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REVOLUTIONIZING FASHION EDUCATION: A CUTTING-EDGE DIGITAL E-LEARNING PLATFORM FOR ENHANCING FASHION PRODUCTION SKILLS IN GERMAN HIGHER EDUCATION

**An Exploratory Study of Implementing a New Educational Role Model to Enhance the
Effectiveness and Relevance of the Education System to the German Fashion Industry**

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4th September 2023

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DECLARATION OF AUTHORSHIP

I, Iris Peitzmeier, hereby declare that this doctoral dissertation, titled "Revolutionizing Fashion Education: a cutting-edge Digital E-learning platform for enhancing fashion production skill in German higher education - An exploratory study of implementing a new educational role model to enhance the effectiveness and relevance of the education system to the German fashion industry" is entirely my original work.

All the research, analysis, writing, and intellectual contributions contained within this dissertation are solely my own, except those duly cited.

I affirm that I have appropriately acknowledged the contributions of others, including ideas, text, and data, through proper citations and references in accordance with the established academic conventions and guidelines.

I further declare that this dissertation has not been previously submitted for any other academic qualification, nor has it been published in part or in whole in any other form.

I understand and acknowledge the principles of academic honesty and integrity and confirm that this thesis upholds those principles to the best of my knowledge and abilities.

In signing this declaration, I accept full responsibility for the content of this dissertation and any consequences arising from its publication.

Date: 4th September 2023

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Signature:

Full Name: Iris Peitzmeier

ABSTRACT

This doctoral study aims to investigate the feasibility of integrating digital fashion production training into German fashion design curricula. It seeks to address a gap in the academic literature on practical fashion education by focusing on challenges within both the fashion industry and higher education. The study involves implementing the UniFash pilot program as a potential model for the incorporation of digital fashion production into higher education. It reviews existing academic literature on higher fashion education and the current state of the German fashion industry, gathering valuable insights through elite interviews with education and industry experts and active student involvement, contributing to an analysis of the state of the German fashion market and educational landscape.

This research uses a mixed-methods approach, combining qualitative and quantitative research methods. Documentary research, elite interviews with leading fashion higher education and fashion industry experts, and an online survey to collect data. The study also utilizes action research, involving three test students who participated in the UniFash pilot program, providing insights into its effectiveness. The data collect action research approach involved regular communication with test students, course evaluations, and longitudinal data collection.

The UniFash pilot project highlights high student satisfaction and the development of self-employment opportunities. It emphasizes the significance of preserving craftsmanship through innovative e-learning solutions. UniFash stands out as an innovative e-learning platform that overcomes spatial constraints, ensures top-tier quality, and promotes internationalization. It effectively bridges the skills gap in the German fashion industry and aligns higher education with industry requirements.

Key findings reveal significant challenges in the German fashion industry, including a shortage of skilled labour, a decline in craftsmanship, and a lack of practical fashion courses in higher education. The operational framework of UniFash is underpinned by a robust theoretical framework that integrates key principles from the self-determination theory, constructivist learning theory, cognitivist learning theory, behaviourist learning theory, and the cognitive load theory, fostering a holistic approach to education and learning. In summary, this research's exploratory nature revolves around uncovering new insides and provides valuable insights into integrating digital fashion production courses into German higher fashion education. UniFash serves as a promising model for addressing industry challenges, nurturing craftsmanship, and enhancing the long-term sustainability and competitiveness of the German fashion sector.

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LIST OF ABBREVIATIONS

AR – Action Research

FASH – European Fashion Award

GDP – Gross Domestic Product

GCI – Global Connectivity Index

CLT – Cognitive Load Theory

UAS – Universities Of Applied Sciences

HE – Higher Education

HEIs – Higher Education Institutions

ICT – Information And Communication Technology Infrastructure

MMR – Mixed Media Research

PAR – Participative Action Research

SDBI – Stiftung Der Deutschen Bekleidungsindustrie/Foundation Of The German Apparel Industry

SDT – The Self-Determination Theory

CHAPTER 1: INTRODUCTION

Background of the study

This chapter will begin by discussing the personal motivations of the author for selecting the research topic, as well as the significance of education regarding digital fashion production. The following section lists the research questions that this thesis intends to answer, as well as the objectives and scope of the research that was conducted, together with the constraints that were placed on it.

This research is based on my personal background and experience as Director, Head of School, CEO, and associate Professor in fashion design, within fashion schools in over 10 different countries. Throughout my 20 years professional experience in education around the world, I realized that there was a lack of fashion production skills as well entrepreneurial aspects in higher education in Europe and in Asia. Especially students with a fashion design background couldn't find a proper job after graduating because they lacked these skills, although the fashion industry was looking for qualified employees supporting their business.

As principal, I had to convince young students to enrol in a very costly fashion design course, despite knowing that only a small number of exceptionally talented students would be successful as designers with their own labels. Graduation collections for many students were made by bespoke tailors, who are becoming increasingly difficult to find, and who tend to take advantage of the students' plights by hugely increasing their price. Creative designs in 3D shapes were conceptualized, resembling avant-garde designs. However, the students were unable to execute these designs creatively themselves due to their lack of advanced expertise in patternmaking and sewing techniques. The local tailors approached in the regions were only partially capable of implementing these designs, and when they could, it resulted in significant expenses. This often led to frustrations. The curricula of most design schools where I taught do not emphasize the practical implementation of designs but rather focus more on theoretical features.

As director, I was also accountable for the accreditation of the university. However, most curricula, particularly outside of Europe, did not adequately prepare students to become outstanding designers with the highly qualified skills required to thrive in the extremely competitive fashion market. The focus of most institute curricula lies in areas such as fashion trade, retail, global marketing, and digitalization, but not so much on the artisanal production. Even after hiring additional master tailors for extra courses to prepare students for their final fashion show, I frequently encountered the same

challenges. The majority of the full-time Fashion professors we hired lacked sufficient craft experience in patternmaking or tailoring: they were primarily experts in more theoretical fields. Moreover, due to the global shortage of skilled workers, it was difficult for us, and for those in charge of the university's staff, to recruit specialized skilled workers, even only on an hourly basis as part time lecturers. As a successful fashion designer with your own label, you should have exceptional skills in fashion production, such as patternmaking and tailoring.

Significance of the study

Germany's fashion industry needs creative, talented newcomers. According to the general association Textile und Mode in Germany, there is a lack of skilled workers and unskilled workers. The umbrella organization of the southwest German textile and clothing industry, Südwesttextils, reports difficulties in filling vacancies, mainly in the areas of production and logistics. (Leidinger, 2022).

There are approximately 1,300,000 Germans employed in the fashion industry. In 2019, the sector contributed approximately 66 billion euros to GDP - and is thus compared to GDP at other nations in German economic sectors, this is a significant factor. Nonetheless, there is a lack of political and social acceptance of fashion as a significant economic and social factor. The German clothing and footwear production output recorded a 91% decreasing gross added value between 1980 and 2020 (adjusted for inflation) and a 55% return in textile production. German fashion industry criticized by experts because their excellent worldwide reputation is not recognized enough. The industry experts partially explain this fact by the industry focusing on the segment of functional clothing back then. Function predominates over creativity. In the German fashion industry prevails quality and value for money; creativity aspects of course exist, however, according to fashion experts, it is not enough. As a result, fashion in this country is far less creative than in other countries having fashion industries the same size. German designers generate few international figureheads for the industry. Contrary to other countries, Germany lacks a tradition of avant-garde design (Fashion Council, 2021).

There aren't enough skilled hands in the craft business. Many positions for training are still open. German generation researcher Ruediger Maas knows the situation in the craft businesses and explains how they could attract younger generation. Many apprenticeships are available at craft businesses, but only a few people apply. How could companies get young people to work for them? At the start of the year 2022, there are still a lot of jobs that need to be filled in the craft business. In fact, there are more jobs available than ever before. The German Confederation of Skilled Crafts says that there are about 30,000 apprenticeships in the craft business with good prospects. Why do many young people decide

to study and decline a profession in the craft business? According to Maas, it would be more convenient and less hard to do. Also, the craft business's reputation has been bad for a long time. Maas stated that young professionals are likely to expect discipline from their bosses instead of the other way around. For instance, they want a good start and actions instead of just words. This may cause trouble. Older people still remember they were told that apprentice years are not master years. What could be creative new ways to do business in the craft world and what role could higher education play? Maas' suggestion is to reinforce the combination of crafts and studies. There are still very few institutions that propose for instance dual studies. And in that case, then the focus is on the studies. Companies and universities should join to enable a good academic and a super craftsman emerge after the dual training (Leidinger, 2022).

The central question is: how could universities teach the specific, technical skills vital to the fashion industry while there is a lack of qualified specialists in technical subjects such as bespoke tailoring and patternmaking skills? Regarding bespoke tailoring, a client's unique measurements are used to construct a garment that is made to their precise size specifications. A bespoke tailor is a designer who works with cloth as his medium. He fashions an outer covering out of this cloth, perfecting, and focusing on the human shape (Almond, 2011).

How to entice these few professionals to work in educational institutions, and how students could be taught these skills in a way that is both long-lasting and sustainable, regardless of when or where they are taught. The aspect of e-learning plays a crucial role here. Could digital fashion classes taught online by subject matter specialists be provided at educational institutions like colleges and universities and therefore be a significant step toward resolving this problem? The digital concept enables an exploration of possibilities which in turn offers significant potential to groups that were formerly excluded, thereby enhancing the democratic character of entrepreneurship (Kumar et al., 2019). The writer of this thesis is going to conduct in-depth research into those questions.

A timely response is required from both individuals and institutions to meet the challenges and demands that are posed by the major shifts that are taking place in today's connected societies. Learning should now be done throughout one's entire life, and in the modern age, distance education and online education have taken on a growing role in meeting these requirements. As a direct consequence of this, educational establishments of higher learning have begun introducing online education to expand the scope of their instructional programs and attract a wider variety of students (Moreia et al., 2017).

The goal of distance learning is to provide instruction to students who are unable to physically attend a traditional educational setting like a classroom. This is accomplished using various methods and technologies. It has been defined as a method for producing and distributing knowledge when its creators and recipients are geographically or temporally distant from one another (Bušelić, 2017).

E-learning represents the use of digital technologies in educational opportunities. It became popular in the late 1990s to refer to the use of technology to deliver learning and training programs. The term 'e-learning' refers to a broad spectrum of technological mediums (Internet, intranets, extranets, satellite broadcast, audio/video tape, interactive TV, and CD-ROM) in order to make vocational learning more adaptable for consumers. Individuals get more options for what, when, where, and how they can learn with an adaptable learning system. It encourages multiple learning styles, such as e-learning. Flexibility involves anticipating and meeting the ever-evolving requirements and expectations of higher education clients - businesses, students, and communities - as they evolve. The umbrella term for online education, web-based training, and technology-based instruction is e-learning. Nothing evolves as quickly as e-learning terminology. Using network technologies, students in e-learning environments interact from multiple locations and at various times with learning materials, instructors, and other students. E-learning is the flexible use of ICT resources, applications, and tools, with a focus on interactions among teachers, students, and the online environment. E-learning generally involves structured and managed learning experiences related to the Internet, CD-ROMs, software, and other media, as well as telecommunications (Blezu & Popa, 2008).

The review of academic sources revealed different concepts and recommendations, but no consensus on how practical craft fashion courses can or have been integrated into higher education to address the skills gap in Germany and strengthen the fashion design curriculum by providing online craft education.

Research Problem

The scarcity of skilled and unskilled workers in the German fashion industry is an urgent concern, as corroborated by both the German Fashion Council (2021) and Leidinger (2022). This acute shortage presents a significant hindrance to the industry's growth and innovative potential. The German fashion industry's ability to compete on a global scale is significantly affected by the challenges within the broader textile production landscape, as meticulously outlined by Hartmann (2020), Stamm et al. (2019), and Wortmann (2005). These challenges, including global sourcing dependencies, are intricately linked to Germany's fashion industry, emphasizing the industry's vulnerability to external

factors. Despite its economic significance, the German fashion industry grapples with a conspicuous lack of political and social recognition, a phenomenon well-documented by the German Fashion Council (2021). This deficiency in acknowledgment has far-reaching implications, restraining the industry's potential for sustained growth, influence, and societal impact.

The dearth of international figureheads and avant-garde designers within the German fashion landscape is an area of concern, as explored by Garel (2023), Adjei-Appoh et al. (2022), and the German Fashion Council (2021). This absence underscores the pressing need for the cultivation of new talent and innovation to revitalize the industry's creative output and global competitiveness. German academic institutions specializing in fashion education confront the formidable challenge of harmonizing practical training with digital competencies within their curricula, as thoughtfully discussed by Gale (2011) and Wannemacher & Kleimann (2004). Achieving this balance is crucial to adequately prepare students for the evolving demands of the fashion industry, where digital skills are increasingly vital.

The literature underscores the burgeoning role of online education and the educational opportunities within the fashion domain, a trend highlighted by Moreia et al. (2017), Blezu & Popa (2008), and Kumar et al. (2019). This suggests a growing shift towards digital learning methods and platforms in the fashion education sector. German higher fashion education, as revealed by the academic discourse, appears to predominantly emphasize theoretical knowledge over practical craftsmanship. This imbalance in the educational approach leaves a significant gap in students' ability to acquire the necessary hands-on skills essential for a successful career in the fashion industry. Addressing this educational disparity is paramount to aligning the skill set of fashion graduates with the evolving industry landscape and the demands of the global fashion market.

Definition of terms

Fashion Education

The term 'fashion education' pertains to a systematic approach to acquiring information, abilities, and practical experiences that enable individuals to pursue prosperous professions in diverse domains of the fashion business. This educational idea encompasses many stages, namely secondary education (high school), tertiary education (undergraduate and postgraduate), and executive education programs. At the secondary level, students could delve into fundamental principles of fashion through elective courses or specialized programs that emphasize design and fabrics. At the higher education level,

students have the opportunity to do a bachelor's degree program in many fields, including Fashion Design, Fashion Merchandising, and Textile Engineering (Fashion Institute of Technology, 2023).

E-learning

The proliferation of digital information and communication technologies has not only resulted in significant changes to economic operations but has also had a significant impact on the transformation of higher education instruction. The current term for this phenomenon, 'e-learning', pertains to a variety of situations in which learning-enhancing software technologies are utilized. These scenarios include, to name a few, lectures delivered live at remote locations or as downloadable recordings, virtual seminars with asynchronous support and synchronous group work phases, self-study in web-based, highly interactive, and multimedia learning environments, the use of electronic presentation and collaboration techniques in face-to-face teaching, and propaedeutic experimentation in virtual laboratories (Wannemacher & Kleimann, 2004).

Manufacturing reshoring

Manufacturing reshoring is the decision to move production activities that were previously done overseas back to the home country, regardless of the mode of governance used (in- or out-sourcing). Practitioners and policymakers have been interested in this topic for a long time, and in the last few decades, so have scholars (Fratocchi & DiStefano, 2019).

Avant-garde Design

The term 'avant-garde' in the French language signifies the 'advance guard' or 'vanguard', with a literal translation of 'fore-guard'. It is employed to describe individuals or artistic creations that exhibit an inclination towards experimentation, radicalism, or unorthodoxy in relation to art, culture, or society. The concept is distinguished by its unconventional and innovative aesthetic, as well as its initial lack of acceptance. It has the potential to provide a critical analysis of the dynamic between a producer and a consumer. The avant-garde concept is expected to provide fashion designers with a platform to further innovate in their designs and creative output. The practice of showcasing fashion collections on international runways is a prevalent phenomenon that marks the commencement of the fashion year, particularly in prominent fashion capitals such as Paris, London, New York, and Milan (Adjei-Appoh et al., 2022).

Objectives

This thesis is intended for two audiences: academic institutions and industry professionals.

Consequently, the author's primary motivation and objective in writing this thesis are to examine the viability of a digital fashion production education training program that could prepare German graduates to produce their own bespoke clothing line. This concept would be taught to fashion design students as part of their standard curriculum. A further objective is to fill a gap in the academic literature regarding practical fashion higher education in Germany by investigating the current situation. This includes addressing the existing industrial and higher education issues through the pilot implementation of an e-learning course, followed by a comparison of various solutions and the formulation of recommendations. The three pillars of UniFash new business model are intended to be an innovative and inspiring role model for the integration of digital fashion production courses in higher education.

It will be investigated whether in this regard the pilot program UniFash, developed within this research project, could be a good practice. Action research will allow to check how it could be a good practice. The research aims to identify good practices by comparing existing business models and making recommendations on how to integrate practical fashion design skills digitally into fashion higher education. This is desk-based research, reviewing academic literature on the importance of digital fashion courses in fashion higher education and its teaching methods. This work focuses on the German higher education market for fashion. Elite interviews with leading education experts from German universities were conducted in order to test the feasibility of the UniFash program within their fashion design bachelor curriculum. In addition, three students from different age groups and level of fashion education will participate in this pilot program as test students. Thus, research in the German Fashion Market implies to analyse the current situation and investigate the market for German higher fashion education.

This research project will provide additional conclusions to the main research question: *how could digital fashion production courses fit in German higher education?*

The three pillars of UniFash new business model are intended to be an innovative and inspiring role model for the integration of digital fashion courses in higher education. The innovative business model of UniFash, as a potential role model for higher education, features three aspects. It aims to be an inspiring business model of digital fashion education in higher education, which could help students

to start in a short period of time their own fashion design specialized in fashion handicraft and bespoke production. It could thus contribute to economic growth. Also, this business model is nearly accessible and adaptable to any type of student with different cultural, social, and educational backgrounds.

Universal access to education is a fundamental right that should be offered to every individual, ensuring that all members of society could derive personal and societal benefits from the ongoing acquisition of knowledge. In addition to its role in addressing poverty (SDG1), higher education also plays a substantial role in achieving other important objectives, such as promoting health and well-being (SDG3). (Muhibbullah et al., 2021). The pilot program aims to be an economic example of how universities could reduce costs through digital online courses. I will not delve into this further in my dissertation, but it will play a role in future research.

Research questions

Consistent with the preceding title, objectives, and limitations outlined in this thesis, the primary objective of this research was to address the central question as follow: *how could digital e-learning training courses in fashion production skills fit into German higher education?*

This general question has some operational parts for which sub-questions were generated:

What is the actual state of the fashion industry in Germany?

This investigation in Chapter 2 examines multiple facets of the German fashion sector, with particular emphasis on the obstacles encountered, the economic ramifications, and the imperative for acknowledgment. This statement underscores the notable expansion observed in the worldwide clothing production and consumption, as well as the social and environmental obstacles encountered in the textile manufacturing process. This paper examines the long-term difficulties faced by the fashion industry and proposes ideas to address them. The study highlights the significance of acknowledging fashion as a vital economic and cultural asset in Germany, as well as the need for academic literature on the current condition of the German fashion sector. This chapter examines the business environment of the fashion industry, with a particular focus on the importance of Germany as a prominent fashion hub and its role within the worldwide market. The concept of reshoring in the German fashion sector and its associated ramifications will also be examined. Moreover, the decline of handcrafted skills in Germany will be analysed, specifically with regards to a diminishing number of apprentices within the fashion sector.

In general, this chapter offers valuable perspectives on the obstacles and prospects within the German fashion sector, encompassing several facets such as financial gains, workforce engagement, artistic innovation, handcrafted expertise, and the imperative for international acknowledgement.

How does higher fashion education look like in Germany?

Likewise in Chapter 2, the author delineates the extent to which the subject matter can be applied and highlights the limitations that requests careful consideration. This paper examines the challenges related to the deterioration of craftsmanship and the transmission of skills in the context of fashion education at the tertiary level in Germany. This observation underscores the decline of the craft, accompanied by a diminishing number of individuals who possess expertise and specialization in this domain acquired via starting from the very beginning. To tackle these difficulties, we suggest the implementation of the UniFash pilot program, which aims to provide online accessibility to expert craftsmanship that has been overlooked, ensuring its permanent availability to all individuals.

This chapter further underscores the significance of fashion education within the framework of national economic policy, and economic success. The text highlights that the growth of fashion education is impacted by variables such as internationalization and competition, requiring a constant need for innovation and enhancement in educational programs.

Moreover, this paper examines the profound influence of e-learning on higher education, encompassing advancements and technology that improve educational experiences. Additionally, this study provides empirical evidence regarding the variations in fashion education curriculum, which are contingent upon a country's level of prominence within the global fashion sector.

Furthermore, the chapter analyses some prominent international fashion schools renowned for delivering exceptional practical fashion skills education to their alumni. This article offers an examination of the difficulties encountered in fashion education in Germany, presents a prospective resolution via the UniFash pilot program, and explores the importance of fashion education within the international level. Additionally, this paper highlights globally recognized fashion schools and their curriculum, as examples of effective institutions for fashion education.

How could the pilot program UniFash fit into higher fashion education?

Chapter 3 serves as the culmination of this work, presenting a comprehensive operational framework specifically designed for e-learning platforms. This operational structure is rooted in the fusion of

multiple learning theories and instructional design principles, and it functions as a strategic blueprint for higher education institutions. The incorporation of these theoretical foundations has played a pivotal role in the development of the UniFash pilot project, resulting in the creation of a strong and efficient e-learning platform.

The Chapter 5 examines whether the pilot program UniFash could be incorporated into the system of German fashion universities. The UniFash pilot project's objectives, relevance to educational research, participant selection process, and implementation plan are presented. The project aims to address the shortage of skilled workers in the German fashion industry through a digital education training program. Participants were selected from diverse backgrounds to explore the program's adaptability. The implementation process involved pre-testing tools, developing an online platform, and providing course content for different expertise levels. The pilot project contributes to educational research by addressing industry needs, exploring e-learning methods, and using action research to improve educational practices. An evaluation of the participating students and a reflection from university administrators are included. This evaluation aims to determine whether an integration could be possible at German universities using the UniFash pilot program.

In Chapter 5, the evaluation questionnaire answers by the test students are summarized, and the most important findings of this study are presented in Chapter 7. Subsequently, recommendations are provided for higher education institutions and the industry. It provides an overview of the most important findings from the previous chapters, addressing the research questions related to the integration of digital e-learning training courses in fashion production skills into German higher education. It highlights the shortage of skilled professionals in the German fashion industry and the lack of practical fashion education in universities. It emphasizes the importance of preserving craft skills and the potential benefits of incorporating e-learning programs like UniFash to address the industry's challenges.

The key findings about the actual state of the German fashion industry are outlined, including the economic significance of the industry, the decline in skilled labour in craft businesses, and the lack of practical fashion curriculum in universities. The need for innovative approaches and the potential benefits of reshoring and localized production are also discussed.

The primary findings regarding the state of higher fashion education in Germany are presented, emphasizing the lack of practical fashion courses, the challenges faced by universities in offering comprehensive training, and the potential of e-learning programs to enhance the educational experience. Based on these findings, the Chapter 7 provides recommendations to improve fashion

education in higher education institutes. The recommendations include incorporating hands-on craft experience into the curriculum, adopting e-learning platforms, fostering partnerships between educational institutions and the fashion industry, encouraging research and innovation in fashion education, and updating accreditation standards to align with industry needs.

CHAPTER 2: REVIEW OF RELATED LITERATURE

STATE OF THE GERMAN FASHION INDUSTRY

The state of the German fashion industry: challenges, economic impact, and the imperative for recognition

From 2000 to 2014, global clothing production doubled, while the number of garments purchased by the average consumer increased by sixty percent. This increase in clothing consumption coincides with significant social and environmental challenges in textile production. Particularly labour-intensive is garment manufacturing, which includes cutting, sewing, and packaging clothing. Therefore, most of the global production occurs in countries with low wages. China, Bangladesh, India, Cambodia, and Vietnam are among the most important suppliers to the German market, and new players from Africa, particularly Ethiopia, are emerging (Stamm et al., 2019).

German clothing stores used to source their inventory from domestic producers, either individually or as part of larger buying cooperatives and wholesalers. This held true across the board, in both the branded and store-brand categories. German clothing companies had begun outsourcing production to low-wage countries like China and Bangladesh at a relatively early stage. Manufacturers were thought to be the driving force behind the ‘new international division of labour’ by Fröbel et al. (1977). A survey by the ifo-Institute (Adler, 2002) found that between 1983 and 2002, the percentage of imports to total manufacturer sales increased from 20.2% to 80.9%. With a rise from 3.1% to 14.2%, imports from wholly owned subsidiaries saw a significant increase. During the 1960s, many factories moved their operations to Austria; by the 1970s, many multinational corporations had established their own local branches in Greece, Portugal, and Tunisia. Opportunities for foreign direct investment have expanded as the economies of East European countries have modernized (Wortmann, 2005).

German fashion companies are increasing their use of outsourcing, a business strategy that is becoming more corporate as outsourcing decisions have shifted from being an operational matter to a strategic one. The concept of outsourcing an activity represents a fundamental conundrum with which many managers must contend. Companies have limited resources and cannot always afford to develop and maintain their own technologies (Moreia et al., 2015).

Germany must meet new political needs to make this very ambitious EU textile strategy work in the real world. Germany can protect the climate and environment while making its textile industry more competitive by taking the lead in a circular textile value chain. Since the middle of the 20th century, Germany's textile industry has been steadily declining. New ideas and a new perspective from the shift toward a circular economy may be just what the German textile industry needs to reverse this trend (Gözet & Wilts, 2022).

The global apparel industry is characterized by fierce competition, price pressure, fluctuating demand, and technological challenges. In the past decade, there has been a shift towards buyers' markets. Large fashion labels and international retailers are in tune with consumer tastes and control the value chain. They have significantly shortened their manufacturing processes and employ IT for procurement logistics as well. They determine the design, style, and components of the clothing, as well as the production locations, costs, and prices. In recent years, the German textile industry has increasingly focused on the field of technical textiles, allowing it to escape some of the pressure described above in the apparel sector (Hartmann, 2020).

Germany holds the second position among the leading contributors of fashion brands at the European level, indicating its significant national and international importance as a fashion destination. However, there has been a notable dearth of political and social recognition regarding the significance of fashion as a crucial economic and cultural resource. The limited presence of scholarly literature on the contemporary state of fashion in Germany can potentially be attributed to the insufficient recognition of fashion as a significant economic and cultural asset within political and social spheres. Figures on declining skilled labour in fashion production and the resulting consequences are also little studied at the academic level. This finding was based on a research project that received funding from the Federal Ministry for Economics and Energy. The current survey was supported by the Federal Ministry for Economics and Energy. This paper presents a comprehensive analysis of the German fashion industry, emphasizing its inclusive structure that encompasses many sub-areas and their unique contributions to the overall value chain. The esteemed institution Oxford Economics was tasked with conducting and preparing the study. Former Chancellor Angelika Merkel called for the status of German fashion to be analysed in Germany. There is a notable absence of a significant analysing instrument. According to Scott Lipinski, Managing Director of the German Fashion Council Germany, an industry assessment was required in the form of a study with facts, analyses, and recommendations for action. The Fashion Council Germany e.V. (FCG), in cooperation with the VDMA Textile Care, Fabric and Leather Technologies (TFL) and German Fashion Modeverband Deutschland e.V., has published the first study

‘Status of German Fashion’. Within a scientific framework, an endeavour was undertaken to document the significance of fashion across diverse economic sectors and to identify potential areas for political intervention. The Fashion Council Germany e.V has demonstrated a steadfast dedication to guiding the German fashion and design industry towards a future characterized by visionary approaches, technological advancements, and sustainable practices since its establishment. Approximately 1.3 million individuals are employed within the fashion industry across Germany. In the year 2019, the industry made a substantial contribution of approximately 66 billion euros to the gross domestic product, thus playing a significant role among the various economic sectors in Germany. Germany is widely recognized as a significant sales market and a crucial distribution channel for global brands, as evidenced by international comparisons. Nevertheless, there exists a dearth of political and social recognition regarding the significance of fashion as a pertinent economic entity and to categorize cultural assets. The fashion industries in internationally renowned nations, such as France and Italy, feature distinct characteristics. In addition to its well-established economic influence, fashion is also widely recognized for its significant cultural heritage (German Fashion Council, 2021).

The industry encompasses not only designers, fashion companies, manufacturers, retailers, and wholesalers, but also trade fairs, fashion magazines, and fashion schools, among others. ‘Status of German Fashion’ represents a pioneering endeavour as the initial survey conducted within the Fashion industry to document pertinent fundamental characteristics. Historically, significant research endeavours have been undertaken, such as those pertaining to the German retail trade and the textile industry. However, the Fashion Council of Germany contends that these studies have failed to adequately encompass the entirety of the fashion industry. To date, there has been a dearth of scholarly research that adequately encompasses the magnitude and heterogeneity of the fashion industry in Germany. The fashion industry is characterized by its cross-sectional nature, encompassing intricate value chains. All of them contribute to the cultural and economic influence of the phenomenon known as ‘fashion’. The label ‘Made in Germany’ continues to be widely recognized as a symbol of high quality, as German fashion companies are esteemed as dependable collaborators on a global scale. Furthermore, our organization demonstrates a notable expertise in the domains of sustainability, technology, and innovation, with a particular emphasis on advancements in textile development. In the year 2019, the fashion industry made a significant contribution of 66 billion euros to the German Gross Domestic Product (GDP). The total amount of 28 billion euros could be attributed to the fashion industry. An additional amount of 20 billion euros was generated through industry purchases within the supply chain, while an amount of 18 billion euros was derived from wages expended by employees within the industry and its supply chain. This implies that for each 100 euros generated directly by the

industry, a cumulative amount of 235 euros is injected into the German economy. To maintain its global market share, the German fashion industry must continue to invest in its technical leadership in fashion against the pressure of emerging countries. Especially with technical fabrics and manufacturing equipment for textile manufacture, China will become a strong competitor in the medium term. Germany has several world-renowned brands – especially the big sporting goods manufacturers. However, it should be borne in mind that the German fashion industry beyond sporting goods is not sufficiently perceived worldwide. More could be done to promote the awareness of German fashion brands (Fashion Council Germany, 2021).

The study identified important areas in which politics could support the industry. Among other things, a stronger promotion of German fashion brands on the world market. This kind of support could be combined with a promotion of German fashion design in schools and other educational institutions and thus increase the opportunities in training, retention, and design talent attraction. The creation of industry clusters or ‘centres of excellence’ is one possible way (German Fashion Council, 2021).

The economic landscape of the German fashion industry: reshoring, and market dynamics

Germany has garnered significant international acclaim over the course of several decades due to its exceptional manufacturing quality. The European textile and clothing industry is one of the largest in the world. Most fashion designers in Europe have obtained their degrees from the 40 fashion schools located in Germany. Quacquarelli Symonds (QS), an educational data platform, has released its annual ranking of the best universities in the world. In the field of Art and Design, the Royal College of Art in London takes the first place. The QS World University Rankings 2023 encompass a total of 1,594 institutions, including 103 newcomers. The rankings are based on five indicators: academic reputation, employer reputation, publication data, H-Index (a means of measuring the productivity and impact of professors or academic departments), and international research network - the institutions' ability to expand their international research presence. In Germany, three universities made it into the 'Art & Design' ranking. The University of the Arts Berlin (UdK) secured the 31st position, the Bauhaus University Weimar made it into the Top 100, and the Technical University of Berlin ranked 158th, still within the Top 200 worldwide (Garel, 2023). Germany, being one of the largest global economies, represents a highly significant outlet for fashion products on a global scale. In the year 2019, the expenditure of German consumers on clothing and footwear totalled 76 billion euros. This positions

Germany as the second leading country in Europe, closely following Great Britain, and as the sixth leading country globally, trailing behind the United States, China, India, and Japan (German Fashion Council, 2021).

German clothing companies started moving production, especially sewing, to low-cost countries abroad early. From 3.1% to 14.2%, imports went up from own subsidiaries. In the early 1960s, some production moved to Austria. By the 1970s, companies had set up their own branches in Portugal, Greece, and Tunisia. As East European countries change, they open new opportunities for direct investment (Wortmann, 2005).

The German production output in clothing and shoes measured the gross value added between 1980 and 2020 (adjusted for inflation) by 91% and in textile manufacture decreased by 55%. The decline in the German textile and apparel company can be primarily attributed to the relocation of their production either abroad through the practice of ‘offshoring’ or by outsourcing manufacturing to external companies. The clothing and textile sectors experienced a decline in gross value added during the early 1990s. This phenomenon can be attributed, at least in part, to the practice of offshoring. During the early 2010s, specifically between 2010 and 2012, a notable proportion of German textile manufacturers, amounting to 17%, opted to transfer their production capacities to foreign locations. It is worth noting that these manufacturers did not subsequently relocate any of these capacities back to Germany, a phenomenon commonly referred to as ‘reshoring’ (German Fashion Council, 2021).

Manufacturing reshoring is the decision to move production activities that were previously done overseas back to the home country, regardless of the mode of governance used (in- or out-sourcing). Practitioners and policymakers have been interested in this topic for a long time, and in the last few decades, so have scholars (Fratocchi & DiStefano, 2019).

Despite the previous trend of industries relocating abroad, Germany is gradually experiencing a resurgence in reshoring activities. The C&A showcase factory located in Germany serves as evidence to support this claim. Approximately two years ago, C&A made the strategic decision to resume manufacturing operations in Germany, with production starting during the autumn season. After a period of six months, the ongoing optimization of the manufacturing process in the factory continues. This establishes a pattern for the apparel sector. In the denim sector, the daily production capacity reaches up to 900 pairs of trousers. The machinery aspect of C&A remains incomplete due to the adverse impact of the global supply chain disruptions caused by the COVID-19 pandemic. The industry, including C&A, is grappling with challenges such as scarcity of sea freight containers and a

shortage of microchips for machinery. The phenomenon of reshoring, which has been anticipated by experts for a considerable period, refers to the repatriation of textile manufacturing from nations in the Far East, such as Bangladesh or China. In addition to discontinued showcase projects such as the Adidas Speed factory in Ansbach, the fashion industry is exhibiting a degree of restraint. Nevertheless, the logistical challenges experienced during the pandemic have once more underscored the potential benefits associated with localized clothing production near the point of purchase (Zha, 2022).

This statement could have implications for fashion education in Germany. It might lead to a shift in the fashion curriculum to place more emphasis on practical and hands-on activities, rather than solely focusing on retail, marketing, and management. This resurgence in production could revive the trend of emphasizing manufacturing skills. This revival could be complemented by integrating digital elements, as even in the digital age, experienced individuals are required to work with fabrics, create patterns based on fits, sew garments, operate machinery, or be responsible for quality management.

In summary, the resurgence of reshoring activities in Germany's fashion industry could influence the fashion education curriculum to align more closely with practical craftsmanship. This aligns with the potential revival of production trends, potentially combining traditional skills with digital advancements to meet the industry's evolving needs.

Achieving equilibrium between function and originality: revenue, employment, and the balance dilemma in the fashion industry

In terms of revenue, the 10 largest German fashion companies in 2019 are as follows: adidas Group, Puma, Hugo Boss, C&A Germany, Kik, New Yorker, S. Oliver Group, Esprite, Takko, and Ernesting's Family. Otto Group, H&M Hamburg, C&A, Zalando, Deichman, Schwary Gruppe Tengelmann, P&C Duesseldorf, HBC, TJX Germany are the top 10 largest clothing retailers in Germany. The largest areas of German fashion industry form wholesale and retail trade as well as the production. They provide that foundation of the industry and meet the demand for fashion products by either do this themselves or importing them from abroad. In the year 2019, the German fashion industry provided employment opportunities to a collective workforce of 750,000 individuals, which accounted for approximately 2% of the overall labour force in Germany. The retail industry employs a significant workforce of 596,000 individuals, representing approximately 79% of the overall employment. This substantial proportion highlights the sector's notable level of labour demand and intensity.

Approximately 10% of the labour force is involved in the manufacturing and wholesale sectors of the fashion industry. Higher education and technical schools play a crucial role in the fashion industry by educating the next generation of designers and textile professionals. German fashion schools have long been regarded as being among the best in the world. Most European fashion designers are graduated from Germany's 40 fashion schools, according to the External Information Office. Despite its excellent reputation, German Fashion Design is worldwide too little noticed. There are relatively few well-known German fashion brands outside of the sportswear giants and a few others. Function outweighs creativity: German fashion design stands out more in terms of quality and value for money than on creative aspects. So is fashion in this country far less creative than in other countries with a fashion industry of similar size. The brain drains of talented designers: Germany is home to numerous institutions dedicated to the study of fashion. Designers have consistently produced a significant amount of work over the years. However, it should be noted that the schools do not possess the equivalent level of prestige as the top-tier educational institutions existing in some foreign nations. Central Saint Martin's College in London is as an illustrative example of a college that garners significant interest among future German designers (German Fashion Council, 2021).

The absence of international figureheads

This amplifies the previous point: very few international figureheads emerge among German designers. The industry experts attribute this to some extent to the focus made by the industry in the segment of functional clothing. In contrast to other countries, it lacks in this country a tradition of avant-garde design (German Fashion Council, 2021).

Inquiring whether German universities could provide their students with the practical and advanced technical fashion skills expected by self-employed fashion designers and avant-garde designers, the researcher analysed that in the fourth chapter of this thesis. To determine this, the author will conduct research by using traditional literature evaluations and interviews with higher education experts.

The term 'avant-garde' in the French language signifies the 'advance guard' or 'vanguard', with a literal translation of 'fore-guard'. It is employed to describe individuals or artistic creations that exhibit an inclination towards experimentation, radicalism, or unorthodoxy in relation to art, culture, or society. The concept is distinguished by its unconventional and innovative aesthetic, as well as its initial lack of acceptance. It has the potential to provide a critical analysis of the dynamic between a

producer and a consumer. The avant-garde movement challenges conventional norms and established paradigms. It is regarded by certain scholars as a defining characteristic of modernism, distinguishing it from postmodernism. The terminology is extensively employed within the realm of art and design, encompassing a diverse range of interpretations, notably within the domain of fashion. Fashion is intrinsically linked to trends and the perpetual process of innovation to devise the subsequent ensemble that garners widespread adoption. The avant-garde has played a significant role in the creation of noteworthy artistic and cultural accomplishments. The act of rejecting prevailing mindsets and fostering individuality has empowered those who possess intellectual freedom to influence the trajectory of the future. In the contemporary landscape of fashion design practices, it is widely acknowledged that innovation plays a pivotal role in achieving success. The avant-garde concept is expected to provide fashion designers with a platform to further innovate in their designs and creative output. The practice of showcasing fashion collections on international runways is a prevalent phenomenon that marks the commencement of the fashion year, particularly in prominent fashion capitals such as Paris, London, New York, and Milan (Adjei-Appoh et al., 2022).

During the year 1981, the prominent Japanese fashion brands Comme des Garçons, Yohji Yamamoto, and Issey Miyake held a significant presence in the schedule of Paris Fashion Week. Regrettably, there is a dearth of discourse surrounding German avant-garde designers. To create highly innovative and artistic fashion. It is imperative for an avant-garde designer to possess a strong proficiency in practical fashion skills, such as advanced patternmaking and sewing techniques. Regrettably, the current state of the fashion industry indicates a deficiency in this aspect in Germany. German design schools were unable to produce some of the world's most cutting-edge new talents in the field of avantgarde fashion (German Fashion Council, 2021).

According to the QS World University Rankings 2023, merely three universities were successful in attaining positions within the top 200 design schools in the 'Art & Design' category. The top 10 universities in Art and Design, as determined by the QS World University Rankings, include the Royal College of Art, University of the Arts London, Rhode Island School of Design (RISD), The New School, Massachusetts Institute of Technology (MIT), Aalto University, Pratt Institute, Politecnico di Milano, Design Academy Eindhoven, and Tongji University (Garel, 2023).

HIGHER FASHION EDUCATION IN GERMANY

Investigating advanced fashion education in Germany: difficulties associated with craft degradation and skill transfer

The chapter delves into the challenges faced by advanced fashion education in Germany, focusing on the degradation of craft skills, skill transfer issues, and the potential of the UniFash pilot program. The diminishing craft expertise poses a question of who will teach the students when the craft itself is fading. The author will tackle the decline in custom fashion tailoring skills among today's youth, explore its root causes, and the implications for the German fashion industry. The expansion of fashion education, the role of design education in developing economies, and the challenges in shaping curricula for the 21st century will be addressed. The transformative impact of e-learning on higher education, particularly in fashion education, will be highlighted. Additionally, the global experiences of sewing industry personnel training and the practices of top international fashion schools will be discussed to provide insights into effective fashion education models.

The chapter addresses the question of who teaches students the craft when the craft itself is deteriorating. Additionally, there is a diminishing number of professionals and specialists who have started from scratch in their respective fields.

The future of fashion education: expanding horizons, challenging curricula, and the need for skills training

The term 'fashion education' pertains to a systematic approach to acquiring information, abilities, and practical experiences that enable individuals to pursue prosperous professions in diverse domains of the fashion business. This educational idea encompasses many stages, namely secondary education (high school), tertiary education (undergraduate and postgraduate), and executive education programs. At the secondary level, students could delve into fundamental principles of fashion through elective courses or specialized programs that emphasize design and fabrics. At the higher education level, students have the opportunity to do a bachelor's degree program in many fields, including Fashion Design, Fashion Merchandising, and Textile Engineering. These programs provide comprehensive educational opportunities and practical training to cultivate a solid knowledge base in various disciplines connected to the fashion industry. Individuals who desire to acquire advanced proficiency

in the field of fashion may consider pursuing a master's degree in disciplines such as Fashion Business, Fashion Management, or Fashion Design. These programs provide specialized information and facilitate the development of skills in the aforementioned areas. Typically, a bachelor's degree is required as a prerequisite for admission into this program (Fashion Institute of Technology, 2023).

Education could be considered vulnerable in the sense that its purpose and value could be compromised and dismissed due to factors such as inflated student enrolment or insufficient expertise. Nevertheless, the observation that the pursuit of fashion education is regarded as a personal lifestyle preference by numerous students contributes to the stability of recruitment efforts. The expansion of fashion education is also influenced by national economic policies. The significance of design education in developing economies becomes evident in its role in facilitating the local production of high-end or advanced export goods. Furthermore, it is crucial to note that a dynamic consumer environment, in which fashion assumes a significant position, is of utmost importance in shaping the urban experience. This, in turn, plays a pivotal role in contributing to the economic prosperity of a nation. Given the aforementioned factors, it is probable that fashion education will undergo expansion, thereby resulting in a heightened need to augment the overall student learning experience. In relation to the prospective trajectory of fashion education, it can be inferred with certainty that its global reach will inevitably broaden. Furthermore, for educational institutions to maintain their academic integrity, there are several challenging considerations that arise when developing fashion curricula for the 21st century. These concerns encompass not only the practical aspects of vocational training, but also the incorporation of new skills and instructional methods. For example, the emphasis on the digitalization of practical skills. The progressive professionalization of the fashion industry has emerged as a driving force behind the development of the fashion education system. To cultivate graduates equipped with the essential skills for the future, it is imperative to foster collaboration, internationalization, and engage in fashion discourse (Gale, 2011).

The transformative impact of e-learning in higher education: innovations, technologies, and implications

The proliferation of digital information and communication technologies has not only resulted in significant changes to economic operations but has also had a significant impact on the transformation of higher education instruction. The current term for this phenomenon, 'e-learning', pertains to a variety of situations in which learning-enhancing software technologies are utilized. These scenarios

include, to name a few, lectures delivered live at remote locations or as downloadable recordings, virtual seminars with asynchronous support and synchronous group work phases, self-study in web-based, highly interactive, and multimedia learning environments, the use of electronic presentation and collaboration techniques in face-to-face teaching, and propaedeutic experimentation in virtual laboratories. The consistent use of advanced information and communication technologies with the goal of enhancing higher education is what these innovative forms of teaching and learning have in common, and what has been promoted through extensive federal and state funding programs over the past several years. The use of media becomes a strategic task in institutional development, the traditional image of teaching begins to change, new forms of university cooperation emerge, media literacy becomes an important key qualification for both educators and students, and, most importantly, resources and structures must be provided for the production and use of digital learning technologies that are tailored to specific tasks and needs (Wannemacher & Kleimann, 2004).

Through an analysis and synthesis of global experiences in the training of personnel for the sewing industry, the following findings have been uncovered. The educational curriculum for professionals in the sewing industry is contingent upon the global standing of the respective country within the fashion industry. Countries that are known for their influential style and fashion trends prioritize the incorporation of imaginative and economic education aspects. On the other hand, countries that are prominent in clothing production place a greater emphasis on the technological education component within the realm of fashion education (Yezhova et al., 2018).

According to the findings, nations that exert a significant impact on fashion trends place a high priority on fostering inventive and economic educational features. This may result in the integration of creative design, trend analysis, and business management within fashion curricula offered by higher education institutions. In contrast, nations renowned for their clothing manufacturing industry prioritize the cultivation of technological knowledge, leading educational institutions to prioritize the development of technical competencies such as garment fabrication, patternmaking, and proficiency in digital tools within their academic programs.

International fashion education: practical fashion skills training and top institutions

Leading international fashion schools like Esmod in France, Marangoni Institute in Italy, Bunka Fashion College in Tokyo, and Beijing Institute of Fashion Technology provide for example practical fashion skill training like excellent fashion sewing and patternmaking education to their graduates.

They are ranked as the best fashion schools in the world. ESMOD, located in Paris, is widely recognized as a prominent and renowned educational institution specializing in the field of fashion design and business. The undergraduate curriculum for Fashion Design is evenly divided between the disciplines of Imaginative Artistic Design and Pattern Making. The foundational courses for first-year students encompass an overview of the fashion industry, as well as instruction in the design and production of basic clothing articles such as skirts, blouses, and dresses. By the conclusion of the academic year, the students will have acquired the skills necessary to generate a pattern, manipulate fabric to create a garment, and assemble various articles of clothing such as a skirt, blouse, and dress. In addition, the students will be expected to showcase a culminating compilation. During the sophomore year, students are required to engage in a professional immersion experience, wherein they undertake the task of designing and fabricating women's trousers and a suit jacket for both ready-to-wear and sportswear purposes. The third year of the program is dedicated to the pursuit of specialized knowledge in various areas of the fashion industry, including luxury design, modern couture, women's ready-to-wear, women's ready-to-wear knitwear, men's ready-to-wear, children's fashion, accessories, costume design, and lingerie (Yezhova et al., 2018).

Bunka Fashion College, located in Tokyo, is dedicated to cultivating experts in the field of fashion design and technology. Established in 1923, Bunka Fashion College holds the distinction of being the pioneering dressmaking institution in Japan. There are two departments within this college that focus on the study of sewing goods production: the Fashion Creation Department and the Fashion Technology Department. The duration of the basic training program in Garment Creation at the Fashion Creation Department spans a period of two years. The students at this institution possess a comprehensive skill set and understanding of garment production, encompassing various aspects such as fashion design, pattern making, sewing, and illustration. The one-year advanced course offers students the chance to acquire an elevated level of expertise in one of the following specializations: Fashion Design, Fashion Creation Technique, and Haute Couture. An opportunity exists for graduate students in relevant fields to enrol in a one-year program focused on Intensive Garment Creation. Japanese citizens could enrol in a three-year evening course that covers the fundamentals of fashion design. The Marangoni Institute, also known as Istituto Marangoni, is a renowned educational institution for fashion designers, stylists, and models, with a long-standing history and global recognition. It has established itself as a prominent institution not only within Italy but also on an international scale. Established in 1935 in Milan, the institution known as the Marangoni Artistic Clothing Institute currently operates educational facilities in various global locations. These include London, which was established in 2003, Paris in 2006, Shanghai in 2013, and Florence in 2016. The

London Marangoni Fashion school offers a preparatory foundation course designed to facilitate entry into their bachelor's degree program. The curriculum for the bachelor's degree in Fashion Design, which comprises 180 credits, encompasses various subjects in the first year. These subjects include fashion drawing fundamentals, fashion design fundamentals, fashion collection fundamentals, and fashion cultures contextualization. In the senior curriculum, students engage in the academic disciplines of Fashion Brand Exploration, Art and Fashion Exploration, Personal Style Development, and the historical analysis of art and design. Every academic year encompasses a substantial quantity of practical classes (Yezhova et al., 2018).

