the finished product.

At the design department, the European Fashion Designer cooperate with many other fashion designers. In larger companies, where more designers are located, specialisations may occur, but most companies in this industry are working with all-round designers. Together with their colleagues, the EFD works on a new collection. Each outfit begins with an idea, a combination of colours and a combination of lines and shapes. The EFD assists in finding inspirational material, fabrics and haberdashery. The European Fashion Designer puts their ideas on paper. He/She sketches the garment which eventually will lead to a technically feasible and commercially viable product. It should also satisfy the requirements of the (individual) customers, the desired price and quality and the commercial policy of the company.

In practice, the function of a fashion designer will sometimes be combined with the work of a pattern maker. The pattern maker is not only responsible for creating and designing, but will also guarantee the production of a prototype. Of course, the pattern maker needs more technical skills than a fashion designer. In this European profile, we confine ourselves to the work of a fashion designer.

## 3. Where does the European Fashion Designer work?

There are many different types of businesses where the fashion designer can be employed. The way of working will be greatly influenced by the type of business. A designer who works for a company with its own commercial label designs a seasonal collection that is very trend sensitive. There are no specific orders given from customers, which means, that these designers have a great freedom in designing the collection. However, their creativity is limited by financial regulations and the commercialism of the design. A fashion designer can also work in a company that makes, repairs or changes clothing for individual customers. Here the fashion designer consults with staff from other departments on products and also has regular contact with customers.

A designer can also work for a company that works for non-residential customers. For example, in large distribution chains. In this case, the designer take into account the specific needs of the customer. Often, several companies are asked to give a quote. It is then important for the designer to quickly assess the needs of the customer. In these companies, consultations with the client is a significant step in the design process. The designer must quickly develop alternatives to offer customers a choice.

Finally, there is a category of designers who are not employed by a company. They work as freelancers for various clothing companies and styling agencies.

→ fill in Annex A

#### 4. The core tasks of a European Fashion Designer

The description of the European Fashion Designer reference profile is based on what an EFD student should know (knowledge), should be able to do (skills) and to what degree of responsibility and autonomy (competence). These are called *learning outcomes*. It is central to the terminology as used in the *European Qualification Framework* (EQF) for lifelong learning.

→ see [link](#)

The EQF acts as a translation device to make national qualifications more readable across Europe. It provides a common language to describe qualifications and professional profiles that can help Member States, employers and individuals to easily compare profiles and skills from different education and training systems in the European Union. Within the EQF there are 8 levels distinguished. Each qualification and reference profile (of whatever level) can be further described in terms of the type of learning outcomes. EQF makes the primary distinction between three categories:

- ✓ knowledge (understanding)
- ✓ skills (application and action)
- ✓ competence (autonomy and responsibility)

The tasks of an EFD is described in terms of core tasks and subtasks. There are roughly four core tasks that the profile of an EFD forms and each core task exists of a few subtasks. Table 1 shows the core tasks with according subtasks. Every subtask is described in learning outcomes.

→ see Annex B

#### 5. Selection of the core tasks for the work placement

During the work placement the student has to accomplish certain tasks. Based on the core tasks and according subtasks of the reference profile of the EFD a selection should be made of those subtasks that can be done within the work placement company.

→ fill in Annex C

#### 6. Assessment of the work placement

The work placement plays also part of the assessment of the student after accomplishing the work placement. This means the tutor who supervised and supported the student fills in an evaluation form to assess the professional performance of the student based on the (core) tasks the student completed, according to defined assessment criteria.

→ fill in Annex D

#### 7. Learning Agreement

A learning agreement is an individualised document which sets out the conditions for a specific work placement. It specifies, for a particular learner, which tasks and learning outcomes should be achieved.

