

Exploring the Pedagogies of Fashion
Business Educators: How They Teach for
Creativity and Why.

Jacqueline Anne Shorrocks

A thesis submitted in partial fulfilment of the requirements of Nottingham Trent University
for the Professional Doctorate in Education.

October 2019

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Abstract

In the last 20 years creativity has been recognised as an attribute of *human capital* for economic and social good, by governments, industry and educationalists. Yet, intentional teaching for creativity in universities has been found to be limited or ‘accidental’. Within the fashion industry creativity is usually associated with the product and designers but this professional doctorate found that creativity was essential for senior fashion business managers. The principal aim of fashion business courses is to prepare students as managers in the fashion industry and so it would be a reasonable expectation that fashion business graduates are also prepared to be creative.

Review of the literature indicate that creativity is varied and complex. There are first and second-generation understandings of creativity which determine how creativity is defined, how creativity occurs, what affects creativity and the benefits and dangers of creativity. Conversely, creative pedagogy literature reflects a singular, second generation understanding of creativity. These differences in academic thought raise questions about how fashion business educators navigate through these contradictory approaches when teaching for creativity.

By exploring the pedagogies used to enhance and develop students’ creativity on university fashion business courses in the UK, the research identifies how fashion business educators teach for creativity and why. As the desired information is individual and personal, the research approach is qualitative. Interviews were identified as the means to explore and gather the thick and rich and data required.

Implicit theories among the respondents were found to determine beliefs about creativity and resulted in a myriad of approaches to teaching for creativity. A desire to teach for creativity was identified but limited by a lack of knowledge and discourse about creativity and university systems and structures. These limitations are discussed with reference to Erica McWilliam’s theories of creative capacity building and highlight that the practice of teaching for creativity on fashion business courses varies with theory. The findings of this research extend McWilliam’s theory and inform pedagogical policy and practice. The need for greater knowledge and discourse about the subject was identified and that management support and direction was required to enhance teacher education for teaching for creativity.

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1 Introduction

This document explores the pedagogies used to teach for creativity on university fashion business courses in the UK. Its purpose is to show the range of pedagogies that exist and identify what has informed these views and practices. Understanding what is done, and why, can be used to inform HE policies and practices for teaching for creativity.

My aim, when I started this research was to identify and share good practice of teaching for creativity. As my research progressed I realised that this initial objective was too simplistic as it reflected my understanding of creativity at the time. I had not understood the intricacies and beliefs around the concepts and contexts integral to this research. I realised these needed to be thoroughly explored with an open mind and it is with this approach that the research discussed in this document was undertaken.

Creativity is increasingly recognised as an attribute of *human capital* (Bourdieu, 1986; Craft, 2005) for economic and social good, by governments, industry and educationalists.

Government departments have been established and policy documents written, that have generated initiatives aimed at increasing creativity in children and ultimately the workforce (NACCCE, 1999; Craft, 2005; Jackson et al, 2006; IBM, 2010; EUDA, 2013; NESTA, 2018; DCMS, 2018; Design Council, 2018). However, it is not evident that universities have generally taken an active role in developing creative graduates despite these government and business initiatives (Jackson, 2006; Oliver, 2002; Fryer & Collings, 1991; Livingston, 2009).

There has been considerable research that discusses pedagogies for creativity (Jeffery & Craft, 2004; Aleinokov, 2013; Lane & Lake, 2015; Ammari, 2018; Gratton, 2016). However, much of the literature was found to focus on developing creativity in schools (Bass & Good, 2004; Craft, 2008; Cremin, Craft & Clack, , 2013) rather than HE (Cropley, 2009; Jackson, 2006; 2013). In addition, the view that teaching and learning of art subjects enabled the development of creativity relevant skills was prevalent (House of Commons Culture Media and Sport Committee, 2013; Sims, 2008; James, 2015; Hall & Thomson, 2016). This is despite the NACCCE report (1999) highlighting that the common perception of creativity as an artistic skill was limiting its teaching and realisation.

The complexity of the concept and contexts of this research make it unusual. The concepts under research, creativity and teaching for creativity, are seen as important; however there are contested views about creativity and its teaching. Fashion business education is set within the contexts of higher education and the fashion industry, both have a complex relationship with the concept of creativity and its teaching. In addition, both contexts face new challenges. The fashion industry faces radical changes due to technology and changes in consumers demands. The presumption that Higher Education is of value to the future economy and graduates, is also being challenged. Potentially creativity and its teaching could provide solutions to these challenges.

The review of the literature indicated that creativity is complex with many different schools of thought (Amabile, 1996; Sternberg, 2006; Csikszentmihalyi, 1999; Weisberg, 1993). These present differing, sometimes conflicting views of what form creativity can take, how creativity occurs, what affects creativity and the benefits and dangers of creativity (Csikszentmihalyi, 1999; 2013; Runco, 1999; Levitt, 2002; Kleiman, 2008). Conversely, creative pedagogy literature generally reflects a confluence approach, where multiple components must converge for creativity to occur (Sternberg, 1999; Jeffery & Craft, 2004; Craft, 2008; McWilliam, 2009; Amabile, 1996; 2012). These components are described as cognitive skills and abilities, personality traits and the environment (Cremin, Craft & Clack, 2013).

This document discusses teaching for creativity as opposed to teaching creativity or teaching creatively. However views differ about what teaching for creativity is and how it can be achieved. (Jeffery & Craft, 2004; Robinson, 2006; Lin, 2011). The existence of these differing approaches raises questions about what informs teaching for creativity on fashion business courses and will be explored through the research.

There are practical, professional and personal reasons for focusing on creativity within fashion business education for my research. The practical reason is one of access; having worked in the fashion industry and fashion business education and I know who to access and how. I have a desire to enhance my teaching practices with regards to creativity and to inform policies that influence the teaching practices of others to improve the student's creative capability.

1.1 The Fashion Business Education Context

Fashion business presents an interesting context for research into teaching for creativity as it is a concept not often associated with fashion business managers (FBM)¹ and not all sectors of the industry are considered creative (DCMS, 2001).

Fashion business education is a growing area as the industry expands and requires more skilled employees (Business of Fashion, 2018). In March 2017 there were over 40 universities in the UK offering over 75 undergraduate fashion business courses² (www.whatuni.com). According to the fashion business educators (FBE)³ interviewed, these courses have large cohorts and report high graduate employment rates. In addition to acquiring knowledge about the fashion industry, the development of professional and academic skills such as presentation, teamworking and IT are part of the curriculum of these courses and included to increase graduate employability but the development of creativity was not found to be a stated objective of these courses.

I believe that a reason for the lack of focus on creativity as an attribute for fashion business graduates is the dichotomy between those who are considered creative and those who are not. Working in the fashion industry I found that designers and those producing visual products

¹ **Fashion Business Managers:** (FBM) Those working within the fashion industry in a managerial role. They will be responsible for and influence the actions of other people or processes. Most FBMs are specialists, focusing on marketing, merchandising, buying, retail or manufacturing but will work in teams alongside those from other departments. There is a hierarchy of junior, middle and senior managers within each specialism. Only at director level will managers have a broad integrated level of responsibility.

² **Fashion Business Courses:** University programmes that focus on how the fashion industry operates and include titles usually prefixed with the word fashion with variances such as management, marketing, communication, merchandising, branding, promotion and buying.

³ **Fashion Business Educators:** (FBE) These are the practitioners who were interviewed as part of this research. They are all involved directly or indirectly with the teaching and learning on fashion business courses. These include senior managers, course leaders, teaching and learning co-ordinators and lecturers. All those referred to as FBE's will have taught undergraduate students even if they do not do so now. The amount of teaching each does varies but their role directly or indirectly affects the teaching on fashion business courses.

were described as, and, expected to be, 'creative', fashion business managers were not. However, my industry experience had indicated that fashion business managers needed creativity to solve problems, generate new business concepts and to manage others. Findings from Document 4 confirmed this and that creativity was essential for senior fashion business managers.

Within HE, fashion design courses teach students the practical skills required to demonstrate their creativity and the conceptual skills to initiate and develop ideas. Within fashion business courses it is unclear if and how creativity is taught or developed. I also found that approaches to creativity varied and could be a source of conflict. For some it was a personal 'quality' a matter of 'taste' demonstrated in visual ability or aesthetic and an attribute possessed by only a few. For others it was 'play' or 'being different for the sake of it', 'not relevant' for business students. My view was that creativity was important for fashion business students but I was very aware that my definition of creativity and how I taught for creativity differed to that of my colleagues.

This dichotomy is also evident in the different definitions of the fashion industry and what is considered to be a creative industry. The British Fashion Council has a broad definition of the fashion industry

' all businesses that are directly or indirectly associated to the retail, manufacturing and supply of clothing, footwear and accessories. ' (2014).

This broader definition is used for this research reflecting the breadth of what is taught on fashion business courses, the background of fashion business educators and the destinations of many of the graduates of these courses. Conversely, the DCMS report (2001) only includes 'Designer Fashion' as a creative industry in the UK. Their definition of the creative industries reinforces a limited view of creativity within the fashion industry.

'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property' (p.5).

In the twenty-first century the fashion industry has experienced significant growth in economic and social importance, globally and in the UK, influencing many sectors of the economy directly and indirectly (British Fashion Council, 2014; fashionunited.com,2018). The fashion industry now affects, and is affected by; the arts, science, technology, business and society. The diversity and sophistication of the fashion industry presents new challenges and responsibilities. Fashion can no longer just focus on product design it needs to be creative in what it does throughout its value chain and it is the fashion business manager that works throughout the fashion industry's value chain in a variety of roles and sectors.

Through working as a fashion business educator, external examiner and from discussions with colleagues at my own and other universities, I have a good insight into what is taught and that the approach to teaching varies significantly on fashion business courses. This variation appears to be because of the courses' heritage, the subject area the courses are in and the background of the FBE. Many of the fashion business courses that exist today were developed from fashion design courses and are in schools of art and design. A few courses were developed from textile technology courses and their titles 'Clothing Management' or 'Textiles' reflect the needs of the local textile industry at the time. A small number of courses are within or affiliated to business schools. FBEs have degrees in a range of subjects, their roles within the fashion industry are varied and some teach or have taught on other courses such as fashion design, textile technology or business.

The variances in fashion business courses and of those who teach on them, reflects the diversity of the fashion industry but also that approaches to creativity and its teaching may vary. The influence on the creative pedagogy of the fashion business courses' heritage and the school in which they reside will be explored as will the backgrounds of those who teach on fashion business courses to identify if and how the social context has affected teaching for creativity.

A review of the fashion business courses available to study, indicates that the subjects taught have expanded to reflect the developments in the fashion industry but teaching for creativity does not appear to be included in these developments. Fashion business graduates will become some of the managers and leaders in the fashion value chain and need to act creatively and enable others to be creative. However, no research has been found that

discusses the teaching for creativity on fashion business courses and the factors discussed above make research into this area significant.

In addition, Higher Education is under increasing pressure to add value. The introduction of higher tuition fees, concerns about youth unemployment and preparedness for work has led to pressure from governments, parents and students for a 'return on higher education' (The Week, 2014; The Economist, 2014). The production and publication of university rankings on student satisfaction rates, graduate employment and other criteria, has led to scrutiny of teaching approaches and additional pressure on universities to respond to these performance targets. Many universities now emphasise their success in student employability and readiness for work to prove this return on investment and focus on skills needed to secure a job but there is less focus on what is required to help that graduate progress in their career to senior strategic roles. In line with the government and educational research (NACCCE, 1999) the research presented in this document assumes that creativity is one of the attributes that can enhance a graduates' development, which in turn can help industries thrive.

These characteristics about creativity in fashion business education make it an interesting and relevant study. The complexity of the contexts and the contested nature of the concepts highlight the need to explore the problem of teaching for creativity. The findings will provide additional and alternative perspectives to the current research about creativity. Although the area of research is specific, the findings will be applicable to teaching for creativity on other business courses and some findings will be relevant to all university courses.

In conclusion, the principal aim of university fashion business courses is to prepare students as managers in the fashion industry. For many students this is the last formal education point before starting their careers. Creativity is considered by governments and employers, a desirable attribute for graduates and essential for fashion business managers. It would then be reasonable to expect that creativity as an attribute is something that university fashion business courses would purposefully look to enhance.

1.2 Findings of Research Documents Three and Four

Prior to this empirical research project, two other research projects were undertaken and the

findings from these and the review of the literature, informed the research direction, scope, questions and methodology for this research project.

The aim of the first project (Document 3) was to identify how creativity was taught on fashion business courses. The aim of the second project (Document 4) was to identify the type of creativity fashion business graduates needed. The combined objective of these projects was to determine if what was being done on fashion business courses was suitable for the fashion industry's needs. Achievement of these aims required understanding of how fashion business educators and fashion business managers define, value and develop creativity.

For Document 3, I interviewed ten fashion business educators to explore their views of creativity and how they taught to enhance creativity. In Document 4, a questionnaire was used to explore 26 fashion business managers' views of creativity and what creativity they believed graduates needed. Document 4 also reviewed fashion company websites to reveal how creativity was viewed corporately. The findings from these documents were that creativity was defined in multiple ways, considered important for fashion business graduates and was essential for senior fashion business managers but was not purposefully taught or managed. A diversity of opinions and practices were expressed but these were not informed through formal training or teaching.

The characteristics of creativity and creative people described by both FBEs and FBMs in Documents 3 and 4 reflected the wide spectrum of views evident in creativity theory but often views reflected a mixture of these theories. For example, 'thinking out of the box' was often how 'being creative' was described and teaching creativity was, 'to get students to think differently' (Document 3). However, the same person may also indicate creativity could not be explained, it was an innate talent that only some had but would then describe their teaching practices to stimulate open-mindedness and risk taking in all students.

Views expressed by the FBEs and FBMs were unstructured, sometimes contradictory but most of all loose or nebulous. There was no clarity about how creativity occurred, what influenced it, and the role of managers or educators in affecting it. This was despite creativity being described as important by all the interviewees and questionnaire respondents. These findings reflect what Runco (1999) and Sternberg (1985b) found, that views of creativity were

informed by ‘implicit theories’, developed through experiences.

A consensus was evident from the views expressed by both the FBEs and FBMs about the type of creativity needed by fashion business graduates; creativity that ‘improved’ the business incrementally and was ‘commercial’. Creativity that could be accommodated within the current business structures, without significant upheaval or cost. This finding is significant as it highlighted that ‘everyday’ (Cropley,2009) or ‘little c’ (Jeffery & Craft, 2004) was the type of creativity thought needed by FBM’s. However, a preference for ‘little c’ creativity over ‘big C’, ‘transformative’ (Cropley,2009), or ‘historical’ creativity (Boden,2004), raises concerns that creativity within the fashion industry is constrained by these attitudes.

The research for Document 3 demonstrated that most teachers had a laissez faire approach to creativity. Students could be creative if they wished and if they had the ability. However, the opportunity for students to be creative was limited and defined by the individual teacher’s definition of creativity. The approach to creativity teaching and its management could indicate a fear of the unknown and raises the question, ‘how can you teach creativity if you do not understand it?’ (McWilliam, 2007, p.1).

Reflection on the research conducted in these earlier projects highlighted some its limitations and identified gaps in the findings. Both were small scale projects and although the sample indicated a variety of views, I was not confident that the views expressed reflected the diversity of views that may exist, as the terms used in my questioning may have limited the responses given. In addition these projects had not sought to identify or understand why creativity is taught as it is, this omission is seen to be significant. Finally, the findings were not robust enough to develop theory that explained the findings or sufficiently reflected the HE context of this research. These limitations and gaps have been addressed in the research project discussed in this document.

In summary, the research findings of Documents 3 and 4 indicated that FBEs were unaware of the range of views about creativity, or, that creativity could be taught, learned and managed. The findings from these projects highlighted the need to further explore the phenomenon of teaching for creativity to more fully understand the problem. Exploring the creative pedagogies of fashion business educators and what has informed these views and practices,

will uncover what is done and why, and this knowledge can be used to inform policy and practice.

1.3 Statement of the Research Problem

Creativity - and teaching to enhance it - have been identified as challenging due to the contested nature as to what creativity is (Document 3; Document 4). If these variations are not recognised, identified and the reasons for them not understood it is unlikely that teaching for creativity will occur. The first aim of this Document is to have greater clarity and identification of the problem of teaching for creativity and the research design will explore the gaps identified in the section above.

The overall aim of this research is to inform policy and practice with regards to teaching for creativity on fashion business courses. The sample interviewed for Document 3 was small and most participants had a buying and merchandising background like my own. A larger more diverse group of FBEs were interviewed for this Document to explore the range of practices used to teach for creativity.

The earlier research projects failed to uncover the complex relationship between creativity and its development on university fashion business courses. To recognise that for some, creativity is not taught but learned, fostered or developed, my research focus has changed to *teaching for creativity* and will refer to *actions and behaviours that develop the students' creative ability*, reflecting the NACCCE (1999) definition. In addition, the research for this document seeks to uncover the reasons why creativity is taught as it is, by asking what the FBEs believe affects their views and practices. By exploring the FBE's pedagogies for teaching for creativity, the diversity of views and practices can be uncovered and the reasons why, revealed.

The review of the literature for Documents 3 and 4 indicated a belief that the environment affects our creativity. Csikszentmihalyi (1999; 2013) found that the 'field' and 'domain' can affect views of creativity. Therefore, within this Document's research the educational and work backgrounds of the FBEs are also explored, to consider if and how their environments

have shaped their views and practices.

This document builds on the research findings of Documents 3 and 4 by extending their research. How fashion business educators teach *for* creativity is answered by exploring their pedagogies for creativity and why they teach for creativity as they do.

1.4 Structure of Document Five

The preceding discussion of fashion business education and of the findings from Documents 3 and 4 provide context and purpose to this research and has informed the research for this Document.

Following on from this introduction is the literature review, which is in two parts. The first summarises and defines the concepts within the literature considered pertinent to the discussion of creativity and its teaching within HE. These provide a theoretical framework for the research approach and informed the data collection and analysis. The second part revisits the work of McWilliam and provides a second theoretical framework with which to review the findings from the analysis. The relevance of Erica McWilliam's work became evident during the final stages of analysis for this Document. Her theory of creative capacity building offered a partial explanation for some of the findings and enabled me to identify how my findings could complement and extend her theories to contribute to the body of knowledge and inform policy and practice within fashion business education.

The research methodology chapter initially discusses the theoretical justification for the pragmatic approach to the project's exploratory research design and selection of the methods used to collect and analyse the data. The chapter concludes with a detailed description of the research and analysis process, illustrating how the approach meets the objectives of the research.

The findings from the research conducted for this Document are then presented by highlighting the key findings at each of the four stages of analysis using diagrams to illustrate the key findings. The analysis looks at the data from a number of perspectives to ensure the full meaning of the data is captured. The key themes generated from the findings are then

presented and discussed with reference to the theoretical frameworks generated from the literature review to answer the overall research questions.

The themes and conclusions that have arisen from this research are then discussed. These include recommendations of how teaching for creativity can be improved. The final chapter discusses the significance of these themes and their relevance for me as a practitioner. How these findings can inform policy is highlighted and the contribution to theory identified. The chapter concludes with a reflection on the research process highlighting its limitations and recommendation for future research.

2 Literature Review

The purpose of this literature review is to identify the diverse and complex understandings of creativity and teaching for creativity and from this, generate a theoretical framework to guide my research approach and design, In addition, gaps in the literature are identified and the relevance and importance of this research made clear.

The phenomenon of creativity is discussed in the literature of several academic disciplines, particularly that of psychology and, increasingly, education and management. Within each of these disciplines diverse views are presented: what it is, who can be creative, how to measure it, how to improve it and how to manage it. The literature includes different approaches to creativity research and beliefs about creativity's purpose. It also discusses the reasons for the recent interest in creativity and the problems creativity can cause as well as the issues with being creative. However very little literature discusses the reasons for the absence of overt action to enable and develop creativity within higher education and none was apparent that discusses teaching for creativity in fashion business education in HE.

There are two parts to the literature review reflecting the exploratory nature of the research and the development of my thoughts during the process. Each part of the literature review will be discussed separately, and the framework generated from each, discussed and illustrated. The first part of the review discusses three concepts found to be significant for this research's objectives. The different approaches to the study of creativity are discussed initially and identify the diverse theories of creativity that exist. Creative pedagogy theory is then discussed and although a narrower approach is evident differences of interpretation and emphasis are found. The rhetoric of creativity within HE is then discussed and includes how the stated importance of creativity is in conflict with university structures and systems that do not enable creativity. Within these discussions how the term creativity is used in this document is defined along with the key 'components' required for creativity. In addition, the varying definitions of the terms pedagogy, creative pedagogy, teaching creatively and teaching for creativity are discussed and their meaning within this document made clear. The first part of the review concludes with the presentation of the theoretical framework that underpins this research.

The second part of the review revisited the literature after the data collection and analysis stages had been completed and identified that Erica McWilliam's theories were pertinent to the findings. A second theoretical framework was generated from her work on creative capacity building and was used to review the findings from the analysis. This part of the review established that the findings from my research extended her theories of teaching creativity and its' conclusions add to the body of knowledge in this area.

2.1 Theories of Creativity

Theories of creativity were found to indicate a diverse range of views. The different approaches to the study of creativity, as detailed by Sternberg (1999; 2006) and in Document 2 highlight the multiple definitions and interpretations of what is creative, who is creative, what is required for creativity, how creativity occurs and what affects creativity. This section summarises these different approaches and the differing definitions and theories of creativity.

2.1.1 Approaches to the Study of Creativity

Four main approaches to the study of creativity were identified in the literature: *Mystical, Cognitive, Social personality and Confluence*⁴. These approaches determine what is considered creative, who is creative and how creativity occurs. *Mystical* approaches assume creativity is an innate capacity of genius, taste or teleological powers (Barker, cited in Amsler, 1986) or the person is possessed by a god or other greater power (Seydov, 2013). Studies in psychology generated the *Cognitive* approach that considers creativity as an intellectual process, the result of divergent and convergent thinking (Guilford, 1950; De Bono, 1995; Sternberg, 1999) and that these are innate or inherited capabilities. The *Social Personality*

⁴ Sternberg (1999) identified six approaches to the study of creativity: *Mystic, Pragmatic, Psychodynamic and Psychoanalytic, Psychometric, Social Personality and Confluence*. Within this research I have classified *Pragmatic Psychodynamic and Psychoanalytic, Psychometric* under the term *Cognitive* as they are concerned with thinking and how the mind works and associated with studies in the field of psychology.

approach stems from behavioural studies and the impact of the environment on the circumstances of creativity (Amabile, 1996; Csikszentmihalyi, 1999). The *Confluence* approach is a contemporary approach to the study of creativity and rejects the myths (Weisberg, 1993) of the *Mystic* approach and does not concur with the *Cognitive* and *Social Personality* approaches that creative abilities are innate or socially determined but advocates that both cognitive and environmental factors ‘converge’ for creativity (Sternberg, 2006).

Although the confluence approach makes an important contribution to contemporary thinking on creativity, confluence theorists differ in the importance they attach to the different factors or ‘components’ required for creativity (Amabile, 2012). For example, Sternberg (2006) emphasises the importance of personality in choosing to be creative, whereas Amabile (1996) highlights the environment’s effect on motivation, particularly the individual’s intrinsic motivation to be creative and acquire the skills needed to be creative. Csikszentmihalyi (1999; 2013) agreed that creativity required an individual’s specialist skills, knowledge and personality traits but his *Systems Theory of Creativity* highlights the significance of the ‘Field’ and ‘Domain’, in enabling and allowing creativity to occur and, be accepted. However, Csikszentmihalyi also found that the process of creativity could not be fully explained. Serendipity and developments in other seemingly unconnected areas had a large part to play in reported acts of creativity and his interviewees described the point of creative revelation as ‘being possessed’, ‘in a trance’, ‘inspired by a muse’ reflecting the *mystic* approach to creativity.

These different approaches to the study of creativity were found to determine what was considered creative, who could be creative, how creativity occurs and what affects creativity. These will be discussed to illustrate the varying definitions of creativity and of the associated concepts.

2.1.2 Defining Creativity

Cropley (1999, p.29) describes creativity as ‘an act or product that is unique or unusual and is useful or has value’. Weisberg (1993) adds that it includes the person who produces the creative output. For Csikszentmihalyi (1996) creativity is an act, idea or product that changes a domain or transforms it into a new one. Sternberg (1999) agrees and said creativity, ‘propels

a field 'to wherever the creator wishes it to go' (2006, p.95). Jackson (2006) and McWilliam (2009) describe creativity as the result of making connections from previously unconnected concepts and Robinson (2015) stated that creativity was, 'the process of having original ideas that add value'(p.1). Although there is a consensus about what makes something creative, what is considered 'original' and 'of value' is subjective and dynamic (Watton, 2016). This subjectivity and fluidity of interpretation is problematic when defining something creative as it affects what and who is considered creative and results in a wide range of activities, people and products being described as creative.

This discussion highlights the breadth and complexity of the phenomenon of creativity but makes clear that it can be a person, an action, a physical product, and an idea. Creative outputs change what is currently done and this change is achieved by thinking about and doing things differently. Creativity must add value but can be interpreted differently and these interpretations can recognise or restrict what is considered creative (Csikszentmihalyi,1999; 2013). The research discussed in this document takes a broad view of creativity and in addition to the definitions above, something is also considered to be creative if it is new to the person and has value to someone.