All these educational institutions prioritize the importance of experiential learning within the realm of fashion education. The inclusion of a diverse range of practical courses, experiential learning opportunities, and immersive real-world projects highlights the industry's demand for graduates who possess concrete capabilities. Moreover, these establishments possess a robust international reputation. Enrolled students in these programs are provided with the opportunity to concentrate in a wide range of sectors, including luxury design, modern couture, ready-to-wear, accessories, and other related areas. This highlights the significance of offering specialized training programs that cater to the diverse aspects of the fashion business.

Their uniqueness and novelty lie in the practical hands-on skill set training of a fashion designer, combined with practical craftsmanship abilities such as advanced patternmaking, and sewing techniques. Graduates of these schools have the potential to acquire the craftsmanship necessary to become internationally successful avant-garde designers and make a creative impact in the fashion world.

The decline of practical fashion production schools and bespoke tailoring skills in Germany: challenges and prospects

The Esmod campus located in Munich, Germany, ceased its operations in May 2016 because of a decrease in student enrolment. The Berlin branch of the French fashion school is also undergoing closure. Esmod Berlin was established in 1994 by Silvia Kadolsky and Klaus Metz (Preuss 2017).

Noteworthy in German fashion education is the Continuing Education Foundation of Reutlingen University, the Faculty of Textiles & Design, as well as the trade association BTE and LDT Nagold, which jointly provide a new holistic concept for junior training. The specialized academy has an excellent reputation in the industry due to its close collaboration with the fashion industry. The study

contents primarily focus on business administration, product knowledge, e-commerce, digitalization, online marketing, start-up planning, marketing, controlling, personnel & communication, fashion (design & products), order training, company presentations, fashion marketing, fashion product development, and sourcing (Reinhold, 2022).

After a phone inquiry and a personal meeting with senior executives of the university, it turned out that there are no bespoke tailoring and patternmaking courses available, let alone practical hands-on fashion production courses offered as e-learning programs, which could potentially reach a wider audience.

Furthermore, due to the paucity of academic literature on German higher fashion education, it is an honour to fill this void through expert interviews with German fashion education decision-makers as well as professional literature.

The full range of academic disciplines is available at universities, which often include several specialized institutions. German universities have traditionally placed a strong emphasis on fundamental research, leading to a more theoretically and research-oriented advanced curriculum. The curriculum at technical universities is heavily weighted toward engineering and technology, business and economics, social work, and design. Integrating and supervising practicums in industry, businesses, or other embedded institutions is common practice when the task at hand calls for applied research and development. University programs in the visual and performing arts, theatre and film production, media design, architecture, and communication are all available at universities with art and music departments. Higher education establishments often fall into one of two categories: those directly affiliated with or recognized by the state. They must adhere to the requirements of the Higher Education Act in all aspects of their work, including course scheduling, degree requirements, and recognition. Historically, courses were offered at all three types of universities as bundled, single-semester programs that culminated in a diploma, master's degree, or state exam. As part of the Bologna process, a two-year university system is replacing the one-year system. Since 1998, students have had the option of pursuing specialized degrees alongside or in place of their bachelor's or master's programs. This will make it easier for students to study abroad and provide them with more options when deciding how to achieve their educational goals. The Qualifications Framework for German Degrees lays forth what is required to earn a German degree, down to the level of education attained and the skills graduates should have as a result (Handbook Germany, 2023).

Accreditation process of German fashion universities

In accordance with the Bologna Process, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany made the determination in 2004 that accreditation is mandatory for all degree programs offered by German universities (Stoetzer et al., 2017). Accreditation serves the purpose of evaluating and determining the eligibility for admission or re-admission of a study program, contingent upon its adherence to specific quality standards. In contrast, evaluation endeavours to facilitate a self-directed enhancement of the calibre of academic pursuits. This implies that the faculty members autonomously devise reform initiatives in collaboration with external colleagues (Winter, 2002).

A significant portion of the responsibility for reviewing pertinent quality standards was transferred from the state to a new accreditation system. The so-called Accreditation Council was established as a foundation for this purpose. The German system of accreditation provides for a variety of procedures. The primary ones are program accreditation, meaning that the emphasis is on the specific study program. The focus is on system accreditation, or the institutional procedures. The European approach for international collaborative programs, such as joint degrees and double/multiple degrees, and the specific regulations governing international joint-degree programs, are outlined in Sections 10 and 16 of the Model Law Ordinance of the Standing Conference of the Ministers of Education and Cultural Affairs of the Lander in the Federal Republic of Germany. The program and system accreditation procedures are characterized by a two-step procedure. The university engages a designated agency to carry out an evaluation of its internal and external operations, and to produce an accreditation report that includes a decision and assessment recommendation in accordance with the standards outlined in the Model Law Ordinance. Conversely, the responsibility for making accreditation decisions lies with the Accreditation Council. In addition, the latter grants accreditation agencies permission to operate in Germany (Universität Greifswald, 2023).

Overview of German higher education, its policymakers, the relationship between federal and state regulations, and a comparison of public and private universities

According to a study conducted by Nyhagen et al. (2017), there is evidence suggesting a transition in policymaking from a hierarchical structure to one that is characterized by markets and networks.

Drawing on the scholarly work of Howlett (2005), Nyhagen et al. (2017) contend that contemporary governments adopt a facilitative approach in influencing the actions of specific groups, rather than exerting direct control over them. Simultaneously, the authors characterize Germany as a ‘Rechtsstaat regime’, wherein the federal state(s) is/are perceived as a significant cohesive influence within society. It is worth noting that public policy and higher education reforms in Germany continue to heavily depend on and be influenced by legislative measures, even though regulatory authority in the education sector lies with the 16 states (Leišytė et al., 2023).

In Germany, the educational landscape comprises both state (public-law) institutions of higher education and state-recognized institutions. These institutions are typically categorized into universities and comparable establishments of higher education, universities of applied sciences and artistic universities. The predominant source of funding for most institutions of higher education is derived from the public sector, resulting in their governance by the state under public law. Nevertheless, it is important to note that there exist privately owned and church-affiliated universities that have obtained official recognition from the state (Hochschulkompass, n.d.).

In German-speaking countries, private universities have a long history. In the past, estates, guilds, and chambers, respectively, guilds and chambers of commerce sponsored private universities (Nardi, 1993). The first private school still in existence today was established at the beginning of the nineteenth century. For universities, tradition stretches even further back into the past. Nonetheless, with the emergence of nation-state ideas and state structures in Europe at the beginning of the 19th century, the field of higher education became increasingly constitutionalized and subject to a bureaucratic framework. This is exemplified by the Prussian founding of universities in the 19th century and the establishment of a state administration for universities in Germany. Private institutions of higher education in Germany have been affected by the Bologna process and the rising number of students entering higher education. In recent years, the private education sector has exhibited impressive growth rates. The private institutions of higher education must seek funding from other sources, whereas the public institutions of higher education have received better basic funding in addition to special funds to accommodate the increased workload caused by the large number of applicants. The private higher education market in Germany appears to be highly competitive. This is evidenced by the recurrent opening and closing of private institutions of higher education. Many private universities advertise, among other things, their very good student support, which is supposed to enable goal-oriented and fast study. This contrasts with overcrowded public universities, which hold lectures to several hundred students. On average, privately run universities of applied sciences are significantly smaller, with 1,400

students per university, compared to public universities of applied sciences (6,600 students per university). However, this does not automatically mean a better supervision ratio. If the students are put in relation to the academic and artistic university staff, at public universities there are 20 students, at privately run universities 35 and at church-run universities 19 students for every academic and artistic teacher (Statistisches Bundesamt, 2022).

Recent research findings indicate that private universities tend to confer higher grades compared to state universities of similar standing. The NEPS student cohort also exhibits a comparable pattern, wherein private students tend to demonstrate superior academic performance in comparison to their public counterparts, as an average. To date, there has been limited research conducted on the factors contributing to this phenomenon. Moreover, private universities exhibit comparatively lower rates of student attrition. Based on the findings of the German Council of Science and Humanities, it was observed that the average attrition rate at private universities in 2006 stood at 21%, whereas the corresponding figure for public universities was 8%. In conjunction with the private education sector, there exist incentives for instructors or educational institutions to distribute favourable grades. Private universities possess various additional factors that contribute to their appeal among prospective students. Private universities possess an inherent allure that captivates prospective students. Private universities are observing a growing trend in the provision of specialized study formats, including part-time, dual, and distance learning courses. This expansion in course offerings may attract older or more accomplished students who possess prior work experience, thereby influencing their decision to enrol in private educational institutions. The expectations surrounding post-graduation employability also play a significant role in the decision to pursue higher education. In this context, the business contacts and practice partners of certain private universities may also be relevant in deciding on a private institution (Herrmann, 2019).

The winners of the 'European Fashion Award' (FASH) could be regarded as an indicator or gauge. In this scenario, several notable institutions are the Burg Giebichenstein University of Art and Design in Halle, the Niederrhein University of Applied Sciences in Mönchengladbach, the West Saxon University of Applied Sciences in Zwickau, and the University of Applied Sciences for Engineering and Economics in Berlin. The European Fashion Award FASH is widely regarded as a highly esteemed accolade bestowed upon fashion students. The organization responsible for offering this service at no cost is the Stiftung der Deutschen Bekleidungsindustrie (SDBI), also known as the German Fashion Industry Foundation. Since its establishment in 1978, the Foundation has maintained the status of being the organization with the longest uninterrupted operation, committed to providing assistance and

promoting the progress of fashion students on a global scale. Recipients of these accolades can anticipate highly favourable employment opportunities. Individuals with extensive experience in the field of design have occupied prestigious roles such as Senior Designers or Heads of Design within prominent organizations including Adidas, Alpha Tauri, Fila, Gucci, Hugo Boss, Oliver, Zalando, as well as for renowned designers such as Dries van Noten and Vivienne Westwood. A considerable number of individuals have subsequently achieved success in obtaining numerous additional accolades (German Fashion Industry Foundation, 2022).

A solid foundation in fashion education, especially in practical craftsmanship, can significantly contribute to achieving such prestigious awards. Hence, it is imperative to adopt a holistic approach to fashion education, considering both creative and technical aspects.

Analysing curricular specializations and online integration of practical fashion skills in higher fashion education programs in Germany

The present study aims to conduct an analysis of higher education institutions offering fashion programs in Germany, with a specific focus on their curricular specializations. Moreover, the study seeks to identify practical fashion skills integrated into these programs, including an examination of online offerings in this domain.

More than 60 % of German universities are subsidized by public or state authorities, meaning that they are financed by the public sector. Only about 28 % of all universities are privately funded. Almost 9 % are church financed. More than 90 % of students are enrolled at state universities. This indicates that state universities attract by far the greatest number of students, unlike in many other countries. In contrast, private universities often attract students who wish to specialize, study in smaller groups, or who have not been able to gain admission to a state university due to admission restrictions (Deutscher Akademischer Austauschdienst, 2019).

An exact enumeration of the total count of listed fashion schools remains unavailable, as the term ‘radar mode’ is deemed excessively specific in terminology, as per communication with the German Academic Exchange Service. This consideration arises from the constraint that solely state-recognized or state-run universities are included in the list. Particularly in the realm of the artistic field, there exists a multitude of both accredited and non-accredited institutions that operate privately but have secured

accreditation from foreign universities. Consequently, these institutions do not feature within the German University Compass list.

Within the ‘Higher Education Compass Germany,’ a comprehensive compilation accounts for a total of 39 state-run and state-recognized fashion design schools, under the categorical umbrella of fashion design. Moreover, an additional 6 institutions are listed under the study domain ‘Apparel Technology’. To this discussion, focus is placed upon one of the most esteemed institutions and its curriculum.

Distinguished institutions within this field include the University of the Arts in Berlin, HTW Berlin - University of Applied Sciences, Hanover University of Applied Sciences, Trier University of Applied Sciences, Macromedia University of Applied Sciences, Burg Giebichenstein University of Art and Design Halle, Reutlingen University of Applied Sciences, Pforzheim University of Applied Sciences, Fresenius University of Applied Sciences, and Niederrhein University of Applied Sciences (Hochschulkompass,n.d).

In the context of this exploration, the researcher scrutinizes the offered areas of study and examines whether these institutions prioritize the artistic-practical facet, and whether online offerings are present in the practical and artistic spheres. Elite interviews with management teams from select institutions were conducted to ascertain the demand for a digital course catering to practical fashion skills and to explore potential integration within the curriculum.

A thorough analysis of the module handbook from the Trier University of Applied Sciences, Department of Design, specializing in Fashion Design, for the 7-semester bachelor’s degree program reveals a curriculum that bestows significant emphasis upon foundational design principles, artistic collection development, illustration, technical drawing applied to fashion, art, design, and cultural studies, as well as apparel technology and fabric knowledge. Noteworthy attention is dedicated to the hands-on application of clothing construction, spanning modules 1 through 5. These modules encompass both fundamental and advanced skills in pattern and model construction, particularly relating to children's clothing and an array of garments, including trousers, skirts, dresses, blouses, shirts, jackets, coats, and sportswear. However, the module handbook does not allude to the inclusion of practical sewing modules or an approach to bespoke tailoring. Likewise, there exists no provision for practical online modules within the realm of fashion craftsmanship (Trier University of Applied Sciences, 2013).

Transitioning to the course module handbook of Macromedia University of Applied Sciences for its 7-semester fashion design program, it becomes evident that the curriculum focal points encompass fashion technology, garment cut and sewing, drape, creative tailoring, and patternmaking. Practical hands-on fashion modules are aptly interspersed throughout the educational trajectory. The 1st semester introduces Garment Construction Cut and Sew, succeeded by Creative Patternmaking and Tailoring in the 2nd semester, Creative Tailoring and Patternmaking 2 in the 3rd semester, and Applied Patternmaking in the 4th semester. It's important to note, however, that insights gleaned from senior management interviews indicate that offering the Fashion Design program is logistically feasible only in select locations such as Hamburg or Cologne, primarily due to infrastructure limitations. While digital online courses are indeed part of the curriculum, their integration into practical fashion domains remains incomplete. Exploring the potential integration of such digital hands-on fashion courses, mirroring the model employed by UniFash, is presently under consideration to facilitate program expansion across multiple locations (Macromedia University of Applied Sciences, 2022).

Moving to Pforzheim University of Applied Sciences, the institution extends a Bachelor of Fashion Design program comprising diverse course modules aimed at fostering a holistic comprehension of the discipline. The curriculum encompasses modules such as 'Representation and Presentation', 'Proficiency in Technical Drawings and Computer Software,' 'Fundamentals of Design Tools including Photography, Design, and Management,' 'Foundations of IT,' 'Drawing, Painting, and Media.' Notably, a distinct module titled 'Design and Technology I' is geared towards the practical and artisanal production of garments within the domain of patternmaking and garment construction. This module imparts essential insights into pattern-making techniques specific to women's wear, encompassing diverse garments such as skirts, culottes, trousers, dresses, and blouses. However, it's imperative to highlight that the instruction is founded upon predetermined measurements and does not delve into advanced stylistic approaches. Conspicuously absent from the curriculum is the teaching of garment construction predicated upon individual measurements. Furthermore, the curriculum features a foundational course in 'Processing Techniques', offering an introduction to rudimentary methods for handling varied materials, tailored to their distinct attributes. Nonetheless, intricate processes entailed in the advanced construction of garments are not prominently featured within this module. Significantly, Pforzheim University of Applied Sciences does not currently provide online courses within the sphere of fashion craftsmanship. In summation, the program's hallmark does not reside in an emphasis on practical garment production. While it does introduce fundamental garment processing techniques, the absence of advanced garment construction techniques is evident. Importantly, the institution does not offer online courses in fashion craftsmanship (Hochschule Pforzheim, 2023).

At the Reutlingen University of Applied Sciences, they offer the Bachelor in Fashion Textile and Fashion Design within 7 semesters. The focal point of modules in the 1st semester is centred around artistic fundamentals, fashion textiles and material design, fundamentals of textile technology, technical foundations of textiles and materials, totalling 25 ECTS (European Credit Transfer and Accumulation System credits). Additionally, there is an introductory course in clothing manufacturing only worth 6 ECTS credits. Reutlingen University's Fashion and Textile Design program offers a comprehensive curriculum that focuses on various aspects of artistic fundamentals, textile and material design, forward-looking textiles, and practical elements such as pattern cutting techniques and 3D simulations. The Reutlingen University offers a bachelor's degree program spanning 7 semesters. From the 2nd to the 7th semester, the program places a strong emphasis on artistic fundamentals, textile and material design, forward-looking textiles, as well as conceptual and artistic specialization. During this period, practical aspects such as pattern cutting techniques and 3D simulations are also highlighted. However, there seems to be a notable absence of advanced modules focused on traditional craftsmanship. Also, this university doesn't offer online courses in practical fashion design skills. In conclusion, the examination of various higher education institutions offering fashion programs in Germany underscores the nuanced approach to integrating advanced practical fashion skills within their curricula. While the focus on foundational design principles, artistic development, and theoretical understanding is evident across institutions, the comprehensive inclusion of advanced artisanal techniques remains variable (Reutlingen University, 2023).

The analysis revealed that select institutions, such as the University of Trier and Macromedia University of Applied Sciences, demonstrate a commitment to embedding advanced garment construction techniques into their programs. These institutions impart essential skills in patternmaking, garment construction, and tailoring, encompassing a wide range of garments. Notably, Macromedia University of Applied Sciences' consideration of integrating digital hands-on fashion courses further indicates a forward-thinking approach to curriculum enhancement and expansion, despite logistical constraints.

However, it's discernible that certain institutions, such as Pforzheim University of Applied Sciences, tend to focus on introducing foundational processing techniques and practical insights into garment construction, albeit without the emphasis on advanced, individualized garment creation. The absence of online courses in fashion craftsmanship further reflects the current landscape of practical skill delivery within these programs.

This analysis underscores the importance of recognizing the diversity of approaches adopted by higher education institutions in Germany concerning the integration of advanced fashion manufacturing skills. It calls for a more comprehensive dialogue between academia and industry to bridge the gap between theoretical knowledge and the intricate craftsmanship essential to contemporary fashion design. The potential for digital integration, as exemplified by Macromedia University's exploratory initiatives, holds promise for cultivating a more holistic educational experience in the realm of practical fashion skills.

CHAPTER SYNTHESIS

This chapter provides an overview of the academic literature addressing the German fashion industry's current state and the state of higher education with a focus on e-learning. It explores the interconnected challenges and trends affecting these two facets of the fashion sector in Germany. The literature reveals a complex picture of the German fashion industry, with several notable challenges and trends coming to the forefront.

The scarcity of skilled and unskilled workers in the German fashion industry is a urgent concern, acknowledged by the German Fashion Council (2021) and Leidinger (2022). This shortage impedes the industry's growth and innovation. The challenges within the global textile production landscape, as highlighted by Hartmann (2020), Stamm et al. (2019), and Wortmann (2005), is reflected in the Germany's fashion industry. The industry's reliance on global sourcing is intertwined with these challenges.

An interesting shift in manufacturing strategies is noted, with a growing demand for reshoring despite prevailing outsourcing trends. Moreia et al. (2017), Fratocchi & DiStefano (2019), and Zha (2022) highlight this noteworthy trend. The inherent link between the textile and fashion industries becomes obvious as the literature reveals the textile industry's decline (Gözet & Wilts, 2022). Despite its significance, the German fashion industry grapples with a lack of political and social recognition (German Fashion Council, 2021). This hinders its potential for growth and influence.

The absence of international figureheads and avant-garde designers within the German fashion landscape is explored by Garel (2023), Adjei-Appoh et al. (2022), and the German Fashion Council (2021), underscoring the need for new talent and innovation.

The second part of this chapter focuses on the state of higher education in fashion and the integration of e-learning. German academic institutions are facing the challenge of harmonizing practical training with digital skills in fashion curricula, as discussed by Gale (2011) and Wannemacher & Kleimann (2004). This balance is crucial for preparing students for the evolving industry landscape. The literature underscores the burgeoning role of online education and the educational opportunities within the fashion domain, as highlighted by Moreia et al. (2017), Blezu & Popa (2008), and Kumar et al. (2019).

German higher fashion education tends to prioritize theoretical knowledge, leaving a gap in practical craftsmanship. Institutions such as Hochschule Pforzheim (2023), Reutlingen University (2023), and the Macromedia University of Applied Sciences (2022) play a central role in this discussion. A comparative perspective is provided, where countries like France, Italy, and Japan are celebrated for their commitment to hands-on skill training and practical craftsmanship in fashion education, backed by social, cultural, and governmental recognition and support (Yezhova et al., 2018). Practical fashion production schools within Germany are experiencing a decline, as detailed by Preuss (2017), posing concerns about the future supply of skilled artisans.

In summary, this chapter brings to the fore the intricate challenges and trends shaping both the German fashion industry and higher education. Understanding these dynamics is pivotal for envisioning the industry's future trajectory and the evolution of fashion education to meet the changing demands of the sector. Therefore, this research aims to address these challenges and bridge a gap in the existing literature.

CHAPTER 3: THEORETICAL BACKGROUND

This chapter features a comprehensive operational framework meticulously tailored to suit the requirements of e-learning platforms. The construction of this operational schema, firmly grounded in the amalgamation of diverse pedagogical and andragogical learning theories, and coupled with sophisticated instructional design principles, stands as a strategic architectural blueprint intended to provide a guiding compass for institutions of higher education.

The seamless integration of these theoretical underpinnings into the developmental phases of the UniFash pilot project, an innovative and dynamic role-module platform designed specifically for the domain of e-learning within the realm of practical fashion courses, has played a pivotal and instrumental role in the realization of a robust and highly efficacious e-learning ecosystem. This holistic framework places paramount emphasis on fostering and sustaining active student engagement, cultivating individualized and student-centric learning experiences, and promoting a pedagogical strategy characterized by meticulous and contemplative instructional design. The overarching aim is to provide a substantial enhancement in the overall quality of education as it is delivered within the virtual confines of the online educational milieu, thus contributing significantly to the scholarship in the field.

THEORETICAL PREMISE

Self-determination theory (SDT)

School education has changed dramatically, with a significant rise in the use of technology for remote teaching and learning, which is referred to as ‘online learning and teaching’ (Chiu 2021). The urgent transition to online learning and teaching has posed challenges to both school students and teachers. Many adolescents and young people experience high levels of stress and anxiety arising from online learning, resulting in various mental health issues. Not all adolescents have the capacity to benefit from these unfamiliar learning environments, while others are simply struggling to keep up with their education and to stay motivated and engaged. These contemporary issues and challenges all originate from the pivotal question: how do we motivate students to engage in online learning?

Some studies have examined this issue in the field of educational technology, however research still relatively under-investigated how to appropriately adapt pertinent motivational theories to design effective and sustainable online pedagogy and learning in complex, multifaceted, and even situational online learning environments, particularly in the K-12 context. Self-determination theory (SDT), proposed by Deci and Ryan (1985), is a macro-level theory of human motivation that aims to explain the dynamics of human need, motivation, and wellbeing within a social context. The theory suggests that all individuals possess three universal and psychological needs - autonomy (feeling self-governed and self-endorsed), competence (feeling competent and effective), and relatedness (feeling connected, loved, interacted) - that move them to act or not to act. When pedagogical design adequately addresses these psychological needs, students are actively motivated to engage in learning tasks.

Classrooms that support these three psychological needs are more likely to engage students in learning (Reeve, 2013). Accordingly, this theory can explain the effects of needs-based support on student motivation, engagement, and learning. Teacher support is one of the most important factors, as teachers play a crucial role in fostering student motivation in schools. The three dimensions distinguished in SDT for classroom practice are autonomy support, structure, and involvement.

This theory outlines four primary categories of extrinsic motivation: external regulation and introjected regulation (which are externally imposed and not self-directed) and identified regulation and integrated regulation (which are self-determined). It proposes that students' progression from a state of no motivation (amotivation) to extrinsic motivation is facilitated by fulfilling three fundamental psychological needs: autonomy, competence, and relatedness. Autonomy pertains to the desire for self-control over one's actions and goals; competence involves the need to feel capable, effective, and challenged; and relatedness reflects the necessity for social interaction, connection, and care for others. Furthermore, this theory underscores the pivotal role of the social environment in either nurturing or hindering optimal motivation. In summary, fostering more self-determined forms of motivation is likely to enhance student engagement and promote better learning outcomes. The impact of teacher support on school students is very different from that on university students (Chiu, 2021).

In the field of e-learning, there are a variety of theoretical premises or assumptions that form the basis for the development and application of e-learning technologies. It is important to note that e-learning approaches often combine different theories to meet the needs of learners (Dresing, 2007).

A new paradigm of education is emerging in tandem with the evolving societal structures, grounded in the principles of individualized and practical-oriented learning, drawing closer to the ideals encapsulated within the domain of e-learning. This manifestation of e-learning is marked by its

dynamic nature, a pronounced emphasis on intensive social interactions, the cultivation of social partnerships, and a concerted focus on fostering positive development at both the individual and societal levels, rooted in individual initiatives. These emerging societal dynamics necessitate a forward-looking disposition, coupled with adaptability and the accrual of varied experiences, all within the span of a single generation's lifespan within educational institutions.

Furthermore, e-learning exhibits a close nexus with andragogy, the field dedicated to the education of adults. In a reciprocal relationship, andragogists are actively engaged in the facilitation of e-learning experiences for adults. The zenith of andragogy unquestionably emerged during the latter half of the twentieth century, prominently associated with the distinguished American practitioner and theorist of adult education, M. Knowles (1970). Knowles coined the term 'andragogy' to describe both the science and art of adult learning, emphasizing several fundamental principles:

- Andragogy postulates that adult education should have a specific problem-solving orientation. It contends that adult learners bring a wealth of experience to the educational context, and thus, their life experiences should form the foundation upon which education is built. This experiential knowledge acquired through training holds significant meaning for both the learner and the educator.
- Furthermore, andragogy emphasizes that the instructor should possess the ability to critically assess and analyse educational materials. Learning objectives should be collaboratively formulated, considering the perspectives and goals of both the teacher and the student.
- Lastly, feedback mechanisms that enable ongoing evaluation of progress should be integral to the adult education process. These principles collectively characterize andragogy as an approach that acknowledges the unique needs and characteristics of adult learners, emphasizing their active participation and self-directed learning within the educational process (Galustyan, et al. 2019).

In 1980, Knowles formulated five fundamental assumptions which serve to define the specificity of adult learners': self-image, experience, readiness to learn, orientation to learning, and motivation.

In addition, Knowles set out four key principles of andragogy, further elucidating the distinctive features of adult learning: self-directed learning, leveraging personal experience, readiness to learn demonstrated by relevance, and problem-centred learning. Notably, the hallmark of andragogical models is flexibility, recognizing that adults, who are inherently self-directed in various facets of their lives, can also exercise self-direction in their pursuit of knowledge.

Instructional design is a systematic process of designing and developing effective and efficient learning experiences. Instructional designers apply various theories and models to guide the design and development of online learning environments.

Furthermore, self-directed learning has emerged as a cornerstone of adult education theory, bolstered by the pervasive influence of technology in modern life. The ubiquity of technology has not only transformed the context within which learning occurs but has also reshaped the very essence of the learning process itself. For instance, educators in California are experimenting the ‘flipped classroom’ model, wherein students pre-learn through video content and subsequently convene in the classroom to demonstrate and apply their acquired knowledge.

Even esteemed institutions of higher education are democratizing access to learning via the internet. A noteworthy example is Stanford University's 2012 offering of a free online course on artificial intelligence, which drew a staggering 160,000 students from 190 countries. This pioneering initiative has evolved into the phenomenon known as Massive Open Online Courses (MOOCs).

Moreover, adult basic education programs have harnessed technology, integrating it into curriculum design and delivery (Merriam & Bierema, 2013).

In the context of e-learning within the field of andragogy, the idea is that every individual has the right to education at any stage of life, and it is the duty of the state and society to provide various forms of education, assistance, and care. The concept of e-learning is actively developing in all countries in Europe and is closely aligned with the openness of education for every individual. E-learning, within this framework, offers individuals the opportunity for continuous development of their educational, intellectual, and activity capabilities throughout their lives. This concept views e-learning not as an administrative meltdown of different types of educational institutions but rather as a flexible and adaptable system, which provides educational services allowing individuals to tailor their learning experiences to their personal needs and requirements at different stages of life (Galustyan, et al. 2019).

In the context of designing E-Learning, in addition to technical and financial considerations, the process of learning itself holds paramount significance. Within the field of educational and learning research, learning theories have held a special place for many decades. However, the discourse on learning theory and pedagogy has gained renewed momentum with the evolution of E-Learning. Both traditional models and new paradigms continue to be essential components in the ongoing discussion and debate regarding effective learning, particularly in the context of E-Learning. Instructional design is a systematic process of designing and developing effective and efficient learning experiences.

Instructional designers apply various theories and models to guide the design and development of online learning environments.

Within the field of educational and learning research, three theoretical approaches, also known as learning paradigms, have emerged to describe the process of learning from various perspectives and to attempt to derive discernible principles for adequately supporting these processes: behaviourism, cognitivism, and constructivism (Dresing, 2007).

The constructivist learning theory

Constructivism is a learning theory that emphasizes the active role of learners in the process of constructing knowledge through their interactions with the environment. It posits that learners acquire knowledge by engaging in inquiry, self-reflection, and experimentation. Constructivism is closely associated with the work of Lev Vygotsky, who introduced the concept of the zone of proximal development, suggesting that learners could attain higher levels of learning when guided by more knowledgeable individuals.

In the context of online learning, the constructivist theory could be applied through the design of learning experiences that promote active engagement, critical reflection, and collaborative learning. For example, the integration of online simulations and case studies allows learners to explore complex problems, fostering critical thinking skills. Additionally, online discussion forums and peer review activities provide opportunities for learners to receive feedback from peers, facilitating collaborative learning experiences (Evanick, 2023).

Cognitivist learning theory

Drawing from Jean Piaget's developmental psychology (1969) and Jerome Bruner's cognitive psychology (1990), the fundamental premise of knowledge acquisition in this context is seen as an active process, in contrast to the mere reception of information by the learner. The central tenet is that learners should develop solutions and rules for application-oriented tasks rather than merely memorizing facts. This approach aims to counter the acquisition of what is often referred to as inert knowledge. The primary role of the teacher consists of supporting the learner in integrating new experiences into existing knowledge structures.

According to the cognitivism theory, learners possess the ability to organize and structure information within their minds, utilizing it for problem-solving, decision-making, and critical thinking.

Instructional designers applying cognitivism theory to online learning environments prioritize the creation of engaging and interactive learning experiences that facilitate active information processing. This involves the design of activities that encourage learners to engage in critical thinking, analyse and synthesize information, and apply their knowledge to real-world situations. By aligning online learning environments with cognitivism theory, instructional designers could craft effective and captivating learning experiences that foster deep learning and the cultivation of critical thinking skills.

In the online learning environment, cognitivism theory could be effectively implemented through the design of learning experiences that engage learners in active and meaningful learning activities. For instance, online discussions and collaborative projects enable learners to construct knowledge through social interaction and problem-solving (Dresing, 2007).

Behaviourist learning theory

In the behaviourist perspective, the learning process is characterized by an absence of insight into the learner's internal cognitive mechanisms. Rather, the brain is regarded as a 'black box' that reacts in a deterministic manner to external stimuli. Learning, according to this view, hinges on repetitive experiences in the same context. This stimulus-response framework was notably shaped by Burrhus F. Skinner during the late 1950s and 1960s. According to Skinner, the pivotal element in this framework is the stimulus, also known as the cue, which follows a desired behaviour. This stimulus serves as a reinforcement, increasing the likelihood of the behaviour's recurrence in the future. This process is commonly referred to as operant conditioning (Dresing, 2007).

Drawing from the principles of operant conditioning, Skinner developed the concept of programmed instruction. In this approach, positive or negative feedback is employed as a means of reinforcement. This type of learning is also integrated into computer-based learning modules, typically involving a pattern of 'practice task - input of response - feedback.' Key features of behaviourist learning theory encompass the decomposition of learning material into discrete steps with clearly defined and inflexible learning objectives (algorithmization), a linear and sequential progression of these learning steps, adaptations to accommodate diverse levels of prior knowledge, and the inclusion of feedback loops to facilitate repetition in the case of incorrect responses (Dresing, 2007).

In addition to the structuring of course content, various criteria for the preparation of learning materials play a significant role in the development of an online course.

Cognitive load theory

One crucial theory that underpins the design of online courses is the cognitive load theory (CLT). This theory, proposed by Sweller in 1988, is rooted in the findings of cognitive psychology. CLT posits that learning is associated with cognitive load and describes factors that can either facilitate or hinder the learning process. Its key theoretical assumptions are based on principles governing the functioning of our cognitive apparatus.

According to CLT, humans possess virtually unlimited long-term memory. However, this memory's effectiveness depends on how cognitive load is managed during the learning process. Cognitive load refers to the mental effort required to process information effectively. In online course design, it is essential to consider how to minimize extraneous cognitive load (unproductive mental effort) while maximizing germane cognitive load (productive mental effort). This can be achieved by presenting information in a clear and organized manner, avoiding unnecessary complexity, and providing appropriate scaffolding and guidance for learners (Dresing, 2007).

The foundational principles of CLT underscore several pivotal considerations. The contiguity principle, rooted in the concept of "spatial and temporal context," advises against segregating interconnected information sources, as this division can heighten extraneous cognitive load. This phenomenon, recognized as the "split-attention effect," advocates for the seamless integration of information sources. Specifically, explanatory text should be harmoniously blended with images, rather than being positioned in ways that are easily distinguishable.

The redundancy principle, or the "avoiding redundant information presentation," cautions against concurrently displaying spoken text alongside visual text, as it may result in unnecessary cognitive burden. Consequently, the simultaneous presentation of textual information along with verbal content is discouraged. However, it's worth mentioning that in specific scenarios, like video materials and online modules, there haven't been indications of adverse effects on learner assessments despite the inclusion of supplementary text alongside subject-specific information (Dresing, 2007).

The "multimedia principle" underscores that learners who are exposed to a combination of textual information and images/animations tend to achieve better learning outcomes in comparison to those who are presented with either text alone or images/animations alone.

Moreover, the 'segmentation principle' underscores the importance of breaking down educational content into shorter, more manageable segments to enhance understanding and memory retention. The use of several concise segments is considered more effective than presenting extensive ones.

In self-directed multimedia learning, maintaining precision is of paramount significance in order to reduce cognitive overload. Learners often grapple with questions such as 'what information do I require?' and 'where should I search?' - a phenomenon known as the 'lost-in-hyperspace effect', which can deplete cognitive resources. The inclusion of a 'pedagogical agent' or personalization principle is

generally well-received. Learners tend to engage more actively with the learning material when they perceive the computer as a ‘learning partner’ facilitated by a pedagogical agent. These agents can fulfil various roles, including conducting demonstrations, delivering spoken explanations (which are more effective than text in speech bubbles), providing feedback, and enhancing learner motivation through targeted comments (Dresing, 2007).

Theories for the systematic planning of online seminars at higher education institutes

To conceptualize and transform traditional face-to-face seminars into online seminars and subsequently plan and implement an hybrid online seminar, an adapted planning framework is utilized, in accordance with the principles outlined by Reinmann-Rothmeier (2003). This framework serves as a structured guide for the effective design and execution of these educational formats.

Planning for online seminars at universities, as well as for in-person seminars, requires meticulous attention to details. However, due to the unique nature of technologically supported teaching and learning situations, a specific planning approach is necessary. Drawing from the work of Kerres (2002), Reinmann-Rothmeier (2003), Schulmeister (2003), and others, it is imperative to have a clear understanding of what one aims to achieve and why such an implementation is desired. Additionally, it is crucial to follow a well-defined planning framework (Dresing, 2007).

This requirement may sound trivial but carries a significant implication: there must be a clear learning objective for which it is reasonable to assume that it can be better achieved through a network-based (partial) implementation compared to without the use of this technology. It also implies adhering to a suitable problem-solving schema. Therefore, substantial emphasis should be placed on defining the topic and problem, formulating objectives, and outlining concrete steps to achieve those objectives. In essence, the planning process for online seminars at universities should be guided by a clear understanding of the educational goals, the rationale for using online technologies, and a systematic approach to achieving those goals. This comprehensive approach ensures that the unique aspects of online learning are effectively leveraged to enhance the educational experience (Dresing, 2007).

Reinmann-Rothmeier (2003) outlines a comprehensive planning process that involves several critical dimensions. First, in the conceptualization and contextualization phase, educational objectives, subject matter, the event framework, and the target audience's characteristics are carefully considered. Evaluating challenges in the existing face-to-face instruction is essential. Defining project objectives,

assessing the value of transitioning to an online format, and establishing collaborative partnerships with external stakeholders are fundamental. This phase relies on thorough contextual analysis and resource allocation. The subsequent phase focuses on technical development, involving the selection or development of learning and communication platforms.

It also entails adapting instructional materials for the online environment. In the didactic foundations stage, a critical examination of learning platforms' didactic capabilities is guided by pedagogical and psychological theories aligned with contemporary education and pedagogical psychology.

In the domain of curricular seminar design, the emphasis is on creating an effective learning experience, structuring content, and balancing in-person and online phases. Thematic segments are meticulously configured with precise tasks, and collaborative learning is facilitated while minimizing process losses. Formative and summative evaluation components are integrated into the seminar concept. This structured approach provides a framework for transforming face-to-face seminars into enriched online learning experiences. It addresses the unique challenges and opportunities in the online environment, ultimately enhancing educational outcomes and the overall learning experience (Dresing, 2007).

OPERATIONAL FRAMEWORK

In summary, the development of the UniFash pilot project has been significantly influenced by a range of theoretical premises from various learning theories and educational principles. These theories have guided the design and implementation of the e-learning platform, aiming to create a more effective and engaging learning experience for students.

Firstly, constructivism theory has been applied by integrating an exchange platform for students, fostering interaction among peers and with the instructor. This is in line with the project's aim to take into account the principles of andragogy, where objectives are formulated collaboratively, with an emphasis on active participation and self-directed learning.

Secondly, cognitivism theory has played a crucial role by designing learning experiences that engage students in active and meaningful activities. Weekly feedback sessions, online discussions, and constructive positive feedback with improvement suggestions after formative assessments are

examples of how this theory has been put into practice. This approach promotes collaborative learning, problem-solving, and continuous improvement.

Behaviourist learning theory has also been incorporated, using positive reinforcement. The project includes formative assessments with constructive feedback rather than traditional multiple-choice exams, creating a positive learning atmosphere. The content is structured in distinct stages, enabling students to progress sequentially and successfully.

Furthermore, the cognitive load theory (CLT) principles have been applied, emphasizing multimedia and the division of content into manageable sequences. The inclusion of text, images, and animations in the online modules aligns with CLT's multimedia principle. Breaking down the content into smaller, clear modules, and providing concise instructions helps students avoid the 'lost-in-hyperspace' effect.

UniFash applies the self-determination theory (SDT) to guide the development of the pilot project. In terms of autonomy support, UniFash allows students to personalize their learning pace and establish their own educational goals. Moreover, students are given opportunities for self-assessment and reflection on their progress.

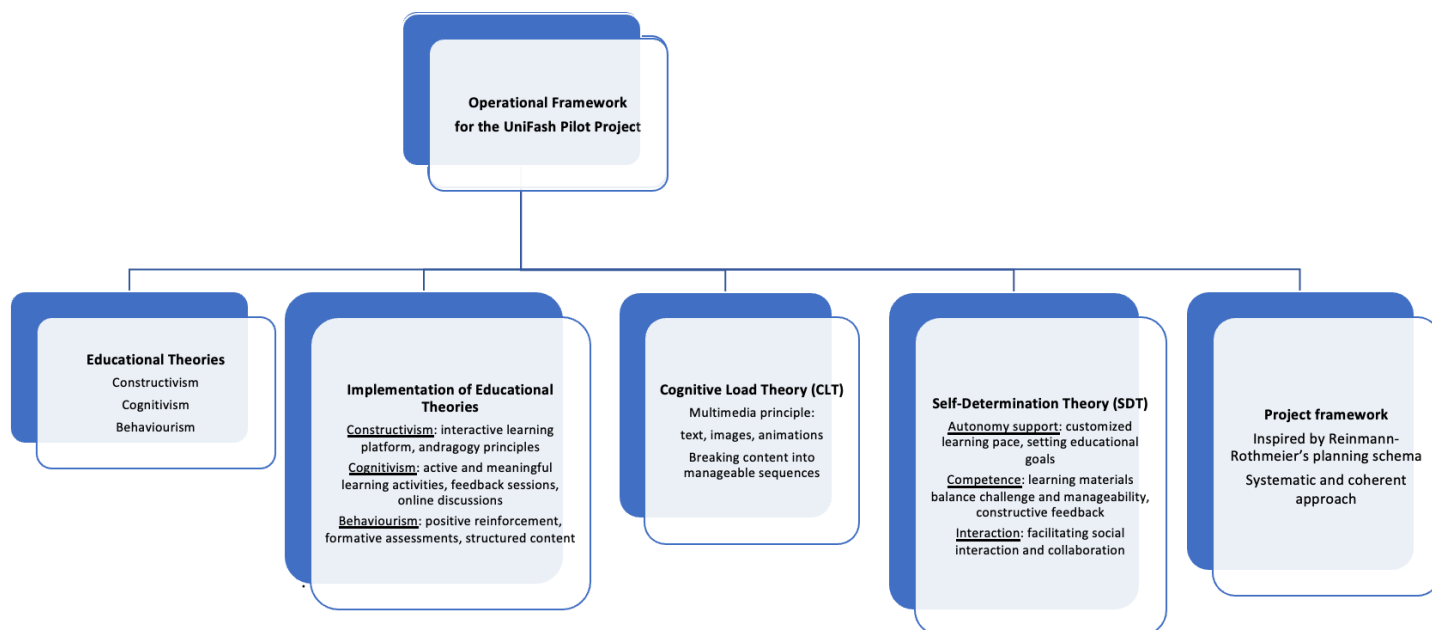
To promote competence, UniFash ensures that learning materials strike a balance between challenge and manageability. UniFash trainers provide students with clear and constructive feedback to help them develop their skills. Courses and instructors actively encourage students to apply their knowledge in real-world contexts to enhance their competencies.

Fostering interactions is also a priority at UniFash. The online platform is designed to facilitate social interaction and collaboration in virtual classrooms through discussion forums and scheduled video conferences. Instructors at UniFash actively create a positive and supportive learning environment where students feel valued and heard. Additionally, UniFash initiates each course module with a warm welcome, aiming to foster a sense of belonging and unity.

This concerted effort to incorporate SDT principles aligns with UniFash mission to establish a motivating and supportive educational environment for students participating in the pilot project. Lastly, the planning of the UniFash pilot project has been guided by a well-structured framework, despite the lack of documented planning schema for an online course in practical fashion design skills

within the academic literature. The project drew inspiration from Reinmann-Rothmeier's planning schema to ensure a systematic and coherent approach.

Figure 1: OPERATIONAL FRAMEWORK OF THE UNIFASH PILOT PROJECT



CHAPTER SYNTHESIS

Feasibility and contribution to higher education

In this chapter, we explore a myriad of noteworthy contributions that hold significant implications for higher education. These insights emerge from a dynamic interplay of transformative factors and theoretical underpinnings, offering a comprehensive framework for the evolution of educational practices.

A prominent focal point within this discourse is the profound transformation characterizing the landscape of adult education. This transformation finds its impetus in the escalating demands imposed by employers for elevated qualifications, concurrent with the relentless march of technological advancements. These converging forces necessitate a paradigm shift in higher education, prompting the exploration of innovative pedagogical approaches to meet the evolving needs of adult learners.

A recurring theme underscoring these recommendations is the pivotal role played by technology in the reconfiguration of education. It serves as a transformative agent, extending the boundaries of educational accessibility and fostering diversity within the learning environment. In this context, institutions of higher education are urged to harness the potential of technology to enhance and democratize the learning experience.

The alignment between andragogy, the domain of adult education, and e-learning emerges as a salient point of consideration. The foundational principles of andragogy, encompassing a problem-solving orientation, experiential knowledge acquisition, collaborative learning dynamics, and a commitment to ongoing evaluation, provide a robust framework for the design of online courses tailored to the unique needs and characteristics of adult learners.

UniFash uses the self-determination theory (SDT) as a guiding framework in the development of the pilot project. This integration demonstrates a commitment to fostering student autonomy, competence, and relationship. This approach aligns with UniFash mission to create a motivating and supportive educational environment for its younger students.

Drawing on well-established learning theories such as constructivism, cognitivism and behaviourism, these recommendations argue in favour of a pedagogical approach based on theoretical foundations. Instructional designers and educators within higher education are encouraged to draw upon these theories to craft online learning experiences characterized by active engagement, critical thinking, problem-solving, and structured content delivery.

During the learning process, cognitive load theory assumes a paramount role. The prudent application of CLT principles, which emphasize clarity in presentation, the elimination of redundancy, judicious use of multimedia, and the strategic segmentation of content, offers a strategic advantage in optimizing the effectiveness of online courses.

The chapter underscores the significance of meticulous planning in the context of online seminars. This entails the establishment of clear and well-defined learning objectives, a compelling rationale for the integration of technology, and the systematic execution of educational goals. Institutions of higher education are encouraged to adopt a structured planning framework to ensure the seamless alignment of online seminars with educational objectives.

Concluding this multifaceted discourse, the chapter culminates in the presentation of a comprehensive operational framework tailored for e-learning platforms. This operational schema, grounded in the amalgamation of various learning theories and instructional design principles, serves as a strategic blueprint for higher education institutions. It delineates a pathway toward the creation of online learning experiences that are not only effective but also engaging, thus harmonizing with the evolving landscape of adult education.

The integration of these theoretical premises into the development of the UniFash pilot project has been instrumental in creating a robust and effective e-learning platform. It emphasizes active student engagement, personalized learning experiences, and thoughtful instructional design, all aimed at improving the overall quality of education in the online environment.

In essence, these recommendations and contributions offer a robust foundation for the enhancement of higher education practices, particularly in response to the dynamic needs of adult learners. By embracing technology, aligning with andragogy, integrating learning theories, and applying cognitive load management, higher education institutions can embark on a transformative journey to enhance online learning.

Theoretical foundations and operational framework for e-learning in adult education

The third section of the dissertation delves into the theoretical foundations and operational structure guiding the establishment of an e-learning platform tailored to adult education. This segment scrutinizes the dynamic shifts characterizing the landscape of adult education, catalysed by the escalating requisites for heightened qualifications and concurrent technological advancements.

To initiate this discourse, attention is directed towards the transformative elements inherent to the adult education sector. These elements encompass the heightened requisites for qualifications by employers and the concomitant dearth of adequately skilled labour. Moreover, this section underscores the pivotal role played by technology in the reformulation of educational paradigms, thereby augmenting accessibility and diversification within the realm of adult education.

The chapter emphasizes the relationship between andragogy (adult education) and e-learning. Moreover, it explores the self-determination theory (SDT) within the context of fostering young students' motivation for e-learning.

In this part of the dissertation, three prominent learning theories - constructivism, cognitivism, and behaviourism - are introduced, along with an exploration of their relevance within online learning environments. Constructivism places importance on active engagement and collaborative learning, cognitivism focuses on critical thinking and problem-solving abilities, while behaviourism focuses on the reinforcement of knowledge acquisition through structured content and well-defined learning experiences.

It further delves into the cognitive load theory (CLT), which deals with managing cognitive load during learning. It emphasizes a clear presentation without redundancy, multimedia use, and the segmentation of content to optimize learning experiences in online courses.

