

**Fashion industry professionals' perceptions of creativity:
Implications for training future professionals**

ELIZABETH MALHERBE



UNIVERSITEIT
iYUNIVESITHI
STELLENBOSCH
UNIVERSITY

100
1918 · 2018

Thesis presented in partial fulfilment of the requirements for the degree of
MASTER OF PHILOSOPHY IN EDUCATION AND TRAINING FOR LIFELONG
LEARNING

at Stellenbosch University

Supervisor: Prof BL Frick
March 2018

DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the authorship owner thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Signature:

Date: October 2017

ABSTRACT

The fashion industry itself has not offered a robust definition of creativity, nor has it embarked on explorative empirical studies that focus in particular on the interpretation thereof within the South African fashion industry. The empirical study presented in this thesis contributes to the understanding of fashion professionals' perceptions of creativity within the South African fashion industry. Given the lack of a context-specific definition of creativity, the Four-C Model of Creativity framework by Kaufman and Beghetto (2009), was used in analysing the perceptions of the South African fashion industry. The research took place in a single phase using a sample of 18 professionals working in the South African fashion industry. A purposive sampling approach was used to select the respondents. Purposive sampling relied on my knowledge of the South African fashion industry. The data collection used exploratory semi-structured interviews to allow me to develop initial ideas and an operational definition of creativity in the South African fashion industry as understood by professionals. The same interview schedule was used with each respondent in the research to ensure dependability of the research instrument. The data were analysed to establish commonly held perceptions about creativity in the fashion industry. These perceptions were further considered in terms of their implications for the training of future fashion industry professionals. Some common perceptions among alumni were: 1) Creativity is everywhere in everything they do; 2) Creativity and feasibility were seen as mutually exclusive; 3) Creativity was viewed as both an innate ability and a developed skill. This study is useful in the further development of theory arising from multiple perspectives, and has a bearing on how training and teaching in fashion higher education can develop the industry-appropriate forms of creativity in students.

OPSOMMING

Die mode-industrie het self nog nie met 'n robuuste definisie van kreatiwiteit vorendag gekom nie, en het ook nie verkennende empiriese studies geloods wat fokus op die interpretasie daarvan binne die Suid-Afrikaanse mode-industrie nie. Die empiriese studie aangebied in hierdie tesis dra by tot die verstaan van professionele persone in die mode-industrie se persepsies van kreatiwiteit binne die Suid-Afrikaanse mode-industrie. Gegewe die gebrek aan 'n konteks-spesifieke definisie van kreatiwiteit, is die *Four-C*-model van Kaufman en Beghetto (2009) gebruik in die analise van die persepsies van die Suid-Afrikaanse mode-industrie. Die navorsing het plaasgevind in 'n enkel fase met 'n steekproef van 18 professionele persone wat werkzaam is in die Suid-Afrikaanse mode-industrie. 'n Doelgerigte-steekproefneming-benadering is gebruik in die keuse van respondente. Die doelgerigte steekproefneming is gebaseer op my kennis van die Suid-Afrikaanse mode-industrie. Die data-insameling het verkennende semi-gestruktureerde onderhoude gebruik om my toe te laat om aanvanklike idees te ontwikkel, asook 'n operasionele definisie van kreatiwiteit in die Suid-Afrikaanse mode-industrie soos begryp deur professionele persone. Dieselfde onderhoudskedule is gebruik met elke respondent om die geloofwaardigheid van die navorsingsinstrument te verseker. Die data is ontleed om die gemeenskaplike persepsies oor kreatiwiteit in die mode-industrie te verken. Hierdie persepsies is verder oorweeg met betrekking tot hul implikasies vir die onderrig van toekomstige professionele persone in die mode-industrie. Van die gemeenskaplike persepsies sluit in: 1) Kreatiwiteit is oral in alles wat hulle doen; 2) Kreatiwiteit en lewensvatbaarheid is gesien as wedersyds eksklusief; 3) Kreatiwiteit is gesien as beide 'n inherente vermoë en 'n ontwikkelde vaardigheid. Die studie is nuttig in die verdere ontwikkeling van teorie voortspruitend vanuit veelvoudige perspektiewe, en het 'n invloed op hoe onderrig en opleiding in hoër onderwys toepaslike vorme van kreatiwiteit in die mode-industrie in studente kan ontwikkel.

ACKNOWLEDGEMENTS

I would like to thank Professor Liezel Frick for granting me the opportunity to embark on this academic endeavour. I salute her for her unequivocal perseverance and exceptional patience.

I am grateful to all my alumni for their participation and valuable input.

The encouragement which I received from my family, friends and colleagues gave me the strength to complete this journey.

TABLE OF CONTENTS

DECLARATION.....	i
ABSTRACT	ii
OPSOMMING	iii
ACKNOWLEDGEMENTS	iv
CHAPTER 1	1
ORIENTATION TO THE STUDY.....	1
1.1 Introduction	1
1.2 The South African fashion industry.....	2
1.3 Research problem	4
1.4 Research methodology	5
1.5 Ethical considerations	7
1.6 Conclusion.....	8
CHAPTER 2	9
REVIEW OF RELEVANT LITERATURE.....	9
2.1 Introduction	9
2.2 The changing notion of creativity	9
2.3 Creativity as a learned ability.....	10
2.4 Creativity within the South African fashion context.....	11
2.5 Conclusion.....	17
CHAPTER 3	18
RESEARCH DESIGN AND METHODOLOGY.....	18
3.1 Introduction	18
3.2 Research design and methodology.....	18
3.3 Data collection	19
3.4 Sampling procedures	20

3.5 Quality of the study.....	20
3.6 Data analysis	22
3.7 Conclusion.....	23
CHAPTER 4	24
RESULTS AND DISCUSSION.....	24
4.1 Introduction	24
4.2 Defining creativity.....	24
4.3 The purpose of creativity.....	27
4.4 Fostering creativity	29
4.5 Conclusion.....	31
CHAPTER 5.....	32
CONCLUSION AND IMPLICATIONS.....	32
5.1 Introduction	32
5.2 How do professionals in the South African fashion industry define creativity within their context?	32
5.3 What, if any, is the purpose of creativity in the context of the South African fashion industry?	35
5.4 What, if any, is the purpose of fostering creativity in the context of fashion education within a higher education context?	36
5.5 What are the implications for fashion curriculum in a particular higher education context? ...	38
5.6 Conclusion.....	39
REFERENCES.....	41
Appendix: Interview schedule	45

LIST OF TABLES AND FIGURES

TABLES

Table 3.1: Quality criteria definitions

Table 4.1: Terms used in descriptions of types of creativity

FIGURES

Figure 2.1: Representation of the Four-C Model of Creativity (adapted from Kaufman & Beghetto, 2009, p.7)

Figure 5.1: Fashion roles superimposed onto the Four-C Model of Creativity by Kaufman and Beghetto (2009)

CHAPTER 1

ORIENTATION TO THE STUDY

1.1 Introduction

The contemporary South African fashion industry has its origins in indigenous African cultural regalia, as well as colonial European influences. Post-apartheid South African fashion and dress is a political statement of identity creation and display whereby different races and cultures express their pride and belonging (Knox, 2011). The South African fashion industry consists of big retail stores, smaller boutiques or cult stores, fashion entrepreneurs who are connected to big retailers and boutiques, or entrepreneurs innovating with various outlets (online stores, outsourced to big stores and smaller boutiques) for merchandise (Moodley, 2002). Thus, the higher education landscape in fashion seeks to equip young people with the skills and experience needed for entry into these various professional fields.

In this context, creativity is understood as the ability to solve problems, find new ways of carrying out existing practices more effectively, and viably innovate within industry limitations (such as scarce labour and restrictions, resource scarcity, and skill shortages) (Carr & Pomeroy, 1992). The situation in the fashion industry regarding their need for creative individuals who are able to innovate in complex and resource-strained conditions is similar to all organisations facing these circumstances. With employers depending on their creative employees being able to innovate in order for the survival and prosperity of the business, creativity has become a required skill for job applicants (Crompton, 2011; Madjar, Chen & Greenberg, 2011; Pishghadam, Baghaei & Shayesteh, 2012).

During the post-apartheid period (the mid- to late 1990s), the creative economy became more important in South Africa, as was also the case in other developing countries (Bill, 2012). It became evident that creative practices may enhance social and economic well-being of individuals and countries (Bill, 2012). It has thus also become important to understand professionals' perceptions of creativity that may, in turn, inform curriculum developers on issues of creativity that would eventually lead to

successful fashion design programmes. In this study, I explored the currently held perceptions of creativity within the fashion industry with the intention of using this knowledge to inform teaching and learning at my fashion design institution.

This chapter provides an orientation to the study, including a brief background to the South African fashion industry, culminating in a rationale for the study. Thereafter the research problem is stated, and an overview of the methodology follows and ethical considerations are provided. A chapter outline for the whole thesis is provided before the chapter is concluded.

1.2 The South African fashion industry

Since 1994, the fashion industry landscape (including textiles and clothing) has undergone numerous changes in South Africa. For the purpose of this study a brief historical overview of the South African fashion landscape prior to 1994 (the onset of democracy in South Africa), and a more current conceptualisation thereof post-1994 is provided.

Pre-1994, when there were political and socio-economic sanctions in place against South Africa, clothing needed to be manufactured within South African borders. As a result, the manufacturing capacity for clothing and accessories was high (Morris & Barnes, 2014). Yet, whilst manufacturing took place inside South African borders, design ideas were imported from elsewhere, and trends were primarily dictated by the European market. There was a dearth of creativity and identity in locally produced fashion, since there was little need or demand for originality from local fashion and textile designers (Morris & Barnes, 2014). The dynamics of fashion, as well as consumer demands for styles that promoted cultural identity, was required. Therefore, a shift in creativity in line with what the market required was needed to create the desired apparel.

When sanctions were lifted, the South African market was opened to imports. As a result, there was an influx of textiles and apparel from abroad, which had a negative impact on the demand for local manufacturing (Morris & Barnes, 2014). Masses of cheap imports flooded the South African market, with the result that local industry was unable to compete effectively, and many manufacturing plants closed down. This was a bleak time as the country had little manufacturing capacity, and therefore even less

innovation and creativity was apparent in the South African fashion industry (Morris & Barnes, 2014).

In the last decade there has been an attempt to boost creativity within the fashion industry in South Africa. These attempts have been both policy-directed by government, and conceived and driven by the private sector. Initiatives such as the Cape Town Fashion Week, the Johannesburg Fashion Week, and the Design Indaba have been established in the major centres of the country. There are now numerous local level public-private partnerships and national as well as local government initiatives to boost the fashion, clothing and textiles industry in South Africa. In order to boost the local industry and increase its competitiveness, efforts have been made to increase volumes of manufacturing significantly (Morris & Barnes, 2014). There is equally a need to develop and grow local talent, which has been the reason for new attention given to local young designers and forging a new identity for fashion in South Africa (Morris & Barnes, 2014). Young fashion entrepreneurs are entering the fashion market with a new, creative outlook. Thus there is, more than ever, a demand from industry for creative fashion graduates who are able to innovate on the job in a tough and import-dominant industry.

