

Contents	I. About <i>Transmissions</i>	2
	II. General Goals	3
	III. Specific Goals	3
	IV. Timeline	4
	V. Participation modalities	5
	VI. Purpose of this Call	5
	VII. Definition of a Participating School	5
	VIII. Museum Commitments	5
	IX. School Commitments	6
	X. Registration Deadlines and Procedure	7
	XI. Documents to be Submitted	7
	XII. Assessment Criteria	7
	XIII. Dispute Resolution	8
	XIV. Clarifying Doubts	8
Annex 1. Standard Proposal Form	9	

I. About Transmissions

Transmissions is an educational project connecting the Cristóbal Balenciaga Museum's collections with contemporary fashion design.

It fosters the transmission of the conceptual and technical expertise intrinsic to the figure and work of Cristóbal Balenciaga to a new generation of designers, through an immersive research, reflection and design process.

The museum is thus working with leading international schools where the project is part of the curriculum. The transmission methodology starts in Getaria, with access to the collections and the biographical context of the courtier. It is rolled out in the classroom, under the guidance of the lecturers involved in the programme, and ends with each student designing and producing an original look.

The museum holds an exhibition for each edition of the project, which is the last step in this educational pathway. Its intention is to showcase the collective endeavour and spotlight the emerging talent.

The programme is structured into three areas—Technique, Material and Silhouette—which capture the distinctive character of Cristóbal Balenciaga's work:

- Technique** Cristóbal Balenciaga was the master of tailoring techniques used innovatively for his minimalist designs and in the skilled and meticulous production of his works. An important part of the methodology of the *Transmissions* programme is focused on analysing and highlighting the couturier's technical expertise, and on pinpointing and passing on specific techniques used in his work.
- Material** Cristóbal Balenciaga's knowledge of fabrics was vast. Understanding their properties and behaviour, along with their formal and aesthetic qualities, allowed him to experiment with them for new applications. The *Transmissions* programme aspires to foster different interpretations of this ability to innovate and take the possibilities of the textiles and new materials to the limit; as it also addresses current challenges such as sustainability.
- Silhouette** The *Transmissions* programme focuses on an aspect that is surely one of Cristóbal Balenciaga's main contributions to the history of fashion: the introduction of the new silhouettes that shattered the established forms. The programme encourages the analysis of sources, trends and silhouettes to develop concepts and designs based on experimentation and formal innovation.

II. General Goals

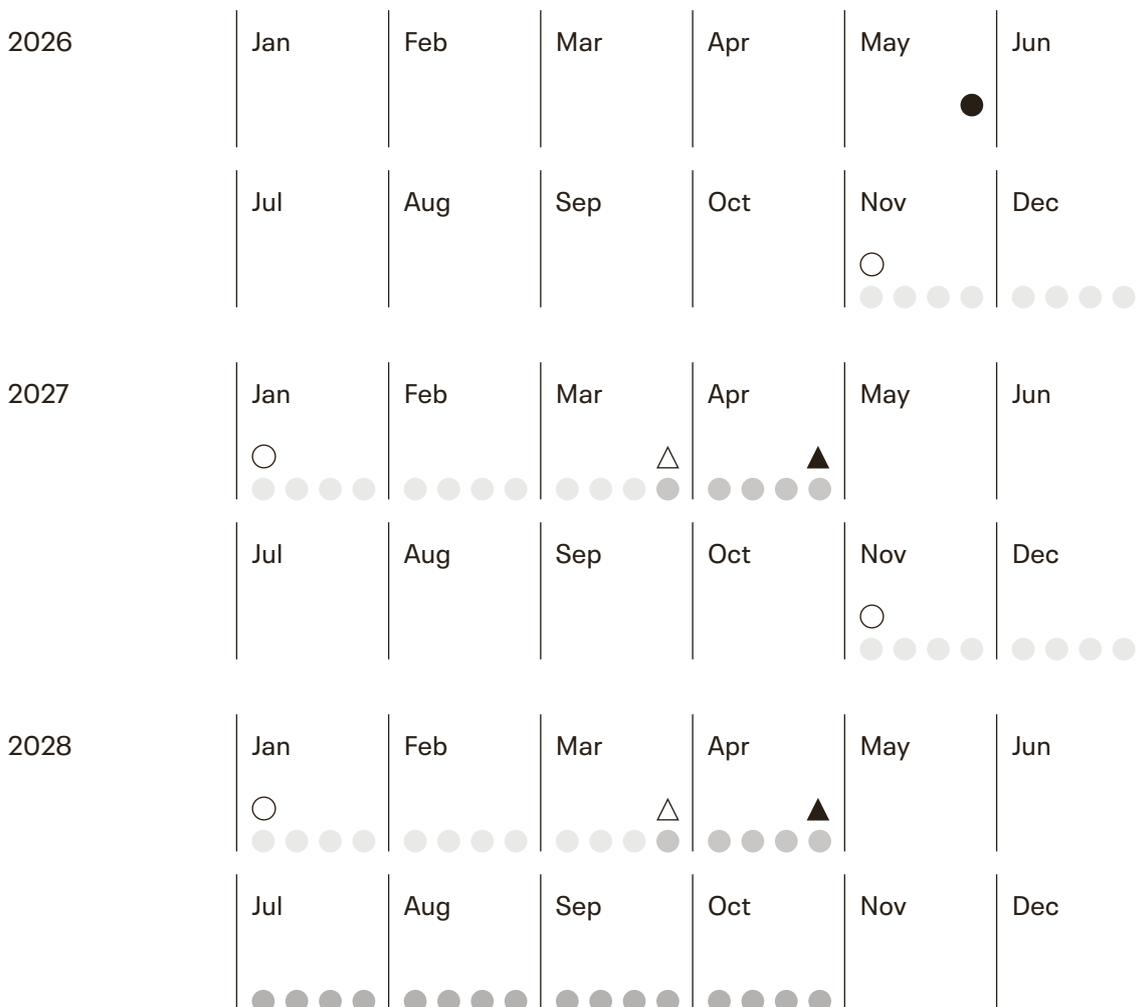
1	Foster appreciation of the textile heritage and, specifically, that arising from the production of Cristóbal Balenciaga as research material and source of creativity for new fashion design.
2	Make the collection archive of museum accessible and connect the heritage items in its safekeeping with a young audience, interested in a professional career in the fashion sector.
3	Explore new and innovative tools and methodologies for fashion education based on researching collection and practical activities, which enhance the classroom teaching with a broader perspective of the heritage and culture of fashion.
4	Foster the setting up of partnership networks at European and international level in the sphere of fashion education and design, which enables cultural exchange.
5	Correlate the museum's collections with the current global challenges, making it more relevant when addressing issues such as sustainable fashion production and consumption, trendless design, genderless fashion, and fighting against female stereotypes, which have much in common with the values fostered by Cristóbal Balenciaga and his work.
6	Bolster respect for diversity and mutual understanding in a small rural community, and promote and disseminate the cultural footprints of this community (language, traditions, lifestyles, landscape, culinary heritage, etc.) via the mobility of the participants.