The chapter discusses the planning process for online seminars, highlighting the importance of clear learning objectives, a rationale for using technology, and a systematic approach to achieve educational goals.

The synthesis concludes with an overview of the operational framework for the e-learning platform. It applies constructivism, cognitivism, behaviourism, and CLT principles to create an engaging and effective learning experience. Additionally, it incorporates a well-structured planning schema for systematic course development.

Overall, Chapter 3 of the dissertation provides a comprehensive understanding of the theoretical foundations and practical framework for designing an e-learning platform tailored to adult education. It demonstrates the synergy between various learning theories and instructional design principles to create an enriched learning experience, aligning with the evolving educational landscape. This synthesis serves as a roadmap for developing effective e-learning solutions in adult education contexts.

CHAPTER 4: METHODS AND PROCEDURES

Subsequently providing an in-depth explanation of the research methods used, the objective of this chapter is to provide the reader with an understanding of the chosen methodological approach and the rationale behind its selection. In addition, the chapter will explain the methods that were utilized in the research.

The purpose of this chapter is to justify the research design, explain how the data was collected and analysed, and provide a detailed description of the research process. The research methodology is discussed in the first section of the chapter, along with references to the appropriate academic literature that is pertinent to the research topic.

A connection is drawn at the end of this section between the methodology used in this research and the research methods that were chosen. In the second part of the chapter, the reader will find a breakdown and explanation of the documentary research, the ‘expert interviews’, the action research, as well as the consideration of the survey with its practice-oriented questions.

RESEARCH DESIGN

There are a multitude of definitions associated with the term research. Within this context, we restrict its application to pursuits and undertakings that are directed towards the advancement of a systematic study of human behaviour. It is important to note that the term ‘science’ encompasses both prescriptive and explanatory viewpoints. Henceforth, when pointing to the world of social research, we are referring to the methodical and well-informed utilization of the fundamentals of behavioural science to address the predicaments faced by individuals within their social milieus. Similarly, when discussing educational research, we are delving into the application of these very principles to the problems related to the facilitation of knowledge acquisition and the elucidation of matters connected to the state of education (Cohen, Manion and Morrison 2018). The methodology of the study identifies the evidence necessary to address the research purposes, objectives, and questions, i.e., the logic underlying the relationships between research purposes, objectives, questions, collected data, and derived conclusions. The inclusion of evidence requires a clear articulation of the rationales that will be employed in supporting the argument considering the study outcomes. The study design serves as a means of establishing a connection between the underlying concept and the resulting conclusions by providing a framework that outlines the logical progression and supporting data. It delineates the ‘line of argument’ and reasons that effectively bind these many components together. For a study claim or

conclusion to be deemed valid, it is imperative that it is not only substantiated by empirical evidence, but also accompanied by a logical rationale that establishes the sufficiency of the evidence as a defence for the claim or conclusion. Thus, an authorization serves as the connection, or ‘corroboration’ between the evidence and the hypothesis under investigation (Cohen, Manion and Morrison 2018).

This study is characterized as a social and educational research, and the current chapter provides a comprehensive framework for approaching, planning, conducting, validating, and evaluating such research. Social and educational research refers to studies that address social and educational phenomena in our society. Social research expresses human engagement and value in at least two ways. Research can be utilized to enhance our understanding of social and cultural conditions. The utilization of this approach allows for the resolution of potential social inconsistencies and the examination of the outcomes associated with institutional structures (Popkewity, 1978). This social educational research relates to the question of how digital e-learning education courses in fashion production might fit into the German higher education system by systematically collecting and analysing data on students and Elite experts opinions, and attitudes towards online courses.

This research is a form of prescriptive research, which means that its goal is to develop recommendations for action or prescriptions for solving a problem. Additionally, this research aims to solve societal, industrial, and educational problems and recommend solutions. In contrast to descriptive research, this type of research focuses on how things ought to be or how they could be improved (Van der Voordt, 2020).

Additionally, this research is value-oriented and relates to the question, *how could digital e-learning training courses in fashion production skills fit into German higher education?* This focuses on the values and beliefs of students, lecturers and industry experts and leaders in higher education.

The term ‘value-oriented’ typically refers to a research approach or methodology that is focused on identifying and assessing the inherent value or worth of a particular concept, product, or phenomenon. This may involve analysing various factors that contribute to its value, such as economic, social, cultural, or environmental considerations, and weighing the potential benefits and drawbacks associated with it. The goal of value-oriented research is to arrive at a comprehensive and nuanced understanding of the object under study, with a view to informing decision-making, policy development, or other practical applications. This value-related research explores the value of specific objects or phenomena, such as the value of digital online courses or the value of digital courses in higher education. Traditional methods of assessing impact typically prioritize instrumental values,

while the Value-Based Approach places greater emphasis on the goal values of an organization, project, or sector. In other words, this approach focuses on the range of qualities that these entities strive to attain (Klamer et al., 2016).

Exploratory case studies can be used to formulate hypotheses which can then be evaluated as part of more in-depth research such as surveys, experiments, or observational studies. (Cohen, Manion and Morrison 2018).

The research conducted here exhibits an exploratory nature, primarily characterized by the in-depth investigation into the integration of digital e-learning education courses in the field of fashion production within the German higher education system.

This exploration encompasses a comprehensive framework for approaching, planning, conducting, validating, and evaluating such research. In this exploratory research, the focus lies on understanding and uncovering various aspects of how digital e-learning courses may fit into the existing educational landscape, with a particular emphasis on the perspectives of students, educators, and industry experts. It delves into the value-oriented assessment of the concept and aims to provide recommendations for action based on the gathered data and evaluations. In essence, this research's exploratory nature revolves around uncovering new insights, assessing the value, and making informed recommendations in the context of integrating digital e-learning courses into the German higher education system within the realm of fashion production.

This research uses a mixed-methods approach, combining qualitative and quantitative research methods (Cohen et al., 2018). Documentary research, elite interviews with leading fashion higher education and fashion industry experts, and an online survey are used to collect data. The researcher focuses on the collection and analysis of non-numerical data, such as interviews and a survey with partly open-ended survey questions to gain deeper insights into the attitudes, opinions, and of individuals. A hybrid approach that combines both qualitative and quantitative methodologies was adopted to glean insightful findings.

The survey conducted among three test students included closed-ended questions employing a five-point Likert scale, along with modestly applied statistical analyses. Additionally, it featured open-ended questions that were subjected to thematic and pattern analysis techniques. As a result, this research can be characterized as an amalgamation of qualitative and quantitative research methods.

In the context of latent variable measurement, researchers typically employ manifest variables assessed through rating scales or rubrics. The primary objective of a rating scale is to elicit responses that possess both inclusive and exclusive qualities. Among the commonly utilized rating scales, the Likert scale enjoys broad recognition for its simplicity and reliability as a scaling technique, facilitating the straightforward measurement and comprehension of respondents' perceptions (Tanujaya, Prahmana & Mumu, 2022).

The findings of this educational study are partially descriptive and partially analytical (interpretive and evaluative). Prescriptive result in educational research typically refer to findings or outcomes that suggest specific recommendations or actions for improving educational practices, policies, or systems. These results go beyond descriptive or explanatory findings and provide actionable insights that educators, administrators, policymakers, or other stakeholders can use to make informed decisions and implement changes to enhance the educational process. The results of this research provide not only descriptive information but also an assessment or evaluation of the examined programs. These evaluated elements impact the effectiveness, quality, or utility of educational practices. This is consistent with the academic literature on comparative education methodology, which is part of the social sciences. An analytical or argumentative response would interpret the observed characteristics and features of the digital courses and the test students participating in this pilot program of UniFash and may draw conclusions or make recommendations based on these interpretations. By analysing previous research on this topic, responses will discuss the benefits and drawbacks of digital courses in higher education institutions, as well as their necessity. In addition, they will consider the various factors that can influence the effectiveness of digital courses, such as the type of course, the technology used for the course, and the students' learning needs (Kirschner et al., 2015).

In this educational research, the interpretive results pertain to the quality assessments of the educational experiences of the pilot project UniFash by the test students, focusing on individual perceptions. The interpretive quality assessment of the pilot project UniFash is based on the subjective attitudes of the test students. Interpretive responses are common in qualitative research, interviews, open-ended survey questions, and discussions where individuals provide their own interpretations and viewpoints based on their experiences, beliefs, and understanding of the subject matter. Interpretive responses involve the analysis of existing data and information. It goes beyond the mere facts and draws a deeper context from the existing data. It will explore, among other things, the perspectives of the test students, leaders in higher education and the fashion industry to understand what their needs and requirements are and what benefits digital courses can offer. These responses aim to capture the context and meaning of the

existing data and potentially offer new insights or insights that go beyond the mere facts (Knoblauch et al., 2018).

Interpretative methods must not only consider the location of the researcher, but also the respective cultural and historical context, as they react to the fact that 'data' are generated by the actors themselves and are thus subject to social change. Interpretative social research is firmly established in the German-speaking research landscape. In the last two decades, new theoretical perspectives and methodological approaches have emerged that react to social and scientific developments: globalization, knowledge society, data processing, visualization of communication, digitalization and network media, economization, pluralization of cultural and religious orders, and the falsification of sociality and culture. Older and newer approaches try to keep pace with these developments. Therefore, there is - in line with the matter at hand, an increased connection between social and cultural science perspectives within the social sciences (Knoblauch et al., 2018).

The evaluative results from interviews and surveys conducted in this research with test students and elite experts from the industry and education can be used to assess the effectiveness, quality, and utility of digital e-learning courses in fashion craftsmanship. These evaluations gauge how well the pilot project has functioned and what impacts it could have on higher education and the industry.

Evaluative responses in this research area discuss the strengths and weaknesses of the topic and make a recommendation or conclusion based on this assessment. An example of an evaluative response to the question of whether digital courses fit in higher education institutions is the evaluation of the effectiveness and efficiency of digital courses compared to traditional face-to-face courses. It discusses the advantages and disadvantages of digital courses and assesses the potential impact on students, teachers and the HEIs themselves. Such a response will draw conclusions based on a critical evaluation of the available data and information and possibly make a recommendation or judgement on whether digital courses in HEIs a good choice are or not. In addition to these how-questions, it also seems sensible to open the concept of performance by asking for whom research performance is of interest. For if this is known, it becomes clear for what purposes and with what goals research performance is evaluated in the first place (Heinze, 2002).

RESEARCH METHODS – DATA GATHERING

Documentary research

The foundation of this study in participatory educational research lies in the utilization of documentary research methods. To address the limitations of documentary research and address a gap in the existing literature, the interview method was selected as the suitable research approach for gathering data from key stakeholders in the German higher education and fashion industry. Specifically, the method employed was ‘elite interviews’. The subsequent section offers a comprehensive examination of the research process, utilizing academic literature relating to qualitative research methodologies.

A substantial part of this participatory educational research was conducted at the desk. The main parameters of the literature search were as follows: bilingual search, use of all databases accessible through the university library, and incorporation of all academic and professional sources. The author's PhD advisors assisted with database searches for the documentary research. Key terms agreed upon included ‘fashion education’, ‘higher education curriculum’, ‘skills shortage’, ‘digital e- learning education’ ‘practical curriculum’ and their synonyms such as ‘training fashion design students for professional life’. Additional keywords, such as ‘Germany and Europe’ were used to narrow down the results geographically. As mentioned in the previous chapter, for practical reasons important elements had to be excluded from this research, such as technical infrastructure and detailed research on education and the fashion industry outside Germany. The manual research and the database searches were not limited in time and were conducted in both English and German. The author of this thesis had access to the most important databases through Macromedia University and the Swiss School of Management. The author of this thesis was granted access to pivotal databases facilitated by Macromedia University. During the research phase, the researcher held the position of Substitute Professor in Fashion Management at the university and was concurrently affiliated with the Swiss School of Management. Additionally, the researcher received a scholarship from the Swiss Business School to support their doctoral studies. Academic sources (relevant textbooks and journal articles) and professional sources (articles, curricula and other documents provided by government agencies, professional associations, and higher education institutions) were consulted during the research project.

Elite interviews

Planning qualitative research: starting with a self-assessment

There is a lack of academic literature and of professional sources on the current state of the fashion industry in Germany and information on how to counteract the shortage of skilled workers through targeted digital training. Therefore, it was necessary to collect information from other sources, mainly from expert interviews. For this purpose, fashion industry experts from the tailoring and cutting trade, German fashion companies and management positions in higher education were interviewed. Therefore, qualitative interviews were conducted with representatives of the most important stakeholders: representatives of policymaker's makers responsible for the current standards, representatives of higher education institutions dealing with the practice of fashion design curricula, and representatives of chambers of crafts dealing with legal education measures after the academic component in Germany. The data collected in these 'elite' interviews partly complemented the written sources and partly filled gaps in the sources. The identification and interpretation of information gathered from these written sources and from the interviewees was made possible by the author's insider status: she personally knows the local culture and the various levels of fashion education and has worked as a designer and a fashion instructor.

Expert interviews were a precious source of information because there is a lack of academic and professional literature on the current situation of the fashion industry in Germany. They also brought their insights on the crucial need for skilled workers through targeted digital training. In a similar vein, using expert interviews, the author investigated the lacking information from the academic literature on practical fashion training modules offered at German universities, as well as its problematic return to the curriculum and its necessity. The necessity and benefits of a digital practical education program in the fashion trade, such as the UniFash pilot program developed here in the research, as well as the possibilities for its integration in higher education were also extensively discussed and analysed in these expert interviews.

Expert or Elite interviews have been utilized for decades in social research. There are several practical, widespread reasons for the prevalence of expert interviews in research, even though their function in individual research designs, their form, and the methods used to analyse the results may vary from case to case. First, during the exploratory phase of a project, speaking with experts is a more efficient and concentrated method of data acquisition than, for instance, participant observation or systematic quantitative surveys. Conducting expert interviews can accelerate time-intensive data collection

procedures, particularly if the experts are viewed as ‘crystallization points’ for practical insider knowledge and are interviewed as surrogates for a larger group of participants. In situations where obtaining access to a particular social field may be difficult or impossible, expert interviews are also useful. (As it is the case, for instance, with taboo subjects). The economic aspect includes the extensive, practical matter of initiating and conducting these interviews. Frequently, the organizational structures behind institution specialists (such as their secretaries or press offices) serve as an accessible entry point into the field of research. In addition, if the targeted expert is not only willing to participate but also holds a key position within the organization, the interview may also disclose avenues for expanding the researcher's access to the field. Occasionally, during the actual interview, the expert will suggest additional respondents with expertise in a particular discipline. When a researcher has the backing of a key expert, it may be simpler to gain access to a larger network of experts. In addition to the direct benefits, it is evident that expert interviews provide additional benefits (Bogner et al., 2009).

From a methodological point of view, experts (and thus also elites) are significant for social and political science research because of their specific interpretative and action knowledge. As a result, it is appropriate to classify interviews conducted with individuals of high social status, with the objective of eliciting both explicit and implicit knowledge associated to their professional or occupational expertise, as expert interviews (Littig, 2008).

Cohen, Manion, and Morrison's (2018) suggestions for organizing qualitative research are helpful and can be found in their research methods textbook for academics. Self-evaluation and introspection on the part of the researcher should naturally come first in the planning of such a study. A realistic research plan requires the researcher to honestly appraise themselves, considering their place in society and their own skills and knowledge that will be required to carry out the research. Measuring the social capital required for a qualitative research project that intends to use so-called ‘elite interviews’ necessitates a realistic forecast of the success of reaching out to people via this existing network, as well as outside the network, with the goal to recruit participants for the study. The researcher must acknowledge the significance of being competent in both secondary-source data management and methods of interviewing (Cohen et al., 2018).

The professional network of the author, as it existed at the beginning of the research, consisted of colleagues, academics, and professional specialists from the fashion industry. It also included collaborators during the author's professional careers who were deemed sufficient for the initiation of the project: connections with academics as well as practitioners who are employed by professional groups and universities.

The researcher is acutely aware of the potential impact of their own positional background and perspective on the data collection, analysis, and interpretation processes. Personal experiences in executive roles within fashion academies, coupled with the responsibility for curriculum development and a critical viewpoint towards the absence of practical fashion modules, have the potential to influence the research direction. Moreover, inherent biases towards perceived deficiencies in creative and artisanal competencies among fashion design graduates must be diligently recognized and mitigated to ensure that the research maintains a steadfast commitment to objectivity and equilibrium.

Embarking on this doctoral endeavour requires a rigorous examination of the researcher's professional trajectory and the associated insights and predispositions it has cultivated. The researcher's tenure as an executive of fashion academies, marked by engagement in curriculum design and a discerning critique of curriculum content, must be acknowledged as a facet that could potentially shape the research's objectives and outcomes. Equally important is the recognition of preconceptions that may exist concerning the proficiencies of fashion design graduates in the creative and practical dimensions of their field. Addressing these preconceptions as well as possible predispositions will be pivotal in the pursuit of a research journey rooted in impartiality and intellectual fairness.

Recognizing the potential for these factors to inadvertently influence the research process, the researcher is committed to implementing robust methodologies that encourage objectivity. Employing rigorous data collection and analytical frameworks will serve as safeguards against any inadvertent inclinations that might arise from personal experiences or biases. Furthermore, the researcher intends to engage in ongoing self-reflection throughout the research journey, allowing for a vigilant assessment of any emerging influences on the research's trajectory and findings. In summary, the researcher's candid acknowledgment of their professional background and potential biases underscores a dedicated commitment to ensure the research's integrity. By methodically acknowledging, assessing, and neutralizing these factors, the researcher endeavours to execute a doctoral thesis that contributes to the academic discourse with rigor and objectivity.

Sampling for the elite interviews

The first stage of the process was the researcher's self-evaluation of their social position and the necessary skills for qualitative research. The subsequent phase was the sampling procedure, which involved selecting individuals from whom significant data could be gathered.

When conducting a survey through interviews, the researcher has a greater opportunity to control the environment in which the survey is carried out. This is especially true in terms of ensuring the respondent's privacy and minimizing noise and other external distractions. According to Fowler (2009, page 128), an effective interviewer is one who is business-like and assertive while also being engaging, friendly, and kind to the interviewee. Fowler contends that great caution should be taken when selecting interviewers and training them because so much depends on how they conduct themselves. In face-to-face interactions, there is a good chance that the interviewer and the respondent will develop trust, rapport, and a spirit of cooperation with one another (Cohen et al., 2018).

The researcher uses a sampling strategy called Purposive sampling. When it is necessary to have in-depth knowledge about issues to provide answers to the research questions, the researchers may 'handpick' the individuals to be included in the sample because they possess such knowledge or other important characteristics. This is done so that the sample can be representative of the population.

Purposive sampling is a type of sampling that is applied to acquire access to persons who have in-depth knowledge because of their professional function or expertise. The entire scale of issues in question can be investigated using purposeful sampling (Cohen et al., 2018).

A non-random and purposeful sample was required because there are no or only insufficient written sources available on the topic of practical fashion education. This was done to verify and confirm the other sources (for more information on the documentary research, see the section that was presented earlier), as well as to gain insight into current practices and future industrial and higher educational plans. Certain significant individuals are required to participate because of the positions and responsibilities they have as major stakeholders. These individuals can give critical information, which is generally kept confidential, about the situation of fashion education in Germany. Discussions with people who are not only educated about the subject of the research but also in a position to make decisions regarding it are referred to as 'elite interviews'. Meuser and Nagel (2009) define an elite or expert interview as a qualitative interview that is based on a topical guide and focuses on the knowledge of the expert. Expert knowledge can be roughly defined as specific knowledge in a specified sphere of activity. Meuser and Nagel's definition of the elite or expert interview can be found here (Döringer, 2021).

In the last 20 years, a small but growing amount of writing has come out about elites. This is partly because ethnographic research methods like interviews, focus groups, case studies, and participant observation are becoming more popular again. It is also because academics are becoming more

interested in understanding the worldviews and actions of powerful people in business, government, and society. However, the knowledge of some of the methodological difficulties in studying elites has lagged the methods that we used to poll them until quite recently. Due to the breadth of the concept's acceptance in the social sciences, researchers have taken divergent approaches in their attempts to pin down what 'Elite' means. McDowell (1998) examines a broader category of 'professional Elites', which consists of employees working in various capacities for London's City-based trading and investment banks. This exclusive group has been labelled 'elite' due to their 'high qualifications, professional competence, and specialized class' (McDowell, 1998, 2135). Parry (1998, 2148) utilizes the concept of 'hybrid Elites' when examining the worldwide exchange of genetic material. She posits that valuable knowledge is not exclusively found within traditional establishments, but rather within progressively informal, hybridized, globally divided, and consequently, largely inconspicuous networks of Elite-Acuter connections. Within the academic community, the term 'elite' is frequently employed in a comparative manner, whereby it is defined in relation to other researchers or the broader population (Harvey, 2011).

In this research, elite or expert interviewees were selected based on their professional background, detailed expertise, professional competence, and leadership in the field.

The sampling process for this research started with the identification of the following two major stakeholders of the German Fashion Industry and German Higher Fashion Education (listed below in alphabetical order):

1. Academia – recognized, accredited higher education providers of academic programs preparing future practitioners in the field of fashion design. In Germany, these are the fashion design schools offering accredited master or bachelor programs.
2. Professional bodies – organizations dealing with various issues related to fashion professions, including fashion production and professional development.

To supplement and fill up gaps in the written materials, interviews were held ideally with more than one representative from the fashion industry. The researcher consulted with his or her supervisor before reaching out to potential participants in the German textile sector. Two of them were interviewed for the project in the spring of 2023 referred to as 'interviewee A' and 'interviewee B' in Chapter 3. Both are found in senior managerial roles, and one of the participants owns their own fashion atelier.

The initial step in finding people to interview was using data that was already available to the public. (i.e., websites of German fashion companies, as well as practicing master tailors). Also mentioned was the author's professional sphere of influence. The interviews went well, and the recommendations of key individuals from former colleagues in relevant roles proved helpful.

On the academic side, at least two representatives from universities should be involved to get important information about the practices and plans in their respective fashion design faculties and to identify opportunities for integrating the UniFash digital pilot into the strictly regulated academic programs (see chapter 4). These two were interviewed in the spring of 2023 and referred to as 'interviewee C' and 'interviewee D'. Both interviewees hold academic senior management positions.

Conducting the elite Interviews

Documentary research served as the basis for tailor-made interview questions for each stakeholder. The questions posed by academic stakeholders were centred around the integration of digital craft fashion courses into higher education and the emphasis within their curricula. The industry stakeholders received similar questions, but these inquiries were more focused on the current state of the fashion craftsmanship industry, its existing gaps, and the resultant implications. A similar method was used, and similar questions were asked. Semi-structured interviews were used instead of the other two primary interview formats (structured and unstructured). Semi-structured inquiries generally revolve around a limited number of key topics, although the structure can be subject to alterations. Qualitative interview is a type of framework in which practices and standards be not only recorded, but also achieved, challenged, and reinforced. Different experts in the fields of fashion and fashion education frequently use semi-structured interviews, which are in-depth interviews in which respondents are asked to answer certain open-ended questions. In-depth interviews like the one used here typically last anywhere from 30 minutes to an hour or more and are conducted only once with an individual or a group (Jamshed, 2014).

Concerning the validity of qualitative interviews, Cohen, Manion, and Morrison (2007) underscored that there is no singular standard. The appropriateness of validity criteria is contingent upon the specific objectives and characteristics of the interview in question. In the context of these particular interviews, internal validity is intricately associated with the lucidity and trustworthiness of the collected data,

while content validity is contingent upon the degree to which the research thoroughly encompasses the subject matter being investigated.

Clarity was ensured by conducting the interviews face-to-face, which enabled any questions to be clarified immediately. The interviews were conducted in German, the mother tongue and working language of the participants, to prevent misunderstandings due to differing terminologies. The mechanism of informed consent was employed to ensure that each interviewee understood the research details, and the documents were also explained in German.

As far as credibility is concerned, during the interviews the author took notes in addition to recording, transcribed and translated the interviews personally and sent the transcripts to the interviewees for their approval.

Regarding content, researchers who adhere to the positivist paradigm argue that a qualitative interview lacks objectivity and scientific rigour, introducing a bias into its results, which makes it unacceptable. Kvale (1994) responded to these objections by transcending these binary paradigmatic approaches and acknowledging the absence of consensus in both the definitions of 'science' and 'objectivity'. Qualitative interviews provide new knowledge that is valid in their specific context. In the case of qualitative interviews, the interviewer functions as a 'tool' rather than an instrument, emphasizing the pivotal role of the 'craftmanship' possessed by a proficient, well-trained, and competent interviewer. This 'craftmanship' serves to mitigate bias, as demonstrated in the appropriate design and execution of interviews (Kvale 2003).

To ensure that the interviews for this study are appropriate, the researcher's supervisor reviewed the information and consent forms beforehand to ensure they were in line with the topic at hand. These documents were given to the people being interviewed and thoroughly explained to them. The interviewees had previously been sent a link to a film that provided an overview and details of the UniFash pilot program.

Table 1: DESCRIPTION OF ELITE EXPERTS

Industry Expert Candidate A	Position: the candidate works as a specialist in product development technology as well as quality assurance and production of international well-known companies. He is self-employed as designer with his own fashion atelier.
Industry Expert Candidate B	Position: the candidate is employed at a well-known men's clothing manufacturer in Germany, where she manages a department and works as a garment technician in the administrative inventory control system. The business produces menswear of an exceptionally high standard.
Higher Education Expert Candidate C	Position: the candidate serves as the head of the faculty of a private university, in addition to acting as the local faculty representative. He is responsible for overseeing matters related to professors, planning processes, personnel, examination boards, and ensuring the smooth operation of teaching activities.
Higher Education Expert Candidate D	Position: the candidate is the Campus Director of a private German design university. Her responsibilities encompass managing Faculty and staff, developing strategic plans for the campus, as well as overseeing budget and financial management.

Action Research

The author did not have any comparisons with other practical fashion curricula in the digital e-learning field at universities. No digital e-learning program has yet been developed in Germany and Europe that specializes in academic practical fashion course content in Made to Measure, i.e., cutting technique, sewing technique and collection design at the same time. Therefore, there are no comparisons in the academic field. A digital e-learning pilot program had to be developed within this research, and then tested for suitability and effectiveness by Action Research of test students. This action research methodology will be discussed in this chapter which will focus on the context of the pilot program and its components.

Through the close participation and collaboration of three model students from different age groups and educational levels based on skills in fashion production, this Action Research took place. They studied and evaluated the UniFash pilot program and its complete beginner, advanced, course and fast-track course over a period of 6 -12 months. Nevertheless, the entire testing process spanned a total

period of one year. The entire testing and evaluation process started from March 2022 and continued until March 2023. These results were used in the research process and to adapt the developed pilot program to the market needs of higher education institutions. The evaluation of the Fast Track course took 2 months, while the evaluation course of the Beginner and Advanced courses of this pilot project UniFash last 6 months, as these courses consist of multiple course modules. All course and module contents are aligned with the academic module contents of fashion design colleges and clothing apprenticeships, focusing on the principles and techniques of pattern making and garment production. These contents have been developed based on this foundation and meticulously refined within an e-learning course, led by a researcher with extensive international experience as a fashion education expert, in collaboration with professional bespoke master tailors.

Action research is often an iterative process, as solutions are improved through continuous reflection and adaptation. Action research is often conducted by practitioners in fields such as education, social work, health care, organizational development, and community development. Researchers usually operate in a specific context and work closely with the people involved to identify problems and develop solutions. The action research process usually involves several steps, including identifying and defining the problem, collecting data and information, analysing, and interpreting the data, developing options for action, and implementing and evaluating changes. The focus is on working with stakeholders to evaluate the impact of changes on practice and make further improvements. Action research is often considered a participatory approach as it aims to encourage practitioner and stakeholder participation and collaboration and involve them in the research process. It is also often an iterative process, as solutions are improved through continuous reflection and adaptation. In the context of action research, it is common for educators and other relevant stakeholders to conduct research within their own educational institutions. Additionally, staff development facilitators play a crucial role in initiating and implementing changes, while groups and communities engage in research activities as well. In the context of action research, it is customary for educators and other relevant stakeholders to conduct research within their own educational institutions. Additionally, staff development facilitators play a crucial role in initiating and implementing change, while groups and communities engage in research endeavours. Action research is a useful tool for change, and improvement at the local level. As a research methodology, AR refers to an approach in which research and action are linked. The aim of AR is to identify problems in practice and to develop and implement solutions together with the people involved. The aim is to understand both the problems and the solutions by collecting data from practice and thereby achieve changes and improvements in practice (Cohen et al., 2018).

Table 2: DESCRIPTION OF TEST STUDENTS

Test Student Number 1	Female test student number 1 from Germany received the course for beginners; the duration of the test phase was 6 months.
Test Student Number 2	Female test student number 2 from Germany received the advanced course, the duration of the test phase was 6 months.
Test Student Number 3	Male test student number 3 from Germany received the fast-track course, the duration of the test phase was 2 months.

Identifying and defining the problem

In Germany, there has been a persistent shortage of skilled workers in the fashion trade, with a particular emphasis on the tailoring sector. A potential underlying cause for this scarcity could be the inadequate inclusion of practical craft modules in university and college curricula. This insufficiency has spurred the development of the UniFash pilot program, aiming to address the skills deficit. However, the lack of hands-on training opportunities poses a challenge to the training and development of skilled fashion tailors. The need to bridge this gap and provide practical training solutions within the educational framework emerges as a pressing problem in this context.

This problem has been recognized and has led to the development of the pilot program UniFash. The aim of UniFash is to provide students with basic fashion tailoring skills. The program consists of digital courses that are structurally divided into Beginner, Advanced and Master courses. The master course was developed during the pilot project, but due to time constraints, it was not tested in this research and therefore not mentioned.

Depending on the experience level of the student, the appropriate courses can be selected. The courses are designed so that participants can learn the content independently without the presence of a teacher or professor. For this purpose, the courses have been provided with digital illustrations that clearly show the content of the courses. The full program lasts at least one year but can be completed at different speeds depending on prior experience. After completing the program, participants have moderate to advance skills in fashion tailoring and can apply it in practice. The UniFash pilot program has the potential to reduce the skills shortage in the fashion craft sector by facilitating access to practical craft modules and improving the training of skilled workers in fashion tailoring. This could lead to positive long-term effects on the economy and education in Germany.

Collecting data and information

Participatory Action Research is a qualitative research methodology in which researchers and participants work together to comprehend social issues and take action to effect social change. It is a catch-all term for all research methods that involve stakeholders at each stage of the research process. The participatory nature of PAR refers to the active participation of program clients, practitioners, and community members, as well as any other stakeholders, such as funders, researchers, and program administrators. A crucial aspect of this involvement is a process of collective, self-reflective inquiry that stakeholders conduct to comprehend and enhance the practices and situations in which they participate. This process is linked to action, which ideally results in affected individuals or communities having greater control over their lives. PAR aims to comprehend and improve the world through modification. To understand and improve the practices and environments in which they participate and discover themselves, researchers and participants conduct collective, self-reflective inquiry at its core. The reflective process is intricately linked to action, being shaped by a comprehensive understanding of historical events, cultural dynamics, and the specificities of the local environment. Moreover, it is deeply rooted within social interactions and relationships (Baum, MacDougall, & Smith, 2006).

The focal point of data collection was to gain a comprehensive understanding of the addressed topics, participants' perspectives, and the contexts in which they operate.

The selection criteria for the trial student for the action research and pilot project

In this research, three sample students of different ages and educational levels were purposefully selected. The selection was made under the common interest of becoming self-employed with their own fashion atelier. The subjects' country of origin is Germany. Female student number 1, and female student number 2 expressed their interest in becoming self-employed designers. However, for the purpose of evaluating the potential promotion of the UniFash fast-track fashion course in high schools as a teaser for further study, male student number 3 was specifically selected due to his exceptional talent and young age and not for the purpose of becoming self-employed. In collaboration with him, the researcher wanted to see what age universities would be willing to promote the Fast Track course as a prerequisite for a degree program. The subjects were recruited through the researcher's large academic network.

Online Survey

An online survey was created to evaluate the individual courses and their module contents. The online survey included questions to assess the didactics, such as the rhetoric and comprehensibility of the modules, audio and video quality, evaluation of the PDF presentations, and the purpose of the training. Additionally, questions of ranking were asked about the technical infrastructure, the level of difficulty, the effectiveness of the feedback sessions, and the likelihood of recommendation. The survey administered to a sample of three test students comprised structured closed-ended questions employing a five-point Likert scale, supplemented by a restrained application of statistical analyses. Furthermore, the survey incorporated open-ended questions designed to elicit detailed feedback on enhancement suggestions and to evaluate the quality of course content and teaching methodologies. Accordingly, this investigation may be delineated as a fusion of qualitative and quantitative research paradigms. A comprehensive overview of the survey is presented in the ‘Appendix Survey’ female student number 1 evaluated the Beginner Course, which lasted six months; female student number 2 evaluated the Advanced Course, which also lasted six months. Male student number 3 evaluated the Fast-Track Course in Fashion Illustration, which lasted for two months. A hybrid approach that combines both qualitative and quantitative methodologies was adopted to glean insightful findings.

RESEARCH METHODS – DATA ANALYSIS

Documentary research

This study focuses on an analysis of three types of academic literature: 1. the literature on the current state of the German fashion industry; 2. the literature on the current state of fashion education in Germany; 3. the literature on research methods and on e-learning in general. The examination of scholarly sources resulted in varying perspectives and suggestions yet revealed a lack of agreement regarding the feasibility and implementation of practical craft fashion courses within German higher education. This integration aims to bridge the skills gap and enhance the fashion design curriculum by offering online craft education.

Elite interviews

Qualitative data analysis

Different researchers have varying preferences, which frequently correspond to the essence of the research being conducted. One of the initial obstacles is deciding whether to record interviews digitally, on tape, or with handwritten notes. Both approaches have advantages and disadvantages. The researcher got the permission from the interviewee to record the interview. An audio recording will provide an exact transcript of the interview. In certain instances, however, the presence of the recording device may make some interviewees apprehensive or inhibit their responses. In contrast, taking handwritten notes can be less intimidating to the interviewee, but the interviewer runs the risk of missing important details and will need to be a rapid writer with a high level of multitasking ability. If a researcher chooses to take handwritten notes, it is recommended that time be set aside immediately after each interview to review the notes and make any necessary corrections or additions while the memory of the interview is still fresh. When interviews are recorded, they should be transcribed. This is time-consuming, but there are software options available, or the researcher can hire a transcription service. The benefit of the researcher transcribing the interview herself or himself is that it enhances familiarity with the interview material. There are a variety of approaches to data analysis, but the fundamental principle is to build models (Chandra, 2017).

The researcher decided on a recorded interview technique that were transcribed. The interviews were conducted in German and translated into English. The interviews were sent to the subjects in English, and a subsequent consent form was signed by the interviewees. The analyses were sent to the interviewees again in English translation and were reviewed to ensure the accurate representation of the content.

Action Research

The researcher engaged in close collaboration with participants, who comprised the test students of the UniFash pilot project. Various data collection methods were employed, such as interviews and weekly review sessions involving course students of the test participants during the testing phase. Subsequent course evaluations after course completion encompassed improvement suggestions and feedback. Stakeholders were primarily interviewed about the necessity and feasibility of the pilot project, with less emphasis on individual course modules.

The students had the opportunity to communicate regularly with the researcher over a period of 2 – 12 months about their progress and possible questions and suggestions regarding the content and didactics of the program. Henceforth, in this data collection process, not only was cross-sectional data collection utilized, but longitudinal data collection analyses were also conducted. Specific questions about the content were written down in a table and the answers were posted in a forum, among other things, in the section of today's questions for following students. Comments on technical details or didactic changes from the students were directly incorporated into the development of the course. Weekly feedback sessions for the trial students were provided to incorporate it into the course development process.

Online Survey

Interpreting and analysing the data, developing options for action, and implementing and evaluating changes. The collected data underwent analysis in collaboration with participants through weekly reviews and final evaluations. Based on insights derived from data analysis, the researcher and participants jointly identified areas for improvement and changes within the digital course project. Regular reflections were conducted collaboratively to assess the outcomes of the changes. Adjustments were made based on weekly feedback and reflection results, thereby maintaining a dynamic process of learning and adaptation. Changes were made on a regular basis, guided by written and oral feedback and questions provided by the test students. Any instances of misunderstandings were noted, and adjustments were promptly implemented within the online program. Frequently asked questions (FAQs) were compiled and integrated into the Online Academy system to ensure visibility for all participants.

This iterative process ensured a participatory and democratic approach, fostering a meaningful partnership between the researcher and participants. It led to the identification of opportunities for enhancements in the digital course project and allowed for continuous refinement. The researcher's role was that of a facilitator, orchestrating an inclusive research process that integrated diverse perspectives and insights from stakeholders. This approach not only enriched the quality of the research findings but also empowered the participants to play an active role in shaping the direction and outcomes of the research endeavour.

SCOPE AND LIMITATION

As stated in the title of the thesis, the research focuses on the potential integration of e-learning courses in fashion production skills within the higher education system in Germany. Due to time constraints, the researcher focuses on the higher education system in Germany. Due to practical considerations, certain parts have been excluded from this study, including an in-depth analysis of technical infrastructure and a comprehensive examination of education and the fashion industry beyond the borders of Germany. The digital entrepreneurship education platform UniFash does not incorporate the constraints and obstacles posed by the lack of Information and Communication Technology Infrastructure (ICT) in the Global Connectivity Index (GCI). However, this study could also be applicable in other countries. The languages used in the online modules are limited to English and German, with plans to include Arabic, Italian, and French later. The study primarily targets higher education institutions. The sample group of testing students was set at four participants, with an evaluation period ranging from 2 to 6 months. The experimental students only tested the beginner and advanced courses, which each lasted six months. Additionally, the fast-track course, which focuses on fashion illustration for 2 months, was evaluated in both English and German. Detailed course descriptions with specific content will be provided in Chapter 5, Pilot Project, elaborating on the courses. Due to time constraints, the evaluation of the UniFash master's course was not included in this study. The master course lasts for 3 months and is designed for students with advanced skills in fashion craftsmanship, including advanced cutting and sewing techniques for dresses and blouses. Although all course modules of the pilot project were translated into English, only the German-language course modules were tested. This is due to time constraints regarding expert interviews with academic stakeholders and industry professionals. Moreover, owing to the restricted availability of academic leaders and industry experts, the findings derived from these interviews offer a limited perspective on the overall landscape.

This study aimed to investigate the potential benefits of integrating e-learning courses in fashion production skills for higher education, including the perspectives of elite industry experts. The focus was specifically on individuals intending to pursue a career as independent fashion designer. Only one participant was included beyond the age limit due to his particular interest, and he was admitted as a test student. The age recommendation for beginner and advanced courses has been set at 16 years and above. For the Fast Track Fashion Illustration course, the age requirement is 12 years and above. The involvement of industry professionals in the implementation and evaluation processes was not considered within the scope of this study, as it would exceed the project's limitations.

CHAPTER SYNTHESIS

The current chapter delves into the nuances of social and educational research, with a specific focus on a prescriptive research approach aimed at offering recommendations for addressing a particular issue. This chapter forms a crucial part of a comprehensive research project exploring the integration of digital e-learning training courses in fashion production skills within the context of German higher education. This research is characterized by its value-oriented nature, with a central question driving the inquiry: ‘How could digital e-learning training courses in fashion production skills fit into German higher education?’.

Fundamentally, the essence of this research's exploratory character is centred on discovering fresh perspectives, appraising its worth, and providing well-informed suggestions concerning the integration of digital e-learning courses into the German higher education system, particularly within the field of fashion production.

To address this research question effectively, the study employs a mixed-method approach, combining both qualitative and quantitative research methodologies. This methodological choice is well-aligned with the defined research objectives, scope, and boundaries. The researcher places a strong emphasis on the collection and analysis of non-numerical data, such as interviews and surveys featuring open-ended questions. This mixed-methods approach serves to provide a comprehensive understanding of the subject matter, gaining insights into the attitudes, opinions, and perceptions of individuals involved in or affected by the integration of digital e-learning in fashion production skills within German higher education.

This research is prescriptive in nature, emphasizing the generation of recommendations and actionable solutions to address the problem at hand. Its goal is not merely to describe the situation but to offer practical insights and guidance. In addition to that the research is value-oriented, as it seeks to understand not only the ‘what’ but also the ‘how’ and ‘why’ of integrating digital e-learning into fashion production skills education. This approach is sensitive to the cultural and educational context of Germany and aims to explore the values and norms underpinning higher education.

The study adopts a hybrid approach, integrating both qualitative and quantitative research methods. This approach offers a more holistic view of the research problem, allowing for richer and deeper insights into the multifaceted dimensions of the subject.

The researcher relies on interviews and surveys, primarily using open-ended questions, to gather data. These methods enable the collection of nuanced and context-specific information, which is essential for addressing the research question effectively.

This chapter provides a comprehensive overview of the data gathering methods used in the context of participatory educational research focused on the potential integration of e-learning courses in fashion production skills within the German higher education system. The researcher employed a range of techniques, primarily centred around documentary research and interviews with key stakeholders.

This chapter also outlines the scope and limitations of the study. The research primarily relies on documentary research methods as its foundational approach. This method entails the analysis of existing documents and materials relevant to the research topic. However, to address certain limitations and gaps in the literature, interviews were introduced as an additional data-gathering method.

To gather insights from key stakeholders in the German higher education and fashion industry, the researcher adopted the interview method. This approach involved purposive sampling, selecting elite or expert interviewees based on their professional backgrounds, expertise, competence, and leadership within the field. These interviews aimed to provide valuable first-hand perspectives.

The researcher implemented an additional action research and established a profound collaborative relationship with the participants, who constituted the cohort of test students within the UniFash pilot project. A diverse array of data collection techniques was employed, including interviews and weekly review sessions that encompassed not only the test participants but also their peers enrolled in the respective courses, all conducted throughout the testing phase. This multifaceted methodological approach was instrumental in facilitating an in-depth investigation of the pilot project's outcomes, and it allowed for a comprehensive analysis of the experiences and viewpoints of the participants.

An online survey was used to evaluate individual courses and their module contents. The survey included both closed-ended questions employing a Likert scale and open-ended questions to assess various aspects of the courses, such as didactics, audio and video quality, and overall effectiveness.

The scope of this research, as indicated by the thesis title, centres on the potential integration of e-learning courses in fashion production skills within the higher education system in Germany.

The research primarily focuses on the higher education system in Germany due to practical considerations and time constraints. The study does not extensively explore educational and fashion industry practices beyond Germany's borders.

An in-depth analysis of technical infrastructure was excluded from the study. This omission was driven by practical constraints and the need to narrow the research focus.

CHAPTER 5: DATA PRESENTATION

In a scenario where the practice itself is in a state of decline, who imparts the knowledge of that practice to students? Furthermore, there is a limited number of experts and specialists who have ascended to their status by commencing their careers from the very foundations. Interviews with decision makers in higher fashion education and industry professionals were conducted to answer these questions in this chapter. This and additional questions, such as why today's youth are less skilled at custom fashion tailoring, what do you believe is the root cause, and what is the issue for the German fashion industry, will be discussed. It was also discussed whether the UniFash pilot program would be a good fit in higher education to counteract this problem.

As a result, the UniFash pilot program could be very important not only for the industry, but also for higher education, as it could make forgotten expert craftsmanship available online for everyone and over time.

Following desk research that reveals little about German fashion education, industry experts are interviewed on the subject to get more concrete answers about the difficulties and requirements of integrating practical manufacturing techniques into the curriculum.

ELITE INTERVIEWS: FASHION INDUSTRY EXPERT INTERVIEWS

In this thesis, the present situation of the German fashion industry is taken into consideration because the author wishes to include practical industrial statements by fashion industry professionals. To acquire a deeper comprehension of the German fashion industry and the significance of the UniFash trial program for the German fashion industry, the author of this thesis has incorporated the responses obtained from the expert interviews. Interviewees A and B statements were analysed and contributed to answering this query. Interviewee A studied garment technology in Germany before becoming a garment engineer and custom tailor. His education extended from fundamentals of the craft business to university studies. Before becoming an entrepreneur in his tailoring shop, he spent sixteen years in the fashion industry, working in numerous fields for internationally renowned fashion brands. He could be considered as a specialist in product development technology, quality assurance and production.

Interviewee B is employed at a well-known men's clothing manufacturer in Germany, where she manages a department and works as a garment technician in the administrative inventory control system. The business produces menswear of an exceptionally high standard.

How crucial do you think it is to still produce in Germany, given the rising trend of outsourcing the textile industry overseas?

He had viewed the matter as extremely complicated. Their industry had been a classic case of wage enhancement, demanding a massive amount of manual labour. This had necessitated not only in Germany but globally, a plethora of highly specialized devices of exceptional quality. Despite having a high degree of automation, heavy reliance on human labour to equip the machinery had persisted. Due to the malleability of various materials, automating every stage of the process, as had been done in the automotive industry, had not been feasible. In the fashion industry, work procedures could indeed be standardized, but the attainment of a truly unique product had remained elusive. It had been emphasized that a distinction must be drawn between craftsmanship and industry. On the contrary, haute couture in handicrafts had shunned the use of machines. According to his perspective, the claim that machines could entirely replace humans in fashion production had been deemed nonsensical. Tailors, fabricators, and engineers had still been indispensable. Moreover, individuals with an in-depth understanding of how these items were woven and assembled had been required. Even during the development phase, knowledge had been essential. Most development departments had been situated in Europe. Bangladesh, Pakistan, Indonesia, and India had retained significant influence, as had China albeit with diminished production strength compared to its past pinnacle. Nevertheless, all materials had still been predominantly sourced from China, a luxury not afforded in Germany. Only a handful of companies within Germany had been engaged in the manufacture of fibres and fabrics, including knitwear and warp-knitted fabrics. Additionally, within Europe, only companies with well-established reputations for quality had existed.

Reiterating the question of whether it had been worth resuming production, it had made sense from his standpoint due to the elimination of protracted supply routes. However, this had been conditional on resolving the procurement challenges within Germany and Europe. If the necessary materials, such as linings, closures, and interlinings, had not been received punctually, the effort would have been futile. Travelling great distances from China to Germany would have negated any potential benefits. Overcoming this hurdle would have paved the way for modest production quantities to be revived in Germany. C&A had served as an exemplary case, competing through the highly automated production of denim within Germany.

According to him, the reproduction in Germany had also hinged on attitude. Profitability had been achievable within the high-end premium market segment. The wage disparities between Germany and the countries producing high-end fashion items had been less pronounced due to a high degree of automation. Within the premium sector, the production of superior quality finalized garments hadn't required excessive time. Garments or suits could indeed have been manufactured once again in Germany, even at a cost that had justified the purchase. Naturally, this had required a substantial level of expertise from specialists. The focus had been on an expensive market segment, making the production in Germany a matter of philosophy. The question had boiled down to whether they had wanted it or not.

Concerning the concept of sustainability responsibility, feasibility had been evident. German quality standards and legal product requirements had aligned with sustainability objectives, including the reprocessing of industrial water and meticulous management of chemicals, and working conditions. Furthermore, the elimination of the need for lengthy, carbon-intensive transportation routes had been advantageous. The disruptions caused to supply chains by the pandemic had further underscored the benefits of resuming production in Germany. The reintroduction of tailors to every German metropolis had been advocated, which would have enriched the fashion industry, fostering greater expansiveness, diversity, and creativity (interviewee A, personal communication, January 10, 2023).

Respondent B felt similarly to respondent A regarding the necessity of a reshoring process in Germany.

Their business had ceased manufacturing in Germany. Production had shifted to Europe, particularly to Poland, where they focused on made-to-order and individual orders. Bulgaria had become another production location. While she acknowledged the importance of German production, she observed that Germans seemed exceptionally cost-conscious. While her company could sell products in made-to-order and single-item quantities, the German market was no longer feasible. A garment available in their store would have been priced at approximately 750 euros. This pricing didn't position them within the premium segment, and for the average consumer, this amount constituted a significant expense. Buttons, inlays, and lining were sourced from Portugal and Spain, where weaving factories were located. Outer fabrics, on the other hand, were procured from various European countries, including England and Scotland.

