



**Co-funded by
the European Union**

PEER-TO-PEER LEARNING in working with the challenges of sustainability in fashion

Report

Authors:

HochVier, UniT GmbH, Eco Logic, Amarelarte and Tartu Centre for Creative Industries

2024

I Peer-to-peer learning

What is peer-to-peer learning?

Peer-to-peer learning, also known as peer learning or peer teaching, is an educational, collaborative approach that involves individuals within a similar social group or level of expertise teaching and learning from each other.

Peer to peer learning is an effective approach to impart knowledge

Within higher education, a range of collaborative learning models has emerged as prominent approaches, occupying a central position in fostering learning, active engagement, and the comprehensive development of proficient graduates. Peer learning refers to “the acquisition of knowledge and skills through active helping and supporting among status equals or matched companions” (Topping, 2005, p. 631).

It is found that traditional learning methods fail to produce tangible results due to difficulties inherent in applying knowledge learned in a traditional classroom setting to the work environment. Instead of relying solely on traditional teacher-student interactions, peer-to-peer learning encourages active participation and collaboration among peers to enhance understanding and knowledge acquisition. It can be an effective way to improve the retention of information and increase motivation and engagement.

Individuals with similar knowledge or experience work together to learn and achieve a common goal

Peer learning does not apply only to higher education but can be used everywhere. It can be used in various settings in which individuals with similar knowledge or experience work together to learn and achieve a common goal. It can be an effective way to improve the retention of information and increase motivation and engagement. Peer learning can enhance the learning experience and develop skills such as teamwork, communication, and problem-solving.

The scientific researches have proved that peer learning method promotes critical thinking, problem-solving, and communication skills, as learners are encouraged to explain concepts in ways that are understandable to their peers, as a result of which knowledge becomes understandable and can be applied elsewhere (Brown, Collins, & Duguid, 1989; Brown & Duguid, 1991; Robey, Khoo, & Powers, 2000). Based on Boud, 2001 peer learning cultivates the desire to learn from one's peers. It brings out that learning from a peer is often less intimidating, informal, and has a higher sense of comfort than a typical lecture from an instructor. Therefore, participants tend to feel more comfortable making mistakes, or asking questions that they normally would not ask to an instructor.

Peer learning enables people to cultivate crucial competencies such as the ability to organise and plan their learning activities, collaborate effectively with peers, provide and receive constructive feedback, and assess their own learning progress. (Boud, D., 2001).

In peer-learning, people feel more comfortable making mistakes or asking questions

It is the exchange of roles that makes learning from each other particularly valuable. Role reversal makes participants think more and pay more attention.

Peer learning can be evaluated based on whether peer engagements and sustained individual contacts produced the right learning outcomes for the right individuals to achieve changes that matter.

Peer-to-peer learning is a collaborative approach in which individuals with similar knowledge or experiences work together to learn from each other and achieve common goals

In conclusion, peer-to-peer learning is a collaborative approach in which individuals with similar knowledge or experiences work together to learn from each other and achieve common goals.

Peer-to-peer learning principles

Peer learning is most effective when learning objectives are clear, and peer engagements are structured to maximise these objectives. Learning is best facilitated when peers do things together and reflect regularly on what they are learning.

Peer learning is most effective when learning objectives are clear, and peer engagements are structured to maximise these objectives.

During the process of peer-to-peer learning, the learning gains of individual peers are to be communicated back to the facilitators. Peers should be encouraged and empowered to share their learning. Therefore, it is important for facilitators to adjust the process of peer engagement to the needs of target groups and to ensure peers find the process of peer-learning as easy-as-possible.

The facilitators of the peer-to-peer learning sessions should keep in mind that the process can create value not only to the participants at the levels of individual learning, but also to the organisations involving the peers. They can benefit from the committed engagement of participants.

Other driving factors for successful peer learning are that peers engage with each other in an honest and committed manner; they engage with each other over a medium to long run period and they engage in multiple ways, including through shared work and site visits." (M. Andrews and N. Manning, 2016).

Peer learning can take various forms, from workshops and discussion seminars to peer mentoring and collaborative projects. It can be an effective way to enhance information retention, self-reflection, critical thinking, motivation, a sense of belonging, engagement, and lifelong learning.

Peer learning can take various forms, from workshops and discussion seminars to peer mentoring and collaborative projects

Peer learning can improve the overall learning experience and develop skills such as teamwork, communication, and problem-solving. Peer learning is most efficient when there are clear objectives, structure, and effective communication. Peer-to-peer learning benefits both the peer tutor and the peer tutees. (Boud et al., 2015)

Circumstances under which peer-to-peer learning is effective

Peer-to-peer learning works well for people of different ages and educational backgrounds. It helps them understand subjects better and improves their social skills through collaboration. It also makes

learners feel more empowered and responsible for their own education, as they actively participate in the learning process (Boud, D., 2001).

Peer-to-peer learning works well for people of different ages and educational backgrounds

To ensure the effectiveness of peer-to-peer learning, it is crucial to consider several key aspects that play pivotal roles in its success. Some of the key aspects are (M. Prideaux, N. Jones, E. Paul, 2022):

1. the presence of a more senior tutor
2. clear expected objectives/outcome
3. clear structure
4. clear communication
5. engagement

The presence of a more senior tutor

At the peer-learning sessions there should be at least one or more people who coordinate the discussion points and the schedule to make sure that all participants get a chance to speak and share their views (Boud et al., 2015). A designated person is needed to handle the program's logistics as it won't happen on its own. The learning facilitator keeps everyone clear on the program's subject matter, ideas, and themes. They will also ensure participants work hard to constructively receive and give feedback to enhance their learning possibilities. (M. Andrews & N. Manning, 2016)

"The facilitator or tutor facilitates the class by ensuring that everyone has the opportunity to contribute, that no one dominates proceedings, that discussion stays on topic, and that the group proceeds at an appropriate pace. The proctor may encourage the proctees to deepen their level of engagement, for example by inviting them to justify their assertions or to anticipate and consider what people who disagree with them might say" (M. Prideaux, N. Jones, E. Paul, 2022).

Clear expected objectives/outcome

Peer-to-peer learning is the most optimised when there are clear learning objectives, and the interaction between peers are organised in a way that maximises the achievement of these objectives (Boud et al., 2015). To really take advantage of peer learning, you have to be very specific about your goals so that everyone involved knows exactly why they're there. This makes defining those goals and objectives an important first step when creating any program at work. (M. Andrews & N. Manning, 2016)

Learning is best facilitated when peers collaborate on tasks, working together towards common goals, and engaging in regular reflection on their learning progress. (Boud et al., 2015)

Clear structure

An effective peer learning program is about more than just the activities themselves. The facilitator needs to build and develop frameworks like meeting agendas, curate resources or activities for the group to learn from each other's experiences, and facilitate connections between their lives, careers, and the company's culture. Different kind of group leading methods like ice breakers, common goal setting, structured agendas for discussions, job shadowing, and curated workshops can work. (M. Andrews & N. Manning, 2016)

M. Prideaux, N. Jones and E. Paul write in their research paper "Twenty-Five Years of Peer-Assisted Learning: A Review of Philosophy view of Philosophy Proctoring at the University of Leeds" that "one of the key features of proctorials is the way in which the sessions themselves are structured around a series of discussion questions. Unsurprisingly, respondents considered it to be "very" or "quite" important for a successful proctorial that the questions are conducive to discussion (proctors: 100%, past proctees: 96%, current proctees: 96%, staff: 100%). As one former proctor noted: When the questions are not easily adapted for a fruitful discussion, proctorials can be very difficult to run." (M. Prideaux, N. Jones, E. Paul, 2022).

