FLUX: Design Education in a Changing World

DEFSA International Design Education Conference 2007

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Conformity and creativity: Tensions evident in the portfolio requirements

Abstract

This paper investigates how prospective *fashion design* students at a University of Technology are required to reflect an understanding of the process of design and the process of construction in their sketches, which are a component of the portfolio they submit for *evaluation*. I begin by outlining how the portfolio guidelines initiate the anomaly between two desired requirements of novelty and originality / creativity versus the technical / conformity. I reveal how the portfolio requirements encourage students to conform from the onset and argue that this is because the fashion design program continues to train undergraduates to service a traditional and conservative mass market.

In the following section I scrutinize the selection process itself. I refer to the work of Basil Bernstein in arguing that because fashion design is craft based and caters to the formal sector market, what is sought in prospective students' designs is evaluated according to whether it is functional, practical and attractive. This relates to consistency and utility, and whether clientele can be satisfied. I contend that this depreciates the uniqueness of the object and stresses reproductive rather than expressive elements. Technical competency is the key criteria used in the selection process and provides a standard by which one craftsperson and expert in the field can assess the work of another. This relates to Basil Bernstein's notion of affecting the acquired 'gaze' (Bernsrein, 2000:165), whereby a practicing craftsperson is able to identify what it takes to distinguish a good from an adequate product (Kritzer, 2006:5). The manifestation of expertise on the part of the selection panel that evaluates portfolios is achieved through a distinctive set of rules and procedures largely tacitly acquired. If it is to be used, *tacit knowledge* needs to be made explicit, and has in the process of my research been captured, and enabled me to determine what criteria are used to evaluate students' sketches.

Finally, because good design involves understanding *procedural* as well as *declarative knowledge* and involves doing and thinking, and also constitutes an aesthetic as well as skill - with practical mastery as its function, no distinction should be made between thought and action, conception and execution, knowledge and skill. The idea that two separate entities exist equates skill with timed physical dexterity, and a mechanical exercise that produces superficial results. Because students submitted designs often reflect workmanship of risk and a lack of unity between head and hand, and because skill or the art of doing can only be taught by aid of practical example, perhaps the portfolio requirements could be amended. I suggest that through the transmission of instructions sought after criteria should be stated and that both creativity and conformity as aspects of the procedural, and the socio-historic as an aspect of the declarative be considered. Transparency of expectations may solicit more interesting responses from the students and prove more *inclusive*

Key Words: Fashion design. Evaluation. Tacit knowledge. Procedural and declarative knowledge. Inclusive.

Introduction

The focus of this paper is on the entry selection process that admits fashion design students into a program of study at the Cape Peninsula University of Technology. I have chosen the entry selection process which is initiated with the portfolio requirements and the students' responses and subsequent evaluation as an area of focus because it is an important yet neglected area of research. What is apparent is that there are inherent tensions between creativity versus conformity and also, procedural versus declarative knowledge, which are embedded in the portfolio requirements (Appendix 1). This paper also investigates how the pedagogic subject of fashion design is produced during the selection process, how the profile of the ideal fashion design student is constituted and what criteria of assessment are applied.

The assumption that the best prospective student is one whose academic record is reflected through past examination results is not appropriate, particularly as vocational education is considered to be non-academic. Much of the pertinent prior research into the nature of selection criteria is either in the field of non-vocational undergraduate courses or in generic occupations and, there is very little insight into the selection processes of courses with strong vocational links (Ineson, 1996:11). A vocational education services a particular career path and relates to providing a direct route into a particular profession or trade. The current course aims states that the course equips students to analyze and monitor design processes to meet market demands. While the course is aimed at the creative person with a flair for fashion, major emphasis is on the creative and technical skills of design and garment construction, which affords students employment opportunities and is stated in the portfolio requirements. This document transmits instructions to students, and acts as an indicator of what is to be realized in the course.

Ideally, the entry selection panel should attempt to admit students who they presume would succeed in the course, with the assumption that those students who perform have a better chance of obtaining employment in the market place (Ineson, 1996:10). The standards established in the admission process serve as a means of maintaining the quality of the program's student pool and considering the critical quality control function of the entry selection process, it is imperative that these standards be effective at predicting student potential (Lawrence & Pharr, 2003:222). Selection decisions should be made on a set of reliable and valid criteria (Ineson, 1996:12). Those criteria have been determined during the process of this research. This was considered necessary because in the assessment of fashion design sketches, an important component of the portfolio requirements, no explicit criteria of assessment are applied. Furthermore, the students themselves are given no indication of how they are to be measured or what criteria are sought.