The higher hourly wage in Germany had led to production being shifted to Bulgaria, where a tailor earned a net hourly wage of 4.50 euros. Their company was regarded as a social enterprise, providing benefits such as a corporate doctor and holidays, all managed by a German team. Comparable

conditions couldn't be found in Germany. The prospect of producing in Germany would be feasible if greater automation was employed. This was exemplified by Trigema's T-shirt production and C&A's denim production, where items could be relatively quickly manufactured. However, their specific garment required 120 to 180 minutes to produce. Producing such a garment in Germany would have added an extra 70 euros to the cost. If the retail price stood at 250 euros and the desired sale price was 300 euros, a threefold increase over the retail price was necessary to determine the sale price. She harboured doubts about the willingness of the average German consumer to pay such a price. Regrettably, no longer were raw materials woven or manufactured within Germany. Nevertheless, the company diligently sought to source everything from Europe, a fact appreciated by some of their customers (interviewee B, personal communication, January 10, 2023).

If you had to guess why young people today are less interested in and skilled at custom fashion tailoring, what would you say is the root cause? What exactly is the issue here for the German fashion industry?

The participants of survey B had disagreed that interest was waning, yet they had expressed concern about where future participants would receive their trainings. An example was the now closed training facility in Aschaffenburg, where one of the participants had attended. Previously, Aschaffenburg had a thriving clothing business trade union, but this had vanished over time. Aschaffenburg remained the last place they knew that provided training services. Unfortunately, the Hohenstein Technical School in Bamberg's Neiler neighbourhood had also closed its doors. The absence of trade education and the declining production standards, not just in Europe but across the industry, posed a threat to the survival of this craft. The scarcity of skilled tailors was acute, and despite efforts, they struggled to find suitable candidates in the current job market. Tailoring and adjustments for their clothing were falling within this category (interviewee B, personal communication, January 10, 2023).

Additionally, interviewee A hadn't perceived any waning enthusiasm among people in this field. However, he did acknowledge a problem concerning the decreasing availability of apprenticeships. He mentioned his own situation as an example, expressing his inability to spare the required time and resources to instruct another person, despite being inundated with inquiries. Furthermore, numerous schools that once prepared students for careers in this field had ceased operations. Nevertheless, a market demand for such skills persisted. This demand was linked to the desire for a unique personal identity and artistic growth. This trend had become evident in educational programs focused on clothing technology and textile engineering. These programs now offered paths to both bachelor's and master's degrees. Contrary to past practices, prior experience as a trained tailor was no longer a

prerequisite. Yet, this perspective sounded logical to him, as he recognized the importance of possessing sufficient knowledge to produce high-quality goods.

He was, however, unable to provide a comprehensive assessment of the extent to which production skills taught in institutions had declined. Nonetheless, he had observed a noticeable decrease in fundamental education, both in the theoretical domain and the processing technology domain. The hiring of college graduates had been limited, mainly due to his belief that their craftsmanship didn't meet his expectations. The realm of fashion creation demanded not only creativity but also an understanding of various production technologies. To save costs and establish credibility as a fashion designer, a comprehensive understanding of the manufacturing process was imperative. This knowledge was particularly essential for those aspiring to be self-employed in the fashion design industry. While impeccable sewing skills weren't obligatory for employment in the industry as a designer, possessing a foundational grasp of fitting, cutting, fabric selection, and stitching would provide a competitive advantage (interviewee A, personal communication, January 10, 2023).

Do you foresee a way to incorporate these manual skills into a professional e-learning training program such as the UniFash program that is offered to fashion and textile companies, and if so, how would this be accomplished?

Fashion industry expert B regarded the idea as highly commendable and emphasized its urgency and necessity. She pointed out that many individuals studying fashion lacked practical craft skills. They often sat at their sketching pads without a clear understanding of how their designs would translate into the real world. The result was that they would receive the designers' drawings only to realize, to their frustration, that the envisioned designs were not feasible. This led to wasted time and resources. With her background as both a dressmaker and a garment technician, she could integrate these diverse skills. However, individuals possessing such comprehensive abilities were increasingly rare in contemporary times.

She highlighted that most tailors specialized in alterations and adjustments rather than the broader spectrum of skills required for these tasks. She emphasized the importance of this type of training, particularly for individuals with family histories of migration. As their line of work often wasn't officially recognized in Germany, they faced challenges in finding suitable employment opportunities (interviewee B, personal communication, January 10, 2023).

Respondent A acknowledged that this was indeed the situation. Any form of supplementary education would have been beneficial for young students, as it would have enriched their education. They emphasized that a solid understanding of the fundamentals was crucial for anyone aspiring to work in fashion design. The ability to construct a traditional coat from scratch was seen as a skill that could enable the creation of original and elegant designs. This capability was regarded as advantageous and demanded exceptional expertise.

He acknowledged the complexity of pattern creation, a topic that required thorough comprehension. After a year of study, one might have become acquainted with the basics, but significant practice was needed to achieve further progress. Even after three years of instruction, there remained many aspects that one might not have been aware of. The level of proficiency attained was influenced by the objectives and structure of the training program. Nonetheless, he stressed that regardless of the specifics, such training should have been made accessible to the public (interviewee A, personal communication, January 10, 2023).

What practical craft modules should be included in this training program?

Respondent A would like to see an advanced program involving sleeve insertion or blouse dresses, while respondent B places emphasis on precision. They are interested in pattern alterations and custom sizing. Respondent B is also more focused on the technical aspects of sewing, including garment modifications, fabric quality, and sewing expertise.

SUMMARY OF KEY FINDINGS FROM THE INTERVIEWS

The interviews with fashion industry professionals, interviewee A, and interviewee B, provided valuable insights into the state of the German fashion industry, the significance of domestic production, and the challenges in incorporating manual skills into e-learning training programs like UniFash.

Regarding the importance of domestic production

Interviewee A emphasized the intricate nature of fashion production, which relies on both craftsmanship and industry. He highlighted the indispensability of human expertise in areas like tailoring, fabrication, and engineering. Despite advancements in automation, a complete replacement of human involvement in fashion production is deemed unfeasible due to the uniqueness of the final products. The interviewees acknowledged the value of domestic production, citing reduced supply

routes and alignment with sustainability objectives as benefits. Profitability and specialization in high-end premium markets could make producing in Germany viable, particularly when automation is employed effectively.

Decline in manual skills and training

Both interviewees expressed concerns about the decline in manual skills and training opportunities for aspiring fashion professionals, particularly tailors. The scarcity of skilled tailors and the lack of trade education posed a threat to the survival of this craft. Interviewee A mentioned the decrease in fundamental education, impacting both theoretical and practical aspects of fashion production. The decline in manual skills is viewed as hindering the translation of design concepts to practical execution, leading to inefficiencies in the creative process.

Incorporating manual skills in e-learning programs

Interviewee B emphasized the urgency and necessity of incorporating practical craft skills into e-learning programs like UniFash. Many fashion students lack practical skills and face challenges in realizing their design concepts in real-world production. Tailors often specialize in alterations rather than comprehensive skill sets required for garment construction. Both interviewees acknowledged the potential value of supplementary education and the enrichment of students' understanding of fashion fundamentals.

In conclusion, the interviews shed light on the complex interplay between craftsmanship and industry in the fashion sector, the significance of domestic production in Germany, and the imperative need to revive and integrate manual skills into fashion education through innovative e-learning programs.

ELITE INTERVIEWS: HIGHER EDUCATION EXPERT INTERVIEWS

Interviews with decision-makers in higher fashion education and industry professionals aim to shed light on these difficulties and the feasibility of integrating practical manufacturing techniques into the curriculum. The investigation into the significance of practical fashion skills within higher education fashion curricula involved conducting interviews with experts and decision-makers in the realm of higher fashion education. The matter of concern regarding the craft modules within German fashion curricula was also addressed. Furthermore, deliberations were held regarding the potential suitability of the pilot program UniFash as a remedial measure within higher education. Another objective of these interviews was to address the research query concerning the feasibility of imparting professional and/or degree-level short courses in fashion design craft through digital e-learning platforms and their integration into the German higher education system. The consideration was whether digital online courses, delivered by subject matter experts at esteemed higher learning institutions such as colleges and universities, constitute a substantial component of the solution to this challenge.

Interviewee C serves as the head of the faculty, in addition to acting as the local faculty representative. He is responsible for overseeing matters related to professors, planning processes, personnel, examination boards, and ensuring the smooth operation of teaching activities. It falls within his responsibility to ensure the maintenance of the campus's excellence. Additionally, he is involved in the recruitment of faculty members and instructional assistants.

Interviewee D is the campus Director of a private German design university. Her responsibilities encompass managing Faculty and Staff, developing strategic plans for the campus, as well as overseeing budget and financial management.

How would you characterize the overall competence of your students who are graduating this year in terms of their professional preparation for a life working as designers?

He mentioned that they offered a wide range of design specializations, such as fashion, game, and communication design, including strategic design aspects like urban design etc. Given that they worked with such a large number of industry collaborators, he believed that the preparation for professional life was excellent. They were involved in many projects and ran their business in a manner that was heavily focused on practice. This indicated that in addition to teaching the students subject-specific material, they also instructed them in project management and teamwork across subject areas. In addition, they were presented with various creative methods, given the opportunity to practice those

methods, and were encouraged to reflect on those practices. The students at his university had access to the full curriculum. Because of this, he believed that they prepared well students for the real world of work (interviewee C, personal communication, February 23, 2023).

Interviewee D confirmed that their students were well-prepared for the industry in terms of their overall competencies. Their curriculum appeared highly practical and included projects. They worked with external lecturers who contributed their professional and practical knowledge. This allowed students to collaborate with businesses on their projects and provided them with an excellent and comprehensive perspective. Furthermore, interdisciplinary collaboration with other disciplines was essential. This indicated that communication interfaces were already in place (interviewee D, personal communication, February 21, 2023).

What practical training content, in your opinion, is not adequately incorporated into the design curriculum at German universities? What weight does your institution's curriculum place on practical training?

Interviewee C stated that they had incorporated practice-oriented components into a number of the courses they offered. Overall, it remained a highly dynamic field, particularly in terms of illustration and communication design application tools; new tools were continually introduced to the market, so one had to remain current. This was one of their private university's strengths. Nonetheless, this procedure had to be managed effectively.

However, the design craft elements were inadequate. They were not as well-established or curriculum-based yet. This was because there was a strong trend among young people to pursue education, and if they did, management-focused education. They might have been concerned that they would no longer be able to penetrate the market with their craft. On the one hand, students lacked inspiration and a concrete idea of what they could do with a craft career, as well as concrete offers conveying that combining study and craft with them would provide them with a competitive advantage in a variety of design professions (interviewee C, personal communication, February 23, 2023).

Interviewee D believed that they had to determine whether the market was viable and whether there were industries in which students could work. Additionally, if the interns obtained employment there. An online program such as UniFash's was ideally suited for the crucial issue of space. Such a practical fashion craft study would have required a great deal of space. This issue had always existed at all their locations. Because they lacked the necessary space, they were unable to offer a degree in fashion

design. This required them to have sole access to pattern techniques and sewing rooms. Moreover, they depended economically on this dual use. In addition, fashion design would have been extremely expensive. Therefore, this online fashion craft education could have been a suitable solution. Additionally, it could have promoted internationalization. This indicated that they were already aware that students did not have to come to Germany until the end of their studies to complete their practical semester, establish contacts, and complete their bachelor's thesis, for example (interviewee D, personal communication, February 21, 2023).

Is there a shortage of qualified professors at your university, and if so, could online digital classes at colleges and universities conducted by experts in your field be a key solution to this problem?

According to Interviewee C, the term 'skilled worker shortage' could be applied in various contexts, although this wasn't explicitly stated. Nonetheless, finding the most qualified expert or professor to fill a specific vacancy wasn't a straightforward task by any means. Acquiring talented employees was already a challenge, and he anticipated that it would become even more difficult in the future. There would likely be an increase in competition between institutions, particularly in terms of specialized expertise. Given that it couldn't be planned differently, educators and industry professionals were undeniably questioning the feasibility of exclusive online education. In relation to online education, this issue circles back to the question posed by subject matter experts (interviewee C, personal communication, February 23, 2023).

Interviewee D stated that they employed experts in their teaching, namely scientific experts, and professionals with online professional expertise. On-site instruction was delivered by lecturers who weren't professors. Regarding these professionals, he believed it wasn't a result of a shortage, but rather stemmed from an educational approach that allowed for greater flexibility and adaptation to the needs of the time. Therefore, he endorsed this online education model. The online sphere was a significant part of our culture, and he believed it should be strategically and judiciously utilized to ensure its quality and make its benefits accessible to students. While professors certainly delivered online lectures and conveyed knowledge, the experiential learning aspect fell under the purview of non-scientific experts (interviewee D, personal communication, February 21, 2023).

Do you see a possibility of integrating craft skills such as pattern cutting and manufacturing techniques into a professional training program stemming from the UniFash pilot program at fashion colleges or institutions, and if so, what would this integration of craft skills look like?

Interviewee C could easily envision this scenario unfolding. Clearly, the instructors and the instructional approach play a pivotal role in determining the degree of success. It's not a matter of whether something will occur; it's a matter of how (interviewee C, personal communication, February 23, 2023).

Interviewee D comes to the same conclusion. Providing valuable online content, as UniFash intends to do, is both crucial and feasible. Students must engage in some form of activity, whether online or not. If it yields the same or potentially even better outcomes. The physical presence isn't the focal point; instead, it's the content, methodology, and outcome that matter. Given that UniFash encompasses design expertise and craftsmanship, among other things, he could easily envision its implementation at a university like theirs. However, it should also be offered as a supplementary tutorial, accompanied by a monthly kick-off meeting featuring a presentation of results. The response to their online courses at Corona College was remarkable. Following a highly successful year during the 2020 lockdown, which witnessed a substantial increase in enrolment, people shifted towards online learning in 2021. The situation at their institution has since returned to normal. This suggests that there is a demand for online instruction; nevertheless, effectively managing the process and determining its relationship with practical application is crucial (interviewee D, personal communication, February 21, 2023).

What has been the recent trend in the courses offered through e-learning at your institution, and when did this begin?

Evidently, the trend of e-learning continues, as indicated by interviewee C. The pandemic acted as a catalyst, and a breath of fresh air also arrived. It was a pivotal and experimental period during which his university discerned what was effective and what wasn't. They observed a growing performance gap. Underperforming students displayed less motivation and lagged, while high-performing students embraced and thrived in the realm of online instruction. There isn't a definitive winner between offline and online education. A combination of both could be an intriguing approach, according to him. He proposes fostering a sense of community for students, while integrating online courses intermittently. He's also confident that this trend will persist (interviewee C, personal communication, February 23, 2023).

Interviewee D perceives the online instruction trend not only through the lens of domestication but also internationalization, a facet their university also offers. The objective is for students to complete their studies in Germany without needing to physically attend the campus during the initial semesters of the program. Instead, they would come to Germany for the final two semesters of their bachelor's

degree to carry out project work and their bachelor's thesis. This approach has the added advantage of negating the need for students to relocate during the process. In the current landscape, it's vital to distinguish between online classroom instruction and distance learning. Students engaged in distance learning access pre-prepared instructional materials and videos, but they don't receive real-time instruction. Additionally, an online presence facilitates more direct communication with instructors. This represents an entirely distinct approach (interviewee D, personal communication, February 21, 2023).

Do you believe that private universities can respond to online courses with greater flexibility, and if so, why?

According to interviewee C, private institutions hold an advantageous position in swiftly and flexibly integrating ground-breaking modules into the curriculum. Private universities typically experience shorter accreditation waiting periods compared to public universities. Moreover, private institutions can promptly adjust to market demands. Conversely, state colleges enjoy substantial funding and robust support systems (interviewee C, personal communication, February 23, 2023).

How can you, as a private university, compete with state universities that waive the numerus clauses, offer free tuition, etc.?

Interviewee C believes that private institutions surpass their public counterparts in terms of scheduling flexibility and agility. It's important to note that not all students opt for private colleges solely due to numerus clauses; some are drawn by the personalized attention, small class sizes, and access to influential figures in their chosen fields. Nonetheless, the pressure to excel remains. Considering this, his university strives to distinguish itself by introducing innovative and attractive module offerings, such as the inclusion of craft modules that aren't offered by state institutions. E-learning courses could potentially serve as a competitive edge in this context (interviewee C, personal communication, February 23, 2023).

SUMMARY OF THE MOST IMPORTANT FINDINGS FROM THE INTERVIEWS

The interviews with interviewee C and interviewee D, experts in the field of higher education fashion, yielded several important findings:

Professional preparation and competence of graduates

Interviewee C highlighted that their university offers diverse design specializations, preparing students extensively for real-world collaborations. Practical experience, project management, and interdisciplinary teamwork are emphasized.

Interviewee D confirmed that their curriculum includes practical projects and collaborations with external experts, ensuring students' readiness for the industry. Interdisciplinary communication is a key component.

Lack of craft training in curriculum

Interviewee C noted that while their university introduced practical components into some courses, craft elements were less established due to trends in pursuing management-focused education.

Interviewee D acknowledged the need to assess market viability for graduates and mentioned UniFash's potential suitability in addressing spatial limitations and fostering internationalization.

Shortage of qualified professors

Interviewee C alluded to the challenge of finding highly qualified professors and experts for specific vacancies, anticipating increased competition for specialized expertise. The viability of exclusive online education was questioned.

Interviewee D affirmed that their institution employs experts and professionals for teaching. While not due to a shortage, the flexibility of online education was endorsed, with experiential learning facilitated by non-scientific experts.

Integration of craft skills in UniFash Program

Interviewee C and interviewee D both supported the integration of craft skills into e-learning programs like UniFash. Proper instructional methods and content delivery were deemed crucial for success.

Interviewee D highlighted the potential of online programs to address spatial constraints and promote internationalization, offering practical education in craft skills.

Trends in e-learning

Interviewee C mentioned the continuation of e-learning trends, catalysed by the pandemic. Students' performance varied, and a combination of offline and online education was seen as an intriguing approach.

Interviewee D emphasized the distinction between online classroom instruction and distance learning, promoting internationalization through remote access.

Private vs. public institutions

Interviewee C highlighted private institutions' flexibility in incorporating innovative modules due to shorter accreditation processes and adaptability to market needs.

Interviewee C pointed out that private institutions differentiate themselves through personalized attention, small class sizes, and unique offerings like craft modules.

In summary, the interviews underscored the importance of practical training, the challenges of incorporating craft skills, and the potential of e-learning platforms like UniFash to bridge gaps in fashion education, while also discussing the dynamics of private and public institutions in addressing these issues.

DATA PRESENTATION - PILOT PROJECT UNIFASH

Pilot projects are a commonly employed strategy in policy, management, and higher education to test and adapt innovations within real-world contexts. They offer valuable insights into how innovations interact with their environments, serving as steppingstones for societal change by facilitating social and policy learning. In the realm of higher education, pilot initiatives enable the testing and evaluation of new educational methods, programs, and technologies on a limited scale before broader implementation. This approach helps identify potential challenges, gather evidence-based data, involve stakeholders, encourage innovation, and research, and inform scaling decisions.

Vreugdenhil et al. (2012) highlight pilot projects as tools to navigate the complexities of socio-ecological systems, enhance communication, and allocate resources effectively. Pilot initiatives are recognized for their capacity to foster change by enabling learning and modifications to beliefs and behaviours. In the context of higher education, pilot studies offer an opportunity to experiment with educational innovations in a controlled setting, assess their alignment with pedagogical goals, and make necessary adjustments prior to wider deployment. The involvement of stakeholders, including faculty, students, and administrators, allows for valuable input and feedback to refine initiatives.

Appalachia (2021) emphasizes that a well-executed pilot project involves real-world conditions and a small sample of users. This approach assesses the viability of implementing an innovation on a larger scale and identifies the required modifications, conditions, and support structures. The duration of pilot studies varies based on the initiative's complexity, ranging from a few months for smaller programs to an entire academic year for more comprehensive interventions.

Connecting this to the research pilot project UniFash, the concept of pilot projects aligns with the goals of UniFash, which seeks to test the feasibility and effectiveness of integrating craft skills training into higher education fashion curricula. UniFash aims to provide a platform for students to engage with practical fashion craft skills through e-learning. This pilot project allows for the assessment of how well the initiative integrates with existing educational structures and what adjustments are needed for broader implementation. UniFash focus on involving stakeholders, fostering innovation and research, and collecting evidence-based data echoes the principles of successful pilot projects in higher education.

BACKGROUND AND CONTEXT OF THE UNIFASH PILOT PROJECT

Objectives of the project

As outlined in Chapter 1 of this thesis, the fashion industry in Germany needs creative and talented newcomers. The General Association of Textile and Fashion in Germany has identified a shortage of both skilled and unskilled workers in the industry, particularly in the craft business. Many training positions remain unfilled, indicating a lack of skilled hands in the field. Furthermore, there has been a longstanding negative perception of the craft business, and the relocation of fashion production to emerging countries continues to grow, resulting in a loss of fashion craftsmanship.

Chapter 2 of this thesis investigates the higher fashion education system and reveals that there are very few universities offering dual studies in this area. Elite interviews conducted with leaders in the fashion education industry indicate a shortage of infrastructure and qualified experts available to teach fashion production courses in the curriculum, despite the demand for such courses.

Chapter 2 highlights the current state of the German fashion industry, emphasizing the significant need for fashion production skills. Both companies and universities must address this need to foster the development of individuals who possess strong academic and craftsmanship abilities through dual training programs.

The pilot project aims to answer the question: how could specific technical skills required in the fashion industry, such as cutting and tailoring, be taught at universities when there is a lack of qualified specialists in technical subjects? This action research investigates how digital e-learning training courses in fashion production skills can be integrated into German higher education. This pilot project was developed to provide concrete answers to these research inquiries.

The objective of this pilot project is to assess the feasibility of creating a digital fashion production education training program that prepares German graduates to successfully establish their own ateliers and launch their own lines of bespoke clothing as entrepreneurs. This concept will be incorporated into the standard curriculum for fashion design students. Through action research, the effectiveness of the pilot program, UniFash, developed within this research project, will be evaluated to determine its potential as a best practice in the field through action research.

This pilot project will enable students from diverse cultural, social, and educational backgrounds to embark on their own fashion design careers specializing in fashion handicraft and bespoke production in a short period of time. Ultimately, this initiative aims to contribute to economic growth and provide accessibility and adaptability to students from various backgrounds.

The aim of this pilot project is to prepare graduates in German higher education to get the practical skills set to successfully start their own studios and launch their own customized model lines as entrepreneurs. Integrating this concept into the curriculum will provide students with an additional career opportunity while meeting the need for skilled professionals in fashion production.

Relevance and contribution to educational research

This study holds significant relevance for educational research across several dimensions. First, it addresses the educational needs of aspiring fashion designers in Germany, aiming to rectify existing gaps within the German fashion industry. By conducting an in-depth exploration of the current state of fashion education and identifying skill shortages, the research strives to enhance educational practices within the sector.

Furthermore, the study aligns with the broader scope of educational research that examines innovative teaching and learning approaches, particularly in response to evolving industry demands. The primary objective is to evaluate the feasibility of implementing a digital fashion production education training program within standard fashion design curricula. This initiative intends to bridge the gap in academic literature concerning practical fashion education in Germany. Through the pilot implementation of an e-learning course, the research seeks to address industry and higher education challenges, leading to the formulation of recommendations and the presentation of diverse solutions.

UniFash's new business model, build on three pillars, serves as an innovative and inspiring model for incorporating digital fashion production courses into higher education. The study aims to ascertain whether the UniFash pilot program, developed as part of this research project, can be classified as a good practice in this context. Action research is employed to gauge its efficacy, comparing it with existing models and offering insights into the integration of practical fashion design skills through digital means. Desk-based research forms the foundation, analysing academic literature on the significance and teaching methodologies of digital fashion courses within higher education.

The focus is squarely on the German higher education fashion market, as UniFash pilot project is implemented as a test program, in a testing environment. Three trial students from diverse age groups and levels of fashion education will participate, contributing to the pilot program's assessment. This research necessitates an exploration of the German fashion market to assess its status and the state of German higher fashion education.

Ultimately, this research project aims to provide comprehensive conclusions to the central research question: How could digital fashion production courses be effectively integrated into German higher education? UniFash's innovative business model, characterized by its three pillars, aspires to serve as a trailblazing example for integrating digital entrepreneurship within higher education. This model not only addresses fashion design specialization and bespoke production but also promotes economic growth and accessibility across diverse student backgrounds.

Participants nomination and selection

For this pilot project, the participants selection was carried out over the researcher's private network. The social networking sites LinkedIn and Facebook were used to make initial contact with prospective participants who were then sent an invitation to take part in the research. They were offered a discount of 50 percent off the cost of the online course in exchange for a commitment to evaluate the modules of the currently available online classes within a period of four to six months.

It is important to point out that all the people who took part in the research did so voluntarily, and they also gave their permission to be evaluated and to take part in the study of the different course modules. Enough participants from a diverse range of backgrounds and points of view were gathered through the utilization of social media platforms such as LinkedIn and Facebook, in addition to the utilization of the researcher's personal network. This allowed for the achievement of representative results.

The selection of participants and the ongoing incorporation of their input are crucial methodological procedures that must be taken to assess the efficacy of the digital education program and modify it so that it better meets the requirements of the people who are taking part in the study.

Participants in this preliminary research came from Germany to explore the applicability and efficiency of the digital education program across a variety of educational systems. It was essential to have a participant pool that was representative of a wide range of backgrounds and experiences.

During the research, the information was available in German as well in English. This was done to ensure that participants could successfully complete the course modules.

In addition, participants of various ages, educational levels, and educational goals were chosen to illustrate the adaptability of the digital education program. This was done so that the diversity of the program could be shown. This made it feasible to identify the potential obstacles and demands of distinct target groups and to customize the program accordingly to meet the individual requirements of each of those target groups.

To generate significant results and ensure that the digital education program was relevant and effective for a wide range of persons with a variety of backgrounds and goals, it was essential that a targeted selection of participants from this diverse group be made, and that those participants then be included in the study.

Each of the three trial students was enrolled in distinct courses comprising specific course modules. Female student 1, hailing from Germany, participated in a beginner-level course with a testing duration of 6 months. Her individual objective for engaging in the program was to establish her own bespoke fashion atelier and become self-employed in the field. Female student 2, also from Germany, undertook an advanced course spanning 6 months. Her intention was to initiate a secondary business in fashion design, focusing on tailoring and patternmaking alongside her primary employment.

In parallel, German male student 3 enrolled in a fashion drawing course conducted in the German language. The test phase for this course spanned 2 months. His personal aspiration revolved around advancing his practical drawing skills in preparation for his future pursuit of fashion design studies.

Description of the implementation process

Pre-testing of tools and methods - provision of infrastructure and online course modules

This PhD dissertation uses the infrastructure of the training centre UniFash to deliver online course modules for fashion production skills training. First, a training platform was selected through which our courses can be streamed online, and which is connected to our website. An IT professional thoroughly tested and optimized the platform to ensure smooth operation. Further details of the IT infrastructure you will find in the appendix, Unifash Online Campus.

The courses were divided into three categories: Beginner, Advanced and Master courses. However, due to time constraints of this doctoral thesis, the master course was not tested. Each course covers specific technical skills needed in the fashion industry, such as cutting and tailoring. The course structure has been meticulously tailored, drawing inspiration from the practical course modules commonly found in fashion design universities or vocational schools specializing in fashion production technology. This adaptation was undertaken to ensure the utmost relevance and applicability of the training content. The researcher, who boasts over 20 years of senior managerial experience within international fashion design institutes, played a pivotal role in the development process. Leveraging her extensive expertise, she has previously conceptualized and fine-tuned multiple programs, subjecting them to rigorous testing for accreditation. This substantial background enabled her to adeptly adapt the course structure and modules to align seamlessly with the objectives of the pilot project.

The online platform was developed to offer bilingual courses and meet the needs of both German and English-speaking students. However, during the testing phase of this doctoral thesis, only the German version of UniFash programs was tested. In the future, this developed course program could serve to target an international audience. This will grant a wider reach and access to quality fashion production education for an international audience.

The content of the courses has been carefully created, considering both theoretical knowledge and practical applications. Students have access to learning materials such as video tutorials and supplementary resources such as detailed course PDF presentations and sample cuts to print. The participants need a stable internet connection, a printer and a laptop or computer. A student forum has also been set up where students can regularly ask questions about different courses if they are unclear or have suggestions for improvement. A UniFash Helpdesk Centre was also set up so that students could make a personal online appointment for questions or technical assistance. This combination of learning methods provides students with a comprehensive education in the required fashion production skills. Infrastructure details can be found in the Appendices ‘UniFash Online Campus’.

DESCRIPTION OF THE COURSE TEST MODULES USED AND TIME FRAME OF THE IMPLEMENTATION PLAN

Test student number 1 from Germany received a German course for beginners; the duration of the test phase was 6 months.

Course description: Beginner course

Module 1 - Taking one's own body measurements for a tailor-made skirt

In this module, students learn how to take their own body measurements correctly to be able to create a tailored skirt later. Different techniques and measuring methods are taught to get accurate and precise measurements.

Module 2 - Important knowledge before cutting & Basic pattern-making construction – tailor-made skirt with one and two darts

This module covers important information that should be considered before cutting. Students will learn different techniques to prepare the fabric, learn fashion terminology, make the pattern, and avoid mistakes. In this module students are taught the basics of pattern making. They will learn how to create a basic cut, taking the darts into account. Different dart techniques are shown and practically applied.

Module 3 - Patternmaking and sewing technique - pencil skirt

In this module, students are guided step by step through the process of creating a pencil skirt. Both the pattern and sewing techniques are explained in detail and put into practice.

Module 4 - Patternmaking and sewing technique - plate skirt

This module focuses on the creation of a circle skirt. Students will learn various patternmaking, cutting, and sewing techniques required to make a circle skirt. Specific instructions and tips will be given to achieve a successful result.

Module 5 - Fashion Drawing

In this module, students are introduced to the basics of fashion drawing. They will learn different techniques and styles to put their design ideas on paper. Important aspects such as proportions, posture, and details are covered.

The detailed course descriptions and PDF presentations in English and German for each module can be found in the appendix 'UniFash Pilot Program' under 'Course Program Beginner Course'. These course materials have been carefully prepared and tested for logic and feasibility to ensure that they provide learners with an effective and comprehensive curriculum.

A detailed description of the course content can be found in the Appendix 'UniFash Online Campus' or at www.unifash.de (German) or www.unifash.eu (English).

Figure 2: ONLINE CAMPUS FOR THE TEST STUDENTS – UNIFASH PILOT PROJECT

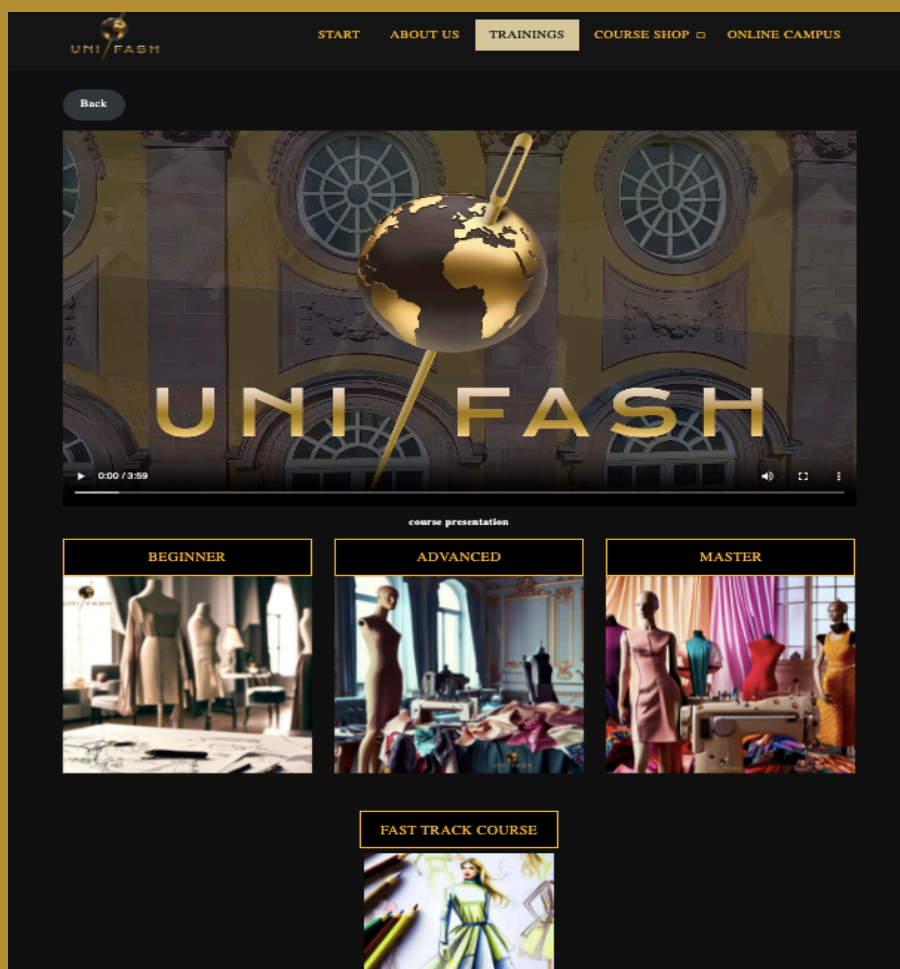


Figure 3: FASHION DRAWING MODULE – UNIFASH PILOT PROJECT

The screenshot displays the UniFash website interface. On the left, a vertical menu lists course components: 'Fashion Drawing' (with a video thumbnail and 58:24 duration), 'PDF Figurine', 'PDF Face', 'PDF Shape', 'PDF Coloration', and 'PDF Tech pack'. Each item features the 'UNI/FASH' logo. On the right, a circular profile picture of Professor Iris Peitzmeier is shown above her name and title 'CEO UniFash'. Below this, a welcome message reads 'Welcome to UniFash!' and 'Herzlich Willkommen bei UniFash!'. Further down, the 'UniFash Customer HelpDesk' section provides contact information: 'Our Customer HelpDesk is available from / Wir sind erreichbar von Mon/Fri.: 09:00 to 17:00 Tel.:+49 931 78480307'. At the bottom, email support links are listed: 'Email for our English Support: info@unifash.eu' and 'Email for our German Support: info@unifash.de'.

The screenshot shows the UniFash mobile application interface. The main content area displays a fashion drawing of a woman's torso and shoulders, rendered in pencil and colored with light skin tones and red lips. The drawing is surrounded by several colored pencils. The top left corner of the app shows 'PDF Coloration' and 'Lecture 5 of 6'. On the right side, a vertical navigation menu lists the course components: 'Fashion Drawing' (Lecture 5 of 6), 'PDF Face', 'PDF Shape', 'PDF Coloration' (highlighted with a play button), and 'PDF Tech pack'. Below the menu is a 'Back to Section' button. At the bottom, an 'Attachments' section shows a file named 'Colorieren.pdf' with a size of 1.57 MB and a download icon.

Test student female student number 2 attended the advanced course; the test phases last 6 months.

Course description - Advanced course

The advanced course builds on the knowledge of cutting and sewing techniques already acquired and includes the following modules:

Module 1 - Taking measurements for tailor-made trousers, dresses, and blouses

This module teaches advanced measuring techniques specifically relevant to the creation of trousers, dresses, and blouses. Students will learn how to take accurate and precise measurements for these garments.

Module 2 - Patternmaking - basic pattern construction as a basis for constructing advanced patterns

This module focuses on the creation of a basic cut as a starting point for the construction of advanced cuts. Students will learn various techniques for constructing the basic cut and adapting it for individual designs.

Module 3 - Patternmaking and sewing technique - wrap skirt

In this module, students are introduced to the cutting and sewing techniques of a wrap skirt. Detailed instructions will be given on the construction of the pattern as well as the correct implementation of the sewing techniques.

Module 4 - Patternmaking and sewing technique - panel skirt

In this module, students will learn the specific cutting and sewing techniques for a panel skirt. Different methods of pattern construction and detailed instructions on how to implement the sewing techniques are taught.

Module 5 - Patternmaking and sewing technique - business trousers

In this module the focus is on the patternmaking and sewing technique of business trousers. Students will learn how to construct a professional pair of trousers and apply the appropriate sewing techniques.

These modules are designed for advanced students who already have good prior knowledge of cutting and sewing techniques. They offer an in-depth exploration of advanced construction and sewing techniques for a range of garments.

Detailed course descriptions and PDF presentations in English and German for each module can be found in the Advanced Courses in the appendix under UniFash Online Campus. These course materials have been carefully developed and reviewed for logical progression and feasibility to provide students with a sound education.

Course Description – Fast-track fashion course

Test male student number 3 from Germany received the fast-track fashion course - fashion drawing. The test phases last 2 months.

The Fast-track fashion course in fashion drawing is integrated into the Beginner course. However, it is also offered separate for foreign guest students who want to study at German universities and then decide to study fashion design. This Fast Track course is intended to serve as a teaser for participating in both the beginner and advanced courses offered by universities to the wide public. The course is designed to be implemented in high schools as a test to assess whether pursuing a fashion-related education in higher education would be interesting and meaningful. Following a discussion with the marketing team of a private university regarding the integration of UniFash courses into their curricula, a novel concept was proposed. The idea revolves around offering fast-track courses targeted at the younger generation, serving as a steppingstone for their future enrolment in the university's comprehensive fashion programs, which are open to a broader audience. The aim is to spark interest in the profession of fashion designing. Therefore, the minimum age group should also be tested. Originally planned for persons aged over 14, it was lowered to 12, given the exceptional results of the test subject who took the course at the age of 12. It should be noted that the test student was very talented in drawing. Although he had no prior knowledge of fashion drawing, he had previously illustrated and had a sense of colouring, shading, and shaping.

DATA ANALYSIS PROCEDURES FOR THE PILOT DATA

An online survey was developed to evaluate the various courses and the material contained in their modules. The online survey had questions to evaluate the didactics, such as the rhetoric and understandability of the modules, the quality of the audio and video, an analysis of the PDF presentations, and an investigation into the motivation behind the training. In addition, ranking questions concerning the technological infrastructure, the level of difficulty, the efficiency of the feedback sessions, and the likelihood of a recommendation were posed to the participants. In addition, open-ended questions were included to gain a comprehensive summary of the improvements that were suggested, as well as to evaluate the quality of the course material and the teaching approach. Appendices 6, 7, and 8, which pertain to the evaluation of course content via surveys, provide readers with a comprehensive overview of the survey results. Female student number 1 assessed the Beginner Course, female student number 2 evaluated the Advanced Course, and male student number 3 rated the Fast-track Course in Fashion Drawing.

The evaluation questions were conducted in the form of an online survey. The questions for the Beginner, Advanced, and Fast Track courses remained the same for the different test students. The evaluation questions consisted of open-ended and ranking questions to gain an overall overview of the course and identify areas for improvement.

The open-ended questions inquired about students' general impressions of the course, including the clarity of course materials, the effectiveness of instructional methods, and any suggestions for improvement. These responses provided valuable qualitative insights into students' experiences and perceptions.

The ranking questions aimed to prioritize various aspects of the course, such as the relevance of the content, the quality of the assignments and assessments, and the accessibility of the instructor. By assigning ranks to these factors, students could express their preferences and highlight areas that require attention. In addition, students in both the Beginner and Advanced courses provided additional Word documents (Appendices 9) containing detailed comments for each course, which were assessed in conjunction with the survey responses.

These documents contained extensive comments and observations, providing a deeper understanding of students' experiences, and allowing for a more nuanced analysis. Overall, the combination of the

online survey and the additional Word documents allowed for a comprehensive evaluation of the courses. The survey provided important data on students' perceptions and preferences, while the Word documents enriched the analysis with qualitative insights.

Interpretation and presentation of the pilot data and results

The interpretation and presentation of the pilot data and results provide insights into the findings obtained from the evaluation process.

Data interpretation

The pilot data collected through the online survey and supplementary Word documents were analysed to gain a comprehensive understanding of the course evaluations. This qualitative and quantitative approach was employed to extract meaningful insights. The survey of three test students encompassed both closed-ended questions utilizing a five-point Likert scale, accompanied by limited statistical analyses. Moreover, it incorporated open-ended questions, for which thematic and pattern analysis techniques were employed. Consequently, this research can be categorized as a blend of qualitative and quantitative methodologies.

The responses from the online survey were subjected using statistical techniques, such as means and frequencies, to summarize the participants' ratings and rankings. These measures provided an overview of the overall satisfaction levels and identified any patterns or trends across different courses.

Presentation of the results

The results of the pilot evaluation were presented in a clear and organized manner to facilitate comprehension and highlight the most important findings. The presentation included the following components:

Demographic profile

To provide context for the findings, a summary of the participants' demographic information was included. This summary encompassed details such as age, educational background based on the

experience level in fashion production skills, and the purpose of their participation in the UniFash educational training program.

Ranking analysis

The participants' rankings for various areas of the courses were assessed and presented. Items with the highest and lowest rankings were selected, and any significant discrepancies between the courses were noted.

Themes and feedback from the qualitative analysis

The qualitative analysis revealed several primary themes and patterns that were presented to provide a comprehensive understanding of the participants' perspectives. Direct excerpts or paraphrased comments from the participants were utilized to illustrate these themes and offer valuable insights into their viewpoints. By including their feedback, the presentation aimed to provide a rich and nuanced understanding of the participants' experiences and opinions.

Comments for improvement

Specific comments and recommendations for course enhancements were summarized based on the qualitative study. These suggestions were organized into categories based on common themes or areas of concern.

Acknowledgment of limits and issues

The pilot evaluation's limitations and issues were acknowledged and discussed. This included aspects like sample size, representativeness, and potential biases in data collection.

Evaluation of the Beginner Course UniFash - pilot project

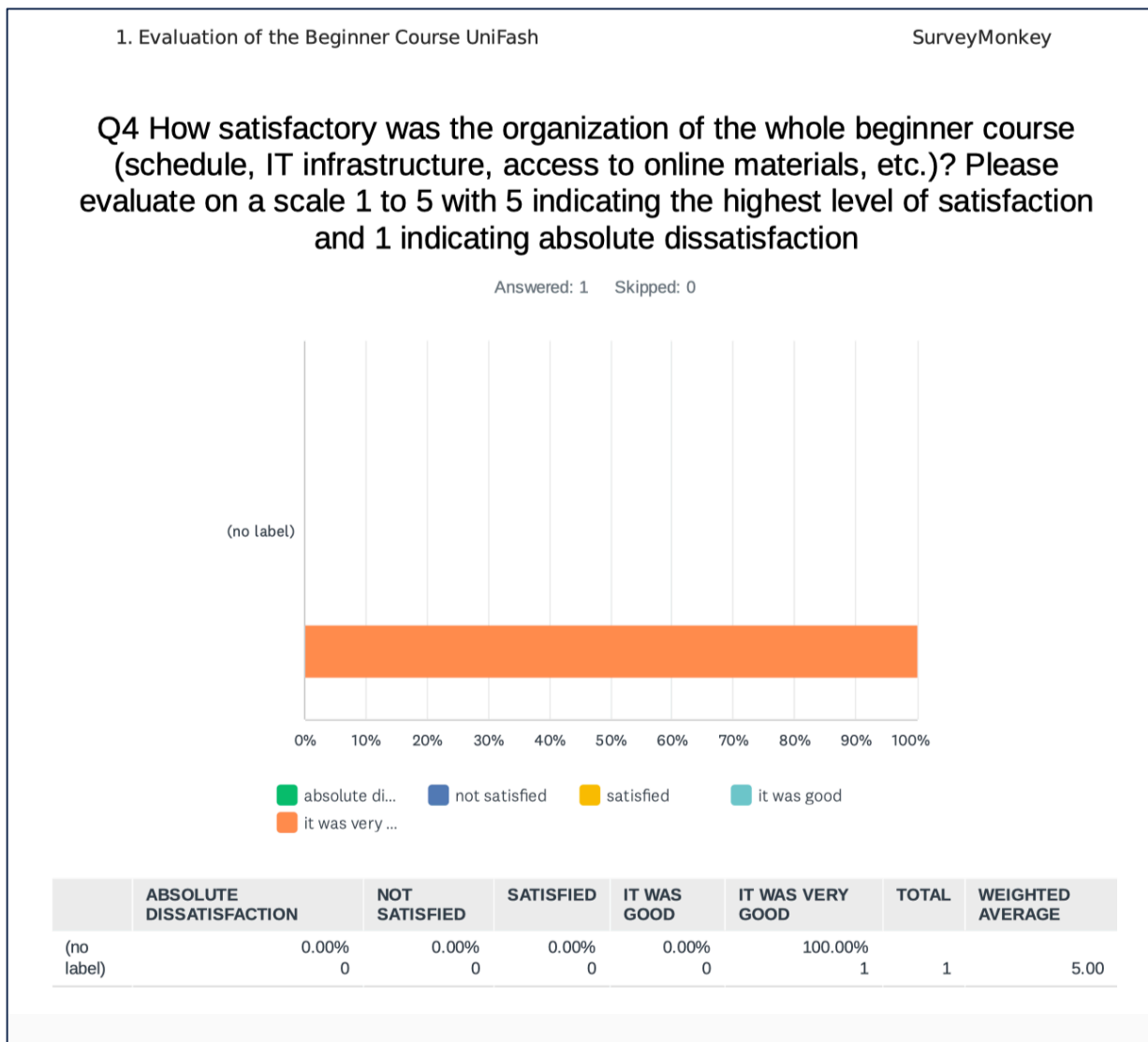
The demographic data of the test participant number 1 revealed that the participant from Germany was over 41 years old and female. She expressed her interest in utilizing UniFash Education to establish herself as designer with a made-to-measure atelier, and she possessed moderate to prior knowledge in apparel production.

Satisfaction with the whole organization of the beginner course

Interpretation of the results

Based on the test student's response regarding the organization's satisfaction, it can be assumed that the technical infrastructure, registration through the established customer service help desk, and software operation posed no issues for the Beginner Course.