Clear communication

Questions that demand information recall or are either overly basic or excessively difficult will not contribute to a fruitful discussion. The role of the tutor, which is to facilitate the discussion rather than actively participate or instruct, underscores the critical importance of thoughtfully crafting questions. (M. Prideaux, N. Jones, E. Paul, 2022)

Engagement

A fundamental prerequisite for successful peer learning is that the teaching peer possesses the skills and strategies to effectively engage students and maintain their attentive involvement. If the teaching peer does not know how to keep the student peers involved, the peer learning session may end up to be very short and not fulfill its purpose. (M. Prideaux, N. Jones, E. Paul, 2022)

Various research investigations into peer tutoring have shown that its successful implementation can be carried out with tutors of varying levels of ability. This encompasses scenarios where proficient peers assist the other ones with advanced skills as well as those with learning disabilities.

"In the peer-to-peer learning process, participants are grouped together in two or more as a team and are trained to work on specific challenges to prompt, track and assess one another, while working collaboratively towards group objectives." Matching peers of equivalent status involves individuals from comparable social backgrounds who may not have much experience but collaborate to learn and instruct each other, all while being guided by a facilitator. (M. S. Abdurrahman, 2021)

Peer-to-peer learning in UCM project

The fashion industry has always faced a unique set of challenges. However, a new set of issues that is connected to customers` demand on a more sustainable fashion industry has arisen. Customers increasingly demand more transparency about how fashion goods have been sourced and manufactured. People are ready to make responsible and sustainable choices and they want to be more aware of the topics of responsibility, transparency, and accountability in the fashion industry.

The possibilities of reuse, redesign and recycling in fashion consumption are complicated and consumers usually don't know what kind of choices can help them to make more sustainable decisions.

Thus, the peer-to-peer learning model can help to learn from peers who have similar concerns.

UpCycling Clothes & Mind Project Introduction

UpCycling Clothes & Mind is an innovative initiative aimed at fostering awareness and understanding among young adults, older people, migrants, adult educators and artists about the impact of fashion production on the environment and strategies to counter such impacts. UpCycling Clothes & Mind project was Co-funded by the ERASMUS+ Programme of the European Union. The project took place from 01.02.2022 until 31.07.2024.

Through a series of interactive workshops, the project sought to engage participants in discussions with a focus on developing strategies to counter the negative effects of fashion on the environment. The project involved collaboration between five partner organisations: HochVier, UniT GmbH, Eco Logic, Amarelarte and Tartu Centre for Creative Industries, who collectively designed and implemented at least two extended workshop series per partner.

The primary objective of this project was to provide participants with a comprehensive understanding of the relationship between fashion and the environment. By exploring alternative approaches to fast fashion, participants had the opportunity to experience sustainable practices firsthand. Additionally, participants were encouraged to produce materials to inform their peers about the topic through various channels, such as social media.

By involving adult educators and artists and through their active participation, they had the opportunity to develop innovative learning environments, explore and develop new materials to use at adult education. The project aimed to equip them with the necessary skills and knowledge to incorporate green competences into their teaching practices, further promoting sustainability in adult education.

Throughout the project, special attention was given to peer-to-peer learning. By actively involving participants at the workshops and in the development of materials, the aim was to foster a sense of ownership and empowerment among the target group about the topic. As young adults, in particular, communicate a lot on social media, this ensures that the acquired knowledge is passed on among peers. For this purpose, the materials developed in conjunction with the first series of workshops were compiled, reflected upon, systematised and tested again in another series of workshops. For a conclusion, a brochure was produced which, together with the further education programme, will enable other adult educators and artists to develop a similar programme.

Ultimately, the goal of the project was to raise awareness about the environmental impact of fashion production and empower participants to become advocates for sustainable fashion practices. By engaging young adults, older people, and migrants in meaningful workshops and discussions, and providing them with tangible alternatives, the partners of the project hope to contribute to a more environmentally conscious society. By conveying innovative concepts in a way that the project content is transferable, the goal is that the experience remains beyond the end of the project and people start using and offer the workshop formats.

Case studies from project partners

Estonia

Tartu Centre for Creative Industries organised three workshops on topics of sustainable fashion design and recycling in fashion. The three workshops were organised during entrepreneurship week in the city in October 2022 as follows.

The first workshop: Tiina Andron / Andron design - How to choose stylish accessories?

The designer talked about the style of leather accessories, such as bags and jewelry, and the maintenance of various accessories, as well as the possibilities of giving old items new life.

In addition, the participants got acquainted with Tiina's own accessory brand ANDRON. Its designer Tiina Andron is a leather designer and leather design lecturer at Pallas College of Art. More information here: <https://www.tiinaandron.com/home>

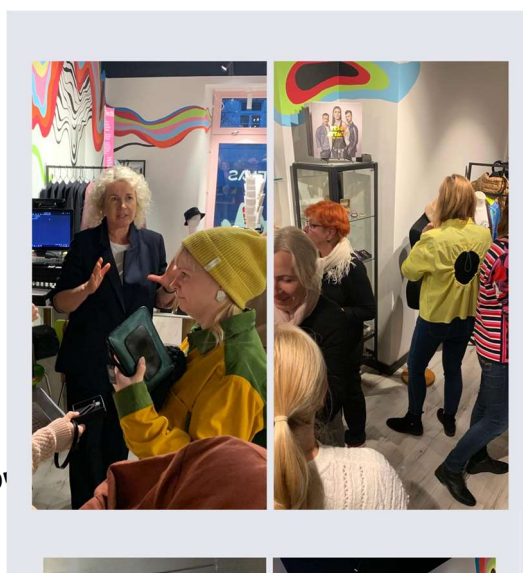
12 people participated in the workshop.



The second workshop: Katrin Kirsipuu - "How to make your outfit stylish and attractive with small details."

Katrin is an experienced stylist and advisor who shared tips to follow in choosing clothes and personal style. She answered the following questions: How to be self-confident and bold in your clothing choices and remain timeless yourself? How to combine old and new clothes and reused accessories?

14 people participated in the workshop.



The third workshop: Key Külaots / Redis - How with the help of design? Redesign!

Key Külaots is a young fashion designer who has decided that fashion creation can be done without bringing anything new to the world. Key creates stylish fashion collections from recycled clothing.



In her workshop, she shared tricks and ideas on how to create a stylish garment using redesign, and practical redesign of clothes took place. The participants had to choose items to take with them, suitable for transformation and fun "tuning".

8 people participated in the workshop.

Questions Tartu Centre for Creative Industries answered when planned their case studies

Q1: What was the aim of the activity you chose for your peer learning?

All three workshops had the same objectives:

- to promote understanding of the problems of fast fashion
- to encourage the participants to share their experiences of fast and slow fashion and recycling
- to educate participants and teach them how to take care of their existing clothes and accessories, combine new and old items, and redesign their clothes and accessories

An additional aim was to create a relaxed atmosphere to have fun in the learning process in order to achieve the goals in the best possible way and to support discussions and exchange of experience.

Q2: Which groups did you target? How many people participated in the activity?

The events were open to all interested participants but were mostly targeted at citizens who were interested in design and fashion. The workshops were well marketed through different media channels – TV, radio, newspaper etc, - and therefore the participants represented different ages.

Seminar 1 brought together 12 women between the age of 30-52

Seminar 2 brought together 14 women between the age of 22-48

Seminar 1 brought together 8 women between the age of 30-56

Q3: When and where did your activity take place? How long did it last? How was the activity or process structured?