Prospective students are required to respond to the following: Section a) Written component – 500 word essay. Section b) Questionnaire – personal details. Section c) Practical component – 5 fashion design sketches. These components are accordingly weighted, as indicated in the table below.

Application for Fashion

1. PORTFOLIO	
Scholastic results	/30
Theory: Essay and questions 1-5	/15
Designs: 5 X A4 sketches	/15
TOTAL	**/60**
2. PRACTICAL TEST	
Interview	/10
Constructed object	/15
Illustration	/15
TOTAL	**/40**
3. OVERALL TOTAL	**/100**
SELECTED **YES** or **NO**	

Table 1: Record of assessment components

An anomaly between originality/creativity and technical/conformity

What is requested in the portfolio requirements (Section c) is a range of five garments categorised as casual, sporty or formal, for the coming summer, sketched onto the figures provided, together with appropriate colours, fabric swatches and trims. This forecast should be obtained through observing what is currently available in specific middle-market retail outlets, and in magazines. The source of styling ideas should also be indicated. Then based on an understanding and adequate realisation of what is currently fashionable, prospective students reveal ability to be both retro-spective and pro-spective through adapting and amending existing fashions and producing a novel interpretation, and thereby reflect a degree of creativity. Consideration of the client or retail target market similarly indicates appropriateness and cost effectiveness of the design concept.

Associated with all design and craft disciplines are technical skill and the ability to reproduce a design, presumably for mass consumption. However a pre-requisite of fashion, is also creative ability, originality and novelty. Allied to this is visual appeal, a flair for what is current or trendy, and in contrast to technical skill, is non-functional. On the one hand, there is a fundamental need to cater to manufacturing processes which requires particular technical competencies that are based on the construction of clothes, and on the other hand creative, artistic and visual flair which is indicative of imagination and innovation, but can be translated into a functional garment by either the designer and/or a pattern making technician. Later in this paper I argue that because the course is aimed at providing students with employment opportunities, technical skills that relate to the manner in which a garment is made-up or put together, is functional and can be mass-produced, which accords with industrial processes, are more highly rated.

A further anomaly between procedural and declarative knowledge

Leslie Cunliffe whose research includes the role of procedural and declarative knowledge in art education in the England, states that there is a tendency to subsume ‘knowing that’ or declarative forms of knowledge under ‘knowing how’ or procedural forms of knowledge. This has resulted in inconsistency in teaching and assessment of such forms of knowledge and I question whether this is the case with fashion design. Procedural forms of knowledge that are shown or demonstrated can be related to having an understanding of the craft of garment construction, while declarative forms of knowledge requires spoken or written form requires evidence of understanding the meaning of art, or fashion design, in its socio-historic context (Cunliffe, 2005:199).

Assessment in art, and design, as requiring evidence based in ‘knowing how’ requires a process of generating ideas in visual form (Cunliffe, 2005:202). In relation to my research the portfolio requirements ask potential students to provided examples of ‘knowing how’ in the form of five fashion design sketches (Section c). They do research and design a range of five garments for the coming summer on the sketches of models provided. The evidence of ‘knowing that’ in the form of a five hundred-word essay (Section a) invites students to give an opinion, in their own words, of fashion

today. Reasons for and examples to illustrate their statements must be provided. Students must also comment on why people in South Africa wear the clothes they do, and how society, lifestyle, geographical location, culture, attitudes, technology and other factors influence the local fashion industry.

As students may have little prior knowledge or contextual understanding, their written answers are likely to be unsubstantiated. The knowledge of art as with the knowledge of fashion design, within a socio-cultural context, involves understanding different practices or trends in relation to the significance of wider cultural pressures. Understanding is also always culturally specific, this applies to the way students reflect their understanding and similarly how the selection panel interprets that. It seems that what is sought in the portfolio is of two types, one is visual and 'know how' and the other written and 'know that', and both are treated literally, as a face analogue. As the language used in the question suggests the eliciting of symbolic or contextual insight, in the analysis of the essay both a face and text analogue should be applied (Cunliffe, 2005:204). The difference is that while a face analogue approach to works of art condenses meaning in relationships to imponderable evidence, a text analogue approach condenses meaning in relationships to ponderable, epistemic forms of evidence for works of art as embedded in their socio-cultural context (Cunliffe, 2006:70). The essay is as a consequence only evaluated superficially and on the basis of language, and is graded and weighted the equivalent of the sketches, with both components receiving a mark out of 15.