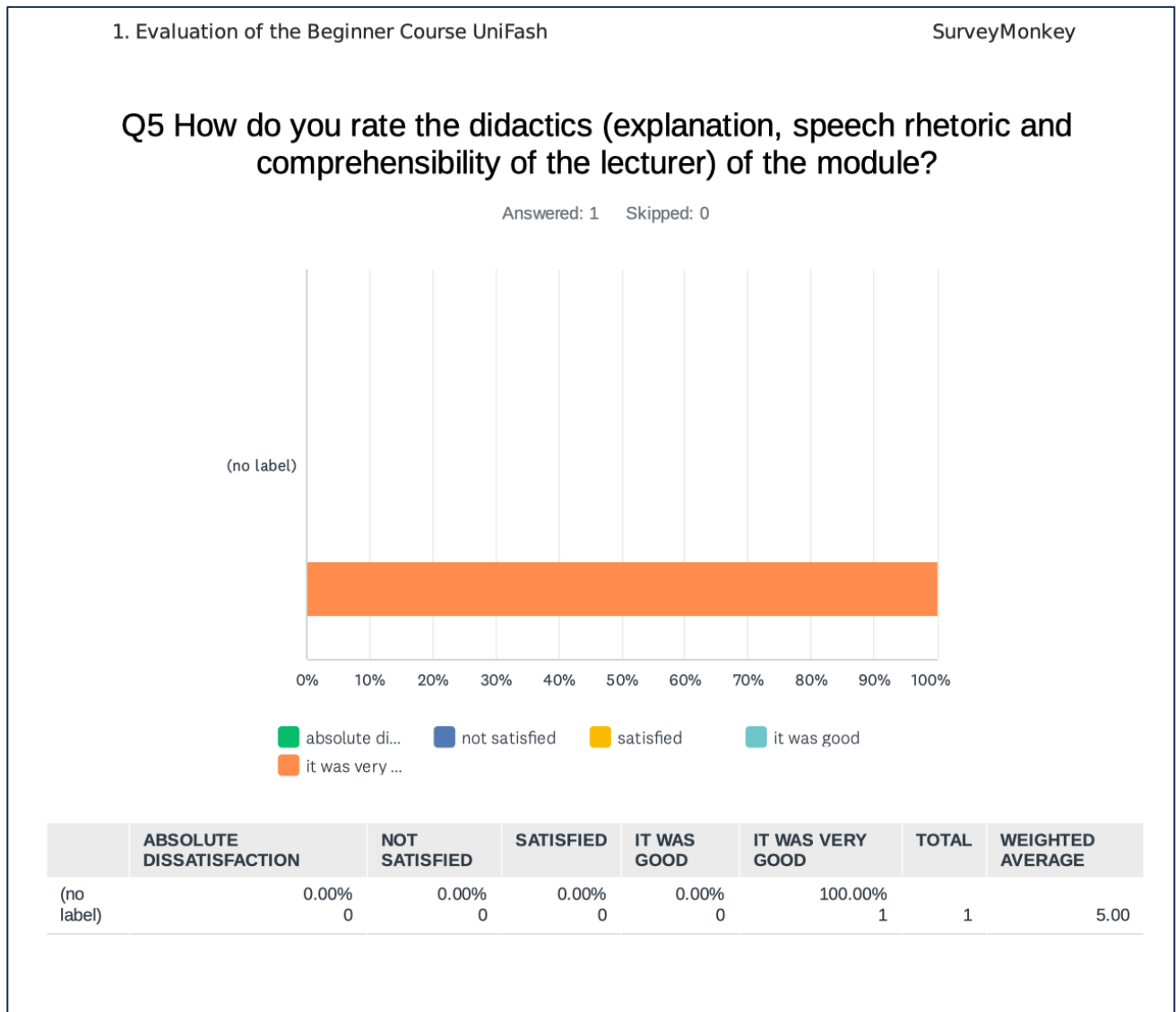
Figure 4: EVALUATION OF ORGANIZATIONAL SATISFACTION – BEGINNER COURSE



Evaluation Beginner Course Module 1: Taking one’s own body measurement for a tailor-made skirt

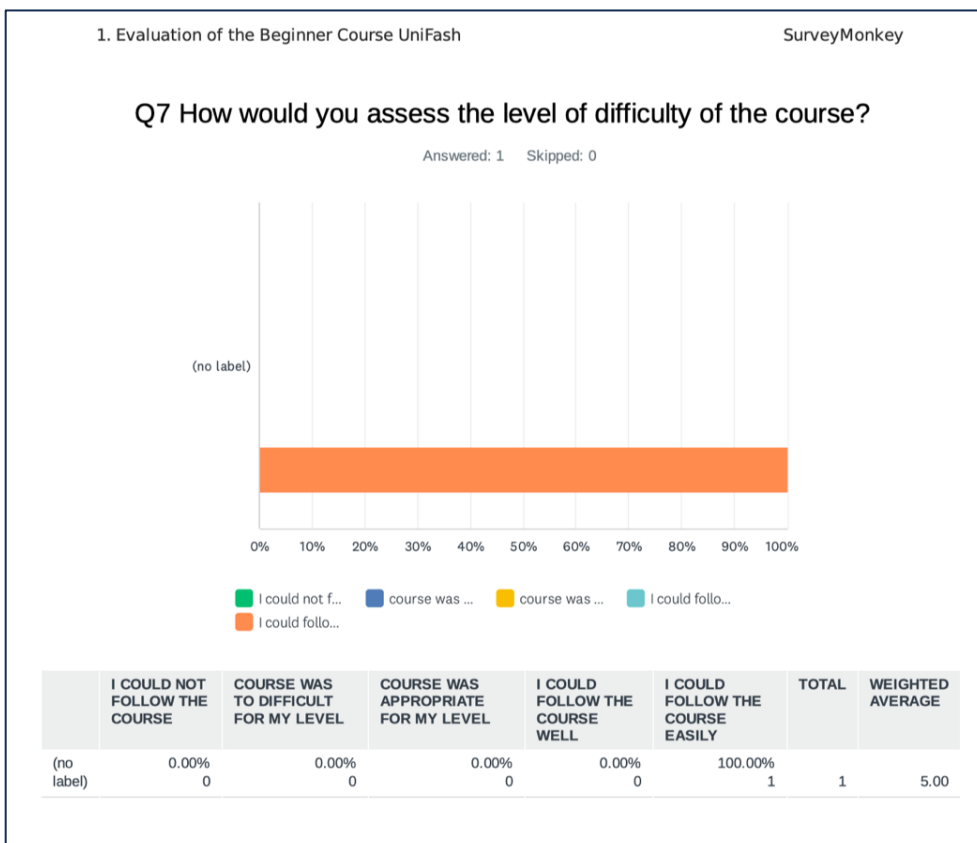
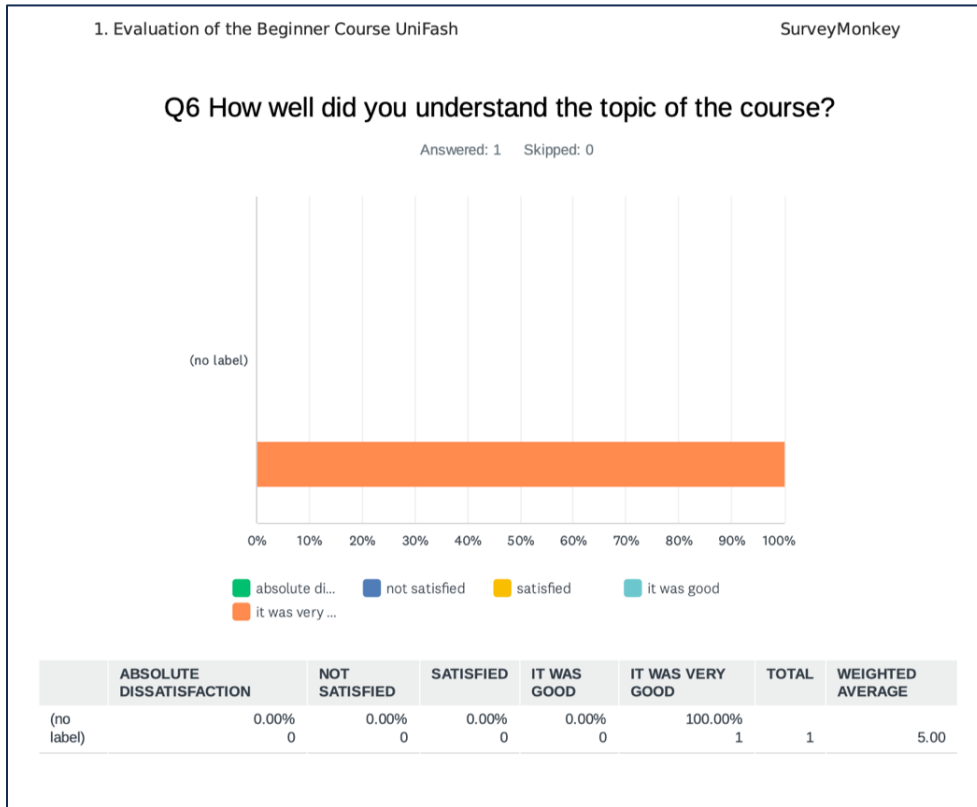
Rate of didactics (explanation, speech rhetoric, and lecturer comprehension)

Figure 5: EVALUATION OF DIDACTICS – BEGINNER COURSE



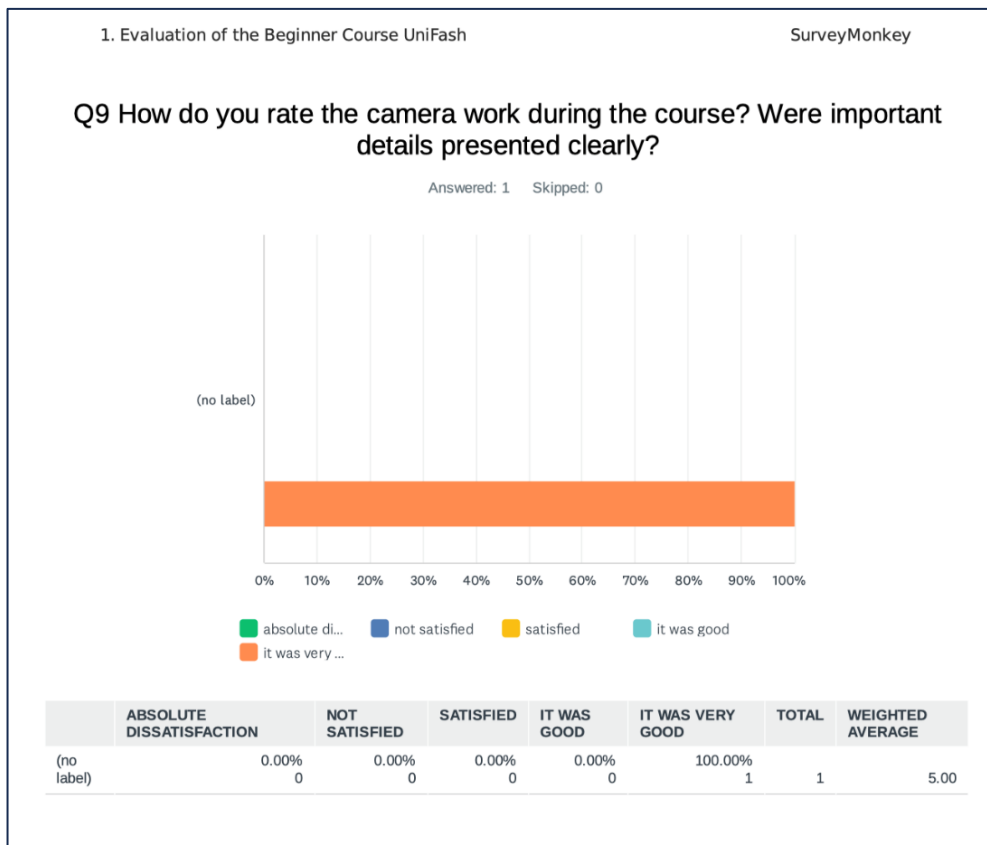
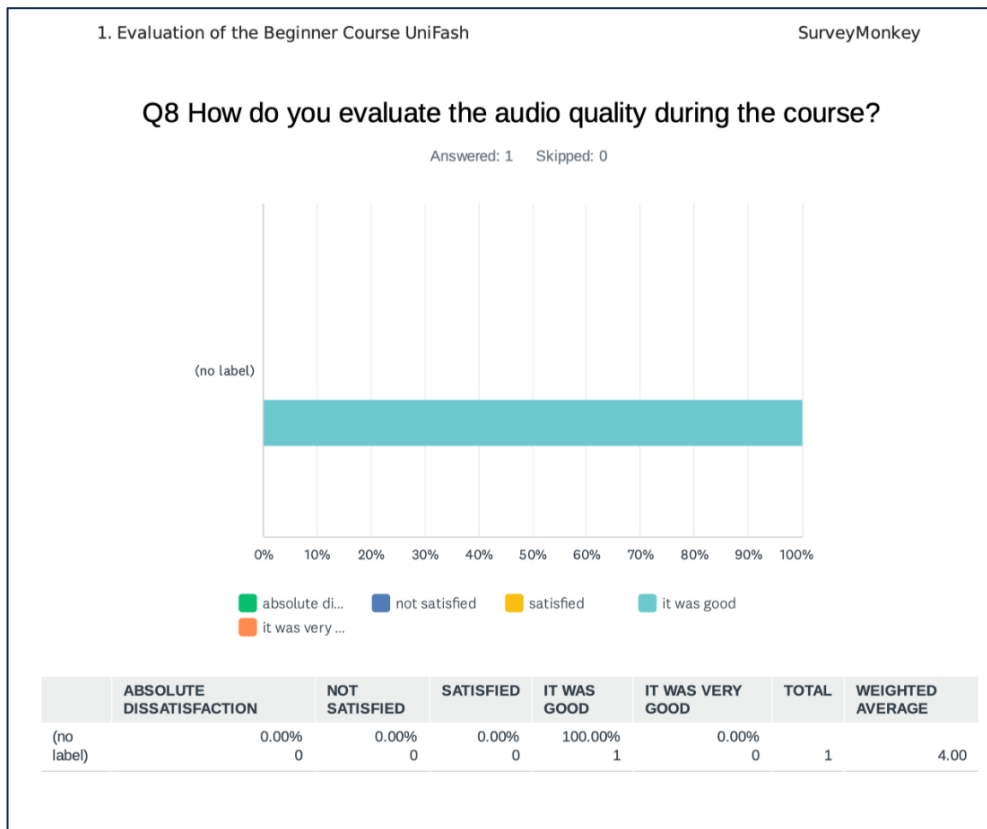
Assessment of the course's difficulty level and adjusting one's own skill level and the comprehensibility of the module.

Figure 6: EVALUATION COMPREHENSIBILITY – BEGINNER COURSE



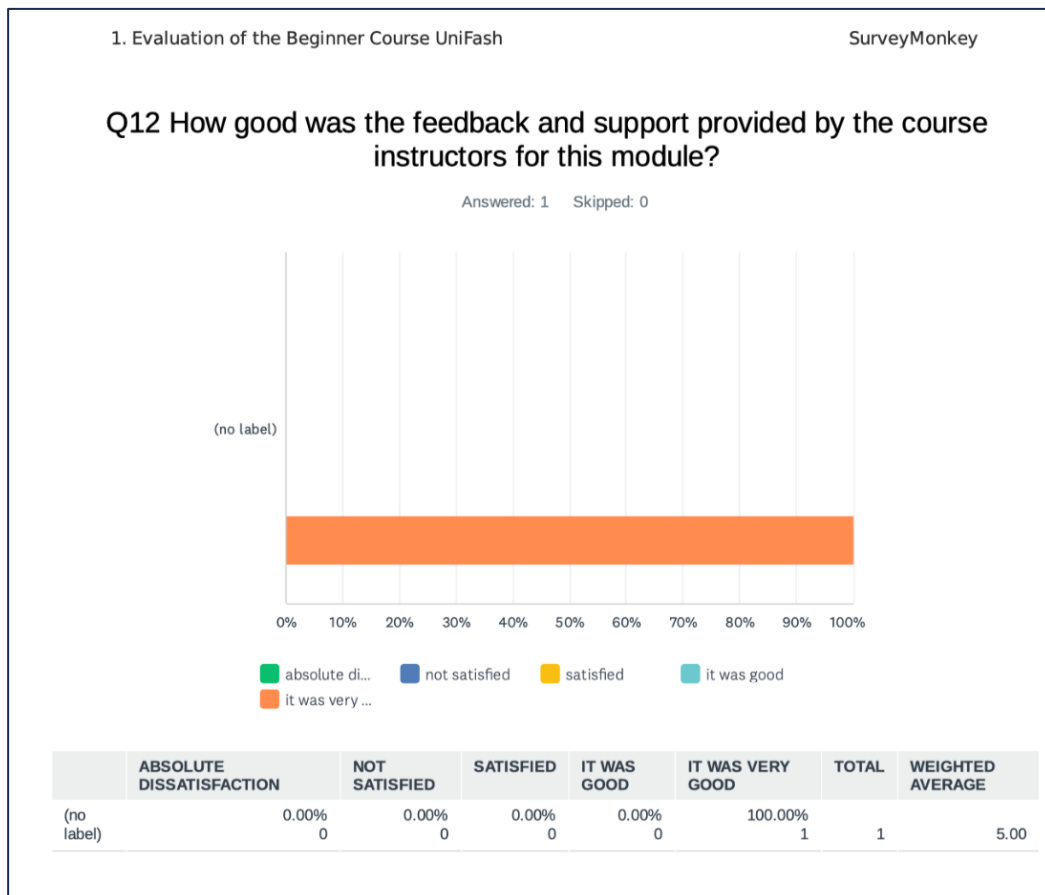
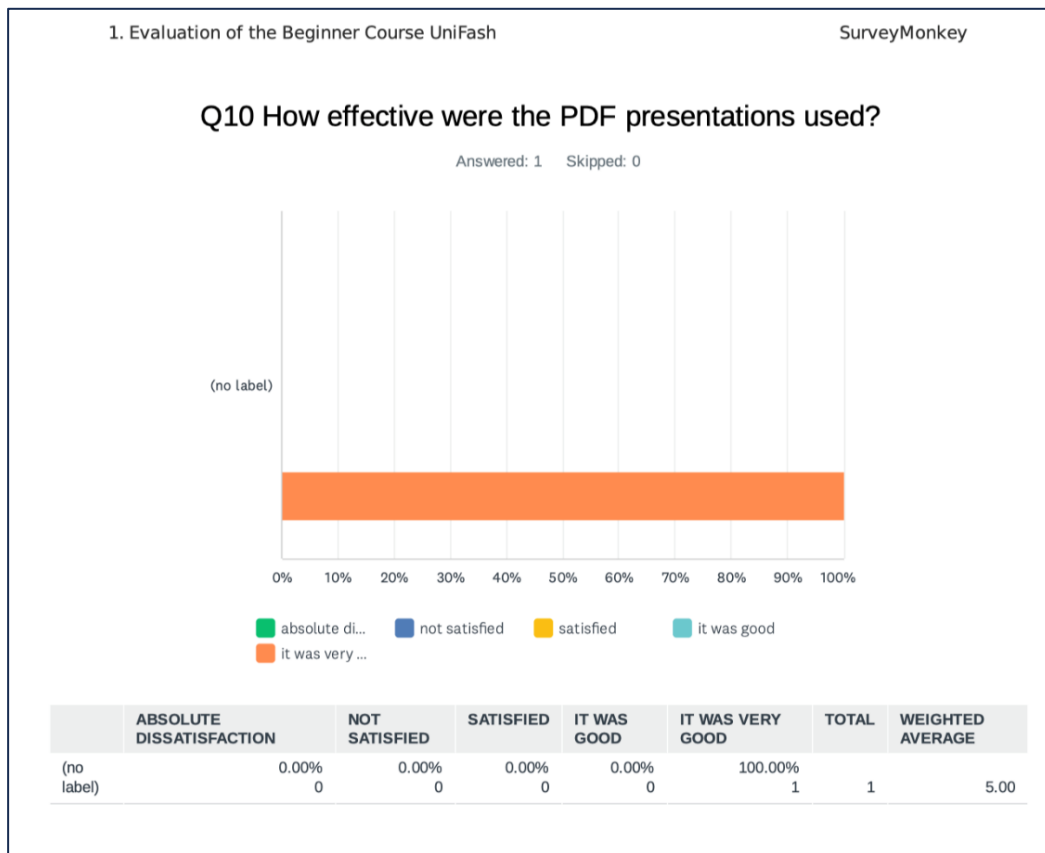
Evaluation of the audio quality and camera work of the module.

Figure 7: EVALUATION OF AUDIO AND CAMERA QUALITY – BEGINNER COURSE



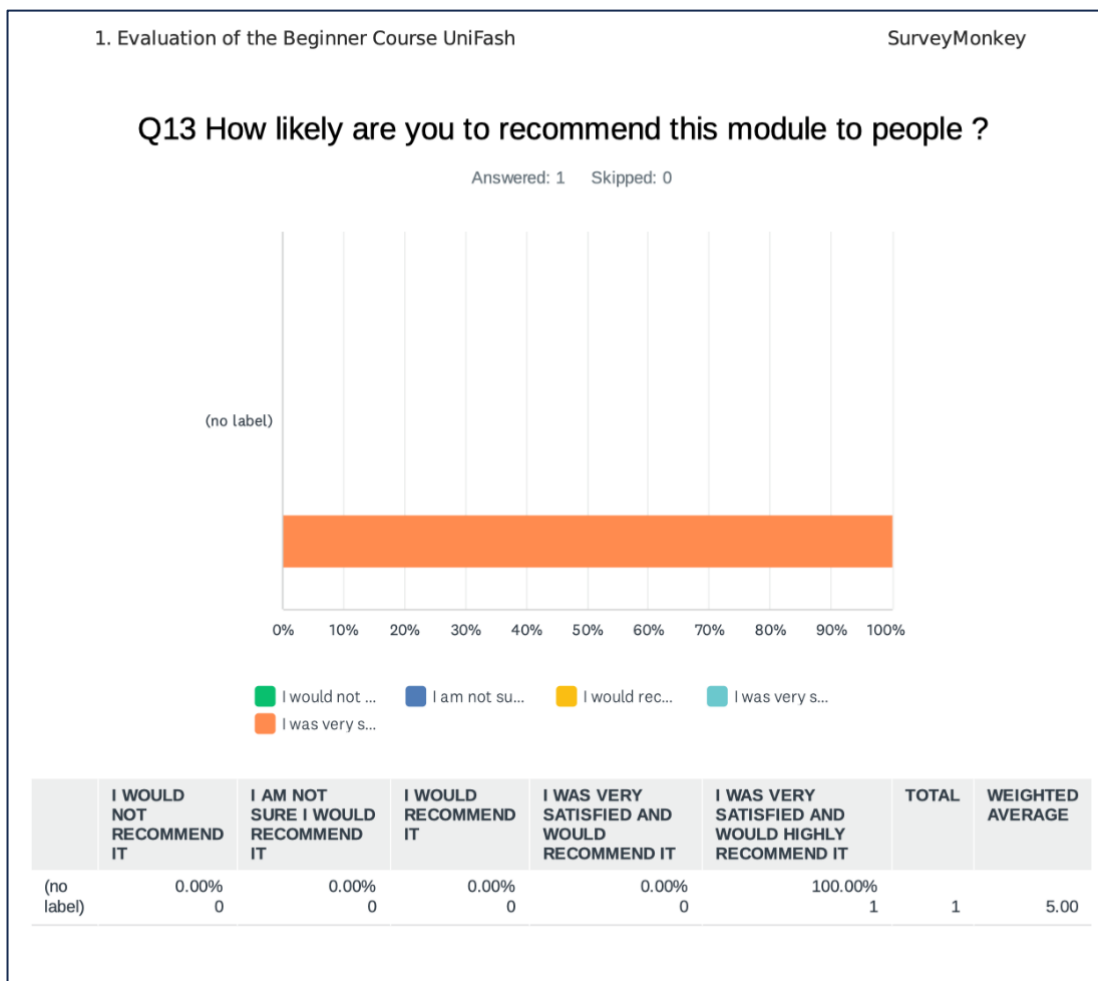
Effectiveness of PDF course materials - Feedback provided by the course instructor

Figure 8: EVALUATION OF COURSE MATERIALS AND FEEDBACK– BEGINNER COURSE



The degree of recommendation for this module

Figure 9: DEGREE OF RECOMMENDATION- BEGINNER COURSE



Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The camera setup and highlighting of important details were also rated as excellent. The audio quality was described as good.

In the open-ended questions of this evaluation and the additional documents attached to suggest improvements for this module, the following analysis was conducted: the capitalization of the presented units of measurement was suggested in the PDF course materials for this module. Additionally, the integration of the UniFash logo into the scale sheet was proposed.

A reference to the scientific literature on measurement was requested. It was also suggested to mention the best way to store finished production cuts in the measurement video. The suggestion to include information about the necessary interior equipment and materials for setting up a business independently was noted. The background music was found to be slightly distracting, which is why the audio quality received a rating of ‘good’ instead of ‘excellent’.

Evaluation of Beginner Course Module 2: important knowledge before cutting, pattern-making basics and a tailor-made skirt with one and two darts

Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The camera setup and highlighting of important details were also rated as excellent. The audio quality was described as well as excellent at this module. We did not place the background music continuously throughout the video but only at specific points. This allows the viewer to better focus on the course content. The student would highly recommend this model to other students with great enthusiasm. A detailed infographic of the course evaluation you will be found in Appendix ‘Survey Beginner Course’.

In the open-ended questions of this evaluation and the additional documents attached to suggest improvements for this module, the following analysis was conducted: following the module ‘Important knowledge before cutting’, a request was made for a comprehensive inventory of all types of fabrics and their functions. The researcher promptly compiled and distributed this list to the course participant. Additionally, an English and German vocabulary list comprising all technical terms related to cutting and sewing techniques was compiled. Concerning pattern construction with 1 and 2 darts, there was a query regarding when a pattern drafting formula is variable and when it must be memorized as a rule. We published these queries on our module's question portal so we can supply additional course participants in future with answers.

Evaluation of Beginner Course Module 3: Pattern making and sewing technique – pencil skirt

Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The camera setup and highlighting of important details were also rated as excellent.

In the open-ended questions of this evaluation and the additional documents attached to suggest improvements for this module, the following analysis was conducted.

During this course, some established principles of pattern cutting were called into question, including whether they are variable or fixed and why. For instance, does the hip depth always measure 22 cm, or does it vary? And why is there always a 2-centimeter seam allowance where a zipper is inserted? These general recommendations and the possibility of frequent student inquiries led to their inclusion and response as frequently asked questions on the query portal for beginners. Requests were made for both the PDF model description and a more contemporary layout. During the study, one student had trouble reproducing the A0-size pattern on their printer. Consequently, the printer parameters have been modified so that any printer can now plot the A0-size pattern and print the A4-size pattern.

Evaluation of Beginner Course Module 4: Pattern making and sewing technique – plate skirt

The evaluation in the ranking does not differ significant from the previous evaluation of Module 3.

Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The camera setup and highlighting of important details were also rated as excellent. The audio quality was described as good.

In the open-ended questions of this evaluation and the additional Word documents attached to suggest improvements for this module, the following analysis was conducted.

The exact centimetre measurements of the seam allowances were not indicated on every side in the video. Additionally, the explanation of advanced module terminology, such as what a production

pattern is, was not clear and needs to be revised and explained in the PDF. Questions like why a notch should only be cut 3 mm deep are based on the instructors' expertise. Furthermore, questions that may be self-explanatory for professionals should be included in the frequently asked questions section on the online platform. In this course, the craftsmanship of the final finishing of the circle skirt was praised, although the researcher thought it might be too detailed and delve too deeply into haute couture techniques. Some spelling errors were found in the PDF and immediately corrected by the researcher. The printout of the A0-size pattern and the A4-size pattern was better evaluated here, and the layout was deemed more pleasant since the pattern pieces were marked with numbers and arrows. This is because during the filming and digitization of the pattern, two different cutting directions were used, which utilized different digitization programs.

Evaluation Beginner Course Module 5: fashion drawing

It should be noted that the test student had no prior knowledge of fashion drawing and was not particularly interested in the course during the course introduction due to the assumption that she lacked drawing talent. Therefore, it was fascinating for the researcher to see to what extent the test subject would assess the course and their learning progress after its completion.

Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The camera setup and highlighting of important details were also rated as excellent. The audio quality was represented as good. The camera setup and highlighting of important details were rated as good. Some fluctuations in the sound quality were observed. This could be since, during fashion drawing, the head gets closer to the microphone, and depending on movement, noise can occur. The researcher addressed this issue in the video by applying a noise filter to the audio during specific sequences. Some close-up shots displaying millimetre measurements were marked as slightly blurry. These were rectified for the advanced course by switching to a 4K camera and reshooting the specific blurry sequences in the fashion drawing film. The course participant exhibited significant learning progress in her evaluation and was pleasantly surprised by her course outcomes, including the production of her technical drawings.

Evaluation of the Beginner fast track course UniFash - pilot project

This course was conducted by test student number 3, our youngest test member, who is a 12-year-old male.

Unlike the other test participants, he is completing the course purely out of interest and as a hobby, with the potential of pursuing a career as a designer in the future.

Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. The student rated the feedback and support from the lecturer as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The audio quality was represented as good.

He noted in the open-ended question that, in the film's audio quality, the background music sometimes overlapped with the spoken text during module transitions. He found this to be unpleasant, as he wanted to focus exclusively on the spoken content. Additionally, he wished for small pauses in speech during important explanatory points, combined with a slower speech pace. The camera setup as well as the effectiveness of the PDF materials were rated as good, and the highlighting of important details rated as satisfying. He also expressed a desire for several completed coloured examples of a final fashion illustration within the PDF file to enhance his understanding of colouring techniques, in addition to the use of watercolour paints for colouring and learn different coloration techniques. The researcher is therefore planning a Fast Track advanced course in fashion illustration, which will include digital fashion drawing styles and various advanced illustration techniques. Overall, the student was very satisfied with the fast-track course and would recommend it further.

Evaluation of the Advanced Course UniFash - pilot project

The demographic details of the female test participant number 2 from Germany, who is testing the Advanced Course with its various modules, indicated an age of 41 and above. She had moderate prior knowledge in pattern making and sewing techniques. The reason for her participation in this pilot study was her intention to establish herself as an independent designer with a fashion atelier. The advanced course builds on the knowledge of cutting and sewing techniques already acquired.

Evaluation of the Advanced Course Module 1: taking measurements for tailor-made trousers, dresses, and blouses

Interpretation of the results

In the ranking questions, the didactics and comprehensibility of the course module were rated as excellent. The student rated the feedback and support from the lecturer as excellent. Similarly, the coherence of the courses and the adjustment of the difficulty level to the skill level were also rated as excellent. The audio quality was described as excellent, as well as the provided PDF course materials. Although the participant's evaluation of the ranking questions was overwhelmingly positive, there were a few points of contention and suggestions for improvement in the detailed open-ended questions and the participant's detailed Word document.

The participant expressed being pleasantly surprised by the courses' quality and accessibility. She found the modules to be more beneficial when purchased as a package because the progression was well-planned. The reminders and consistent language and techniques assisted her in practicing effectively and understanding the material more thoroughly. She also valued having two competent and inspiring instructors. She was able to overcome her initial concerns about pattern making by watching the beginner's videos multiple times by practicing. In addition to the positive comments, she requested more practice 'tops' or projects. She expressed her desire to sew a jacket, particularly in the Chanel style. In addition, she expressed hope for future digital courses in pattern design. Additionally, she wished that the longest videos were segmented so that she could easily find the point at which she had stopped watching.

Evaluation of the Advanced Course Module 2: pattern making - basic pattern construction as a basis for constructing the advanced patterns

Interpretation of the results

The didactics and comprehensibility of the course module were rated as outstanding in the ranking questions. The student rated the lecturer's additional feedback and assistance as outstanding. Additionally, the coherence of the courses and the difficulty level's adaptation to the skill level were rated as outstanding. The audio fidelity and PDF course materials were described as of high quality.

The student was not only highly satisfied with the evaluation of the ranking questions using this module, but also highlighted the explanations and relevant use of text and lines in the video in the open-ended questions and the accompanying Word document.

Evaluation of the Advanced Course Module 3: pattern making and sewing technique – wrap skirt

Interpretation of the results

The student gave the course module high marks for its clarity and ease of understanding. The student was very grateful for the lecturer's extra comments and assistance. Course consistency and complexity that scale with student competence were also highly praised. Both the audio quality and the PDF files used in the lessons were praised. In addition to their responses to the open-ended query, the participant provided a more detailed word data description. She mentioned that it is a small but significant detail that there is no background music at the end of the video when the Master Tailor lecturer is sewing the snap button. She suggested that having music playing during a lengthy and repetitive action process would be quite enjoyable, as prolonged silence can be somewhat irritating.

Evaluation of the Advanced Course Module 4: pattern making and sewing technique– panel skirt

Interpretation of the results

In the ranking questions, both the didactics and the comprehensibility of the course module were regarded as being of an exceptional level. The student thought the lecturer's additional feedback and assistance were excellent. Outstanding ratings were given for both the coherence of the courses and

the way in which the difficulty level was tailored to the participants' existing skill sets. It was rated the PDF documents used in the course were of excellent quality. The audio fidelity was only marked as good since the audio level was not the same throughout the whole video. Along with comments in the open-ended question, the participant also offered a more thorough explanation of the word data. She criticized the visual representation of the pink text on the violet background and expressed dissatisfaction with the colour scheme.

Evaluation of the Advanced Course Module 5: pattern making and sewing technique – business trousers

Interpretation of the results

The course module's didactics and comprehensibility received exceptional ratings in the ranking questions. The student evaluated the lecturer's supplementary feedback and support as exceptional. Furthermore, the exceptional coherence of the courses and the adeptness in adapting the difficulty level to match the skill level were highly regarded. The PDF course materials were reported to exhibit exceptional quality. She appreciated the close-ups, the overhead view of the paper sheet, and the inclusion of texts and lines in the videos. However, for lengthy educational videos like this one, she suggested segmenting them. This would allow viewers to easily return to the point where they stopped watching, facilitating their learning process. She also recommended shortening the inlays in certain specific sections of that module.

Evaluation of the action research

The evaluation of the UniFash Pilot Project highlights its effectiveness in providing comprehensive and accessible digital fashion education. The pilot project employed a meticulous evaluation approach to gauge the satisfaction, learning progress, and feedback of participants across various course modules. This evaluation unveils the alignment of the project's objectives with the integration of digital fashion skills into a bachelor's program at a university.

Throughout the evaluation, several critical aspects are evident.

Didactics and comprehensibility

Participants consistently rated the didactics and comprehensibility of the course modules as excellent or outstanding. This indicates that the instructional design and teaching methods employed were effective in conveying the content to learners of different skill levels. Such positive feedback is vital for integrating these courses into a university program, where clear and understandable teaching is crucial for students' success.

Coherence and difficulty level adaptation

The evaluation consistently praises the coherence of the course modules and their alignment with the participants' skill levels. This aspect is essential in a university curriculum, where courses need to build upon one another logically, ensuring students' progressive learning and skill development.

Audio and video quality

Participants' assessment of audio and video quality varied from good to excellent. Some minor suggestions were made for improvement, which emphasizes the importance of maintaining high-quality production values to enhance the learning experience. This is particularly crucial when considering the integration of digital content into a university setting, where professional standards are expected.

Feedback and support

The additional feedback and support provided by the course instructors were frequently rated as excellent. This highlights the value of personalized guidance and assistance in the learning process. In a university program, having instructors who are actively engaged with students and can provide timely feedback is a significant advantage.

Course materials

The quality and effectiveness of the PDF course materials were generally considered excellent. Clear and well-structured course materials are essential in a university curriculum, as they serve as valuable references and study aids for students.

Suggestions for improvement

The open-ended feedback provided by participants led to valuable suggestions for improvement, including additional practice projects, clarifications on terminology, and enhancements to course materials. This highlights the responsiveness of the UniFash Pilot Project to learners' needs, a quality that is highly desirable in any educational setting.

CHAPTER SYNTHESIS

Overall, the evaluation showcases the potential integration of the UniFash Pilot Project into a bachelor's program at a university. The positive feedback, high-quality content, and responsive approach to improvement align well with the goals of higher education institutions to provide students with practical and industry-relevant skills. The project's adaptability to different skill levels, its incorporation of modern technology and teaching methods, and its focus on improving learners' outcomes make it a strong candidate for integration into a university curriculum. By bridging the gap between theoretical knowledge and practical skills, the UniFash pilot project can contribute to the holistic education of fashion design students and prepare them for successful careers in the industry.

In conclusion, the insights gleaned from interviews with industry experts highlight their concerns regarding the diminishing manual skills and training opportunities for aspiring fashion professionals, particularly in the field of tailoring. The shortage of proficient tailors and the absence of comprehensive trade education pose a substantial threat to the preservation of this traditional craft.

On the other hand, higher education experts acknowledged that while their universities had incorporated practical components into some courses, the emphasis on craft elements had diminished, largely due to a prevailing trend towards management-focused education. Additionally, spatial constraints and limited infrastructure hindered efforts to enhance craft-based education. However, it is worth noting that all expert interviewees expressed support for the integration of craft skills into e-learning programs like UniFash. This underscores the potential of UniFash in addressing the spatial limitations and fostering internationalization, thereby contributing to the preservation and evolution of craft skills in the fashion industry.

CHAPTER 6: FINDINGS AND IMPLICATIONS

This chapter summarizes the most important findings of the previous 5 chapters regarding the research questions listed in Chapter 1. The interpretation of the results of the pilot program and the resulting conclusion regarding the transferability of this study to the integration of e-learning programs into university curricula were confirmed by the result interpretation in Chapter 5.

SUMMARY OF THE MOST IMPORTANT FINDINGS

The starting point of the thesis and the research questions

The starting point of this thesis, as described in Chapter 1, was to address the shortage by a digital skills training incorporated into the bachelor fashion curriculum. Additionally, it highlighted the lack of detailed and industry-oriented practical fashion content in universities due to a shortage of skilled personnel and insufficient infrastructure. Academic literature, industry professionals and the higher fashion education representative's views were presented to support this problem. The author of this thesis thus referred in Chapter 1 to the main question of this thesis: *how could digital e-learning training courses in fashion production skills fit into German higher education?*

The main research question was further divided into sub-questions to explore issues related to German higher fashion education and the actual state of the fashion industry in Germany. To gain a better understanding of the German fashion industry, the first sub-question addressed the exploration of the industry. *What is the actual state of the fashion industry in Germany?*

Chapter 2 of this thesis aimed to investigate and highlight the significance of Germany in the global fashion industry. The economic significance of the fashion industry, including its strengths, weaknesses, opportunities, and threats, was examined. Long-term challenges faced by the fashion industry were identified, and recommendations were discussed on how to address the existing gaps and overcome these challenges. Due to the lack of academic and professional literature on the current state of the fashion industry in Germany and how to counteract the shortage of skilled workers through targeted digital training, information was gathered from expert interviews.

Chapter 2 is additionally devoted to the subject: *how does higher fashion education look like in Germany?*

In a similar vein, using expert interviews, the information that is lacking from the academic literature on practical fashion training modules offered at German universities, as well as their problematic return to the curriculum and its necessity, was investigated. The necessity and benefits of a digital practical education program in fashion production skills were investigated.

Chapter 5 of this thesis used an action research approach to test and evaluate the e-learning pilot program UniFash, which aimed to address the final sub-question: *how could the pilot program UniFash fit into higher fashion education?*

As highlighted in Chapter 1, the German fashion industry is experiencing a demand for creative and skilled professionals. Additionally, Chapter 2 identified a shortage of skilled and unskilled workers in the industry, particularly in the craft business. The existence of unfilled training positions further indicates a lack of skilled individuals in the field. Furthermore, there is a persistently negative perception of the craft business, and the outsourcing of fashion production to emerging countries continues to increase, leading to a decline in fashion craftsmanship. Chapter 2 of this thesis revealed that very few universities offer dual study programs in this area. No design university was found to offer a specific digital e-learning course focusing on fashion production skills in bespoke tailoring and pattern making. The integration of the UniFash pilot project into German higher education raises an important question: How could this project be incorporated into existing educational frameworks?

Chapter 3 highlights that the incorporation of these theoretical foundations into the UniFash pilot project has yielded a robust e-learning platform focused on active student engagement and personalized learning. This chapter underscores that by embracing technology, aligning with andragogy, integrating learning theories, and implementing cognitive load management, online higher education can undergo a transformative enhancement.

Key findings about the actual state of the German fashion industry

The global fashion industry encounters a multitude of challenges in the global market, including intense rivalry, price fluctuations, demand shifts, and technological complexities. The practice of

outsourcing production to countries with lower wage rates has emerged as a prevalent strategy, resulting in a notable decrease in domestic manufacturing activities.

According to academic literature, the German fashion industry holds considerable importance due to its prominent role as a leading provider of fashion brands and a significant sales market. The fashion industry in Germany makes a substantial economic contribution to the country's gross domestic product (GDP) and employment landscape. This entity functions as a significant source of income generation and provides prospects for employment. Nevertheless, there exists a dearth of political and social recognition regarding the significance of fashion as a crucial economic and cultural resource.

It also emerged from the study that the German fashion industry is currently facing an absence of skilled labour, specifically within craft businesses. The decrease in the number of apprenticeships is a contributing factor to the shortage of skilled labour in the industry.

The German fashion industry exhibits a lack of established avant-garde design practices, coupled with a noticeable decline in the level of craftsmanship. Proficiency in practical fashion and bespoke tailoring abilities, including advanced pattern making and sewing techniques, holds significant importance for avant-garde designers.

The findings from the elite interviews underscore the significance of German production in the fashion industry. Despite the prevailing trend of outsourcing, the experts emphasize the value of manufacturing in Germany due to its skilled workforce, advanced specialized equipment, and commitment to sustainable practices. One major challenge highlighted in the interviews is the decline in apprenticeships and formal training programs for custom fashion tailoring. The lack of effort in acquiring necessary skills and the closure of training facilities pose a threat to the industry's ability to maintain skilled tailors and uphold the quality of production.

Another notable finding is the emerging reshoring trend in Germany. The pandemic-induced disruptions in global supply chains have prompted a reconsideration of local production. The C&A showcase factory serves as an example of this trend, showcasing the advantages of producing garments locally and closer to the consumer.

In summary, the findings stress the importance of preserving craft skills, enhancing apprenticeship opportunities, and exploring innovative approaches such as e-learning to ensure the long-term sustainability and competitiveness of the German fashion industry. The potential benefits of reshoring

and localized production are also recognized as effective means to address supply chain challenges and meet evolving consumer demands.

Key findings regarding the state of higher fashion education in Germany

These findings relate to the results of Chapter 2 and the state of fashion education in Germany. The conducted interviews stated in Chapter 5 with decision-makers in higher fashion education and industry professionals gain insights and address questions regarding the decline in craft skills, the decrease in skilled custom fashion tailoring among today's youth, and the root causes of these issues. The findings from academic literature suggest that fashion education is a lucrative field that attracts students who perceive it as a lifestyle choice. National economic policies and the need for design education contribute to the expansion of fashion education, particularly in developing countries. However, the text highlights the 21st century challenges in developing contemporary curricula for fashion education that incorporate new skills and training required by the industry. The proliferation of digital information and communication technologies has also transformed higher education, including fashion education, through e-learning and other innovative teaching methods. The use of advanced technologies aims to enhance the learning experience, provide remote access to courses, and improve collaboration between students and educators.

The text also mentions leading international fashion schools that provide excellent fashion sewing education, such as Esmod in France, the Marangoni Institute in Italy, Bunka Fashion College in Tokyo, and the Beijing Institute of Fashion Technology. These institutions offer comprehensive programs covering various aspects of fashion design, pattern making, and garment production. However, there is a lack of practical fashion courses, including bespoke tailoring and pattern making at German Fashion Universities. German higher education is characterized by a substantial number of state-funded universities, primarily attracting most students. In the realm of fashion education, Germany offers diverse programs, both state-recognized and privately accredited. Different institutions emphasize practical skills to varying degrees, with some offering comprehensive hands-on modules while others lack advanced craftsmanship training.

Online courses in practical fashion skills are limited across the institutions studied. Overall, the integration of advanced practical fashion skills varies, despite a consistent emphasis on foundational design principles and theoretical understanding. In Germany, the analysis reveals a decline in fashion

education institutions, including the closure of Esmod campuses in Munich and Berlin, as well as the Bekleidungsfachschule in Aschaffenburg. However, notable institutions such as the Continuing Education Foundation of Reutlingen University and the Faculty of Textiles & Design continue to collaborate closely with the fashion industry to offer holistic training programs. The study emphasizes the lack of bespoke tailoring, pattern making, and practical fashion design courses, particularly as e-learning programs that could be integrated in higher education. This finding underscores the need for innovative approaches such as the UniFash pilot program, which aims to make expert craftsmanship accessible online and preserve traditional skills in the digital age.

The conducted interviews with experts and decision-makers in higher fashion education offered valuable insights into the current landscape of fashion education in Germany and the potential for integrating practical craft skills through online courses. The key findings could be summarized as follows:

The interviewed individuals, referred to as interviewee C and interviewee D, provided valuable perspectives on the competency of graduate students in the fashion field. Interviewee C expressed confidence in the proficiency of their university's graduates for careers as designers. The coursework at their institution focuses on practical projects, collaboration with real-world partners, and the development of project management and teamwork skills. Similarly, interviewee D affirmed that their students possess the necessary skills and depth of knowledge for the workforce.

Both interviewees highlighted the inadequate incorporation of design craft elements in the academic programs offered by German universities. Interviewee C emphasized that the absence of well-established craft skills in the curriculum might result in students lacking motivation and a clear understanding of potential career prospects in craftsmanship. Interviewee D cited physical space limitations and high costs as barriers preventing their educational establishment from offering a fashion design degree. This underscores the need for alternative approaches, including online education.

Regarding the potential integration of the UniFash pilot program and online courses, both interviewees expressed optimism about its benefits for fashion education. Interviewee C suggested that incorporating craft skills into professional training programs could be effectively achieved through online courses taught by industry experts. Interviewee D endorsed this idea, proposing that a web-based program like UniFash's could help overcome space constraints and promote internationalization. Both interviewees recognized the growing demand for online education and emphasized the importance of content quality, teaching methodologies, and learning outcomes.

When discussing the competitiveness of private universities, interviewee C underscored the strengths of these institutions in responding to market needs. Private universities exhibit flexibility and adaptability by incorporating innovative modules and offering e-learning courses. They distinguish themselves from public universities through individualized attention, small class sizes, and access to influential figures within the industry.

In conclusion, the interviews shed light on the strengths and challenges of fashion education in Germany, highlighting the potential of online courses to bridge gaps in practical craft skills and meet the demands of a rapidly evolving educational landscape.

Key findings for higher education enhancement

The landscape of adult education is undergoing profound transformation driven by employers demands for higher qualifications and technological advancements, necessitating innovative pedagogical approaches.

Technology plays a pivotal role in redefining education, expanding accessibility, and fostering diversity in learning environments, urging higher education institutions to leverage its potential.

The alignment between andragogy and e-learning is crucial, as andragogy's principles provide a robust framework for designing online courses tailored to adult learners' unique needs.

Drawing on established learning theories (constructivism, cognitivism, and behaviourism) is recommended to create engaging online learning experiences characterized by active engagement, critical thinking, and structured content delivery.

The prudent application of CLT principles, emphasizing clarity, the elimination of redundancy, judicious use of multimedia, and strategic content segmentation, optimizes the effectiveness of online courses.

Clear learning objectives, a rationale for technology integration, and systematic execution of educational goals are vital for online seminars, and a structured planning framework is encouraged.

A strategic blueprint is presented, grounded in learning theories and instructional design principles, for creating engaging and effective online learning experiences.

The integration of these theoretical premises into the UniFash pilot project has resulted in a robust and effective e-learning platform, emphasizing active student engagement, personalized learning experiences, and thoughtful instructional design.

In essence, these findings and contributions provide a strong foundation for enhancing higher education practices. Embracing technology, aligning with andragogy, integrating learning theories, and applying cognitive load management can transform online learning in higher education.

Significant key findings from the pilot project: what role could the pilot project UniFash play for higher fashion education?

The project utilizes action research methodology to gather insights and refine educational practices in the field. Participant nomination and selection were done through the researcher's network and social media platforms, ensuring a diverse group of participants.

The implementation process involved pre-testing tools and methods, creating an online platform, developing course modules, and providing learning materials in both English and German. The courses were categorized into beginner, advanced, and master levels, covering various technical skills needed in the fashion industry.

Data analysis procedures for the pilot data involved an online survey with ranking and open-ended questions to evaluate the courses and gather feedback from the participants. Supplementary Word documents containing detailed comments were also collected. The combination of the survey and the additional documents provided a comprehensive evaluation of the courses.