Particularly relevant for teaching for creativity are the factors or traits believed to be required for creativity. Although there is a difference in importance attributed to these amongst the theorists there is consensus that intellectual skills, personality traits and the environment determine creativity. Intellectual skills include, fluency, synthesis, analysis, re-organisation or re-definition (Guilford, 1950), domain relevant knowledge, technical skills and talents (Amabile, 1996), knowledge of the 'field' (Sternberg, 2006) and expertise (Csikszentmihalyi, 2013). The personality traits required include, being willing 'to go against the crowd' or 'challenge the status quo' (Sternberg, 2006; Csikszentmihalyi,1999), 'openness' to new ideas (Feist,1998;Silvia, 2008), intrinsic motivation (Amabile,1996), risk taking (Sternberg 1999), extroversion (Feist,1998) and introversion, a low moral position, self-reliance, high self-esteem, energy, perseverance and a sense of humour (Csikszentmihalyi, 1999; 2013). The requirement for these multiple and potentially contrasting personality traits reflects what is believed by many as the process of creativity that requires different approaches or skills at each stage (Wallas,1929). Consequently, creative people also need to be flexible and have fluency (Csikszentmihalyi,2013) to switch personality traits as the creative project requires

(Guildford, 1950; Sternberg, 2006; Silvia, 2008). However, as Silvia (2008) highlighted personality traits are not discrete they can affect or be affected by other factors as can the development of intellectual skills and acquisition of subject expertise. Consequently, an environment that is both challenging and supportive, gives purpose and freedom and allows for experimentation and risk taking is seen as required for creativity (Amabile, 1996).

Significant for this research and the major difference amongst the theorists, is who they believe can be creative and whether the creative attributes or capacities described above can be taught or if these are believed to be innate and hereditary. McWilliam (2005; 2007) describes first and second generation, understandings of creativity and highlights their different approaches to who can be creative. First-generation consider creativity as an innate talent, associated with rarity and genius. Second-generation understandings assume everyone can be creative, creativity can be small, everyday creativity and, creative capabilities can be learned and developed. The research in this project is informed by the confluence approach to creativity (Amabile, 2012; Sternberg, 2006; Csikszentmihalyi, 1999; 2013). It recognises both *Big C* and *Little c* creativity and that creativity requires a number of factors to converge but also that serendipity affects creativity. The confluence approach to creativity allows me to include the many ways creativity is defined and the factors believed to affect it.

This discussion has highlighted the range of theories about creativity, their differences and similarities and that the nature of creativity is contested. It is within this context that teaching for creativity exists. This research seeks to identify what the FBE defines as creativity and from that understand their pedagogy for teaching for creativity.

2.2 Teaching for Creativity

To review literature that discusses teaching for creativity, pedagogy and creative pedagogy literature was reviewed. Within this literature varying definitions of pedagogy, creative pedagogy, teaching for creativity and teaching creatively were found. These terms are each discussed initially and their meaning within this document clarified. The different approaches to teaching for creativity evident within the literature are then discussed and indicate that the tensions and variances in beliefs about creativity also underpin theories of teaching for

creativity.

2.2.1 Defining Pedagogy within the Higher Education Context

Pedagogy has been described as the ‘art, science or craft of teaching’ (Smith, 2012, p.1).

Bernstein (2000) has a holistic view of pedagogy which is,

‘more than subject knowledge, it is how something is taught, the structure, sequencing and timing... the framing of the subject, how the subject is classified... the position of relayer of the messages and those being relayed to’(p.9).

Jackson (2016) draws on the literal translation of the term pedagogue which means ‘to lead a child’ and describes pedagogy as

‘accompanying learners; caring for and about them; and bringing learning into life’ (p.1).

His definition contrasts with what he describes as a didactic view of pedagogy and puts a value judgement on the different pedagogies adopted.

‘what should be taught and learnt (the content aspect); how to teach and learn (the aspects of transmitting and learning): to what purpose or intention something should be taught and learned (the goal/aims aspect)’ (2016, p.1).

In addition to the varying interpretations of pedagogy Ramsden(2003) and Biggs and Tang (2011) highlight that pedagogy is determined by how we as teachers believe learning takes place, whether we believe learning is a cognitive process, a behaviour, a personality trait, or a consequence of the environment both physical and social. Our beliefs about the purpose of education and the role of the teacher in the students learning are also significant factors (Bass & Good, 2004).

The origins of university education, its elitism and focus on knowledge transfer has meant that the most common pedagogical approach has been a didactic one (Biggs & Tang, 2011). However, the policy of widening participation has led to a greater number of students at

university and more diversity within the sector in terms of the students, and, what they learn. This shift has led to some rethinking of the pedagogical approaches required within universities and a shift away from a didactic knowledge transfer approach to more student-centred, experiential, facilitating of learning (Biggs, 2002). This expansion in the university sector has brought with it less autonomy, for the individual teachers and institutions and a requirement to standardize methods (Biggs & Tang, 2011) and an increase in pedagogical research and practices within universities (Brandenburg & Wilson, 2015)

This research requires an inclusive definition of pedagogy, it must also be different to the definition of teaching. Therefore, the term pedagogy is used in this document to identify the philosophy or theories that underpins how we teach and reflects Bernstein's (2000) definition.

2.2.2 Defining Creative Pedagogy, Teaching for Creativity and Teaching Creatively

The term creative pedagogy is attributed to Aleinkov (2013) and reflects his methodology for learning within music composition where the learner is no longer an “object” of pedagogy but becomes a creator in the field being taught. However, the creative pedagogy literature was found to reflect a broader and more diverse definition, and much of the literature was found to describe ‘teaching creatively’ rather than specifically ‘teaching for creativity’ – the focus of this research.

Teaching for creativity is defined within the *All our Futures* report as,

‘Forms of teaching that are intended to develop young peoples’ own creative thinking and behaviour’ (NACCCE, 1999, p.89).

Teaching creatively is described as,

‘using imaginative approaches to make learning more interesting and effective’ (1999, p.89).

Jeffery and Craft (2004) argue that teaching for creativity requires the teacher to teach creatively and the former cannot occur without the latter. Robinson (2006; 2015) supports their view and suggests that the objective of teaching creatively is often to inspire and motivate the students to learn. Lin (2011) also supports this view but adds student learning as part of creative pedagogy. The insistence that to teach for creativity you must teach creatively to inspire or motivate reflects Amabile (1996; 2012) who believed motivation was essential for creativity.

As stated in the introduction this document the term teaching for creativity will refer to *actions and behaviours that develop the students' creative ability*. However, this research will include examples of teaching for creativity that may not result in the student being creative. This document adopts Lin's (2011) definition of creative pedagogy to describe the teaching approach, philosophy or theory that determines the actions or behaviours that lead to teaching for creativity and includes teaching creatively and student learning. However, the focus of this research is pedagogies that focus specifically on teaching for creativity.

2.2.3 Differing Pedagogies for Creativity

Historically, teaching in arts subjects where creativity is expected was attributed to teaching for creativity and many authors (Hall & Thompson, 2014; Kleiman, 2008; Shreeve, Simms & Trowler, 2010) and education policy documents (DCMS, 2018 a) have pointed to arts education and learning of art subjects as an approach to teaching for creativity. However, Journeaux and Mottram (2016) found that educators in art were often unaware of the range of theories about creativity and taught in accordance with their definition of creativity which did not always reflect 'contemporaneous thinking of creativity' (p.1).

Since the start of this research, I have become aware of an increase in literature whose focus is how the teacher creatively; designs, structures and delivers the curriculum in art and non-art disciplines. The purpose is to enable learning but increasingly emphasises how they contribute to the development of a student's creativity. Sometimes art school approaches of active, studio and independent learning (Shreeve, Simms & Trowler, 2010) are adopted but also include newer approaches to teaching in non-art disciplines such as the use of

‘play’(James, 2015), ‘role play’, mixed reality simulations(Jadav & Renuka,2018),‘flip model teaching and learning (Ammari, 2018) and ‘Scale-up’ teaching(McNeil et al, 2017).

As discussed earlier, pedagogy literature was found to have a cognitive, behavioural or a constructivist approach (Ramsden, 2003) to teaching and learning. Conversely, literature that discusses teaching for creativity has a ‘confluence’ approach (Sternberg, 1999) with cognitive, conative and environmental factors (Cremin, Craft & Clack, 2013) all converging to affect teaching for creativity.

The confluence approach makes assumptions about creativity and challenges popular views and myths about creativity (Weisberg, 1993) and maintains that teaching for creativity is,

‘ways of thinking and doing that are observable and replicable processes and practices within daily economic and social life’. (McWilliam, 2007, p.2)

Within creative pedagogy literature there is an overwhelming assertion that everyone can be creative (Fryer, 1999; Craft, 2008; McWilliam, 2007; Jackson, 2006; 2012; 2016). Craft describes this as the ‘democratisation’ of creativity. However, McWilliam (2007) noted that many teachers believe creativity is,

‘...only relevant to a small percentage of graduates as future professionals’ (p.3).

Several explanations were offered for why views differed. Fryer (1999) found that most teachers’ views of creativity were determined by their own experience and perception of creativity. Whereas others found that the teachers ‘perceptions’ (Morais & Azevedo, 2011) or ‘conceptions’ (Jahnke, Haertel & Wildt, 2017) of the student’s creativity determined how they taught for creativity. In addition, the student’s views of creativity and expectations of learning were found to determine how receptive students are to, learning to be creative (Morais & Azevedo, 2011).

Robinson (2006) focuses on the institutional affect and stated that ‘school kills creativity’ with a teaching approach that focuses on test results. Bass and Good (2004) also highlighted the conflict between *educare* and *educere* as the purpose of education and the culture of the

school but also of the parent's expectations.

Amabile's (1996; 2012) *Componential Theory of Creativity*, suggests that

'four components are necessary for any creative response: three components within the individual – domain relevant skills, creativity-relevant processes, and intrinsic task motivation – and one component outside the individual – the social environment in which the individual is working'. (p.1)

Agreement with this view is reflected in much of the creative pedagogy theory reviewed (Craft, 2003; Jeffery & Craft 2004; Oliver,2002; Sawyer,2012; Jackson, 2006; 2016) and views of 'good teaching' (Biggs, 2002; Ramsden, 2003; Biggs & Tang, 2011). However, theories were found to differ about what, how and if, these components can be taught, developed or fostered (Lin, 2011), how the environment can be managed to enable or encourage creativity (Craft, 2005;2008), and, the role of the teacher in the teaching for creativity (McWilliam, 2005;2007;2009). The existence of these diverse and sometimes contradictory theories highlights the subjective nature of creativity and raises the question how can creativity be taught and how can teachers be taught to teach?

The key differences are those that emphasise the curriculum's design structure and content and, those that emphasise the teacher interaction and delivery. Some describe the teacher as pivotal in these approaches others consider it the responsibility of the university (Livingston, 2009). Through discussion of each of these differing approaches, the range of creative pedagogy approaches are illustrated and issues with teaching for creativity, highlighted.

2.2.3.1 Curriculum Design

Many theorists cited curriculum design, its structure and content as integral to teaching for creativity. However, there were differences in what the curriculum design should aspire to achieve.

Amabile (1996), describes creative curricula as giving space and time to allow creative thoughts, and the need for challenging assessments. Others argue that creative curricula must

allow students both freedom and control, the opportunity to experiment, take risks and to experience a diversity of situations (Jackson, 2006; Cropley, 2009; Craft, 2003; 2006; Cremin, Craft & Clack, 2013). Woods (1995) stated that teaching for creativity required curricula that enabled ownership, relevance, control and innovation.

Variances in what should be taught for creativity highlighted a tension about whether creativity skills are domain specific (Amabile, 1996; Csikszentmihalyi, 1999) or generalisable (Craft, 2003; 2008a),

‘at its heart creativity is the same in one domain as another’(p,7).

Robinson (2006) believed that creativity requires ‘mastery’ of the subject before creativity can occur. However, some argue that subject expertise is not enough and the focus on acquiring ‘outdated knowledge’ can be limiting as jobs of the future need new knowledge (McWilliam, 2007; Craft, 2008). There is also debate about the skills needed for creativity. Some focused on cognitive or intellectual skills (Biggs, 2002) whereas McWilliam (2007) argues there is a need to:

‘equip students with the skills required in the future; forging relationships, tackling novel challenges and synthesising ‘big picture’ scenarios’. (p3)

Recognising the tension between those that advocate subject expertise and those who believe in domain free creativity, Craft (2008a) calls for a system that develops and assesses both product and process skills.

This discussion highlights the different emphasis on the curricula design structure and content but does not discuss how their recommendations can be achieved within the constraints of the teaching situation. Although McWilliam (2005; 2007; 2009) challenges what is taught for creativity the role of the teacher in shaping the learning environment through how they interact with the student and the subject matter is pivotal to her theory.

2.2.3.2 Teacher Interaction and Delivery

Other theorists consider how the teacher interacts with the student as most important in the student's creative development. Robinson (2006) believes that teachers need to inspire students to learn although he also agrees that the teacher shapes the environment for creativity through their curriculum design. Craft and Jeffery (2004) describe teaching creatively to get the student's interest and show students how to be creative. Others describe how the teacher can enable or inhibit student creativity through their delivery and encouragement (Jackson, 2006; Cowdroy & Williams, 2006; Cremin, Craft & Clack, 2013).

As discussed above, the teaching approach in universities is often described as didactic, teacher centred (Cropley, 2009; Jackson, 2006) or knowledge transfer and is criticised as not conducive to creativity and learning. 'Good teaching' is often described as student-centred (Biggs, 2002). McWilliam (2005; 2009) describes the didactic approach as '*sage on the stage*' and highlights that although the more contemporary '*guide on side*' approach has done much to enhance teaching in universities, she challenges if it is good teaching. She believes it does not develop creative capacity as the teacher is still in control, even if passively and advocates the '*meddler in the middle*', 'co-creator' approach when teaching for creativity.

Although the discussion above highlights the differing focus of each theorist, there is a recognition that pedagogy or pedagogies that foster creativity use multiple aspects of teaching (Craft, 2003; Jeffery & Craft, 2004; Jackson, 2006; 2012). Teaching that is both individual and group, challenging and nurturing, that allows the student to take control, be responsible and take risks in a safe environment (Craft, 2008a) and accepts the contradiction and challenges that exist and are required for creativity (Cremin, Craft & Clack, 2013).

This discussion has shown that the teacher is thought significant in the teaching for creativity, through their curriculum design, their delivery or in their creation of an environment conducive to creativity. The teacher's centrality in the teaching for creativity raises questions about their beliefs of creativity and how it affects their creative pedagogy. In addition, although this discussion has highlighted differing approaches within creative pedagogy theory, the views and beliefs of creativity that underpin these theories are not as diverse as those apparent in creativity theory.

This discussion has also introduced the challenges of the educational environment (Jeffery & Craft, 2004) and that changes are needed to support teaching for creativity. McWilliam (2007) believes we need 'to unlearn' to change fundamentally how we teach for creativity and Jackson (2016) recommends a significant shift in approach from the current industrialised productivity-based education system described by Robinson (2006) to an education system that is an 'ecology' (Jackson, 2006).

Creative pedagogy literature highlighted some of the issues of teaching for creativity: how it is assessed or measured (Amabile, 1996; Cowdroy & Williams, 2006), the role of the teacher (Craft, 2003; Morais & Azevedo, 2011; Biggs, 2002), and, different theories of teaching, its purpose, how to teach and how learning takes place (Bass & Good, 2004; Ramsden, 2003; Rogers, 1996; Biggs, 2002). These issues illustrate the complexity of the subject under research and the need to ensure that the research approach recognises this complexity when collecting and analysing the data and the importance of an exploratory approach to capture the range of views that may exist and to understand what has influenced these views. The confluence approach recognises the complexity and interconnectedness of the concepts of teaching and creativity and provides a framework with which to explore how fashion business educators teach for creativity.

2.3 The Importance and Rhetoric of Creativity Within Higher Education

Document 2 discussed the academic, business and government literature and the economic and social importance of creativity (NACCCE, 1999; IBM, 2010; DCMS, 2018a) and the requirement of education at all levels to support creativity's development. However, most of the literature found focused on teaching for creativity in schools. Within that literature some stressed the importance of the teacher and their views in the development of creativity in pupils (Fryer, 1996; Morais & Azevedo, 2011). Others focused on the school environment and structures and how these inhibit the teaching for creativity (Jeffery & Craft, 2004; Robinson, 2006). Conversely, literature that discusses teaching for creativity in HE highlights the lack of support or direction for teaching for creativity. Jackson found that creativity 'is rarely an explicit objective of the learning and assessment processes' (2006, p.4) and Cropley (2009) complained about the lack of creative graduates even from those achieving high academic results.

Jackson (2006; 2014) described teaching for creativity at HE as a ‘wicked problem’ due to its complexity and the absence of an obvious cause or solution. Banaji, Burns and Buckingham (2010) also highlight the complexity of the problem by identifying nine different discourses about creativity within HE. They highlight that despite the declared intention of universities to foster creativity, the university systems and structures; the infrastructure, culture and varying beliefs about creativity and its teaching, make the discourses rhetorical. They and others (EUA, 2007; McWilliam, 2007; Ryan & Tilbury, 2013; Design Council, 2015; EUDA, 2016; NESTA, 2018) argue for a more comprehensive approach to tackling the teaching for creativity in HE. Their recommendations include diversity in staff, students and in what is taught, the breaking down of discipline boundaries, removal of bureaucratisation and, flexible and future facing pedagogies.

The importance of creativity and the rhetoric that exists in HE highlights that the university systems and structures inhibit the teaching for creativity. Significant changes in the thinking and organisation of teaching and learning at university are called for and that the institution was responsible for initiating the changes required to enable teaching for creativity to occur however there was little evidence of this happening and several authors point to the lack of understanding of creativity and its teaching (McWilliam, 2009; Craft, 2008; Design Council, 2015)

This review indicates that current creative pedagogic thinking, although inclusive in its assumptions, is not cohesive due to the differing interpretations and emphasis. The lack of creative pedagogy research at HE level contributes to the rhetoric about creativity in higher education. The lack of clarity and understanding of the problem indicates inertia within universities and an absence of policies and guidelines for teaching creativity at HE level. The findings from my research will inform and add to earlier studies by analysing the current views and practices of teaching for creativity within fashion business education. An understanding of what informs these views and practices and consequently why creativity is taught as it is, will identify possible solutions to solving this problem.

2.3.1 Generating a Theoretical Framework

This first part of the literature review discussed how the different approaches to the study of creativity has led to diverse theories of creativity and that aspects of creativity cannot be fully explained due to its complexity. The confluence approach appears to most adequately describe the phenomenon of creativity and indicate the factors that affect it. Creative pedagogy theory also had a confluence approach to creativity, however variations in emphasis on the different components were found to reflect each theorist's beliefs of creativity and of pedagogy. Despite the differing approaches to creativity and its teaching a consensus was apparent that creativity is the result of a confluence of an individual's intellectual skills, knowledge and personality and that teaching for creativity needs to develop these through the environment it creates (Amabile, 1996; 2012). The review also highlighted the rhetoric that exists about the importance of creativity within HE and that deep-rooted systems and structures or the environment of the university inhibit the teaching and learning for creativity.

This review has shown that theories of creativity (Sternberg, 1999), pedagogy (Lin, 2011) and the systems and structures of the university (Banaji, Burns & Buckingham, 2010; Csikszentmihalyi, 1999) are all important 'components' (Amabile, 1996; 2012) in the teaching for creativity. Consequently, to explore the pedagogies of FBEs and identify how and why they teach for creativity I have adopted a confluence approach and look to identify these components.

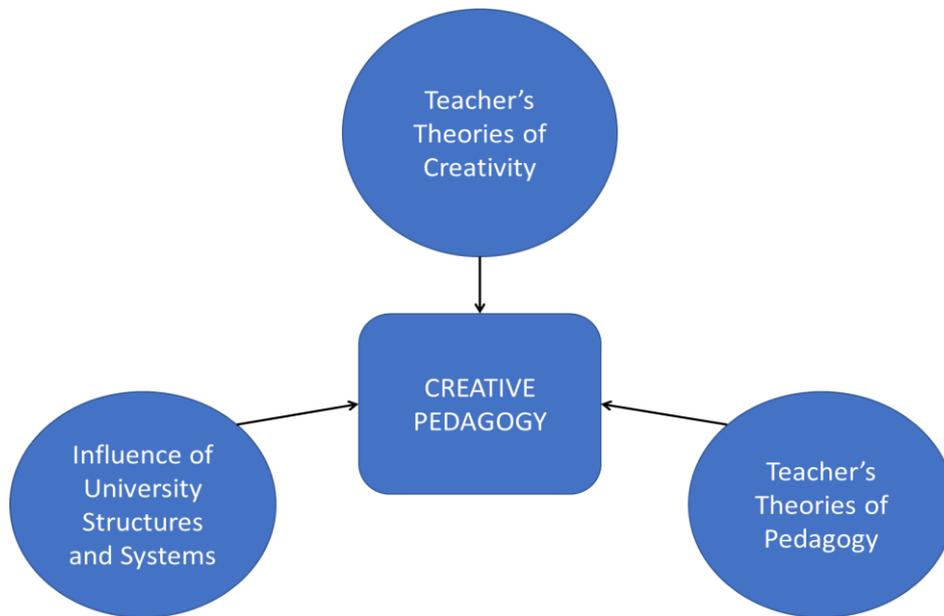


Figure 1: Theoretical Framework to Explore Creative Pedagogies of Fashion Business Educators

Figure 1 illustrates the components that inform the FBEs' creative pedagogy and generate the framework used to design and conduct this research project. This framework reflects an open approach to my research, to not look for data that supports or disputes one theorist's views but identify the theories that determine existing views and practices.

2.4 Literature Review Part Two: Post Data Collection and Analysis

The significance of McWilliam's theory of creative capacity building for my research became more evident after conducting the research and initial analysis of the findings. The theoretical framework that informed the data collection and initial analysis had been effective in gathering the data but had not been as useful for interpretation of my findings.

McWilliam's research is focused on university education and discusses similar concepts to my research but, my findings, and the questions they raise, differ to those of McWilliam. Those differences were significant for the discussion and interpretation of my findings and

identification of how my research could contribute to theory of teaching for creativity.

McWilliam's research (2005; 2007; 2009) describes how teaching in universities occurs and proposes what is required to teach for creativity. She believes that creativity can be fostered 'through sustainable and replicable pedagogical practice' (McWilliam & Dawson, 2008, p.634) and that different understandings of creativity determine how creativity is taught along with the influence of the university systems and structures. The focus of McWilliam's theory is the teacher and how their actions and interactions affect what she describes as 'creative capacity building' (2009, p.1). She describes 'award winning expert teachers' (2009, p.2) and the importance of the teacher in the student's learning, not as the expert in the field but as the 'co-creator' an equal in the learning process. However, her emphasis on the teacher as the conduit to creative capacity building appears to contradict her declared objectives.

McWilliam (2005; 2007) describes three types of teacher, the, *sage on the stage*, *guide on the side* and for creativity she advocates the need for the *meddler in the middle* a 'co- creator' with the student. She acknowledges that there has been a shift from the *sage on the stage* model of teaching and that the *guide on the side* approach has done much to improve student engagement and learning. She challenges the role of the teacher as 'all knowing' and a pedagogy that is focused on knowledge acquisition, knowledge she believes is outdated. Furthermore, she highlights that play needs to be taken seriously and given the same academic standing as other academic study and not be seen as the 'antithesis of work' (2007, p.8).

To become a *meddler in the middle*, McWilliam advocates that teachers need to 'unlearn how to teach' (2007; 2009). Their role as meddler requires teachers thinking about themselves as co-creators. The student and teacher need to adopt very different approaches, with the locus of control shifting from the teacher to the student. She views creative capacity as *epistemological agility* where contradictory or 'opposites' are combined. This requires thinking beyond the subject disciplines, access to technology and the 'digital socially connected world' to make these connections but McWilliam warns these connections are not the solution to creative capacity building.

There is a recognition within McWilliam's (2009) theory, that a range of views and beliefs exist about creativity, what it is and how creative capacity is affected. She describes beliefs

about the processes that lead to creative capacity as having two phases or ‘generations’. The first sees creativity as an individual, subject specific attribute, the second, a social, pluralistic process that has generic applications. She argues that university graduates need to be prepared for work of the future, in a world that is ‘fluid’ (Leadbetter, 2000, cited in McWilliam, 2009). To do this, students need to be creative not in an artistic way but in an ‘epistemologically agile’ way and ‘to know what to do when they don’t know what to do’ (2004, p.3).

However, McWilliam’s accepts that the university structures and the expectations of students are still focused on knowledge acquisition within subject domains. She acknowledges that the approach recommended for teaching for creativity will be uncomfortable for both students and teacher, and that a change is needed in what is recognised as acceptable pedagogical approaches within university and in what students need to learn (2007).

McWilliam’s research provides an appropriate theoretical framework for this research as her emphasis on the actions of the teacher as integral to creative capacity building, reinforced the need to seek the views and practices of the fashion business educators to identify how they teach for creativity. Her recommendation that to teach for creativity we need to ‘unlearn’ how we teach (2007) signposts the need for teachers to be taught and supported in teaching differently for creativity. This is significant for this study as it seeks to understand why teachers teach for creativity as they do. Finally, her focus on second generation creativity capacity building and the requirement for future facing skills is aligned to the objectives for this research to identify how fashion business students can be the creative fashion business managers of the future.

2.4.1 A Framework for Analysis

Figure 2 shows my interpretation of McWilliam’s theories of teaching for creativity. This model was used as a framework to review my findings. By returning to the literature and re-reading her work after the initial analysis had been completed, I found McWilliam’s theories helped me explain my findings and provide alternative perspectives, but differences also exist. These will be discussed to identify how my findings partially support McWilliam’s theories but also show how my research has added to the body of knowledge that discusses the teaching of creativity in HE, and, specifically highlights unique aspects of teaching for creativity on fashion business courses.