Cunliffe argues that art in the UK is caught between two paradigms, where there is only opportunity to focus on 'knowing how' while assessment considers both 'knowing how' and 'knowing that'. So in the assessment of fashion design portfolios this dilemma also exists where the requirements cater to both procedural and declarative knowledge but the assessment is based on 'knowing how' , which I contend reflects a modernist approach, embedded in older, essentialist ways. As is the case in the UK an impression of being revolutionary or post-modern is attempted (Cunliffe, 2005:201).

To avoid essentialism, which opposes difference and suppresses variety, it must be understood that art, and design, is always part of a historically specific community and produced in socio-cultural matrices constituted by 'knowing how' and 'knowing that' (Cunliffe, 2005:207). The autonomy of the art object promoted by formalism as well as the tendency to perpetuate a false dichotomy between sensory experience and discursive inquiry and between procedural and discursive knowledge prevails. The modernist and romantic legacy of understanding art and the creative process as a solitary often idiosyncratic activity continues, as does the general tendency of detaching individuals and works of art from their wider socio-cultural surroundings and roots. This perpetuates the trend of examining art, and design, which is a craft, as autonomous practices undertaken by subjective individuals removed and devoid of a context (Cunliffe, 2006:67).

Confirming the pedagogic subject of fashion design as craft based

Jean Gamble offers significant insight into craft as a particular knowledge form that constitutes skill, with practical mastery as its function. This is different to the alternative 'deskilled' representation of craft as a series of operational tasks. Skill should combined body and mind, with the concepts and physical dexterities of the specialty and the accumulated knowledge of materials and processes by which production was accomplished in the craft (Braverman, Cited in Gamble, 2001:190). No distinction is made between thought and action, conception and execution, knowledge and skill. The idea that two separate entities exist equates skill with timid physical dexterity, and a mechanical exercise that can be acknowledged only in a procedural sense (Gamble, 2001:190).

'Workmanship of risk' or 'free workmanship' where the end result depends on the judgment and dexterity of the worker can be distinguished from 'workmanship of certainty' where the result is pre-determined. The degree to which the end result corresponds to the original is what distinguishes good from bad (Pye Cited in Gamble, 2001:191). In light of that, I suspect that some prospective fashion designers may have no or little knowledge of the required processes of pattern making and shape-determining systems that assist in reducing risk and increasing certainty.

At a University of Technology that offers a vocational education in fashion design which caters to mass-production for a commercial market, there is an indication that some students fail to recognize

that workmanship of certainty entails producing a pre-determined result. Instead some designs reveal a disjuncture between concept and execution, head and hand, creating and conforming, and results in craftsmanship of risk, which reflects superficial skill. Polanyi states that skill or the art of doing can only be taught by practical example (Gamble, 2001:191-192).

I now refer to Herbert Kritzer who prepared a paper to develop a theorization of craft as an analytic concept that can be applied in studies of the work of professionals, including judges and lawyers, and I extend this into the field of fashion design. Craft as a form of practical knowledge involves a set of elements that are applied to professionals in the legal and other fields:

- **Consistency**. Production of a product consistently and repeatedly with ensured quality.
- **Utility** factor. Useful and practical.
- Identifiable **customer**. Specifications set by client or the craft.
- Identifiable set of **skills and techniques**. Specialization – time and practice.
- **Problem solving** – may require a deviation from the routine.
- **Internal aesthetic** – ability to recognized profession or lay work.

Two organisational dimensions can be applied to these elements. First, distinguishing between elements internal to craft and those that are external and second, distinguishing elements that deal with production, functionality, and evaluation (Kritzer, 2006:Abstract).

	External	**Internal**
	Distinguishes craft from art	**Distinguishes craft from non-craft/factory work**
Production	Consistency	Skills and techniques
Functionality	Utility	Problem solving
Evaluation	Clientele	Aesthetic

Table 2. Elements of craftwork (Kritzer, 2006:16)

With fashion design it has been established, in the portfolio requirement instructions, that the formal sector market is being catered to, where the current course aims states that the course equips students to analyse and monitor design processes to meet market demands, which affords students employment opportunities. What is being sought, it will be shown, may be evaluated on the level of craft and on the functional, practical/appropriateness and attractiveness of the design. This I contend depreciates the uniqueness of the object and stresses the reproductive rather than expressive elements. Craft involves duplication while art, where no two objects are alike, focuses on creation (Kritzer, 2006:7). While the most sought after criteria in art is originality, followed by technical ability (Bolton, 2005:10), in a craft discipline the reverse is true, as has been established in the process of making tacit criteria of assessment explicit, and will be discussed.