The usefulness of creativity has particularly been observed from an economic perspective with regard to innovation in industry (Fischer, Oget & Cavallucci, 2016), and with regard to design in fashion (Jones, 2005). According to Jones (2005) creativity is a critical talent and skill required by the fashion industry, one that needs to be developed in fashion education: "Fashion creativity is the ability to produce new variants and solutions to the age-old problem of clothing the body and developing a refreshing and exciting awareness of it in a contemporary context" (Jones, 2005, p.9). Fashion is therefore intricately connected with creativity. Many authors furthermore note that organisations and businesses need to foster and develop creativity in order to thrive in the economic climate and global trade environment of the 21st century (Lin, Piercy, & Campbell, 2013; MacDonald & Bigelow, 2010; McWilliam, 2008a; Miller & Moultrie, 2013; Pink, 2008). Thus, a study providing insights into industry perceptions of creativity and its role in the South African context is of value to those who are educators in schools and institutions of higher learning in order to aptly prepare the future employees of the fashion industry sector.

1.3 Research problem

There are a variety of definitions and perceptions of creativity in general, and how it may be fostered and applied in the creative industries (Lin, 2011), which will be expanded upon in Chapter 2. However, the fashion industry itself has not offered a robust definition of creativity, nor has it embarked on explorative empirical studies that focus in particular on the interpretation thereof within the South African fashion industry (given its unique context and demands as explained above). Bill (2012) explored various perspectives on creativity, but no definition emerged from the particular study. Therefore, a conceptualisation and broad understanding of creativity that reflects the pedagogy and practices of the field is necessary in South Africa in order to equip graduates with the industry-specific skills that are relevant to their chosen professional paths. The empirical study presented in this thesis contributes to the understanding of fashion professionals' perceptions of creativity within the South African fashion industry, particularly within the context in which this study is set. Given the lack of a context-specific definition of creativity, the Four-C Model of Creativity framework by Kaufman and Beghetto (2009) was used in analysing the perceptions of the South African fashion industry (see Chapter 2 for more details in this regard).

The primary research question that guided this study was the following:

What do fashion professionals' perceptions of creativity imply for a fashion-focused higher education curriculum?

Subsidiary research questions were the following:

- How do professionals in the South African fashion industry define creativity within their context?
- What, if any, is the purpose of creativity in the context of the South African fashion industry?
- What, if any, is the purpose of fostering creativity in the context of fashion education within a higher education context?
- What are the implications for fashion curriculum in a particular higher education context?

These questions guided the rest of the study, including the chosen methodology.

1.4 Research methodology

This study used an interpretative paradigm (as explained by Henning, Van Rensburg, & Smit, 2004) to understand the definitions and perceptions of creativity of industry professionals within the South African fashion industry. Qualitative data were generated through interviews in attempting to gain an understanding of the perceptions of alumni of one fashion-focused private higher education institution regarding creativity within the South African fashion industry. These beliefs about the definition and role of creativity may differ and may assist to shape the future career trajectories of young professionals entering the fashion industry. This exploratory inquiry aims to describe perceptions of creativity (as held by industry professionals) from data collected using semi-structured individual interviews as this was most appropriate for providing richness and nuance. Generating the data allowed me as the researcher to develop initial ideas and an operational definition of creativity in the South African fashion industry as understood by these alumni. The same interview schedule was used with each respondent in the research to ensure dependability of the research instrument. The semi-structured nature of the questions on specific phenomena (based on the guidelines provided by Terre Blanche & Durrheim, 2006) allowed respondents to express their perceptions of creativity. The format gave respondents the opportunity to describe, discuss and clarify their responses, resulting in rich descriptions and experiences. However, by its nature the findings of this study are not generalisable to the broader fashion industry, but may offer insights for understanding creativity within the South African fashion industry that could be used within the particular higher education setting where my study took place.

This was an explorative study relying on the Four-C Model of Creativity framework as described by Kaufman and Beghetto (2009) to find patterns and draw conclusions of interviewees' perceptions of creativity thus being a deductive study (Leedy & Ormrod, 2010). Interview questions were developed based on the Four-C Model of Creativity framework as described by Kaufman and Beghetto (2009). This framework lends itself well to the conversation about creativity, what it is, and whether it can be developed in a particular context. This framework furthermore guided the analysis of the data.

I had a sample of 18 professionals who are working in the South African fashion industry and who had graduated from the fashion-focused higher education institution which I founded 21 years ago and still own. This was a purposively selected sample

providing me with knowledgeable respondents who were prepared to be a part of my data generation. Purposive sampling relied on my knowledge of the South African fashion industry and strict sampling criteria. I am well positioned in the industry to access people with relevant experience in order to form an understanding of perceptions among industry professionals. My alumni are still in contact with the institution and formed the group from which I sampled the respondents. Thus, the sampling criteria for respondents were as follows:

- Respondents needed to be working in the fashion industry at the time of the study because these respondents were thought to be most likely to give ideas on creativity in relation to what they do regularly.
- Respondents had to be based in the Western Cape as there is a higher concentration of textile and apparel industry in this region and it is within easy driving distance to my institution, which made it possible to meet for the interviews.
- Respondents had to be alumni of my higher education institution as their input needed to relate back to our particular teaching and learning environment.
- Respondents needed to have graduated between 2009 and 2014, as this would make it possible for them to have a minimum of two years of relevant industry experience.

The interview schedule was piloted with one semi-structured interview with a fashion industry professional who met the sampling criteria as outlined above. A pilot study is a smaller study conducted to simulate the main study context and helps to test the research design and the sampling and data collection instruments being used (Mouton, 1996).

The data collected were analysed using content analysis as defined by Leedy and Ormrod (2010) as presented in Chapter 4. The data were analysed to establish any commonly held ideas and perceptions about creativity and its application and importance in the fashion industry. These perceptions were further considered in terms of their implications for the training of future fashion industry professionals.

These findings were used to consider specific implications such as the learning and teaching strategies of my fashion-focused higher education institution for creative capacity building among the students. Providing a definition of creativity aligned to

industry professionals' conceptualisation of creativity was a good place to start in aligning academic outcomes to industry needs and expectations. It is envisioned that the data will be useful for curriculum development, to conduct regular focus group discussions with lecturers, to share the study findings, and inform and renew teaching and learning strategies.

1.5 Ethical considerations

This study took into account the main ethical considerations of confidentiality, anonymity and voluntary participation as outlined in Creswell (2003). Furthermore, I followed the guidelines as stipulated by the American Anthropological Association (2012), which compel researchers to consider any possible impact that the research may have prior to commencing the research process, thus mitigating any negative effects that may arise as a result of the research. I protected the respondents from harm by conducting the research in an ethical manner, as outlined by the Stellenbosch University Departmental Ethical Screening Committee (DESC). Ethical clearance was obtained from the DESC for proposal number DESC/Malherbe/Nov2014/10.

For each interview, I ensured that the respondents gave verbal and written consent and they were given a copy of the consent form. I assured the respondents of the confidentiality of the research. I made it clear that they had the right to refuse to answer any question(s) and could withdraw at any time during the interview process.

Respondents in the study were kept anonymous in the reporting of the results. All identifying information was removed, and no person's details were associated with the information presented in the research report. The anonymity of companies and employers was also maintained. Confidentiality was assured by storing all data in password-protected files, and written notes were kept in a locked cupboard that only I could access. Confidentiality and anonymity may only be breached as required by law.

Interviews were conducted in a location convenient for the respondents and at no cost to the respondents. As a professional with 30 years of experience in the fashion industry, of which 20 years were in fashion education, I had rapport with the respondents, although I had no formal power over them in terms of my professional position.

1.6 Conclusion

Chapter 1 provided an orientation to the study presented in this thesis. It sketched the background to the study, and identified the research problem that was investigated. This chapter furthermore provided a brief outline to the methodology followed, and the ethical issues that were considered in the execution of the study.

Beyond the first chapter, the following chapter outline was followed for the study: Chapter 2 provides an overview of relevant literature, culminating in the Four-C Model of Creativity as developed by Kaufman and Beghetto (2009) as a conceptual framework for understanding and interpreting the concept of creativity as described by South African fashion industry professionals. This model offers a useful framework for grouping descriptions and understanding of the elusive concept of creativity in the South African fashion industry.

Chapter 3 offers detail on the research design and methodology followed in this study, while Chapter 4 provides the results and discussion thereof. Chapter 5 offers conclusions and possible implications to the study. In order for fashion education to meet the demands of the local and international fashion industry, an understanding of how the South African fashion industry perceives creativity is needed. This study offers one such perspective.

CHAPTER 2

REVIEW OF RELEVANT LITERATURE

2.1 Introduction

The notion of creativity is not new, but the understanding thereof has developed substantially over time. In this chapter I offer a review of relevant literature starting with a brief historical overview that may explain, in turn, why there are currently diverse perspectives on creativity. I then make the argument for choosing the Four-C model of creativity by Kaufman and Beghetto (2009) as a conceptual framework for this study.

2.2 The changing notion of creativity

How creativity has been defined and perceived has changed substantially over time. In the 1800s, creativity was perceived as a supernatural trait that was innate in certain individuals (Kaufman & Sternberg, 2010). Since the late 1950s, there has been an interest in studying creativity. Originally, the research of the 1950s focused on the psychological determinants of the individual on genius and giftedness such as cognition, personality, and how to stimulate creativity (Craft, Jeffrey & Leibling, 2001).

Subsequent research into creativity was rooted in the social psychological framework, which recognised the influence and impact of social structures on individual creativity (Craft et al., 2001). The shift in focus from biophysical determinants to include social structures in the research was largely due to changes in the understanding of measurable outcomes-based and product-linked approaches. It was because of the popularity of social psychology and systems theory that more focus was placed on imaginativeness as connected to creative minds and intelligence (Craft et al., 2001).

The more recent work of scholars such as Lin (2011), Macdonald and Bigelow (2010), Kizel (2012), Kaufman and Sternberg (2010) and Karpova, Marcketti and Kamm (2013) not only positions creativity as an innate ability to some, but also underscores that all individuals have the potential to be creative and furthermore that creativity can be developed through education. Both Lin (2011) and Karpova et al. (2013) state that creativity can be an innate ability, or can be developed through education. Creative thinking is important in the development of creativity. Karpova et al. (2013) states that

the ability to dissect a problem and finding a solution that meets the needs of the context and has relevance is where creativity lies. Plucker, Waitman and Hartley (2011, p.437) demonstrate how the Creative Problem Solving (CPS) model is used for the integration of creativity into education:

The CPS model consists of six distinct stages: a) mess finding – locating a problem needing a solution; b) fact finding – examining what you already know of the problem; c) problem finding – selecting a specific problem definition; d) idea finding – brainstorming; e) solution finding – evaluating ideas; and f) acceptance finding – implementing ideas.

