

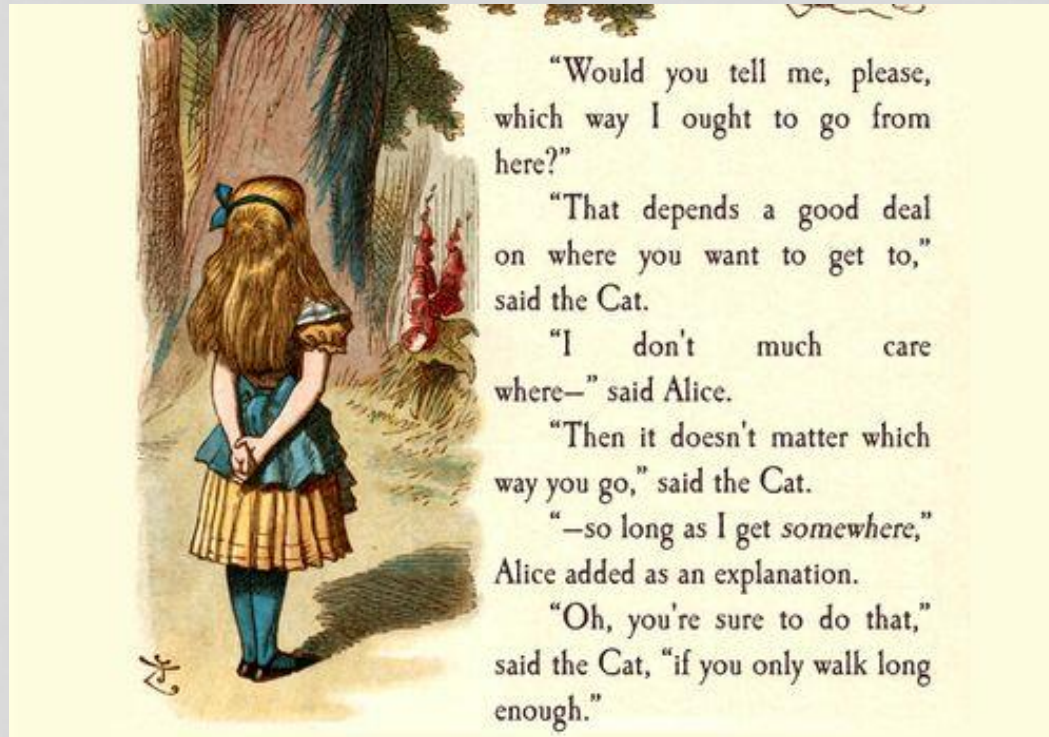
MY CURIOUS CAREER: A CREATIVE CONVERSATION