→ see Annex E

Table 1. Overview core tasks and subtasks EFD

Overview core tasks and subtasks European Fashion Designer
<b>Core task 1: Preparing the development of the collection</b> <ul style="list-style-type: none"><li>1.1 Planning and organising one's own work</li><li>1.2 Preparatory consultation of the incoming orders/new collection</li><li>1.3 Gathering and sorting collection/order information</li><li>1.4 Promoting professionalism</li></ul>
<b>Core task 2: Developing the collection</b> <ul style="list-style-type: none"><li>2.1 Creating collection items</li><li>2.2 Compiling the collection</li><li>2.3 Making flat technical drawings and style sheets</li><li>2.4 Discussing the first design sketches</li><li>2.5 Managing files</li></ul>
<b>Core task 3: Conducting the sampling</b> <ul style="list-style-type: none"><li>3.1 Delivering an item for sampling</li><li>3.2 Fitting and evaluating the sampling</li><li>3.3 Recording and conveying fitting information</li><li>3.4 Complementing the style sheet</li></ul>
<b>Core task 4: Promoting the design/collection</b> <ul style="list-style-type: none"><li>4.1 Internal promotion</li><li>4.2 External promotion</li></ul>

## Annex A

### General information of your organisation

Company name

Residential address

Zip code +City

State/Province

P.O. Box

Zip code + City

Country

General e-mail address

Internet address

  

Contact person

Position

Telephone number

E-mail address

  

Workplace tutor

Position

Telephone number

E-mail address

### Characteristics of your organisation

Sector

Line of business

Core activity, product or service

Scope of activities  local  regional  national  international

Number of employees

### Fashion Designer in your organisation

Main responsibilities

Main tasks

Role in professional environment

Role in European perspective

**Information with regard to the work placement**

Main communication language in organisation:

Other languages      oral   
   written

Student should be able to communicate     with colleagues only  
    with colleagues and customers  
    with colleagues, customers and suppliers  
    other:

We are able to assist the student in finding accommodation     yes  
    no

Possible duration of a work placement

## Annex B

### Detailed description of core tasks, subtasks and learning outcomes

#### Core task 1: Preparing the development of the collection

Subtask		Knowledge	Skills	Competences
1.1	Planning and organising one's own work	Knowledge of planning, the design process and central planning. Knowledge of the fabric and accessories market, processing methods, production possibilities, quality standards and production means.	Ability to estimate the minimum production time for samples, use a planning program, being flexible, solution orientation, understanding the production process of an item of clothing and the ability to adapt planning in the event of problems.	Competence to take responsibility of planning someone's own work. Competence to set up the planning of the design process (taking into consideration the through-put times of various work processes such as: deadlines, delivery times, fitting times, production time, customer appointments, etc.). Competence to turn bottlenecks in the process into results for the planning and subsequently, adapt them.
1.2	Preparatory consultation about the incoming orders/new collection	Knowledge of the marketing concept, the company and/or the customer.	Ability to communicate, be customer-oriented, be commercially oriented, quickly select relevant knowledge. Ability to speak English, to consult with the sales department, the marketing department, the production coordinator and within the design team about incoming	Competence to work with people. Competence to use current apparel software applications. Competence to meet costumers expectations and have a clear view of the framework within which the designs must fall, such as expected trends, target group, the direction in which the design must head,

			orders/new collection, consultate with the customer about the desired design.	maximum prices and which previous designs sold well. Competence to understand the marketing concept after possible consultation with the marketing department and to filter important information for them.
<b>1.3</b>	Gathering and sorting collection information	Knowledge of information sources that could be consulted, trade shows and fashion houses. Knowledge of the fabric and accessories market, materials and accessories (characteristics, composition, use and application options). Knowledge of presentation techniques for the design process, colour psychology/colour analysis, presentation techniques for the design process.	Ability to generate ideas, to act in a creative and innovative manner, to select suitable materials and means, to have a feel for colour combinations and to create a collage/image.	Competence to collect trends in the fashion area and ideas that fit in the set framework. Competence to select the material needs for the colour, fabric and accessories card from among the materials and accessories that are available on the market in order to give shape to the collection envisioned. Competence to determine an image for the collection so that those involved get a clear picture of this.
<b>1.4</b>	Promoting professionalism	Knowledge about new trends, new colours and new software packages for styling. Knowledge about production methods.	Ability to see new trends, new fabrics, new colours and to update their knowledge about new production methods or new software packages for designing and styling.	Competence to analyse and interpret new trends and new colours. Competence to learn about new production methods and new software packages for designing and styling.