The evaluation findings indicate that participants expressed high levels of satisfaction with the courses, finding them beneficial and well-planned. The didactics and comprehensibility of the course modules were consistently rated as excellent, indicating effective teaching methods and clear instruction. The courses were perceived as coherent, with a well-adjusted difficulty level that matched participants' skill levels. The audio quality was generally rated as good, with occasional fluctuations, and suggestions were made for improvements such as clearer visuals and segmenting lengthy videos. The

provided PDF course materials were generally of high quality, but participants suggested enhancements such as capitalization of units of measurement, inclusion of scientific literature references, and comprehensive inventory lists. Participants highly appreciated the additional feedback and support from the lecturers, finding it helpful and inspiring. They also provided specific suggestions for improvements, including more practice projects, additional coloured examples, explanations of advanced terminology, and better organization of pattern printing. The evaluation also acknowledged limitations such as sample size, representativeness, and potential biases in data collection. Overall, the findings indicate a positive reception of the courses, with participants valuing the quality of instruction, materials, and support while also providing valuable insights for enhancing the course content and delivery.

CHAPTER SYNTHESIS

This synthesis chapter consolidates key findings from two critical areas of study: the German fashion industry and higher fashion education. These two domains hold significant implications for the nation's economy, the fashion industry's sustainability, and the competence of its future workforce.

The global fashion industry faces numerous challenges, including intense competition, demand fluctuations, and technological complexities. One prevailing strategy has been the outsourcing of production to lower-wage countries, leading to a noticeable decline in domestic manufacturing activities. Academic literature underscores the substantial economic contribution of the German fashion industry to the nation's GDP and employment landscape. Despite its importance, fashion lacks the political and social recognition it warrants. The industry currently grapples with a skilled labour shortage, particularly in craft businesses, partially due to the reduction in apprenticeships. The decline in avant-garde design practices and craftsmanship is evident. Interviews with experts emphasize the value of German production and highlight the threats posed by the decline in apprenticeships and formal training programs. An emerging reshoring trend, exemplified by the C&A showcase factory, underscores the advantages of local production.

Fashion education, despite being a lucrative field, faces the challenge of incorporating new industry-relevant skills. This is crucial in the 21st century, marked by digital transformations. While international fashion schools offer comprehensive programs, German institutions lack practical fashion courses like bespoke tailoring and pattern making. The closure of some fashion education

institutions further accentuates the deficiency. However, there is a recognition of the potential of e-learning programs, such as the UniFash pilot project, to bridge the gap in practical craft skills.

The UniFash pilot project employs action research methodology to enhance fashion education. Participants express high levels of satisfaction with the courses, applauding their benefits and well-structured content. The courses are perceived as coherent and of an appropriate difficulty level, although audio quality improvements are suggested. Valuable feedback aims to enhance materials, course organization, and increase practical opportunities.

This synthesis chapter provides a holistic overview of the German fashion industry's state and higher fashion education, recognizing their intertwined nature. The findings underscore the importance of preserving craft skills, enhancing apprenticeships, and exploring innovative solutions like e-learning to ensure the sustainability and competitiveness of the German fashion industry. The UniFash pilot project's role in addressing these challenges and shaping the future of fashion education emerges as promising and relevant. This comprehensive overview providing insights into the issues plaguing the German fashion industry and the innovations required for fashion education, ultimately influencing the nation's economic and cultural landscape.

CHAPTER 7: RECOMMENDATIONS

Recommendations regarding the state of the fashion industry

To address these findings and improve the integration of education in practical fashion skills into higher education in Germany, the following recommendations can be made.

Support from the government and recognition from society are both essential to acknowledge the fashion industry as an essential economic and cultural resource. On the international market, governments ought to back and promote German fashion brands more actively.

To improve the relevance of practical fashion education, colleges and universities should provide a practical fashion education that places an emphasis on advanced technical skills and craftsmanship. The integration of digital e-learning courses and the involvement of industry professionals as collaborators are two ways to improve fashion education in a more relevant and higher quality way. And leverages the potential to serve as a significant support structure for employability within the fashion industry as well as for local fashion production.

German design schools should encourage and support bespoke tailors and avant-garde designers, and they should do so by giving students a solid foundation in the fundamentals of practical fashion skills. It is possible to foster the development of avant-garde fashion in Germany by encouraging innovation and creativity in the educational system.

To address the skills gap, efforts should be made to increase the number of students who participate in apprenticeships and other forms of vocational training within the fashion industry. A gap in the availability of skilled labour can be helped along by collaborative efforts between educational institutions and industry stakeholders.

Collaboration between universities and the fashion industry is necessary for universities and the fashion industry to work together more closely. This could include for instance internships, guest lectures, and projects driven by industry to expose students to real-world challenges and foster connections with industry.

Higher education institutions in Germany could better align themselves with the needs of the fashion industry, produce skilled professionals, and contribute to the growth and innovation of the German fashion sector if they would implement these recommendations and put them into practice.

The experts see great potential in incorporating manual skills into e-learning programs like the UniFash program. They believe that supplementary education in craftsmanship would enrich the fashion education of young students, enabling them to grasp the practical aspects of their designs and develop a well-rounded skill set.

Recommendations regarding the state of higher fashion education in Germany

The following recommendations are proposed to enhance fashion education in higher education institutes: these recommendations are based on the findings and insights from the text regarding the current state of fashion education and the challenges faced by higher education institutions. Integration of the curriculum is another important aspect to consider. The incorporation of hands-on craft experience into the curriculum of fashion education should be given high priority at educational institutions at the higher education level. This includes incorporating topics such as bespoke tailoring, pattern cutting, and practical fashion design into the curriculum. The provision of these courses enables educational establishments to guarantee that students will acquire essential hands-on skills that are highly valued in their respective industries. E-learning and other forms of digital technology could accomplish this goal.

E-learning platforms and other digital technologies could significantly improve the quality of the educational experience if they were widely adopted. Institutions could be more adaptable and accessible to a wider audience by making their courses and seminars available online, as well as by incorporating interactive multimedia environments. This method also makes it possible to incorporate online courses directed by industry professionals specializing in various craft skills.

One should encourage productive partnerships between educational institutions of higher learning and companies in the fashion industry. Students should be given the opportunity to participate in internships, gain hands-on experience, and work on collaborative projects, which should be made possible through the establishment of partnerships and exchange programs between institutes and professionals in the industry. Because of this collaboration, the course material is kept current with the most recent developments and expectations of the relevant industry.

Fashion education should be more open to research and innovation. To address the issues and opportunities that are present in the industry, institutes ought to provide financial assistance for doctoral research studies and conduct interviews with industry professionals. This research has the potential to contribute to the development of new instructional strategies, curricular improvements, and the incorporation of digital technologies within the fashion education sector.

Accreditation standards for fashion education programs ought to be reviewed and brought up to date on a regular basis to ensure that they are in line with the ever-evolving requirements of the industry.

This includes digital technologies, industry collaborations, and the incorporation of practical skills as part of the accreditation criteria. In the field of fashion education, accreditation standards ought to consider the significance of both theoretical knowledge and practical competencies.

It is important to provide opportunities for faculty members to participate in professional development activities so that they can improve their knowledge of digital teaching methods and practical craft skills. It is important for institutes to provide faculty members with resources to help them keep up with current industry trends, new technologies, and innovative teaching methods. This guarantees that teachers will be able to provide students with mentoring and instruction of the highest possible calibre.

Higher education institutions could improve their fashion education programs, address the challenges of integrating practical craft skills, and better prepare students for successful careers in the fashion industry if they would put these recommendations into action and implement them. Research and innovation will be the driving forces behind continuous improvement in fashion education. Embracing digital technologies and working collaboratively with the fashion industry will improve the quality of the learning experience.

Recommendations of the pilot project UniFash

The UniFash pilot project has demonstrated its potential to play a significant role in higher fashion education. Based on the key findings from the evaluation, the following recommendations could be made to integrate the UniFash pilot project into higher fashion education:

The fashion industry is facing a shortage of skilled workers. The UniFash pilot project could help bridge this gap by offering comprehensive and accessible digital fashion production education. By incorporating UniFash courses into higher fashion education curricula, students could acquire essential technical skills that are in demand in the industry.

The pilot project's positive evaluation findings, including high levels of satisfaction and effective teaching methods, indicate that the courses are well-designed and beneficial. Integrating UniFash courses into higher fashion education will equip students with the necessary skills, making them more employable and helping to address the skill shortage in the industry.

The digital nature of the UniFash courses provides flexibility and accessibility to a wider range of learners. By incorporating these courses into higher fashion education, institutions can cater to diverse student populations, including working professionals, individuals with geographical constraints, or those seeking alternative learning opportunities. The pilot project's evaluation findings highlight the participants' satisfaction with the courses' didactics and comprehensibility, indicating that the digital format effectively delivers educational content. Integrating Unifash courses into higher fashion education will enhance accessibility and flexibility, allowing students to learn at their own pace and convenience.

UniFash courses cover a range of technical skills needed in the fashion industry, such as pattern making, sewing techniques, and fashion drawing. By integrating these courses into higher fashion education, institutions can provide students with a strong foundation in practical skills, complementing theoretical knowledge gained through traditional academic programs.

The evaluation findings emphasize the participants' appreciation for the clear instruction, coherent course structure, and effective teaching methods. By incorporating UniFash courses into higher fashion education, students can develop technical and practical skills that are highly valued in the industry. This integration will create well-rounded graduates with a balance of theoretical knowledge and hands-on expertise.

The UniFash pilot project has been developed with a focus on addressing industry needs. By integrating UniFash courses into higher fashion education, institutions could strengthen their ties with the fashion industry and ensure their curricula remain relevant and aligned with industry requirements. The positive feedback from participants regarding the coherence of the courses and the adjustment of difficulty levels to skill levels reflects the industry relevance of the UniFash courses. Integrating these courses into higher fashion education will foster collaboration between educational institutions and the industry, enhancing graduates' employability and industry readiness.

The pilot project has acknowledged its limitations and identified areas for improvement. By integrating UniFash courses into higher fashion education, institutions can actively contribute to the project's

future development and improvement by providing ongoing feedback and participating in research and development activities. The evaluation findings, including participants' suggestions for enhancements and improvements, demonstrate the potential for continuous improvement and adaptation of the UniFash courses. By integrating these courses into higher fashion education, institutions can actively engage in shaping the future of digital fashion education and contribute to the project's growth and success.

FINAL CONCLUSIONS: INCORPORATING DIGITAL E-LEARNING TRAINING COURSES IN FASHION PRODUCTION SKILLS INTO GERMAN HIGHER EDUCATION

In conclusion, the UniFash pilot project presents a compelling and promising opportunity to revolutionize higher fashion education. By effectively addressing skill shortages, offering flexibility and accessibility, enhancing technical and practical skills, fostering industry collaboration, and contributing to continuous improvement, this initiative has the potential to significantly transform the landscape of fashion education.

UniFash holds the potential to serve as an innovative business model for digital fashion education within higher education, offering students the opportunity to efficiently launch their specialized fashion design ventures in the realms of fashion handicraft and bespoke production. This initiative has the capacity to foster economic growth. Moreover, the versatility of this business model makes it highly accessible and adaptable for students from diverse cultural, social, and educational backgrounds. The integration of UniFash courses into higher fashion education will position institutions at the forefront of digital education in the fashion industry, enabling them to stay ahead of the curve and meet the evolving needs of students and the industry. By embracing this innovative approach, institutions can effectively bridge the gap between traditional academic learning and the demands of the modern fashion industry.

This integration will benefit students in numerous ways. They will have access to a wide range of courses that cater to their specific interests and career aspirations, ensuring they acquire the necessary skills and knowledge to succeed in the dynamic fashion landscape. Due to the flexibility of UniFash

courses, students will be able to tailor their learning experiences and balance other commitments with their academic goals.

Furthermore, the collaboration between higher fashion education institutions and the industry through the UniFash Pilot Project will foster a mutually beneficial relationship. Industry professionals will have the opportunity to actively contribute to curriculum development, ensuring that educational programs remain relevant and up to date with industry trends and technological advancements. Students will also benefit from industry mentorship, internships, and networking opportunities, which will enhance their employability upon graduation.

By embracing the UniFash pilot project, higher fashion education institutions could position themselves as pioneers in digital education within the fashion industry. This will not only attract top talent and enhance the reputation of these institutions but also contribute to the overall advancement and growth of the industry itself.

In summary, the integration of UniFash courses into higher fashion education offers immense potential to enhance the learning experience for students, address skill shortages, and foster industry collaboration. This initiative represents a significant step towards equipping future fashion professionals with the necessary skills and knowledge to thrive in a rapidly evolving industry. By embracing this innovative approach, institutions can position themselves as leaders in fashion education, ultimately benefiting both students and the fashion industry.

IMPLICATIONS FOR FURTHER RESEARCH AND PRACTICE

The UniFash pilot project has provided significant findings regarding the implementation and efficacy of digital fashion production education. This pilot project generates several implications for further research and practice that are relevant to doctoral studies.

It would be advantageous to undertake a longitudinal study to assess the enduring effects of the UniFash courses on students' educational achievements, acquisition of skills, and professional progression. This would involve following up with participants over a certain period to gather data on their continued engagement with the fashion industry and the application of the knowledge and skills acquired through the courses. A comparative analysis that evaluates the efficacy of UniFash courses

in comparison to traditional in-person fashion production education would yield a comprehensive comprehension of the respective strengths and limitations inherent in both methodologies. This could entail conducting a comparative study by employing a control group consisting of students enrolled in conventional fashion programs, and subsequently analysing their learning outcomes and skill development. The exploration of various pedagogical approaches, such as collaborative learning, project-based learning, or gamification, within the UniFash courses has the potential to enhance the learning experience and improve learning outcomes. The research could centre on the identification of optimal pedagogical approaches for digital fashion education, examining their influence on student engagement and skill acquisition. Exploring further opportunities for collaboration and integration with the fashion industry would be valuable. Potential areas of inquiry for research could encompass the exploration of collaborative endeavours with fashion enterprises, internships, or practical undertakings that afford students the opportunity to acquire practical skills and gain familiarity with the industry. This would augment the pragmatic significance of the UniFash courses and fortify the correlation between academia and the fashion industry.

The exploration of technological advancements and their potential applications within UniFash courses would yield advantageous outcomes. The potential for research lies in examining the incorporation of virtual reality, augmented reality, and artificial intelligence technologies as means to augment the educational process and replicate authentic fashion production situations. The investigation of the suitability and adjustment of the UniFash courses in diverse cultural contexts and educational systems would enhance the project's scope and influence. This may entail the implementation of cross-cultural research methodologies to gain insights into the distinct requirements and obstacles faced by fashion education in diverse geographical areas, thereby customizing the curriculum to address these variations. Further exploration of professional development programs centred around the UniFash courses holds significant potential for enhancing professional growth. Research could investigate the requirements of professionals in the fashion industry for enhancing their skills or acquiring new ones and develop tailored programs that meet their specific needs. This would contribute to the ongoing professional growth of individuals working in the fashion industry.

This doctoral study has the potential to make significant contributions to the advancement of digital fashion production education and offer valuable insights for practical application by addressing these specific research areas. The results of this study would contribute to the advancement of our comprehension regarding the consequences of these initiatives, provide insights for the creation of

educational curricula, and offer guidance to educational institutions on the successful implementation of digital education initiatives within the fashion industry.

The findings of the UniFash pilot project provide valuable insights into the potential incorporation of digital e-learning training courses in fashion production skills within the context of higher education in Germany. The findings underscore the significant impact that digital e-learning courses could have in addressing deficiencies in skills, improving accessibility and adaptability, promoting collaboration with the industry, and contributing to the overall advancement of fashion education.

The findings of the study indicate that the German fashion industry is confronted with a range of obstacles, such as a scarcity of proficient workers and a diminishing level of craftsmanship. The UniFash pilot project offers a comprehensive solution by providing digital courses that concentrate on practical fashion production skills, such as pattern making and sewing techniques. The incorporation of these courses into the curricula of higher education institutions could serve to address the skills gap and provide students with the essential technical skills that are currently in high demand within the industry.

The adaptability and inclusivity of the UniFash courses render them highly compatible with their integration into the German higher education system. The online format of the courses facilitates self-paced learning, thereby catering to a wide range of students, including individuals who are employed and those who face geographical limitations. Higher education institutions have the capacity to enhance inclusivity and flexibility in the learning environment by incorporating e-learning alternatives.

The partnership between institutions of higher education and the fashion industry plays a significant role in the UniFash pilot project. The integration of industry professionals in the process of curriculum development, as well as the provision of internships and networking opportunities for students, serves to augment the industry applicability of fashion education. The incorporation of UniFash courses into higher education will enhance these collaborative efforts and guarantee the alignment of educational programs with industry demands.

To effectively incorporate e-learning courses like UniFash courses into the German higher education system, several recommendations can be put forth. The recognition of the fashion industry as a vital economic and cultural resource necessitates the acquisition of support from both governmental entities and society at large. This acknowledgement will offer essential support and promotion for German fashion brands. Furthermore, it is imperative for higher education institutions to place a greater

emphasis on the cultivation of practical fashion education that accentuates the acquisition of advanced technical skills and craftsmanship. The enhancement of fashion education can be achieved through collaborations with industry professionals and the integration of e-learning courses, thereby improving its quality and relevance.

This research with the pilot project UniFash showcases the viability of incorporating digital e-learning training courses focused on fashion production skills into the realm of German higher education. The integration of these e-learning courses has the potential to contribute to the growth and innovation of the German fashion industry by addressing skill shortages, enhancing accessibility, fostering industry collaboration, and incorporating practical skills. By implementing these initiatives, institutions of higher education can establish themselves as front runners in the realm of digital education, thereby guaranteeing the triumph of upcoming fashion experts and fostering advantages for the industry at large.

APPENDICES

1. CONSENT FORM FOR INTERVIEWS
2. INFORMATION SHEET FOR INTERVIEWS /INDUSTRY EXPERTS
3. INFORMATION SHEET FOR INTERVIEWS /HIGHER EDUCATION EXPERTS
4. EXPERT INTERVIEW/INDUSTRIE EXPERTS
5. EXPERT INTERVIEW/HIGHER EDUCATION EXPERTS
6. SURVEY BEGINNER COURSE
7. SURVEY ADVANCED COURSE
8. SURVEY FAST-TRACK COURSE
9. SUPPORTED DOCUMENTS FOR SURVEY FROM TEST STUDENTS
10. UNIFASH ONLINE CAMPUS / COURSE CONTENT
11. UNIFASH WEBSITE

1. CONSENT FORM FOR INTERVIEWS

Declaration of consent for the interview

Research project: UniFash pilot program

Implementing institution: Swiss School of Management

Interviewer: Iris Peitzmeier

Interview date:

I agree to take part in an interview as part of the research project mentioned. I was informed about the goal and progress of the research project. I consent to the interview being recorded with a recording device and put into writing. The audio files are saved and will be deleted at the end of the project on December 30, 2024. The transcripts of the interviews are anonymized, i.e., saved without names and personal details.

The scientific evaluation of the interview text is carried out by Iris Peitzmeier, who is committed to data secrecy.

I agree that individual sentences from the transcripts that cannot be linked to my person can be used as material for scientific and teaching purposes. Furthermore, I agree that employees of the Swiss School of Management can use the anonymized transcripts after the end of the project in research projects based on it.

My participation in the survey and my consent to the use of the data as described above are voluntary. I have the option to withdraw my consent at any time. There are no disadvantages for me because of refusal or revocation. I have the right to information, correction, blocking and deletion, restriction of processing, objection to further processing and data portability of my personal data. Under these conditions, I declare my willingness to give the interview and consent to it being recorded, transcribed, anonymized, and evaluated.

Place, date, signature of interviewee

Place, date, signature of interviewee

2. INFORMATION SHEET FOR INTERVIEWS / INDUSTRY EXPERTS

Expert interview (industry)

Introduction

This interview serves to answer the research question to what extent digital e-learning training courses in the fashion design trade can integrate the German higher education system and within the textile industry. There are too few skilled workers in the German fashion craft and fewer and fewer young people are interested in craft training in the fashion industry.

At the beginning of the interview, I will ask you to click on the following link and watch the e-learning pilot program of this research by UniFash.

www.unifash.de (German) or www.unifash.eu (English)

The duration of the interview is approximately 30 minutes.

We appreciate your willingness to be interviewed. The utilization of the data is advantageous to the research endeavour of the Swiss School of Management in Zurich. Iris Peitzmeier, Professor of Fashion Management and PhD candidate at SSM, conducts the interview.

It will guarantee your complete anonymity, and your name will not appear anywhere. The recorded interview will be deleted once the evaluation is complete. Only the evaluation of your data will be shared for research purposes with the Swiss School of Management in Zurich.

Notes on recording: I record the interview to conduct it as efficiently as possible. I would like to emphasize that critical commentary is also encouraged (complete anonymity is assured).

Interview partner:

Date:

Interview duration:

Location:

Signature:

General questions:

In what capacity do you work and what is your job title?

How long have you had this role?

What are your daily tasks?

Topic specific questions:

How crucial do you think it is to still produce in Germany, given the rising trend of outsourcing the textile industry overseas?

If you had to guess why young people today are less interested in and skilled at custom fashion tailoring, what would you say is the root cause?

What exactly is the issue here for the German fashion industry?

Do you foresee a way to incorporate these manual skills into a professional e-learning training program such as the UniFash program that is offered to fashion and textile companies, and if so, how would this be accomplished?

Do you foresee a way to incorporate these manual skills into a professional e-learning training program such as the UniFash program that is offered at fashion colleges and universities, and if so, how would this be accomplished?

What practical craft modules should be included in this training program?

3. INFORMATION SHEET FOR INTERVIEWS/HIGHER EDUCATION EXPERTS

Expert interview (universities)

Introduction

The purpose of this interview is to provide an answer to the research question of whether or not degree or professional short courses in fashion design craft could be taught digitally through e-learning and incorporated into the higher education system in Germany. Does the provision of digital online courses in educational institutions like colleges and universities, which are instructed by professionals in the relevant field, constitute an important part of the solution to this problem?

At the beginning of the interview, I will ask you to click on the following link, which leads to the e-learning pilot program that was conducted as part of this research by UniFash.

www.unifash.de or www.unifash.eu

The duration of the interview is about 45 minutes.

Thank you very much for your willingness to be interviewed. The use of the data will benefit the research project of the Swiss School of Management, Zurich. The interview will be conducted by Iris Peitzmeier, Professor of Fashion Management. You are assured of absolute anonymity and your name will not be mentioned anywhere. The recorded interview will be deleted at the end of the evaluation. Only the analysis of your data will be made available to the Swiss School of Management in Zurich for research purposes.

Notes on the recording:

I will record this interview so that it could be conducted in the shortest possible time. I would like to point out that critical statements are also desired (anonymity is assured).

Interview partner:

Date:

Interview Duration:

Place:

Signature:

General questions:

In what capacity do you work and what is your job title?

How long have you been in this position?

What are your daily tasks?

Topic-specific questions:

How would you characterize the overall competence of your students who are graduating this year in terms of their professional preparation for a life working as designers?

What practical training content, in your opinion, is not adequately incorporated into the design curriculum at German universities? What weight does your institution's curriculum place on practical training?

Is there a shortage of qualified professors at your university, and if so, could online digital classes at colleges and universities conducted by experts in your field be a key solution to this problem?

How many campuses does your institution have across Germany, and how many students are enrolled in each one? What are the expenses associated with pursuing a degree? Both offline and in virtual space.

Do you see a possibility of integrating craft skills such as pattern cutting and manufacturing techniques into a professional training program stemming from the UniFash pilot program at fashion colleges or institutions, and if so, what would this integration of craft skills look like?

What trend do you see in general at German colleges and universities regarding practical training modules?

What has been the recent trend in the courses offered through e-learning at your institution, and when did this begin?

What advantages and disadvantages do you see in your company offering online courses?

Do you believe that private universities can respond to online courses with greater flexibility, and if so, why?

How can you, as a private university, compete with state universities that waive the NC, offer free tuition, etc.?

Will e-learning become common at German universities, and if so, why?

4. EXPERT INTERVIEW/INDUSTRIE EXPERTS

Expert interview (industry)

Candidate: A

Position: he works as a specialist in product development technology as well as quality assurance and production of international well-known companies. He is self-employed as designer with his own fashion atelier.

Introduction

This interview serves to answer the research question: to what extent digital e-learning training courses in the fashion design trade could integrate the German higher education system and within the textile industry. There are too few skilled workers in the German fashion craft and fewer and fewer young people are interested in craft training in the fashion industry.

At the beginning of the interview, I will ask you to click on the following link, leading to the e-learning UniFash pilot program of this research.

www.unifash.de (German version) or www.unifash.eu (English Version)

The duration of the interview is approximately 40 minutes.

We appreciate your willingness to be interviewed. The utilization of the data is advantageous to the research endeavour of the Swiss School of Management in Zurich. Iris Peitzmeier, Professor of Fashion Management and PhD Candidate at SSM, conducts the interview.

It will guarantee your complete anonymity, and your name will not appear anywhere. The recorded interview will be deleted once the evaluation is complete. Only the evaluation of your data will be shared for research purposes with the Swiss School of Management in Zurich.

Notes on recording: I record the interview in order to conduct it as efficiently as possible. I would like to emphasize that critical commentary is also encouraged. (Complete anonymity is assured)

Interview partner: Participant A

Job title:

Date: 03.02.2023

Interview Duration: 1h

Location: Bavaria in his Atelier

Signature:

General questions:

In what capacity do you work and what is your job title?

Answer>

I am a qualified garment engineer and bespoke tailor. After completing a tailoring apprenticeship as a garment technical assistant, I studied garment technology in Germany. In other words, my education ranged from craft business fundamentals to university studies.

How long have you had this role?

Answer>

Prior to becoming self-employed in my tailoring studio, I spent 16 years in the fashion industry working for renowned brands in various fields. I worked as an expert in product development technology and as a product developer, in addition to quality assurance and manufacturing. The product developer coordinates with the designer the product development and the fit of garments. Obviously, a profound understanding of pattern development was required. You have to be able to master the complete construction and modification of the cuts.

What are your daily tasks?

Answer>

I create bespoke garments ranging from suits costing around €2,000 to shirts costing €200. I have my own loyal clientele.

Topic specific questions:

How crucial do you think it is to still produce in Germany, given the rising trend of outsourcing the textile industry overseas?

Answer>

This question is very complex. We are a classic wage refinement industry. That means we need an enormous amount of manual labour. Of course, we have an extremely big portfolio of very good special machines in general, not only within Germany. We also have a good level of automation, but we still need human labour for a lot of work to equip the machines. Because of the flexibility of the different materials, it is not possible to robotise all the work steps as in the automotive industry. I can certainly standardise work steps in the fashion industry, but I will never have a unique product.

You have to distinguish between handicraft and industry. On the one hand, there is also haute couture in handicrafts, where no machines are used at all.

Everything is done by hand. That naturally falls into the premium segment. Small manufactories like the ones you find in handicraft work with machines, of course, but also very much by hand.

In the industry, everything is standardised and suitable for mass production. The number of pieces produced runs into the millions. In industry we don't need tailors who can sew the piece from A to Z, but you have to know how to put it together.

This would be the line manager. The line manager is not a quality controller, but he is responsible for the implementation of his production line of the respective model. Then there are the quality controllers. For this, a good knowledge of sewing and pattern making is necessary. The people who operate the machines also need to be trained by people with the right knowledge. This means that in Bangladesh, Indonesia, tailors are not everywhere, but they must be trained.

The statement that we can completely replace professionals with machines in fashion production is complete nonsense. We still need cutters, tailors, and engineers. And even there, you need people who have expertise in how these things are sewn and put together. We need the know-how even in the development phase. And the development departments are mostly located in Europe. Bangladesh, Pakistan, Indonesia are still very strong, as is India. China is not so strong in production at the moment. However, the entire sourcing of materials is still in China. Of course, we don't have that in Germany. We have only a few companies that produce yarns or fabrics like knitwear or warp-knitted fabrics. In Europe we only have the companies that have established themselves thanks to their high-quality standard.

Returning to the question of whether it is worthwhile to produce again.

Yes, it makes sense because we no longer have the long supply routes. But it only makes sense if we can solve the sourcing problem in Germany and Europe. That is, if we do not receive all the necessary materials, such as linings, zippers, and interlinings, on time. That is, if we must travel these long distances from China to Germany, we will gain nothing. That means that if we can get a handle on this, we will be able to produce in small quantities in Germany again. C&A is a good example; they manufacture denim in Germany, which is highly automated to compete.

I think it is also a matter of attitude to produce in Germany again. It would certainly be worthwhile in the high-end premium segment. The wage differences in the countries that produce high-end fashion products are not that different from Germany, because they have been automated so much. A finished high-quality garment doesn't take that long to make in the premium sector. A jacket or suit can be produced again in Germany. Even at a price that would make it worthwhile. But for that, of course, it would take very good know-how from the experts.

But I am talking about a high-price segment. Producing in Germany is therefore also a philosophical question. Do I want it or do I not want it, also regarding the sense of responsibility of sustainability. It is possible in any case.

In Germany, our quality standards are very high and the legal standards of the products in terms of sustainability, i.e., reprocessing of industrial water, or more conscientious handling of chemicals, working conditions. Also, we would no longer have to take long transport routes that consume CO₂. We would not be so dependent on supply chains either,

which has now been enormously affected by the pandemic. For that alone, it would be worthwhile to produce in Germany again.

There should also be tailors in every city again, because we would have a broader and more diverse and creative range of fashion in Germany.

If you had to guess why young people today are less interested in and skilled at custom fashion tailoring, what would you say is the root cause?

What exactly is the issue here for the German fashion industry?

Answer>

I don't think the interest has been lost. It's the problem of the declining number of apprenticeships. For example, I would not have the time and resources to train someone, although I have received many requests. Besides, many vocational schools no longer exist. But the demand is there. This has to do with the desire for individuality, and the desire for creative development.

At the moment, you can see this very well in the course of study in clothing technology and textile engineering. There are now bachelor's and master's degree courses. It is no longer absolutely necessary to have completed a tailor's training, as it used to be.

But that makes perfect sense. Because I can only produce good products with good know-how. What I can say now is how much the production skills at universities have declined. But the basic education in the theoretical area and the area of processing technology has declined. I have turned down many university graduates because they did not meet my standards of craftsmanship. Knowledge of production technology also plays a role in fashion design. If you want to be self-employed as a fashion designer, you have to know how a piece is made to save money and be taken seriously. To work as a designer in the industry, you don't have to be able to sew perfectly. But it is an advantage to have a basic knowledge of fit, cuts, materials and sewing.

Do you foresee a way to incorporate these manual skills into a professional e-learning training program such as the UniFash program that is offered to fashion and textile companies, and if so, how would this be accomplished?

Answer>

Yes, I see that as definite. Everything that is offered as additional education is an enrichment for the young student. If you want to do fashion design, you must master the basics. If you can master a classic coat from scratch, you can make a creative and sophisticated design out of it. This also happens in avant-garde fashion. You have to be a master of the craft. Pattern making is a highly complex subject that you have to understand.

You know the basics for 1 year, but you need a lot of practice to continue. Even after 3 years of training, you still don't know everything. But it depends on the structure of the training programme and the objectives. It should be offered in any case.

Do you foresee a way to incorporate these manual skills into a professional e-learning training program such as the UniFash program that is offered at fashion colleges and universities, and if so, how would this be accomplished?

Answer>

It could be offered as a development programme. But first start with a beginner course and then an advanced course. I find the master's course difficult, as the demands on editing and new techniques are very high.

What practical craft modules should be included in this training program?

Answer>

In any case, cutting and sewing techniques. You should also adapt the programme so that it is accepted by the Chamber of Crafts as a further education programme. And clarify the prerequisites. However, this can vary from state to state. The approach should not be subsidised purely by the state, but an industrial approach should also be taken into consideration.

How could the program of UniFash be integrated and recognized by the Chamber of Crafts or employment office as a training program?

Answer>

This could be considered a further training measure. However, the Chamber of Skilled Crafts has classic ideas about training that can vary from state to state. These training plans could be obtained from the institutions. One should pay attention to their standards. They are certainly very particular about this.

Expert interview (industry)

Candidate: B

Position: the candidate is employed at a well-known men's clothing manufacturer in Germany, where she manages a department and works as a garment technician in the administrative inventory control system. The business produces menswear of an exceptionally high standard.

Introduction

This interview serves to answer the research question to what extent digital e-learning training courses in the fashion design trade can integrate the German higher education system and within the textile industry. There are too few skilled workers in the German fashion craft and fewer and fewer young people are interested in craft training in the fashion industry.

At the beginning of the interview, I ask you to view the following link of the e-learning pilot program of this research by UniFash.

www.unifash.de or www.unifash.eu

The duration of the interview is approximately 30 minutes.

We appreciate your willingness to be interviewed. The utilization of the data is advantageous to the research endeavour of the Swiss School of Management in Zurich. Iris Peitzmeier, Professor of Fashion Management and PhD Candidate at SSM, conducts the interview.

It will guarantee your complete anonymity, and your name will not appear anywhere. The recorded interview will be deleted once the evaluation is complete. Only the evaluation of your data will be shared for research purposes with the Swiss School of Management in Zurich.

Notes on recording: I record the interview in order to conduct it as efficiently as possible. I would like to emphasize that critical commentary is also encouraged (complete anonymity is assured).

Interview partner:

Date: 10.02.2023

Interview Duration: 45 min

Location: Bavaria via zoom

Signature:

General questions:

In what capacity do you work and what is your job title?

Answer>

I am a garment technician working in the administrative inventory control system of a well-known men's clothing factory in Germany. I do the purchasing for the materials and do all the work preparation and I am a department manager. We make high quality menswear.

How long have you had this role?

Answer>

Over 10 years.

What are your daily tasks?

Answer>

All administrative and purchasing activities of the company.

Topic specific questions:

How crucial do you think it is to still produce in Germany, given the rising trend of outsourcing the textile industry overseas?

Answer>

We no longer produce in Germany. We produce in Europe: in Poland we do the made to measure things and single orders and we produce in Bulgaria. I think it is very important to produce in Germany, but the Germans are very thrifty. Our company could sell the products in made to measure and single orders, but we can't sell the series in Germany anymore. A jacket would cost about 750 euros in the shop. That doesn't put us in the premium segment, and for an average consumer that's a lot of money. We get buttons, inlays and lining from Portugal and Spain, where the weaving mills are, and the outer fabrics come from England, Scotland, and the rest from Italian production. The hourly wage would be much higher in Germany, so we produce in Bulgaria.

A tailor in Bulgaria gets 4.50 euros net an hour. It is also a very social company, they have a company doctor, they have holidays, it is under German management. But we don't get anywhere like that in Germany.

It would be possible in Germany with increased use of machinery. Trigema can do this with T-shirt production, they have a fast turnaround time, as does C&A with their jeans production; they can produce relatively quickly. But for our jacket you need 120 to 180 minutes. To produce a jacket like that in Germany, you would have to add 70 euros to the price. If our

retail price is 250 euros and we go up to 300 euros, you would have to multiply that by 3 for the sale price. I doubt that the average person in Germany would pay that price. Unfortunately, nothing is woven or made with ingredients in Germany anymore either. But we make a point of getting everything from Europe and some of our customers also attach importance to this.

If you had to guess why young people today are less interested in and skilled at custom fashion tailoring, what would you say is the root cause?
What exactly is the issue here for the German fashion industry?

Answer>

I don't think interest is declining, but where are they going to train? No one trains any more. The training school I went to in Aschaffenburg, for example, no longer exists. There used to be a trade union for the clothing industry in Aschaffenburg, but none of that exists anymore. I don't know of anyone in the Aschaffenburg area who does training any more. Hohenstein as a technical school no longer exists, the school in Neiler, Bamberg no longer exists. The craft will die if no one is trained and the quality of production is declining, also in Europe. We can hardly find any tailor anymore and are desperately looking for qualified skilled personnel in the tailoring industry. Especially for the alterations and adjustments of the garments.

Do you foresee a way to incorporate these manual skills into a professional e-learning training program such as the UniFash program that is offered to fashion and textile companies, and if so, how would this be accomplished?

Answer>

It is a very urgent and important concept and I think it is a very good idea. Because the people who study it and who don't have a craft knowledge sit at their drawing pad and have no idea about the realization. I often get sketches from designers and notice that they are not realizable and that costs time and money for us.

I am a trained dressmaker and garment technician and can combine all these things, but there are hardly any people like that anymore. And the typical alteration tailors can't do that anyway.

That training would also be very important, especially for people with a migration background. Since their profession is not recognized in Germany and they cannot work here.

What practical craft modules should be included in this training program?

Answer>

Material knowledge and how to sew in all parts, e.g., a sleeve.

How could the program of UniFash be integrated and recognized by the chamber of crafts or employment office as a training program in order to train more skilled workers?

Answer>

People with a migration background do not know this dual training principle in their countries. And we want to have that in Germany, so of course it would be good if they could do a one-year training programme through the job centre and learn also German. These people are often very talented and skilled in their crafts. They just lack recognition on the labour market here. We want them to work, and we are looking for them, but they sit at home and are not allowed to work.

5. EXPERT INTERVIEW/HIGHER EDUCATION EXPERTS

Expert interview (universities)

Candidate: C

Position: interviewee C serves as the head of the faculty of a private university, in addition to acting as the local faculty representative. He is responsible for overseeing matters related to professors, planning processes, personnel, examination boards, and ensuring the smooth operation of teaching activities.

Introduction

The purpose of this interview is to provide an answer to the research question of whether or not degree or professional Short Courses in fashion design craft could be taught digitally through e-learning and incorporated into the higher education system in Germany. Does the provision of digital online courses in educational institutions like colleges and universities, which are instructed by professionals in the relevant field, constitute an important part of the solution to this problem?

At the beginning of the interview, I will ask you to click on the following link, which leads to the e-learning pilot program that was conducted as part of this research by UniFash.

www.unifash.de or www.unifash.eu

The duration of the interview is about 45 minutes.

Thank you very much for your willingness to be interviewed. The use of the data will benefit the research project of the Swiss School of Management, Zurich. The interview will be conducted by Iris Peitzmeier, Professor of Fashion Management. You are assured of absolute anonymity and your name will not be mentioned anywhere. The recorded interview will be deleted at the end of the evaluation. Only the analysis of your data will be made available to the Swiss School of Management in Zurich for research purposes.

Notes on the recording:

So that the interview can be conducted in the shortest possible time, it will be recorded. I would like to point out that critical statements are also desired (anonymity is assured).

Interview partner:

Date: 16.02.2022
Duration: 45 minutes
Place: Teams Meeting
Signature:

General questions:

In what capacity do you work and what is your job title?

Answer>

I am a professor of Management and faculty head at a private university in Germany as well as a local faculty representative.

How long have you been in this position?

Answer>

For two years.

What are your daily tasks?

Answer>

I am responsible for managing professorial concerns, planning processes, personnel concerns, examination board concerns, and ensuring teaching operations. I make sure that the campus's excellence is assured. Additionally, I am faculty and instructional assistant to the recruitment.

Topic-specific questions:

How would you characterize the overall competence of your students who are graduating this year in terms of their professional preparation for a life working as designers?

Answer>

We have a variety of design disciplines, including communication, game, and fashion, and strategic design aspects like urban design, etc. I would characterize the preparation for professional life as excellent, given that we work with a large number of practical collaborators. We engage in many projects and operate in a very practice-oriented manner. This means that we also instruct the students in project management and teamwork across disciplines. Additionally, they are exposed to creative techniques, practice them, and ruminate on them. We offer the students the total program. As a result, I believe it prepares students very well for the working world.

What practical training content, in your opinion, is not adequately incorporated into the design curriculum at German universities? What weight does your institution's curriculum place on practical training?

Answer>

In several of the courses we offer, we have embedded practice-oriented components. Overall, it remains a highly dynamic field, especially in terms of illustration and communication design application tools; new tools are constantly being introduced to the market, so you must stay current. This is a strength of ours. Nevertheless, this procedure must be well-managed.

However, the design craft aspects fall too short. They are not yet as well-established and curricularly grounded. This is because there is a strong trend among young people to pursue education and, if they do so, they pursue management-oriented education. They may be concerned that they will no longer be able to gain a foothold in the market with a craft. Students lack inspiration and a concrete idea of what they can do with a craft profession; moreover, concrete offers convey the idea that combining study and craft with us will give them a competitive advantage in a variety of design professions.

Is there a shortage of qualified professors at your university, and if so, could online digital classes at colleges and universities conducted by experts in your field be a key solution to this problem?

Answer>

The term ‘skilled worker shortage’ can be used in a variety of contexts, but I wouldn't state that directly. However, locating the most suitable expert or professor to fill a particular vacancy is not a simple undertaking by any stretch of the imagination. Getting good individuals to work for you is already a challenge, and I believe that it will become even more of a challenge in the future. There will be an increase in the level of competition between the institutions, particularly in the case of specialized expertise. Because it is impossible to plan it any other way, online teaching is unquestionably being questioned by lecturers and industry professionals about whether or not pure online teaching is even feasible. So, let's circle back to the query posed by subject matter specialists regarding online instruction.

How many campuses does your institution have across Germany, and how many students are enrolled in each one? What are the expenses associated with pursuing a degree? Both offline and in virtual space.

Answer>

We are present in Germany with 8 different locations. The expense of an offline study program is approximately 850 euros per month on average, while the cost of an online study program is approximately 450 euros per month.

Do you see a possibility of integrating craft skills such as pattern cutting and manufacturing techniques into a professional training program stemming from the UniFash pilot program at fashion colleges or institutions, and if so, what would this integration of craft skills look like?

Answer>

Yes, I can totally picture that happening. Obviously, the instructors and the method of instruction play a significant role in determining the level of success. It's not whether something will happen; it's how.

What has been the recent trend in the courses offered through e-learning at your institution, and when did this begin?

Answer>

Clearly, the trend of e-learning is continuing. The pandemic served as a catalyst, and it was also fortunate that a fresh breeze blew in. It was a crucial and experimental period in which we discovered what works and what does not. We observed a widening performance disparity. Lower-performing students were less motivated and fell behind, whereas higher-performing students were motivated and receptive to the concept of online instruction. There is no clear winner between offline and online education. Perhaps a combination of the two would be an intriguing method. You should provide students with a sense of community, but online courses can take place in between. I have no doubt that this trend will persist.

Do you believe that private universities could respond to online courses with greater flexibility, and if so, why?

Answer>

In my opinion, private institutions are in a superior position to ensure the prompt and versatile incorporation of such a ground-breaking module into the curriculum. Private institutions often have a shorter wait time for accreditation than public universities. Private universities can also adapt very quickly to market needs. However, state colleges benefit from substantial funding and ample support systems.

How could you, as a private university, compete with state universities that waive the numerus clauses, offer free tuition, etc.?

Answer>

Faster and more adaptable course scheduling are two areas in which a private institution excels over its public counterpart. Here, it's important to note that not all students choose private colleges due to the numerus clauses; some do so because they value the individualized attention, small class sizes, and access to influential people in their chosen fields. The pressure to succeed grows, nonetheless. Following this, we strive to differentiate ourselves by providing novel and appealing module offerings, such as the incorporation of craft modules that the state does not provide. E-learning courses could then be such a competitive advantage.

Thank you for your participation!

5. EXPERT INTERVIEW/HIGHER EDUCATION EXPERTS

Expert interview (higher education)

Candidate: D

Position: Interviewee D is the Campus Director of a private German design university. Her responsibilities encompass managing Faculty and Staff, developing strategic plans for the campus, as well as overseeing budget and financial management.

Introduction

The purpose of this interview is to provide an answer to the research question of whether or not degree or professional short courses in fashion design craft can be taught digitally through e-learning and incorporated into the higher education system in Germany. Does the provision of digital online courses in educational institutions like colleges and universities, which are instructed by professionals in the relevant field, constitute an important part of the solution to this problem?

At the beginning of the interview, I will ask you to click on the following link, which leads to the e-learning pilot program that was conducted as part of this research by UniFash.

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The duration of the interview is about 45 minutes.

Thank you very much for your willingness to be interviewed. The use of the data will benefit the research project of the Swiss School of Management, Zurich. The interview will be conducted by Iris Peitzmeier, professor of Fashion Management. You are assured of absolute anonymity and your name will not be mentioned anywhere. The recorded interview will be deleted at the end of the evaluation. Only the analysis of your data will be made available to the Swiss School of Management in Zurich for research purposes.

Notes on the recording:

So that the interview can be conducted in the shortest possible time, I will be recorded. I would like to point out that critical statements are also desired (anonymity is assured).

Interview Partner

Date: 21.02.2023
Duration: 30 min
Place: Teams Meeting
Signature:

General questions:

In what capacity do you work and what is your job title?

Answer>

I am the Campus Director of a private university as well as the commercial leader of the location. But also the general advisor in terms of discipline to the other faculties.

How long have you been in this position?

Answer>

I've been performing this function since 2017.

What are your daily tasks?

Answer>

The management's cooperation in the strategic implementation of the company, as well as the strategy for two campuses. This includes portfolio planning, in which we determine which degree programs we offer on campus. This differs from place to place. Developing the profile's content in consultation with the deans. Also responsible for personnel planning for two campuses and all personnel management issues involving roughly 50 employees.

Topic-specific questions:

How would you characterize the overall competence of your students who are graduating this year in terms of their professional preparation for a life working as designers?

Answer>

Our curriculum is highly applied and always incorporates projects. We collaborate with external lecturers who contribute their professional and practical expertise. This provides students with an excellent and comprehensive perspective and allows them to collaborate with businesses on their projects. Moreover, interdisciplinary collaboration with different fields is crucial. This indicates that the interfaces for communication are already in place.

What practical training content, in your opinion, is not adequately incorporated into the design curriculum at German universities? What weight does your institution's curriculum place on practical training?

Answer>

Macromedia focuses on implementation and applicability, as well as on economic considerations. This means that students are not only tasked with designing something, but also have the ability to fund these endeavours. I am responsible for two campuses that offer Fashion Management. We currently do not offer Fashion Design.

We must determine if the market is viable. Are there industries in which students could subsequently work? Could the interns secure employment there? An online program like UniFash's is ideally suited for the issue of space, which is crucial. Such a practical fashion craft study would necessitate a substantial amount of space. This has always been a problem at every one of our locations. Consequently, I am unable to offer a degree in fashion design in the absence of the necessary space. This necessitates that I have exclusive use of pattern techniques and sewing rooms. You must communicate and explain it effectively. Furthermore, we are economically reliant on this dual use. Moreover, fashion design would be very expensive. Consequently, this online education in fashion craft skills could be a suitable solution. In addition, it could enhance internationalization. This means that we already have the concept that students do not need to come to Germany until the end of their studies in order to complete their practical semester, establish contacts, and complete their bachelor's thesis, for example.

Is there a shortage of qualified professors at your university, and if so, could online digital classes at colleges and universities conducted by experts in your field be a key solution to this problem?

Answer>

We have a teaching strategy that utilizes experts, i.e., scientific experts and online professional expertise. Lecturers, who are non-professors, carry out the on-site instruction. Regarding the professionals, I believe it is not a result of a shortage, but rather a result of a teaching approach that allows for greater flexibility and adapts to the needs of the time. Consequently, I support this online education model. Online is a significant part of our culture, and I believe it should be utilized in a targeted and judicious manner in order to ensure its quality. That the advantages are also available to the students. It is evident that professors deliver online lectures and impart knowledge, but non-scientific experts are responsible for the experiential learning component.

Do you see a possibility of integrating craft skills such as pattern cutting and manufacturing techniques into a professional training program stemming from the UniFash pilot program at fashion colleges or institutions, and if so, what would this integration of craft skills look like?

Answer>

Offering practical content online, as UniFash intends to do, is equally essential and plausible. It is essential that students engage in some activity, whether online or not. If it has the same or potentially an improved effect. It is not the presence that matters, but rather the content, method, and outcome. I can easily envision the integration of UniFash at a university like ours, given that it covers, among other things, design expertise and craftsmanship. But also offer it as an accompanying tutorial, that you have the encounter on-site and have a monthly kick-off meeting with a results presentation.

The response to the online classes at Corona was astounding. In 2021, people shifted from online study, after a very successful year in the lockdown in 2020, which saw a significant increase in enrolment. In the interim, things have returned to normal. This indicates that there

is a demand for online instruction, but you must effectively manage the process and determine how it relates to practice.