UAL LEARNING & TEACHING DAY 2017

n.radclyffethomas@fashion.arts.ac.uk

@fashionnatascha

MY CURIOUS CAREER: INTRODUCTIONS

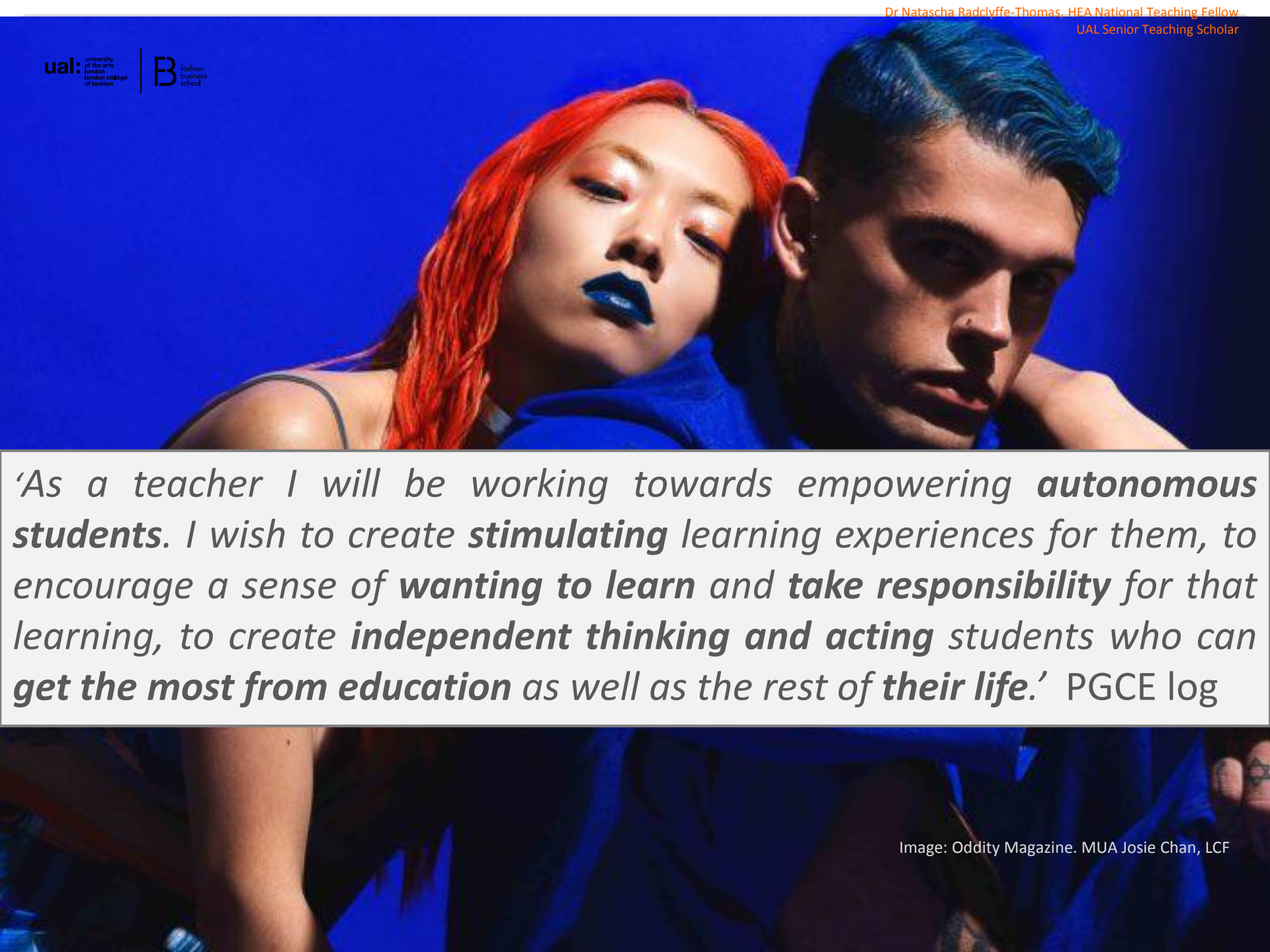


‘Would you tell me me, please, which way I ought to walk from here?’

‘That depends a good deal on where you want to get to’, said the Cat.

‘I don’t much care where-’ said Alice.

‘Then it doesn’t matter much which way you walk,’ said the Cat.



*‘As a teacher I will be working towards empowering **autonomous students**. I wish to create **stimulating** learning experiences for them, to encourage a sense of **wanting to learn** and **take responsibility** for that learning, to create **independent thinking and acting** students who can **get the most from education** as well as the rest of **their life**.’ PGCE log*



Ny-lon-kong

IN CURIOUS TIMES: WHAT SHOULD WE TEACH?

Ethics

**HEI as
gatekeeper**

**How we
make**

**Global-
local**

**Web 2.0
IoT**

TEACHING FOR CURIOSITY: HOW SHOULD WE TEACH?



CURIOSITY: A KEY TRAIT FOR CREATIVITY?

Individual

Internal/external
Role of culture

Guilford (1950) Torrance
(1974) Florida (2002)

Domain

HEIs gatekeepers.
Discipline
hierarchies

Gudykunst, (1998)
Radclyffe-Thomas, 2015)

Field

Curiosity and
open-mindedness
are increasingly
critical

PwC (2015)

Image: Graham Fan, Founder, CSM

*‘The less we know about the world,
the less we want to interact with it’*

(Harvard Business Review, 23 November 2016)

CURIOSITY:

ABOUT OTHERS & ABOUT OURSELVES

Internationalising

The integration of an international or intercultural dimension into all of the activities of a university OECD (1999)