All the seminars were held in the design shop of Tartu Centre for Creative Industries, in the city center. They all lasted 2 hours.

The events were structured in a similar way: first, the designer introduced herself and her topic, and after that, there was a discussion and exchange of experiences and practical work. The practical part was different in each case. For example, during the 2nd seminar, the participants could choose accessories from the shop and make photos of themselves. In the 3rd seminar, there was practical work with redesigning the clothes of participants.

At the end of the workshop, there was a feedback round and an evaluation.

Q4: How did you describe the aim of the activity to the participants and how clear was it to them? Did you measure it?

The managers of the workshops were supporting designers in gathering feedback from the participants. The aim of the activity was described and explained to the participants both by the managers and by the designers, and also during the joint discussion rounds. Based on the comparison between the pre-and post-discussion, it could be seen that the participants had learned something.

Q5: What were the expected outcomes of the activity? Did you record them?

The participants developed awareness and understanding of the issues of sustainability in fashion and gathered ideas on how to be more sustainable in making their everyday clothing decisions.

Q6: What peer-to-peer learning methods did you use throughout the process? What kind of activity was it and how did you do it?

During the peer-to-peer learning activity, different methods were used to develop an awareness of sustainability in the fashion industry and everyday clothing. Participants had the opportunity to share their own experiences and opinions in open discussions. The seminars and workshops helped to deepen their understanding of fast fashion, recycling, and sustainability.

Q7: How did you promote the activity? Did you achieve the expected reach?

The activity was advertised broadly, as the events were in the official program of the entrepreneurial week in the city. Tartu Centre for Creative Industries shared the information about the seminars in the following ways:

- Newsletter and website of Tartu Centre for Creative Industries, before and after the event: [Ettevõtlusnädal Tartu Loomemajanduskeskuses ja Loomeka poes! - Tartu Loomemajanduskeskus \(loovtartu.ee\)](#) and <https://sh1.sendinblue.com/amip6veflxpfe.html?t=1664256880>
- Social media postings on Facebook and Instagram
- Newsletter of the city of Tartu and news on the main page of the city: [Tartu Loomemajanduskeskus ja disainipood Loomekas ootavad ettevõtlusnädalal töötubadesse](#)
- News on the morning program of the national TV channel ETV
- Information about the workshops on the program of the week - [Tartumaa koolitused programm | Ettevõtlusnädal 2023 "Tandem Ettevõtluses" \(ettevotlusnadal.ee\)](#)
- Program at the website of the city of Tartu: [Ajakava \(tartu.ee\)](#)

Design of the web-poster:



Germany

HochVier hosted two workshops covering fast fashion, shopping behavior, flea markets, and second-hand shopping. Each workshop had between 10 and 15 participants.

The peer-to-peer learning initiatives undertaken aimed to heighten the awareness of sustainability in the textile industry among young adults, cultivating an understanding of the challenges associated with fast fashion and prompting participants to exchange their experiences with others. These activities were designed for politically engaged young adults who hold a particular interest in sustainability within the textile sector.

The first workshop

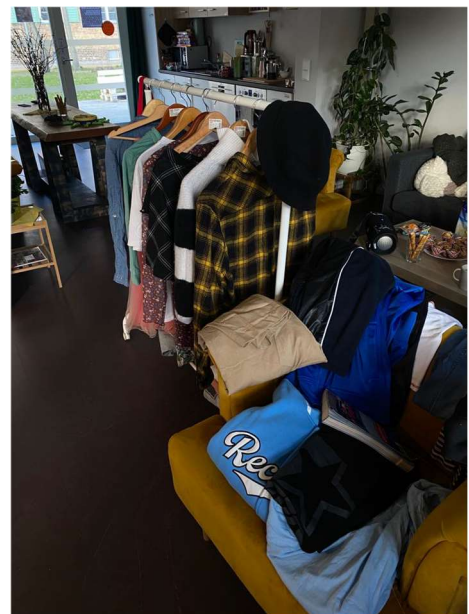
The initial workshop occurred on October 23, 2022, in Berlin at the Mauerpark flea market. The participants convened at Berlin's main station, proceeded to the flea market, and engaged in an introductory session along the way, sharing their personal experiences related to the topic. At the flea market, a peer education officer of similar age conducted a presentation on fast fashion. Following the lecture, a discussion ensued, allowing participants to exchange their own insights. Subsequently, the group explored the flea market, with an opportunity for shopping. The day concluded with an evaluation session, where gathered impressions were thoroughly discussed. Given the positive feedback from participants and the expressed interest in another workshop on sustainability and fast fashion, a decision was made to organise a follow-up workshop.



The second workshop

The second workshop was hosted at a youth club in Potsdam on November 12, 2022, commencing at 10:30 am. The session began with an ice-breaking session, followed by an introduction to the workshop. Participants then engaged in sorting and selecting donated clothes. Following a shared lunch, an education advisor delivered a presentation on fast fashion, Vinted, and strategies for raising awareness about associated issues and solutions.

At the end of the day, a feedback round and evaluation took place. Notably, the education officer/coordinator of the workshops was of the same age as the participants, fostering a relaxed environment and enabling meaningful interactions. The activity's objectives were communicated through lectures, joint discussions, and debriefing sessions. A comparison between pre- and post-discussions revealed the participants' acquired knowledge, further supported by

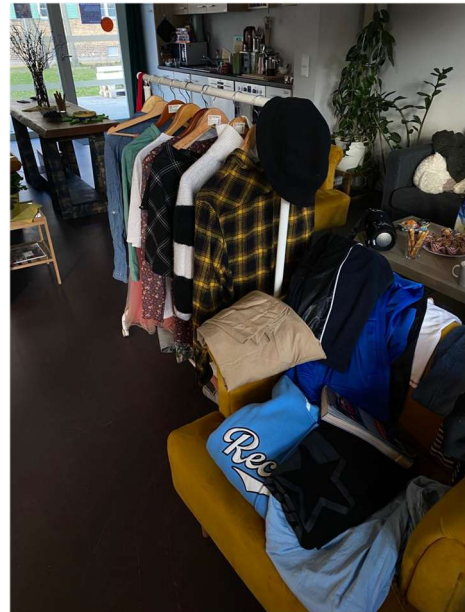


the positive response and the expressed interest in a subsequent workshop. The peer-to-peer model proved effective, with new attendees introduced by participants from the initial workshop.

The outcomes of the activities demonstrated that participants developed awareness and understanding of sustainability in the textile industry within a relaxed setting. Various methods, including open discussion sessions, lectures, and presentations by the education officer, were employed during the peer-to-peer learning activity. The success of a second workshop underscored the efficacy of the learning activity concept.



An alternative methodological approach involved instructing participants in theoretical concepts through hands-on applications. For instance, in the initial workshop, participants actively engaged at a flea market, inspecting, assessing, and acquiring textiles. In the second workshop, the focus shifted to



sorting and selecting old clothes. These sequential events paved the way for a third activity, where the organised clothes were made available for sale, and the generated proceeds were donated.

Promotion of these activities primarily relied on word-of-mouth recommendations, propagated from peer to peer. Additionally, an advertisement was posted on our website, and promotional efforts extended to other social networks, incorporating the use of hashtags for wider visibility.

All the German case study photos by: Mia Bosselmann.

Questions HochVier answered when planned their case studies

Q1: What was the aim of the activity you chose for your peer learning?