Defining tacit knowledge

There are different dimensions to knowledge such as explicit, implicit and tacit. Explicit knowledge is made obvious and is offered in a clear, detailed and unambiguous manner, while implicit knowledge is suggested, alluded to and is not directly expressed, yet there is no doubt or question. Tacit knowledge on the other hand is something that is understood or meant without being stated, and it is this form of knowledge that is applied during the procedure of evaluating prospective students' portfolios.

Tacit knowledge is wholly or partly inexplicable, and the concept of tacit knowing is not so much a form of knowledge but a process or procedure. The aspects of knowledge that are tacit are those that are not codified, but can be transmitted via training or gained through personal experience. Tacit knowledge involves learning a skill that is not written down and has been described as 'know-how' or practical/procedural knowledge, or commercial and saleable knowledge of how to do a particular thing (Hanks, 1980:813), as opposed to 'know-what' or facts and 'know-why' or science. Tacit knowledge or 'knowing-how' has also been used as a phrase to distinguish it from explicit knowledge or 'knowing-

that' (Ryle, Cited in Barbiero, 2004:1). I argue that the discourse of fashion design uses criteria for assessment, tacitly acquired, to evaluate portfolios and select new students.

Tacit knowledge consists of a range of conceptual and sensory information that can be brought to bear in an attempt to make sense of something and involves connoisseurship and the process of discovery – rather than with validation or refutation of theories or models (Smith, 2003:1-2). This is relevant to my research because 'knowing-how', or embodied knowledge is characteristic of the experts on the selection panel, who act and judge, without explicitly reflecting on principles or rules.

Making tacit knowledge explicit in the analysis of empirical evidence

For the purposes of gathering information and extracting data a video of the re-enactment of an assessment and a ranking exercise made possible the eliciting of criteria of assessment. This has made tacit knowledge explicit and prioritise what is sought in fashion design sketches.

Video of portfolio evaluation

My interest was in determining whether a common language of description could be determined when the portfolios were assessed and a transcript of the event revealed the following criteria, listed in Table 3.

Lecturer 1	Lecturer 2	Lecturer 3	Lecturer 4
Presentation	Media use	Understands clothes	Creative process Design
Neatness	Figure	Visual and technical	Technical
Technical and creative			Trends
Understanding fabric			Visual impact
Figure			Application - drawing
			Figure

Table 3: Elicited criteria of assessment

The panel was asked if any mental references, grids, list of criteria, or any other system was intuitively referred to, or whether it was a purely spontaneous reaction. Their responses were that it is based on *years of experience*, that they *see potential,* it's *about seeing it again and again and again,* and they *immediately see if the person has the talent* and this is a sign of their collective connoisseurship.

The images were then placed in order of ability, after a brief discussion. One fashion design sketch from each portfolio has been included in Figure 1.