This model is still used in creative problem solving today with minor expansions. An example in the fashion industry of where such a model would be useful to apply could be in pattern construction or development. The outlined method of pattern construction could be a challenge in relation to various aspects in garment production and design interpretation, such as a 3-D body type and the characteristics of the fabric, amongst others.

Plucker et al. (2011, p.437) suggest an alternative model in response to a continuous need for the enhancement of creativity through education:

This model is based on three primary criteria: a focus on schema change, especially schema (a conception of what is common) related to how the individual defines and understands creativity; the need to assist students in identifying their strengths and weakness regarding creativity; and an emphasis on both personal and external factors that impact and catalyse creativity development.

With this model, Plucker et al. (2011) focus on changing perceptions of what creativity and creative thinking entails. Misconceptions such as that creativity is only innate and that only certain individuals can be creative may be altered by using this model.

2.3 Creativity as a learned ability

Contrary to the belief held in the 1800s, where creativity was perceived as an innate trait of only certain individuals, it is now widely understood that creativity may be developed in higher education through the establishment of a deliberately constructed environment and approach (Claxton, Edwards, & Scale-Constantinou, 2006, McWilliam & Dawson, 2008). McWilliam (2008b:263) further promotes the notion that

creativity can be developed and goes as far as offering the following four points to educators so that they may move away from conventional teaching methods that strengthen the misconception that creativity is an innate ability. The educator should spend less time:

- *giving instructions and more time spent on being a usefully ignorant co-worker in the thick of action;*
- *being a custodial risk minimiser and more time spent being an experimenter and risk-taker;*
- *being a forensic classroom auditor and more time spent being a designer, editor and assembler;*
- *being a counsellor and more time spent being a collaborative critic and authentic evaluator.*

The above-mentioned conceptions reported by Lin (2011), Plucker et al. (2011) and McWilliam (2008b) explain that creativity can be enhanced or developed by a supportive and empowering pedagogical environment. The need for a schema change and the ability to define creativity and identify it within oneself is also described as part of the responsibilities of institutions of learning (Plucker et al. 2011). Experiences beyond classrooms and lecture halls may also contribute to creativity as they broaden the student's experiences, knowledge, skills set, and inspiration, but the teaching and learning environment continues to play a significant role in developing creativity.

Karpova et al. (2013) expresses the importance of a balance for the student to be offered freedom to express themselves and receiving and working according to guidance from experienced facilitators. The attitude of commitment to the 'other' as in the dialogic model improves community enquiry, endeavoured creativity, responsibility and reflection (Kizel, 2012). Therefore, it is important, as a fashion-focused higher education institution committed to developing the required creativity in fashion professionals, that I understand what professionals in the fashion industry perceive creativity to be. The identification of the types or prevalent types of creativity needed or valued in industry could then give me the input for future appropriate curriculum development.

2.4 Creativity within the South African fashion context

In the South African context, there is an economic need to grow the fashion industry as the manufacturing sector contributes a significant percentage to Gross Domestic

Product (GDP), as interpreted in the September 2016 Statistics South Africa Manufacturing: Production and Sales Report (Statistics South Africa, 2016). The broad question that emerges is how to foster creativity in fashion education, to the benefit of the fashion industry.

Creativity as a concept is multifaceted and has an array of definitions, all attempting to encapsulate this phenomenon (Karpova et al., 2013). In the fashion industry, creativity is mostly seen as a product, often in the form of a saleable garment or accessory. This is in line with Kaufman and Beghetto's (2009) earlier description of creativity as a product that is both original and useful in its context. However, other authors argue that creativity does not necessarily demand such a strong focus on the product but also consider processes as potentially creative (Connery, John-Steiner, & Marjanovic-Shane, 2010; Lehrer, 2012).

The ability to learn, make new links and develop new skills and ideation without producing any tangible object can be deemed an act of creativity (Connery et al., 2010; Lehrer, 2012). In the fashion industry, this often takes the form of business or marketing solutions that increase revenue and sustainability (desirability of the product instead of the product itself). This therefore means that both forms of creativity have their value, but I wanted to find out which perspective carries the most value, if indeed there is a hierarchy of value, amongst professionals. Perhaps perceptions will differ depending on the position in industry or are biased because the professionals (alumni) come from a fashion design background.

Historically, the emphasis in research has been on creativity as an end-goal of creative brilliance, with a focus on the creative product to the neglect of the creative process (Kaufman & Sternberg, 2010). One of the major implications of being focused on the product is that one may overlook the potential for creativity in individuals who do not have the necessary skills to produce the product but have conceptualised the idea. According to Kaufman and Sternberg (2010), the creative process might not lead to a product of eminent value; however, it does not mean that there was an absence of a creative experience. In understanding the types of creativity, and in order to identify creativity it is helpful to use Kaufman and Beghetto's (2009) Four-C Model of Creativity framework. In order to determine the presence of creativity, one needs to understand the role of the creative process, person, place, product, potential and persuasion – the so-called Six Ps of creativity that offer a guide for assessing creativity.

In understanding the various categories or ways of thinking about or assessing whether something is creative or not, applying the Six Ps of creativity is a useful way to examine the perceptions of creativity of alumni. The Four Ps model traditionally refers to four aspects of creativity, namely process, product, person and place (Kaufman & Sternberg, 2010). More recent versions of this framework include two more Ps, namely persuasion and potential (Kaufman & Sternberg, 2010). The resulting Six Ps, or six aspects of examining creativity, can be described as follows:

- **Process** refers to mental mechanisms that are present and active when a person is engaged in creative activity or thinking.
- **Product** is considered the most objective measure of creativity as it relies on the final product which can be viewed, judged and counted (but does not necessarily reveal the creativity process nor the creator's personality).
- **Person** is focused on the person and traits of the person engaged in a creative process, with personality viewed as an influencer of creativity rather than the sole (entire) explanation of creativity.
- **Place** refers to the environment that is believed to have an effect on creativity. Opportunities and enabling environments are necessary for creativity to flourish.
- **Persuasion** is the ability of creative people to change the way other people think in order that they may also understand or agree with one's idea.
- **Potential** is the personal and subjective experience of an individual but requires educational opportunities and support before it can be performed or produced in a creative fashion (Kaufman & Sternberg, 2010).

In the above-mentioned framework, both tangible and intangible expressions of creativity are featured as ways to determine the presence of creativity. From this framework, I learnt that creativity can be evaluated as being a characteristic of more than only a finished product. It can also be a characteristic of processes, of something not yet done, and an external influence (place) can enable it. Assessment of creativity is a challenge because the definition of creativity is perceived differently depending on the context (Kaufman & Sternberg, 2010). An assessment model proposed by Horn and Salvendy (2006) suggest six components in the assessment of a product, namely:

- *novelty*, which refers to the newness of the production;

- *resolution*, which refers to the ability of the product to resolve a problem;
- *emotion*, which refers to the pleasure or arousal induced by the product;
- *centrality*, which refers to the ability to match consumer needs;
- *importance*, which refers to the importance to consumer needs; and
- *desire*, which refers to how critical or desirable the product is to the consumer.

An example that can be used to illustrate the assessment of creativity in a product is the case of a raincoat. Novelty needs to be met as a customer does not want to buy the same raincoat that they previously had. In fashion this is often ascribed to trend changes, but trends are ever pervasive and no product type escapes trend. The raincoat also needs to resolve a problem for the customer, therefore it needs to actually keep them dry. Emotion would refer to the customer upon seeing the raincoat, having feelings about it and potentially identifying with it. Centrality refers to meeting customer needs, which means that the raincoat needs to be the right look, price, size range, and hit the shelves at the time when the customer is going to need it. Importance will be assessed in terms of whether the product is important to the customer: does it even rain enough to warrant the purchase and use of a raincoat? Desire refers to creating a strong feeling of want or need for the raincoat. The customer will want the raincoat if it resembles something they have always wanted, or have come to want for whatever reason. This does not really speak of affordability or access to a product, but only to the fact that the customer wants it.

The main limitation of this assessment model is that it misses the process and potential for creativity as outlined in the Six Ps framework referred to above. Belluigi (2009) specifically looks at the interplay of creativity as a process and a product, and the assessment of both. Belluigi (2009) stresses that the process is more important than the product. Craft et al. (2001) contrasted the context of learning according to the definition of Bill Lucas, Chief Executive of the Campaign for Learning, namely that creativity is 'seeing, thinking, and inventing unquestioning', to Gardner's understanding that creativity resides in the 'specific domain' or state of mind (Craft et al., 2001, p.7). From this conceptualisation, one may gather that creativity is not only measured in a product but can also be measured in the thinking or doing process. Therefore the question arises whether fashion industry professionals would recognise

creativity in the process as well as the product or whether only part of this conceptualisation will be considered as being creative (i.e. process or product).

Plucker, Beghetto and Dow (2004, p.48) offer a definition of creativity in relation to assessment as being the “interaction among aptitude, process and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context”. Such a process orientation is also evident in the work of Kaufman and Beghetto (2009), who used a Vygotskian perspective that refers to the learning and developmental process as an act of creativity.

Kaufman and Beghetto (2009) offer a useful model for understanding creativity, namely the Four-C Model of Creativity, as illustrated in Figure 2.1. This model shows that creativity can be developed and can move through less significant types of creativity (mini-c) to the best-developed and most significant type of creativity (Big-C). Kaufman and Beghetto (2009) expanded this model to include mini-c creativity and Pro-c creativity (Kaufman & Beghetto, 2009).

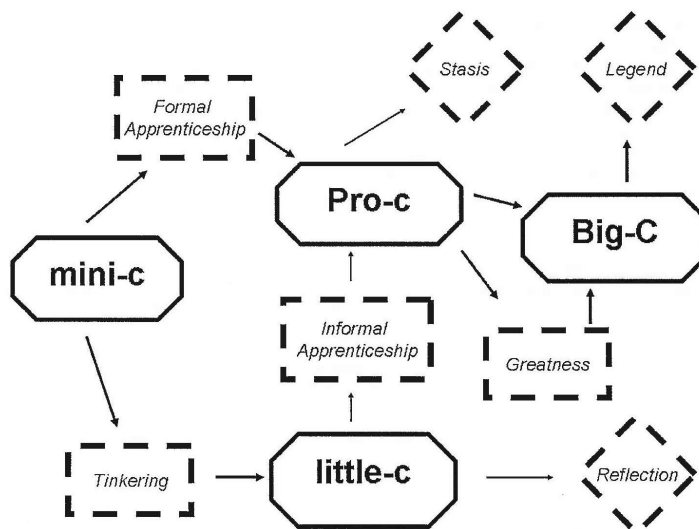


Figure 2.1: Representation of the Four-C Model of Creativity (adapted from Kaufman & Beghetto, 2009, p.7)

Firstly, Big-C creativity is concerned with creating an once-in-a-lifetime achievement or product that is eminent and has longevity and influences societies and how things are done (Kaufman & Beghetto, 2009, p.1). In the fashion industry, Coco Chanel is an example of Big-C creativity whereby she continually produced products that had a significant impact and provided an economic contribution while also influencing the fashion industry (Frings, 2008). Another example that is accessible and known to most

people is the denim. Levi Strauss took this product, once work wear and known for durability, and made it into a classic, iconic style item (Van Damme, 1991). A broader understanding of creativity and its influence in the field is particularly relevant in a field known for its examples of Big-C creativity, such as Coco Chanel.