The activity had several objectives. The first objective was for the participants to develop an awareness of the issue of sustainability in the textile industry. Another objective was to promote understanding of the problems of fast fashion. Another goal was to encourage the participants to share their experiences from the workshops with other people. It was tried to create a relaxed atmosphere to have fun in the learning process in order to achieve the goals in the best possible way.

Q2: Which groups did you target? How many people participated in the activity?

A new peer group has been created for the activity. We targeted young adults who are concerned with the issue of sustainability in the textile industry and also have political interest in this issue. There were 10 to 15 people participating in the activity each time.

Q3: When and where did your activity take place? How long did it last? How was the activity or process structured?

The first workshop took place on 23.10.2022 in Berlin at the flea market at Mauerpark. After the group gathered at the main train station in Berlin, they went to the flea market. On the way there was a round of getting to know each other and they talked about their own experiences with the topic. At the flea market there was first a lecture about fast fashion by the education officer of the same age. After the lecture, there was a discussion round and an exchange of their own experiences. Afterwards, the group walked through the flea market and had the opportunity to shop. At the end of the day, there was an evaluation and the collected impressions were discussed. Due to the positive reception of the participants and also the request to organise another workshop on the topic of sustainability and fast fashion, we decided to organise another workshop. The second workshop took place in a youth club in Potsdam. It was on 12.11.2022 and started at 10.30 am. It started with a get-to-know-you session followed by an introduction to the workshop. After that, donated clothes were sorted and selected. After a meal together, there was a presentation by the education officer about fast fashion, vinted and how to spread the issues. At the end of the day, there was a feedback round and an evaluation.

Q4: How did you describe the aim of the activity to the participants and how clear was it to them? Did you measure it?

The education officer and coordinator of the workshops were the same age as the participants. This created a relaxed environment and allowed people to meet each other at eye level. The aim of the activity was described and explained to the participants in lectures, the joint discussion rounds and also in the debriefing and pre-discussion. Based on the comparison between the pre- and post-discussion, it could be seen that the participants had learned something. Also the request for a second workshop shows that the participants enjoyed it and also that the peer-to-peer model was implemented as there were new faces who were informed about it by the participants from the first workshop.

Q5: What were the expected outcomes of the activity? Did you record them?

The expected outcomes of the workshops were that the participants would develop awareness and understanding on the issue of sustainability in the textile industry in a relaxed environment.

Q6: What peer-to-peer learning methods did you use throughout the process? What kind of activity was it and how did you do it?

During the peer-to-peer learning activity, different methods were used to develop awareness of sustainability in the textile industry. Participants had the opportunity to share their own experiences and opinions in open discussion sessions. There were also lectures and presentations by a young education officer to deepen the understanding of fast fashion and sustainability. In addition, the events of a second workshop showed that the concept of the learning activity worked. Another methodological approach was that the participants were taught the theoretical concepts through practical applications. In the first workshop, for example, the participants became active at a flea market where they examined, checked and purchased textiles. In the second workshop, old clothes were sorted and selected. These two events eventually led to a third one where the sorted clothes were offered for sale and the proceeds donated.

Q7: How did you promote the activity? Did you achieve the expected reach?

The activity was advertised mainly by word of mouth and passed on from peer to peer. Furthermore, an ad was uploaded on our website and advertising was also done on other social networks, such as the use of a hashtag.

Austria

UniT GmbH hosted nine workshops covering fast fashion and environment, techniques for upcycling, social media, pop up shop and gallery. In total, workshops had 87 participants.

In the initial workshop series, the approach began with an intergenerational group. Within these workshops, an initial exploration delved into understanding the environmental impact of fast fashion. Following this, a multi-day sewing workshop was arranged, centering on the potential of upcycling and practical applications. The younger participants, approximately 20 years old, displayed such enthusiasm that they expressed a desire to extend invitations to their friends, thereby expanding the participant circle.

One group was so enthusiastic about the results of the joint work that they suggested founding a fashion label called Studio Fenco.



By: Lea Blagojevic

They took the initiative to engage in public relations efforts through an Instagram channel and a photo shoot. They orchestrated the team both behind the camera and in the makeup department, handling all aspects of organisation. Tasks were delegated to their friends who took on relevant roles in the process.



By: Noemí Conesa

Following this, they orchestrated a pop-up store in a space under their ownership, a location available for temporary use. In this venue, they showcased the production and offered it for sale in exchange for donations.





By: Ramona Lavrincsik

After the successful event, the young people decided to continue Studio Fenco's activities in the following months, with new initiatives already in the planning stages. In addition to a new fashion collection - which again should combine upcycling with educational work in the area of sustainable behavior - there are also workshops. The five workshop series were planned for the following spring:

- working with fibres that are an alternative to cotton

- screen printing to enhance old garments
- painting of old clothes to make them wearable again
- sewing lace to utilise old fabrics
- tufting as a method to utilise old t-shirts to make bags and hats.

UniT GmbH supports the work of these young people by providing rooms and sewing machines and assisting with organisation when needed. However, it was the young people who had to develop the activities.

The following events had taken place so far:

- 2 days working together in the sewing studio (10 young people)
- 1 day workshop with the aim of creating a concept for public relations work (5 young people)
- Realisation of the concept (5 young people)
- 1 day photo shooting workshop, put it on Instagram (5 young people)
- 1 day pop-up store with talks (30 young people)

And the young artists who had taken part in this programme brought what they had learnt into their own artistic work. This was shown by an example of a student from an art college. She took part in these activities and chose the theme of fast fashion for an exhibition in the context of her school.



By: Julez

Questions UniT GmbH answered when planned their case studies

Q1: What was the aim of the activity you chose for your peer learning?

The aim was for the participants to pass on what they have experienced and learnt through the project in their immediate social environment. I understand peer-to-peer learning as an activity in which participants become active themselves. I can only accompany them in their actions.

Q2: Which groups did you target? How many people participated in the activity?

In our project, peer-to-peer learning has particularly activated the young adults. From a certain point onwards, they became very actively involved in the project and took projects into their own hands. We only provided rooms, a few materials and our expertise in the form of counselling. So far, around 50 people have been reached through face-to-face contact. (pop-up store) and many more through social media.

Q3: When and where did your activity take place? How long did it last? How was the activity or process structured?

Initially, our activities were not workshops. They consisted of founding a label, a pop-up store and now offering workshops for third parties using what was learnt in the project. The "peers" offer workshops for "peers", not us. These workshops have just started and are described in our case studies. It is therefore more about a self-organised, self-responsible process by the young adults than about workshops. These are a consequence of the process.

Q4: How did you describe the aim of the activity to the participants and how clear was it to them? Did you measure it?

We have never described anything, but conveyed it through our methodology and didactics. We always see adult education as a process that places learners at the centre and therefore takes them seriously in what they want to learn. This motivation must be strengthened and supported. This also happened in the project. It has attracted young people through the joy of fashion, who have then begun to understand the connection between the environment and fashion. They now want to pass on this and ideas on how to deal with it better to others. As we make great products together, they also want to proudly show them to others. They use the joint work as inspiration. We haven't measured anything yet, we need to know what exactly.

Q5: What were the expected outcomes of the activity? Did you record them?

We expected nothing, but great results, as our case studies show. There are photos of these, and further documentation is in the pipeline.

Q6: What peer-to-peer learning methods did you use throughout the process? What kind of activity was it and how did you do it?

See case studies.

Q7: How did you promote the activity? Did you achieve the expected reach?

We did not advertise for peer-to-peer, but only for participation in our overall activities. We advertised in the context of the young adults who work with us in theatre. They passed it on to their friends. We also advertised our project on social media.