Sojourning

Students develop greater awareness of their own and host cultures, advancing intercultural understanding
(Byram & Fleming 1998)

The arts provide a medium through which the **2 key elements of Intercultural Communication Competence** may be developed:
namely gaining appropriate **knowledge** of and **attitudes** towards other cultures
and **questioning** assumptions about one's own culture

Byram (1997) Fleming (2006)

TEACHING CURIOSITY: METATHINKING IN INTRO TO

THE HANDBAG LOVERS GUIDE TO: BRAIN SCIENCE



*‘I am really enjoying reading people’s reflections. Some of them are written like stories and it is so **interesting** to see how everyone is approaching this experience **differently**’*

*‘My favourite topic was **neuroplasticity**... learning how adaptive our brains function. I learned if one does something differently or desires to do something differently, all it takes is our brain to create a new pathway... I found this lecture very **relevant** to our current and future academic work’*

TEACHING CURIOSITY: THE GLOBAL CLASSROOM

WHYS:

Cultural capital

Social engagement

Co-creation of learning

International peer network

Collaborative & cross-cultural teams

Focus on majority to 'internationalise at home' COIL (deWit, 2013)

1. **City University Hong Kong:** using digital technologies to deliver learning in an engaged and global manner
2. **London College of Fashion:** developing curricula which is culturally diverse, enriched by strong and focused partnerships with peer institutions across the world
3. **LASALLE College of the Arts Singapore:** teaching philosophy emphasizes idea generation and new interpretations of creative disciplines

TEACHING CURIOSITY: INTEGRATING ONLINE-OFFLINE YEAR 1 FASHION BRANDING UNIT

HOWS:

Facebook

Specified contact points

Blended student-generated content

Capitalising on students' social & cultural knowledge

Engage students in their discipline at a global & local level

Hey Crew 🙌🙌🙌
I'm a first year BA Fashion Marketing
College of Fashion 🎓 Personal interests of
socialising 🍷🍷 and the media 📺📺 I would
Paris 🇫🇷 or New York 🇺🇸, maybe even Australia! 🇦🇺
to further: buying, magazine editorial work, PR, etc
I want to be in ten years time, just so long as I'm in
I please and just live it up! 💕💕👄



Week 7 – Fashion hotspots + digital fashion sites
1. Central
There are lots of fashion brands and business centers located in Central
HK, thus it is easy to find lots of ladies and gentlemen with smart and
elegant casual wearing on street. ... See More



With regards to the brand Armani
please comment on:
Product, Place, Price and Promotion



LCF_B3_Vietnam_MaryK.pdf
PDF
Download Preview Upload Revision

Like Comment

3


JOJOJOJO I am writing for group 3A of CityU. Your analysis of Mary Katrantzou is very brilliant. The bank audit's part lets us understand its market being luxury and high luxury by their creative designs. More important, the moodboard is very colorful! I like it very much. Thank you for telling us about this brand.
Like · Reply · 1 · 9 March at 05:39

JOJOJOJO Hi there,
We are Fashion students from RMIT Vietnam University. We from group B of the Fashion and Textiles Merchandising Management class.

We love your excellent collection of images to represent each point in your presentation. Especially your mood board, it well-represents the brand. And through your presentation, we were able to understand very clearly about the brand, from its identity, market level to its current strategy.

And we think Vietnam would be a potential market for your brand. Since there hasn't been a brand that focuses on print here yet (This could be your USP!). We would like to give you guys some recommendations to make your plan more convincing.

TEACHING CURIOSITY: INTERNATIONAL PEER REVIEW

 **Yumumu** uploaded a file.
March 3

Hi, my team, **William, Sheung Wan, and I** are from Lasalle College of the Arts, Singapore. We are working on the brand YUMUMU and attached is the brand audit. Thanks!