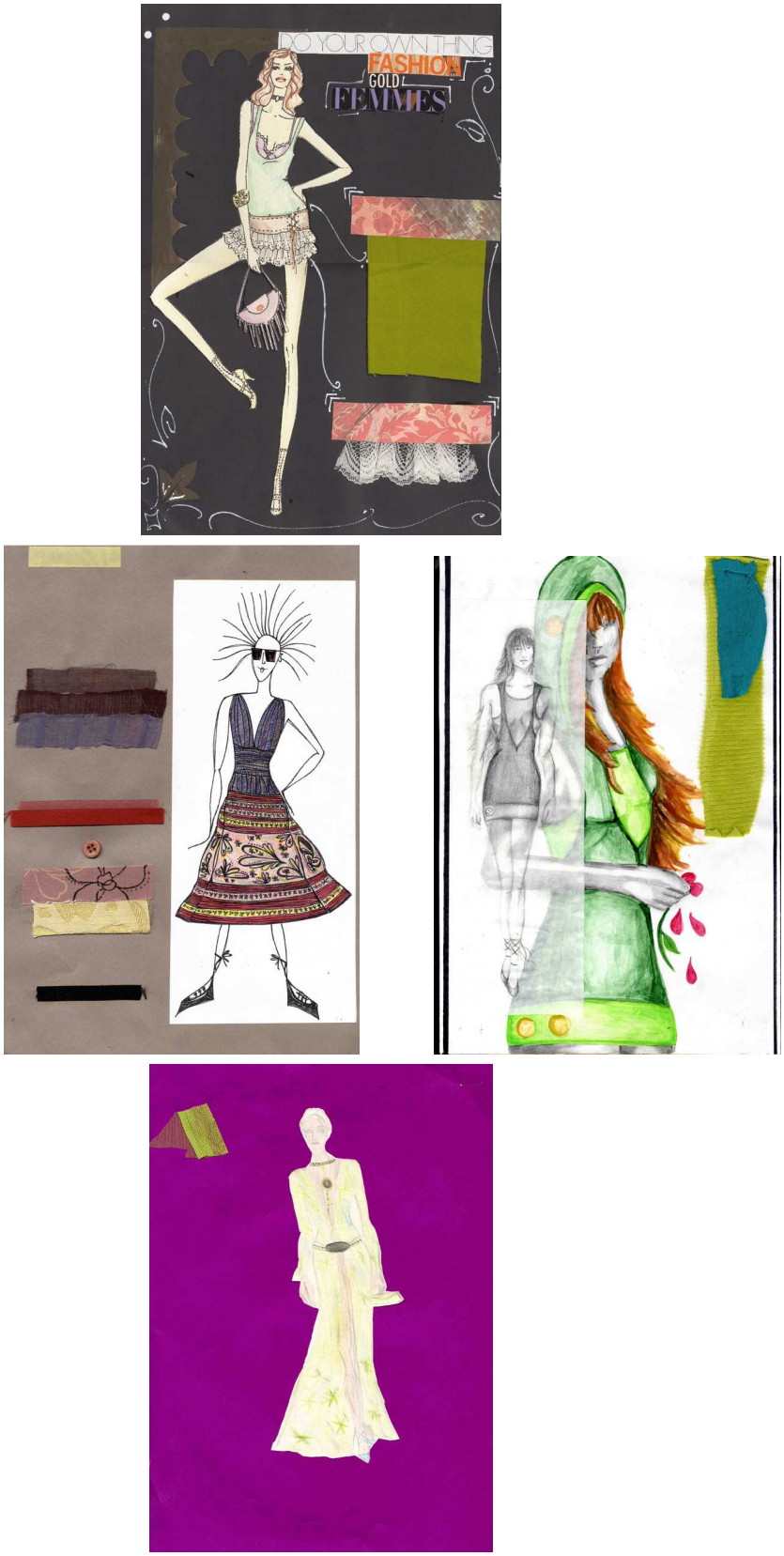


Figure 1: One good, two fair and one weak example of fashion design sketches taken from the four portfolios as judged by the panel

Ranking exercise

In support of the previous evaluative exercise, the ranking exercise followed. Randomly numbered colour copies of sketches were assessed by the panel members, and placed in order of perceived ability. This event made explicit certain embodied procedures where the knowledge that was personal and held within, was made evident and public. The video recording involved social interaction but the ranking exercise was done independently to determine whether there was consistency of opinion in the evaluation of visuals. In the process, 'know how' has been transferred into 'know that' and tacit knowledge has been made explicit.

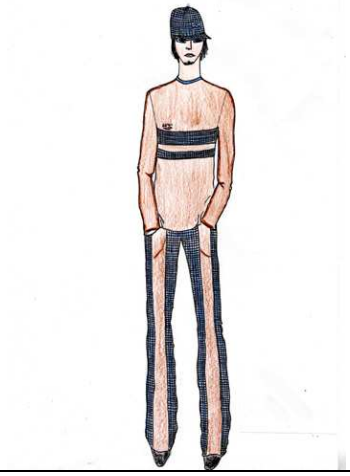
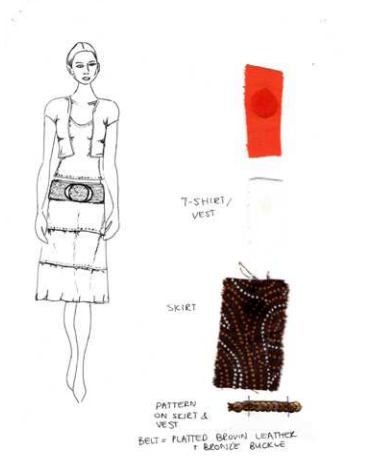
Reasons and terms used to express the ranking can be grouped into six broad categories. Verbal descriptors have been categorised into criteria of assessment, by the researcher, and are prioritised in Table 4.

CATEGORY	FREQUENCY OF REFERENCE
Technical details and understanding	x 23
Styling and fashion flair	X 22
Layout, presentation, visual impact	X 21
Fabrication rendering and choice	X 19
Media and illustration	X 18
Figure and proportion	X 7

Table 4: Categories of criteria of assessment

There was almost unanimity on the best example and no uncertainty as to the weakest example. There is general agreement as to what is deemed a good, fair and a poor fashion design sketch. The consensus is that the best to poorest images are accordingly arranged, refer to Figure 2.