Portugal

Amarelarte decided to organise a monthly workshop with a small group of participants in their sewing workshop. The workshops were arranged on the third Saturday of each month to establish a direct connection with another fashion sustainability project known as "Mercado de Trocas," which is a fashion exchange market taking place in the same location after Amarelarte's workshop. Consequently, we extended invitations to our participants to observe and engage in the exchange market as well.

The first workshop: Clothes tell Stories

The first workshop was held on November 19th in Faro with a mixed group of teachers and youth. The aim of the workshop was to sensibilise about the problems of fast fashion and give the participants inspiring ideas on how to make upcycling and sustainability in fashion fun and fashionable.

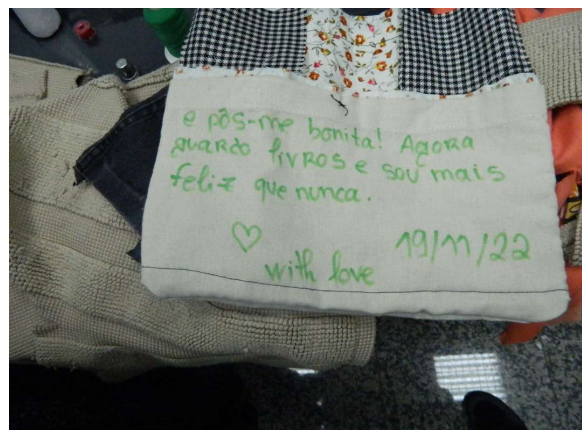
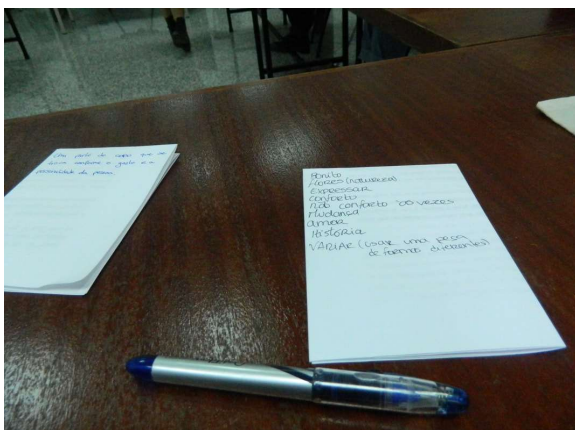
The participants were invited to bring a piece of clothing that they liked but were no longer using. The concept was to upcycle these items and compose their stories on it. A creative writer was invited to provide creative writing prompts, and a tailor was brought in to assist with sewing projects. The outcome consisted of stunning new clothing items that narrated their own life stories.

Initially, it was planned to hold the same workshop twice, with one session aimed at teachers and the other at youth. However, a sufficient number of teachers did not express interest. Consequently, Amarelarte decided to open the registration to the general public, resulting in the formation of an excited and creative heterogeneous group, inclusive of teachers, youth, and artists. This situation provided an opportunity to unite people and foster new awareness.



A WhatsApp group was also created for all participants, and a majority of them have indicated their intention to continue participating in the workshop series and contribute new ideas. Furthermore, they have become actively engaged in the dissemination of information related to the topic.

Photos by: Simon Mendes and participants. More photos can be found [here](#).



The second workshop: Present

The second workshop was held on December 17th in Faro with a mixed group of teachers and youth. Most of them had already participated in the first workshop. The workshop aimed to raise awareness once again about the issues surrounding fast fashion and consumption, particularly in the lead-up to Christmas. The organisers decided to encourage participants to contemplate the meaning and possibilities of a "gift" beyond merely spending money on new items. They provided participants with inspiring ideas on how to transform beloved old clothing or items found within the workshop facilities into a Tod bag, accompanied by the creation of a special Christmas message label.



on the r
onal Ch
hy teach
The ou
could ta



The initial group maintained its interest and communication, primarily through a WhatsApp group. Consequently, the organisers had reopened registrations to the general public, leading to the formation of a dynamic, interesting, and creative heterogeneous group that includes teachers, youth, and artists. This group interacts in a relaxed, motivated, and informal manner.

The opportunity is being utilised to collaboratively explore new ideas, delve into their collective interests, foster new awareness, and actively involve them in preparations for a significant Fashion Show. The WhatsApp group serves as a means of communication within the group, facilitating the exchange of ideas and projects related to sustainability in fashion. The group members genuinely enjoy their meetings and are committed to disseminating information and sharing ideas.

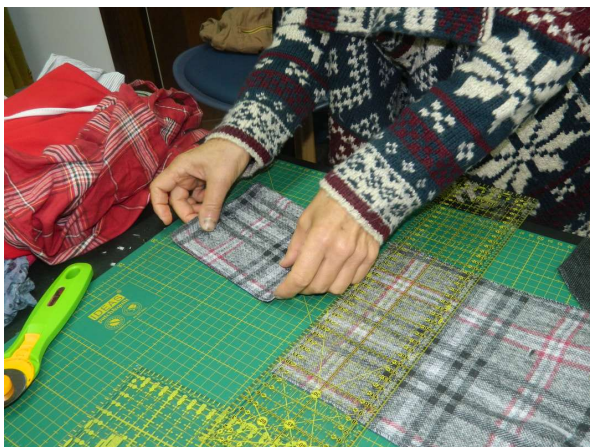
Photos by: Simon Mendes and participants. More photos can be found [here](#).

The third workshop: Patchwork

The third workshop was held on January 21st in Faro with a mixed group of teachers, artists and youth. Most of them had already participated in the previous workshops. The aim of the workshop was to think about how to sensibilise greater public about the problems of fast fashion and consumption.

During the workshop, the organisers initiated the planning of the Fashion Show, actively involving the participants and their ideas in the process. A significant project idea emerged, where participants would collectively design a giant upcycled patchwork to create oversized costumes for the fashion show. The plan was to showcase these costumes on stilts in the streets, aiming to attract the attention of the general public to these pressing issues.

It was agreed that each color tone of the rainbow would be represented within the patchwork. To facilitate this, a tailor was invited to provide guidance on using the sewing machine and demonstrate patchwork techniques so that every participant could work autonomously on their project. The workshop space was made available three afternoons a week, equipped with two sewing machines, and participants were encouraged to visit and work on their pieces as per their own schedules, needs, and preferences.



The WhatsApp group continued to be used for the exchange of information, films, and ideas. With each workshop, the group grew with the addition of new members. Participants still enjoyed the meetings and were engaged in sharing information and ideas, even if they were unable to attend all the workshops.

Photos by: Simon Mendes and participants. More photos can be found [here](#).

The fourth workshop: Patchwork

The fourth workshop was held on February 18th in Faro with a small mixed group of interested adults and youth. Some have already participated, others joined for the first time. Once again the main aim of the workshop was to think about how to sensibilise the greater public about the problems of fast fashion and consumption.

During the workshop, the organisers shared their plans within the project, including the development of a brochure, a website, upcycling ideas, sources of inspiration, and the forthcoming Fashion Show, which would actively involve participants and their creative concepts. The proposal was made for them to engage in the collaborative design of a massive upcycled patchwork intended for oversized costumes to be showcased on stilts in the streets, with the goal of capturing the attention of the general public.

It was decided that each participant would create their own patchworked piece, as they expressed a preference for taking their creations home. In addition, the group was informed that the workshop space was accessible three afternoons a week, equipped with two sewing machines, and participants were encouraged to visit and work on their pieces according to their own schedules, needs, and preferences.