At the other end of the Four-C spectrum, little-c creativity is understood to be the most common form of creativity, occurring as part of everyday life, but is not of great significance and may not be memorable (Kaufman & Beghetto, 2009). Little-c creativity will not exist in the fashion industry, as this will then be Pro-c. Making or altering clothes for oneself, one's children, family and friends as part of one's daily life and in an informal way as a hobbyist would be seen as little-c.

According to Kaufman and Beghetto (2009), mini-c creativity is creativity connected to learning and development and does not necessarily lead to little-c creativity, nor is it to be followed by Pro-c creativity and end with Big-C creativity. This progression can happen, but only in exceptional instances (Kaufman & Beghetto, 2009). In some instances mini-c leads to Pro-c. Young designers can be mentored by established designers to become Pro-c designers. Various fashion retailers offer graduate trainee positions to fashion graduates. These positions are formalised training mechanisms to develop the young graduate into a productive employee with the required hard and soft skills to suit the company's needs.

Pro-c creativity is the ability to be consistently creative over a relatively long time such as within a professional career (Kaufman & Beghetto, 2009). Pro-c creativity becomes evident when professionals create products throughout their professional careers, even though the products themselves may not have longevity. However, these products may be valued enough that people may pay a fair price to obtain them; therefore, Pro-c creativity makes an economic contribution to the creator and/or society (Kaufman & Beghetto, 2009). Examples of Pro-c creativity manifesting in fashion are the fashion trend setters such as local successful fashion brands (namely *Poetry*, *KEEDO*, *Cape Union Mart*, *NON-EUROPEAN*, *Gelieft* and *MovePretty*) that continue to create fashion styles every season that are acceptable to consumers in terms of price and an individualistic aesthetic appearance to the consumers.

2.5 Conclusion

The use of categories to classify creativity is always limiting as it creates boundaries in the potential for understanding the broad scope and nature of creativity (Kaufman & Sternberg, 2010). However, categories provide a useful frame for analysing, comparing and understanding the similarities, differences and limitations of theories and models (Kaufman & Sternberg, 2010). The perceptions of the fashion industry professionals and how such perceptions could influence the teaching and learning in the fashion design institutions are important aspects of ensuring relevant curricula. Thus the question is: *What do fashion professionals' perceptions of creativity imply for a fashion-focused higher education curriculum?*

This study focused on how alumni of my fashion-focused higher education institution, now industry professionals, perceive creativity. As an institution of higher learning, the findings of this study may be valuable in highlighting areas in the curriculum that may be better aligned to industry requirements regarding creativity. The Four-C Model of Creativity framework Kaufman and Beghetto (2009) was used to identify and describe prevalent conceptions and requirements of creativity among fashion industry professionals. The Six Ps framework offered further areas within which to explore the creativity throughout all six aspects and enabled me to use these six aspects to discuss the perceptions of creativity in the fashion industry, as encapsulated in the results and discussion offered in Chapter 4.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

Since there is a dearth of information available about the South African fashion industry a deeper understanding of creativity was required, which influenced the research design in order to answer the research questions. Therefore, primary research in the form of gathered qualitative data through a series of interviews was deemed the most appropriate approach to the study. This was a useful approach in seeking to articulate an intangible idea such as creativity within the fashion industry, where beliefs differ and may shape the future trajectories of young professionals entering the industry.

3.2 Research design and methodology

This study is positioned within an interpretative research paradigm (as explained by Henning et al., 2004) to understand the definitions and perceptions of industry professionals regarding creativity within the South African fashion industry. The interpretative paradigm makes sense of the world from a subjective perspective, and acknowledges the subjective interaction between the researcher and respondents (Henning et al., 2004; Hsieh & Shannon, 2005). This interaction and the resulting interpretation of the generated data points to epistemology which is co-created amongst a group of “insiders”, in this case myself (the researcher) and my sample of fashion industry professionals. The interpretative paradigm was adopted due to the nature of the research questions and the existing relationships between myself and respondents as alumni of the higher education institution.

The study furthermore followed a constructivist approach to creating an understanding of creativity from within the network of professionals who work with creativity and seek colleagues who poses it. According to Neuman (2006, p.89), a constructivist ontology indicates “an orientation to social reality that assumes the beliefs and meaning people create and use to fundamentally shape what reality is for them”. In this way, my study drew on a targeted group of respondents for data generation through semi-structured interviews which allowed room for the co-creation of understanding the perception of

creativity among fashion professionals currently in the industry. The data were analysed and presented in the context of creativity and the fashion industry.

3.3 Data collection

Semi-structured interviews were used to collect experiential information from the respondents. Questions probed their experiences and thoughts around their own creative expression. They were able to relate ideas around the nature of creativity, the role of creativity in their professional lives, and the development or origin of creativity. The questions allowed for further probing with a request to motivate or explain particular answers (the interview schedule is available in the Appendix).

The exploratory semi-structured interviews allowed me to probe, engage, test, and develop initial ideas and an operational definition of creativity in the South African fashion industry as understood by alumni of a particular higher education institution. To ensure reliability of the research instrument, the same schedule of questions was used with each respondent in the ensuing interviews. As the questions posed were semi-structured, and conversation was allowed to flow in other directions, this approach was deemed fruitful for the purposes of deepening understanding and context and enabling transfer of knowledge. Once data saturation was reached, I allowed for a looser structure of interviewing technique.

The interview schedule was piloted by means of one interview with a fashion industry professional meeting the specified sampling criteria. A pilot study is a smaller study conducted to simulate the main study context and helps to test the research design and the sampling and data collection instruments being used (Mouton, 1996). Small adjustments were made following the pilot; where after the actual interviews included in the study took place.

Asking questions in the form of interviews requires a high degree of mediation (Teddlie & Tashakkori, 2009; Plowright, 2011). There was a relatively low degree of structure due to low researcher control and a low level of predictability over the data due to the semi-structured format of the interview schedule (Teddlie & Tashakkori, 2009; Plowright, 2011). This approach enabled conversational dialogue yielding rich data, but also the potential for researcher bias and error (Teddlie & Tashakkori, 2009; Plowright, 2011), which I attempted to mitigate by being aware and striving for

impartiality. This was done through a sharing of my data with colleagues and checking back with my respondents regarding their stated perceptions regarding creativity.

3.4 Sampling procedures

Since the research was conducted on a small scale within the parameters of a 50% Master's thesis, a large sample was not drawn. The representativeness of the sample is important in order to reach meaningful conclusions, in relation to the purpose of the research (Adams, Khan, Raeside, & White, 2007), but no generalisations can be made beyond the delimitations of the study itself. Since the purpose of the research was highly specific, the representativeness of the sample needed to reflect the South African fashion industry. Non-probability purposive sampling was used to select the respondents and study site in order for the sample to be representative of the industry and for maximising the ability of respondents to assist with answering the research questions. Judgement sampling was also used in order to meet the researcher's specific criteria (Adams et al., 2007).

Purposive sampling relied on my knowledge of the industry and strict sampling criteria. Historical records of alumni were used for a names database and online searches for contact details of research respondents. Thus, the sampling criteria for respondents were as follows:

- working in the fashion retail industry;
- alumni of the fashion-focused higher education institution who had graduated between 2009 and 2014; and
- had a minimum of two years of industry experience.

The target population for the study was fashion industry professionals working in the South African retail industries who had previously graduated from the particular higher education institution. Eighteen industry professionals (N=18) that were selected according to these criteria were included in the sample.

3.5 Quality of the study

In attempting to answer the research question, the research approach called for obtaining the perspectives and opinions of a number of respondents, even though this approach is challenging in terms of the time and effort required in order to obtain the data (Adams et al., 2007). Equally, as with all types of research, there are advantages

and disadvantages. An advantage is that it enables substantive data to be gathered, but the time factor and the small sample size are drawbacks (Hsieh & Shannon, 2005; Adams et al., 2007).

In ensuring the quality of my findings in this research, it was important to exercise caution in upholding trustworthiness within the study (Morrow, 2005; Anney, 2014). The quality of the findings was determined partly by the quality of data and the methods through which the data were collected, analysed and reported (Morrow, 2005; Leedy & Ormrod, 2010; Anney, 2014). Credibility, transferability, dependability and confirmability are all criteria that need to be checked and controlled for in a study in order to produce research findings of quality (Morrow, 2005). Both Morrow (2005) and Anney (2014) suggest various mechanisms that were added and used in this study in order to maintain these quality criteria. Table 3.1 below provides a summary of what each of these criteria refers to. Below the table I discuss how these emerged and were enhanced in the context of this study.

Table 3.1: Quality criteria descriptions

Criterion	Descriptions
Credibility	Refers to the believability and consistency of the findings given the data and context of the study (Morrow, 2005; Anney, 2014)
Dependability	Refers to the extent to which data will be repeatedly interpreted to arrive at the same findings (Morrow, 2005; Anney, 2014)
Confirmability	Refers to the researcher reporting an interpretation of the data which is reasonably free from the researcher's own beliefs and values (Morrow, 2005; Anney, 2014)
Transferability	Refers to how widely applicable the findings of the study are (Morrow, 2005; Anney, 2014)

In order to uphold the criterion of credibility within my study I met with academic staff throughout the process to have my findings moderated and checked. Member checks were also done as suggested by Morrow (2005) and Anney (2014) to check certain interpretations of respondents' responses to questions put to them. Member checks

were also used to prevent bias in my findings as far as possible, particularly since judgement sampling took place, which can also lead to bias (Adams et al., 2007, p.149). I attempted to reduce bias and increase credibility through the existing rapport and trust relationship I had with the respondents (the alumni). According to Adams et al. (2007) and Babbie, Mouton, Vorster and Prozesky (2001) this rapport and trust with study respondents is one measure to reduce bias and enhance credibility.