III. Specific Goals

1	Cast the spotlight on Cristóbal Balenciaga's revolutionary designs and his experimenting with creating and form by directly studying of his work, by providing tools for research, documentation, and analysis of sources and trends.
2	Delve into creative exploration, by means of an imaginative use of shapes and volumes, images and aesthetics, construction and techniques, and materials.
3	Use the creation of a total look as testing grounds where each student puts into practice and develops the ability to express and communicate their design ideas to the others.

IV. Timeline

Transmissions will be rolled out during the 2026/2027 and 2027/2028 academic years, beginning in spring 2026. The same schools will take part in those academic years, which means that they must undertake to participate for at least two consecutive years. Given that the project will be part of the syllabuses of the degrees and/or courses that each school has previously put in place, all the students enrolled on that degree and/or course in the different academic years of the edition will be expected to take part in it and will be assessed accordingly.



- Fase 1. Contact session with teaching staff of the schools
- Fase 2. Study trips of the students to the Cristóbal Balenciaga Museum
- Fase 3. Students work on their own projects
- △ Presentation of shortlisted looks via digital portfolios
- ▲ Shipment of the shortlisted looks
- Fase 4. Evaluation, selection and shipment of the of shortlisted looks
- Fase 5. Exhibition and communication of the work developed in *Transmissions*

V. Participation modalities

In person	Study trip to the biographical context of Cristóbal Balenciaga, Getaria and to the museum, where direct contact with the legacy of the artist is possible. It is one of the main characteristics of the project, which has a direct impact on the experience of its participants and makes a significant difference in their education process.
Remotely	Through digital educational resources made available to those schools that opt to work online instead of organising a study trip.

VI. Purpose of this Call

This call is aimed at university centres specialising in teaching undergraduate and master's degrees in Fashion Design worldwide.

VII. Definition of a participating school Transmissions

Schools that opt for a place must necessarily offer undergraduate or master's degrees, or what is the same, a higher qualification in fashion design

VIII. Museum commitments

1	Design a comprehensive programme of actions as indicated, with the structure and characteristics described for the length of the project.
2	Fully implement the actions that are the remit of the museum, including selecting contents, producing resources and organising, coordinating and hosting the programmed visits.
3	Appoint a jury and carry out the final selection of the works that will be displayed both in the project's web catalogue and in a joint physical exhibition.
4	Design and produce both the web platform and the presentation of the physical exhibition to showcase the works produced by the project.