1st **Z**	2nd **T**	3rd **T + U**
		

4th + 6th **S**	5th **V**	5th **X**
		

7th **Y**	8th **W**
	

Figure 2: Fashion design sketches selected from a previous evaluation, in order of ability, as judged by the panel

The emphasis on technical ability and work-related competencies is a feature of vocational education. Designs that reflect workmanship of risk fail to understand shape-determining systems that are essential in fashion design and construction, and reflect a lack of unity between head and hand, concept and execution. The panel look for an inherent understanding on the part of the student that a flat design needs to be built up into a garment, which requires knowledge of how a garment is '*put together'*. And even with a good design there is no guarantee that the student "*is able to produce that garment exactly looking like that design*". It is difficult then to determine whether their work reflects 'workmanship of certainty' where the result is pre-determined (Gamble, 2001:191). However, the selection panel, intuitively and quickly determines whether the garment is viable and feasible and this is the indicator of potential. In the strongest example, a balance was also created between figure and ground, while in the weakest example, the background was coloured in, focusing on that area rather than the figure and garment, reflecting a lack of understanding of basic artistic and technical skills.

According to the panel technical requirements include the design being *'commercial',* whether a student '*understands clothes*' and the '*way it fits together'*. It is important that a '*centre line' or 'a seam'* is indicated on the sketch which reflects an '*understanding of how garments work',* and as stated this gives some indication of understanding '*the technical side to it'*. An interest in clothes from an early age was also thought to enable a student to '*notice that there are seams'* and that '*other things happen, it's not just a silhouette*', that understanding of the fabric was important and that when sketching a garment for stretch fabric '*there is no style line or shaping'* and that some fabrics work better together particularly if they do not require ironing. Also if a student is able to draw it technically well it is probable that they '*will be able to make it up*'. An understanding that a design '*starts flat*' and is then built up into a garment, is sought. It was also stated that this depend on whether a person has *'the talent for it'*, because some can '*just do it'*.

Next in importance was whether designs were 'fashionable' and up to date and had styling and fashion flair. Skill in artistic and representational ability was a middle level requirement. Visual impact associated with layout and presentation and the use of appropriate fabrics and the ability to render these was slightly more valuable than skills in representation, media use and illustration. Of least importance was the type of figure used to reflect or support the designs. The type of figure used predominantly was the male or female figure offered in the portfolio requirements. Examples where the figure had been adapted and personalised were considered good. What has been determined is that particular criteria are favoured above others, and the need for garments to reflect an understanding of how they are structured is considered essential by the panel, particularly as graduates are primed for industry.

The creative aspect was considered important because it establishes visual impact when the panel scanned through the portfolios. This was followed by an indication that '*certain trends'* were popular in which the design, which reflects talent and an understanding of what is currently fashionable, was evident. This was distinct from the '*application'*, which is technical and relates to whether a student has artistic flair. What was not particularly desirable was a style or technique that tended towards fine-art and involved shading and the suggestion of form, because in fashion design a reduced visual grammar (Cunliffe, 2005:200) has been followed.

Summary of evident tensions

The selection process is based on the submission of a portfolio and consists of a visual and a written component and a distinctive set of rules and procedures largely tacitly acquired, are applied. Inherent inconsistencies, dualities and conflicts are reflected in the portfolio instructions such as visual and written or procedural and declarative ambiguities where requirements request both procedural knowledge or 'knowing how' and declarative knowledge or 'knowing that', but assessment is purely literal or a face analogue. The procedural contains an added tension between conformity and creativity, both of which are fundamental to design and are highlighted in Table 7.

	PROCEDURAL KNOWLEDGE	DECLARATIVE KNOWLEDGE
	'Knowing how' - tacit knowledge Body - doing	'Knowing that' – explicit knowledge Mind - thinking
	Visual – fashion design sketches	Word - essay
CONFORMITY	Craft – technical Process of construction	
CREATIVITY	Expression – novelty, originality Process of design	

Table 5: Evident tensions in the portfolio requirements

Creative ability is vital in design and should foster the possibility of exploring innovative and original concepts. To some extent then the portfolio requirements restrict creativity and lead to non-creative formulaic practice (Parker, 2005: Abstract). That is because design, without consideration of content and meaning, has to be analysed in the most elemental and abstracted terms. This is also affected by globalisation which attempts to establish homogeneity, and the emphasis on a knowledge economy where local practices and personal interpretation and expressivity, are being redesigned and standardised (Farrell, Cited in Imel, 2003:1). I believe this is initiated with the suggestion that the figures provided in the portfolio requirements be used as models for prospective students' designs (Figures 3, 4 & 5). The focus is on the individual and on performance, and results in a reproductive aesthetic (Daniels, 1989). The determining of competencies in an ill-structured domain associated with crafts, where there are no 'right' approaches, has become verifiable through demonstration, and measurable (Bolton, 2005).