Core task 2: Development of the collection

Subtask		Knowledge	Skills	Competences
2.1	Creating collection items	<p>Knowledge of the fabric, thread and accessories market.</p> <p>Knowledge of quality, characteristics and processing possibilities of materials and accessories.</p> <p>Knowledge of legal standards.</p>	<p>Ability to determine the overall image of the collection, to communicate, to draw models, to be creative, to select models and to sketch designs.</p>	<p>Competence to determine the overall image and inspiration of the collection, the style and look while complying with the framework.</p> <p>Competence to use current apparel software applications.</p> <p>Competence to make sketches of various collection items.</p> <p>Competence to select materials that fit in with the specified framework and the overall image of the collection.</p>
2.2	Compiling the collection	<p>Knowledge of quality requirements and standards.</p> <p>Knowledge of the price setting.</p>	<p>Ability to consult with the sales department, the marketing department, the production coordinator and within the design team about the sketches.</p> <p>Ability to consult with the customer while being customer-oriented.</p> <p>Ability to select material and collection items.</p> <p>Working in a price-conscious manner.</p> <p>Ability to work under time pressure.</p>	<p>Competence to communicate and work with people while making a selection for the collection from the sketches.</p> <p>Competence to make definitive selections for materials and accessories based on the selection.</p> <p>Competence to use current apparel software applications.</p>

Subtask		Knowledge	Skills	Competences
2.3	Making flat technical drawings and style sheets	Knowledge of already developed basic models and English technical language.	Ability to work out design sketches or technical flat drawings using a CAD/CAM styling program or by hand. Ability to write English technical language and working according to the specified procedure.	Competence to work out a model into flat technical drawings and associated English style sheets according to the specified procedure. Competence to use current apparel software applications.
2.4	Discussing design sketches/the collection	Knowledge of quality requirements and standards, presentation techniques and price setting.	Ability to create an image of the proposed new collection. Ability to communicate internally (with the sales department and design team about the sketches) and externally (with the customer). Ability to select collection items and materials and make alternative proposals. Being commercially oriented Working in a price-conscious manner. Ability to speak English. Ability to work under time pressure.	Competence to obtain internal agreement about the collection based on a collage or overview of their drawings. Competence to use current apparel software applications. Competence to make selections for the collection and to reach agreement with the customer about the collection. Competence to make the definitive selections for materials and accessories.
2.5	Managing files	Knowledge of setting up files, implementing changes in files and archiving materials.	Ability to set up and maintain files, to archive materials.	Competence to set up and archive files of all designs or implement design changes in files while making use of current apparel software applications.

Core task 3: Conducting the sampling

Subtask		Knowledge	Skills	Competences
3.1	Delivering an item for sampling	Knowledge of company procedures for delivering items, production possibilities, pattern drawing, inspection process and automated databases.	The ability to collect items for sampling, decide for which design a prototype will be made and determine the colours of the prototype.	The competence to apply procedures for sampling. The competence to communicate with colleagues (pattern maker, model maker and production manager) about the responsibility for the prototype. The competence to use current apparel software applications.
3.2	Fitting and Evaluating the sampling	Knowledge of technical drawings, information on the style sheet, fits, size charts and tolerances, quality requirements and standards.	Ability to communicate internally. Ability to assess a sample (physically, on computer and/or on a living model), analyse differences between the sample and the drawing/information on the style sheet, evaluate deviations and make a decision about next steps. Ability to implement changes in technical drawings and style sheet, work with PDM systems.	The competence to evaluate the sample for deviations and decide about next steps. The competence to specify all decisions during the fitting about changes in the design, fit, processing and materials use, new sample requirement. The competence to use current apparel software applications.

Subtask		Knowledge	Skills	Competences
3.3	Recording and conveying fitting information	Knowledge of the notation procedure for fitting information.	Ability to report the decisions made verbally and in writing in one's native language and in English. Ability to communicate while using modern communication technology. Ability to maintain files and work with automated databases.	The competence to note down the sewing-related and fit-related problems including the associated solutions and all other decisions according to current guidelines. The competence to communicate with the patternmaker and model maker about the consequences of the fitting. The competence to use current apparel software applications.
3.4	Complementing the style sheet	Knowledge of technical drawing. Knowledge of style sheets and size specification.	Ability to adapt text in English. Ability to process the information of the fitting in technical drawing, style sheets and size specification. Ability to use modern communication technology.	The competence to adapt and check the drawing, style sheets and size specification. The competence to note the status of the sampling in the order tracking database.