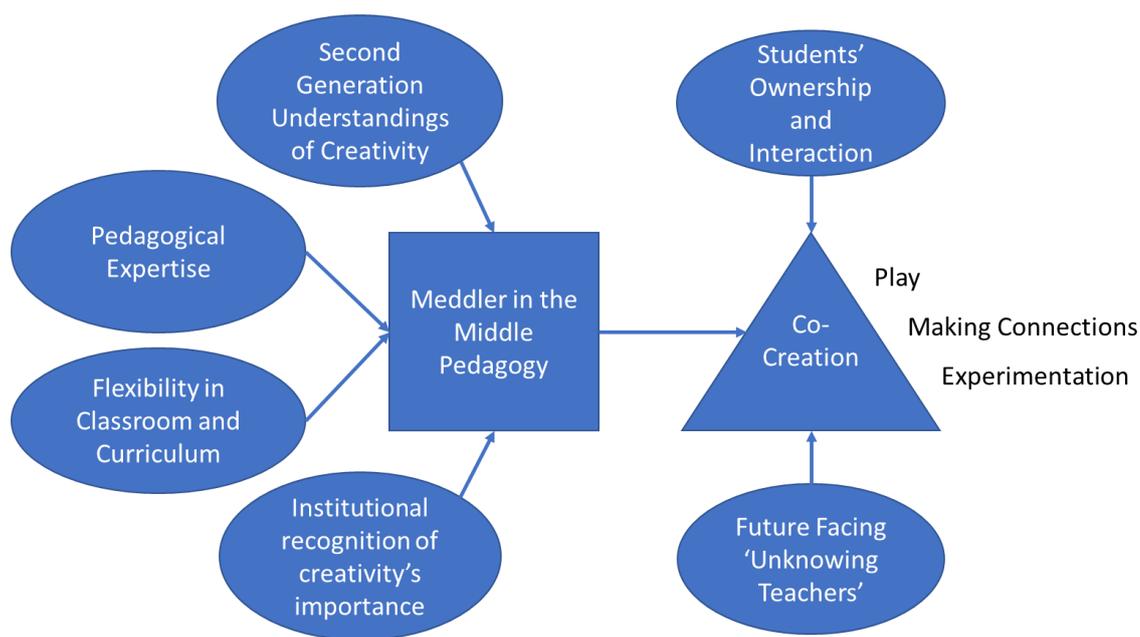


Figure 2: Interpretation of McWilliam’s Theories of Teaching for Creativity

2.5 Summary and Identification of Gaps in the Literature

The literature that recommended how to teach for creativity reflected second generation understandings of creativity but there was recognition in some literature that not all teachers shared these beliefs and that first-generation understandings of creativity exist (The Creativity Centre, 2006). Creative pedagogy literature reflected second generation understandings of creativity as it rejected the didactic, knowledge transfer approach traditionally associated with teaching in universities. This research will seek to identify what FBEs understand to be creativity, their approach to teaching and from this, how they teach for creativity.

Creativity and creative pedagogy theory (Sternberg, 2006; Amabile, 1996; Craft, 2008; Csikszentmihalyi, 2013) identifies capabilities associated with creativity and practices that enables creative development. However, some FBE’s may not identify these practices as teaching for creativity but as good teaching, and so evidence of these unintentional practices will be identified through exploration of their pedagogy and teaching practices.

Within the creative pedagogy literature insufficient attention was given to understanding why the beliefs that determine the teacher's approach to teaching for creativity exist. It is necessary to understand these if teaching for creativity in HE is to improve. This research will look to fill these gaps by identifying what has informed how creativity is taught.

Creative pedagogy literature derived from Sternberg (2006) and Amabile (1996; 2012) had a confluence approach to the understanding of creativity and that the teacher is central to teaching for creativity. Much of the creative pedagogy literature describes teaching creatively (Jeffery & Craft, 2004) to inspire learning but there is a gap in the literature that describes the methods used to teach for creativity specifically. Identifying how FBEs teach for creativity will illustrate the extent of the problem and uncover practices that can be shared.

The literature indicated that creativity is taught accidentally in universities (Jackson, 2006) and current systems inhibit creativity (The Creativity Centre, 2006). The blame for this lack of teaching for creativity is most frequently levelled at the university structures and systems. This research will explore if and how the university structures and systems are believed to affect teaching for creativity on fashion business courses. Beliefs of creativity and what influences these beliefs was rarely discussed within the literature. This research will explore these beliefs, what has informed these beliefs and the consequences for the teaching for creativity.

Moreover a large amount of research that discusses teaching for creativity is for primary school teaching (Craft, 2005; 2008; Cremin, Craft & Clack, 2013) but the principles underpinning that literature were apparent in the literature for HE level. This is problematic as; the university context is very different to that of school, university teachers have a different role to that of school-teachers and their training is very different too.

The literature that did discuss teaching for creativity in HE was based on studies within art, design, music, architecture and dance disciplines (Cowdroy & Williams, 2006; Kleiman, 2008; Hall & Thomson, 2016). This is not surprising as creativity has a long tradition within the Arts domain. However, this approach is considered problematic as it assumes the skills and knowledge for artistic creativity are the same as that for other forms of creativity or in

other domains, which as discussed above was contested. Although this literature was informative and many of the concepts discussed pertinent, there was an absence of literature that reflected the fashion business context.

No literature was found about teaching for creativity on university fashion business courses. This omission perhaps reflects the view that the business side of fashion is not immediately associated with creativity. Only a small part of the fashion industry is described as a creative industry (DCMS, 2001;2003). The whole fashion industry (British Fashion Council, 2014) is a significant economic sector but not acknowledged as a creative industry; however it needs to be creative to tackle the challenges it now faces. The requirement of the sector to be both creative and commercial also creates an interesting conflict. To manage artistically creative people and generate creative business ideas with commercial solutions, would indicate that what fashion business graduates need to learn about creativity, may be unique and warrants research.

This review has revealed that the theories about creativity and its teaching vary and given the lack of research of teaching for creativity in the fashion business subject discipline, it is unlikely that the views and practices of fashion business educators have been voiced. This research will look to uncover these views and may reveal different perspectives from that currently informing the body of literature that discusses teaching for creativity in HE.

3 Research Methodology and Methods

The literature review highlighted that a range of views exist about teaching for creativity including what it is and how it should occur. Because of these varying views the problem of teaching for creativity is not clear. I have concluded that these varying views and practices are determined by the FBE's creative pedagogy which are influenced by their theory of creativity, pedagogy and the university systems and structures. Consequently, their beliefs about creativity, pedagogy and what has informed these pedagogies, need to be explored.

The objective of this research project is to inform education policy and practice to improve teaching for creativity by exploring how fashion business educators teach for creativity, and, why. And as such the research has a practical application and is a call for action. This aim is aligned to a pragmatist methodology of research making 'a difference' (Pierce, cited in James, 1955) and having a 'cash value' (Dewey, 1929; Biesta & Burbules, 2003).

This chapter describes the research methodology, approach, design and methods used. The pragmatic research approach and the rationale for its use will be discussed initially, highlighting how the research problem and my world view has determined the approach. Discussion of the research design and methods follows, to justify the actions and decisions made at each stage. The research process is then described detailing the data collection, reduction, display, verification and conclusion and the rationale for the tools used made clear (Miles & Huberman, 1994).

3.1 Research Approach

It is within the context of multiple theories and meanings of the key concepts, that the research for this document was undertaken. And, it is this context, the problem under research, my world view, and practical considerations, that have determined the pragmatic research methodology for this research project.

3.1.1 Pragmatic Methodology

The key concepts within pragmatism of truth, acceptance of fallibility, a requirement for a practical application of research, the ‘un-thinking’ approach to inquiry and using methods ‘that work’ rather than adopting a positivist or interpretivist approach, are all pertinent to this research project (Rorty, 2007; Legg & Hookway, 2019; Biesta & Burbules, 2003).

Several interpretations of pragmatism exist (Legg & Hookway, 2019; Biesta & Burbules, 2003). My approach is aligned to that of John Dewey (1929) whose focus was education and believed creativity could be developed. My professional experience has determined my pragmatic approach to problem solving and the need to use hard and soft knowledge to solve complex problems (Burrell & Morgan, 2005). This was reflected in my research for Documents 3 and 4 where different methods were used to gather the data required.

For pragmatists there is no absolute truth, just what one believes to be true based on the knowledge available at that point in time (Dewey, cited in Rorty, 2007). The literature has highlighted the multiple ‘truths’ about creativity and pedagogy that exist and that I need to be alert to these during the data collection and analysis as I may see creativity and pedagogy as a given but others may have differing views and see it as a product of one’s mind (Burrell & Morgan, 2005).

In addition, for pragmatists how knowledge is accessed is not bound by conventions; there is a ‘what works’ (Creswell, 2012) approach to solving problems rather than an adherence to a theoretical framework. This is reflected in the conceptual framework adopted as no one theorist provided a suitable theoretical framework for this research. The framework created has similarities to Amabile’s *Componential Theory of Creativity* however, the components used differ and reflect the key themes within the literature pertinent to the research objective.

The research problem has determined the pragmatic methodology. Dewey advocates a pragmatic approach to identifying or clarifying a problem.

‘the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of

the original situation into a unified whole' (Dewey, 1999, p.171)

The research problem has both theoretical and practical elements and a pragmatic approach that is innovative and evolving (Tranfield & Starkey, 1998) is required to access knowledge of how FBEs teach for creativity.

Alternative methodologies considered include Grounded theory (Glasser & Strauss, 1967) and Phenomenology (Creswell, 2012). Grounded theory informed my approach to data collection, coding and analysis and the richness of data that a phenomenological study achieves through exploring the lived experiences of those being interviewed (Kvale, 1996) was also used, while accepting that as the researcher I am part of the phenomenon being researched. However, neither of these approaches fit with my world view, the research problem and objective of this research. Grounded theory assumes no a priori understanding of the theory and that theory emerges from the data but, I do have a view of the research problem informed by my own experiences and reading. The phenomenological approach assumes phenomena are absolutes whereas pragmatism proposes they are temporary and based on our knowledge at that point in time.

3.1.2 Limitations

There are limitations to the proposed research approach. Gathering an individual's views and experiences are seen to be the most meaningful in helping to define this problem. I seek to understand in a *verstehen* sense (Martin, 2000) the research participant's view of their experiences in order to define the problem. However, I cannot be certain I will fully understand the views expressed or that I will interpret them correctly and as such I will not be able to confidently say that I have achieved a true reflection of the participants view. My position within the research is problematic because I am at once trying to be objective and an observer, but I am also part of the problem. Cherryholmes (a pragmatist) states

'can never be quite sure if we are reading the world or reading ourselves'. (1992, p.14)

The subject of creativity is one for which I have my own understanding and experience. The research is situated within the fashion industry and higher education teaching, which I have

practical experience of. These experiences and understanding are critical to my identifying suitable research sources and determining suitable questioning of those sources but also mean I will be selective in those decisions to meet my overall objective.

3.1.3 Summary

The research design for Documents 3 and 4 used both quantitative and qualitative approaches reflecting my pragmatic worldview. These documents gave some understanding of the phenomenon of creativity and its teaching but also identified that the research problem was unclear and determined that further research was required. The range of views and practices that exist in the teaching for creativity need to be explored, to identify what is done and why, rather than assess its suitability.

To achieve this project's overall objective to 'inform teaching for creativity on fashion business courses' it was necessary to explore the lived experiences of fashion business educators and their teaching for creativity. The individual's actions and motivations are sought along with the social constructs that may or may not influence them. An exploratory approach was required because the problem was not clear and is seen as 'a voyage of discovery rather than one of verification' (Bryman, 1984, p.84). The research design needed to ensure the collection of a wide range of data, and, the analytical process needed to allow the full range of views to be illuminated and their meanings clarified.

Through exploring the creative pedagogies of FBEs and what they believe has informed their views and practices I believe their teaching for creativity can be uncovered and greater understanding of what informs their views and practices can be achieved. However, I recognise that what FBEs say they do may not be what they do (Weber, cited in Sadri, 1994) but the objective of this research is to bring more clarity to the problem and this research can start that process.

3.2 Research Design

The research design: data collection, reduction, display and verification, were informed by Miles & Huberman (1994) A qualitative approach to explore and collect the data was chosen

and semi structured interviews with open questioning the method identified as the most suitable to collect the thick and rich data required (Kvale,1996). Interviewees were selected using purposive sampling to ensure the sample reflected the diversity of roles and backgrounds of the fashion business educator community (Creswell, 2014). Consistent with a pragmatic approach, I was open to how that data would be analysed and used multiple levels of thematic analysis to retain the integrity of the data during interpretation, to generate findings that accurately reflect the richness of the views expressed (Miles & Huberman, 1994; Braun & Clarke, 2006).

Interviews allow ‘the exploration of more subtle and complex phenomena’ (Denscombe, 2010, p.175), where the information required is personal and unique to each practitioner (Kvale, 1996). Interviews enable opinions, feelings and insight to be gathered from those with that privileged information (Denscombe, 2010), and allow meanings and experiences to be explored. A semi- structured interview with open questions enables a richness of data to be collected (Geertz, 1973).

Qualitative interviews have been described as ‘professional conversations’ (Kvale, 1996). A purposeful but conversational style was required to ensure the FBE’s were relaxed and engaged, to confidently reflect on their teaching practices and explore their views and practices of creativity. Through conversation, concepts may emerge or be realised that would not in a structured interview or questionnaire. Interviews afforded the opportunity to clarify what is meant, establish the context and allow the questioning to take a different path in response to answers given (Denscombe, 2010). Although the interviews were to be conversation, they needed to be semi-structured to ensure the key concepts were discussed but the structure loose enough to allow the interviewee to talk about aspects of teaching for creativity relevant to them (Denscombe, 2010).

There are different guidelines for sample sizes for qualitative studies and debates about the appropriateness of identifying a number in a qualitative study when the quality of information is the pertinent issue (Creswell, 2014). The actual number to be interviewed was not set at the outset, the final sample size was determined when saturation was achieved (Cohen, Manion & Morrison, 2011). There was an expectation that a number between 20 and 30 would enable a sufficiently diverse sample (Creswell, 2014) and these numbers were used as a guide when

planning and inviting FBEs to take part in the research.

I needed the data to be collected to be ‘thick and rich’ (Geertz, 1973) reflecting the diversity of views and practices that exist. To achieve this the data analysis needed to simplify the data collected without losing the meanings and nuances contained within it. The data analysis approach suggested by Miles and Huberman (1994) was identified as a logical and thorough way to process and report the data. Thematic analysis was identified as the ideal tool to reduce and code the data and ‘provide a rich and detailed, yet complex account of data’ (Braun & Clarke, 2006). The intention was to reveal the themes that underpin the views and practices hidden in the data and answer the research questions.

Findings from the earlier documents had highlighted the potential influence of the context on interpretations of experiences. Braun and Clarke (2006) highlight that thematic analysis can be used as a contextualist method to identify how or if the social context influences how we interpret experiences.

Thematic analysis was also chosen because it is flexible and allows for multiple levels of analysis. Braun and Clarke (2006) state that

‘thematic analysis can be a method which works both to reflect reality, and to unpick or unravel the surface of reality’. (p.9)

Thematic analysis decisions are made before undertaking the data collection and analysis (Braun & Clarke, 2006) and include decisions about what would be considered a theme and a key theme, are semantic or latent themes desired, is the description of the whole data set or one aspect, is analysis inductive or deductive, and, what epistemology drives the research. The literature review identified certain themes that were considered pertinent to the research problem: theories of creativity and pedagogy and the influence of university systems and structures. These themes are semantic, descriptive themes and will be deduced from the data in the initial stages of analysis, however subsequent stages of induction analysis reveal deeper, less obvious latent themes.

3.3 Research Process

How each method was used, what informed the decisions made and the steps taken to ensure the data collection and analysis were rigorous, will be described. The sample selection is described first, followed by data collection and then how the data was coded and analysed. This reflects the chronological order of each stage of the process, however, interviewing and analysis of the data over-lapped and the analysis stages were iterative.

3.3.1 Sample Selection

FBEs were known to have diverse industry and educational backgrounds. Their subject expertise, teaching responsibilities and the size and culture of the universities in which they teach is also diverse. There was a need to ensure the sample selection reflected this diversity to give credibility and relevance to the data collected. It was important that interviewees were 'information rich' (Patton 1990, cited in Creswell, 2014) and were purposively selected for variance using level of experience and subject specialism as criteria. The interviewees also needed teach on a range of fashion business courses and at different universities in the UK.

A purposive sampling strategy was used to achieve 'Maximal variation' (Creswell, 2014) to select both the universities and the specific interviewees. Interviewees were selected from fashion business departments of different size, location, course content and heritage. Although the sampling strategy is for maximal variation the diversity that exists within the FBE population also creates a 'typical sample' (Creswell, 2014). Sample size and saturation of both the universities' and of the interviewees was determined by pre-coded criteria (Creswell, 2014; Cohen, Manion & Morrison, 2011). The university selection was determined by the number of fashion business courses, range of courses delivered and the heritage of the courses. Interviewees were selected based on their; roles, responsibilities, subjects taught, industry and educational background.

3.3.1.1 Selection of Universities

To determine which universities the FBE would be sampled from, a brief review of the universities offering fashion business course was undertaken. At the time of research (March 2017), 42 universities delivered 75 undergraduate fashion business degrees in the UK. This was based on my definition of fashion business management (those that teach retail management, buying, merchandising, marketing, brand management, promotion,

communication, manufacturing or supply chain). These universities were then grouped into four subsets (A, B, C, D) based on the number of courses they run. One university was selected from each subset to reflect the different sized fashion business departments. Additional universities were selected to ensure representation of the full range of fashion business courses delivered in the UK including courses with different heritage and subject alignments. In total six universities were selected (See Table 1).

All universities except BLACK also delivered fashion design courses. Of these, only RED was not situated in the same department as the fashion design course but had close links with the fashion design department.

University Grouping	Number of Fashion Business Courses	Number of Universities	University Selected	Situation or Alignment Within the University	Number of FBEs Interviewed per University
A	One	22	YELLOW	Art and Design	2
B	Two	12	PINK	Art and design and Business school	6
			BLACK	Textile Technology (BSC)	2
C	Three	4	BLUE	Business school within Arts and Humanities Faculty	5
D	Five or more	2	RED	Business school within an Arts University	10
			GREEN	Art and Design	7

Table 1: Sample Selection

Source: www.whatuni.com

An objective of three interviewees from each university was set to ensure the sampling criteria were met but this was not always possible due to availability or willingness of staff to participate.

3.3.1.2 Interviewee Selection

Potential interview participants were identified via their website profiles, their head of department or colleagues. The variants looked for were years of teaching experience, subject discipline, industry and educational backgrounds, and, responsibilities or roles within the university. Some interview participants were recommended by colleagues or line managers because they were considered to have an interest in creativity or taught on a 'creative' fashion business course. These additional interviewees were only selected if they had a different role or background than those already interviewed from that university.

The head of department (HOD) of each university was contacted initially to ask permission to interview their staff. In some instances, names and contacts were requested from the HOD of potential interviewees. Contact was made directly to the interviewee and the interviewees and HOD were not told who else was being interviewed and their identities have been anonymised. The interviews were conducted over a period of nine months from December 2016 to August 2017, the sequence of the interviews was determined by the interviewee's availability.

The final number interviewed was 32 from six universities. The decision to stop at this number was determined by data saturation (Cohen, Manion & Morrison, 2011) to some extent but also for practical reasons of access. Saturation was found after 28 interviews as the responses to the questions were similar to those of other interviewees. It was also thought that interviewer saturation was affecting the data collection as ideas and themes were being formed from transcription and initial analysis of the interviews. Four more interviews were conducted to ensure that at least two FBEs from all the universities identified were represented in the sample. There were also practical reasons for stopping at 32. Availability of interviewees became difficult as academics entered the marking season and the remaining few potential interviewees felt unable to give the time required for interview.

The full interviewee sample included members of senior management, teaching and learning coordinators, subject leaders and course leaders and lecturers of all levels and experiences. Some had taught for a few years, others, had many years teaching experience. The backgrounds of the interviewees included designers, accountants, engineers, garment technologists, merchandisers, buyers, marketeers. Most had fashion industry experience. a

few had only worked in HE. The variety of people interviewed reflected my desire to gather the different perspectives of teaching for creativity that exist. Appendix A details the interviewees, their responsibilities, industry background and teaching experience.

Approximately a third of those interviewed I knew in a professional capacity but had not worked with for over 5 years, the balance I had not met and only knew of them through their website profiles or reputation. I was concerned that my previous experience of some of the interviewees professional practice might bias my interpretation of their transcripts. However, I had never discussed creativity with any of the interviewees prior to the interview and I did not consider my experiences of working with them when reviewing their transcripts to limit the bias, but I cannot be certain my interpretation was unbiased.

3.4 Data Collection

Interviews were conducted by skype, telephone or in person. The duration of the interviews was between 30 minutes to over an hour, most were an hour long. Each interview was recorded and transcribed. To protect the interviewee's identity each transcript was anonymised and given a new name.

After the first few pilot interviews, small adjustments were made to the interview process and data collection. Changes were made in how questions were asked to ensure they were open, and that alternative options or suggestions were not given within the questions. The final adjustment was to make notes immediately after the interview about emotions displayed or non- verbal communication. either alongside the comment made or in a summary at the end of the transcript. Miles and Huberman (1994) explain the value of memo making and after the first few interviews it was apparent that these could give insight and greater interpretation of what was said (Denscombe, 2010; Cohen, Manion & Morrison, 2011).

3.4.1 Positioning

I positioned myself as a fellow colleague undertaking research that would inform how we taught creativity. I was aware of the 'interviewer effect' (Denscombe, 2010) and there could have been an issue of hierarchy. I may have been perceived as more junior or senior to some

of the participants as they had different levels of experience, seniority, responsibilities and research profiles. To gain trust and develop a rapport, I shared details of my current situation, previous industry and university experiences, compared experiences and possible mutual acquaintances. This was intended to show my relevant credentials and that my motivation for the research was born out of similar experiences, that their views were important in achieving this aim (Denscombe, 2010), and that I have the experience to empathise and interpret the data collected effectively.

My positioning regarding teaching for creativity (which I shared with the interviewees) is: that I believe creativity is important for fashion business managers however I found different interpretations of what creativity was and consequently different ways of teaching for creativity, and, that this research wanted to capture the range of views and practices that exist and to understand what has informed these.

3.4.2 Interview Structure and Questions

The interview was structured into four parts: questions that identified the FBE's understandings of creativity, their pedagogy, what had informed these understandings and what they believed affected their teaching of creativity (see Appendix B for the questions used in the interviews).

Prior to asking the interview questions, I told the interviewee about the scope of the project and the research approach, to stimulate their interest and assure them of the usefulness of their contribution. It was important they were relaxed and engaged as I would be asking questions that required them to think and reflect about concepts that prior research (Document 3) had found were infrequently discussed. Advice for interviews suggests asking simple questions initially to relax the interviewee (Kvale, 1996; Bryman, 2004).

I also gathered more information about the interviewee: education, type of degree, teaching qualifications; fashion industry sector, roles, current and previous teaching responsibilities and subject area taught. The background details were referred to when relevant during the interview and used at the analysis stage to provide context to what was said. This data also acted as validation that the interviewee met the criteria required to be included in the sample

and would be used to show the range and diversity of backgrounds interviewed.

The interviewee's definition of creativity was explored at the start of the interview, this put into context how teaching for creativity was described. Few interviewees were able to easily define or describe creativity without pausing to think. Despite the initial stumbling or sharp intakes of breath, all interviewees soon spoke at length about creativity and often seemed to enjoy the experience even though they indicated the questions were challenging, 'making them think'. The hesitations and pauses were used to interpret their responses in my analysis.

The interviewee's pedagogy or approach to teaching was then explored, followed by a discussion of their pedagogy for creativity. The purpose of this questioning was to understand how they saw their role as a fashion business teacher in H.E, to identify their teaching philosophy, the methods they use and if these differed when teaching for creativity. The interviewees were encouraged to describe their general teaching or pedagogical approach initially and then how they taught for creativity as previous findings had indicated that teaching practices or pedagogies that are considered to enhance creativity may be occurring unknowingly and unintentionally.

The final section of the interview discussed the university context and its expectations of teaching for creativity. This area of questioning sought to identify if the FBE considered that the HE environment influenced or determined what and how they taught for creativity. It was important to make sure that the questioning did not lead the answers by highlighting a possible link to the university. Interviewees were encouraged to talk about the university or department where they work, its culture, facilities and teaching approaches and about where they have worked previously.

The structure of the questioning aimed to encourage reflection and allow the interviewee to describe and discuss whatever aspect of creativity they desired. Checks and probing questions were used to clarify meanings and to delve more deeply into what had been said. The structure was used as a guide, the actual sequence varied and was determined by the interviewee's responses. This approach appears to have been successful as often the initial description was referred to in subsequent answers and in some cases altered or added to. In addition, concepts were introduced by the interviewee that were unexpected reflecting their

perspective of the phenomena of creativity and its teaching and also the open style of the interview questions.

Each interview was transcribed soon after the interview. Notes were made of the views expressed, recurring or seemingly important themes were highlighted as were perspectives that were unusual. I tried to not allow this initial analysis to affect the subsequent interviews to ensure there was open discussion, however I am aware that probing and clarification questions were informed by previous interview responses.