Students may select from the following figures as a model for their range.

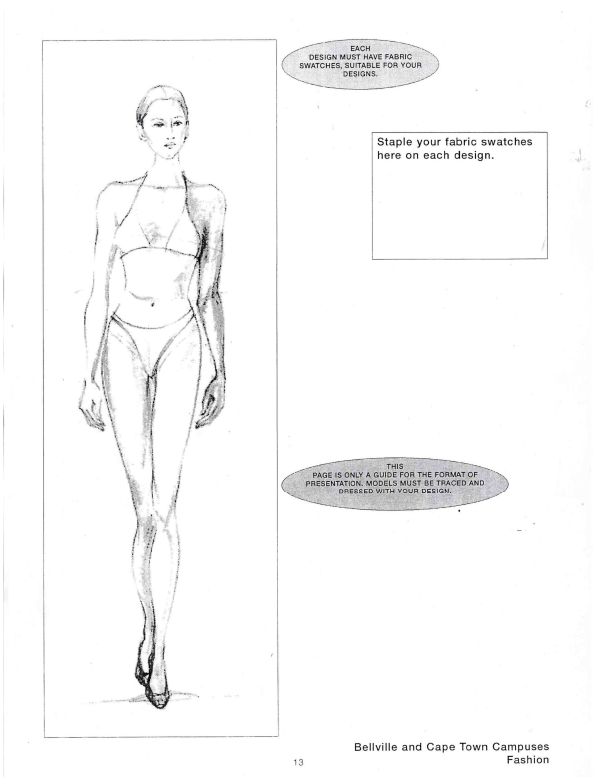


Figure 3: Female figure provided in portfolio

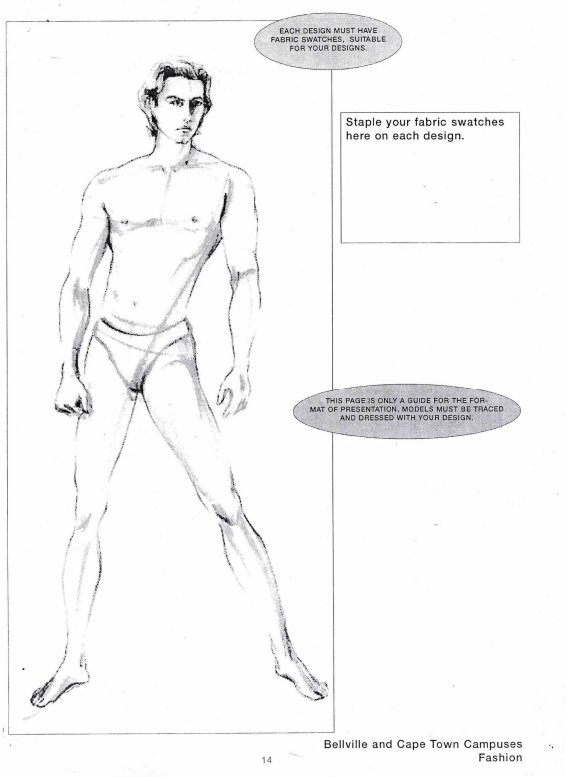


Figure 4: Male figure provided in portfolio

Figure 5: Figures of children provided to prospective students in the portfolio

Conclusion

It cannot be argued that evaluative rules critical for quality control and selection decisions should be made on a set of reliable and valid criteria (Ineson, 1996:12) however, in an ideal democracy they should be fairly and equitably applied. They define the standards that must be reached, and through the type of criteria that is transmitted and acquired, they act selectively (Bernstein, 2000:114-115).

The value of this research is that a taken-for-granted procedure has been questioned and the selection process has, for the first time been scrutinized. The process establishes the profile of the student body and inducts students into the programme. This is initiated with the portfolio requirements, where tensions were detected, and which favor craft - a form of practical knowledge. This is further supported through establishing that technical criteria are favored:

- It has been revealed that instructions suppress creative expression and encourage students to conform from the onset. Artistic forms of self expression that locate the essence of artistic creation with the ego are at odds with the approach favored by design aesthetics and a reduced visual grammar (Cunliffe, 2005:200). The design creativity sought here is of a commercial kind, rather than the high spectacle, theatre and masquerade offered by haute couture, which epitomizes creative fashion design and is expressive, escapist, exclusive and operates at the top end of the fashion scale. Yet there is an implicit awareness amongst the most renowned designers that even a fanciful and non-utilitarian concept involves a synergy between the technical and the creative. I claim that at a University of Technology that offers a vocational education that caters to mass-production for a commercial market, the creativity sought is restrained and caters to a middle market. The fashion design program continues to train undergraduates to service a traditional and conservative market / society.