Dependability in my study was encouraged by coding and re-coding my data. I coded my data as I received it, which meant that every couple of weeks I needed to re-visit my previously coded data as further themes and information emerged from the data. Coding and re-coding is a mechanism proposed by Anney (2014). Morrow (2005) also suggests that dependability is better when multiple researchers arrive at the same findings if the same data were analysed. In order to check for dependability I also requested a fellow Master's student to analyse my data to see whether our findings were the same. In order to uphold the criterion of confirmability I asked a fellow Master's student to review my study and confirm that my findings were indeed a representative interpretation of the data and not a figment of my imagination. This mechanism of corroboration of my findings is suggested by Morrow (2005) and Anney (2014) in order to increase or check for confirmability.

My aim in this study was to have findings that are credible in a particular sample and that have an influence only on its particular context and are therefore not generalisable to all parts of the fashion industry, but rather offer useful insights for understanding creativity within the South African fashion industry where the alumni were working or employed. Compiling thick, in-depth descriptions of people's perceptions to a point of data saturation (Babbie, Mouton, Vorster & Prozesky, 2001) ensures that there will be a thorough representation of fashion industry professionals' perceptions of creativity. Perhaps, where there are other creative industries, or in industries where creativity is deemed important, these perceptions of what creativity is and how it is applied or required in the workplace could be transferable, but no generalisations were made from this small-scale study.

3.6 Data analysis

The data collected were of a qualitative nature and therefore the volume of data was fairly large and required considerable time to analyse (Hsieh & Shannon, 2005; Leedy & Ormrod, 2010). Most of the respondents preferred to take part in the study by

answering my questions via e-mail so only the data of those who preferred interviews required transcription. The data collected were analysed using content analysis as defined by Leedy and Ormrod (2010). This was done by manual coding, as manual as opposed to technological means is sufficient at a Master's level (Adams et al., 2007).

Coding and re-coding assisted in the discovery of themes as each new participant sent in his or her responses (Saldana, 2013). Themes were developed from the responses to the questions, in relation to the research questions. Next, cross-analysis of responses was done, which enabled me to discern similarities or differences in the definitions of creativity (Adams et al., 2007; Saldana, 2013). These themes and all their permutations were checked with a fellow Master's student and the data scanned for any missed significant stories or experiences that needed to be integrated into the findings.

3.7 Conclusion

The research took place in a single phase over several months using a sample of 18 professionals working in the South African fashion industry who had graduated from my higher education institution. The data collection enabled me to develop a notion and an operational definition of how creativity is conceptualised in the South African fashion industry as understood by the interviewed alumni.

CHAPTER 4

RESULTS AND DISCUSSION

4.1 Introduction

This chapter reports on the findings of the study which focused on what fashion professionals' perceptions of creativity are among my sample. I aimed to discover what this might imply for a fashion-focused higher education curriculum. The data were coded and then reported. They are discussed in this chapter to provide insights into how the respondents define creativity, explain the purpose of creativity within their professional contexts, and foster creativity within these contexts. As reported in Chapter 1, the focus of creativity in the fashion industry often results in bias towards the product, as this is where the generation of profit is most evident. This is aligned with Pro-c creativity as described by Kaufman and Beghetto's (2009) Four-C Model of Creativity. These insights are used to discuss curriculum implications in the concluding chapter (Chapter 5).

4.2 Defining creativity

The multiplicity of the respondents' definitions was in alignment with the diversity available in the literature and development in notions of creativity. Although the respondents defined creativity in many different ways, some patterns in their responses emerged. Most of their descriptions were aligned with Pro-c as reported by Kaufman and Beghetto (2009). Some defining characteristics of Pro-c creativity are consistency over time and economic gain, and include an element of production or productivity.

Some respondents spoke of creativity as a thought process. Thought processes were described by using imagery such as "thinking out of the box", "to imagine", "internal processing", "strong intuition", and "thinking process". Two of the responses that illustrate this intangible aspect of the definition clearly are shown below:

Creativity manifests in different ways. For me it's mostly about one's ability to be original, think outside the box and to be constantly thinking of ways to improve things around you-not only in terms of traditional design ideas-but also with life situations in general.

[Respondent 10]

... a thinking process by which one is unrestricted and has the freedom to explore. A strong intuition of what feels right and what feels amiss. [Respondent 12]

Creativity is being able to see what others cannot. It is the ability to imagine something completely before it has even happened. [Respondent 14]

These responses confirm the notion espoused by Conner, John-Steiner and Marjanovic-Shane (2010) and later by Lehrer (2012). As discussed in Chapter 2, these authors discuss the ability of a person to be creative without there ever being a product because of their creativity.

Other respondents defined creativity as an activity, often using verbs to show how one 'does' creativity. The terms used in responses to describe how creativity is enacted included "craftsmanship", "to work", "to make/create", "invention", "ideas into reality", "to execute", "fulfilment", and "changes". The respondents also expressed the idea that there had to be a tangible or visible result that was innovative and new:

Creativity is the ability to introduce new ideas and different approaches to the way things are done. In fashion design these changes should be meaningful, pleasing to the eye and enhance the overall appearance of the garment. Creative ideas must also be able to be executed. [Respondent 18]

From a personal experience, creativity is not just the ability to create something aesthetically appealing, but also the act of solving problems or technically creating something that has not been done before. [Respondent 1]

As seen in all the responses above, descriptions used to build definitions of creativity included words such as "not been done before", "new", "has not existed before", "new", "unique", "desired result", "solving problems", "into reality" and "improve things around you". In their discussion on how to assess creativity, Plucker et al., (2004) explain the idea of creativity as an action that has a creative result in a tangible product. They discuss the importance of process, but only refer to the assessment of the product in order to determine the presence of creativity. A quote from their text in Chapter 2 illustrates that they identify creativity as being present when a product is unique, serves a purpose and is socially relevant.

Some descriptions given by respondents pointed to a definition of creativity which posits that something is thought creative when it is impracticable and irrelevant to context, for example: "unrestricted and has the freedom to explore" and "without outside influences". The respondent quoted below expressed it well in her statement:

To work in our industry it is important to realise the positive and negative implications the freedom of creativity can have. I believe this can only be fully understood once the student has had to work in an environment that demands creativity yet sustainability. Free creativity in the workforce becomes somewhat limited. [Respondent 12]

Another theme that emerged from the responses was the idea that creativity is self-expressive, or an innate quality. The words and phrases which respondents used included “essence of who you are in person”, “internal processing”, “comes naturally and shown through your being”, “your skills set”, “found in your ability”, “comes from inside”, “creation of inner self”, “you can call your own” and “my imagination”.

Not copied. Something that comes from inside the individual/designer – an inspiration to make/create new or unique things. [Respondent 5]

Essence of who you are in person. To work without outside influences – inside – -internal processing. [Respondent 9]

Creativity is the creation of inner self, presented to the world. [Respondent 2]

The vast majority (16 of the 18 respondents) thought that there were different types of creativity. Both respondents who did not explicitly refer to different types of creativity commented that although creativity is one thing, there might be different ways and levels of this creativity to be used and expressed. These ways and levels were seen as dependent on a person’s ability to execute and give expression to creativity.

The respondents’ descriptions of types of creativity dealt with whether one’s creativity was situated in the thinking process or in the execution and product. The respondents also spoke about types of creativity in terms of how free their “freedom of expression” is. They appeared to ask whether their creativity (be they thoughts, actions or products) was restricted, reasoned or completely free. Many also spoke of the arts or art as a form of creative expression. The next responses illustrate the perception of different types of creativity amongst the professionals in the fashion industry:

I don't believe that creativity can only be artistic. I believe everyone can be creative with the gifts they've been given, whether through their artistic abilities, people skills, business savvy, mathematical ability etc. [Respondent 4]

Party mense is kreatief deur fisies iets te maak, skilder of ontwerp. Vir my is kreatiwiteit ook deel van die dinkproses en beplanning. (Some people are creative through physically making something, painting or designing. To me, creativity is also part of the thought process and planning.) [Respondent 8]

Yes, different processes. Creative thoughts, mmmm, all aspects of life, not only the creation of a physical object. [Respondent 9]

Yes, constrained and free. A brief or project can have guidelines which is at times restricting, and others have no boundaries which is completely free to the imagination. [Respondent 6]

Table 4.1 below provides an analytic summary of the types of creativity respondents indicated.

Table 4.1: Terms used in descriptions of types of creativity

Thinking	Doing	Restricted	Free
strategising	creating a product	practical	impractical
problem solving	lateral thinking	technical development of product	no right or wrong
new ideas	ability to execute	briefing	dreaming up
imagine something	make something	timing	not considering implications of product

The types of creativity and definitions posited by the respondents indicate that their definitions seem to cover aspects of all the above-mentioned authors (Jones, 2009; Kaufman & Sternberg, 2010; Plucker et al., 2004). Jones's (2009) new ideas about creativity in the fashion industry appear to solve problems in a currently relevant way, specifically addressing fashion and clothing the body. His definition holds much of what the respondents were expressing. Kaufman and Sternberg's (2010) definition includes the ability to develop creativity. Plucker et al. (2004) refer to the ability to produce an object that solves problems and is socially relevant. Most of the respondents included the ideas that creativity can be developed (whether through education or otherwise) and that it can be in thought or process, but that most often in fashion it manifests in a product.

4.3 The purpose of creativity

All respondents declared that creativity is important in their role. Words such as "utmost", "need", "extremely" and "very" were used to emphasise the importance of creativity in what they do. Respondents were using their creativity for a wide variety of things in their roles. The ways they used creativity included solving problems, coming

up with design ideas, and bringing inspiration and innovation to the business. The all-pervasive importance of creativity was summed up well by one of the respondents:

I need to be creative in every aspect of my business ... from the obvious creativity involved in designing socks, to the less obvious areas like strategising, production schedules and marketing plans. And then it goes even further into planning my schedule and making a way to fit everything in a day. [Respondent 4]

An important factor was also to find ways to drive sales, meet customer needs, reach their target markets, and entice their clients. One respondent even discussed how she needed to inspire her clients to become part of the creative process of designing their bespoke garments and how she had to be creative in getting them to be creative: “I must help my client to be outside the box.”

When asked about the purpose of creativity in their positions, respondents tended to outline issues around problem solving and product development. Problem solving was mostly seen as being process-oriented or related to the technical construction of a garment. Their views on product development aspects revolved around the ability to bring trend, fashionability and design into the garments or ranges. One respondent said, “[C]reativity is the birthplace of every aspect of my position.” She runs her own start up business and shared with me that she does everything with creativity, from the product itself, to every business decision, to the packaging of the product.

It is not surprising that respondents emphasised the importance of trends in explaining the purpose of creativity, given the context of fashion. For some it was trend setting, for others it was trend following, while others referred to the use of classic styles (almost shying away from the idea of a trend as important). A few of the respondents who make bespoke garments commented that they find personal expression most important, but that trends do need to be considered. The correct interpretation and application of trend was said to be important to ensure that the product is desirable and saleable.