3.5 Data Analysis

The specific data reduction stage has followed the process advocated by Braun and Clark (2006) for thematic analysis. They describe six steps in thematic analysis: familiarization with the data, generating initial codes, searching for themes, review of themes defining and naming of themes and reporting the findings. These steps were followed, initially to identify the diversity of the creative pedagogies and then again to identify latent themes and the contextual influences. The prevalence of a theme across the data corpus is how some themes were selected. Some of the themes and key themes identified were not found to be prevalent but considered significant in terms of impact upon the thoughts or actions of the individual interviewee or reflected the diversity of views expressed. These themes were sometimes identified in other transcripts at later stages of analysis by asking different questions of the data.

The data was manual and looked to identify concepts not words. The meanings were interpreted within the context of each transcript and the interviewee. Analysis occurred throughout data collection however, full analysis did not take place until all interviews had been transcribed. As the objective of this research was to explore, to gather the full diversity of views and practices I needed to be alert to all the concepts described. However, from conducting and transcribing the interviews and making notes about themes apparent within the text, I am aware of ideas forming and these may have been evident in the probing questions asked in subsequent interviews.

3.5.1 Questions Asked of the Data

Braun and Clarke (2006) state the importance of clarifying the questions asked of the data prior to analysis. Table 2 shows the questions asked at each stage of analysis.

Four stages of analysis were undertaken as at the end of each stage questions arose that indicated new questions needed to be asked of the data (Braun & Clarke, 2006). These stages of analysis were not predetermined but each stage highlighted the need for the subsequent stage and the type of analysis required. Although the process of analysis appears linear, there were several iterations of each stage of analysis and stages two and three happened concurrently. Stage one used open coding to sort the data under broad headings and was deductive in its approach. Semantic themes were identified at this stage as some of the findings were directly related to the interview questions. Latent themes were also evident in the responses to questions about what had informed the views and were returned to in later stages of analysis. Stage two used axial coding to refine the data and considered the responses within the context of fashion business management. This stage included analysis of the notes made about the interview. The third stage of the analysis looked at each transcript holistically to identify the overall views expressed by each FBE and to identify if groups sharing similar views could be identified. Miles and Huberman (1994) highlight the benefit of reviewing transcripts holistically to capture the intended or true meanings that can be lost when transcripts of interviews are coded by line, with no reference to the context. This stage also considered if educational background or place of work indicated shared views or approaches (Braun & Clarke, 2006). These three stages highlighted the contextual nature of the responses and stage four used the contextual 'components' of teaching identified within the findings of the previous stages, for selective coding of the data and development of a new model.

The research approach, design and methods used were determined by the research question and my pragmatic view of how that question can be answered. Reflections on the research process and findings of Documents 3 and 4, indicated that to reveal more than a semantic understanding of how creativity is taught required a research design that was exploratory to collect thick and rich data, from a diverse sample and analyse it in a way that revealed the true meanings within the data.

The next chapter will discuss the findings from each of the four stages of analysis,

highlighting the key themes evident at each of these stages and the justification for each subsequent stage of analysis concluding with a framework that illustrates how Fashion Business Educators were found to teach for creativity and some of the reasons why they taught as they do.

Research Questions	Examples of Interview Questions	Thematic Analysis questions			
		Stage 1	Stage 2	Stage 3	Stage 4
<p>How do Fashion business educators teach for creativity?</p> <p>Why do they teach for Creativity as they do?</p>	<p>How do you define creativity?</p> <p>What would you say is your pedagogy?</p> <p>How have you learned about creativity?</p> <p>How do you/ do you, teach for creativity?</p> <p>Why do you teach as you do?</p> <p>Are you expected to teach for creativity?</p> <p>Does the university expect or require you to teach for creativity?</p>	<p>How is creativity described?</p> <p>What views of pedagogy and teaching were described?</p> <p>What views and practices of teaching for creativity were described?</p> <p>What has informed views of creativity and teaching for creativity?</p> <p>Did the FBE know of the university's approach to creativity?</p>	<p>What is creative?</p> <p>Who is creative?</p> <p>What affects creativity?</p> <p>How is pedagogy described?</p> <p>How is teaching for creativity described?</p> <p>How did the FBE's learn about creativity and teaching for creativity?</p> <p>What affects teaching for creativity?</p>	<p>Does the educational background affect the views and practices of the FBE'S?</p> <p>Does the University where the FBE works affect their views and practices of creativity?</p> <p>Can groups be identified within the data corpus that share similar views?</p> <p>Does educational background and university where they work affect their confidence in the views expressed?</p>	<p>What is taught for creativity?</p> <p>Who is taught for creativity?</p> <p>What methods are used to teach for creativity?</p> <p>What informs the teaching for creativity?</p>

Table 2: Questions: Interview questioning and data analysis question

4 Findings

Figure 3 presents an overview of the four key stages of analysis, the coding methods used and the key concepts identified. Four stages of analysis were completed as each stage identified a need for further clarification. Stage 1 used *open coding* to simplify the raw data and identify themes and found multiple definitions of creativity. *Axial coding* was used in stage 2 to analyse the findings within the fashion business context but still found seemingly conflicting or contradictory views. To overcome and understand better these apparent contradictions, Stage 3 looked at the data holistically and used the background of the FBEs to group the responses and identify if background had informed these views. The final stage of analysis used the key components of teaching for creativity identified in the first three stages to answer the research questions. Key findings from each of the first three stages will be briefly discussed and how each stage informed the approach taken in subsequent stages, explained. The final stage builds on the findings of the earlier stages but re-interprets these to give greater insight and identifies the key themes inherent in the data.

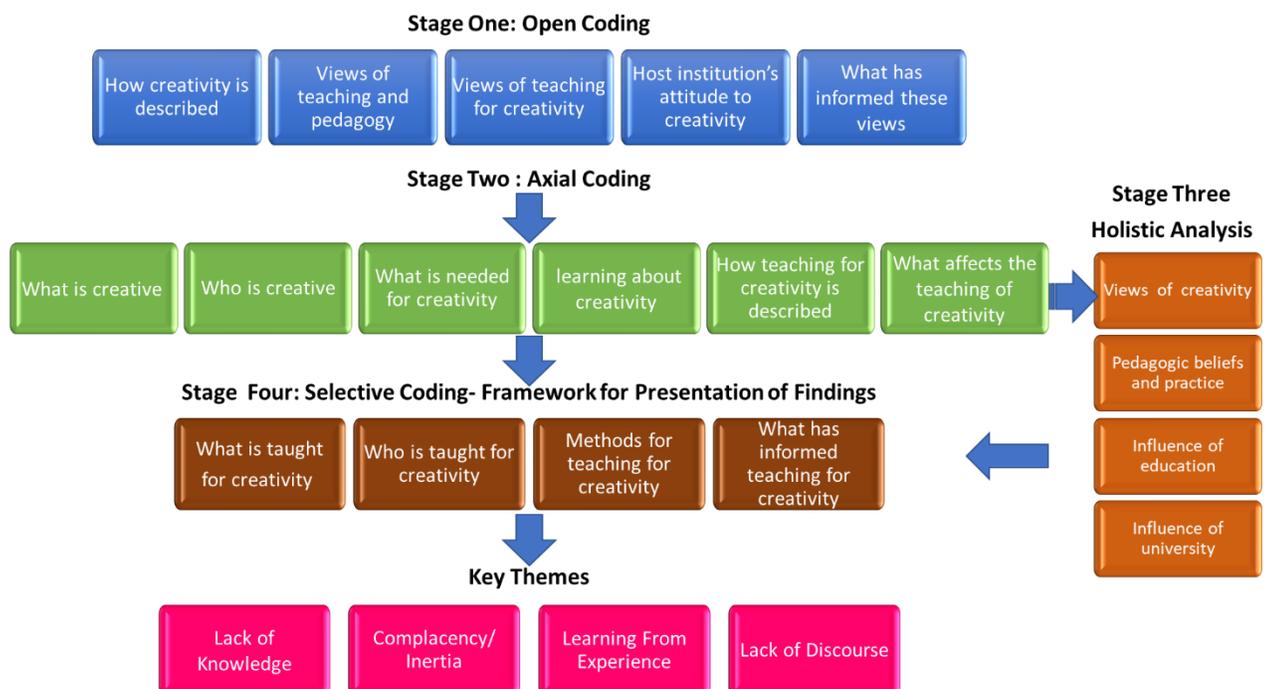


Figure 3: Overview of Data Reduction and Stages of Analysis

4.1 Stage One: Breadth of Views and Focus on Artistic Creativity

Open coding was used at this first stage of analysis, to describe and categorise the transcripts (Strauss & Corbin, 1990) and highlight key themes. Each area of interview questioning was used as the labels for the open codes identified. Figure 4 shows the questions and a summary of the responses to each question. The analysis highlights the breadth of subjects within these responses and that these were found to be dependent on the interviewees' definitions of creativity and the context.

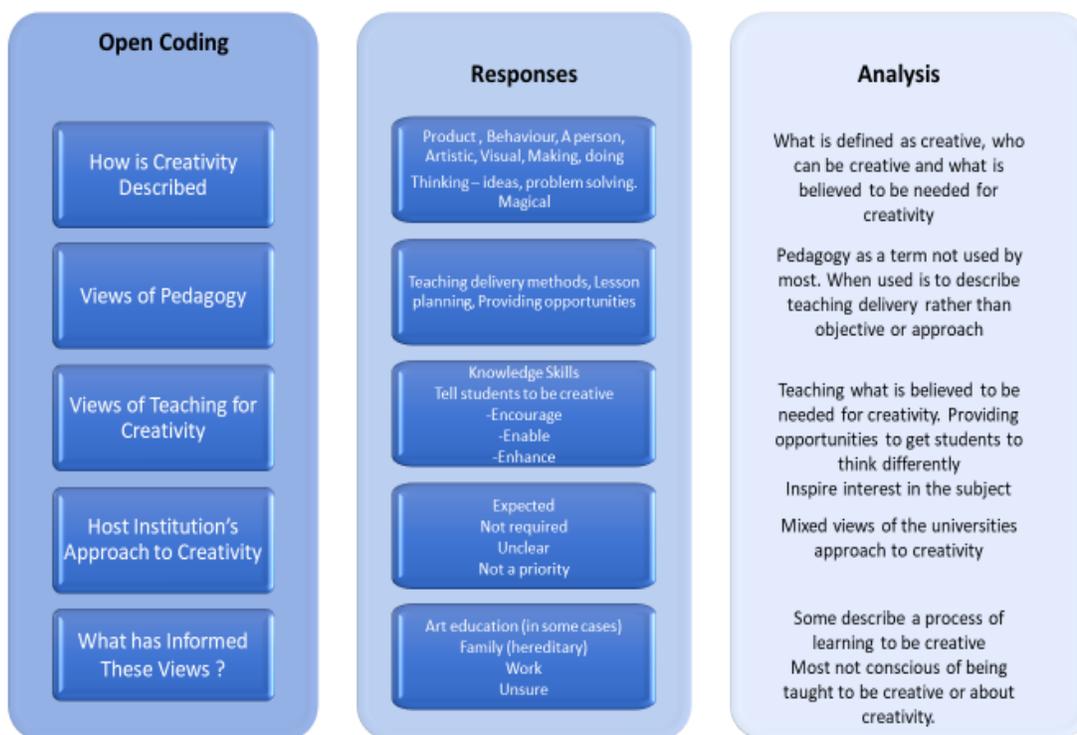


Figure 4: Stage 1 Open Coding Data Reduction- Highlighting Wide Range of Responses

The first theme to emerge was *how creativity is described*. Creativity could be a product, behaviour or person. The initial and most frequent description of creativity was artistic, supporting the findings of the NACCCE Report (1999) and Runco (2004) that creativity is inhibited by the assumption that creativity is artistic. Creativity was sometimes described as

‘magical’ (Lucy, Richard, Louise) indicating that creativity could not be explained, controlled or managed and consequently could not be taught. Creativity as a magical phenomenon is associated with the *mystical* approach to creativity (Sternberg, 1999) and not usually associated with contemporary thinking but these findings indicate that some FBEs believe creativity cannot be fully explained or controlled. When creativity was described in a fashion business context, the descriptions changed. Creativity was more often described as a cognitive function; ‘thinking differently’ and problem solving. These contrasting views of creativity expressed by the same FBEs indicates that some believe creativity can be both innate and learnable, that there are different forms of creativity and that one form is more creative than the other. This potential hierarchy of creativity is evident in the expected outcomes of thinking or cognitive creativity which is described as, ‘commercial’, something that ‘would work’, ‘be acceptable to the industry’ and sometimes what was described was not creative but heuristic problem solving or skill development (Amabile, 1996; McWilliam & Dawson, 2008). Conversely the product of mystical creativity was more unique and more likely to have a greater transformational impact.

Analysis of the *views of pedagogy* led to a variety of descriptions about teaching methods but some FBEs were unsure of the term pedagogy or were unhappy with the concept. They hesitated in their responses or asked for clarification of what I meant by the term. James described pedagogy as a ‘covert term’ and felt the term inhibited discussions of teaching but most described their pedagogy as teaching in different ways for different topics and students.

Views of teaching for creativity varied with beliefs about creativity and the FBE’s pedagogy. Some thought it was their role to teach what was required to enable creativity. Others said they encouraged or enhanced the creativity the students already possessed. Some only taught the knowledge or skills associated with the subject and did not consider their role included teaching for creativity or that the subject required or allowed it.

Responses to questions about their *institution’s approach to teaching for creativity* which emerged from the analysis were positive or non-committal. Most indicated that they ‘assumed’ creativity was expected from the students but did not indicate that this had been formally

communicated by managers or that they had discussed amongst their peers their beliefs and practices of teaching for creativity.

It emerged during the interviews that some FBEs were unaware of *what had informed their views about creativity* and they rarely thought about creativity. Probing questions revealed that the family had been important in their creative development and their views about creativity. Some indicated learning to be creative artistically at school or college and reflected that this was probably where their views originated. Others said they'd learned to problem solve and think creatively at work. What had affected their creativity or their views of it, had not been considered by most of those interviewed. Most indicated they saw it as a natural ability although some also thought creativity could be developed.

This stage reinforced previous findings that creativity and its teaching are complex and for some contextual. Creativity was described differently by the FBEs dependent upon the subject being taught, who was being taught and what was being taught. Views differed about what creativity is, how it occurs, who can be creative and what affects it. There were also differing views about teaching, its purpose and their role. Some saw creativity and what was required for creativity as context or domain specific and consequently for some, creativity was not part of, or a priority of, their teaching.

4.2 Stage Two: Axial Coding - The Fashion Business Context

The open coding of stage one highlighted the broad and varied definitions of creativity and its teaching. The axial coding (Miles & Huberman, 1994) used in stage two, identified definitions of creativity within the fashion business context and the FBE's creative pedagogies. Figure 5 illustrates how the axial coding brings together data previously classified under different codes. The key concepts in the data are presented in the findings column and analysis of their meaning is presented in the third column. Latent themes not evident previously in the data such as the different elements of teaching for creativity were identified at this stage and contextual influences were reiterated.

The notes made immediately after the interviews, of the interviewees' non-verbal communication, emotions displayed and observations about the interview, were identified at the start of the analysis but the significance of these was not evident until after the completion of stage one. These notes have been included at this stage and coded under the category *Observations* and have enabled better interpretation of the data and raised questions that would not have arisen without them.

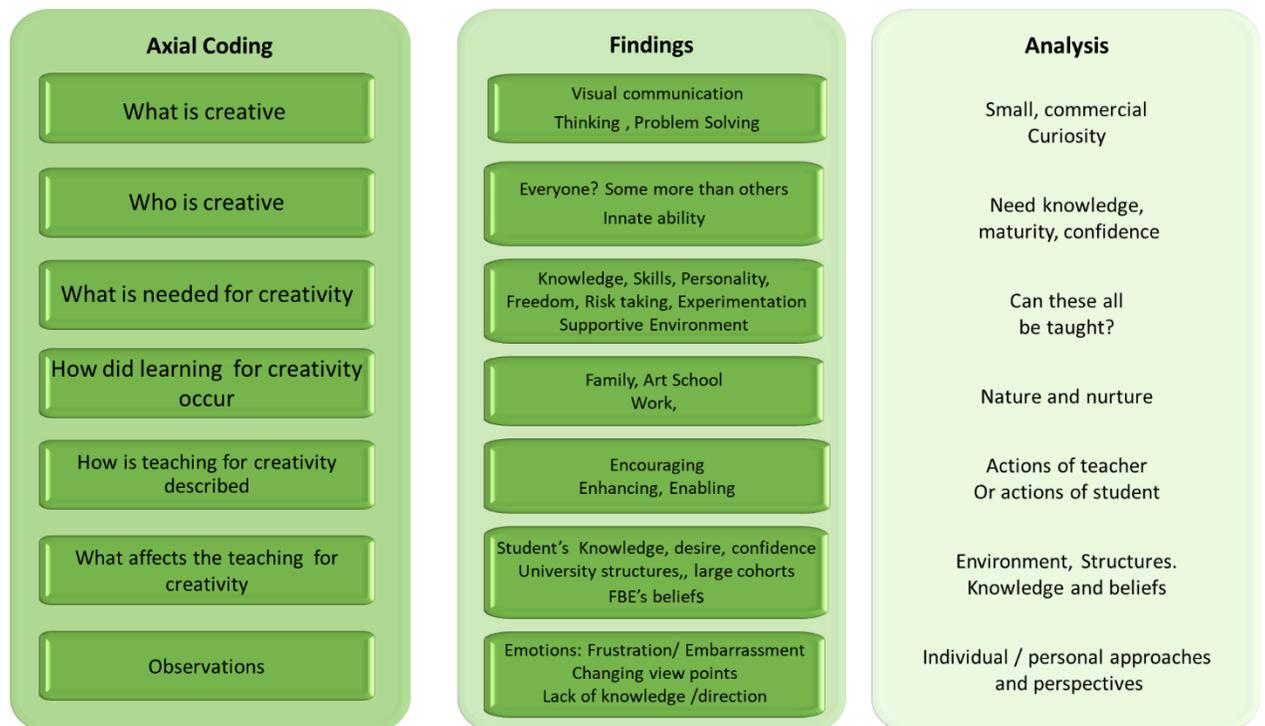


Figure 5: Stage 2. Responses and Analysis of Axial Coding

Figure 5 illustrates the key categories identified from this stage of thematic analysis reflect a narrower range of views than the first stage and starts to indicate what has informed these views and the FBEs pedagogy.

Descriptions of *what is creative* within fashion business education was described in two ways, as visual communication or thinking differently. This narrower definition of creativity within the fashion business context enabled closer scrutiny of the data to identify the teaching for creativity. What was revealed that how students were taught for creativity and who was taught was determined by the FBE's beliefs about *who is creative*, *what is needed for creativity* and

their pedagogy.

Most of the FBEs interviewed said everyone ‘could be’ creative however they also said that only students with the ‘subject knowledge’, ‘clever’, ‘hard working’, ‘curious’ and ‘individual’ were capable of creativity. Differing views about the origins of these attributes and their development indicated their views of *how learning for creativity occurred*. Most of those interviewed indicated that they thought creativity was ‘innate’ but thought this creative ability could be encouraged or enhanced by their teaching. Others thought their teaching could only ‘enable’ or ‘allow’ the student’s natural creativity to be expressed. Several described teaching for creativity as ‘embedded in what we do’ (Rob, Tom) but was never described as a requirement but a possible outcome.

Identifying *what was needed for creativity* uncovered actions that could be classified as teaching for creativity but were not described as such, and, actions that inhibit creativity. Despite differing views of creativity and who could be creative, most FBEs had similar views of what was needed for creativity. However, the freedom, risk-taking and experimentation identified as needed for creativity was not always believed teachable or possible within the course and university as, ‘the curriculum doesn’t allow it’ (Mary), or, ‘...we can’t let the students fail’ (Lee). One FBE highlighted that at her previous university, students were given more freedom than the course culture and regulations at her current university, which prevented her from teaching as she had previously taught.

This influence of the university on the teaching of creativity was only mentioned when discussing this theme and revealed how practices were affected by module requirements, large student cohorts, inflexible timetables and traditional modes of teaching and assessing. In addition to these university systems and structures, seemingly unrelated factors when initially coded became more prominent when coded as *what affects the teaching of creativity*. These included the student’s desire or motivation to be creative but also, whether the FBEs believed they should teach for creativity and if they knew how to. Amabile (1996) had highlighted the importance of intrinsic motivation for creativity and some FBEs described teaching to ‘inspire’ (Matt) or ‘excite’ (Richard) to motivate the students to be interested in the subject but

these findings indicate that the FBEs did not always have the motivation, requirement or ability to teach for creativity.

The findings from stage two of the analysis highlighted that FBE's had limited views about what creativity could be taught for fashion business students, there was a lack of knowledge and discourse about creativity and its teaching and, little direction, support or expectation from the university to teach for creativity. Most FBE's interviewed indicated that their views of creativity and its teaching were from their own experiences of creativity, a few had 'read a book' about creativity. During the interview some acknowledged that their views and practices were limited and expressed concern about their lack of knowledge but only one person described discussing creativity with their peers. As the interviewees reflected on their practices, it became apparent that for some the interview was the 'first time they'd thought about creativity' (Lucy), others admitted they didn't 'really know about creativity'(Rose). Some FBEs were hesitant or unclear about their views of creativity and its teaching. Others were embarrassed by their lack of consideration of creativity in their teaching practices or frustrated by their inability to teach for creativity within the university structures.

This stage of analysis revealed concepts that appeared to determine the creative pedagogy of fashion business educators: the range of ways that creativity is defined, differing pedagogies of the FBE and the influence of the university structures. However, what also became more evident at this stage, was that some FBE's views changed during the interview and this presented a difficulty for my interpretation of what had been said and my desire to accurately reflect the true views and practices of the FBEs.

4.2.1 Summary of Stages One and Two: Rationale for Holistic Analysis

The open coding used in stage one of the analysis identified the multiple views that exist about creativity and its teaching. The use of axial coding in stage two, uncovered more meaningful data indicating the existence of certain themes: the lack of knowledge and discourse of creativity and that the university systems and structures affected what and how creativity was taught. Both stages had identified that sometimes FBEs contradicted earlier statements or had multiple, sometimes conflicting views of creativity and its teaching. It became evident that

views taken out of context did not accurately reflect the overall view of the FBE and to do that, there was a need to look at each transcript holistically to ensure descriptions of the FBE's views and practices of teaching for creativity were as accurate as possible. The literature review had indicated that the social context may influence the views and practices of creativity and findings from the first two stages identified that this may be true. I hypothesized if the FBEs who shared similar views could be grouped together and these groups had similar work or educational backgrounds. The interviews had captured details of the educational background and the university where the FBEs work as part of the purposive sampling and this information was used to identify if these were influencers of behaviour.

After reflection on the analysis and findings of stages one and two, I decided that an additional stage of analysis was required, to identify: the holistic view of each FBE and if those with similar backgrounds, share similar views and practices.

4.3 Stage Three: Holistic Analysis- Grouping of Views and Influence of Background

Stage three of analysis looked at each transcript holistically to ensure the overall view of the interviewee is reflected in the findings. Miles and Huberman (1994) highlight the benefits of analysing data holistically to ensure the true meanings within it are uncovered. Those sharing similar views were grouped together and the educational background or place of work of each FBE was identified. How these groupings and holistic analysis took place will be described initially, followed by a discussion of the FBEs views of creativity, their pedagogies for creativity and the confidence and consistency of the views expressed. Within those discussions how the FBE's educational background and their place of work appear affect their views will be considered.

4.3.1 Grouping of Similar Views

As discussed, a spectrum of views was evident from the analysis of the data at stages one and two. What was also identified was that FBEs could have more than one view about creativity

and its teaching. These views had been found to sometimes be contextual, however in several cases, evolved and changed during the interview. Table 3 shows the significant perspectives within the FBEs views on creativity, its teaching and the confidence and consistency of the views expressed. The name of each FBE was recorded against the perspective that most accurately reflected their overall view. The groups were then sorted into groups based on educational background and the university where they work. This enabled greater interpretation of what was said and captured the significance of the changing views.

Twelve of the interviewees described themselves as having an art and design background, twenty had a business or science background. When FBEs described what had informed their views of creativity they often said they had ‘done art’ or ‘didn’t do art’, highlighting their association of creativity with art. Those who had studied art and design often indicated that their experiences of learning had informed their views of creativity and ‘supported’ them to be creative artistically or in their thinking.