What has been the recent trend in the courses offered through e-learning at your institution, and when did this begin?

Answer>

I see the trend of online teaching not only in terms of domestication but also in terms of internationalization, which is something that our university also offers. The intention is for the students to be able to complete their studies in Germany without having to visit the campus during the first few semesters of their program. Instead, they will travel to Germany during the final two semesters of their bachelor's degree program to complete project work and their bachelor's thesis. This has the additional benefit of preventing the students from having to move around during the activity. It is essential to make a distinction between online classroom instruction and distance learning in this day and age. Students participating in distance learning receive pre-prepared instructional materials and videos, but they do not receive instruction in real time. In addition, having a presence online allows for more direct communication with the instructors. This is a totally different way of approaching.

Thank you for your participation!

6. SURVEY BEGINNER COURSE

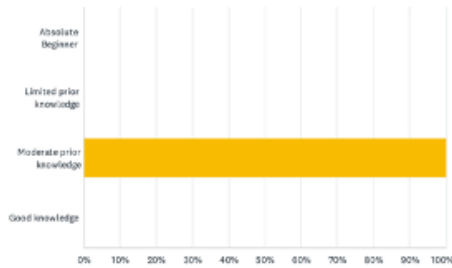
Evaluation Module 1 - Taking measurements (Q3 – Q6)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q3 Please state your level of knowledge in fashion production prior to starting the education

Answered: 1 Skipped: 0



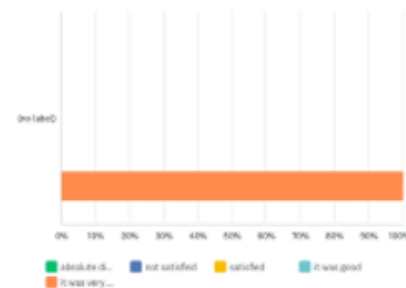
ANSWER CHOICES	RESPONSES
Absolute Beginner	0.00%
Limited prior knowledge	0.00%
Moderate prior knowledge	100.00%
Good knowledge	0.00%
Total Respondents: 1	

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q4 How satisfactory was the organization of the whole beginner course (schedule, IT infrastructure, access to online materials, etc.)? Please evaluate on a scale 1 to 5 with 5 indicating the highest level of satisfaction and 1 indicating absolute dissatisfaction

Answered: 1 Skipped: 0



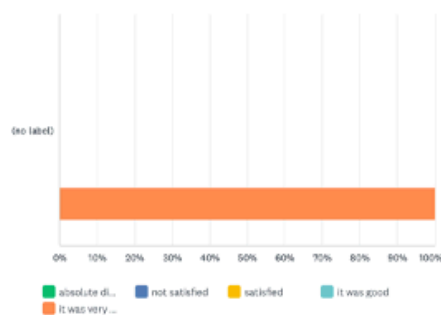
	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
(no label)	0.00%	0.00%	100.00%	0.00%	0.00%	1	5.00

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q5 How do you rate the didactics (explanation, speech rhetoric and comprehensibility of the lecturer) of the module?

Answered: 1 Skipped: 0



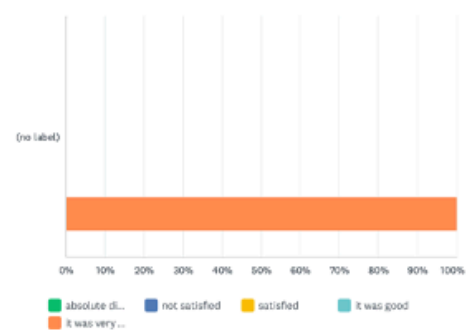
	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
(no label)	0.00%	0.00%	100.00%	0.00%	0.00%	1	5

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q6 How well did you understand the topic of the course?

Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
(no label)	0.00%	0.00%	100.00%	0.00%	0.00%	1	1

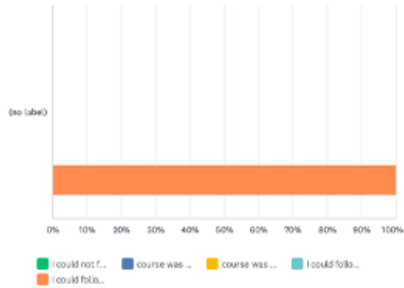
Evaluation Module 1 - Taking measurements (Q7 – Q10)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q7 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0



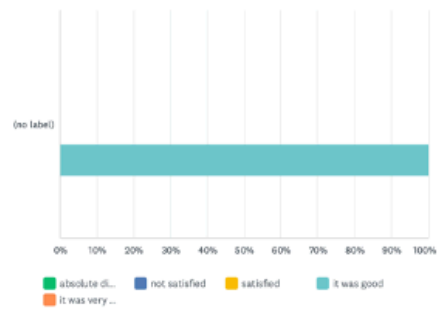
I COULD NOT FOLLOW THE COURSE	COURSE WAS TOO DIFFICULT FOR MY LEVEL	COURSE WAS APPROPRIATE FOR MY LEVEL	I COULD FOLLOW THE COURSE WELL	I COULD FOLLOW THE COURSE EASILY	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	5.00
0	0	0	0	1	1	5.00

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q8 How do you evaluate the audio quality during the course?

Answered: 1 Skipped: 0



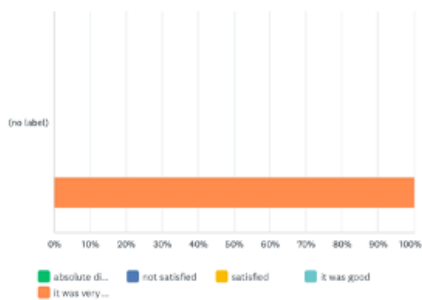
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	100.00%	0.00%	1	1
0	0	0	1	0	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q9 How do you rate the camera work during the course? Were important details presented clearly?

Answered: 1 Skipped: 0



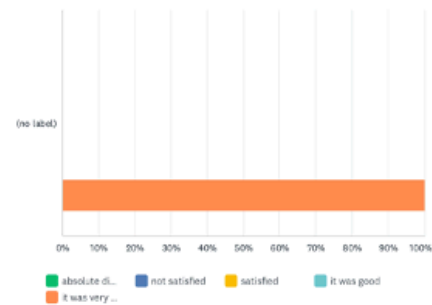
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q10 How effective were the PDF presentations used?


Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	1

Evaluation Module 1 - Taking measurements (Q11 – Q14)

Q11

 Save as ▼

Please make suggestions of how we could improve our PDF content for this module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

  Filter: by tag ▼ Search responses  

Showing 1 response

PDF Measure Skirt Structure: Top Layout: Spelling mistakes: body measurement(s) and finished measurement(s) capitalize after colon. I would highlight the technical terms: write in bold or italics. Questions: No questions. Comment: The Uni-Fash logo could be inserted here.

7/5/2023 11:28 PM

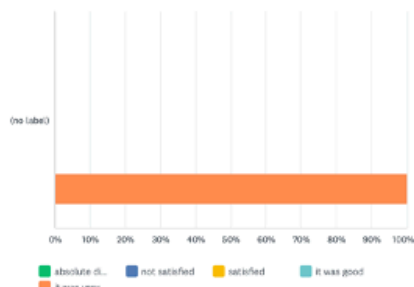
[View respondent's answers](#) [Add tags ▼](#)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q12 How good was the feedback and support provided by the course instructors for this module?

Answered: 1 Skipped: 0



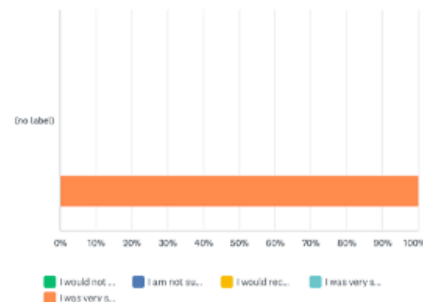
	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
n)	0.00%	0.00%	0.00%	0.00%	100.00%	1	5.

1. Evaluation of the Beginner Course UniFash

SurveyMonkey


Q13 How likely are you to recommend this module to people ?

Answered: 1 Skipped: 0



	I WOULD NOT RECOMMEND IT	I AM NOT SURE I WOULD RECOMMEND IT	I WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD HIGHLY RECOMMEND IT	TOTAL	WEIGH AVERA
n)	0.00%	0.00%	0.00%	0.00%	100.00%	1	1


Q14

 Save as ▼

Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

  Filter: by tag ▼ Search responses  

Showing 1 response

Video Taking Measurements Skirt Sound: Top Image: Top Questions: No questions about the course. All understood. General questions: How many formulas will I learn in the overall course? Should I create a collection of formulas? Should I create a technical glossary? Are there any recommendations for specialist literature? What is the best way to store my drawings and cuts? Where is the best place to buy my aids? Inventory reconciliation: What material do I have and what else do I need with regard to my self-employment? What preparations or calculations do I need with regard to my self-employment? Do I need an industrial sewing machine if I want to be commercially active? Comment: The music in the background is disturbing. The platform is very clearly structured and therefore very user-friendly. The structure of the platform is very nicely color-coordinated. I am looking forward too many more courses. Add note: Cheap fabric e.g. buy nettle fabric to be able to sew sample garments.

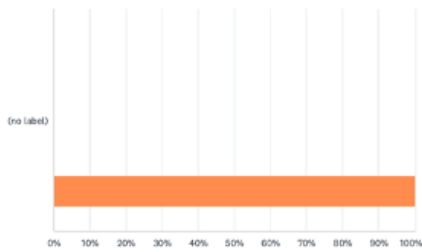
Evaluation Module 2 - Important things to know before cutting (Q15 – Q18)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q15 How do you rate the didactics (explanation, speech rhetoric and comprehensibility of the lecturer) of the module?

Answered: 1 Skipped: 0



absolute d... not satisfied satisfied it was good
it was very ...

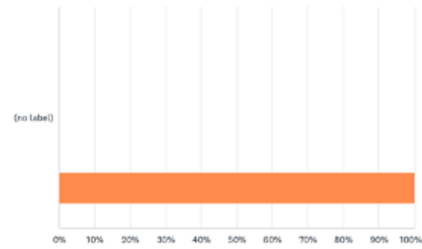
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q16 How well did you understand the topic of the course?

Answered: 1 Skipped: 0



absolute d... not satisfied satisfied it was good
it was very ...

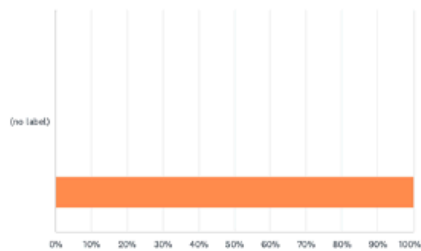
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q17 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0



I could not f... course was ... course was ... I could follo...
I could follo...

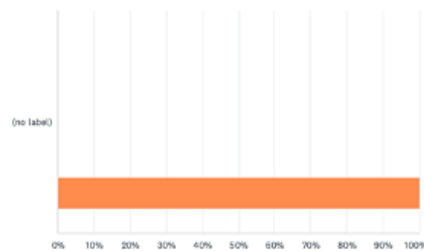
I COULD NOT FOLLOW THE COURSE	COURSE WAS TOO DIFFICULT FOR MY LEVEL	COURSE WAS APPROPRIATE FOR MY LEVEL	I COULD FOLLOW THE COURSE WELL	I COULD FOLLOW THE COURSE EASILY	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q18 How do you evaluate the audio quality during the course?

Answered: 1 Skipped: 0



absolute d... not satisfied satisfied it was good
it was very ...

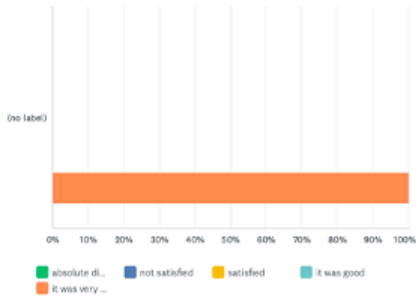
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

Evaluation Module 2. Important things to know before cutting (Q19 –Q23)

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q19 How do you rate the camera work during the course? Were important details presented clearly?

Answered: 1 Skipped: 0

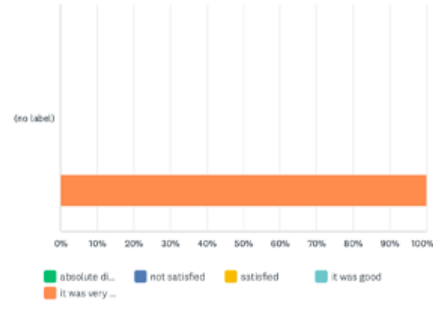


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q20 How effective were the PDF presentations used?

Answered: 1 Skipped: 0

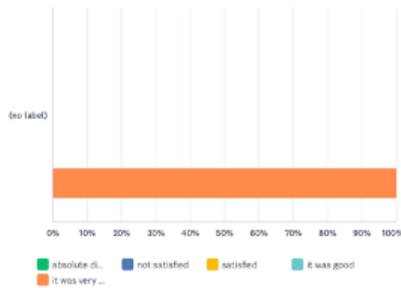


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q22 How good was the feedback and support provided by the course instructors for this module?

Answered: 1 Skipped: 0

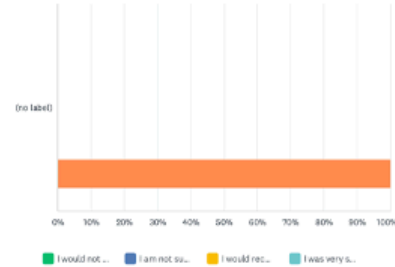


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1	1	

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q23 How likely are you to recommend this module to people?

Answered: 1 Skipped: 0



I WOULD NOT RECOMMEND IT	I AM NOT SURE I WOULD RECOMMEND IT	I WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD HIGHLY RECOMMEND IT	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	5
0	0	0	0	1	1	5

Q21

Save as

Please make suggestions of how we could improve our PDF content for this module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)



Filter: by tag

Search responses



Showing 1 response

- PDF Basic cut construction skirt with 1 darts Structure: Top explained, everything comprehensible. Layout: Very logically structured Spelling mistakes, grammatical errors and uniformity of technical terms Questions: Which design steps are variable and which design steps cannot be changed? Step 9 (1cm at the waist line up or 7cm from the side seam along the waist line). The art of recognizing this as a "layman" is not always immediately comprehensible. What is logical, what do I have to learn by heart and what can I deduce? Comment: Very helpful to read the video. The knowledge from the video is deepened and reflected very nicely. PDF Basic cut construction skirt with 2 darts Spelling: with 2 darts Structure: Top explained, everything comprehensible. Layout: Very logically structured Spelling mistakes, grammatical errors and uniformity of technical terms Questions: Can the hip depth be greater than 22cm? Why is the second rear dart longer? Would it also work the other way around, so that the 1st dart is longer at the back? Why 1cm high from the waist line here as well? Why is the position of the 1st dart 7cm from the hip arch? Comment: Everything understood and very well explained. Here it is not entirely clear to me what I need to know, what needs to be memorized and what can I vary, or why are certain parameters predetermined in this way?

7/5/2023 11:33 PM

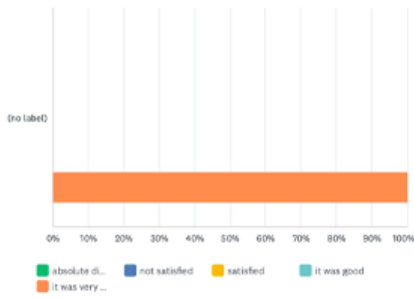
View respondent's answers Add tags

Evaluation Module 3 - patternmaking & sewing technique - pencil skirt (Q25 – Q28)

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q25 How do you rate the didactics (explanation, speech rhetoric and comprehensibility of the lecturer) of the module.

Answered: 1 Skipped: 0

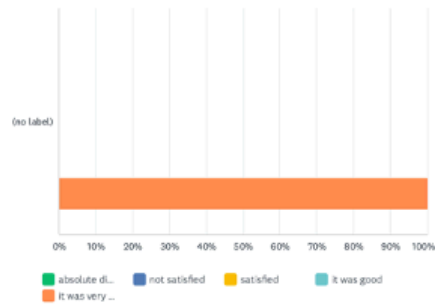


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q26 How well did you understand the topic of the course?

Answered: 1 Skipped: 0

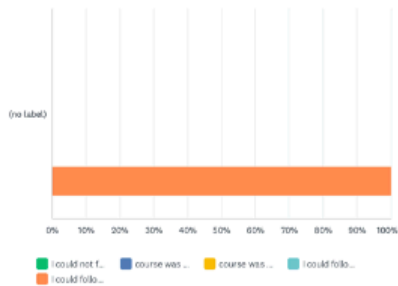


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q27 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0

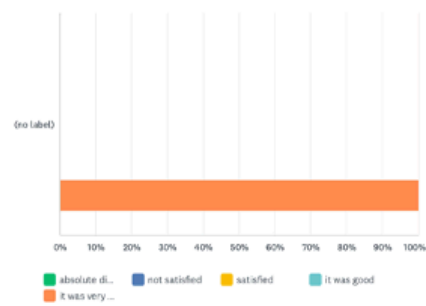


I COULD NOT FOLLOW THE COURSE	COURSE WAS TO DIFFICULT FOR MY LEVEL	COURSE WAS APPROPRIATE FOR MY LEVEL	I COULD FOLLOW THE COURSE WELL	I COULD FOLLOW THE COURSE EASILY	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	5

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q28 How do you evaluate the audio quality during the course?

Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

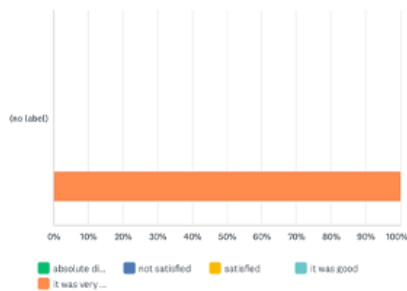
Evaluation Module 3 - patternmaking & sewing technique - pencil skirt (Q29 – Q34)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q29 How do you rate the camera work during the course? Were important details presented clearly?

Answered: 1 Skipped: 0



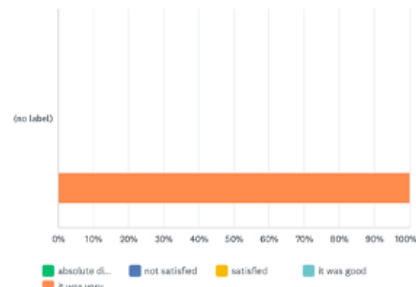
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q30 How effective were the PDF presentations used?

Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q31

Save a

Please make suggestions of how we could improve our PDF content for this module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

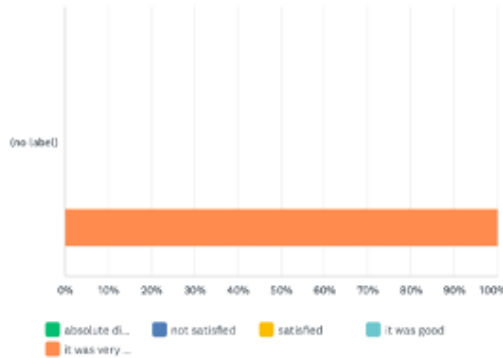
Filter: by tag Search responses

Showing 1 response

PDF Production Cut Pencil-skirt Structure: Top Layout: Very logically structured Uniformity of technical terms Step 2 Seam allowance: Note in parentheses why in the front center and the back center not 1cm seam allowances, but 2cm seam allowances are to be drawn (because of the zipper at the back and the slit at the front). Questions: Step 1 Pattern construction: Why do I measure 9cm down from the hip line along the side seam and mark the point with a pinch? Why not 8cm or 10cm? Are the 9cm fixed for all sizes? Comment: Note what does tracing paper mean would be helpful. Well explained and learned a lot; very interesting video. PDF model description with fabric consumption and fabric recommendation Model Description Pencil-skirt Structure: Top Layout: Very logically structured. Suggestions for improvement in the first paragraph regarding layouts and grammar. Layout could be built up in an even more structured and harmonious way; the individual boxes could be made more modern. Hem: It says turn in 2 x 1cm and topstitch through and through? Here I would write: Wrap in 2 x 1cm and quilt 0.xcm wide/foot-width Questions: Outer fabric/consumption: Once the skirt length plus 40cm with a fabric width of 140cm. Are the 40cm for the cuff? Comment: Note would be nice: For larger sizes, cut the waistband narrower if necessary. To deepen the video, the PDF is very helpful. All the basic information from the video is included. PDF Pencil-skirt pattern cuts size 36 to print PDF "FAQ Instructions" for printing Structure: Top Layout: Top Questions: No questions about the content. Comment: Test square for measuring: Here the number of sides of the pants is given as an example. Here I would list the pencil-skirt or keep it more general. The document prints a blank second page. This is superfluous. PDF Cutting Layout Pencil-skirt Structure: Top Layout: Suggestions for improvement under construction: Correct spacing. Questions: No substantive questions. Comment: Nothing to complain about. Very well implemented. PDF layout plan after printout Structure: Top Layout: Top Questions: No substantive questions. Is it called an "Anlegeplan" or an "Anlageplan"? In the case of the plate-skirt, there is "Anlageplan". Comment: Nothing to complain about. PDF Pencil-skirt Printout A4 Structure: Top Layout: Top Questions: No substantive questions Comment: The construction of the pattern is very beautiful. The printout of the pencil-skirt with my printer was partly not printed flush. With another printer, the printing was fine. Dimensions measured; Everything is super implemented. The figures for the investment plan are missing on some printouts. A4 = DIN A4? PDF Pencil-skirt Plotter A0 Structure: Top Layout: Top Questions: No substantive questions. Comment: Document not printed in plotter format and therefore not checked. A0 = DIN A0?

Q32 How good was the feedback and support provided by the course instructors for this module?

Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1)	0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q34

Save as ▾

Save as ▾

Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag ▾

Showing 1 response

Video pencil-skirt cut construction Sound: Top Image: Top Questions: Why is the skirt adjusted 9cm below the hip line by 2cm per quarter? Is the skirt set 9cm below the hip line at any size? Or does the centimeter indication vary from 9cm? Why is the pencil-skirt edged by 2cm per quarter? Does the centimeter specification vary to 2cm? Or is 2cm a common edging size for a pencil-skirt? Are the tweaks on the side seams arbitrarily fixed in height? Here I don't mean the tweak for the zipper and slit, but the tweak that were marked opposite each other on the front and back skirts. Is the number of centimeters always written as a number in the seam allowance? Why can I reset the "completed" mark of the course? Comment: Basically, everything understood and very well explained. I learned how to create a pencil-skirt cut. The centimeter specifications of the seam allowances were not noted on each side of the video. I don't have an explanation of what a production cut is. I am missing a hint on what to consider when buying a curved ruler. In the implementation in my own size, a calculation error has crept in. I did not take into account the extra width of 1cm of the 1/2 waist. Therefore, the skirt was too wide for me. My first result was a total loss of 9cm and not as in my case correct, a total loss of 10cm. Self-reflection: The hip curve of the given pressure in DinA4 from Uni Fash and my self-made pattern construction in size 36 is not identical. My drawn hip curves are curvier than in the print of Uni Fash. Does it matter? Or did I draw wrong? Video Pencil-skirt Crop Sound: Top Image: Top Questions: No questions about the content of the video. What kind of chalk pencil does Vera use in the video? Wouldn't it make more sense to put the pins crosswise so that there are no waves in the pattern? Comment: The video is very well explained. Note: Why the snaps must not be cut deeper than 3mm. Video Pencil-skirt sewing technique Sound: Top Image: Top Questions: Why should a little space be left on the edge of the fabric when ironing on the zipper insert? Why do I hem the skirt with 2 x 1cm and not with 1 x 2cm? Is this the classic variant like in the video? Comment: The video is very well explained and contains a high learning effect for me: Learned: sewing in a zipper Learned: Thread the hand needle correctly. Learned: How to sew on a hook with a bar by hand. Note: What does "Handmaß" mean. Note: More information about the edge guide would have been nice.

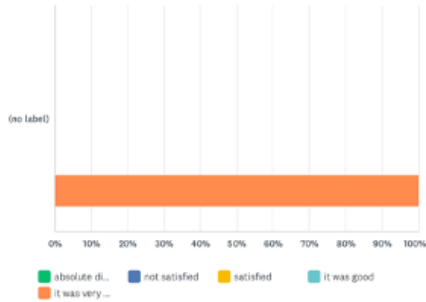
Evaluation Module 4 - patternmaking & sewing technique - plate skirt (Q35 – Q38)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q36 How well did you understand the topic of the course?

Answered: 1 Skipped: 0



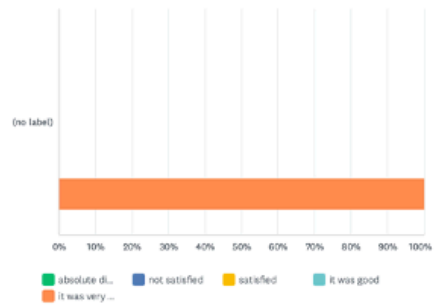
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q37 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0



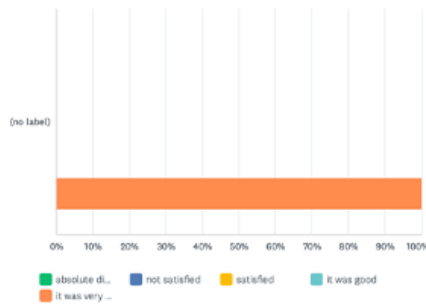
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q37 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0



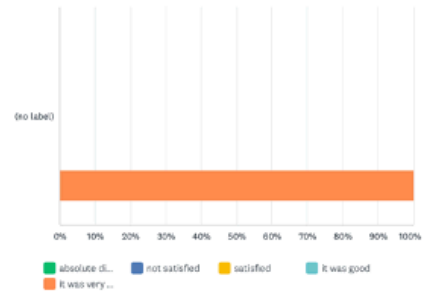
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q38 How do you evaluate the audio quality during the course?

Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

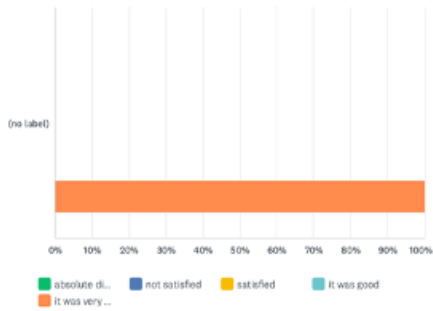
Evaluation Module 4 - patternmaking & sewing technique - plate skirt (Q39 – Q44)

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

39 How do you rate the camera work during the course? Were important details presented clearly?

Answered: 1 Skipped: 0



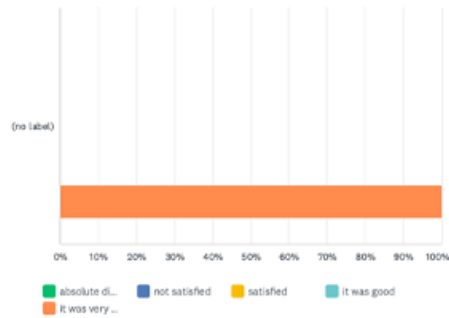
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q40 How effective were the PDF presentations used?

Answered: 1 Skipped: 0



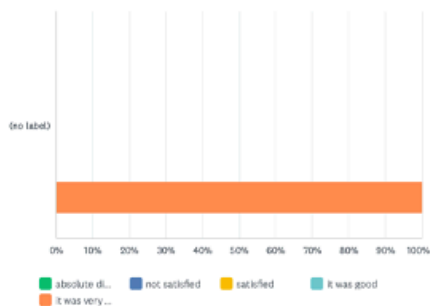
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey

Q42 How good was the feedback and support provided by the course instructors?

Answered: 1 Skipped: 0



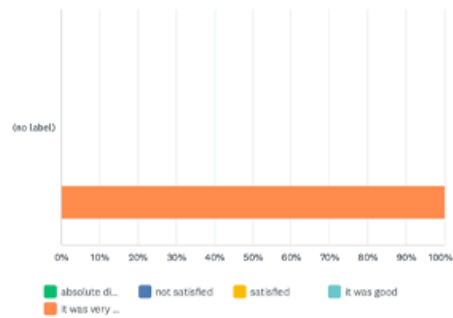
ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash

SurveyMonkey


Q43 How likely are you to recommend this module to people ?

Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q41

 Save as ▾

Please make suggestions of how we could improve our PDF content for this module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)




Filter: by tag ▾

Search responses  

Showing 1 response

- PDF Production Cut Plate-skirt Structure: Top Layout: Improvements in expression, highlighting of text passages Questions: Sectional design Step 2: Why is -1 calculated in the invoice? Is it a fixed number or is the number variably changeable? Comment : Very helpful to consolidate the video. Sectional design Step 4: Highlight the tip – bold and italicized. Step 6: Grammar mistakes Step 8: Printout Production cut Step 1: Beautify the layout Step 1: Highlight the tip – bold and italicized. PDF Model Description and Fabric Consumption and Fabric Recommendation Structure: Top Layout: Suggestions for improvement in the structure of the layout: Expression and paragraph structure Questions: Outer fabric/consumption: Why here plus 20cm and not plus 40cm as with the pencil-skirt? It's the same cuff format. Comment : Very helpful to consolidate the video. Structure page 2 not so nice. PDF Plate-skirt pattern cuts size 36 for printing PDF FAQ Printable Instructions Structure: Top Layout: Top Questions: No substantive questions. Comment: Test square for measuring: Here the number of sides of the pants is given as an example. Here I would list the pencil-skirt or keep it more general. The document prints a blank second page. This is superfluous. PDF Plate-skirt cutting plan Structure: Top Layout: Top Questions: No substantive questions. Comment : No complaint. Very well implemented. PDF investment plan Plate-skirt Structure: Top Layout: Top Questions: No substantive questions. Comment: Construction of the pattern is very beautiful. The expression of the pattern for the plate-skirt is very good and coincides with the self-made pattern construction. The figures for the investment plan are missing on the printout. PDF Plate-skirt printout A4 Structure: Top Layout: Top Questions: No substantive questions Comment : Construction of the pattern is very beautiful. Figures for the investment plan are missing from the printouts. PDF Plate-skirt printout A0 Structure: Top Layout: Top Questions: No substantive questions. Comment : Document not printed in plotter format and therefore not checked.

Q44

 Save as ▾

Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)



Filter: by tag ▾

Search responses  

Showing 1 response

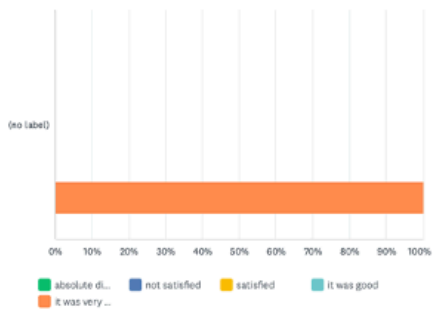
- Video Plate-skirt cut construction Sound: Top Image: Top Questions: What is a W-spot? Does the "W" stand for Waist? Arc of a circle: Why minus 1 in the calculation for the arc of a circle? Comment: The video is well explained and everything is comprehensible to me. Pattern creation in my size: Total skirt length measured from the arc of the circle and not 20.7cm deeper. Control measurement with the tape measure: The waist line I drew gives exactly half of my waist circumference. Video Skirt Cut Sound: Top Image: Image quality worse than in the previous videos of Iris. Questions: No questions for understanding. Comment: The video is very nicely explained. Piano music in the background disturbing in the explanation. Video Plate-skirt sewing technique Sound: Top Image: Top Questions: No questions about the content. What should I consider if I want to sew the jersey skirt? What sewing stitch do I use to sew the jersey skirt? If I want to sew a skirt in other sizes, do I have to create a new (basic) cut again and again? Comment: The video is very nicely explained. The belt loops, which can be seen in the video on the waistband, are not explained.

Evaluation Module 5 - fashion drawing (Q45 – Q54)

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q45 How do you rate the didactics of the online fashion course?

Answered: 1 Skipped: 0

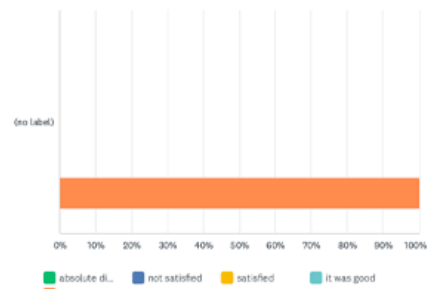


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q46 How well did you understand the topic of the course?

Answered: 1 Skipped: 0

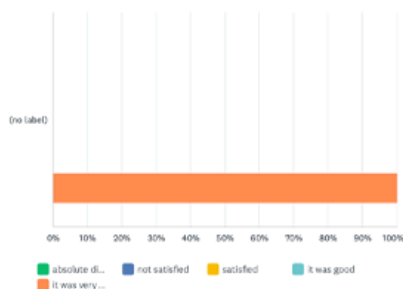


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q47 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0

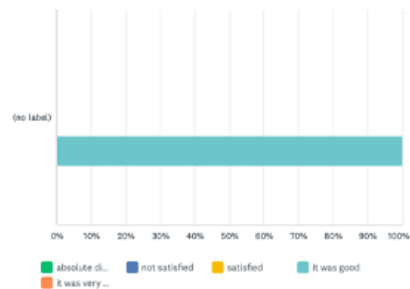


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

1. Evaluation of the Beginner Course UniFash SurveyMonkey

Q48 How do you evaluate the audio quality during the course?

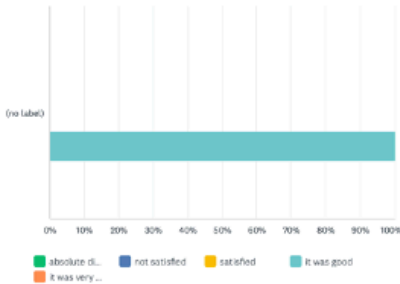
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	100.00%	0.00%	1	1

Q49 How do you rate the camera work during the course? Were important details presented clearly?

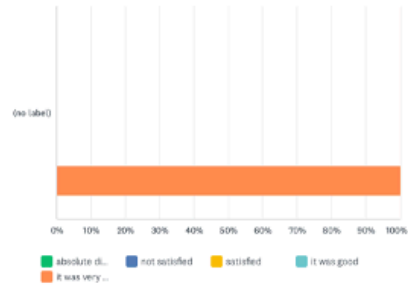
Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	100.00%	0.00%	1	
100%	0	0	0	1	0	1	

Q50 How effective were the PDF presentations used?

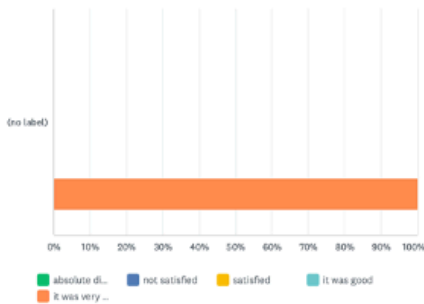
Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	0.00%	100.00%	1	
100%	0	0	0	0	1	1	

Q51 How effective were the PDF presentations used?

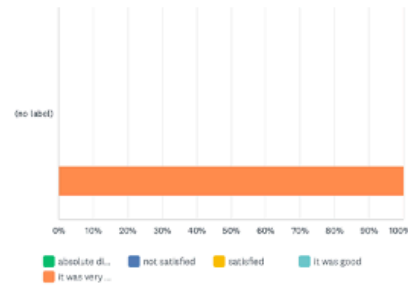
Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	0.00%	100.00%	1	
100%	0	0	0	0	1	1	

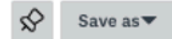
Q53 How likely are you to recommend this module to people?

Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	0.00%	100.00%	1	
100%	0	0	0	0	1	1	

Q52



Please make suggestions of how we could improve our PDF content for this module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)



Filter: by tag

Search responses



Showing 1 response

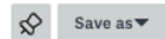


PDF Figurine Structure: Top Layout: Top Questions: No substantive questions. Is it important to draw the opposite joints the same size? Comment: PDF file printed in "actual" size: The lines do not match the printout. The spacing of the lines is greater than 2.5cm. The PDF file has been corrected and uploaded by Iris. Now the expression is correct in the dimensions. The file is ideal for practicing drawing the figurines. PDF Face Structure: Top Layout: Top Questions: The measurements do not match the video (PDF: 4cm, 2cm, 1cm, 0.5cm; Video: 8cm, 1/2, 1/2, 1/2). Comment: The file is very helpful for practicing drawing the figurines. PDF Form Structure: Top Layout: Top Questions: No questions about the content. Comment: Very helpful for practicing drawing. PDF Coloring Structure: Top Layout: Top Questions: No substantive questions. Which pens are suitable for coloring? Do crayons and felt-tip pens also work? Comment: Very helpful for practicing coloring. PDF Tech pack Structure: Top Layout: Top Questions: No substantive questions. Comment: Very helpful for creating a techpack.

7/5/2023 11:33 PM

[View respondent's answers](#) [Add tags](#)

Q54



Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)



Filter: by tag

Search responses



Showing 1 response



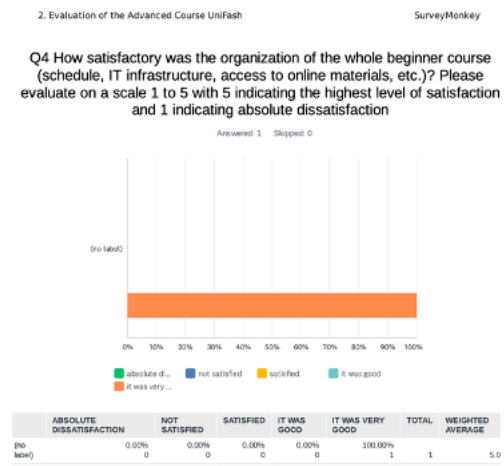
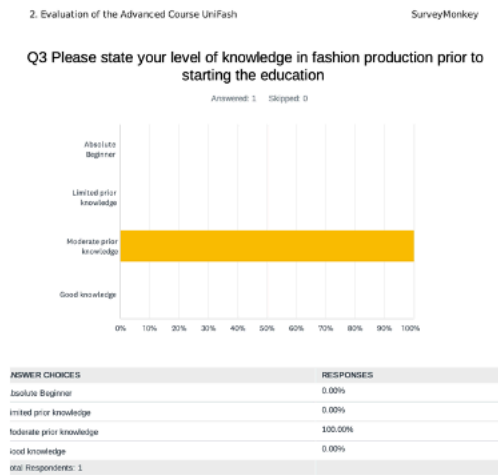
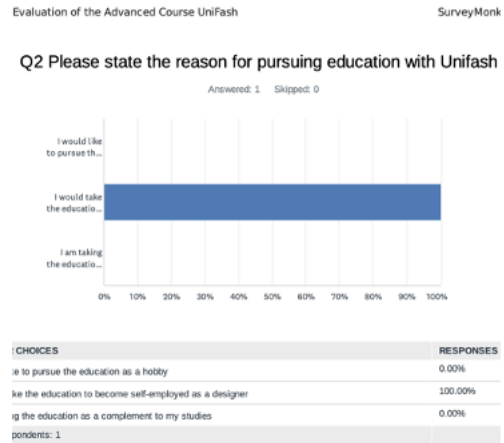
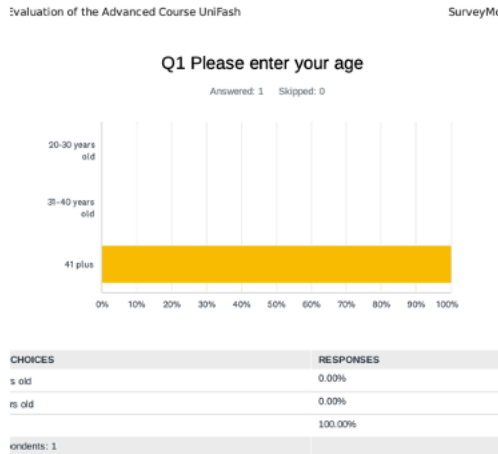
Video Fashion Drawing Sound: Sound quality fluctuates - not consistently good quality Image: Top Questions: What materials: What kind of pencil is needed? What degree of strength should the mine have? Is it also possible to use a very simple water painting box for coloring? Drawing face: In the film, the line from the chin to the end of the nose looks steeper. I followed the same size specifications as in the film. But it doesn't look so steep in my drawing, why? Technical drawing: How do I get the contours away from the figurine (guides, breasts, etc.)? Should I take a thin pencil and erase it? Coloring: It is not always easy to see how the thick pen tip is held. Comment: The video explains which materials are needed for the course; however, I have a few questions about this (see the Questions tab). When drawing from the braid, Iris speaks of a pony, and not of the braid. Learning effect: Since I have never been good at drawing or drawing, I learned a lot in this course. The course is also well explained for beginners.

7/5/2023 11:33 PM

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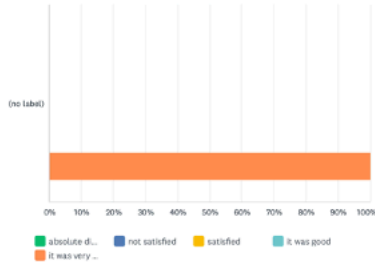
7. SURVEY ADVANCED COURSE

Evaluation Module 1 - taking measurements (Q1- Q13)



Q5 How do you rate the didactics (explanation, speech rhetoric and comprehensibility of the lecturer) of the module?

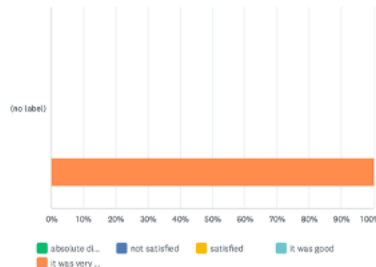
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q6 How well did you understand the topic of the course?

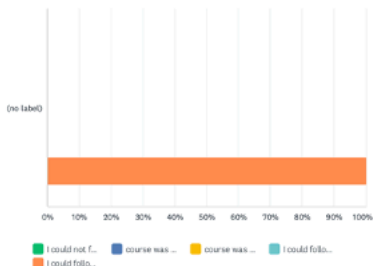
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q7 How would you assess the level of difficulty of the course?

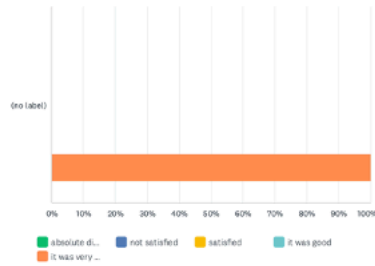
Answered: 1 Skipped: 0



I COULD NOT FOLLOW THE COURSE	COURSE WAS TOO DIFFICULT FOR MY LEVEL	COURSE WAS APPROPRIATE FOR MY LEVEL	I COULD FOLLOW THE COURSE WELL	I COULD FOLLOW THE COURSE EASILY	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q8 How do you evaluate the audio quality during the course?

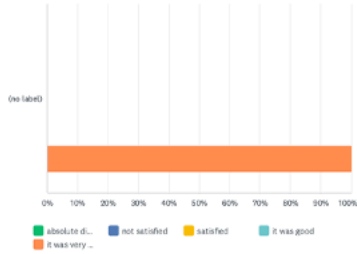
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q9 How do you rate the camera work during the course? Were important details presented clearly?

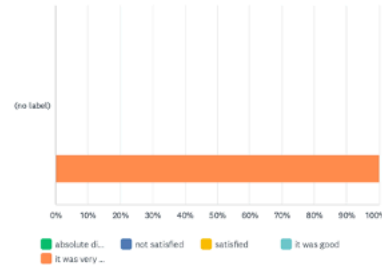
Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
Q9	0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q10 How effective were the PDF presentations used?

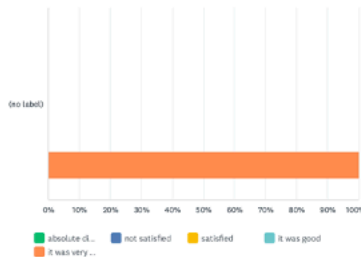
Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
Q10	0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q11 How good was the feedback and support provided by the course instructors for this module?

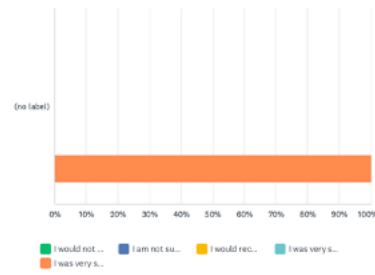
Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
Q11	0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q12 How likely are you to recommend this module to people?

Answered: 1 Skipped: 0



	I WOULD NOT RECOMMEND IT	I AM NOT SURE I WOULD RECOMMEND IT	I WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD HIGHLY RECOMMEND IT	TOTAL	WEIGHTED AVERAGE
Q12	0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q13



Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag Search responses

Showing 1 response

Very good explanations, close-ups. Smooth transition from the beginner's course.

7/2/2023 11:01 PM

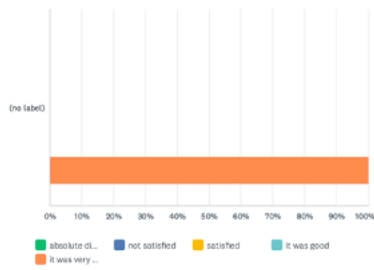
[View respondent's answers](#) [Add](#)

Evaluation Module 2 - patternmaking skirt construction with 1 and 2 darts (Q14 – Q22)

2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q14 How do you rate the didactics (explanation, speech rhetoric and comprehensibility of the lecturer) of the module.

Answered: 1 Skipped: 0

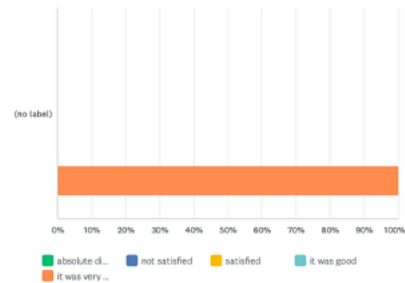


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAG
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Evaluation of the Advanced Course UniFash SurveyMon

Q15 How well did you understand the topic of the course?

Answered: 1 Skipped: 0

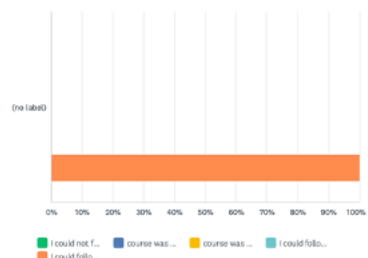


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAG
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q16 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0

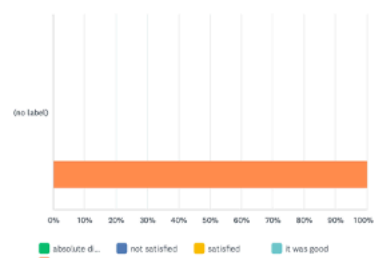


I COULD NOT FOLLOW THE COURSE	COURSE WAS TOO DIFFICULT FOR MY LEVEL	COURSE WAS APPROPRIATE FOR MY LEVEL	I COULD FOLLOW THE COURSE WELL	I COULD FOLLOW THE COURSE EASILY	TOTAL	WEIGHT AVERAG
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q17 How do you evaluate the audio quality during the course?

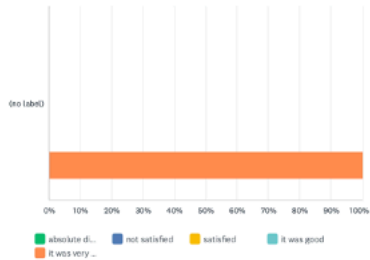
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAG
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q18 How do you rate the camera work during the course? Were important details presented clearly?

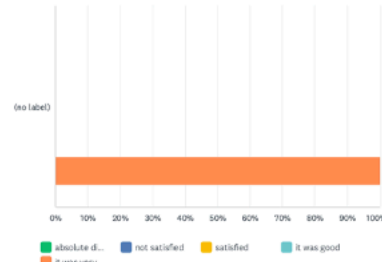
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q19 How effective were the PDF presentations used?