Studio 1B_Week 7_Brand Audit_Yumumu_Version 2.pdf
Portable Document Format


[Download](#) [Preview](#) [Upload Revision](#)


Like Comment


5 people like this. ✓ Seen by 180

View 3 more comments

 **Yumumu** The name of Yumumu, gives me the impression with playful feeling. But looking to its products, they are chic and modern. I believe this brand would draw lots of attention from the young ladies especially those who chase for minimal fashion and have fin... See More
March 22 at 2:05am · Like

 **Yumumu** Hey what's up - First off I love the presentation it is very coherent with YUMUMU's product. I believe the brand has the ability to fit into the trends that people are interested in Hong Kong. I wouldn't say the mainstream market in Hong Kong would be ... See More
March 22 at 5:39am · Like


 **Yumumu** I think it was very creative of you to have come up with your brand name like that. I like your designs as well. Looking through your presentation, there are already at least two of your designs I would want to wear! I think your shop will suit well in places like Central and I agree with William, at Sheung Wan where unique fashion styles and garments of a higher quality would work best.
April 26 at 6:16pm · Like

 **Natascha Radclyffe-Thomas**
23 February at 13:45

Seminar discussion- [Global Fashion: 2](#). Which items would you consider 'world fashion'?

Like Comment

18 Comments

 **Natascha Radclyffe-Thomas**
23 February at 13:44


Seminar discussion: [Global Fashion: 1](#). To what extent do you think there is global fashion i.e. people wear the same fashions around the world.

Like Comment

13 Comments

Hi, this is ~~xxxxxx~~ and I'm posting our Esprit's mood board on behalf of Group 3B (CityU).


Esprit was established since 1968 in San Francisco and it has been aspiring to be the best casual fashion brand among all. With its efforts, Esprit has expanded its presence to 40 countries and Hong Kong is one of its headquarters. Esprit provides trendy and comfortable collections and accessories for women, men and also kids. What's more, it hopes that people will feel good and thus loo... See more




Like Comment

4

View 11 more comments

 **xxxxxxx** We love the moodboard that you've presented- the colour scheme is very visible and gives us a great understanding of the brand identity. However, maybe include a little more information on the promotional strategies of the brand? 😊
Like · Reply · 1 · 9 March at 14:39 · Edited

 **xxxxxxx** Group C4: A good information about the brand, but there is less information of the products and the target customers, and the mood board shows clear concept to know about the brand identity.
Like · Reply · 1 · 9 March at 14:40 · Edited

TEACHING CURIOSITY: THE GLOBAL CLASSROOM



THE GLOBAL CLASSROOM

brought geographically
diverse students together to
look at both global and local
fashion marketing
communications

Global classroom London-Hong Kong-Singapore. Animation by Patience Nottingham, CSM

https://www.youtube.com/watch?v=GQ_K31ggBSw

TEACHING CURIOSITY: SELF-REFLEXIVE SPACE

*'...it is really **interesting and different** to be able to interact with students from other universities with similar interest. This is because I am able to see different perspective and their view of fashion as well as how they approach their work.'*

*'**Communication** is key especially to create... connection and promote acceptance. Facebook due to its ability to allow informality with diction and language style allows one to feel a sense of comfort and **reduces the pressures** of a university or school environment'*

*'The experience is **eye-opening** as students from London and Singapore are experts of their own cities and their posts and comments are **insightful**, which just can't be replaced by performing Google search'*

TEACHING CURIOSITY: YEAR 2 CONSUMER BEHAVIOUR UNIT

EMPATHY: FEELING WHAT IT'S LIKE TO STAND
IN SOMEONE ELSE'S SHOES



TEACHING CURIOSITY: COMPARATIVE ANALYSIS

Brief: you are a fashion marketing consultant working for a range of clients that operate internationally. Your client needs fashion intelligence on a specific fashion consumer segment and your task is to **research and analyse** consumer motivations and behaviours in **two countries** in order to produce a consumer behaviour fashion insight report.



Explicit pedagogic objective to consider markets beyond those that are homogenous or too similar to the home culture (Killick & Dean, 2013)

TEACHING CURIOSITY: EXAMINING OUR CULTURES



‘Culture as a concept is **like a fish immersed in water-** we do not always appreciate this power until we encounter a **different environment,** where suddenly many of the **assumptions** we had taken for granted about the **clothes** we wear, the food we eat, the way we address others and so on no longer seems to apply’

TEACHING CURIOSITY: A CURIOUS BRIEF

Which consumer segment did you choose to research and why?

'Young urban professionals; it is now the most powerful consumption group.'