Views expressed		Range of Views Displayed	Art and Design Education	Business or Science Education
Views of Creativity	Definition of creativity	Artistic-Product, Art, 'making', 'creating', 'visual' 'taste', 'aesthetic'	Matt, Richard, Judy, Louise	Beth(M), Sophie, Kirsty, Mary, Nettie, Gay
		Cognitive - Creative Thinking 'Generating ideas' 'Thinking', 'Problem solving', 'making connections'	John, Rob,	Carol, Sarah, Chris, Jane, Lucy, Guy, Lee, Jack
		Both 'artistic or ideas' Multiple forms 'Far reaching'. 'domain specific'	Tom, Cerys (M), James, Clare, Hannah, Will	Tony (M), Pam(M), Viv, Susan, Des(M) Greg
	Who is Creative	Everyone 'Everyone can be',	Matt, Rob, Tom,	Carol, Chris, Jane, Guy, Tony, Des, Greg, Jack
		Different levels of creativity 'Some more than others', 'it's innate, It's a gene thing	Judy, Louise. James, Clare, Cerys, Hannah, John	Pam, Viv, Susan, Lucy, Sarah, Lee, Gay Mary,
		A few 'only a few have it',	Richard, Will	Beth, Sophie, Kirsty, Nettie
Pedagogies for Creativity	Approach to teaching in general	Didactic 'Transmit knowledge', 'Give Tools' 'Present ideas'	Rob, John, Richard	Nettie, Jane, Viv, Lucy, Beth, Sophie, Kirsty, *Guy, Mary, Jack
		Student- Centred 'helping the learners find things out for themselves'	Matt, Cerys, James, Louise	Pam, Sarah, Chris. *Viv, Susan, Lee, Des
		Environment -conducive to creativity	Tom, Judy, Will	Tony, Gay, Greg
		Multiple pedagogies	Clare, Hannah	Carol, *Guy
	Can creativity be taught?	Yes 'It's a process' 'Experiential learning'	Matt, Will, John, Tom, Rob, James	Carol, Chris, Jane, Guy, Tony, Des, Greg, Pam
		Developed. 'enhanced', 'enabled'	Judy, Louise, Clare, Cerys, Hannah,	Viv, Susan, Lucy, Sarah, Beth, Lee, Gay, Jack, Mary
		No 'can't be taught'	Richard	Sophie, Kirsty Nettie
	Approach to Teaching for Creativity	Did not teach for creativity (Didactic) 'happy accident', 'not a creative module', 'cohorts too large'	*Clare, *Hannah, Judy	Nettie, Viv, Sophie, Kirsty, Chris, Jane, Lee, Lucy, Jack, Mary
		Student- Centred 'Enhance', 'nurture', 'encourage'	Cerys, James, Will	Carol, *Viv, Susan, *Lee, *Gay*Jack
		Environment Enable creativity – 'open their minds' 'experiences', 'opportunities', 'in the air'	Tom, Louise, Rob, John	Tony, Pam, Sarah, *Chris, *Jane, Beth, Des, Greg, Guy, *Mary
Taught creatively inspire, motivate		Matt, Richard, *Judy,	*Lucy	
Confidence and Consistency of Views	Confident / unchanging in views of creativity	Matt, Richard Tom, Cerys, James. Clare, Judy, Louise, Rob, Hannah, Will, John	Carol, Tony, Nettie, Jane, Susan, Guy, Des, Greg, Mary	
	Changing views 'my views are changing as we talk about it' 'you are making me think'		Pam, Lucy, Sophie, Sarah, Beth, Kirsty, Lee, Gay, Viv, Chris, Jack	

Table 3: Stage 3. Grouping of Similar Views

Key:

M =Senior Managers

* = preferred style.

Colour Coding: Each colour represents the university where each interviewee taught see appendix A

4.3.2 Views of Creativity

The views of creativity expressed by the FBEs reflected the range of views found in the literature (Sternberg, 1999) and included mystical, cognitive, social personality and confluence approaches to creativity and its teaching. The different forms of creativity described in the literature, an act, a product and a process were also reflected in the FBE's descriptions of creativity. Some FBEs had narrow views, others broad and some held contradictory views. What these views were, who held these views and why will be discussed below.

As discussed, two forms of creativity, artistic creativity and thinking creativity were most commonly described within the fashion business context. However, there were variations. Some described artistic creativity as a skill of making or drawing, 'taste' or just knowing what looks right. Thinking creativity was often described as thinking differently, problem solving, generating ideas, making connections and imagination. Table 3 shows that a greater number of FBEs with an art and design background described artistic creativity whereas most of those with a business background described creativity as cognitive. However, those from a business background who described creativity as artistic also described themselves as 'not creative' and were less likely to think they should teach for creativity.

Most FBEs identified both artistic and thinking creativity but their views varied about what creativity could be taught, who could be creative and what was needed for creativity. Visual communication was the most frequently described *Artistic* creativity taught as these skills were thought important for the fashion industry. *Thinking* creativity which included problem solving and idea generation were abilities the students were expected to already possess, they were not taught but practiced and developed.

The view that creativity was *Artistic* sometimes undermined creativity's importance and limited its development. *Artistic* creativity was often described as 'not academic' (Mary) 'soft and fluffy...girl's stuff' (Kirsty), 'not hard...play' (Nettie) and 'often added to dry subjects...to make the module feel more creative' (Mary). Conversely *Thinking* creativity that

required knowledge, analysis and research skills, was considered academic. That some forms of creativity are considered less important than others is significant for this research as it indicates that the full spectrum of creativity and what is required is not fully understood.

A few FBEs believed creativity had to be completely original ‘not mass market’ (Jack), ‘not usual’ (Carol) but most thought it was acceptable that creativity ‘tweaked it, moved it on’ (Mary), or ‘was borrowed from other contexts’ (Tom). This reflects the incremental everyday creativity described by Craft (2004). Conversely, a frequent comment within the fashion business context was that creativity had to be ‘useful’ (Des) or ‘commercial’ (Guy) and had to work within ‘a framework’ (Cerys), or ‘regulations of the context’ (James). These narrower criteria are subjective, difficult to assess and limit what is defined as creative.

Not everyone was thought to be creative. The FBEs from the business background who described themselves as not creative thought creativity was ‘possessed by a few’, as did two FBEs from an art and design background. However, most FBEs said everyone could be creative but that there were different levels of creativity and some could be more creative than others. Reasons for who could be ‘more creative’ reflected underlying beliefs about whether creativity an innate skill or a personality trait or the result of a process that can be learned. Nettie and others described creative students as ‘working hard’ or being curious. James indicated he believed it was a ‘gene thing’ and creative people are ‘individual’ but creativity could be improved and developed. Richard also thought creativity was an innate trait but that it could not be taught. However, most FBEs from both backgrounds indicated that either through acquiring the subject knowledge (Hannah), the visual skills (Rose, Mary) or having the experiences (Tony, Pam) students could learn to be creative.

This discussion has highlighted the different definitions of creativity and the complexity of the phenomenon as what creativity is, who can be creative and what affects creativity can all vary. Some FBEs have been shown to have clear views whereas others were unclear about the concept and their views varied often with the context. The competing definitions of creativity that were found to exist are believed to reflect the FBE’s individual experiences of creativity rather than informed ‘intelligent thinking’ (Dewey, in Biesta & Burbules, 2003) and are the

result of a lack of knowledge and discourse of, creativity theory and alternative perspectives.

The table shows that the educational background and the university where the FBEs work, do not determine the views held about creativity. FBEs from both backgrounds displayed broad and narrow views of creativity. The analysis also found that those who have similar views about one aspect of creativity do not necessarily share the same views about other aspects of creativity and that the FBE's individual experiences of creativity determined their views of creativity and their practices of teaching for creativity.

4.3.3 Pedagogies for Creativity

The different views of creativity were reflected in different pedagogies for creativity and these were often vague and varied. Some were not comfortable with the term and when this happened, I asked them to describe their approach to teaching. Those who did use the term pedagogy confidently, did so in a variety of ways. Some described specific teaching practices, others their approach to teaching and some showed their pedagogy indirectly from how they described their teaching.

‘I make it as real life as I can... making something academic and theoretical interesting and engaging’ (Judy).

However, James believed that,

‘Before you arrive at pedagogy you have to understand you cannot do a one size fits all...my frustration about pedagogic thinking is it's too broad and you are right there ought to be a pedagogy for creativity’

Confidence in the use of the term pedagogy did not determine confidence in teaching for creativity however those who did use the term pedagogy confidently had had some form of teacher training.

Those with a *against their name were interviewees who said that how they taught was not

their preferred style and that their teaching was determined by the university. Viv said she ‘could not be creative here’, and Guy complained that the quality procedures and ‘academic structures were too slow... you don’t bother’. Large cohorts, curriculum requirements and student expectations were all blamed for preventing them using their preferred teaching approach. The majority of the FBEs appeared to accept these as part of studying and working in HE and described nameless structures ‘they’, ‘the college’, ‘the academic policies’ affected their teaching for creativity. Frustration was expressed by some that these structures had become part of the university culture, were deep rooted and difficult to change. This detachment from the university structures and systems indicated the overwhelming influence of the institution and wider university sector on the practices of the FBEs.

However, some were confident with how and what they taught for creativity (Matt, Richard) but this was often teaching creatively rather than for the student’s creativity. Others were satisfied that the university or department provided opportunities for students’ creativity (Tony, Cerys, Tom). Some struggled with limitations that prevented them ‘bringing out the best’(Viv) in the students, however some were not deterred but motivated by the challenges the university or student created (James).

Table 3 shows the pedagogic approaches evident in how FBEs described their teaching. A didactic style was how most of those from a business background taught. However for some this was not their preferred style, several indicated that the subjects and who they were teaching, determined their pedagogy.

‘My pedagogy is attuned to who and what I am teaching within the constraints of the curriculum.... Undergraduates are focused on understanding the curriculum and pass learning outcomes... postgraduates usually have the knowledge, so I can get them to explore, debate’ (Hannah).

The different pedagogies apparent were determined by the FBEs beliefs about creativity and learning. Some FBEs believed the attributes of teaching for creativity were generic ‘the same

for art or business' (Des). While others saw it as 'context' (James) or 'domain' specific (Tom). Some did not teach for creativity because they 'didn't teach creative subjects' (Kirsty) or the subject 'did not require creativity' (Will). However, some believed that creative skills learned in one domain were transferrable and could enable creativity in another and advocated an 'interdisciplinary approach' (Tony). However, this research revealed few examples of interdisciplinary teaching and its absence was seen as a problem,

'an opportunity missed...with the proximity of fashion design courses in the same school' (Hannah).

This comment also indicates a belief that creativity was taught and expected on fashion design courses and that by working with fashion design students, fashion business students will be 'exposed to' 'their way' of thinking and doing.

While some described specific pedagogies for creativity. Some said and many implied, that creativity was 'embedded in their teaching' (Rob), the 'curriculum design' (Pam), the 'opportunities and experiences' (Tony) they 'provided' (Hannah) or that existed 'just by being at' that university (Tom). Often, the teaching described for creativity was 'giving' the students the 'knowledge and skills', 'supporting', giving them 'confidence' to develop and use their creativity. Others described creating opportunities and experiences that 'allowed them' to be creative or to show students examples of creativity. A few said they had 'multiple pedagogies' (Clare, Hannah) and were used in different situations but did not say what these were.

Some did not believe the students had the knowledge, maturity or experience to be creative (Sophie, Hannah). Some said students were 'not curious' (Nettie), unwilling to 'challenge themselves' (Clare) or to 'take risks' (Lee). Others did not teach for creativity because the large cohorts, lack of time (Mary), delivery methods (Viv) and academic regulations (Guy), prevented it.

It appears that only those with an art and design background described teaching for creativity

formally, as a 'process' (James), 'a series of steps' (John). Some applied how they had learned to be creative artistically, to how they taught students to be creative, others to all their teaching.

'you are managing a creative process so there is a difference in the way art and designers approach a problem in terms of business I am trying to get them (business students) to adopt more lateral ways, rather than their first idea I want them to adopt multiple lines of enquiry and a few mad ones as well' (Matt)

This observation would indicate that for these FBEs their art and design educational background has influenced their teaching for creativity and as will be discussed next, it also appears that it has affected their confidence and consistency of their views of teaching for creativity

4.3.4 Confidence and Consistency of Views

This stage of analysis considered if educational background or the university where the FBE worked influenced their views and practices. This discussion of pedagogies for creativity found that those with similar backgrounds had varying views and pedagogies. However, educational background does appear to affect the level of confidence and consistency in the views expressed.

All of those with an art and design background and some from a business background were clear, confident and consistent in their description of creativity but several FBEs with a business background were not confident or consistent in their views.

'now you are asking me the questions I am realising it's much more complex than I thought, it's not just about creating an object it's more or can be' (Laura).

Some were aware they were expressing contradictory views,

'I just realised I've contradicted what I said earlier' (Beth),

This lack of confidence and consistency was attributed to a lack of discourse and knowledge about creativity and its teaching within a business context. The hesitation and lack of clarity in the responses to the questions about creativity and its teaching suggested that these were not subjects frequently discussed amongst peers or given direction on, by management or the wider university.

Awareness of their lack of knowledge was evident in comments made, the tone of the voice, pauses or stumbling. Some seemed embarrassed, others agitated or frustrated. Embarrassment was expressed predominantly but not exclusively, by those who had little or no teacher training. Agitation and frustration were expressed by some who had received teacher education but felt unable to teach as they wished because of the university structures, 'academic regulation', 'bureaucracy' or 'lack of time'. Several FBEs emailed additional or clarifying comments after the interview and one asked to have another interview as she did not feel she had given a good account of her thoughts at the first interview. These actions were felt to indicate the professionalism of the FBE and their realisation that what they had said in the interview did not accurately reflect their views. However, these responses also reflect a lack of professional development and lack of understanding of creativity and its teaching.

A confidence in the views expressed did not mean these views are informed. Some that were confident and unerring in their views, described creativity and its teaching simply and uncritically. Their descriptions reflected only their personal experiences of creativity, not the broader and complex views found in creativity theory. However, some who were confident in their views did have broad views of creativity and its teaching. This broader perspective was particularly evident with those in managerial roles and those with experience of learning or working in both an art, design and business contexts.

These findings indicate that FBEs with an art and design background tend to be more confident in their views about creativity and its teaching than those with a business background. For most this confidence is from their experiences of creativity, not from formal learning or discourse. Some were unaware of the lack of discourse about creativity or a need for it. They were clear in their views of creativity and assumed others shared their views.

Those not confident in their views all had a business background. They had limited experiences of learning to be creative and creativity but were aware of their lack of knowledge.

Another dimension is added by these findings to my earlier discussion of the lack of knowledge and discourse about the teaching for creativity. This discussion has highlighted that although FBEs with an art and design background have learned to be creative, their knowledge of creativity is limited to their experiences. Their confidence in their views and practices of creativity can lead to a lack of questioning of their practices. Conversely those with a business background are less likely to teach for creativity because their definitions of creativity are limited and not an attribute they identify with or believe is relevant to their teaching, but they were more likely to acknowledge the limitations of their knowledge of creativity. What is significant for this research is that some FBEs have a narrow and uninformed view of creativity which does not reflect contemporary thinking on teaching for creativity, although most have a broader view of creativity. This view has been developed from their experience not informed by theory.

4.3.5 Summary

The objective of reviewing each transcript holistically was to ensure the overall view of the FBE was reflected in the findings. The purpose of identifying those with similar views was to illustrate the prevalence and range of views displayed and to establish if their educational background and place of work affected these views. Table 3 illustrates that groups of FBEs all sharing the same views could be not identified, those that have similar views on one subject do not necessarily share the same views on another.

Those with an art background were more likely to describe themselves as creative, were more likely to teach for creativity and were more confident in their views of creativity than those with a business background but did not all share the same views and practices about creativity and its teaching. The university where the FBEs worked did not appear to be significant in determining these views but university systems and structures common to most universities were found to determine how creativity was taught.

By looking at the data holistically, this stage of analysis enabled a deeper level of interpretation. A lack of knowledge, an absence of discourse and the influence of the university systems and structures, themes that had emerged in earlier stages of analysis, were re-enforced at this stage. What also became apparent by looking at the influence of educational or work background was that experiences of creativity and of learning determined the FBE's views and practices of teaching for creativity. However, no evidence was found that FBEs had been taught to teach for creativity and direction to teach for creativity, was absent or informal.

Each stage of analysis highlighted the contextual nature of teaching for creativity and what the FBEs consider are the 'components' of teaching for creativity. Amabile (1996: 2012) describes creativity as 'componential' requiring domain knowledge, creative skills and an environment that motivates. This research has found that the components that determine how teaching for creativity takes place are determined by beliefs about creativity and are: what is required for creativity, who can be creative and how creative learning can take place. The next section uses these components to structure and present the findings of the final stage of analysis.

4.4 Stage 4: The Contextual Components of Teaching for Creativity

The previous sections discussed the findings from the first three stages of analysis and described how FBEs define creativity and their approach to teaching for creativity. The contextual nature of their views and practices of creativity and its teaching were uncovered and that these have been informed from experience rather than theoretical learning. This section uses these contexts to frame the findings to answer the research questions: *How do fashion business educators teach for creativity?* and *Why do they teach creativity as they do?* By presenting the findings in this way the range of views and practices in the FBEs' descriptions of teaching for creativity are made clear.

Using selective coding (Miles & Huberman, 1994) and asking new questions of the data (see Table 2) the data was recoded. To answer the question, *how FBEs teach for creativity*, the components identified in the previous analysis, *what is taught for creativity*, *who is taught for creativity*, and, *the methods used to teach for creativity* are discussed. To answer the question, *why do FBEs teach for creativity as they do?* *What informs the teaching for creativity* was identified. Figure 6 illustrates the framework used to answer these questions and discusses how the FBES described each of these components. During this discussion the different approaches to teaching for creativity are made clear. Through presenting the findings using this framework the richness of the data is revealed, the research questions answered more fully, and the key themes indicated in figure 3 become more evident.

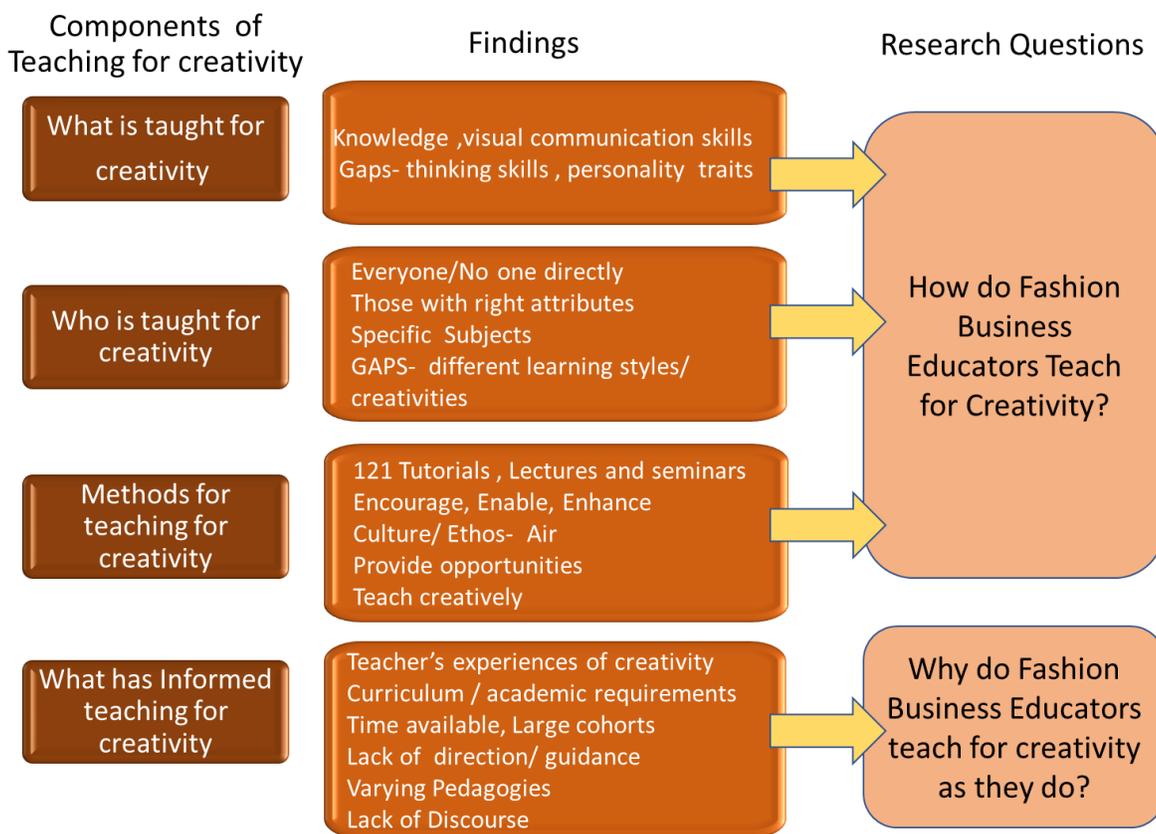


Figure 6: Stage 4 Framework for Presentation of Findings

4.4.1 What is Taught for Creativity?

The literature and the FBEs indicated that knowledge, skills and personality traits were all required for creativity and emphasized the role of the teacher in the acquisition of the first two and the development of the third. However, what the FBEs thought could be taught varied to the literature.

Teaching knowledge was often described as the main purpose of teaching and was expected by the university and students. Views of knowledge for creativity varied, some described it as 'the foundations' (Guy) of creativity 'It's the basis we build on' (Viv) but some stated that creativity needed, 'subject expertise before they can begin to challenge or question' (Kirsty). Others had a different view and warned that knowledge could inhibit creativity if students', 'repeat what was done in the past' (Richard).

The emphasis on, and expectation of, knowledge acquisition was felt to hamper the ability to teach for creativity.

'In other contexts, there may be the opportunity to explore creativity but what I am at the end of, is having to deliver a lot of syllabus stuff to large groups and there is a limitation to how creative I can be' (Mary).

However, others highlighted that the knowledge did not have to come from the teacher

'In my view the traditional way of teaching standing up being an expert in front of students taking notes is not developing creativity ...you promote creativity by signposting exploration, discussion, there are no right or wrong answers' (Des)

This discussion of the teaching of knowledge for creativity highlights the different views of creativity and whether creativity is domain specific. The descriptions of teaching indicate an emphasis on knowledge transfer and acquisition 'knowing what' and less on knowing how.

The skills taught for creativity on fashion business courses were artistic, thinking and research

skills, the latter were described as connected or dependent on each other. These skills were sometimes described as ‘tools’ (Guy; Pam; Viv; Chris) indicating these were tangible, standard, replicable and part of a ‘process’ (Pam; James; Clare; Tony). Views differed about the most important skill for creativity and whether these skills were teachable.

Teaching visual communication skills using computer programmes was frequently described as teaching for creativity. They were considered the most teachable as they involved following a set of rules and ‘anyone could acquire these skills’ (Rob). However, for the visual communication to be creative an ‘appreciation of the aesthetic’ (James), ‘colour or form’ (Mary) was also required. Often this ‘skill’ was often described as ‘natural or ‘innate’ (Mary) and not teachable but some disagreed ‘we teach semiotics and colour appreciation’ (Rob).

Brainstorming, mind mapping and creative problem-solving techniques were used by a few to improve lateral and logical thinking skills, but their use was ad-hoc and not a critical or formal part of the course structure. Most described encouraging or ‘telling’ students to ‘think differently’ (Lee) or ‘from different angles’ (Guy).

Many FBEs identified research skills as important for creativity, to acquire knowledge and potentially broaden perspectives. Some described teaching research skills as a process and this process enabled creativity,

‘research skills are at the heart of it for me there is ‘a formula, a process of research’ (James).

How most FBEs described teaching research skills was by telling students ‘to research more widely’ (Hannah) and use ‘different, unusual’ methods or sources. It was frequently commented that students did not do this and were narrow and conservative in their approach either because they ‘weren’t curious enough’ (Nettie), it was ‘hard work’ (Kirsty) or they ‘were afraid to’ (Clare).

Although the skills discussed above were important for creativity, only visual communication

skills were explicitly taught for creativity, the other skills were acquired through learning for other objectives or were considered 'innate' or 'natural' capabilities and not teachable and affected by personality (Sternberg, 2006). The belief that creativity is determined by personality and the teacher's role in a student's personality development will now be discussed.

Different attitudes to the development of personality traits highlighted the different pedagogies of the FBEs and different beliefs about creativity. This discussion highlights that FBEs believe some personality traits are important for creativity. However, there are different views about which personality traits are needed for creativity, whether personality traits can be taught or developed and if it is the role of the FBE to teach or help develop personality traits.

Some sought to develop traits such as open-mindedness, confidence and motivation through their actions,

'My lectures are stimulating I use lots of visuals' (Judy)

'I look to inspire them... get them excited about the subject... give permission' (Matt)

Others created an environment that 'challenged' the students and gave them the 'confidence' (Jack) to be creative.

Some saw creativity as the person, describing creative people as 'individual' (James), 'confident' (Guy) or they 'just have it' (Richard). This view will be returned to in the next section when *who is taught*, is discussed.

However, some FBEs did not see the student's personal development as part of their role even though they recognised the importance of personality in the creative process,

'I give them the tools and then it's up to them' (Kirsty).

Knowledge, some personality traits, thinking and research skills were identified by the FBE's as important for creativity but are not taught explicitly or formally for creativity. Visual communication skills were described as taught explicitly for creativity. However, some argued that focus on the visual or artistic, undermines the importance of creativity and restricts its scope.

The findings highlight that what was taught was determined by the curriculum and expectations of teaching, and, was not intentionally for creativity. Despite the lack of purposeful teaching for creativity, some of what was taught contributed to creative development and that different pedagogies affected that learning to be creative.

4.4.2 Who is Taught for Creativity?

The findings indicated that who is taught for creativity varies with the FBE's views of what is required to be creative, if they perceive the student has these requirements, their pedagogy and the teaching context.

The FBE's beliefs about creativity was found to influence who is taught for creativity. Most said that everyone 'had a creative capacity' (Des) but also that, 'some were more creative than others' (Richard; Clare). For some these creative capacities were 'natural' (James) or 'innate' (Mary) and it was inferred that only those who were believed to have these capacities were taught to be creative.

Perceptions of the student's personality traits, abilities, subject expertise, maturity and motivation were found to influence who they taught for creativity. These same perceptions were found to be reflected in the course structures and assessment strategies. Their views of what was required for creativity affected who the FBE actively taught for creativity. Those that 'worked hard', 'weren't lazy', 'stronger' and 'more confident' were encouraged to be creative. Students that were considered 'individual' (James), 'challenged the norm' (Rob) or 'didn't conform' (Chris) were described as having the personality to be creative and were expected to be creative.

Some said they needed to know the student; their abilities and ambitions, to enable their creativity.

'I am constantly thinking about the individual... how do I develop a student's potential from the individual's perspective' (James).