In all instances respondents were of the opinion that it is important for their products to be saleable in order to generate an income for the business. Some expressed the importance of selling for not only profit but for business feasibility, cash flow, growth and expansion. Some of the respondents saw saleable as an absolute necessity:

It is very important as you need stock to sell and if you have spent money on production of goods that don't sell it means a major loss of cash flow for the company and a big mission to pay employees and yourself ... it's do or die. [Respondent 2]

It is the most important factor. Business growth is directly related to the saleability of the product we design and make. [Respondent 5]

Some even went as far as defining what a good product is by how well it sells, as emphasised by one of the respondents: “[T]he only good bag is a sold bag.” In such instances creativity and saleability were seen as mutually exclusive – they could either be more creative and sell fewer items, or limit their creativity and sell better:

In terms of the creativity in the business world, I would say that to an extent creativity has boundaries in order to ensure the business is feasible and that the end user is attracted to the product and desires to own it. [Respondent 17]

Kreatiwiteit beteken vir my om jou passie te volg en dit dan so toe te pas in jou werksomgewing as jy kan ... (To me, creativity means to follow your passion and then to apply it in your work environment if you are able ...) [Respondent 8]

The idea that creativity needs to be limited to ensure business feasibility, positive perceptions of the business and attracting clientele was therefore raised. As seen in the responses above, creativity is viewed as something that may need to be bounded or not brought into the workplace. This seems to be part of a misperception among fashion professionals that leads people to believe that to be creative is to be free and not necessarily to have to do or make anything relevant or useful.

4.4 Fostering creativity

When asked who is responsible for an individual's creativity, the respondents focused on individuals' higher education qualifications and place of work, parenting or childhood, personal circumstances, personal responsibility, and actions or attitudes to be practised by individuals to further their creativity. Responses described a varied origin for the development of creativity as indicated by the following responses:

... perhaps it's education, work and dedication that fosters creativity. [Respondent 18]

So, it is a combination of life and what we study and surround ourselves with that pushes us to the next level. [Respondent 11]

Although the respondents emphasised the importance of higher education and work in developing the individual's creativity, they also referred to the idea of childhood development (how one is raised) and the individual's environment. Childhood was

seen as important, as exposure to a variety of stimuli and the freedom and encouragement to explore and to believe in your abilities was seen as inherent to childhood and key to the development of creativity, as indicated in the following response:

I think creativity is actually fostered in the home, before school or workplace. Being in a home where those who raise you encourage you to create and naturally express yourself through whatever medium you choose without fear or rejection or view of possible failure.

[Respondent 4]

Some respondents mentioned the importance of inspirational and motivational educators in higher education, and the freedom they had during this phase of their own creative development to have no boundaries placed on the expression of their ideas, as can be seen from the response below:

The parents are the first people that should be developing and fostering creativity, but thereafter it is definitely up to educational establishments to further develop and foster it; so that it becomes part of the personality of a child. [Respondent 3]

Many of their fields and positions were either closely connected, overlapping, or not easily distinguishable from each other. Many respondents discussed how they enjoyed being in different environments where they experienced various audio-visual and other sensory stimuli that inspired them and so developed their creativity. Two of the respondents mentioned time as an important resource needed for the development of creativity:

Although I think in my work environment we are not giving creativity and design enough time, instead just focusing on production. [Respondent 1]

My boss drives creativity by constantly pushing our limits and demanding excellence throughout, as well as constantly pushing newness, whilst we have to rein back trying to protect our clients' visions. [Respondent 3]

It takes time and experience to really foster/develop creativity in my field. [Respondent 14]

As one of the main designers and managers, it is completely up to me to make sure that we do make time for creative events and brainstorming events. [Respondent 1]

Inspiration featured as a key element to being creative, but how inspiration was achieved differed. From the above-mentioned it can be seen that new environments and stimuli to trial and error during product development, journaling, trend research,

asking for feedback and interactions with others (other designers and clients) were all ways that could develop their creativity. One respondent described how her employer drives their creativity by always pushing them to do excellent work and always to include an element of newness.

The main conclusions that could be drawn from my findings regarding the fashion industry professionals' perceptions of creativity revolved around the themes of kinds or types of creativity, how creativity needs to be applied and what makes something creative (defining characteristics or assessment criteria).

4.5 Conclusion

The Four-C Model of Creativity can be used in identifying whether there is a type of creativity that is considered more important or more frequently used by fashion industry professionals. Some spoke of all four Cs but all agreed on or emphasised the ability to function in Pro-c. The findings seem to suggest two schools of thought among the respondents, the one being the idea that creativity is in everything one does and the other that creativity needs to be limited in order to do what needs to be done.

I was also interested in finding out whether the respondents could articulate or identify when something is creative. Due to the context of many respondents' work responsibilities, they needed to produce creative items for sale. It is clear that criteria such as those provided by Horn and Salvendy (2006) (novelty, resolution, emotion, centrality, importance and desire) would be the most appropriate to apply and these were the criteria and characteristics most often spoken about by the respondents.

A few respondents were involved in more areas of work outside of responsibility for product. These few were the ones who spoke of the six criteria: process, product, person, place, persuasion and potential (Kaufman & Sternberg, 2010) as they needed to engage in other work activities that were potentially more strategic and relational. This belief that creativity needs to be present everywhere in business dealings is in line with the view (discussed in Chapter 1) that the business world regards creativity as being very important (Carr & Pomeroy, 1992; Crompton, 2011; Madjar et al., 2011; Pishghadam et al., 2012).

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1 Introduction

In this chapter I discuss the themes and specific insights from the study based on the findings discussed in the previous chapter. The primary research question that guided this study was the following:

What do fashion professionals' perceptions of creativity imply for a fashion-focused higher education curriculum?

In order to answer this question and describe the implications for higher education contexts I will also answer the following subsidiary research questions:

- How do professionals in the South African fashion industry define creativity within their context?
- What, if any, is the purpose of creativity in the context of the South African fashion industry?
- What, if any, is the purpose of fostering creativity in the context of fashion education within a higher education context?
- What are the implications for fashion curriculum in a particular higher education context?

The findings of this study can be used towards the development of curriculum in fashion-focused higher education. The finding of the prevailing perceptions of creativity is based on the Four-C Model of Creativity (Kaufman & Beghetto, 2009) that assumes the ability to develop or use various types of creativity, as well as the Six Ps framework (Kaufman & Sternberg, 2010) that considers six aspects against which to assess creativity.

5.2 How do professionals in the South African fashion industry define creativity within their context?

The findings of this study suggest that fashion industry professionals perceive creativity as *the ability to think differently, imagine and solve problems, in the process of designing or making a saleable product as well as in day-to-day planning.*

Upon examining this perception of what creativity is or when something is creative, the Six Ps framework (Kaufman & Sternberg, 2010) offers valuable insight. In this framework, creativity as a process features as strongly as creativity as a product and as areas for expressing creativity. The conception of creativity as a process appeared multiple times in the responses and it was linked to meeting customer demands, business strategies, product ideas and design, as well as cash flow in the business. The assessment of whether a product meets consumer needs is referred to as centrality by Horn and Slavenby (2006), and is considered a criterion for assessing the creativity of a product. The particular definition does not emphasise the creative process. The respondents, however, spoke of meeting customer needs as a series of decisions, tweaks to products and services, as well as relationship building – implying a more process-oriented conceptualisation of creativity.

Some respondents mentioned people or products being “too creative” and therefore not feasible, relevant or saleable. In their view this type of creativity is not bound by any external factors such as time and money. According to the respondents, this type of creativity is not feasible for the local fashion industry; again they express the applicability of Pro-c. Coming up with design ideas is spoken of as a creative process that takes time. Time is described as a scarce resource. Some find ways to be creative in a shorter time; others see it as a reflection on the company’s priorities. Appropriate levels of creativity are thus desired so that people can come up with design ideas that are novel but can be executed within the boundaries of time, financial and other external factors.

The Four-C Model of Creativity (Kaufman & Beghetto, 2009) offers a valuable framework to elucidate the concept of creativity and the different manifestations of creativity (see Chapter 2). The Four-C Model of Creativity framework offers a developmental perspective on creativity, but this development is not eminent and progression through the Four C’s is not guaranteed. These categories of creativity are essentially different kinds of creativity and someone does not fit into more than one category at a given time (Kaufman & Beghetto, 2009). The distinct differences between mini-c and little-c offered by Kaufman and Beghetto (2009) were not quite clear in respondents’ descriptions of their perceptions of creativity. Mini-c and little-c were seen to happen all the time, almost as a constant and with much greater frequency than moving into Pro-c and Big-C categories. Tinkering, trial and error,

learning and developing as one works, solving transactional problems with one's suppliers and customers were all discussed as needing creative thought and creativity in order to execute at all if not successfully. Some respondents spoke about creativity as the platform for all their decisions and activities related to their work. Some alumni seemed to choose one or the other and some mostly discussed functioning only in Pro-c. See Figure 5.1 below to see the roles within fashion superimposed onto Kaufman and Beghetto's (2009) Four-C Model of Creativity as the data would suggest the industry professionals experience creativity.