'Luxury, I find it interesting'

'Silver spenders, because it is a segment I know little about and wanted to explore'

'Ethical, because I'm ethical'

Which 2 locations did you choose to research and why?

'UK because I study here. Italy because it's my home country.'

'Japan because I have friends there. UK because I know it well.'

'UK – I live here. UAE – big scope for luxury.'

'China/USA – biggest markets in the world.'

'The Philippines and China. I am curious to find out more about them'

TEACHING CURIOSITY: A CURIOUS BRIEF

What are the most interesting/surprising things you discovered about your own and other cultures?

'That culture is actually a key factor in influencing consumer behaviour'

'How similar Singaporeans and British are instore...'

'That I am a typical customer.'

'Technical facts and data.'

What is the most interesting/surprising thing you have discovered about yourself by working on this project?

'I would rather do things aiming to perfection or not do them at all.'

'How much I didn't know about my home country.'

'Although I love learning history, language and culture of other countries, I haven't known much about them when it comes to fashion industry.'

*'I am very interested in learning about my **curiosity** in how certain segments purchase stuff.'*

'I can't think of anything, this course was interesting but I don't see how I would have discovered anything about myself through it?'

ual | B

TEACHING FOR CURIOSITY: TAKEAWAYS

A black lightbox sign with white lettering is the central focus. The sign is mounted on a black frame with several small, round, yellow lights. The text on the sign is arranged in three lines: 'HOW YOU DO' on the top line, 'ANYTHING IS HOW' on the middle line, and 'YOU DO EVERYTHING' on the bottom line. The sign is set in a garden with green plants and red flowers in the foreground. In the background, there are trees and a building. The overall scene is outdoors and well-lit.

**HOW YOU DO
ANYTHING IS HOW
YOU DO EVERYTHING**

TEACHING FOR CURIOSITY: TAKEAWAYS

*‘One of the problems of **creativity** is that it
is **difficult to understand and explain**’*

(Jackson & Sinclair, 2006:119)

TEACHING FOR CURIOSITY: TAKEAWAYS

Personality characteristics associated with creativity:

Awareness of one's creativity, originality, independence, risk taking, personal energy, **curiosity**, humour, attraction to complexity and novelty, artistic sense, open-mindedness, need for privacy and heightened perception

(Davis 1992 in Plucker & Renzulli 1999)