- Establishing that criteria of assessment prioritise technical understanding supports the notion that creativity is subsumed by conformity. Assessment is based on the assumption that students understand and can adequately provide evidence of ‘knowing how’ or procedural and craft / technical requirements. True creativity is consequently not sought; rather it is conformity

and adherence to existing trends, and should reflect an understanding of how the garment can be made-up.

- This relates to the elements of craft, where knowledge and skill is used to produce a useful product or garment for a middle market, and reflects ‘knowing how’. In turn, the written component which is a five hundred word essay serves as a form of ‘knowing that’, and as students may have little contextual understanding, their written responses as their creative responses, generally reflect limited contextual understanding. The panel in the assessment process condenses meaning into the imponderable and applies a face analogue, also devoid of socio-cultural context, further supporting ‘knowing how’.

Limits of this research are that empirical evidence was based on select examples and, as assessment of portfolios is performed by a panel of only four lecturers form the fashion design department, this exclusivity negates a more inclusive and extensive response that could be provided by all stake holders.

However, in response to this research, I suggest that the portfolio instruction be amended. In order to be more inclusive and transparent with regards expectations sought-after criteria could be incorporated into the requirements, a range of figures could be offered, as well as a range of target markets. This may solicit more interesting responses and foster some individuality, originality and creativity without deferring from the pre-requisite craft competencies, and encourage a synergy between concept and execution. Finally, a written component in the form of a formal and contextual investigation, could debunk the dualism and essentialism that has stunted the understanding that all material culture is always part of a historically specific community (Cunliffe, 2005:206).

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Appendix 1:

STUDENT PORTFOLIO REQUIREMENTS – Summary.
The requirements for fashion design students involve fulfilling the following:

a) The written submission (500 word essay) asks prospective students to give an opinion, in their own words, of fashion today. Reasons for and examples to illustrate their statements must be provided. Students must also comment on why people in South Africa wear the clothes they do, and how society, lifestyle, geographical location, culture, attitudes, technology and other factors influence the local fashion industry.
b) Completion of a questionnaire requesting personal details and prior learning and work experience.
c) The practical component asks prospective students to imagine that they have been appointed as a designer for a leading retailer (Edgars, Naartjie, Truworths, etc.), and to then research and design a range of five garments for the coming summer on the sketches of models provided, in one of the areas suggested. The prediction must include colours, fabrics and trims. It is suggested that information must be obtained from store visits to leading retailers, smaller stores, and fashion magazines. Six questions are to be fulfilled:
Question 1 asks whether ladies', men's or children's wear was researched, and what aspects, casual, formal, or sporty, were selected and why.
Question 2 asks to list stores from which styling ideas were gleaned.
Question 3 asks to list magazines from which styling ideas were gleaned.
Question 4 asks which fabrics were chosen and why, as their appropriateness for the range being designed is vital.
Question 5 asks which colours were chosen and why.
Question 6 asks for research to be applied and for five styles to be drawn on either the ladies', men's or kiddy models provided on an A4 format, using the colours chosen, and attaching fabric swatches to each design sheet.

This constitutes the portfolio, which must then be submitted in an A2 folder together with photographs of other relevant work. Other general portfolio requirements for all practical design and visual arts courses stipulate that:

- The applicant should complete the portfolio without help or guidance.
- All work must reflect the applicant's creativity, sense of design and ability.
- All photographs should be certified as the applicant's own work.
- No matric examination work may be submitted.

CURRICULUM VITAE

Personal details

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Qualifications

Masters in Education. University of Cape Town. 2007.
Higher Diploma in Education. University of Cape Town. 1987.
Degree in Fine Art. University of Cape Town. 1986.
Certificate in Dress Design. Cape Technikon. 1978.
Diploma in Fine art. Johannesburg Technikon. 1976.

Work experience

Lecturer. Cape Technikon/Cape Peninsula University of Technology. 2002 – 2007.
Teacher. Boston House. 1995 – 2001.
Teacher. Muizenburg High. 1994.
Lecturer. Peninsula Technikon. 1989 – 1991.
Teacher. Guguletu comprehensive. 1988.
Lecturer. Cape Technikon. 1978, 1980.
Textile designer. Frame Group. 1979.