However, the opportunity to get to know the individual is limited on fashion business courses with many FBE's stating that the large student cohorts and curriculum requirements inhibited their ability to teach for creativity.

The FBE's perceptions about the student's 'maturity' (Sophie) in subject knowledge determined who was taught for creativity. Maturity as a requirement for creativity was also evident in the structure of fashion business courses. The curriculum and assessment structure prior to level 6 is prescriptive and focuses on knowledge acquisition, 'things they need to know' (Judy). It is not until level 6 that the less prescriptive assessments do allow them to be creative if they choose.

Subject expertise was not the only determinant of maturity. Many felt that students did not have the 'breadth of experiences required to come up with new ideas' (Hannah), the confidence (Tony) or the 'desire' (Laura). Pam highlighted how work placements; a key feature of many fashion business courses, gave students the experiences they needed to be creative and 'transformed the student'.

Some did not believe students could be creative even at level 6 and blamed the school education system for their 'lack of curiosity' (Nettie) and 'spoon feeding' (Gail) and 'social media', for a lack of desire to be individual,

'they want to conform, be the same and that is reflected in their work...they are all 'exposed to the same stuff...if they'd just go to the library read a book or have real experiences' (Hannah).

Conversely students that had studied on art foundation courses were often described as ‘more enquiring and creative’ because of the different teaching styles they had experienced (Louise).

Concerns about the students’ motivation to be creative were also expressed. Some highlighted that creativity at level 6 was less likely to happen because students ‘didn’t want to take risks’ (Lee) or ‘wanted a good grade’ (Guy). One institution did run projects at level 4 where students were given freedom, risk taking was encouraged and teams were interdisciplinary. The rationale for these projects was that ‘failing didn’t matter’ (Greg), ‘it was a safe place’(Chris), however pass or fail marks were still given’ (Tony). The financial pressures on students was the reason given for the student focus on grades and these pressures affected teaching, ‘we can’t let them fail’ (Lee). Several FBEs made comments critical of what they saw as the ‘marketisation’ (Kirsty) of university education and its focus on examinable results (Des) and were nostalgic of what and how they learned at university.

Who is taught for creativity of fashion business courses was found to be determined by the FBE’s views of creativity, their pedagogy, the university systems and structures, their perceptions of the student’s ability, personality and motivation to be creative. An observation of the comments made indicates a frustration not only with the large student cohorts on fashion business courses inhibiting teaching for creativity, but that university education has changed for the worse since they were at university. This observation also highlights the reliance on personal experiences in determining beliefs about creativity and who can be creative.

4.4.3 Methods Used to Teach for Creativity

Most FBEs expressed similar views of what was required to teach for creativity. A curriculum that included a variety of teaching methods and a range of assessments that challenged, inspired and motivated the students, allowed freedom of interpretation, included experiences that extended the student’s ideas, enabled them to learn in real life situations, take risks and be safe. This list includes contradictory requirements and it was found that each FBE described using only one or two of these approaches. Some would have used more but ‘didn’t know

how' (Louise) and others couldn't because of 'inflexible timetables' (Sam) and a 'lack of time' (Clare) within the academic year.

The methods described as used to explicitly teach for creativity have been categorized as: teaching delivery, assessments, experiential learning and the environment.

4.4.3.1 Teaching Delivery

Teaching delivery is defined here as the interaction of the FBE with the students and includes lectures seminars, tutorials, workshops and online communication.

On fashion business courses, most FBEs' interacted with the students through lectures and seminars 'the traditional chalk and talk' (Des). These were rarely described as methods of teaching for creativity however were where students were encouraged to be creative by being 'exposed to different ideas' (Rob), shown 'examples of creativity from a range of sources' (Laura) or 'challenged' to be open to other viewpoints' (Kirsty) and told to research 'more widely' (Hannah).

Some FBEs expressed their dislike of lectures but were not able to change how they taught because of the university systems and expectations (Viv, Guy). A level of frustration and inadequacy was indicated by some who couldn't see any other way of teaching the knowledge the curriculum required them to teach (Mary, Clare). Some said they made the lectures interesting or interactive to engage the students as much as possible (Judy, Matt) and indicated that this was how they enabled the students to be creative.

Tutorials were universally described as where teaching for creativity took place. Creativity was not the main purpose of these tutorials but was where the FBE could interact with the students as individuals and 'chuck ideas around' (Tony). Tutorials enabled the FBE to get to know the student, their project, their individual needs and ensure the right mix of encouragement or challenge was given. Individual tutorials were the preferred method of teaching for creativity but were infrequent due to the large cohorts on fashion business courses and usually did not occur until level 6. Most tutorials were in groups of between four and eight

and were considered effective methods of teaching for creativity as it provided the opportunity for students to broaden their perspectives by hearing each other's views (Cerys) and the opportunity to challenge and be challenged. The lack of opportunity for individual tutorials was not really challenged and appeared to be accepted as the consequence of large student cohorts. Although some FBEs complained about the large cohorts, others seemed confident that their teaching style would enhance the student's ability to be creative.

How the FBE interacted and positioned themselves *vis a vis* the student was described as important in determining how engaged, curious and confident the student would feel to be creative. Some used their passion and enthusiasm for a subject to inspire students' interest in the subject,

'I taught differently, theatrical, talked to the big picture, was inspirational' (Richard)

Others used shock tactics to challenge the students' assumptions

'I deliberately say something outrageous, to surprise them, shake them up a bit and challenge their assumptions about me' (Kirsty)

Others saw their role as helping the student 'realise their creative potential (Clare) by 'feeding them ideas' (Cerys) or 'sowing seeds' (Hannah)

The different pedagogical styles of the FBEs are those that *encourage*, *enhance* and *enable* the student. Some used one style, a few, all three. The discussion above highlights a reliance on the FBE's personality and pedagogy when teaching for creativity and that beliefs about what creativity is, who is creative and how it occurs determines their creative pedagogy.

The university system and structures were found to determine the mode of delivery but not their teaching delivery. The lack of flexibility and variability in modes of delivery was often blamed on the large student numbers which also limited student trips, interdisciplinary teaching and access to resources in other parts of the university.

Despite the large cohorts some argued there were ‘some obvious opportunities for more individual or varied teaching’ (Pam). This view is supported by Guy who felt that ‘inflexible timetables’ were because of outdated and bureaucratic regulations rather than the size of the group.

Despite the dislike of lectures, very few challenged the use of lectures as the main mode of teaching. There appeared to be no effort to find an alternative mode of learning and lectures appeared to be an accepted and expected part of university education.

4.4.3.2 Assessment

The type of assessment and how the students were directed to complete them was often used as an example of how students were taught for creativity.

Some FBEs told the students to be creative in the assessments but did not always elaborate how they expected that creativity to be demonstrated. However, many complained that most assessments had prescribed outcomes, and this limited the opportunity for creativity.

Examples of assessments where students could be creative were: group assessments where students could be exposed to diverse views and access to different skills; final year projects, where students chose the topic and the mode of communication; industry projects, where students worked on real business problems; interdisciplinary projects and one interactive business game. None of these assessments required creativity or assessed creativity but the FBEs identified that it was preferable if the students were creative in these assessments and that they would encourage them to be so.

Problem-solving or problem-based assessments was how some taught for creativity.

‘Exploring different options, digging down into what the problem is and teaching finding solutions that are not the usual course of action’ (Chris).

However, what was described was not always creative and the students' solutions were limited by the criteria set by the FBE and their requirement for what they considered 'commercial' solutions.

Learning outcomes, staff background, student's expectation and a system that does not enable taking risks were often blamed for what was set as an assessment. Some wanted to set loose briefs to allow interpretation and creativity in the earlier years however most of those interviewed felt compelled to be prescriptive in the briefs, as the, 'learning outcomes required it' (Judy). Others thought the professional background of staff inhibited their ability to give student's control of what they did.

' business people can be prescriptive, controlling, they are not comfortable with chaos' (Greg).

Others highlighted that students didn't like open briefs and were risk averse, 'they want to be told what to do' (Jane) and get good marks.

It was also commented that failing students would reflect badly on the FBE's teaching and one member of staff thought that those with a corporate or management background were risk averse,

'to be creative they need to fail make mistakes but that's not comfortable for a lot of management people' (Greg)

Experimentation, failure and taking risks were recognised as needed for creativity but there were few examples of assessments (or teaching) that enabled these. The two examples of assessment that did allow failure and risk taking were assessed on the approach taken, not the viability of the project.

Reports that included visual images or used alternative visual communication methods were often described as examples of student creativity and added to modules 'to make them less

dry' (Mary). The importance of effective and interesting communication was acknowledged by many FBEs' but some challenged that the focus on this form of creativity, undermined other forms of creativity and recognized only those who had artistic creative skills (Des).

The issue of how creativity was assessed was found to be unclear. Creativity was described as 'the pinnacle of achievement' (Mary) but creativity was not a required outcome or formally assessed. Reasons given for a lack of assessment were that,

'it's subjective, I've had situations where I've thought something was creative and my colleague disagreed' (Clare)

or that

'you need to find clearer ways to define what you want from students... you need a whole array of terms' (Cerys).

However, it was frequently commented that those who produced creative work 'would get higher marks' (Sarah) and some said that creativity was 'implicit in the learning outcomes' (Rob). The informality and lack of clarity of the assessment of creativity, reflects the personal and subjective definitions of creativity but also the lack of discourse about creativity.

4.4.3.3 Experiential Learning

Some described experiential learning 'learning by doing...through making mistakes' (Tony), as teaching for creativity, and 'was at the heart of everything we do'(Pam). The examples of experiential learning were, work experience, field trips, industry speakers and two interdisciplinary projects. Work experience and industry speakers were a part of most FBM courses. Field trips had become less frequent as they were increasingly difficult with 'budget restraints and large student cohorts'(Hannah).

Most experiential learning appeared to be an initiative at school or department level indicating management's intention to influence or enable individual teaching practices. It perhaps also reflects the difficulty individual lecturers had had trying to change practices.

‘I’d always try stuff ...we’re constrained by quality ... procedures are slow ...there is only so much I can do without being rapped for what I’m doing’ (Greg).

Experiential learning was part of most curricula, however its’ importance in the development of creativity was not always highlighted.

4.4.3.4 The Environment

The physical, emotional and cultural environment were identified as affecting the student’s ability to be creative. Some FBEs taught creatively to inspire or engage the students in the subject and believed this also promoted creativity in the students whereas some managed their immediate environment to teach for creativity. Others saw the environment as a broader external factor that contributed to students’ learning and being creative.

A few FBEs described generating a creative culture through their interactions with the students and the activities they arranged. Some focused on how ‘they’ the FBE behaved creating ‘theatre’(Richard) to show the students what creativity was. Others ‘taught creatively’ by moving away from the traditional ‘chalk and talk’ approach (Will). Matt describes ‘play with purpose’, Judy ‘uses lots of props’ and Pam uses ‘a variety of teaching methods’. These approaches were intended to bring energy into the environment, through active involvement, ideas and change.

The emotional environment was identified as important for creativity. Some FBE’s focused on creating ‘a risk free’ (Greg), ‘safe place’ (Chris), through the tasks they set, how they interacted with the students, how they ‘encouraged’ (Lucy) and ‘nurtured’ (Mary) the students. Others believed the students themselves could be a catalyst for creativity and saw their role as creating and enabling that.

I need to create a closer cohesive group, on this course students become close supportive ... work to develop a network within and outside the group to develop their businesses we don’t capture that in this course and it should be core to it’ (Carole).

Several indicated that the university culture, reputation and location affected the students' creativity,

'It's in the central heating' (Tony).

'...there is an expectation of creativity here' (Pam)

'the museums, galleries and retail make London the creative capital ...with networking collaborations of like-minded people'(Tom).

The importance of the university culture and reputation in engendering an expectation of creativity from its students was only mentioned by a few FBEs from one university who were working towards,

'A creative ecosystem'... an incubation space supported by a cluster of fashion related businesses' (Tony).

These and other similar comments, indicated a belief that the environment that is created by the culture and reputation of the university, encourages, enables and enhances the students' creativity. Conversely, some highlighted how the university environment and culture was not always conducive to creativity.

The lack of course specific teaching spaces or flexibility in what and how teaching took place was highlighted as inhibiting creativity. The emphasis and assumption that teaching on fashion business courses would be 'didactic' (Viv), 'knowledge transfer' (Clare) has led to the use of generic teaching spaces,

'dull grey lecture halls' (Clare), or 'pokey engineering rooms' (Guy).

The university academic systems were also seen to inhibit creativity,

'The difficulty is constructing a learning context that allows students to be creative,

explore creativity within business and works within the restrictions of academic frameworks...I'd like to introduce the notion that students can fail you can learn a lot from failure but that would be hard to implement' (Carole).

It was apparent that the environment was considered important in the teaching for creativity however this discussion highlighted different approaches to creating an environment conducive to creativity. For some the emotional environment was important, for others the culture and ethos. What was significant was that some are proactively trying to create an environment conducive to creativity, others do not because they believe it already exists, and others feel powerless to change the environment. These different approaches are believed to be because of the individual's beliefs about creativity and their pedagogy.

No methods were identified to teach for creativity specifically. The same methods were used for all teaching however, some of these were identified as *encouraging*, *enabling* or *enhancing* creativity. There was a reliance on the individual teacher to choose to teach for creativity and do so within the curriculum structure and facilities. Examples of direction to create a curriculum for creativity was apparent, however, awareness of these directions and initiatives was not widespread and rhetorical as no changes to timetables, teaching methods or curricula were planned.

4.4.4 Summary: How do Fashion Business Educators Teach for Creativity?

What is taught for creativity is knowledge and visual communication skills but not all subjects within fashion business courses are considered to require creativity. Personality traits needed for creativity were mostly described as innate and not teachable however FBEs did describe encouraging or enabling their development. Different views of what should be taught for creativity were evident, however these views differed to what was taught. The difference appeared to be due to beliefs about who could be creative and if these requirements could be taught.

Who was taught for creativity was determined by the subject being taught, the time available,

the number of students being taught and whether the student was considered to have the required attributes. Although most FBEs said everyone can be creative, not every student was taught to be creative. The university systems and structures reflected the FBE's perceptions of who was creative determining not only who was expected to be creative but who had the opportunity to be creative.

What was described as teaching for creativity was usually teaching that may lead to or enable creativity. Creativity was rarely the intention, it was 'a pleasant surprise' (Clare), and creativity was not formally assessed. Methods described as teaching for creativity were teaching delivery, the design of the curriculum and the opportunities provided. Most focused on their interaction with the students as teaching for creativity and sighted 'one to one' tutorials as their preferred method to teach for creativity. However, the large cohorts on their courses, determined that teaching for creativity was infrequent.

Pedagogies that *encouraged*, *enhanced* and *enabled* were identified as how teaching for creativity occurred on fashion business course. The pedagogy was determined by the individual FBE's personal experiences of learning and pedagogy. The methods of teaching used reflected aspects of creative pedagogy theory (Craft, 2008; Jackson, 2006; 2016; McWilliam, 2007; 2009) but FBEs did not refer to any of these theories. The methods used were considered good teaching practice and not just for creativity.

These findings highlight some of the issues with teaching for creativity and indicate some of the reasons why. The findings that indicate why creativity is taught as it is will be discussed next with the objective of developing existing theory and making recommendations for policy and practice.

4.4.5 Why Fashion Business Educators Teach for Creativity as They Do?

The presentation and discussion of the findings to answer the question, *how do FBEs teach for creativity*, give some indication of *why FBEs teach for creativity as they do?* The FBE's personal understandings of creativity, their pedagogy, the university systems and structures, were all identified as affecting teaching for creativity. Answers to questions seeking to

understand what had informed the FBE's views of creativity and their pedagogy identified how FBEs' believed they had learned about creativity and how to teach. Similar questions were asked of the data and from this a greater understanding of why FBEs teach for creativity as they do, was achieved.

Beliefs about the origins of their creativity, how FBEs described their own creativity, their experiences of learning, and the direction and support from management were identified as affecting how FBE's taught for creativity. However, FBEs were not overtly aware of these influences.

4.4.5.1 The Origins of Creativity - Nature or Nurture

Some interviewees described how the environment in their family home had shown them what creativity was, encouraged them or allowed them to be creative and that being creative was normal, everyday.

‘My sense of creativity I’ve had throughout my life, from my family, my mother was extremely creative, I think she planted the seeds when I was very young as a small child... she encouraged us and embraced it and we got the buzz’ (Cerys)

‘All my family are in creative jobs...its always been there’ (Judy)

‘It’s everything, what you did as child what you were exposed to... life experiences’ (Viv).

‘Is it formed by your parents? My father was always solving problems, it was almost an apprenticeship by immersion’ (Tony)

The different experiences of creativity described by these FBEs is evident in their approach to teaching for creativity. Cerys encouraged creativity, Judy had an artistic view of creativity and taught by making the lectures visually interesting, Viv focused on giving the student's experiences and Tony focused on the culture and curriculum structures to provide the

opportunities and experiences.

Although the environment was considered important to nurture creativity, those from an art and design background frequently described creativity as innate, ‘a gene thing’ (James) or ‘something that came naturally to me’ (Louise). Irrespective of beliefs about the origins of creativity, it was evident that many believed it could be nurtured. The differences of opinion existed in whether the FBE saw it as their role to nurture the creativity and how creativity can be nurtured.

4.4.5.2 Perceptions of Creativity

How FBE’s perceived their own creativity was found to influence how they taught for creativity. Those who saw themselves as creative artistically, tended to teach for creativity by focusing on developing the student’s artistic abilities and using artistic methods to teach. Judy described herself as artistic and taught using visuals to make the lectures interesting. Gail also described herself as artistic and encouraged the students to go to galleries and use colour.

Some said they weren’t creative and were critical of creativity. Nettie described it as ‘making things look pretty’ or ‘play’, Kirsty said it was ‘not hard’, ‘not academic’. These comments are considered to reflect that they believe most people define creativity as artistic. Other comments made by both Nettie and Kirsty indicate they do see themselves as creative thinkers and value thinking creativity. This was evident in how they described teaching. Nettie said that creativity needed curiosity and he gave examples of how he taught to encourage students to be curious. Kirsty similarly appeared to contradict earlier comments by saying she taught to ‘challenge their perceptions’, ‘open their minds’.

Those who considered themselves creative in terms of thinking focused on idea generation or problem solving (Guy, Greg, Tony). Some identified they were creative both visually and through thinking and taught to develop the student’s ability to generate ideas along with visual communication ability. Some felt that good visual communication skills enhanced the students’ ability ‘to convey the creativity in the idea’ (Susan). However, some who did not see themselves as creative in either way, identified the creativity of others. Beth described

ensuring those she considered creative were involved in the design of the curriculum and the teaching of the students. How Beth described these creative people was in an artistic way, although she acknowledged later in the interview contradicting herself and that creativity was also a way of thinking.

Perceptions of creativity what it is and who it is, are significant in determining why creativity is taught as it is. This discussion has highlighted the conflict of what some believe is the popular perception of creativity and that it differs with their own perception of creativity, the creativity they perceive they have and, most importantly for this research the creativity they perceive others have.

4.4.5.3 Learning to be Creative

Experiences of learning, particularly at university was frequently referred to as influencing the FBE's creative pedagogy. No FBEs said they had been taught about creativity or how to teach creativity but most of those that had studied art or design mentioned learning to be creative at university and,

‘creativity was expected...I was taught to be more creative at university’(Louise).

Some recognized they had been taught a process that could lead to creativity.

‘we learned to be creative by deconstructing then reconstructing into something different from its original form’ (John)

‘My undergraduate degree pushed us to question...break the rules, be original’
(Hannah)

Some highlighted that the environment where they had studied, developed their creativity.

‘we learned off each other...we were given a brief and left to get on with it’ (Matt)

‘My foundation course taught me you could find creativity in lots of different places’
(Will)

‘At CSM it was an open book that allowed my creativity to flourish’(Richard)

Hannah also mentioned the freedom she had at university.

‘I was lucky to have been taught in that time, we had so much freedom’.

How the FBE’s had learned was found to inform how they taught. Jack highlighted that his bad experience of learning at school and university had stifled his creativity and that he would not teach in that ‘sterile... knowledge transfer way’. Some did not believe they had learned to be creative at school or university ‘No, never taught to be creative’(James). Some said their work experience had taught them to be creative, it had required them to be creative, to solve problems or generate creative solutions. ‘Reflecting on experience’ was how Pam described learning to be creative and this was evident in her experiential learning approach to teaching. Others said they had taught themselves about creativity by reading ‘a book’ (Matt; Chris), watching TED talks (Jack), from preparation of a module (Greg) and one cited learning about creativity through her MA (Jane). Very few were aware of the range of theories about creativity and even fewer about those that discuss teaching for creativity.

4.4.5.4 Influence of University Management.

As discussed above most FBEs gave examples of how their teaching was inhibited by the university systems and structures, in particular large cohorts, curriculum requirements, modes and methods of teaching, inflexible timetables, academic regulations and processes and student expectations. These reflected systems and structures endemic within all universities. FBEs indicated that to teach for creativity they needed to be able to teach in a multiple of ways and locations to have broader experiences to allow them to ‘make connections that weren’t obvious’. Students needed to be able to ‘take risks’, ‘to fail’, ‘to experiment’, to ‘think

differently' and have their thinking 'challenged'.

However, in addition to the systems and structures discussed in the previous sections the direction and support given to teach for creativity appeared to be complacent or did not recognize the challenges and contradictions that the university systems and structures presented when teaching for creativity.

Within the sample were five senior managers, all of whom had been fashion business lecturers in the past. Their views can be described as either: critical of how creativity is taught on fashion business courses, or, content with what their institution or department is doing with regards to teaching creativity, however their views were not reflected by all the members of their team.

Des was critical of the universities attitude to creativity as 'pretty' that showed their lack of understanding of creativity in this discipline and what was required to teach for creativity. The university's approach to staff education of teaching for creativity and the university's assessment approaches that inhibited students demonstrating their creativity were both criticized. Des's team shared a critical view of the university but cited 'large cohorts' and 'lack of time' as their issues. Cerys said her teams were supported to teach for creativity and 'given full license to take things into different directions' and encouraged to incorporate creativity into their modules. However, Cerys' view was not echoed by all her team. Tony and some of his team shared similar views and examples of creative teaching initiatives, 'collaborative interdisciplinary projects' and 'coaching. However, some of his team did not mention these university and departmental initiatives but did say that 'large student cohorts' and requirement to deliver curricula content inhibited their ability to teach for creativity.

The lack of clear support and direction from management in the teaching for creativity suggest the rhetoric discussed in the literature review but also complacency, and an assumption that all FBEs share the same views of. and know how to teach for, creativity. It could also suggest that management's understanding of creativity and its teaching reflects their own, sometimes limited, experiences and knowledge of creativity.

4.4.6 Why Fashion Business Educators Teach for Creativity as They Do

Figure 7 illustrates my findings that explain *Why FBEs teach for creativity as they do*. These are experiences of creativity and of learning, a lack of knowledge of creativity and its teaching, lack of discourse, and management complacency.

Experiences of creativity determined what FBE's think is creative, how it occurs and how it can be taught. Individually these views were often quite narrow, but the data revealed a broad spectrum of views. Despite the breadth of views of creativity that existed, teaching for creativity was limited. Teaching for creativity did not occur in all subjects, it was not for all students and was never the primary objective of that teaching. The limited approaches to teaching were attributed to the FBE's lack of knowledge about creativity and its teaching but also that many relied on their experiences of being taught to guide their teaching. Some were embarrassed about their lack of knowledge but many of the FBEs interviewed were not aware their views of creativity and practices of teaching for creativity differed to others, highlighting the lack of discourse about creativity and its teaching. Similarly, while some FBEs said the university systems and structures inhibited their teaching for creativity, others did not, and ensured that creativity was enabled and encouraged. These examples highlight the individual nature of creativity but also a lack of awareness of the range of views and practices that exist and the absence of any institutional direction.

A lack of discourse explains why the individual FBE's views and practices are limited to their experiences of creativity and teaching. All of those interviewed were passionate about their teaching and the students learning but the lack of discourse meant they were unaware of alternative views and practices. A lack of discourse about creativity and its teaching explains the reliance on implicit theories of creativity at institutional level and the lack of knowledge, time, support and direction given to FBEs to teach for creativity.