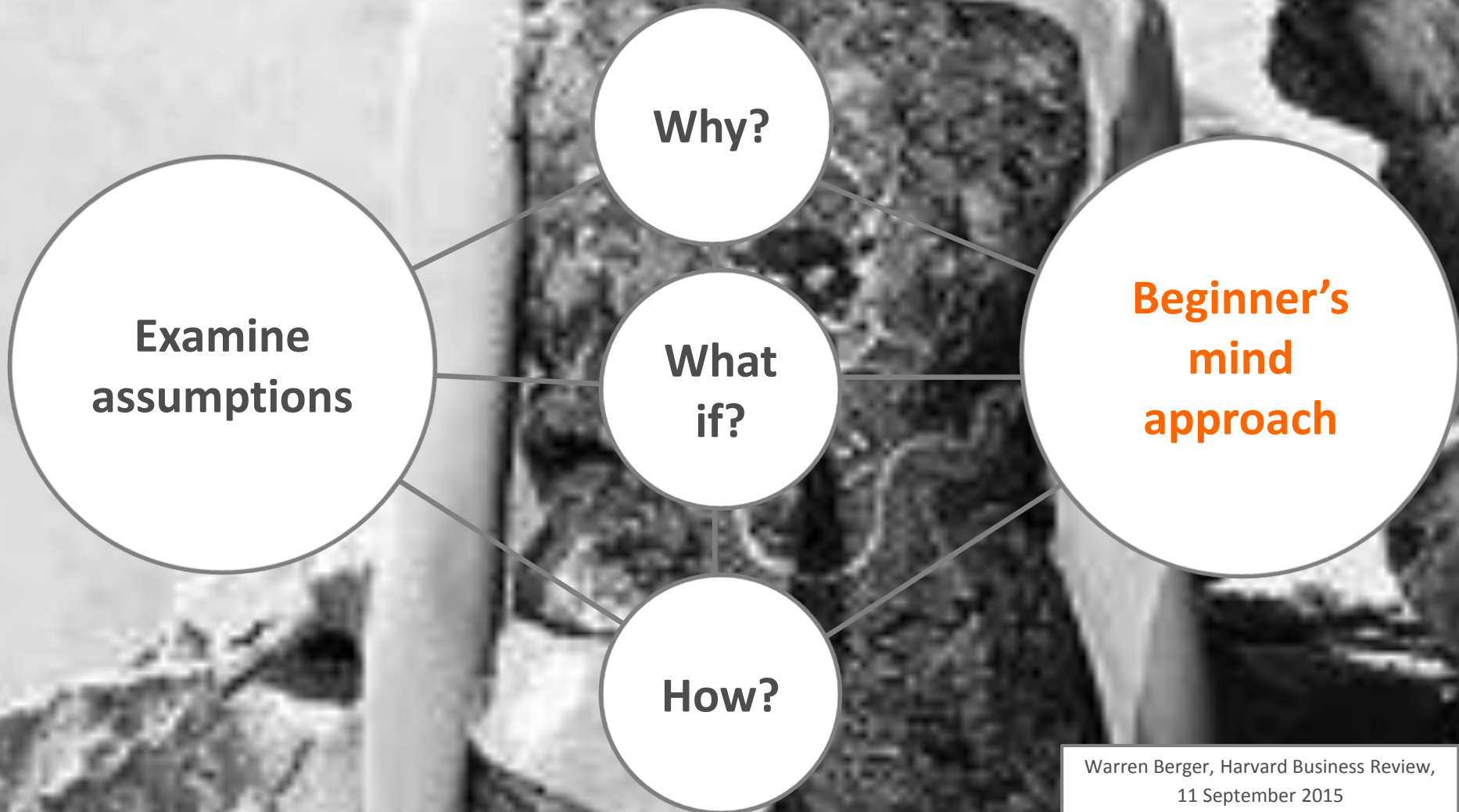
TEACHING FOR CURIOSITY: TAKEAWAYS



The challenge of providing an effective art and design education is as much about **creating a culture** as it is about designing a syllabus

(Fleming, 2006)

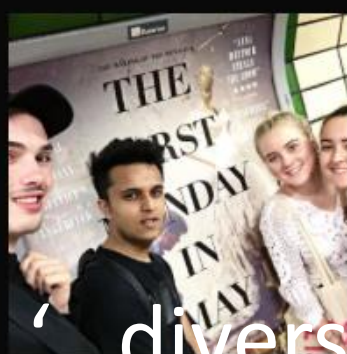
TEACHING FOR CURIOSITY: TAKEAWAYS



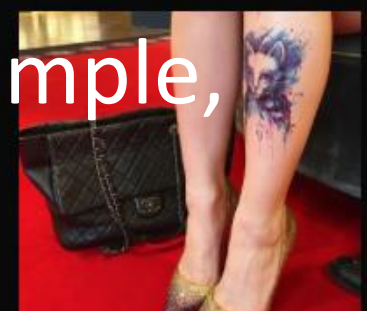
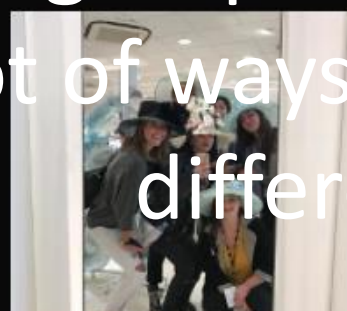


Dr Natascha Radclyffe-Thomas, HET National Teaching Fellow
UxL Senior Teaching Scholar

TEACHING FOR CURIOSITY: TAKEAWAYS



Teacher informant:
'...diverse groups of students teach themselves
in a lot of ways by showing, for example,
different possibilities?'