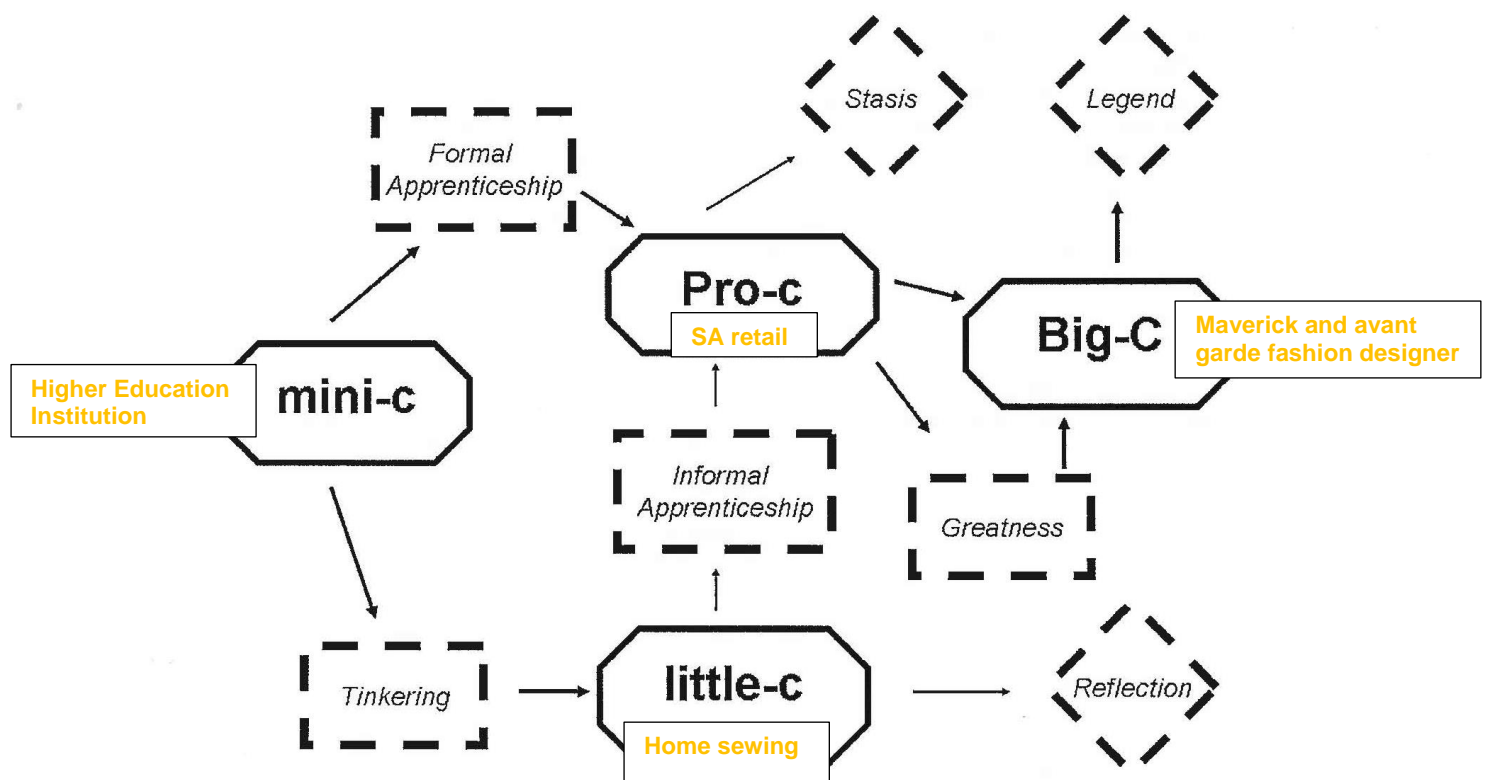


Figure 5.1: Fashion roles superimposed onto the Four-C Model of Creativity by Kaufman and Beghetto (2009)

Pro-c and Big-C were seen as two different ways of functioning creatively with the one offering freedom of expression (Big-C) and the other offering financial gain (Pro-c). Findings from respondents seemed to support the idea that Pro-c and Big-C are different and mutually exclusive. The findings also did not report that the respondents did not know of Big-C creativity or that they cannot function in Big-C, but more that they will not as it is not seen as financially feasible. Respondents spoke clearly of the two different kinds of creativity: one being free, expressive, and well known and the

other being limited by time and money. They did not report any value in pursuing greatness (a component of Big-C creativity), but rather in feasibility and continued creativity (as in the case of Pro-c creativity). It would therefore be appropriate to assess their creativity in terms of how well the product resolves the problem (of making sales), or of how well they are able to cognitively process problems until a solution is apparent.

Respondents described Pro-c without using these exact terms. They saw Pro-c as the limitation of their creativity until such limitations resulted in the appropriate levels of creativity being expressed in order to ensure the saleability of products. This is the phenomenon often referred to by new, passionate fashion professionals when they speak of 'selling out'. This perception brought me to consider a potential misconception of creativity, namely that the more creative you are, the less you consider real-world contexts and only respond to feelings and ideas stemming from your emotions.

5.3 What, if any, is the purpose of creativity in the context of the South African fashion industry?

The respondents seemed to place greater emphasis on the creative product than the creative process. The creative process is mostly viewed as a means to an end and hardly assessed, evaluated or rewarded. It is the product that receives attention and it is usually assessed according to the assessment criteria proposed by Horn and Salvendy (2006). The issues surrounding the creative product are likely considered most important, as this is the part that is sold and with which the customer connects.

As discussed in Chapter 2, Horn and Salvendy (2006) offer a useful six-component model of assessing creativity in a product. These six components, namely novelty, resolution, emotion, centrality, importance and desire, were referred to by the respondents in their responses and retelling of experiences. Centrality, importance and desire were most noted by the respondents as they work with a consumer-focused product, albeit one that requires creativity and design input. Saleability, meeting standards and requirements, as well as creating desire or brand loyalty through the product that they created, were the basis of respondents' definitions and uses of creativity. They indicated resolution (referred to as problem solving by respondents) as a result of or use for creativity. They spoke about problem solving in terms of product problems, business problems and/or intangible problems being thought out or

thought through and often resolved through trial and error, either in the market or in the production room.

Resolution, centrality, importance and desire (as discussed above) were indicated as being important in any creative process and product in order to ensure feasibility of the business. The respondents also discussed novelty and emotion. They knew that there had to be newness and were aware that their products had to evoke emotion in people, but the newness and emotion were 'slaves' to the feasibility and saleability of their products. They actively incorporated enough newness to ensure that their target customer would appreciate and want their products. They also pro-actively described constructing their brand identity, packaging and marketing to evoke appropriate emotional responses such as loyalty which, it was argued, would increase the likelihood of future (repeat) purchases.

The purpose of creativity in the context of the South African fashion industry can therefore be described as a requisite skill for ensuring feasibility within a department or business. The need to make money and be economically independent and to remain relevant to the market and industry again illustrates the importance professionals place on Pro-c creativity. This is supported by the business case for creativity as a sought-after skill in the current and future workplace in order to remain competitive in a crowded and resource-deficient world economy (Carr & Pomeroy, 1992). The feeling among respondents was that there is little to no advantage in pursuing fame (legend) and significance (greatness) which are words used by Kaufman and Beghetto (2009) to describe Big-C creativity .

5.4 What, if any, is the purpose of fostering creativity in the context of fashion education within a higher education context?

The purpose of fostering creativity within the higher education context was often expressed as (ideally) a continuation of development of creativity and the establishment within the individual of creativeness. The respondents proposed that openness to creativity should be developed in early childhood and that it can be refined and encouraged in higher education or work settings. Developing creativity or honing it as a skill and putting it to use was reported by the respondents as a given in everyday tasks.

Doing everyday creative things with little significance (little-c) was spoken about as though it was a learning experience (mini-c). The respondents did not even describe these activities as being creative, but more as necessary to do their work effectively, thus leading the relevant role-players to understand the purpose of fostering creativity as a means of maintaining feasibility. This view is aligned with the notion that creativity can be developed from mini-c through to Big-C, albeit not eminent. It is therefore important for education and training institutions to ensure that creativity is fostered, taught and practised in order to prepare candidates for the expectations they encounter once they enter the fashion industry.

In my findings the Six Ps model of creativity is illustrated by the respondents through their experiences of place and person. Place came up repeatedly as being important for creativity. It was reported to be important in early childhood in the parental home, as well as throughout education, internships and eventually in their professional lives. Some reported that they actively seek out environments and experiences that almost induce a state of creativity and as professionals they appeared to be able to identify when they need such environments to be more creative. Person was also identified as an important factor in respondents' reports of where their creativity stems from. Many spoke of creativity as being of themselves, an ability that they have, part of the creative brain of individuals, that it is something that comes from inside and that they need to be willing and dedicated to put it to use and give expression to it. They also spoke of it as an innate ability and some even spoke of creativity coming from disallowing outside influences and only looking within.

Process, product, persuasion, and potential were not evident as separate areas of assessment in their responses. However, many people who want to enter creative industries may not have had these ideal inputs. Therefore, in order to foster creativity, the higher education context needs to be able to create environments that are conducive to fostering creativity in these students. Fashion and the creative-based, or design- and product-based industries are significant employers in our consumerist society and therefore present a desirable study and career option.

5.5 What are the implications for fashion curriculum in a particular higher education context?

The development and teaching of creativity was mostly discussed in terms of the students learning to apply creativity appropriately in their environment and context and to meet the brief or the customers' needs in order to get the desired result (good marks or target sales volumes). Therefore, a further purpose, which was clear from my interaction with respondents from the fashion industry, was for students to learn to apply creativity to a particular field and profession within the fashion industry. This implies that these professionals see the value in developing creativity to the level or type of Pro-c where they are able to be creative consistently throughout their careers. Currently, in the curriculum, this development is encouraged through short, formalised internships.

Strategies for integrating the four courses of design, technology, business management and theory (as the curriculum at my institution is currently written) through project work can be further developed and implemented in order to foster Pro-c creativity among students. This will create experiences where students are exposed to the idea that creativity and feasibility are not separate. One can be creative in business and technical situations, and realistic (work within limitations) in design and theoretical endeavours without compromising or limiting either creativity or feasibility.

This integration of feasibility and creativity does not necessarily need to end, remain or be found in Pro-c alone. Exposure to varied environments, work methods and people will provide students with real-world examples of all four kinds of creativity being expressed (mini-c, little-c, Pro-c and Big-C). Collaborative projects, internships and guest speakers from various roles and parts of the industry (or technically outside the industry, as shown in Figure 2.1) can be invited or approached to share with, show and host our students.

A strategy I would want to see implemented in my institution is to conduct a series of workshops on creativity for the staff (especially teaching staff, but also selected administrative and support staff who influence student experiences) in order to create a theoretical understanding of the complexity and reach of creativity. The aim of these workshops will be to adapt teaching and learning practices in the written and taught curriculum which will create awareness among the students (future professionals in

the fashion industry) of what creativity is and how it can be applied (or is expected to be applied) in industry.

In order for our teaching and learning practices to encourage the learning of creativity pro-actively, there will need to be a schema change, as expressed by Plucker et al. (2011) first among our staff. Subsequently, through the enculturation of this new schema our students and future professionals may develop an understanding of creativity that is more in line with what the field of study suggests creativity to be. As pointed out in Chapter 2, Plucker et al. (2011) argue that through the development of a definition of creativity and the ability to identify weaknesses and strengths in creative ability, people will be able to learn about creativity and thus develop this skill. This may lessen the potential perception among students (and future fashion professionals) that creativity is only 'one thing' and this 'one thing' is too expensive and inaccessible to the greater public and therefore not feasible to pursue as a characteristic in one's fashion career.

5.6 Conclusion

The importance of the ability of the product to meet the customers' various practical and emotional needs is the major criterion in this assessment of whether it is creative or not. As Carr and Pomeroy (1992) have pointed out, it has become important for employees and business in all industries to use creativity as a strategy for survival and competitiveness.

Through the responses from alumni some common perceptions were the following:

- Creativity is everywhere in everything one does.
- Creativity and feasibility are mutually exclusive.
- Creativity is both an innate ability and a developed skill.

The findings of this study will inform the learning and teaching strategies of the fashion institution for creative capacity building and provide a definition aligned to industry professionals' perceptions of creativity. The industry's definition and perception of creativity and the uses or applications of creativity can be constantly used in the taught curriculum and module outcomes. Fischer, Oget and Cavallucci (2016) relate the use of creativity directly to the economy and the issue of money or profitability. Jones (2005) refers specifically to the central role of creativity in fashion. It is therefore becoming imperative not only to teach creative practice, process and production, but

to include teaching about creativity as a theory and developing field of academic interest. Fashion cannot be taught without understanding how creativity is perceived in the fashion industry. Fashion industry professionals interviewed in this study perceive creativity as a tendency or behaviour to be limited or implemented in pursuance of profit and feasibility. The implications of this perception for higher education and the education of future professionals may be the improvement of the understanding of creativity through dedicated teaching in this field of study among teaching staff.