The WhatsApp group continued to grow and be used for the exchange of information, films, and ideas. Members were also sharing experiences, ideas, links, and their own upcycling projects. Participants' feedback was, once again, positive; they were open and interested. They enjoyed the meetings and appeared engaged in sharing information and ideas, even if they were not able to attend all workshops.

Photos by: Simon Mendes and participants. More photos can be found [here](#).



The fifth workshop: Recycled Paper

The fifth workshop was held on March 18th in Faro with a small new group of interested adults and one child that came with her mother.

The objective was to prepare recycled cotton paper, and for this purpose, an artist who specialises in working with recycled paper was invited. Unfortunately, the attempts at creating handmade cotton paper did not yield the desired results. Consequently, the workshop was repurposed to introduce the concept of making paper from recycled cotton waste. Information was provided about a paper factory in Portugal that produces this type of paper, and the group discussed strategies to raise awareness about the issues of fast fashion and consumption.



The participants were informed about the project's plans, including the development of a brochure, a website, upcycling concepts,

sources of inspiration, and the forthcoming Fashion Show in which participants would actively contribute their ideas. Subsequently, the group successfully produced new recycled paper from paper waste, as an alternative to cotton, with a similar manufacturing process.



Additionally, it was communicated that the workshop space was accessible three afternoons a week, equipped with two sewing machines, and participants were encouraged to visit and work on their pieces at their convenience, aligning with their schedules, needs, and preferences.

Everyone joined the WhatsApp group that continued growing and being used for exchange of information, films and ideas. Members were also sharing experiences, ideas, links and their own upcyclings. Participants feedback was once again very positive, they were open and interested.

Photos by: Simon Mendes and participants. More photos can be found [here](#).

The sixth workshop: Your Project

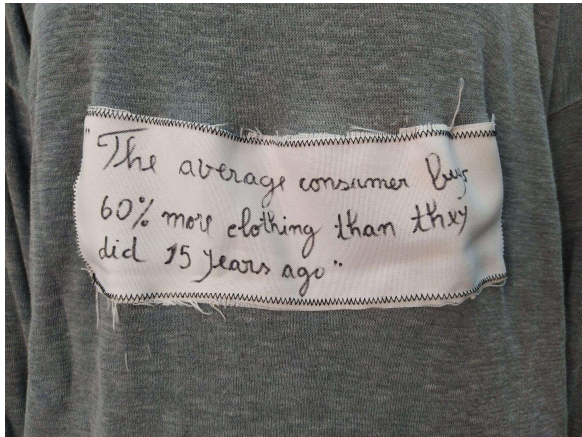
The sixth and last workshop was held on May 20th in Faro with a group of interested adults, some of them had already attended, other participated for the first time.

The objective was for participants to develop their own upcycling projects using either an old garment they brought along or one selected from the available stock. The creation



process was guided with various ideas for each piece, and participants spent the entire Saturday, both morning and afternoon, working on their projects. As a result, participants left the workshop feeling satisfied, each with a newly designed item for their wardrobes.

Throughout the workshop, the organisers engaged in discussions about raising awareness among the general public about the issues of fast fashion and consumption, as is customary in every workshop. The group was also informed about the broader plans within the project, which included the development of a brochure, the creation of a website, the sharing of upcycling ideas and sources of inspiration, and the upcoming Fashion Show that would actively involve participants and their creative input.



Additionally, participants were notified that the workshop space was accessible three afternoons a week, equipped with two sewing machines, and they were encouraged to visit, work on their projects at their own convenience, and participate according to their individual schedules, needs, and preferences.

Everyone joined the WhatsApp group that continued growing and being used for exchange of information, films and ideas. Members were also sharing experiences, ideas, links and their own

upcyclings. Participants feedback was once again very positive, they were open and interested.

Photos by: Simon Mendes and participants. More photos can be found [here](#).

Questions Amarelarte answered when planned their case studies

Q1: What was the aim of the activity you chose for your peer learning?

We had very clear general objectives and creative flexibility on how to reach them:

1. contribute to the development of more ecological consciousness, help finding new ideas how to contribute in sustainable and green activities;
2. to provide knowledge from mentors in an informal and creative way to bring awareness, joy and motivation to the topic;
3. to encourage collaboration and discussions between young people, education professionals and artists;
4. to create an environment and atmosphere where people can feel safe and equal and inspire each other;
5. to support discussion and exchange of experience.

Q2: Which groups did you target? How many people participated in the activity?

Altogether we had 44 participants, teachers and adult trainers, artists and youth. During the 6 workshops we organised with three different trainers, invited to held the workshops together with our project team. A writer, a visual artist, and a Taylor.

Q3: When and where did your activity take place? How long did it last? How was the activity or process structured?

We organised one day per month from 10 a.m to 3.p.m. with a small lunchbreak in between, a light shared meal, every third Saturday of the month and related directly to another fashion sustainability project, a fashion exchange market taking place in the same installations directly after the workshop. Usually, the session started with a small introduction, welcoming everyone in an informal atmosphere, informing about the project UCM and our aims and achievements, opening the discussion and encouraging participants to ask questions, share information and news on the topic and bring in their own ideas.

After that we usually pass the word to our invited guest, writer, visual artist or Taylor to explain our practical creative proposal for that day and after that we work together on all the individual projects simultaneously. Every participant chooses his or her project within the given framework and the team supports them in their conclusion.

While working actively on these individual, creative, upcycle processes there were always different informal discussions taking place, interesting peer-to- peer exchange about the topic. Different participants brought in different ideas, also about the development of the ongoing project. One of the suggestions coming from the group of participants, for example, was the WhatsApp group to link all participants and exchange new information, Tipps, questions etc.

Also the lunch break spent together was a very important moment to exchange information on the topic and get to know each other and the different environments surrounding each of us.

After the workshop we did an informal evaluation, asking participants about their satisfaction, looking at every individual project result and discussing it in the group. Sometimes not everyone could finish their work, so we stayed some more hours during the afternoons for everyone to finish their individual creative upcycle project and encouraged the group to participate also in the exchange market, organised by another local association.

Q4: How did you describe the aim of the activity to the participants and how clear was it to them? Did you measure it?

The overall aim was described as: creating better awareness about sustainability in general and specifically in the fashion industry and giving creative and motivating impulses to keep it fun and to make it easier to spread the idea of a positive and sustainable lifestyle. We did not measure it with traditional methods, we asked our most assiduous participant for an interview to summarise her perception of the activity.

Q5: What were the expected outcomes of the activity? Did you record them?

According to own observations and participants', teams' and invited experts' feedback it was a successful series of events. The WhatsApp group continuous to be used for active exchange within the group. The workshop days were inspiring and gave participants opportunities to meet and talk to each other, exchange ideas and contacts and continuo with creative work at home and visit our equipped workshop space.

Q6: What peer-to-peer learning methods did you use throughout the process? What kind of activity was it and how did you do it?

During the peer-to-peer learning activity, different practical creative proposals were made, such

1. Writing the life story of a piece of clothing.
2. Transforming a piece of clothing into another, for example trousers into jackets
3. Create a special upcycled Christmas present
4. Making a piece of patchwork
5. Recycle paper
6. Upcycle one of your favourite clothes, which you are not wearing anymore for any reason

And the information that was given during the activity was given through informal and interactive exchange.

Q7: How did you promote the activity? Did you achieve the expected reach?

The activity was firstly promoted personally from the team to friends and colleagues because we believe it is the most direct way to spread information if people have a personal connection and also officially to secondary schools, school teachers, headmasters, university and to AMARELARTE's mailing list, Facebook and Instagram and then also straight to the former participants, through the WhatsApp group created within the first workshop.