Core task 4: Promoting the design

Subtask		Knowledge	Skills	Competences
4.1	Internal promotion	Knowledge of engaging in internal communication and having commercial consciousness.	Ability to communicate with the internal departments about the created collection and to support them at promoting the collection. Ability to supervise the implementation and commercialisation of the collection.	The competence to communicate with internal departments the characteristics and principles of the new collection. The competence to support the internal sales departments with design related queries of the clients.
4.2	External promotion	Knowledge of overall ambience of the collection and commercial presentation.	Ability to be creative and having commercial consciousness. Ability to present the new collection to the customers and/or buyers.	The competence to determine the overall ambience of the collection in commercial presentation, in magazines, in publicity, at trade and fashion shows.

## Annex C

### Indication of possible tasks in company for student

Subtask		yes/no
1.1	Planning and organising one's own work	
1.2	Preparatory consultation of the incoming orders/new collection	
1.3	Gathering and sorting collection/order information	
1.4	Promoting professionalism	
2.1	Creating collection items	
2.2	Compiling the collection	
2.3	Making flat technical drawings and style sheets	
2.4	Discussing the first design sketches	
2.5	Managing files	
3.1	Delivering an item for sampling	
3.2	Fitting and evaluating the sampling	
3.3	Recording and conveying fitting information	
3.4	Complementing the style sheet	
4.1	Internal promotion	
4.2	External promotion	

## Annex D

### Assessment grid to evaluate students' performance

Core task	Subtasks	Assessment criteria			
		excellent	good	requires improvement	unsatisfactory
1	1.1				
	1.2				
	1.3				
	1.4				
2	2.1				
	2.2				
	2.3				
	2.4				
	2.5				
3	3.1				
	3.2				
	3.3				
	3.4				
4	4.1				
	4.2				

## Assessment criteria

### Excellent

The core task can be assessed with “excellent”, if the trainee acts very independently, takes much initiative, asks few supporting questions and, judging by the content, can carry out tasks at a higher level than the standard level. Besides this the following issues are taken into account:

-  The trainee can make the right priorities among the various tasks;
-  When working in accordance with guidelines / procedures the trainee can respond to client’s wishes in a flexible way;
-  The trainee is able to choose from a variety of approaches;
-  The trainee is able to cooperate well within a team and can tune this with his / her individual achievements.

### Sufficient

The student is assessed with “sufficient” if he /she is competent for this core task which means the trainee can carry out the required tasks independently taking the following issues into account:

-  All work processes are assessed favourably (aimed at the results to be obtained and the underlying achievement indicators).
-  The trainee is able to show that within the core task work processes can be tuned
-  The trainee handles consciously with this.

### Needs improvement

In case not all results can be assessed favourably, the assessor will see if any fatal (critical) errors have been made by the trainee. If no fatal (critical) errors have been made by the trainee when carrying out the core task, the core task will be assessed “needs improvement”. This means the assessment is insufficient and the trainee needs more (practical) training in order to meet the standard required. The expectations of improvement after this extra training are high enough.

### Unsatisfactory

In case not all results can be assessed favourably, the assessor will see if any fatal (critical) errors have been made by the trainee. If this is the case at the stage of the final assessment, the core task will be assessed “unsatisfactory”.