The aim of this dedicated staff training will be to bring knowledge and understanding of creativity as well as the ability for our graduates to apply it in various contexts. The context in which these alumni were trained and ended up working could perhaps contribute to their belief that Pro-c creativity is better and/or more useful and therefore more purposely pursued than Big-C creativity. Little-c and mini-c creativity are seen as necessary to make things work in everyday life, with Pro-c and Big-C creativity being optional to functional within, albeit mutually exclusive. The South African economy is such that there is little financial support for the creative industry unless this industry can prove to create jobs and make money, thus contributing to the GDP of the country.

A recommendation for further study is to explore activities and projects that could be used in teaching at my institution to further develop creativity among students. It would be appropriate to explore this topic with some of the respondents already approached in this study as they have already been asked to consider how or where this development might be done best. Exploring this matter with these professionals would also offer me the opportunity to ask for their assistance in running relevant projects with students, which will improve the authenticity of these learning experiences. Working in collaboration with industry will also build the knowledge capital of the institution, as the teaching staff will be working directly with industry professionals applying creativity in their various fashion roles.

REFERENCES

- Adams, J., Khan, H.T.A., Raeside, R., & White, D. (2007). *Research methods for graduate business and social science students*. India: Sage.
- American Anthropological Association. (2012). *Statement on ethics: Principles of professional responsibilities*. Arlington, VA: American Anthropological Association.
- Anney, V.N. (2014). Ensuring the quality of the findings of qualitative research: Looking at trustworthiness criteria. *Journal of Emerging Trends in Educational Research and Policy Studies*, 5(2), 272-281.
- Babbie, E., Mouton, J., Payze, C., Vorster, J., Boshoff, N., & Prozesky, C. (2001). *The practice of social research (South African edition)*. Cape Town: Oxford University Press.
- Belluigi, D.Z. (2009). Exploring the discourses around 'creativity' and 'critical thinking' in a South African creative arts curriculum. *Studies in Higher Education*, 34(6), 699-717.
- Bill, A. (2012). "Blood, sweat and shears": Happiness, creativity and fashion education. *Fashion Theory: The Journal of Dress, Body & Culture*, 16(1), 49-65.
- Carr, H., & Pomeroy, J. (1992). *Fashion design and product development*. Oxford: Blackwell Science.
- Claxton, G., Edwards, L., & Scale-Constantinou, V. (2006). Cultivating creative mentalities: A framework for education. *Thinking Skills and Creativity*, 1, 57-61.
- Connery, M.C., John-Steiner, V.P., & Marjanovic-Shane, A. (Eds.). (2010). *Vygotsky and creativity*. New York: Peter Lang.
- Craft, A., Jeffrey, B., & Leibling, M. (2001). *Creativity in education*. London: Continuum.
- Creswell, J.W. (2003). *Research design: Qualitative, quantitative and mixed method approaches*. California: Sage Publications.

- Crompton, A.K.J. (2011). The interplay between creativity and assessment in initial teacher education (Unpublished doctoral dissertation). University of Leicester: Leicester.
- Fischer, S., Oget, D., & Cavallucci, D. (2016). The evaluation of creativity from the perspective of subject matter and training in higher education: Issues, constraints and limitations. *Thinking Skills and Creativity*, 19, 123-135.
- Frings, G.S. (2008). *Fashion from concept to consumer* (9th edition). New Jersey: Pearson Education.
- Henning, E., Van Rensburg, W., & Smit, B. (2004). *Finding your way in qualitative research*. Pretoria: Van Schaik Publishers.
- Horn, D., & Salvendy, G. (2006). Consumer-based assessment of product creativity: A review and re-appraisal. *Human Factors and Ergonomics in Manufacturing*, 16(2), 155-157. doi:10.1002/hfm.20047
- Hsieh, H., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative Health Research*, 15(9), 1277-1288.
- Jones, S.J. (2005). *Fashion design*. New York: Laurence King Publishing.
- Karpova, E., Marcketti, S., & Kamm, C. (2013). Fashion industry professionals' viewpoints on creative traits and strategies for creativity development. *Thinking Skills and Creativity*, 10, 159-167.
- Kaufman, J.C., & Beghetto, R.A. (2009). Beyond big and little: The Four C Model of Creativity. *Review of General Psychology*, 13(1), 1-12.
- Kaufman, J.C., & Sternberg, R.J. (Eds.). (2010). *The Cambridge handbook of creativity*. New York: Cambridge University Press.
- Kizel, A. (2012). Cultivating creativity and self-reflective thinking through dialogic teacher education. *US-China Education Review*, 2, 237-249.
- Knox, K. (2011). *Culture to catwalk: How world cultures influence fashion*. London: Bloomsbury.
- Leedy, P.D., & Ormrod, J.E. (2010). *Practical research: Planning and design* (9th edition). New Jersey: Pearson Education Inc.

- Lehrer, J. (2012). *Imagine: How creativity works*. Edinburgh: Canongate.
- Lin, Y. (2011). Fostering creativity through education – A conceptual framework of creative pedagogy. *Creative Education*, 2(3), 149-155.
- Lin, S., Piercy, N., & Campbell, C. (2013). Beyond the make-or-buy dichotomy: Outsourcing creativity in the fashion sector. *Production Planning and Control: The Management of Operations*, 24(4-5), 294-307.
- MacDonald, M.N., & Bigelow, S. (2010). Teaching for creativity through fashion design. *Journal of Family and Consumer Sciences*, 2(102), 48-53.
- Madjar, N., Chen, Z., & Greenberg, E. (2011). Factors for radical creativity, incremental creativity, and routine, noncreative performance. *Journal of Applied Psychology* (96)4, 730-743.
- McWilliam, E. (2008a). *The creative workforce: How to launch young people into high-flying futures*. Sydney: UNSW Press.
- McWilliam, E. (2008b). Unlearning how to teach. *Innovations in Education and Teaching International*, 45(3), 263-269.
- McWilliam, E., & Dawson, S. (2008). Teaching for creativity: Towards sustainable and replicable pedagogical practice. *Higher Education*, 56(6), 633-643.
- Miller, K., & Moultrie, J. (2013). Delineating design leaders: A framework of design management roles in fashion retail. *Creativity and Innovation Management*, 22(2), 161-176.
- Moodley, S. (2002). The challenge of e-business for the South African apparel sector. *Technovation*, 23, 557-570.
- Morris, M., & Barnes, J. (2014). *The challenges to reversing the decline of the apparel sector in South Africa*. International Conference on Manufacturing-Led Growth for Employment and Equality in Johannesburg, South Africa, 20-21 May 2014.
- Mouton, J. (1996). *Understanding social research*. Pretoria: JL van Schaik.
- Morrow, S.L. (2005). Quality and trustworthiness in qualitative research in counselling psychology. *Journal of Counselling Psychology*, 52(2), 250-260.

- Neuman, W.L. (2006). *Social science methods: Qualitative and quantitative approaches (6th edition)*. Boston: Pearson.
- Pink, D.H. (2008). *A whole new mind: Why right-brainers will rule the future*. London: Marshall Cavendish.
- Pishghadam, R., Baghaei, P., & Shayesteh, S. (2012). Construction and validation of an english language teacher creativity scale (ELT-CS). *Journal of American Science* (8)3, 497-508.
- Plowright, D. (2011). *Using mixed methods: Frameworks for an integrated methodology*. Los Angeles: Sage Publications.
- Plucker, J., Beghetto, R., & Dow, G. (2004). Why Isn't Creativity More Important to Educational Psychologists? Potential, Pitfalls, and Future Directions in Creativity Research. *Educational Psychologist*, 39, 83-96.
http://dx.doi.org/10.1207/s15326985ep3902_1
- Plucker, J.A., Waitman, G.R., & Hartley, K.A. (2011). *Education and creativity*. Elsevier Inc.
- Saldana, J. (2013). *The coding manual for qualitative researchers (2nd edition)*. California: Sage Publications
- Statistics South Africa. (2016). *Manufacturing: Production and Sales Report* [Online]. Available: www.statssa.gov.za/publications/P30412/P30412September2016.pdf [2016, September 12].
- Teddlie, C., & Tashakkori, A. (2009). *Foundations of mixed methods research: Integrating quantitative and qualitative approaches in the social and behavioral sciences*. California: Sage Publications.
- Terre Blanche, M., & Durrheim, K. (2006). Histories of the present: Social science research in context. In M. Terre Blanche, K. Durrheim, & D. Painter (Eds.), *Research in practice: Applied methods for the social sciences, 2nd edition* (pp. 1-17). Cape Town: UCT Press.
- Van Damme, R. (1991). *Jeans. The stuff of American history*. London: Penguin.

Appendix: Interview schedule

Study title: An exploration into the prevailing conceptions of creativity among Elizabeth Galloway alumni in the South African fashion industry

Declaration of researcher's position at the Elizabeth Galloway Academy of Fashion Design

I declare my position as founder and director of Elizabeth Galloway Academy of Fashion Design. As founder and director of EGAFD, I am aware of the conflict and pressures that may arise from your participation in the study. Your voluntary participation, or refusal to participate, has no bearing on your working relationship with EGAFD. Your participation will add value to the growing knowledge base on the fashion industry and the EGAFD future teaching and learning strategies.

PLEASE PROVIDE THE FOLLOWING IDENTIFYING INFORMATION:

Name/pseudonym

Age

Year of graduation at EGAFD

Current position

Number of years in position

Number of positions held prior to current position

Types of positions held

PLEASE ANSWER THE FOLLOWING QUESTIONS REGARDING FASHION INDUSTRY PROFESSIONALS' CONCEPTUALISATION OF CREATIVITY:

How do you define creativity?

Are there different types of creativity?

IF YES: Please explain the types.

Who [education/work/both] do you think is responsible for developing/fostering creativity?

Why?

How important is creativity in your field?

In what way?

What is the purpose of creativity in your position?

Describe the role of trend setting in your current position. [How important is setting fashion trends in your position?]

How important is it, in your position, to be able to design/buy/make products that are saleable?

In what way?

What is the process of fostering creativity in your specific field?

What is the process of fostering creativity in your specific position?

Please provide some recommendations for teaching and learning strategies.

Did your training at EGAFD develop your creativity?

IF YES: Was the EGAFD creativity in line with what your job requires?

What were the gaps/overlaps in your academic training and work's understanding of creativity?

IF NO: How might EGAFD adapt their development of creativity amongst students?

Do you have any recommendations for how EGAFD can improve on their teaching and learning strategies to develop creativity?

Is there anything else you would like to add?