Macedonia

Eco Logic organised three workshops as part of the "Upcycling clothes and mind" project. The second and third workshops were an embroidery workshops, with the goal to make older clothes more beautiful and to raise awareness about fast fashion.

The first workshop

The first workshop took place in July 2022 and was organised in the kindergarten "Astibo" -Shtip. The project assistant shared knowledge with four educators, who then collaborated with the children to create new artworks using recycled materials.

Then the children's drawn textile creations were sewn onto aprons, which they made during the youth initiative "Don't buy new - remake old" from the project "Encouraging children and young people in North Macedonia to become drivers of change to reduce the vulnerability of communities" from climate change", supported by UNICEF. They used the machine for sewing, which one was received from the project from Unicef. More details and visuals about the event can be found on Eco Logic's [Facebook page](#). Photos by: Eco Logic team.



Photos of the realisation.



The second and third workshops

The second and third workshops were successfully organised on 28th and 30th of March 2023. It was organised in the premises of Eco - Logic. These workshops were focused on embroidery, with the goal of making older clothes more beautiful and raising awareness about fast fashion. The first workshop had 8 participants, while the second had 10 participants.

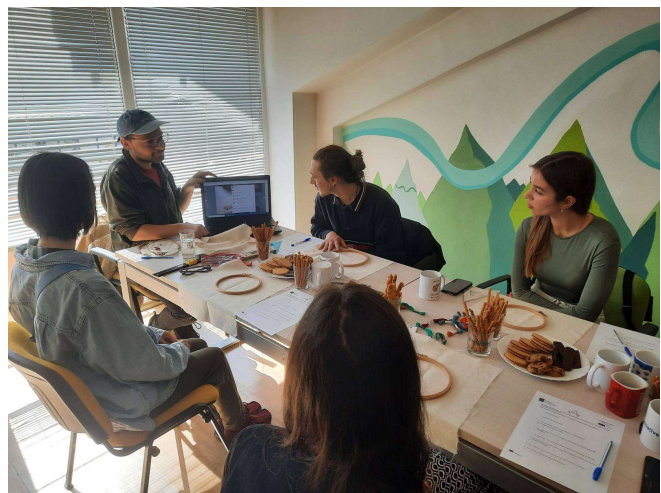
The workshop began with a brief presentation of the project, including its goals, objectives, progress to date, the purpose of the workshop, and upcoming plans. Following that, an external educator who collaborated with Eco Logic introduced himself, discussed his past involvement in similar educational programs, and presented various embroidery techniques. The techniques that participants learned included the running or skip technique, back or back and forth, satin, split or separation, as well as chain.



After the first class, where the techniques were demonstrated, participants were assigned homework to practice the embroidery techniques by sewing pockets onto garments. In the second session, participants advanced to embroidery directly on pieces of clothing. By the end, participants not only gained knowledge but also went home with two newly embroidered clothing pieces. The workshop was attended by eighth enthusiasts who were interested in traditional techniques and used various materials and colorful embroidery threads.



In the second class, after sharing posts on social media and participants sharing their experiences with their peers, an additional two participants joined the workshop. All participants agreed that embroidery is a sustainable way to breathe new life into clothing, expressed their admiration for the project, and completed satisfaction questionnaires before and after the workshop. It's safe to say that they were genuinely impressed by the work of the project partners.



More photos can be found on Eco Logic's [Facebook page](#). Photos by: Eco Logic team.

Questions Eco Logic answered when planned their case studies

Q1: What was the aim of the activity you chose for your peer learning?

The workshops had the same objectives:

- Foster awareness of the issues associated with fast fashion.
- Inspire participants to openly discuss their encounters with both fast and slow fashion, as well as recycling practices.

- Provide education on effective ways to care for existing clothing and accessories, blend new and old items, and engage in the redesign of apparel and accessories.
- Cultivate a laid-back atmosphere that encourages enjoyable learning, facilitating the achievement of goals and promoting discussions and the exchange of experiences.

Q2: Which groups did you target? How many people participated in the activity?

The events were open to all interested participants but were mostly targeted at citizens who were interested in design and fashion. The workshops were well marketed through different social media: Facebook, Instagram, Phone. We made event where the participants can enrol.

Workshop 1 brought together 8 people between the age of 18-45

Workshop 2 brought together 10 people between the age of 18-45

Q3: When and where did your activity take place? How long did it last? How was the activity or process structured?

All the workshops were held in the It was organised in the premises of Eco - Logic. They all lasted 3 hours.

The events were structured in a similar way: first, the designer introduced themselves and what they do and what is their purpose of interest, and after that, there was a discussion and exchange of experiences and practical work. The practical part was different in each case. For example, during the 1st workshop, the participants could choose materials they brought from home or materials we provided to do the embroidery on them. In the 2nd workshop, they took the materials home to continue to embroider and then brought them back to finish them here.

At the end of the workshop, there was a feedback round and an evaluation questionnaire.

Q4: How did you describe the aim of the activity to the participants and how clear was it to them? Did you measure it?

Participants were briefed on the activity's objectives by both managers and designers, with additional clarification provided during joint discussion rounds. A comparison between pre- and post-discussion revealed that participants had gained valuable insights, indicating a successful learning outcome.

Q5: What were the expected outcomes of the activity? Did you record them?

The participants developed awareness and understanding of the issues of sustainability in fashion and gathered ideas on how to be more sustainable in making their everyday clothing decisions. We have pictures and answered questionnaire about the progress.

Q6: What peer-to-peer learning methods did you use throughout the process? What kind of activity was it and how did you do it?

Throughout the peer-to-peer learning initiative, diverse approaches were employed to cultivate an awareness of sustainability within the fashion industry and everyday clothing practices. Participants actively engaged in open discussions, sharing their personal experiences and opinions. The incorporation of seminars and workshops proved instrumental in enhancing their comprehension of key topics such as fast fashion, recycling, and sustainability. The utilised methods and procedures fostered a collaborative and insightful learning environment.

- ❖ Learning by doing short presentations in the beginning to introduce them to the topics.

- ❖ Exchanging experiences
- ❖ Lots of practical work and trying out new things
- It was hands-on activity and it was done by competition for best outfit made by trash or used clothes.

Q7: How did you promote the activity? Did you achieve the expected reach?

The activity was advertised broadly, on every social media, by events and invitations

- TPM in Tartu Estonia -
<https://www.facebook.com/EcoLogic.mk/posts/pfbid0pPRCLhUtSjh3qufGmXkwWEGGAFegfUv9gSSoYsM3PV8ZrZhsstDoDS2ihvEoRpuGl>
- Multiplier event -
<https://www.facebook.com/photo/?fbid=712317390936703&set=a.629005499267893>
- Pictures from the Multiplier event -
<https://www.facebook.com/photo/?fbid=728008239367618&set=pcb.728008372700938>
- TPM -
<https://www.facebook.com/photo/?fbid=4890418907705559&set=pcb.4890415794372537>

Suggestions for organising successful peer-to-peer learning workshops

The P2P process ought to be rooted in the experiences and needs of the target group.

While there are numerous models for implementation, our suggestion is to organise multiple hands-on events with sufficient time in between. This allows for the thoughtful processing of the gathered insights, the dissemination of results (through word of mouth and/or social media), the recruitment of additional P2P participants, and a deeper exploration of the content. This approach ensures a more comprehensive and impactful engagement with the target audience.

When organising a peer-to-peer event, it's crucial to keep several considerations in mind across all three phases: Preparation, realisation, and follow-up.