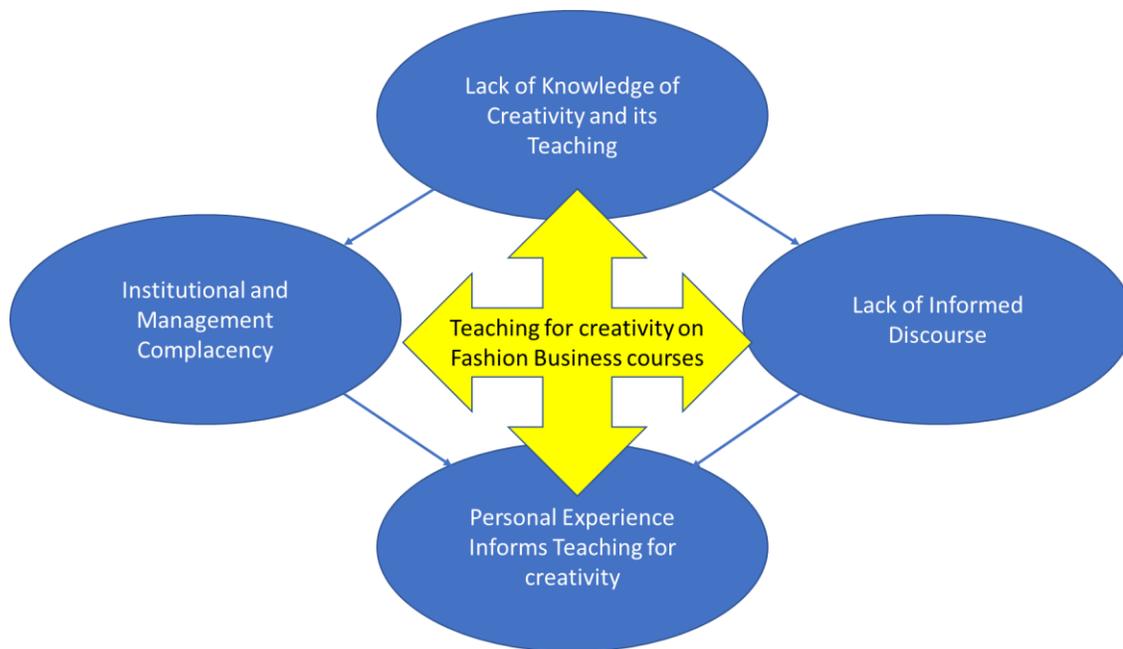


Figure 7: Why FBE's Teach for Creativity as They do

There was a contradiction in how teaching for creativity is described and how most teaching occurs indicating that creativity is not seen as important. The FBEs highlighted the need for freedom and taking risks however most assessments didn't allow that. Similarly, teaching for creativity required FBEs knowing the students and teaching via small group tutorials but most teaching was through large lectures and seminars. The lack of direction and support given to FBEs and the reliance on university culture to ensure students creativity is developed, indicates that management are unaware of the range of views and practices of creativity that exist within their teaching teams and complacent in their approach to teaching for creativity. The findings indicated that their teams want and need more guidance on how creativity can be taught and that teaching methods available to them need to change significantly to enable teaching for creativity to occur.

Through exploration of the pedagogies of fashion business educators this research has discovered *How FBEs Teach for Creativity* and *Why They Teach as They do*. How FBE's teach for creativity was found to be by *encouraging, enabling* and *enhancing* the student but these actions were informal, individual, infrequent and not replicable. Why FBE's teach for

creativity as they do, was found to be because of their experiences of being creative and learning, and, the expectations and restrictions of the university's systems structures. The lack of knowledge of the different views and theories of creativity, the lack of discourse about creativity and its teaching, and, the university management's complacency in its approach to the teaching for creativity were found to determine how teaching for creativity occurs on fashion business courses.

The next chapter discusses each of these themes with reference to the conceptual framework developed in the literature review and proposes how these findings extend current theory by challenging some conceptions of teaching for creativity and indicate areas for improvement and further research.

5 Discussion

The last chapter answered the research questions by considering the contextual elements of teaching for creativity that became apparent in the earlier stages of analysis. Through answering these questions, the FBEs' pedagogies for creativity and the reasons for them were uncovered. How FBEs teach for creativity on fashion business courses was found to reflect the diverse views of creativity but challenged the theories of teaching for creativity. In addition, why practice differs from theory was also uncovered and highlighted the FBE's lack of knowledge about creativity and its teaching, and, that this issue was compounded by management complacency towards creativity and its teaching.

This chapter discusses the similarities and differences between the literature and the findings. How the FBE's theories of creativity, pedagogy and the university systems and structures affect their teaching for creativity will be discussed with reference to the literature, specifically McWilliam's *Theory of Creative Capacity Building*. This chapter will conclude with how these findings contribute to, and extend, her theory.

5.1 Fashion Business Educators' Theories of Creativity

An objective of the research was to discover the FBE's theories of creativity as it was believed that their beliefs about creativity what it is, who is creative and how it occurs would influence their teaching for creativity.

The views of creativity expressed by the FBEs reflected both first and second generation (McWilliam, 2007) understandings of creativity with mystical, cognitive, social personality and confluence approaches (Sternberg, 1999), all apparent. The confluence approach most accurately reflects contemporary (Journeaux & Mottram, 2016), second generation understandings (McWilliam, 2007) of creativity. However, most FBEs expressed views that had elements of more than one approach to creativity some of which were contradictory and context specific. For example, James indicated a belief that creativity can be developed but also an innate talent. He described encouraging one student to be creative through his teaching

but then described not needing to do this with another student because he was ‘individual’ and that ‘it (creativity) was a gene thing’. Nettie and others showed they believed creativity could be both mystical and a reflection of a student’s personality as only students that ‘worked hard’ or were ‘curious’ were creative but then described being ‘surprised’ by flashes of brilliance from others (Clare). This finding is not at odds with creativity theorists as, although each had a preferred explanation of creativity many acknowledged the influence of other factors. Csikszentmihalyi (2013) noted that serendipity played a major role in creativity, Guilford (1950) and Sternberg (2006) recognised the influence of personality and intellect, and Amabile discusses both intrinsic motivation and the influence of the environment. None could fully explain the process of creativity (Lubart, 2000). By contrast, McWilliam (2007) assumes that second generation understandings of creativity are needed to teach for creativity.

Although some FBEs indicated that creativity was a ‘broad church’, their own views and practices reflected only their experiences. Most were unaware of the theory that underpinned their views and that colleagues had alternative perspectives of creativity. Creativity was rarely discussed or thought about and most FBEs were unaware of the university’s position regarding teaching for creativity. Less than half of the FBEs had any teacher training and none had been taught to teach for creativity.

This lack of knowledge about creativity theory, awareness that a range of views about creativity exists, and lack of discourse about creativity evident in these findings, is seen to be problematic and a significant finding from this research. Jackson identified this situation as ‘a wicked problem’ (2014),

‘our problem is not that creativity is absent it is omni present, taken for granted, subsumed into our analytical ways of thinking that dominate our academic intellectual territory’ (p.7)

Although McWilliam recognised this problem, querying how teachers can teach for creativity if they don’t understand it. Her theory of creative capacity building assumes, a singular, second generation view of creativity, that teachers are pedagogically expert and are supported

by the institution to teach for creativity.

Another weakness of the creative pedagogy literature is that it makes assumptions about who can be creative, that it can be taught and how it can be taught. Its focus is how teachers should teach for creativity, the reasons creativity should be taught in universities and the restrictions of teaching for creativity in university. Although McWilliam (2009) recognized that different ‘understandings’ of creativity exist, her theory of teaching creativity is built upon only second generation understanding of creativity that sees creativity as a way of thinking that produces a novel response,

‘a capacity to reshuffle, combine or synthesize already existing facts, ideas, faculties and skills in original ways to serve new social, economic and civic purposes’ (p.3)

What is evident in McWilliam’s writing is that she believes that everyone can be creative, that creativity is a learnable and replicable skill, and consequently that it can be intentionally taught. Conversely, the research findings from this project have indicated that although most FBEs believe that creative potential exists in most students, they do not all believe creativity is learnable, replicable and teachable and some FBEs did not think it is their role to teach for creativity. Significantly, some felt unable to teach for creativity, either because they did not know ‘how to teach for creativity or that the university systems and structures inhibited their teaching for creativity. Those that said they did teach for creativity, described encouraging, enhancing or enabling the student’s creative potential. However, the creativity they sought to develop reflected their own definition of creativity which for most, was first generation understandings of creativity.

In summary, the findings from this project demonstrated how FBE’s views of creativity are more diverse than those indicated by McWilliam as needed to teach for creativity and reflect their experiences of being and learning to be creative. The next section discusses the creative pedagogy of FBEs to illustrate how these also vary to theory.

5.2 Creative Pedagogies of Fashion Business Educators

The literature review and the discussion above highlighted that creative pedagogy theory reflected a confluence approach to creativity. However, several approaches to teaching for creativity were found such as: teaching creatively, a focus on the environment and a focus on the curriculum content and structure. This research found that the views of creativity held by FBEs were significant in determining their teaching for creativity but so was their pedagogy but sometimes their theories of creativity or pedagogy contradicted each other. This section will discuss the varying creative pedagogies of the FBEs providing an alternative perspective to that advocated by creative pedagogy theory.

Most FBEs did not describe their pedagogy but the words used in their descriptions of teaching were found to indicate their creative pedagogy: 'give', 'tell', make 'show' were regularly used to describe how FBEs said they taught for creativity, particularly in the lecture or large group teaching situations and reflects their different pedagogies and beliefs about creativity. This could be to aspire them to acquire knowledge or skills believed required, to direct students to be creative or to showing students what is creative.

'I make my lectures creative... not just loads of slides copied from others ...By being creative yourself you are giving them permission to be creative'(Jack)

'I tell the students to be creative' (Rob)

'I use props, visual images and get students to do things' (Beth)

'I show them creativity through trips to museums, art exhibitions looking at architecture or great painters' (Will)

What was identified as creative also influenced the FBEs creative pedagogy; for most FBEs their expectation of creativity was that it needed 'to work' and 'be commercial'

'what they need to know for industry' (Chris).

These descriptions were used of teaching for creativity even though all FBEs described that creativity required freedom, taking risks, ownership, challenging the norm and thinking differently, and is thought to indicate their pedagogy, how they learned to be creative and the expectations of their teaching.

Those that saw their role as ‘an expert’ focused on knowledge transfer, with teaching for creativity as secondary or a ‘nice to have’(Clare). However, some FBEs indicated that their knowledge transfer practice was determined by the expectations of them to ‘teach the curriculum’ (Mary) by the university and students, rather than their preferred pedagogy. Some of the descriptions of teaching for creativity could be described as teaching creatively, to encourage students to learn or take an interest in the subject to acquire the knowledge ‘required’, not necessarily to be creative. However, most were not, descriptions of teaching practices indicated a traditional, didactic knowledge transfer approach as most of the teaching described was lectures and seminars (Tony, Cerys, Rob)

McWilliam (2007) highlights the problems of a focus on knowledge acquisition which she highlights as outdated and ‘a need to overturn assumptions’ that the teacher is ‘all knowing’(p.5). However, most of those interviewed indicated they believed knowledge of the subject was needed before a student could be creative. This view is supported by creativity and pedagogy theorists from different schools of thought (Guilford, 1950; Sternberg, 1999; Csikszentmihalyi, 1999;2013; Robinson, 2006; Amabile, 1996; Biggs & Tang, 2007). However, McWilliam (2009) challenges assumptions about the need for knowledge for creativity; rather, she emphasizes the need to be ‘epistemologically agile’ to make new connections for creativity.

A significant contribution to an FBE’s creative pedagogy was who they believed had the required subject expertise, personal attributes or life experiences to be creative. Several FBEs thought technology had reduced the students’ real experiences with their increasing reliance on social media for social interaction. In addition, high tuition fees were thought to put pressure on students to get good grades The FBEs believed these factors affected the students’

approach to learning and their unwillingness to take risks and affected how they taught. These views of a risk averse student, focused on grades, with limited experiences are not shared by McWilliam. Her *meddler in the middle* approach relies on students who are motivated, interact, are willing to take risks and can work in an unstructured environment. FBEs repeatedly indicated that creativity was an individual attribute and they needed to ‘know’ the student to *encourage, enhance or enable* them and large class sizes make that difficult. McWilliam does not indicate a need to know the student or address the large class issue.

Several FBEs focused on the experiences and opportunities they organized to broaden the minds of the students. They said they would ‘give’ assessments that ‘challenged’ (Rob, Kirsty, Nettie), ‘encouraged and enabled risk taking’(Matt) or ‘allowed’ students to show their creativity (Jack). However, there were only a few examples of these assessments and timetable inflexibility or curriculum requirements were often cited as reasons for not doing more. Nevertheless, that some overcame these limitations, highlights the limitations of other FBE’s pedagogies for creativity.

This research has found that how the FBEs described their pedagogy for creativity can be summarised by three approaches; *Encouraging, Enhancing and Enabling*. The findings indicated that encouragement and enhancing were the most frequent ways teaching for creativity occurred. Enabling creativity did occur but within the structures and requirements of the university and the abilities of the fashion business educator. The pedagogies that underpin these approaches would be described by the FBEs as student-centred, however, many of the practices described would indicate a more didactic teacher-centred approach. This contradiction reflects the lack of knowledge and direction to teach for creativity on fashion business courses.

Of the pedagogies described by McWilliam (2005; 2007; 2009) only the *Meddler in the Middle* develops creative capacity. The others rely on the teacher as ‘all knowing’ or ‘facilitating’, in control of what is learned. The *Encourager* could be compared to the *Sage on the stage* with the FBE telling students to be creative. *Enhancing* is comparable to the *Guide on the side*, showing, directing and giving permission to the student. The *Enabler* provides the

structure and opportunities for the individual or groups of students to be creative. The *Enabler* is not as involved as the *Meddler* that McWilliam describes, the enabler does not necessarily try to co-create and is more detached but could be said to be less inhibiting or intrusive than the *Meddler*. McWilliam indicates that the *Meddler* is an equal and their pedagogy is not a 'command and control' approach, however she describes the meddler creating the 'low risk, high challenge' task and giving praise 'authentically'. I would argue that the student would not see the meddler as an equal co-creator, as the teacher in McWilliam's theory is still determining and assessing what the student is studying, how the work is assessed and what and who are praised.

Although McWilliam (2007; 2009) highlights the importance of the teacher's pedagogical expertise, she recognises that her 'high challenge, low risk' approach and use of 'serious play' will be uncomfortable for teachers and students not used to this learning environment but does not indicate how this challenge will be overcome. This research found that FBEs had a lack of pedagogical expertise in teaching for creativity. This was a concern for some of those interviewed but some were unaware of their lack of expertise. Even those that indicated they were actively teaching for creativity, used a limited repertoire of methods, none of which reflected the future facing *Meddler in the Middle*.

How McWilliam advocates teaching for creativity assumes that teachers have a high level of knowledge about creativity, are pedagogically expert, have autonomy in what and how they teach, and the students can and want to be creative. Her approach requires university systems and structures that can accommodate and recognise the product of this learning. These research findings demonstrate that the FBE's focus is the delivery of specialised knowledge rather than creative capacity, they do not have the expertise, capability, freedom and opportunity to teach for creativity as she describes. And their judgement of the student's creative potential is constrained by their individual views of creativity.

The previous FBEs views of creativity were more diverse than the creative pedagogy theory of McWilliam. This section has discussed the pedagogies for creativity of FBEs and that they do not reflect the *meddler in the middle* approach of McWilliam, the *teaching creatively* of Craft

or the focus on the environment of Amabile. Knowledge of teaching for creativity has been shown to be limited and practices have been determined by the individual's experiences. This discussion has highlighted the need for creative pedagogy theory to recognise these diverse understandings of creativity but also the need to teach teachers about the range of theories of creativity rather than assume we all share the same views and to teach teachers how to teach for creativity. What has also been shown is actual practices are also influenced by the university systems and structures.

5.3 University Systems and Structures

This section discusses the influence of the university systems and structures on the FBEs' teaching for creativity and if the issues indicated in the literature reflect their views and experiences.

The literature highlighted how university systems and structures influenced teaching for creativity: what and who is taught and, when and how students are assessed. Bureaucratic, outdated and inflexible systems and structures were believed to inhibit teaching for creativity and recommendations were made for more flexible academic structures, interdisciplinary teaching, more diverse staff and future facing pedagogies and curriculum content (Ryan & Tilbury, 2007). The restrictions of the university systems and structures on the teaching of creativity is recognised by McWilliam but her suggested *Meddler* approach requires and assumes a greater level of autonomy in what and how teaching occurs, than the FBE's interviewed indicated they had:

'Here it's much more prescriptive, 'formulaic a list of things...with the big numbers it's just a Q&A session' (Viv)

'The academic structure here restricts what we can do' (Chris)

University systems and structures were blamed for the large cohorts, content heavy curriculum, inflexible timetables, academic regulations and traditions, a focus on knowledge

acquisition, restrictive teaching facilities and assessments. They affected the FBEs ability to teach for creativity and concurs with Ryan and Tilbury's (2007) findings.

However, institutional and management complacency towards teaching for creativity was also noted in this research. Many of those interviewed appeared to accept the current approach to teaching for creativity even though some recognised its deficiencies. In addition, four of the five senior managers interviewed, indicated that they believed that their department or institution was teaching for creativity. This complacency is thought to reflect a lack of knowledge about creativity and its teaching, a lack of discourse that highlights the contradiction in what is known to be required for creativity and practice, and, a view that the current university systems of teaching cannot or need not be changed. All these observations of the findings combine to indicate that creativity is not seen to be as important as other attributes.

Complacency is also apparent in the lack of teacher education for creativity. McWilliam (2007) described the need for teachers to 'unlearn' how to teach if they are to learn how to teach for creativity, these findings support this but the unlearning needs to start with a change in the views about the purpose of university education and how that purpose can be achieved. This will require significant changes at all levels within the university and significant new learning.

The literature review discussed the rhetoric in HE about teaching for creativity (Banaji, Burn & Buckingham, 2010) and that although creativity is said to be important and should be taught (NACCCE, 1999), teaching for creativity at university was not intentional (Jackson, 2006). This rhetoric was evident in these research findings and indicates complacency. All FBEs said creativity was important and most believed that it can be taught but, creativity was not actively taught, if at all. Teaching for creativity was an afterthought and learning to be creative, accidental. Banaji, Burn and Buckingham (2010) attribute the rhetoric to the nine discourses about teaching for creativity that exist within HE. However, my research found an absence of discourse about creativity on fashion business courses and that absence inhibits the teaching for creativity. A lack of discourse about creativity and its teaching was evident in the

finding and led to assumptions that all defined creativity similarly.

The four themes shown in figure 7, institutional and management complacency, a lack of informed discourse of creativity, a lack of knowledge about creativity and its teaching and a reliance on personal experience in the teaching for creativity, were found to determine teaching for creativity on fashion business courses but also that these have not been fully recognized by current theory. There is a lack of formal teacher education about creativity and its teaching and highlights a gap in existing theory and policy. A lack of teacher education about teaching for creativity was only identified as an issue by one of those interviewed but was absent in accounts of learning to teach and reinforced by the limited descriptions of creativity and its teaching. The themes identified are the cause and solution to the problem of teaching for creativity however because of my personal identity I believe that the solution must start with the university and its management's approach to creativity and its teaching.

5.4 Contribution to Theory

This research has found that contrary to the creative pedagogy theory of McWilliam, teaching for creativity on fashion business courses is determined by the FBEs experiences of creativity and of learning and is not informed by theory as most had little knowledge of the theories of teaching for creativity. The FBE approach is individual, narrow and not replicable. How they teach for creativity is not directed or required by university management and the university systems and structures inhibit the student's opportunity to learn to be or be, creative.

Figure 8 shows my interpretation of McWilliam's theories of creative pedagogy (2005; 2007; 2009) and that her proposed *Meddler in the Middle* pedagogy assumes and requires second generation understandings of creativity, flexible curriculum and modes of teaching, pedagogically expert teachers and institutional recognition of creativities importance. McWilliam maintains co-creation requires engaged students and future-facing, unknowing teachers. The methods she recommends to 'build creative capacity' (McWilliam, 2009) are play, experimentation and making connections and the creative capacity developed is not domain specific and allows students to 'know what to do when they don't know what to do'.

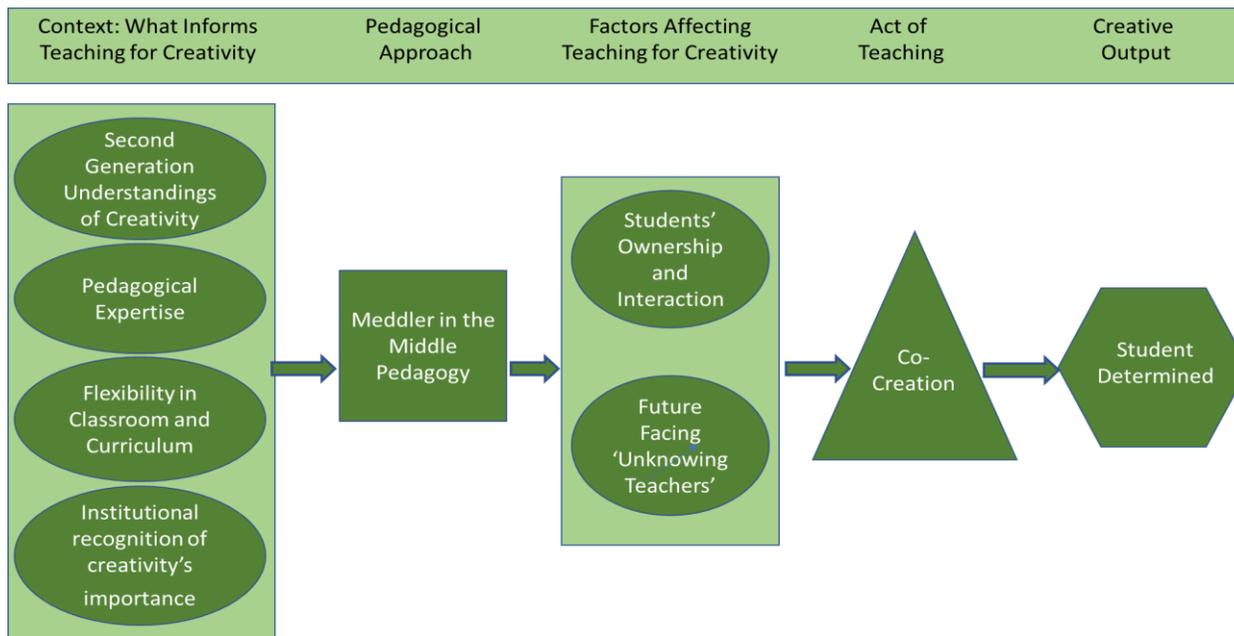


Figure 8: Author's Re -Interpretation of McWilliam's Theory of Creative Capacity Building

McWilliam advocates an acceptance of a much broader understanding of creativity, a radically different approach to learning, a very different teaching environment and students who understand and accept these differences. In short teacher education for teaching for creativity. My research found that the teaching for creativity on fashion business courses is limited and many of the approaches described, would not be considered as teaching for creativity as it would not meet the criteria specified by Woods (1990) and uses teaching methods believed to inhibit creativity (McWilliam, 2007; 2009).

My research has extended McWilliams's theory by showing that 'implicit theories' as discussed earlier (Runco, 1999; Sternberg, 1985) developed through experiences of creativity and learning to be creative, are significant in determining not only the FBE's views of creativity but also their creative pedagogy. This indicates that teaching for creativity on fashion business courses is limited by these experiences, is individual and consequently not replicable. The teaching for creativity on fashion business courses is then further limited by the university systems and structures, perceptions of the student's ability and the lack of discourse about creativity.

McWilliam assumes pedagogically expert teachers, but this research has found that despite the increase in literature that discusses teaching for creativity and the importance of universities in developing student's creative ability, FBE's have a low level of awareness about how creativity can be taught and have not learned to teach for creativity. It was found that FBEs were passionate about their teaching and did whatever they could to teach for creativity. FBE's use multiple methods to teach for creativity, *encouraging*, *enhancing* and *enabling* the students individually and as a group. Teaching for creativity occurs within and is adapted to, the current systems and structures and the perceived needs and ability of the student. Conversely McWilliam advocates only one way of teaching for creativity. Although extensive, her approach assumes flexibility and freedom within the classroom and curriculum and that all students are similarly engaged with the learning process.

Creativity was rarely an objective of teaching on fashion business courses but when it was described it was limited or predetermined. The creativity 'had to work' (Guy), 'be commercial' (Chris) and recognised as creative by the FBE. This requirement of creativity was found to affect teaching for creativity resulting in a curriculum focused on domain specific knowledge and experiences and limited opportunity for interdisciplinary work, experimentation or diverse thinking. McWilliam's approach varies significantly to this as it criticises a focus on knowledge acquisition and prescribed outcomes.

A lack of discourse about creativity at all levels, what it can be and how it can be taught is a significant finding as it explains how creativity is taught and is an omission from McWilliam's theories. She indicates that changes to perceptions and structures are required to teach for creativity but assumes we all share the same informed views of creativity.

This research further extends McWilliam's theory by highlighting that the creative teacher, needs to be motivated to teach for creativity and do more than follow a process of teaching for creativity and takes time to understand the student to enable them to develop their own creativity. This research has shown that FBE's have a desire to be creative teachers but the restrictions of the university systems and structures, a lack of teacher education about teaching for creativity and a lack of discourse about what creativity is to be taught, impedes their creativity.

The discussion acknowledges the importance of McWilliam’s research and how she has advanced the discussion of teaching for creativity, particularly in a higher education setting. However, some of McWilliam’s assumptions are not reflected in my findings of how fashion business educators teach for creativity and her theories do not provide an explanation of why creativity is taught as it is. If we are to address the problem of teaching for creativity on fashion business courses, we need to understand the reasons behind current practices of why FBEs teach for creativity as they do. The discussion that follows highlights what I found to be those reasons.