IX. School commitments

1	Participate in the project for two consecutive academic years from September 2026 to June 2028.
2	Include the project in the curriculum; they must decide beforehand in which syllabus and in which year the programme will be inserted: second or third year undergraduate degrees or on a master's degree.
3	Attend the teaching staff training session.
4	Cover the travel, accommodation and living expenses, along with the costs of the fixed price of the analysis session — which comes to €650 — and the materials required for the practical exercises included in the study trip programme, should they choose this participation option.
5	Respect the key dates on the proposed timeline.
6	Cover the costs of materials, photographs or any other resource needed to execute and document the individual projects of the participating students.
7	Assess and shortlist the best works of the participating students.
8	Arrange the logistics and cover the costs of the final looks and sketchbooks of the selected projects, as per the established dates.
9	Cover the travel, accommodation and living expenses incurred from attending the opening of the installation/exhibition and/or to the meeting organised in that context.
10	Arrange the logistics and costs of collecting the works and materials of the projects kept in the museum once the installation/exhibition has ended.

X. Plazos y procedimiento de inscripción

Registration shall be made via email to info@fbalenciaga.com

The documentation described in point XI shall be submitted with the registration. The proposal template is included in this document as Annex 1.

The deadline for submitting applications is 31 March 2026.

Once the applications have been received, those schools that meet the criteria established in this call will be shortlisted. The museum may arrange meetings or telephone calls with the schools to clarify and discuss the proposals in greater detail.

A maximum of 6 schools will be chosen in this call.

XI. Documents to be submitted

1	Short presentation of the school, its mission and vision
2	Track record of the school and of its fashion design programme
3	Complete fashion design syllabus, year by year
4	Number of students per year and estimated number of students involved in the project
5	Statistics on the provenance of the students
6	Cover letter setting out the reasons why the school wishes to take part in the project.
7	Rationale for the project being included in the school's curriculum, along with an assessment of its degree of fit in it.
8	CVs of the teaching staff in charge of heading the rolling out of the project in the school
9	Awards, mentions or accolades received by the school in recognition of its good practice, excellence and ability to innovate

XII. Assessment Criteria

The choice of the schools is the sole responsibility of the museum and will always be made according to general criteria of geographical diversity, type of schools, and cultural and socio-economic situations. Furthermore, special credit will be given to those schools that are in line with the following criteria.

1	Quality, excellence and innovation of the candidate entity
2	Adaptation of the syllabus and alignment of the school's curriculum with the <i>Transmissions</i> project
3	Diversity and balance in the provenance of the schools for this IV edition of the project overall
4	Diversity of the students within a single entity
5	Teaching staff profiles
6	Rationale
7	Having previously taken part in any of the museum's programmes and a prior relationship existing with it

XIII. Dispute Resolution

Participating in *Transmissions* is completely voluntary and aware of the educational and organisational difficulties of the school.

The museum always strives to seek solutions for problems, stoppages and difficulties; therefore, the minimum undertakings established in the framework of the programme are clearly defined.

Refusal to accept those undertakings — which will be set out in a signed partnership agreement and taken to be as known at the time of applying — or the loss of any of them during the implementation period, may lead to the programme resources being withdrawn or redirected to other schools.

The decision as to whether or not accept a participation proposal is not subject to appeal, but does not exempt that candidate from applying again in future editions.

XIV. Clarifying Doubts

If you have any queries and questions, contact the museum at: jone.defelipe@fbalenciaga.com

Annex 1

Transmissions. 2026/27 and 2027/28 Call Standard Proposal Form

The proposal must not be more than 10 pages in length in a font not smaller than 10 points. Photos can be included, together with links to videos and other documents.

1. General information

1.1	Name of the school
1.2	School website
1.3	Full postal address (including town and country)
1.4	Number of students and teaching staff
1.5	Fashion Design syllabus and programmes that it offers

2. Short analysis of the school

2.1	Presentation of the school, its mission and vision (brief statement)
2.2	Track record of the school and of its fashion design programme
2.3	Justification of the cultural and socio-economic situation of the school
2.4	Innovation and excellence justification
2.5	Total number of students enrolled in the school
2..6	Number of students specifically enrolled in the fashion programme

3. Fashion Design syllabus and fit of the project

3.1	Fashion design syllabus (undergraduate and master's, as applicable)
3.2	Defining the plan and the course year in which the programme would be included and justification of that decision
3.3	Estimated number of students likely to take part in the project submitted to this call and their provenance

4. Teaching staff involved and driving force of the project

4.1 Name and surname(s) of a representative

4.2 Contact email and telephone of the representative

4.3 Name, surname(s) and post of the other members

4.4 Breakdown and profiles of the teaching staff involved

5. Rationale

5.1 What goals do you seek to achieve by participating in TRANSMISSIONS?

5.2 What are the educational challenges of your school?
What is your degree of achievement in meeting those challenges?

5.3 How do you think that this programme may help to meet those challenges?

5.4 What changes would you like to see in the students, teaching staff, and/or educational community as the result of your participation?

Aldamar Parkea 6
20808 Getaria
T +34 943 008 840
info@crislobalbalenciagamuseoa.com
www.crislobalbalenciagamuseoa.com

CRISTÓBAL BALENCIAGA MUSEOA

B