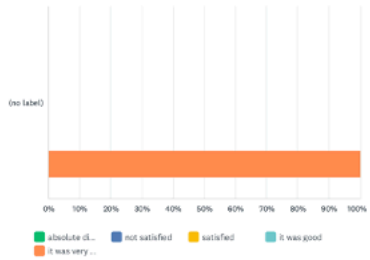
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q20 How good was the feedback and support provided by the course instructors for this module?

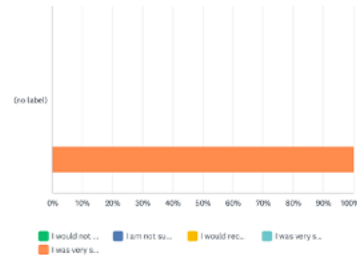
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q21 How likely are you to recommend this module to people ?

Answered: 1 Skipped: 0



I WOULD NOT RECOMMEND IT	I AM NOT SURE I WOULD RECOMMEND IT	I WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD HIGHLY RECOMMEND IT	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	5
0	0	0	0	1		

Q22

Save as ▾

Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag ▾

Showing 1 response

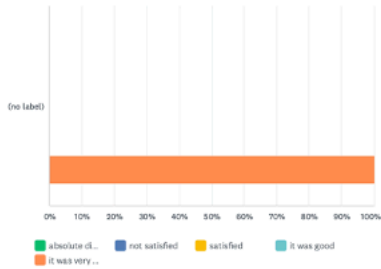
- Great pedagogy to make this topic easy to grasp. I like the enthusiastic tone and attitude, which motivates a lot
7/2/2023 11:03 PM [View respondent's answers](#) [Add tags ▾](#)

Evaluation Module 3 - patternmaking & sewing technique - wrap skirt (Q23 – Q31)

. Evaluation of the Advanced Course UniFash SurveyMonkey

Q23 How do you rate the didactics of the online fashion course?

Answered: 1 Skipped: 0

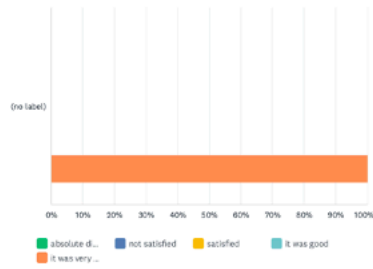


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

! Evaluation of the Advanced Course UniFash SurveyMonkey

Q24 How well did you understand the topic of the course?

Answered: 1 Skipped: 0

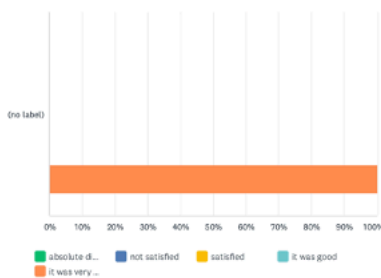


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Evaluation of the Advanced Course UniFash SurveyMonkey

Q25 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0

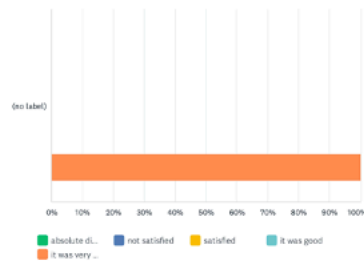


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q26 How do you evaluate the audio quality during the course?

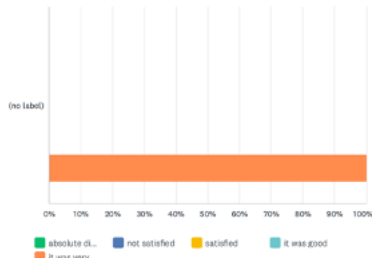
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

7 How do you rate the camera work during the course? Were important details presented clearly?

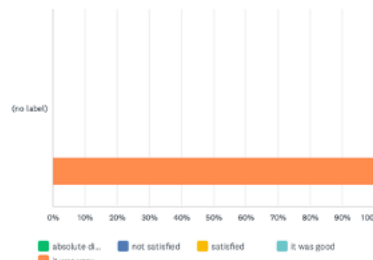
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q28 How effective were the PDF presentations used?

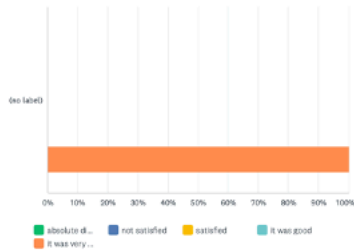
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q29 How good was the feedback and support provided by the course instructors?

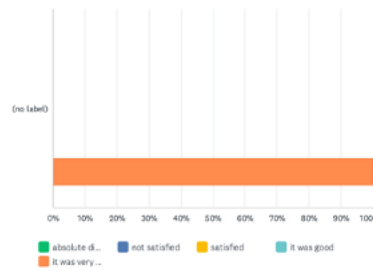
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

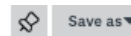
Q30 How likely are you to recommend this module to people ?

Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q31



Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag

Showing 1 response

I am impressed by the clear instructions, the good filming and the fact that every teacher repeats a lot of concepts, so that we could memorize it better. A big effort to speak not too quickly, and with a good articulation

7/9/2023 11:05 PM

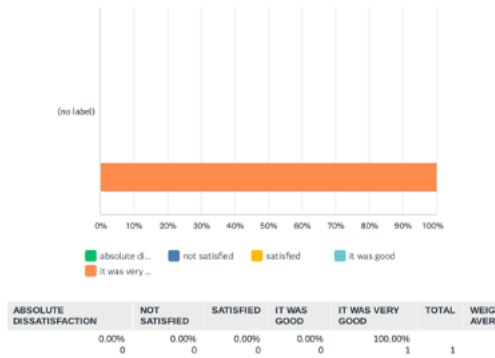
[View respondent's answers](#) [Add tags](#)

Evaluation Module 4 - patternmaking & sewing technique – panel skirt (Q32 – Q40)

Evaluation of the Advanced Course UniFash SurveyMonkey

Q32 How do you rate the didactics of the online fashion course?

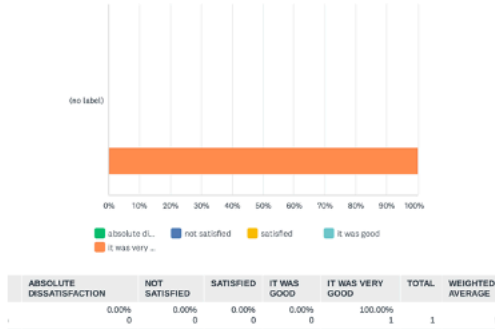
Answered: 1 Skipped: 0



2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q33 How well did you understand the topic of the course?

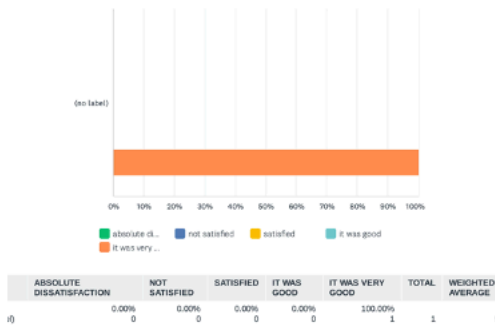
Answered: 1 Skipped: 0



2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q34 How would you assess the level of difficulty of the course?

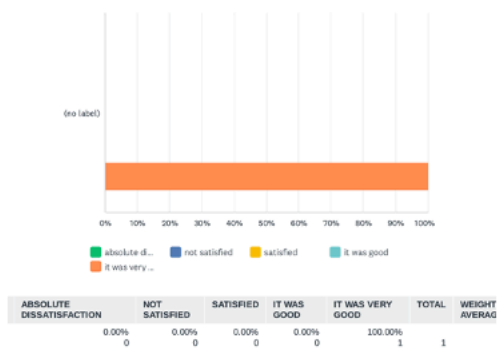
Answered: 1 Skipped: 0



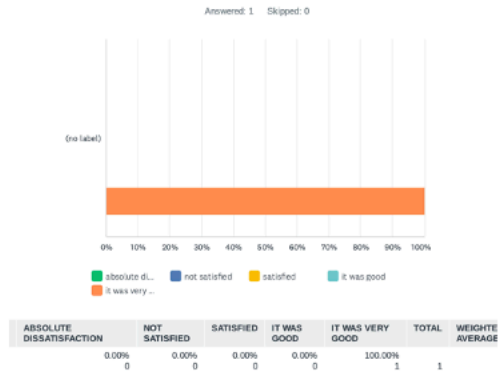
2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q35 How do you evaluate the audio quality during the course?

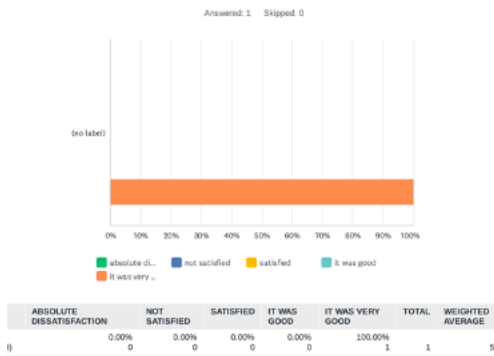
Answered: 1 Skipped: 0



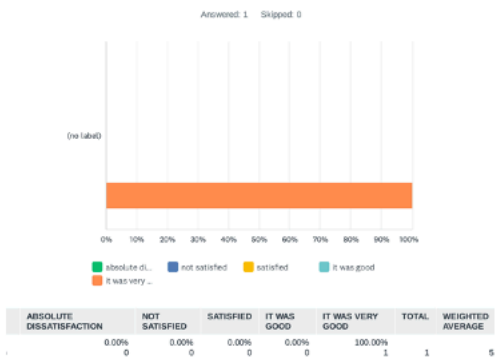
6 How do you rate the camera work during the course? Were important details presented clearly?



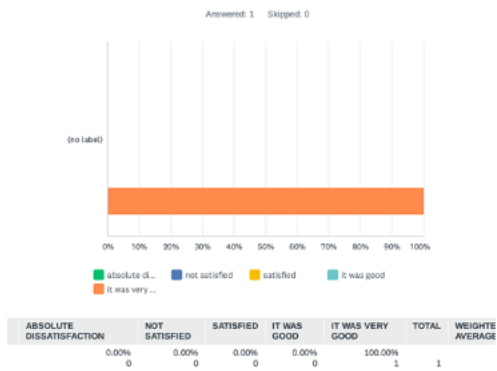
Q37 How effective were the PDF presentations used?



Q38 How good was the feedback and support provided by the course instructors?



Q39 How likely are you to recommend this module to people ?



Q40

Save as ▾

Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag ▾

Search responses

Showing 1 response

After each course, it becomes easier, because the courses are really step by step. Without an effort, we realize that we have learned a lot. I loved to watch it and do it

7/2/2023 11:07 PM

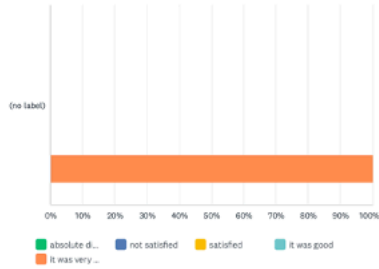
[View respondent's answers](#) [Add tags ▾](#)

Evaluation Module 5 - patternmaking and sewing technique – business trousers (Q41 – Q49)

1. Evaluation of the Advanced Course UniFash SurveyMonkey

Q41 How do you rate the didactics of the online fashion course?

Answered: 1 Skipped: 0

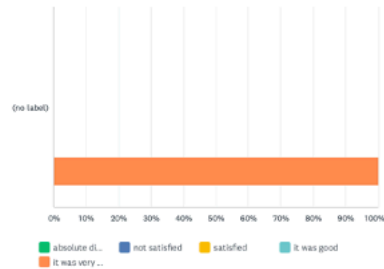


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q42 How well did you understand the topic of the course?

Answered: 1 Skipped: 0

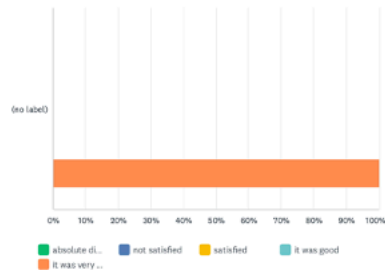


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

2. Evaluation of the Advanced Course UniFash SurveyMonkey

Q43 How would you assess the level of difficulty of the course?

Answered: 1 Skipped: 0

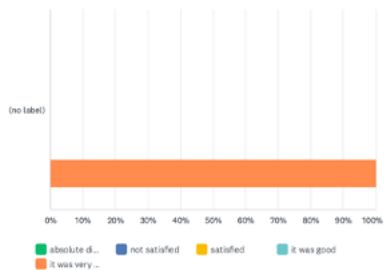


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

1. Evaluation of the Advanced Course UniFash SurveyMonkey

Q44 How do you evaluate the audio quality during the course?

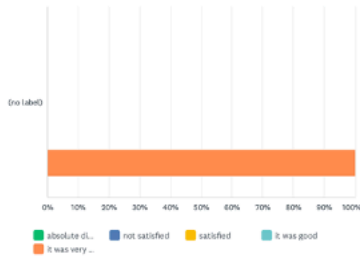
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHT AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	1		

Q45 How do you rate the camera work during the course? Were important details presented clearly?

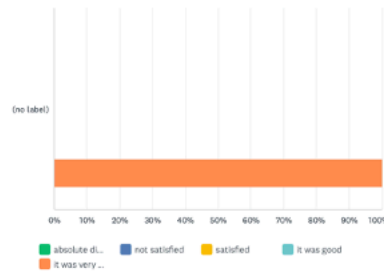
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q46 How effective were the PDF presentations used?

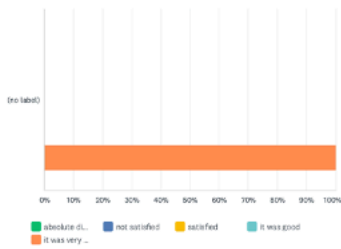
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q47 How good was the feedback and support provided by the course instructors?

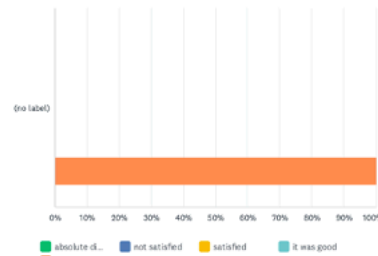
Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	5.0

Q48 How likely are you to recommend this module to people?

Answered: 1 Skipped: 0



ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q49



Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag

Showing 1 response

A great video with lots of close-ups and additional information or text on it, which are helpful

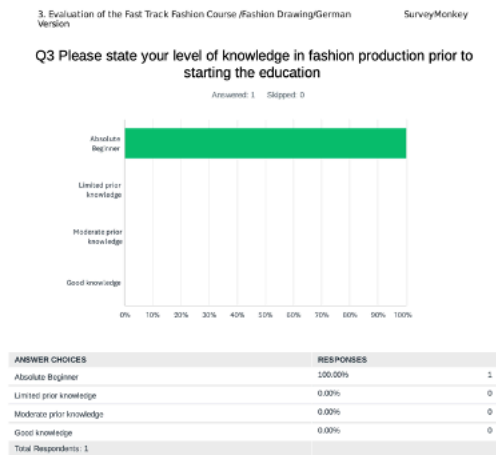
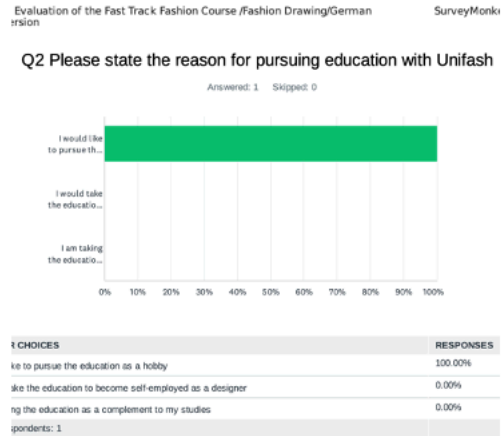
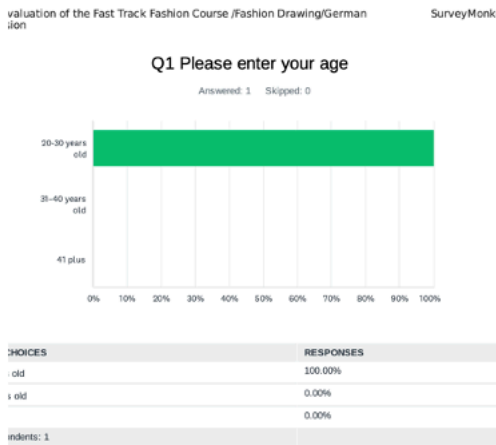
7/2/2023 11:10 PM

[View respondent's answers](#)

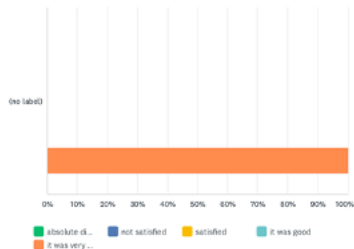
[Add tags](#)

8. SURVEY FAST TRACK COURSE

Evaluation Module - fashion drawing (Q1 – Q14)

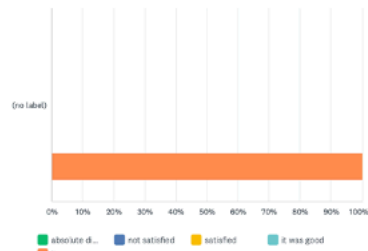


Q5 How do you rate the didactics (explanation, speech rhetoric and comprehensibility of the lecturer) of the module?
 Answered: 1 Skipped: 0



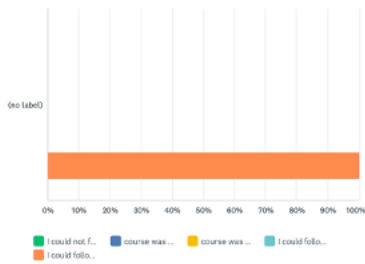
	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	0	1	1	5

Q6 How well did you understand the topic of the course?
 Answered: 1 Skipped: 0



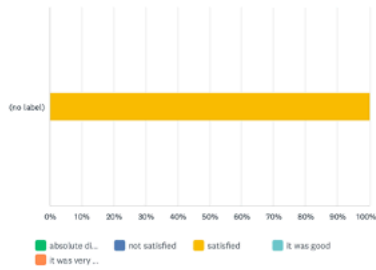
	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	0.00%	100.00%	1	1

Q7 How would you assess the level of difficulty of the course?
 Answered: 1 Skipped: 0



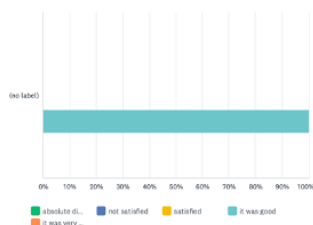
	I COULD NOT FOLLOW THE COURSE	COURSE WAS TOO DIFFICULT FOR MY LEVEL	COURSE WAS APPROPRIATE FOR MY LEVEL	I COULD FOLLOW THE COURSE WELL	I COULD FOLLOW THE COURSE EASILY	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	0.00%	100.00%	1	1
0	0	0	0	0	1	1	

Q8 How do you evaluate the audio quality during the course?
 Answered: 1 Skipped: 0



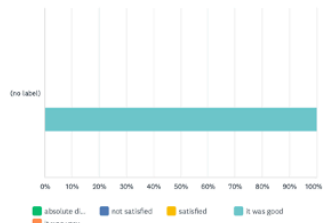
	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	100.00%	0.00%	0.00%	1	1

Q9 How do you rate the camera work during the course? Were important details presented clearly?
 Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	100.00%	0.00%	1	1

Q10 How effective were the PDF presentations used?
 Answered: 1 Skipped: 0



	ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
1	0.00%	0.00%	0.00%	100.00%	0.00%	1	1

Q11

Save as

Please let us know how we can improve the PDF content or provide further suggestions

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag Search responses

Showing 1 response

It would help if a drawing could be add to PDF which shows the final result (clothes on figure)

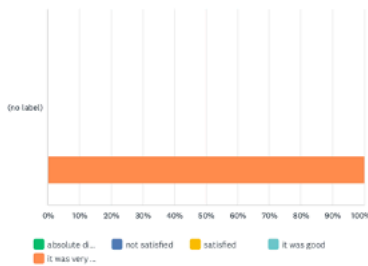
7/5/2023 9:30 PM

View respondent's answers Add tags

3. Evaluation of the Fast Track Fashion Course /Fashion Drawing/German Version SurveyMonkey

Q12 How good was the feedback and support provided by the course instructors for this module?

Answered: 1 Skipped: 0

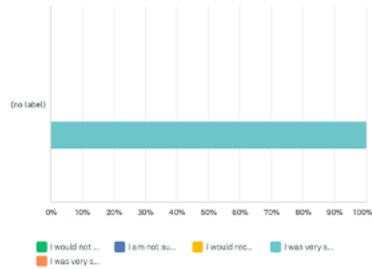


ABSOLUTE DISSATISFACTION	NOT SATISFIED	SATISFIED	IT WAS GOOD	IT WAS VERY GOOD	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	0.00%	100.00%	1	1

3. Evaluation of the Fast Track Fashion Course /Fashion Drawing/German Version SurveyMonkey

Q13 How likely are you to recommend this module to people ?

Answered: 1 Skipped: 0



I WOULD NOT RECOMMEND IT	I AM NOT SURE I WOULD RECOMMEND IT	I WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD RECOMMEND IT	I WAS VERY SATISFIED AND WOULD HIGHLY RECOMMEND IT	TOTAL	WEIGHTED AVERAGE
0.00%	0.00%	0.00%	100.00%	0.00%	1	1

Q14

Save as

Please add further comments, impressions or suggestions of improvement for this specific module

Answered: 1 Skipped: 0

RESPONSES (1) WORD CLOUD TAGS (0)

Filter: by tag Search responses

Showing 1 response

improving sound quality (especially intro music fades into speech - disturbing). Short breaks or a little bit slower explanations at important steps - less replays of video necessary.

7/5/2023 9:30 PM

View respondent's answers Add tags

9. SUPPORTED DOCUMENTS FOR SURVEY FROM TEST STUDENTS

DOCUMENT FROM TEST STUDENT > BEGINNER COURSE

In Depth Feedback on UniFash's fashion course /Beginner

My name is _____, I am 47 years old, married, I have a twelve-year-old son and a dog lady is also part of my family.

As a business graduate, I work part-time in the project business of a software company.

Because sewing became my greatest passion in my free time ten years ago, I began to meet regularly with other sewing enthusiasts for creative exchange and joint sewing. From this, the thought matured more and more for me that I might be able and want to earn my money with it in the future.

This and the desire to take my knowledge to the next, professional level was the trigger to attend the UniFash-Pilot Project and the Akademie of Iris Peitzmeier as a test student.

Designing and constructing patterns, creating fashion drawings, expanding my craftsmanship skills, and combining them with tips and tricks should one day help me to design my own fashion.

_____, 05.07.2023

Beginner course

Module "Fashion Drawing"

Video Fashion Drawing

Sound: Sound quality fluctuates – not consistently good quality

Image: Top

Questions: What materials:

What kind of pencil is needed?

What degree of strength should the mine have?

Is it also possible to use a very simple water painting box for colouring?

Drawing face: In the film, the line from the chin to the end of the nose looks steeper. I followed the same size specifications as in the film. But it doesn't look so steep in my drawing, why?

Technical drawing: How do I get the contours away from the figurine (guides, breasts, etc.)? Should I take a thin pencil and erase it?

Colouring: It is not always easy to see how the thick pen tip is held.

Comment: The video explains which materials are needed for the course; however, I have a few questions about this (see the Questions tab).

When drawing from the braid, Iris speaks of a pony, and not of the braid.

Learning effect: Since I have never been good at drawing or drawing, I learned a lot in this course. The course is also well explained for beginners.

PDF Figurine

Structure: Top

Layout: Top

Questions: No substantive questions.

Is it important to draw the opposite joints the same size?

Comment: PDF file printed in "actual" size: The lines do not match the printout. The spacing of the lines is greater than 2.5cm.

The PDF file has been corrected and uploaded by Iris. Now the expression is correct in the dimensions. The file is ideal for practicing drawing the figurines.

PDF Face

Structure: Top

Layout: Top

Questions: The measurements do not match the video (PDF: 4cm, 2cm, 1cm, 0.5cm; Video: 8cm, 1/2, 1/2, 1/2).

Comment: The file is very helpful for practicing drawing the figurines.

PDF Form

Structure: Top

Layout: Top

Questions: No questions about the content.

Comment: Very helpful for practicing drawing.

PDF Colouring

Structure: Top

Layout: Top

Questions: No substantive questions.

Which pens are suitable for colouring? Do crayons and felt-tip pens also work?

Comment: Very helpful for practicing colouring.

PDF Tech pack

Structure: Top

Layout: Top

Questions: No substantive questions.

Comment: Very helpful for creating a techpack. Module - measurements

Video taking measurements skirt

Sound: Top

Image: Top

Questions: No questions about the course. All understood.

General questions:

How many formulas will I learn in the overall course?

Should I create a collection of formulas?

Should I create a technical glossary?

Are there any recommendations for specialist literature?

What is the best way to store my drawings and cuts?

Where is the best place to buy my aids?

Inventory reconciliation: what material do I have and what else do I need with regard to my self-employment?

What preparations or calculations do I need with regard to my self-employment?

Do I need an industrial sewing machine if I want to be commercially active?

Comment: The music in the background is disturbing.

The platform is very clearly structured and therefore very user-friendly.

The structure of the platform is very nicely colour coordinated.

I am looking forward too many more courses.

Add note: Cheap fabric e.g., buy nettle fabric to be able to sew sample garments.

PDF measure skirt

Structure: Top

Layout: Spelling mistakes: body measurement(s) and finished measurement(s) capitalize after colon.

I would highlight the technical terms: write in bold or italics.

Questions: No questions.

Comment: The UniFash logo could be inserted here.

Module - cutting technique, basic section, construction

Video basic cut construction with 1 darts

Sound: Top

Image: Top

Questions: Who established the golden rule (8/3/4)?
Does it apply to every skirt pattern?
Side seam loss: why do I go up 1cm from the waistline?
Why do I cut the length of the hip arch into thirds?
What should I pay attention to when buying a curve ruler?
What paper do I need for drawing? I bought a roll of wrapping paper. This works wonderfully.

Comment: All understood and comprehensible.
The difference is not entirely clear as to what is variable and what is fixed in the pattern construction.
Skirt width (fixed specification for the pencil-skirt?)
Quarter of the skirt width (fixed specification 2cm embedded)
Calculation of total failure (Golden Rule)
Position of the darts and hip arch (1cm from the waistline upwards and 7cm to the side at the front)
Length of the darts at the front (10cm) and back (13cm)

PDF basic cut construction skirt with 1 darts

Structure: Top explained, everything comprehensible.

Layout: Very logically structured

Spelling mistakes, grammatical errors, and uniformity of technical terms

Questions: Which design steps are variable and which design steps cannot be changed? Step 9 (1cm at the waistline up or 7cm from the side seam along the waistline). The art of recognizing this as a "layman" is not always immediately comprehensible. What is logical, what do I have to learn by heart and what can I deduce?

Comment: Very helpful to read the video. The knowledge from the video is deepened and reflected very nicely.

Video basic cut construction skirt with 2 darts

Sound: Top

Image: Top

Questions: Can the hip depth be greater than 22cm?

Why is the second rear dart longer? Would it also work the other way around, so that the 1 dart is longer at the back?

Why 1cm high from the waistline here as well?

Why is the position of the 1st dart 7cm from the hip arch?

Comment: Everything understood and very well explained.

Here, too, it is not entirely clear to me what I need to know, what is to be memorized and what can I vary or why are certain parameters so predetermined?

PDF basic cut construction skirt with 2 darts

Spelling: with 2 darts

Structure: Top explained, everything comprehensible.

Layout: Very logically structured

Spelling mistakes, grammatical errors, and uniformity of technical terms

Questions: Can the hip depth be greater than **22cm**?

Why is the second rear dart longer? Would it also work the other way around, so that the 1 dart is longer at the back?

Why **1cm** high from the waistline here as well?

Why is the position of the 1st dart **7cm** from the hip arch?
Comment: Everything understood and very well explained.
Here it is not entirely clear to me what I need to know, what needs to be memorized and what can I vary, or why are certain parameters predetermined in this way?

Module - things to know before cutting

Video: Things to know before cutting

Sound: Top

Image: Top

Questions: Is it enough to just iron some fabrics before sewing them and not to pre-wash them?

Comment: Very well explained. Almost everything is traceable.

It is not entirely clear to me what is meant by the fact that the fabric type "velvet" is cut against the grain.

I would like to get more information about fabric science.

A hint as to what a "break" is would have been nice.

Module - model pencil-skirt cutting and sewing technique

Video pencil-skirt cut construction

Sound: Top

Image: Top

Questions: Why is the skirt adjusted **9cm** below the hip line by 2cm per quarter?

Is the skirt set **9cm** below the hip line at any size? Or does the centimetre indication vary from 9cm?

Why is the pencil-skirt edged by **2cm** per quarter? Does the centimetre specification vary to **2cm**? Or is 2cm a common edging size for a pencil-skirt?

Are the tweaks on the side seams arbitrarily fixed in height? Here I don't mean the tweak for the zipper and slit, but the tweaks that were marked opposite each other on the front and back skirts.

Is the number of centimetres always written as a number in the seam allowance?

Why can I reset the "completed" mark of the course?

Comment: Basically, everything understood and very well explained. I learned how to create a pencil-skirt cut.

The centimetre specifications of the seam allowances were not noted on each side of the video.

I don't have an explanation of what a production cut is.

I am missing a hint on what to consider when buying a curved ruler.

In the implementation in my own size, a calculation error has crept in. I did not consider the extra width of **1cm** of the 1/2 waist. Therefore, the skirt was too wide for me. My first result was a total loss of **9cm** and not as in my case correct, a total loss of **10cm**.

Self-reflection: The hip curve of the given pressure in DinA4 from UniFash and my self-made pattern construction in size 36 is not identical. My drawn hip curves are curvier than in the print of UniFash. Does it matter? Or did I draw wrong?

PDF production cut pencil-skirt

Structure: Top

Layout: Very logically structured

Uniformity of technical terms

Step 2 Seam allowance: Note in parentheses why in the front centre and the back centre not **1cm** seam allowances, but **2cm** seam allowances are to be drawn (because of the zipper at the back and the slit at the front).

Questions: Step 1 Pattern construction: Why do I measure **9cm** down from the hip line along the side seam and mark the point with a pinch? Why not **8cm** or **10cm**? Are the **9cm** fixed for all sizes?

Comment: Note what does tracing paper mean would be helpful.

Well explained and learned a lot, very interesting video.

PDF model description with fabric consumption and fabric recommendation

Model Description Pencil-skirt

Structure: Top

Layout: Very logically structured.

Suggestions for improvement in the first paragraph regarding layouts and grammar. Layout could be built up in an even more structured and harmonious way; the individual boxes could be made more modern.

Hem: It says turn in 2 x 1cm and topstitch through and through? Here I would write: Wrap in 2 x **1cm** and quilt **0.xcm** wide/foot-width.

Questions: Outer fabric/consumption: Once the skirt length plus 40cm with a fabric width of **140cm**. Are the **40cm** for the cuff?

Comment: Note would be nice: For larger sizes, cut the waistband narrower if necessary.

To deepen the video, the PDF is very helpful.

All the basic information from the video is included.

PDF pencil-skirt pattern cuts size 36 to print

PDF 'FAQ' Instructions" for printing

Structure: Top

Layout: Top

Questions: No questions about the content.

Comment: Test square for measuring: here the number of sides of the pants is given as an example. Here I would list the pencil-skirt or keep it more general.

The document prints a blank second page. This is superfluous.

PDF cutting layout pencil-skirt

Structure: Top

Layout: Suggestions for improvement under construction: Correct spacing.

Questions: No substantive questions.

Comment: Nothing to complain about. Very well implemented.

PDF layout plan after printout

Structure: Top

Layout: Top

Questions: No substantive questions.

Is it called an 'Anlegeplan' or an 'Anlageplan'? In the case of the plate-skirt, there is 'Anlageplan'.

Comment: Nothing to complain about.

PDF pencil-skirt Printout A4

Structure: Top

Layout: Top

Questions: No substantive questions

Comment: The construction of the pattern is very beautiful.
The printout of the pencil-skirt with my printer was partly not printed flush.
With another printer, the printing was fine. Dimensions measured; Everything is super implemented.
The figures for the investment plan are missing on some printouts.
A4 = DIN A4?

PDF pencil-skirt Plotter A0

Structure: Top
Layout: Top
Questions: No substantive questions.
Comment: Document not printed in plotter format and therefore not checked.
A0 = DIN A0?

Video pencil-skirt Crop

Sound: Top
Image: Top
Questions: No questions about the content of the video.
What kind of chalk pencil does Vera use in the video?
Wouldn't it make more sense to put the pins crosswise so that there are no waves in the pattern?
Comment: The video is very well explained.
Note: Why the snaps must not be cut deeper than 3mm.

Video pencil-skirt sewing technique

Sound: Top
Image: Top
Questions: Why should a little space be left on the edge of the fabric when ironing on the zipper insert?
Why do I hem the skirt with 2 x 1cm and not with 1 x **2cm**? Is this the classic variant like in the video?
Comment: The video is very well explained and contains a high learning effect for me:
Learned: sewing in a zipper
Learned: Thread the hand needle correctly.
Learned: How to sew on a hook with a bar by hand.
Note: What does 'Handmaß' mean.
Note: More information about the edge guide would have been nice.

Module - plate-skirt cutting and sewing technique

Video Plate-skirt cut construction

Sound: Top

Image: Top

Questions: What is a W-spot? Does the W stand for Waist?

Arc of a circle: Why **minus 1** in the calculation for the arc of a circle?

Comment: The video is well explained, and everything is comprehensible to me.

Pattern creation in my size: Total skirt length measured from the arc of the circle and not **20.7cm** deeper.

Control measurement with the tape measure: The waistline I drew gives exactly half of my waist circumference.

PDF Production Cut Plate-skirt

Structure: Top

Layout: Improvements in expression, highlighting of text passages

Questions: *Sectional design*

Step 2: Why is **-1** calculated in the invoice? Is it a fixed number or is the number variably changeable?

Comment: Very helpful to consolidate the video.

Sectional design

Step 4: Highlight the tip – bold and italicized.

Step 6: Grammar mistakes

Step 8: Printout

Production cut

Step 1: Beautify the layout

Step 1: Highlight the tip – bold and italicized.

PDF Model Description and Fabric Consumption and Fabric Recommendation

Structure: Top

Layout: Suggestions for improvement in the structure of the layout:
Expression and paragraph structure

Questions: Outer fabric/consumption: Why here plus **20cm** and not plus **40cm** as with the pencil-skirt? It's the same cuff format.

Comment: Very helpful to consolidate the video.

Structure page 2 not so nice.

PDF Plate-skirt pattern cuts size 36 for printing

PDF FAQ Printable Instructions

Structure: Top

Layout: Top

Questions: No substantive questions.

Comment: Test square for measuring: Here the number of sides of the pants is given as an example. Here I would list the pencil-skirt or keep it more general.

The document prints a blank second page. This is superfluous.

PDF Plate-skirt cutting plan

Structure: Top

Layout: Top

Questions: No substantive questions.

Comment: No complaint. Very well implemented.

PDF investment plan Plate-skirt

Structure: Top

Layout: Top

Questions: No substantive questions.

Comment: Construction of the pattern is very beautiful.

The expression of the pattern for the plate-skirt is very good and coincides with the self-made pattern construction.

The figures for the investment plan are missing on the printout.

PDF Plate-skirt printout A4

Structure: Top

Layout: Top

Questions: No substantive questions

Comment: Construction of the pattern is very beautiful.

Figures for the investment plan are missing from the printouts.

PDF Plate-skirt printout A0

Structure: Top

Layout: Top

Questions: No substantive questions.

Comment: Document not printed in plotter format and therefore not checked.

Video Skirt Cut

Sound: Top

Image: Image quality worse than in the previous videos of Iris.

Questions: No questions for understanding.

Comment: The video is very nicely explained.

Piano music in the background disturbing in the explanation.

Video Plate-skirt sewing technique

Sound: Top

Image: Top

Questions: No questions about the content.

What should I consider if I want to sew the jersey skirt?

What sewing stitch do I use to sew the jersey skirt?

If I want to sew a skirt in other sizes, do I have to create a new (basic) cut again and again?

Comment: The video is very nicely explained.

The belt loops, which can be seen in the video on the waistband, are not explained.

In Depth Feedback on UniFash's Fashion Course /Advanced

My name is _____ I booked the Fashion Course to learn or improve some techniques I thought I needed to become an independent professional fashion-maker.

Here some general comments and below on each module

I was positively surprised by the quality and accessibility of the courses. I think the modules are even more useful when booked together as a package, because the progression is very well thought and allows to well practice and better understand through reminders and the consistency of the language and techniques.

I like the fact that there are two teachers; both are competent and motivating. I was afraid of pattern making, because it was my weak point, but after watching several times the videos (starting with the beginner's ones), and trying out, I was able to overwhelm what I thought was difficult and go on.

The quality of the image and sound is overall very good. Vera articulates and speaks slowly, which I appreciate a lot.

I wish there were some « tops » to practice with: maybe it is coming in the future? I would love to sew a jacket, Chanel style.

As mentioned below, I would have liked some segmentation of the longest videos, to be able to find quickly where I stopped watching.

I find the doll very useful, but I wonder if we could have a real person wearing the garment, to see how the fabric looks like on a real person who does not have the perfect proportions of the doll, and some advice to adjust the garment?

Also, another suggestion: the Do and Don't. Actually, I booked this course because I used to make the same mistakes all over again. Maybe it would be interesting to point out the most common ones and explain why and how avoid them?

Module 1. Take measurement for tailor-made trouser, dresses and blouses

Taking Measurement/Business Trouser

Sound: very good

Image: very good

Comment: With the doll and the close ups it is all very clear and easy to grasp.

Module 2. Patternmaking construction

Sound: very good

Image: very good

Comment: Good explanations and relevant use of text and lines on the video.

Module 3. Sewing technique - wrap skirt

Wickelrock Zuschnitt

Sound: good

Image: very good

Comment: the fact that each module of each garment follows the same structure and that the teachers repeat some concepts is very efficient to memorize and « digest » the sewing technique. The progression in the difficulty is smooth and motivating.

Wickelrock Nähtechnik

Sound: good

Image: good

Comment: It is a small detail, but in the end of the video (42:00), while Vera is sewing the snap button, there is no music. I find music during « action » quite nice, while a long silence could be a bit odd.

Module 4. Sewing technique - panel skirt

Bahnenrock Zuschnitt

Sound: OK. A bit weak

Image: Good, but careful with colours of texts (pink) on a violet fabric

Comment: none

Bahnenrock Nähtechnik

Sound: OK. The audio level is not the same along the whole video

Image: Good

Comment: Watching Vera is such a pleasure: she makes sewing look easy and beautiful.

Module 5. Sewing technique - business trousers

Businesshose Schnittkonstruktion

Sound: good

Image: very good

Questions: none

Comment: I like the close ups, the view from the top on the paper sheet and the texts and lines on the videos; very helpful. For longer videos like this one though, I would suggest segmenting it. Thus, we can come back easily to where we stopped working.

Businesshose Zuschnitt

Sound: good

Image: good

Questions:

Comment: Maybe it is not necessary that the inlay remains so long featured on the screen from 15:50

Businesshose Nähtechnik

Sound: OK, but the previous videos were better. From 19:12 weaker or louder voice sound, which is a bit disturbing. Music is nice but too loud compared to the voice.

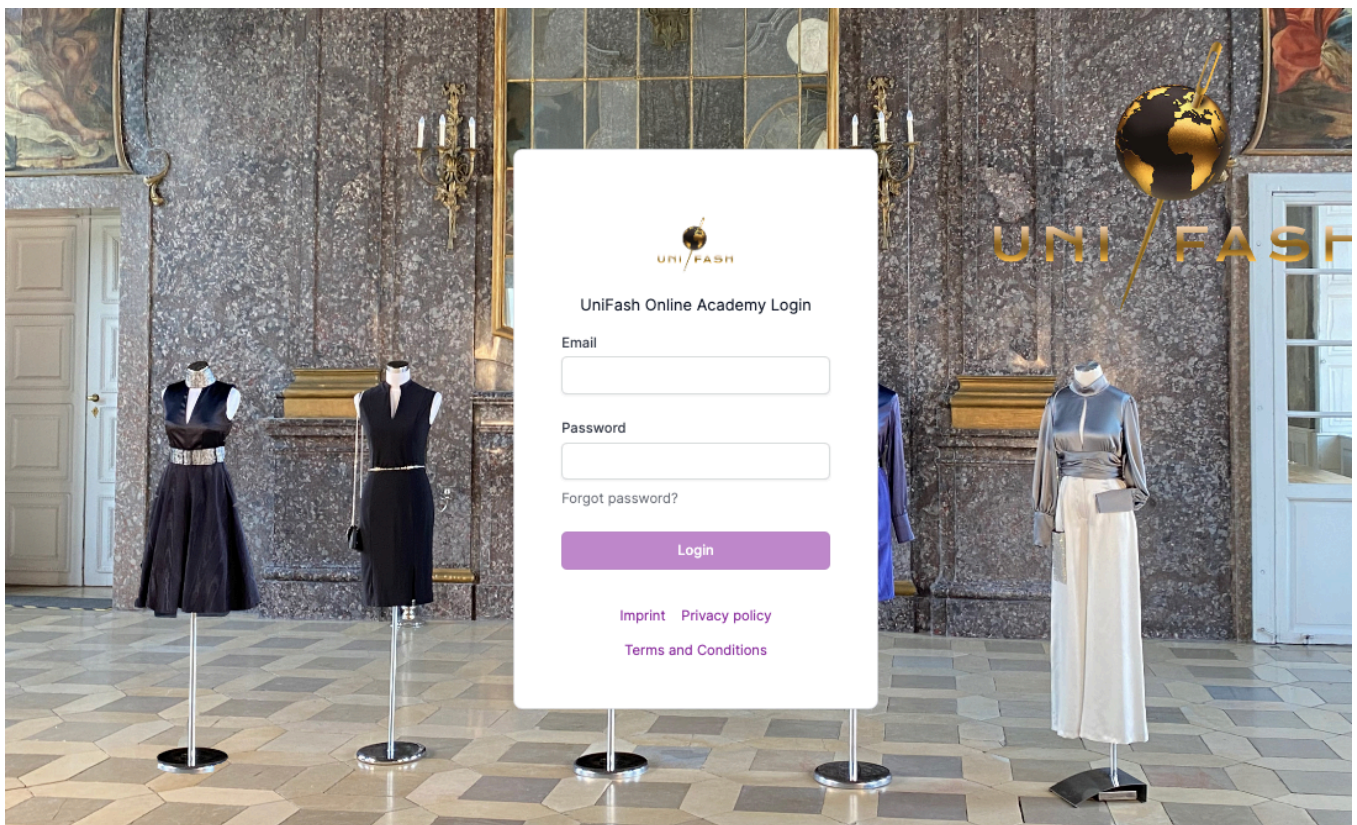
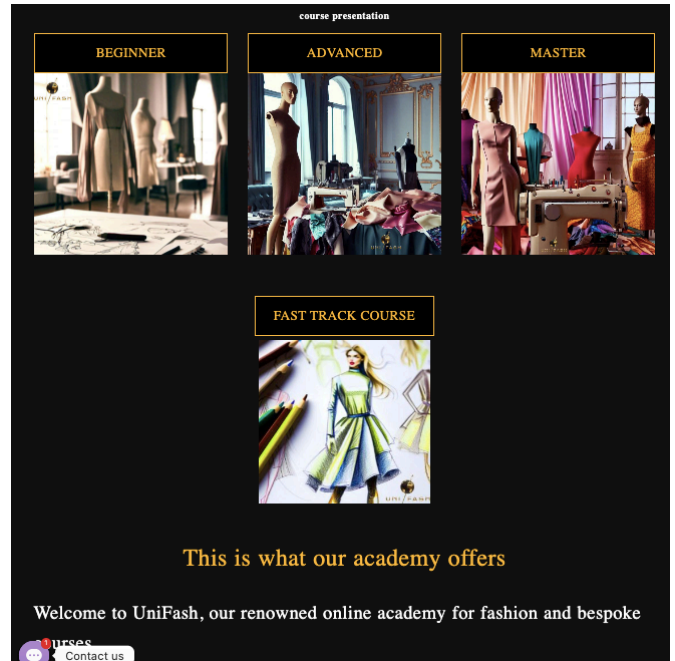
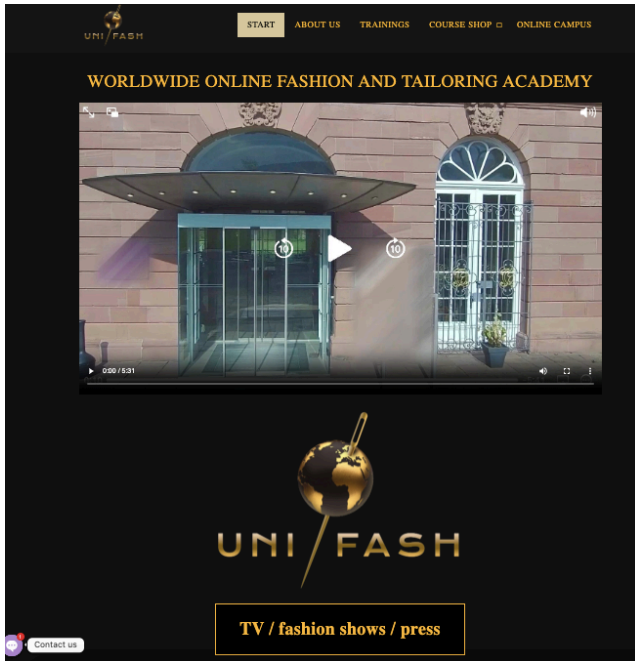
Image: good

Questions: none


Comment: The video is very long; therefore, I would find useful to segment it in paragraphs or topics (ex: ironing the inlay, drawing the darts, sewing the darts, etc.). The course itself is great, well-structured and explained. Each step is very clear, very professional.

10. UNIFASH ONLINE CAMPUS /WEB SITE/ COURSE CONTENT

WWW.UNIFASH.EU OR WWW.UNIFASH.DE (GERMAN)







FASHION COURSES Forum UniFash - News Impressum Datenschutz Kursshop



Welcome to UniFash
Online Academy

UNI FASH

FASHION COURSES

	<p>Beginner</p> <p>10% completed</p> <p>Dieser Kurs ist für Anfänger ohne Schnitt- und Nähkenntnisse geeignet.</p> <p>START COURSE</p>
	<p>Advanced</p> <p>85% completed</p> <p>Dieser Kurs setzt gute Grundkenntnisse in Schnitt und Nähtechnik voraus.</p> <p>START COURSE</p>
	<p>Modzeichner</p> <p>0% completed</p> <p>Fast-Track-Kurs für Modzeichner</p> <p>START COURSE</p>
	<p>Fashion Drawing Course</p> <p>Fast-Track-Course für Fashion drawing</p> <p>START COURSE</p>

WILLKOMMEN BEI UNIFASH
2 of 2 lectures completed 0h 9min

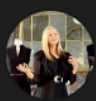
MATERIALIEN FÜR NÄH - UND SCHNITTTECHNIK KURS
2 of 2 lectures completed 0h 5min

MAßNEHMEN
2 of 2 lectures completed 0h 3min

SCHNITTTECHNIK GRUNDSCHNITT KONSTRUKTION
4 of 4 lectures completed 0h 25min

WISSENSWERTES VOR DEM ZUSCHNITT
1 of 1 lectures completed 0h 9min

MODELL BLEISTIFTROCK SCHNITT- UND NÄHTECHNIK
6 of 6 lectures completed 1h 27min



Professor Iris Peltzmeier
CEO UniFash

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