Preparation

In the preparation phase, set clear objectives and engage in pedagogical preparation for teaching/learning materials. Tailor advertising and public relations efforts to the P2P context. Thoughtfully select participants from a peer group, and undertake organisational preparations, encompassing logistics, timing, venue, costs, and relevant information for participants—both in terms of content and organisation.

Offer classes that cater to varying skill levels, ensuring inclusivity and providing challenges suitable for everyone.

Partner with local artists or designers for special workshops or joint projects, infusing diverse perspectives into the community.

Establish partnerships with local businesses for materials or venue space in exchange for promotional opportunities.

If feasible, create a shared studio space where participants can collaborate on projects, fostering a sense of community.

Participants

When organising peer-to-peer events, workshops, etc., it is recommended to assemble mixed groups of participants. This involves bringing together diverse audiences, such as teachers/trainers, students, young people, and artists, to create a blended peer group.

Realisation

During the implementation phase, seek out safe yet stimulating (alternative) learning environments. Create a welcoming atmosphere with attention to settings, catering, and P2P-specific adaptations. Adjust the content and methodology of the P2P event to ensure equality and use a language familiar to all participants. Allow space for participants to share their own experiences and opinions.

Communication

It is beneficial to create a WhatsApp group for all workshop participants to keep them in the loop and maintain dynamics in the group through information sharing and the exchange of new ideas.

Encourage participants to exchange skills and newly acquired knowledge.

Follow-up

Post-event, conduct a joint evaluation with participants, discussing not only the event itself but also follow-up actions such as changes in behavior, new events, involvement of new participants or actors, and potential social actions. Reflect on these P2P activities within the participants' own educational organisations to ensure ongoing improvement and development.

Facilitator

The success of the P2P process also depends on the facilitator. The facilitator should possess good contacts with and recognition from the peer group, as well as pedagogical and methodological skills. It is crucial that they work cooperatively throughout the entire process, including preparation, implementation, and follow-up.

It is interesting to note that the (peer) group increasingly detaches itself from the instructor. They take up the impulses, and the learning and dissemination shift more and more into the group and outward to other peers.

Dissemination

Utilise platforms such as Instagram or Facebook to foster a community where members can discuss their experiences and share tips.

Create a central website or blog for participants and encourage them to share their upcycling projects, ideas, and step-by-step tutorials.

The ideal scenario is when methods are discovered to engage a group, prompting them to independently consider sharing their experiences with their peers. Another approach is to task a group with seeking advice on how to connect with their environment, social group, or peers. This involves determining which social media platform they use and establishing actionable next steps.

It's essential to emphasise that organising a peer-to-peer event isn't the goal; rather, one can only support or facilitate it. The emphasis lies in enabling the group to take ownership of the process, fostering a sense of autonomy and collaboration to make them more interested in sharing it with others.

Conclusion

Peer-to-peer learning is an educational, collaborative approach that involves individuals within a similar social group or level of expertise teaching and learning from each other.

Traditional learning methods often fall short in delivering tangible results, primarily because of challenges in transferring knowledge acquired in a classroom to the practical work environment. Peer-to-peer learning, in contrast to the exclusive dependence on traditional teacher-student interactions, fosters active participation and collaboration among peers. This approach is conducive to deepening understanding and acquiring knowledge more effectively. It proves to be an efficient strategy for boosting information retention, as well as enhancing motivation and engagement.

Scientific research has substantiated that the peer learning method fosters the development of critical thinking, problem-solving, and communication skills. This occurs because learners are prompted to elucidate concepts in ways that are comprehensible to their peers, leading to a deeper understanding of knowledge that can be applied in various contexts. Learning from a peer is often less intimidating, informal, and has a higher sense of comfort than a typical lecture from an instructor.

Peer learning proves most impactful when learning objectives are well-defined, and peer interactions are organised to optimise these objectives. Optimal learning occurs when peers collaborate on tasks and consistently reflect on their shared learning experiences.

Peer learning can manifest in diverse formats, ranging from workshops and discussion seminars to peer mentoring and collaborative projects.

Peer-to-peer learning is effective across individuals of varying ages and educational backgrounds. This approach enhances understanding of subjects and cultivates social skills through collaborative efforts. Additionally, it instills a sense of empowerment and responsibility in learners, as they actively engage in the learning process.

To guarantee the success of peer-to-peer learning, it is essential to take into account several critical factors. Some of these key aspects include:

- Having a more experienced mentor
- Clearly defined objectives and expected outcomes
- A well-defined structure
- Effective communication
- Active engagement.

Peer-to-peer learning can be crucial in addressing the unique challenges faced by the fashion industry, especially with the increasing demand for sustainability and transparency from consumers. As people strive to make responsible choices and gain awareness of accountability in fashion, engaging in peer-to-peer learning becomes essential. It allows consumers to navigate the complexities of sustainable fashion decisions by learning from peers who share similar concerns.

The UpCycling Clothes & Mind initiative, co-funded by the ERASMUS+ Programme of the European Union, successfully ran from February 1, 2022, to July 31, 2024. Through collaborative efforts among five partner organisations, the project engaged diverse participants in interactive workshops to raise awareness about the environmental impact of fashion and explore strategies for mitigation. By fostering a comprehensive understanding and encouraging sustainable practices, the initiative empowered adult educators and artists to incorporate green competences into their teaching practices, contributing to a more sustainable future in adult education.

The UpCycling Clothes & Mind project prioritized peer-to-peer learning by actively involving participants in workshops and material development. This approach aimed to empower young adults, who are influential on social media, ensuring knowledge dissemination. Refined materials were compiled into a brochure and an education program for replication by adult educators and artists. The project's ultimate goal was to raise awareness about the environmental impact of fashion, empower advocates for sustainability, and foster a more environmentally conscious society. The hope is that the innovative concepts endure, with ongoing use of the workshop formats beyond the project's conclusion.

UpCycling Clothes & Mind project partners suggest that the effective implementation of peer-to-peer (P2P) events entails organising multiple hands-on experiences with intervals for reflection and dissemination. Success hinges on clear objectives, tailored advertising, diverse participant groups, and a facilitator with pedagogical skills. During implementation, creating inclusive learning environments and leveraging social media platforms enhance engagement. The ultimate goal is to empower the peer group, fostering autonomy and collaboration for meaningful knowledge sharing both within and beyond the group.

References

1. Brown, Collins, & Duguid, 1989; Brown & Duguid, 1991; Robey, Khoo, & Powers, 2000: "Communities of practice: Fostering a peer-to-peer learning and informal knowledge sharing in the workplace."
2. Boud, D. (2001): "Peer Learning in Higher Education: Learning from and with Each Other. London: Kogan Page."
3. Ahmad Samarj, 2023: "The Peer Support Program: A Case Study of Peer Mentoring and Tutoring Across Freshman Calculus Courses"
4. Boud, D., Cohen, R. & Sampson, J. (2015): "Peer Learning in Higher Education: Learning from and with each Other (Revised Ed.). Sterling, VA: Stylus Publishing, Inc."
5. Topping, K. J., 2005: "Trends in peer learning. Educational Psychology"
6. Melanie Prideaux, Nicholas Jones, Emily Paul, 2022: "Twenty-Five Years of Peer-Assisted Learning: A Review of Philosophy view of Philosophy Proctoring at the University of Leeds"
7. Muhammed Sani Abdurrahman, 2021: "Mathematical Thinking in Linear Algebra through Peer Tutoring Strategy among Polytechnic Students in Nigeria"
8. Matt Andrews and Nick Manning, 2016: "A Guide to Peer-to-Peer Learning: How to make peer-to-peer support and learning effective in the public sector?"