# Learning Agreement

## 1. Information about the participants

### Contact details of the home organisation

Name of organisation	(text here)
Address	(text here)
Telephone/fax	(text here)
E-mail	(text here)
Website	(text here)
Contact person	(text here)
Telephone/fax	(text here)
E-mail	(text here)

### Contact details of the host organisation

Name of organisation	(text here)
Address	(text here)
Telephone/fax	(text here)
E-mail	(text here)
Website	(text here)
Contact person	(text here)
Tutor/mentor	(text here)
Telephone/fax	(text here)
E-mail	(text here)





# Learning Agreement

## Contact details of the learner

Name	(text here)
Address	(text here)
Telephone/fax	(text here)
E-mail	(text here)
Date of birth	(dd/mm/yyyy)
Please tick	<input type="checkbox"/> Male <input type="checkbox"/> Female

## Contact details of parents or legal guardian of the learner, if applicable

Name	(text here)
Address	(text here)
Telephone	(text here)
E-mail	(text here)

## If an intermediary organisation is involved, please provide contact details

Name of organisation	(text here)
Address	(text here)
Telephone/fax	(text here)
E-mail	(text here)
Website	(text here)
Contact person	(text here)
Telephone/fax	(text here)
E-mail	(text here)



## Learning Agreement

### 2. Duration of the learning period abroad

Start date of the training abroad	(dd/mm/yyyy)
End date of the training abroad	(dd/mm/yyyy)
Length of time abroad	(number of weeks)



## Learning Agreement

### 3. The qualification being taken by the learner - including information on the learner's progress (knowledge, skills and competence already acquired)

Title of the qualification being taken by the learner (please also provide the title in the language of the partnership, if appropriate)	European Fashion Designer (text here)
EQF level (if appropriate)	4
NQF level (if appropriate)	(text here)
Information on the learner's progress in relation to the learning pathway (Information to indicate acquired knowledge, skills, competence could be included in an annex )	(text here)
Enclosures in annex - please tick as appropriate	<input type="checkbox"/> Europass Certificate Supplement <input type="checkbox"/> Europass CV <input type="checkbox"/> Europass Mobility <input type="checkbox"/> Europass Language Passport <input type="checkbox"/> European Skills Passport <input type="checkbox"/> (Unit[s] of) learning outcomes already acquired by the learner <input type="checkbox"/> Other: (please specify here)



# Learning Agreement

## 4. Description of the learning outcomes to be achieved during mobility

Title of unit(s)/groups of learning outcomes/parts of units to be acquired	(text here) Consult Annex B
Number of ECVET points to be acquired while abroad	(text here)
Learning outcomes to be achieved	(text here) Consult Annex B
Description of the learning activities (e.g. information on location(s) of learning, tasks to be completed and/or courses to be attended)	(text here)
Enclosures in annex - please tick as appropriate	<input type="checkbox"/> Description of unit(s)/groups of learning outcomes which are the focus of the mobility  <input type="checkbox"/> Description of the learning activities  <input type="checkbox"/> Individual's development plan when abroad  <input type="checkbox"/> Other: (please specify here)



# Learning Agreement

## 5. Assessment and documentation

Person(s) responsible for assessing the learner's performance	Name: (text here)
	Organisation, role: (text here)
Assessment of learning outcomes	Date of assessment: (dd/mm/yyyy)
	Method: (text here)
How and when will the assessment be recorded?	(text here)
	See Annex D
Please include	<input type="checkbox"/> Detailed information about the assessment procedure (e.g. methods, criteria, assessment grid)
	<input type="checkbox"/> Template for documenting the acquired learning outcomes (such as the learner's transcript of record or Europass Mobility)
	<input type="checkbox"/> Individual's development plan when abroad
	<input type="checkbox"/> Other: (please specify here)



# Learning Agreement

## 6. Validation and recognition

Person (s) responsible for validating the learning outcomes achieved abroad	Name: (text here)
	Organisation, role: (text here)
How will the validation process be carried out?	(text here)
Recording of validated achievements	Date: (dd/mm/yyyy)
	Method: (text here)
Person(s) responsible for recognising the learning outcomes achieved abroad	Name: (text here)
	Organisation, role: (text here)
How will the recognition be conducted?	(text here)



# Learning Agreement

## 7. Signatures

Home organisation/country	Host organisation/country	Learner
Name, role	Name, role	Name
Place, date	Place, date	Place, date

If applicable: Intermediary organisation	If applicable: Parent or legal guardian
Name, role	Name, role
Place, date	Place, date



# Learning Agreement

## 8. Additional information

(text here)



# Learning Agreement

## 9. Annexes

(text here)