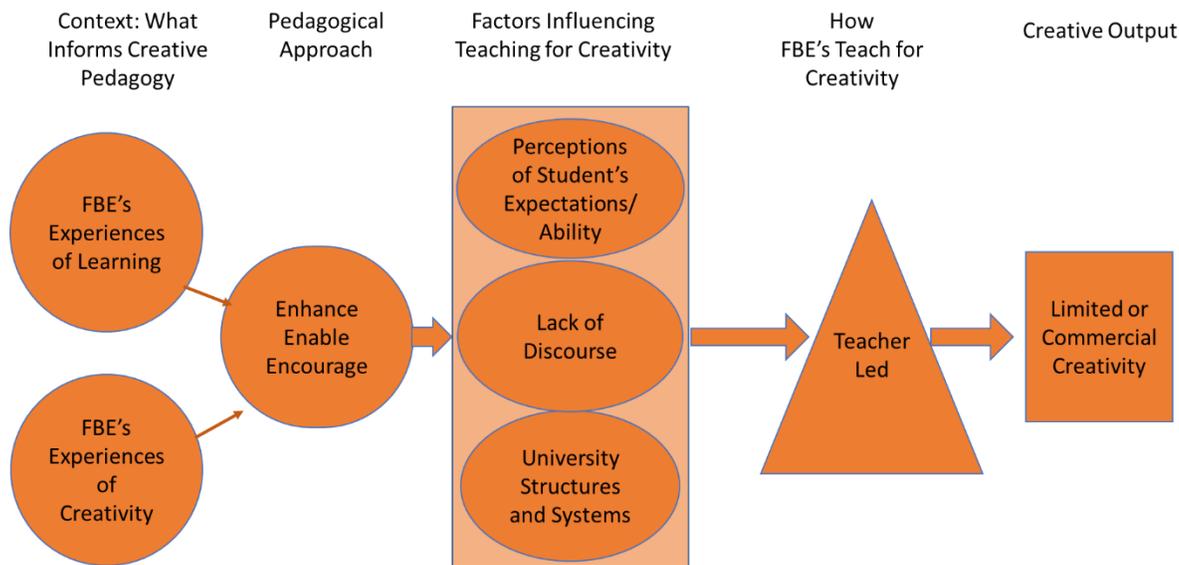


Figure 9: How Fashion Business Educators Teach for Creativity

Figure 9 illustrates the theory generated from the findings of this research to reflect how FBEs teach for creativity and why. It indicates that the FBE’s experiences of creativity and learning have determined their creative pedagogy, not theories of creativity and teaching. Their experiences were individual and unique and consequently teaching for creativity was limited by these experiences and may not be learnable or replicable. The FBE’s lack of knowledge of the theories of creativity and its teaching, resulted in narrow views of creativity that do not reflect the diversity of creativity, its complexity and the contradictions that the theory highlights exist within the phenomena.

Three pedagogies for creativity were identified. Pedagogies that encourage, enhance or enable the students' creativity. Within each pedagogy a variety and multiple methods were used to suit the FBE's perception of the student's needs and the subject being taught. Each of these pedagogies are teacher led as they focus on the actions of the teacher and they determine and judge what creativity is produced.

The research found that how the FBE teaches does not always reflect their preferred pedagogy. Their perceptions of student's ability or expectations, and the university systems and structures limit what is taught and to whom. The lack of discourse about creativity within the university further limits how teaching for creativity occurs. The resulting creative product or learning was found to be limited and determined by the FBE's personal understanding of creativity and desire to ensure the creativity is commercial and is relevant for the industry.

Figure 9 illustrates how FBEs teach for creativity. The *reliance on personal experience of creativity, a lack of knowledge of the theories of creativity, a lack of informed discourse about creativity, and institutional and management complacency* towards creativity have all been found to offer some explanation for the views and practices described. Each of these factors point to a lack of teacher education for creativity. Teacher education alone will not solve the problem, each of the themes highlighted also need to be addressed.

McWilliam's theory of teaching for creativity (figure 8) and the theory developed from analysis of how fashion business educators described their teaching for creativity (figure 9), vary in one significant way. McWilliam assumes an organisational collective approach, whereas my research found an individualistic approach. Figure 10 highlights how these different approaches produce very different creative results. The collective replicable approach is designed to produce individual and unique, creative outputs, determined by the student. Conversely the individualistic approach of the FBE is ad-hoc and unplanned but its objective is commercial and consequently produces focused and limited creative outputs reflecting the individual teacher's views.

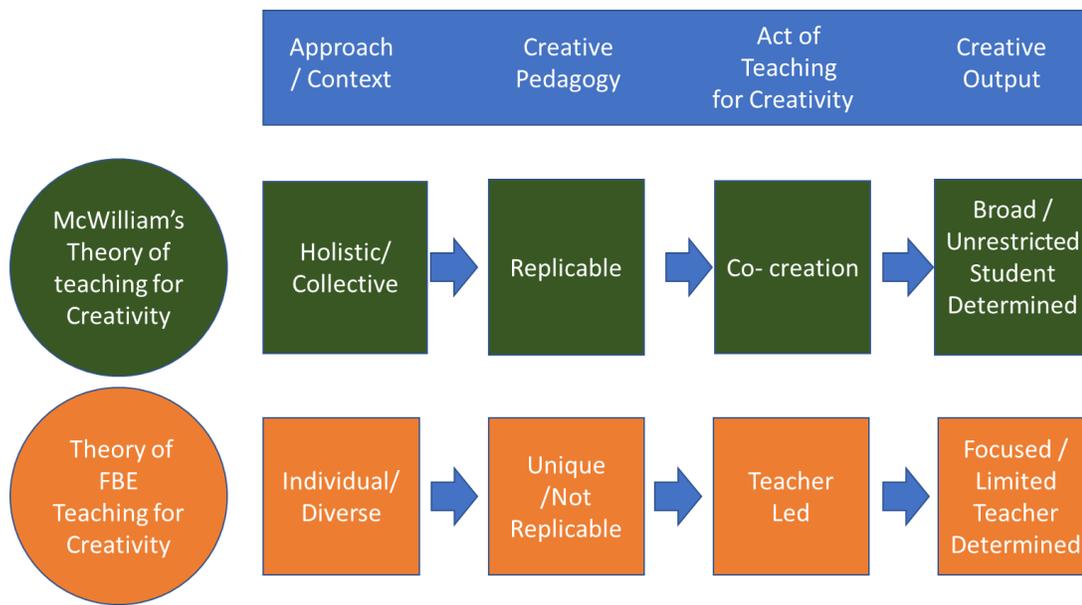


Figure 10: Individual Versus Collective Approach to Teaching for Creativity

Figure 10 illustrates the difference between the two theories and reinforces the problems with how teaching for creativity occurs on fashion business courses and the reliance on the FBEs individual views and experiences of creativity to determine their pedagogies for creativity.

Through these multiple levels of analysis and discussion of the theory the creative pedagogies of fashion business educators have been uncovered and the deeper meanings contained and sometimes hidden in the data, revealed. Through discussion and interpretation of the findings the research question, *how fashion business educators teach for creativity and why*, has been answered.

Fashion business educators teach for creativity by encouraging, enhancing and enabling the student. They use the same methods they use for all their teaching. Why they teach as they do was found to be because they don't know how to teach for creativity in other ways, they don't know the breadth of views of creativity that exist or recognise the complexity of the phenomenon. The university systems and structures limit what FBEs can do, and, creativity is not considered to be as important as other skills or attributes.

The four key themes identified and illustrated in figure 7: *reliance on personal experience of creativity, a lack of knowledge of the theories of creativity, a lack of informed discourse about creativity, and institutional and management complacency* contribute to an understanding of these findings and point to a lack of teacher education for creativity. Together the answers to the research questions and the themes identified raise fundamental issues about the teaching for creativity on fashion business courses and its suitability in preparing students for a career in the fashion industry of the future. How fashion business educators are trained, managed and supported in their teaching for creativity have been identified as issues that need to be addressed and the final chapter will make recommendations from this research alongside a discussion of the impact of this study.

6 Recommendations and Significance of This Research

This chapter will discuss how this research project has achieved its objectives, the recommendations arising from the conclusions and the significance and impact of this research.

6.1 Research Objectives

The objective of this research was to inform and improve teaching for creativity on fashion business courses but the problem of teaching for creativity was unclear. By exploring the creative pedagogies of Fashion Business Educators, how they teach for creativity was uncovered and the reasons for their approach identified. The pragmatic approach to this research enabled the data collection and analysis to evolve as the findings required and was not constrained by a theoretical framework. This research confirmed that teaching for creativity is individual to the teacher, reflecting their views of creativity and was not informed by theory. A lack of management direction and inhibiting university systems and structures was also identified and together these are significant for this research but also for teaching for creativity.

Teaching creatively was sometimes described as teaching for creativity and this research recognises that this approach could lead to the development of a student's creativity. However, learning was the objective of teaching creatively not creativity. Pedagogies that *encourage*, *enable* or *enhance* were what FBEs used to teach for creativity. These relied on the teaching expertise of the FBE and varied with their experiences and definition of creativity. However, FBEs were found to have limited knowledge of creativity, do not discuss creativity with colleagues and receive limited training or guidance to teach for creativity. In addition, there is no directive to teach for creativity and consequently intentional teaching for creativity was found to be infrequent or accidental. Some FBEs appeared content with the opportunities that existed for students to be creative and were unaware that their teaching for creativity was inhibited by their lack of knowledge. However, it was evident that the university systems and

structures determined and inhibited teaching for creativity to the point that it was rarely considered an objective of their teaching.

6.2 Recommendations to Improve Teaching for Creativity on Fashion Business Courses

Creative pedagogy literature's focus is what the teacher should do to be a creative teacher. This research suggests that the focus should be what the teacher needs know and be able to do, to teach for creativity, and recommendations are made to enable this.

There was a desire to teach for creativity and some FBE's believed they were doing so however a lack of knowledge of creativity theory and of discourse about creativity, management complacency and acceptance of the current modes of teaching, indicated a lack of teaching for creativity on fashion business courses. These themes were found to determine what is done and why but also suggest how to improve teaching for creativity on fashion business courses. Figure 10 proposes a model of what is required if teaching for creativity on fashion business courses is to occur. The focus is teacher education but requires knowledge and discourse of creativity, and, management that requires and supports, teaching for creativity.

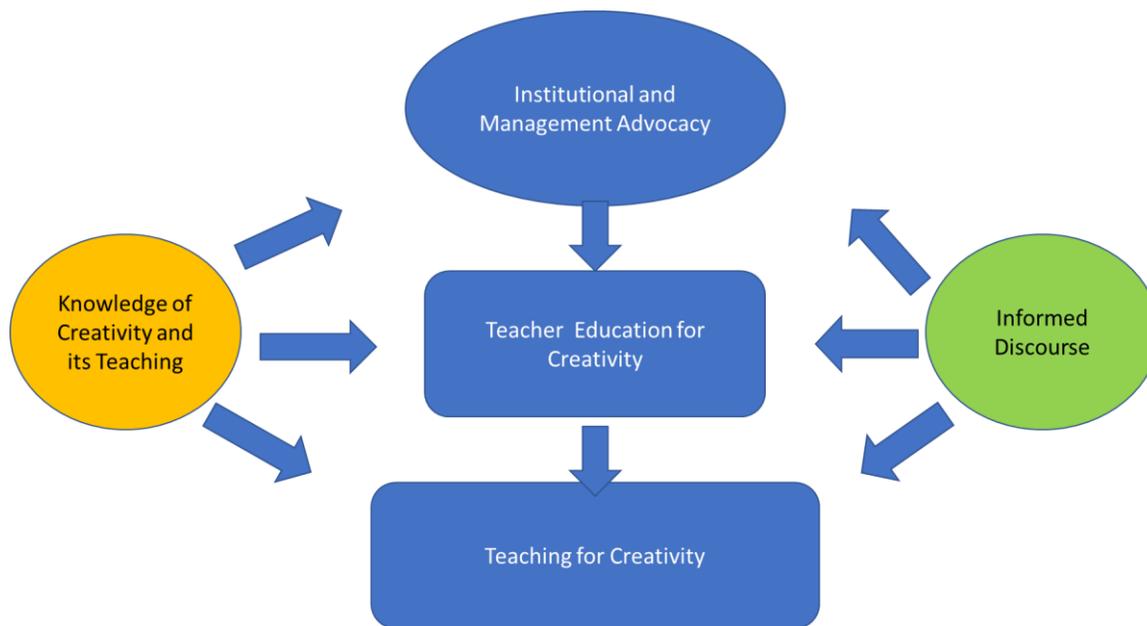


Figure 11: Proposed Approach to Address the Problem of Teaching for Creativity

6.2.1 Teacher Education

Teacher education is needed that teaches teachers to teach for creativity. Teachers need to learn about the different forms of creativity and how they can be taught. They need to know how to teach beyond their own experiences of creativity and teach students to be creative in their own way. This may include learning to teach creatively or how to create an environment that expects students to be creative.

6.2.2 Management and Institutional Leadership

Teacher education will be wasted if teaching for creativity is not part of the curriculum, ethos and expected outcomes of the course and university. University management at all levels need to ensure that within the curriculum there is the opportunity to teach for creativity, to learn to be creative and, that freedom, risk taking, experimentation and the possibility of failure are part of the students' university educational experience.

I found an acceptance or complacency that the university way of teaching worked or couldn't be changed even though some indicated it inhibited teaching for creativity. Teaching for creativity will only occur if we challenge and rethink the fundamental purpose and principles of university education for the twenty-first century and identify the gap between what is and what should be its objective. This rethinking must be led by the institution's leadership but involve university and school-teachers, industry and students to ensure a comprehensive understanding and solution.

6.2.3 Teaching for Creativity

The research identified FBEs who could be described as creative teachers. These were the minority, they taught from experience and within the current systems and structures. Amabile (1996; 2012) stated that knowledge, skills and a conducive environment are needed for creativity. To teach for creativity the teacher also needs to be creative and have these components but in addition, they need to take risks, have freedom and think beyond their own subject area. Teacher education could provide the knowledge and skills required but management of the environment is needed to ensure FBE's have the time, resources, support and motivation to be effective teachers for creativity, and, the organisational systems and structures need to require teaching and learning for creativity.

6.3 Impact and Significance of this Research

This research highlights the inadequacies of current practices and policies within fashion business education for teaching for creativity. However, many of those interviewed did not consider there was a problem until or during the interview. The recommendations made are not a criticism of fashion business educators as all those interviewed were dedicated and hard-working professionals. My findings and conclusions point to a systemic problem, ignorance of creativity and creative pedagogy theory, a complacency or satisfaction with how teaching for creativity currently occurs and the current objectives of university education.

The research has highlighted the absence of a sustainable and replicable process of teaching for creativity and some of the reasons for its absence. This research does not propose ideal

pedagogies to teach for creativity as the findings indicated that the pedagogies of *encouraging*, *enabling* and *enhancing*, although well intended were not informed by theory and were intuitive practices. The significance and impact of this research is that it has uncovered a problem – that teaching for creativity on fashion business courses varies and is not replicable because it is determined by the FBE’s views of creativity, their pedagogy and constrained by the university systems and structures. The recommendations are a ‘call to action’, to research this area further, to educate and inform those involved with teaching and learning if, creativity and its teaching are to be an outcome and part of, studying on fashion business courses.

6.3.1 Significance for Practice

This research has been significant to me as a teaching practitioner and educational manager. Studying the literature and learning how the FBE’s understand creativity has given me a greater understanding of the phenomena of creativity and the approaches to its teaching. I realise that my limited comprehension of creativity in the past has influenced and constrained my teaching for creativity and how as a manager I did not support or guide my team effectively or from an informed position.

The research has highlighted the impact on the student education and staff satisfaction of issues such as: large cohorts, inflexible timetables, rigid assessment criteria and lack of ownership or control. It has emphasised the need to help FBEs teach for creativity by teaching them how to teach for creativity. Finally, this research has highlighted my responsibility as a manager, to manage my managers, work with colleagues to push for reforms, challenge the norms and ensure that teaching for creativity is a subject of discussion and practice.

6.3.2 Significance For Policy

This research is significant for policy that informs fashion business education; however, the findings are relevant for other university courses.

A lack of teacher education for creativity for university teachers has been highlighted by other

research (Gale, 2001) and eighteen years later my research finds a lack of teacher education on fashion business courses and an absence of evidence of education for teaching for creativity.

My research has highlighted the complexity of the problem of teaching for creativity but has also brought clarity to the problem and identified factors that affect its teaching that were previously not recognised. Through a greater understanding of the research problem, the findings have also indicated possible solutions to the problem: greater discourse, teacher education, teacher support and review of university teaching methods and assessments, are all needed if teaching for creativity is to improve.

6.3.3 Significance For Theory

My findings have extended the creative pedagogy theory by highlighting the reliance within fashion business education on experience to inform teaching, the lack of knowledge about creativity and its teaching and that this has limited the teaching for creativity in this subject area. The research has also identified that the lack of discourse about creativity has further limited the teaching for creativity and that this has led to complacency and acceptance of unsuitable teaching practices and limited creative outputs from the students.

The literature review highlighted that no research that discussed teaching for creativity on fashion business courses had been found and that there was limited literature that discusses teaching for creativity at HE level. How FBEs teach for creativity was found to differ with McWilliam's theory of creative capacity building. Through this comparison a deeper understanding of current practice, its weaknesses and what has determined these practices has been achieved. McWilliam's theory has been extended by highlighting a lack of, knowledge, discourse, teacher education and management support for teaching for creativity. These need to be addressed if McWilliams approach to teaching for creativity is to be adopted.

6.4 Limitations of the Research

Several limitations of my research were identified. From my observations and the comments made it was apparent that creativity and teaching for creativity are not often thought about or discussed and so the responses I received may not fully reflect the views and practices of

teaching for creativity. Different data may have been collected if the interviewees had been given more time to reflect on their views and practices or sent the questions ahead of time. All were told the nature of the research prior to the interview but they did not know the questions they would be asked and may have assumed different questions. Lack of preparedness or reflection may have led to less considered responses and it must be acknowledged that the full extent of teaching for creativity may not have been described.

The focus of the research was teaching for creativity and not how students learn to be creative. Initial scoping for the research had highlighted the complexity of the subject of creativity. I decided to focus on teaching for creativity to ensure that the scope of my research allowed for deep enquiry. Focusing only on teaching for creativity is a limitation of this research and how students learn to be creative should be the subject of future research. However, this research does identify how FBEs believe students learn to be creative and this finding is a starting point for subsequent research.

University systems, structures and management were identified as influencing teaching for creativity. However, the interviews did not delve deeply into this subject and the data collected did not allow for rigorous analysis. Consequently, the examples given may not reflect the full extent of their influence or highlight any inconsistencies in the views expressed.

6.5 Directions for Future Research

The complexity and personal interpretations of creativity has kept the subject of creativity unclear and the task of teaching for creativity problematic. Consequently, intentional teaching for creativity has been avoided. By breaking down the concept of teaching for creativity into elements of teaching, the problem is more transparent. However, this approach did not find consistent methods or a pedagogy of teaching for creativity. In most cases the teaching for creativity was informal, an after-thought and the consequence of good teaching. Further research that continues to investigate pedagogies for teaching for creativity in other subject disciplines could add to or challenge the findings and insights of this small sample research.

The FBE's views of creativity and perception of the student's motivation and capability to be creative, was significant in who and how they taught for creativity. Additional research is recommended that seeks to understand how students define creativity and how they believe they learn to be creative. This would ensure that the FBE's perceptions reported here are challenged and aligned.

The influence of the university systems and structures on teaching practices, directly and indirectly has been found to be significant in these findings. Although there were examples of initiatives and university statements indicating a desire to develop creativity in graduates, there was little evidence of this happening in practice. Why these initiatives and policies do not appear to have been adopted universally should be the subject of further research.

Finally, the apparent absence of teacher education of teaching for creativity is a significant finding and has led to pedagogies that encourage, enable or enhance a student's creativity but do not lead to teaching for creativity. A detailed review of university teacher education is required to ensure teaching for creativity is part of the curriculum for students and teachers.

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8 Appendix A: Interviewees

Pseudonym	University	Age	Industry role	Industry Sector	Educational level	Teaching experience/ qualification	Subjects taught
Clare	Green	56	Designer /technical director	Manufacturing and Retail Knit wear	BSc Textile technology MA, PGCHE	Senior lecturer 10 + years	Knitwear design/ Retail landscape
Will	Green	39	None	Education	BA Fine Art	lecturer FE 10+ years HE 2years	Fashion trends history of fashion
Louise	Green	40	Textile designer, Buyer	Manufacturers and retail 10+	BA Textile design. PGCE	School level Textile design, 5 years, HE 1 yr	Textile and product development
Hannah	Green	56	Designer	Luxury Design Niche retail	BA, PGCHE	Course leader 10 years	Fashion trends MA,
Rob	Green	47	Product developer /marketing	Manufacturing	BA Design	HOD 8 years	Marketing communication and branding
Nettie	Green	60	Product testing and production	Manufacturing	BSc/ PhD	PL 20 years	Strategy Final year project supervision
Des	Green	65	Marketing	Retail	BSc	PVC 25years	Marketing/ MA supervision
Sarah	Green	57	Marketing and branding director	Advertising and Marketing	BA design MBA	Senior Lecturer 10 years	Marketing and Branding
Gay	Green	48	Buyer	Retail large Multiples	BA fashion business	lecturer 3.5 years	Level 4 buying, fashion context
Chris	Pink	54	Merchandise Director	Department stores	BA, PGCHE	Senior lecturer 10 + years	Merchandise management, Commercial skills

Kirsty	Pink	58	Buyer Merchandiser	Retail Department stores	BA Law	Lecturer 14 years	Buying and merchandising, forecasting
Jane	Pink	55+	Textiles garment technology and sourcing	Retail tailoring,	BA Clothing, PGCE MA	Course leader, 17 years FE and HE	Buying all levels
Judy	Pink	44	Design	Buying	BA fashion	Lecturer 8 years	Buying and product development
Lucy	Pink	50	Merchandising	Department store and supermarket	PGCHE	Lecturer 12 years,	All levels Buying and merchandising
Cerys	Blue	55	Fashion forecasting	Fashion forecasters and own company	BA Fashion	Head of Department 25+	Level 6 dissertation and MA
Viv	Blue	48	Buyer	Supermarket Retail	BA Fashion	Course Leader 10 years	Level 4 and 5
James	Blue	45	Designer, trend forecasting	Independent designers	BA fashion Design	Course leader 11 years	MA Level 4,5,6
Guy	Blue	48	Marketing and finance	Mail order retail and banking	BA Business MSc Textile technology PGCE	Course Leader 8 years	Finance , strategy Major project
Lee	Blue	58	Marketing	Sears, Burton group	BA MA	Lecturer subject leader 20+ years	International marketing and retail
Mary	Red	55	Marketing and Strategy	Retail buying and marketing 10 + years	BSc Textile marketing HEA fellow	15 years Subject director	Level 6 and MA
Greg	Red	50	Finance and strategy	Finance, accountant, retail finance	BSc Psychology MA	10 years Programme director	BSc and MSc

Jack	Red	45	Merchandising	Buying Merchandising	BSc business PGCE	10 years Principal lecturer	Ug and PG merchandising
Tony	Red	60	Teacher-	Finance	B Ed	26 years 11 years as Dean	Ug and Pg. dissertation supervision
Tom	Red	45	Designer, own business	Marketing	BA design, PhD	Teaching and Learning co-ordinator. 20 years	All levels Marketing
Sophie	Red	45	Buyer	Retail	BA clothing management PGCE	Course leader 21 years	All levels B&M
Pam	Red	52	Retail and merchandising	Retail, ladies fashion	BA Geography	Associate Dean M Res in education	Placement and work based learning
Matt	Red	37	Designer and maker Tailor	Specialist wholesaler and retailer	BA design PGCE	Lecturer product development	taught fashion design tailoring visual appreciation
Beth	Black	55	Retail manager	Manufacturing	BSc Textiles technology	Head of department	Business
Susan	Black	49	Garment Technologist	Retail and manufacturing	BSc Garment Technology	Lecturer Researcher	Product innovation
John	Yellow	60	Designer	Retail Own business	BA Design PGCE	Principal Lecturer	Design and fashion business
Richard	Yellow	58	Designer	Menswear Design.	BA PG	Lecturer business	Design and fashion Business

9 Appendix B: Interview Questioning Guide

Area of questioning	What, How and Why	Questions	Possible probing Questions	Concepts to identify
Ethics and confidentiality	NA	Confirm name and that contents of the interview will be anonymised.	Get agreement Do they want to see the transcript or final thesis?	
Background		Age Education, including teacher education Industry experience	Teaching qualifications Sector, level of seniority	Confirm suitability for diverse and representative sample.
Understanding of creativity	What	How would you define or describe creativity	Ask for examples Is it a product or a process/ behaviour? Is there a range of creativity? How does creativity occur? What affects it? Can everyone be creative?	To confirm what conception of creativity is being discussed. Beliefs about creativity may determine how they teach and identify their theories of creativity
	What how and why	Have you learned about creativity?	Where? How? Are you creative? What helps you to be more creative?	Experiences of being and learning to be creative
Pedagogy	How and Why	What do you understand by the term pedagogy?	Is it teaching? What does it include?	Clarify their meaning of the term
	How What and Why	How would you describe your pedagogy (or how you teach)?	What does your pedagogy aim to achieve? Why is that your pedagogy or teaching style? Have you been told to teach like that or had any training to teach?	Identify their philosophy of teaching its purpose and how they believe learning takes place and their role in that learning.

Area of questioning	What, How and Why	Questions	Possible probing Questions	Concepts to identify
Creative pedagogies	How	Is creativity something you expect from your fashion business students? Do you think creativity can be learned or developed or enhanced	What form does that creativity take in the student? Is it an important attribute? If so how	What creativity is being taught. Identify beliefs about who is/ can be creative.
	What and Why	Does your teaching enable or enhance a student's creativity?	How Have you any examples?	Identification of creative pedagogies
	Why	Why do you teach for creativity in that way? What are you hoping to achieve?	Have you had any guidance? Are you aware of theories about how to teach for creativity? What affects how you teach for creativity?	Identify origins of pedagogy and training for teaching creativity Establish their theoretical understanding of creativity. Awareness of how they teach and why
	What	Do you teach about creativity?	What do you teach?	Is the concept of creativity taught about
	Why	Is creativity expected /required by the course curriculum?	How is that expectation communicated Is this discussed among peers?	Is teaching for or of creativity expected by the university