TEACHING FOR CURIOSITY: TAKEAWAYS

Ny-lon-kong

‘Csikszentmihaly (1999) argued that **creativity** often exists at the **confluence of cultures**- something which occurred historically in trading ports but now exists in **higher education institutions...**’

(Radclyffe-Thomas, 2015)

TEACHING FOR CURIOSITY: REFERENCES

- Berger, W. (2015). Why Curious People are Destined for the C-Suite. *Harvard Business Review*, 11 September 2015. <https://hbr.org/2015/09/why-curious-people-are-destined-for-the-c-suite>
- Byram, M. (1997). *Teaching and Assessing Intercultural Communicative Competence*. Clevedon, England: Multilingual Matters
- Byram, M. & Fleming, M. (Eds.) (1998). *Language Learning in Intercultural Perspective*. Cambridge: Cambridge University Press
- Csikszentmihalyi, M. (1999). Implications of a systems perspective for the study of creativity. In R. J. Sternberg (Ed.) *Handbook of creativity* (pp313-338). New York: Cambridge University Press
- de Wit, H. (2013). COIL – Virtual mobility without commercialisation. *University World News*, 274. Available at <http://www.universityworldnews.com/article.php?story=20130528175741647>
- Fleming, M. (2006). Justifying the Arts: Drama and Intercultural Education. *Journal of Aesthetic Education*. 40:1, pp54-64
- Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Perseus Book Group
- Global classroom London-Hong Kong-Singapore. Animation by Patience Nottingham, CSM. https://www.youtube.com/watch?v=GQ_K31ggBSw
- Guilford, J. P. (1950) Creativity. *American Psychologist*, 5, pp444-454
- Gudykunst, W.B. (1998). *Bridging differences: Effective intergroup communication* (3rd ed). London: Sage
- Jackson, N. & Sinclair, C. (2006). Developing students' creativity: Searching for an appropriate pedagogy. In N. Jackson, M. Oliver, M. Shaw & J. Wisdom :119
- PwC (2015). 18th Annual Global CEO Survey. *A mark tplace without boundaries*. Available at <https://www.pwc.com/gx/en/ceo-survey/2015/assets/pwc-18th-annual-global-ceo-survey-jan-2015.pdf>
- Harvard Business Review Video, (23 November 2016). Lack of Information Stokes Globalization Anxiety. Available at <https://hbr.org/video/5222041925001/lack-of-information-stokes-globalization-anxiety>
- Killick, D. & Dean, L. (2013). *Developing the global student: Higher Education in an era of globalization*. London: Routledge
- OECD (1999). *Quality and Internationalisation in Higher Education*. Institutional Management in Higher Education.
- Plucker, J. A. & Renzulli, J. S. (1999). Psychometric Approaches to the Study of Human Creativity. In R. J. Sternberg (Ed.) *Handbook of Creativity*. New York: Cambridge University Press. Pp213-225
- Radclyffe-Thomas, N. (2011). Concepts of creativity operating within a UK art and design college (FE/HE) with reference to Confucian heritage cultures: Perceptions of key stakeholders. Durham theses. Durham University. Available at <http://etheses.dur.ac.uk/3195/>
- Radclyffe-Thomas, (2012). 'Blogging is Addictive! A Qualitative Case Study on the Integration of Blogs Across a Range of College Courses' in C. Wankel & P. Blessinger (Eds.) *Increasing Students Engagement and Retention Using Online Learning Activities: Wikis, Blogs and Webquests*, Cutting-edge Technologies in Higher Education. Pp75-107 Emerald.
- Radclyffe-Thomas, N. (2014). Is creativity lost in translation? A discussion of the cultural underpinnings of creativity. *JOMEC journal*
- Radclyffe-Thomas, N. (2015). Fashioning Cross-cultural Creativity: Investigating the Situated Pedagogy of Creativity. Special Issue *Journal of Psychology of Aesthetics, Creativity & the Arts*. 9:2 pp152-160.
- Radclyffe-Thomas, N. (2016). Creative Cross-cultural Connections: Facebook as a Third Space for International Collaborations (Co-authors Anne Peirson-Smith, Ana Roncha, Adrian Huang). In P. Blessinger & B. Cozza (Eds.) *University Partnerships for Academic and Program Development*, pp 243-266. Emerald.
- Solomon, M. R., Bamossy, G., Askegaard, S. & Hogg, M.K. (2006) *Consumer Behaviour: A European Perspective*. 3rd ed. London: Prentice Hall
- Torrance, E. P. (1974). *Norms-technical manual: Torrance Tests of Creative Thinking*. Lexington, MA: Ginn & Co