

Research Design and Methodology

3.0 Introduction

This present chapter describes in detail the research design and methodology adopted for conducting the research. In any research work, the research design and methodology provide appropriate direction. It consists of step by step systematic procedures starting from the identification of a problem to the final conclusions.

3.1 Methodology

Convergent parallel mixed method study design was used to collect, analyse and interpret quantitative and qualitative data. The term “mixed methods” refers a methodology of research that advances the systematic integration, or “mixing,” of quantitative and qualitative data within a single investigation or sustained program of inquiry. The basic premise of this methodology is that such integration permits a more complete and synergistic utilization of data than do separate quantitative and qualitative data collection and analysis (Sharma, Rokne, & Alhaji, 2018). Survey questionnaires of Likert type scale were used to collect the quantitative data and naturalistic campus observations, class room observations, focused group discussions and interviews were conducted to collect the qualitative data. Mixed methods research draws on potential strengths of both qualitative and quantitative methods, allowing researchers to explore diverse perspectives and uncover relationships that exist between the intricate layers of our multifaceted research questions (Shorten & Smith, 2017). The data obtained through field notes, survey interviews and focused group discussions were examined based on themes identified from the literature review for the thematic analysis. The following figure explains the procedure of conducting the convergent parallel mixed method study.

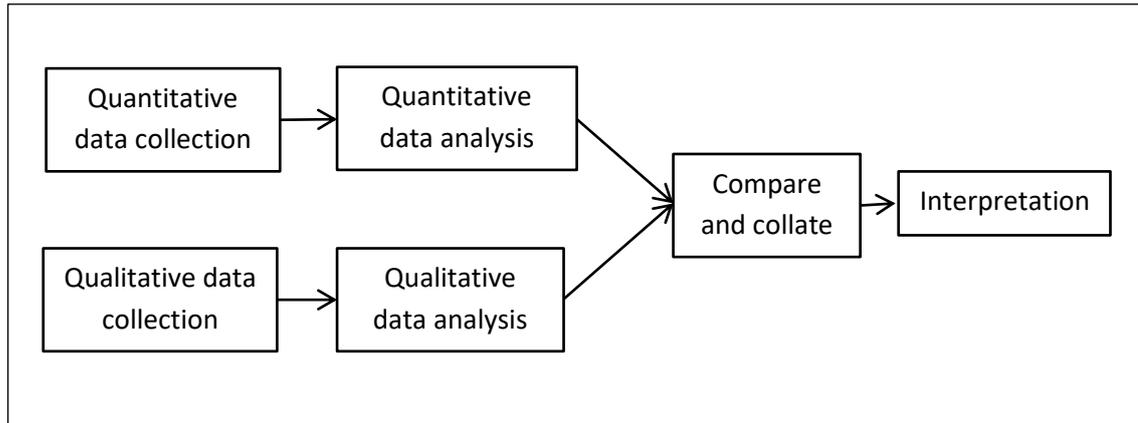


Figure-3.1: Convergent parallel mixed method study design

3.2 Statement of the problem

A Study on the Academic Management of Fashion Education in India

3.3 Objectives of the study

1. To study the fashion education in India with respect to its purpose, present status, and future direction.
2. To study the profile of students and teachers of the NIFT Institution.
3. To study the academic management of fashion education in terms of academic administration, curriculum design, curriculum transaction, students' evaluation and feedback, and resources at NIFT Institution.
4. To study the learning culture in the NIFT Institution.
5. To study various student approaches towards learning in the NIFT Institution.
6. To study the developmental challenges of fashion education in India.

3.4 Research Hypothesis of the Study

The following null hypotheses were formulated to test the significance difference between the group variables at 0.05 significance level, about the opinion of respondents (students and teachers) on various Academic Management aspects (academic administration, curriculum design, curriculum transection, assessment and evaluation, academic resources, students' approaches to learning, learning culture, need for teachers' professional development and academic focus).

1. H0: There is a no significance difference between the student groups (gender, programme, HSS stream, aspiration for international relocation) about the opinion on Academic Management aspects.
2. H0: There is a no significance difference between the teacher groups (gender, programme, designation, qualification and educational specialization) about the opinion on Academic Management aspects.

3.5 Operational Definition of the Terms Used

a) Academic Management: The term ‘Academic Management’ refers to the management of all those academic activities related to the academic administration (academic plans, availability and optimum utilization of teachers and staff, cordial relations, student- discipline etc.), curriculum design (alignment of institution, programmes and courses, weightage of credits and sessions, knowledge and skill components, integration of essential design principles and processes etc.), curriculum transaction (conducive environment, active learning, teachers and students passion, academic outputs, autonomy, teamwork, field visits, real-life exposure etc.), students’ evaluation and feedback (criteria, purpose, time availability, nature, transparency, timely feedback, seriousness etc.), and resources (teacher competency and training requirements, labs, tools, equipment, ambience, ICT facilities, digital resources, international linkages etc.) in the Fashion Education.

b) Fashion Education: The term ‘Fashion Education’ refers to the academic programmes offered by the National Institutes of Fashion Technology, under the aegis of Ministry of Textiles, Government of India across its campuses in India.

c) Profile of Students and Teachers: This term refers to socio-cultural, economic demographic and educational background of the students and the teachers. It also includes the career aspirations, competencies, accomplishments of the students and teachers including perceptions on life.

d) Learning Culture: The term ‘Learning Culture’ refers to the organizational culture that promotes the learning of the students and the teachers. It comprises the common values and behavioural norms of people and their social capital. Academic autonomy, innovativeness, freedom to explore new ideas and collaborative practices, academic focus, etc., will form the learning culture.

e) Student Approaches to Learning: The students' approach towards learning refers to the learning styles of the students in fashion education. It includes self-learning, collaborations, focus, critical thinking, independent learning, lifelong learning, peer learning, mindfulness, metacognition, and self-efficacy.

f) Developmental Challenges: The term refers to the emerging challenges of fashion education due to economical variability, virtual knowledge, transformation along with technological development and globalization catering to specific academic requirements of students and the teachers and society at large. This will help in understanding the future direction of fashion education in India.

3.6 Delimitation of the Study

The major delimitation which facilitated the study confine within the available time, guidelines and resources is follows -

- The present study was delimited to the four year bachelor design programmes offered by the National Institute of Fashion Technology through its various campuses.

3.7 Population of the Study

The population of the present study covers all the campuses of National Institute of Fashion Technology. There were a total 16 NIFT campuses spread across all over India and Head Office located at New Delhi, under the aegis of the Ministry of Textiles, Government of India.

There were about 10,000 students pursuing fashion technology and allied education and around 400 educators in various NIFT campuses in a current year. Out of them about 7,300 students join Bachelor (Design) programmes and about 250 teachers facilitate these programmes. Based on the regional need and intake, bachelor programmes in design are offered at all or some NIFT campuses. Students are admitting through a national level test namely science, commerce or humanities, with Intermediate or 10+2 qualification can apply for admission into these programmes. Teachers too are recruited from multidiscipline backgrounds through a national level recruitment process. Academic management is done by academic administrators, who were present at head office and also in each campus. All the NIFT campuses report and comply with the

policies and guidelines finalized by the head office from time to time. Thus, the focused group for this study comprises of all the students of Bachelor (design) programme of NIFT campuses in India and the concerned teachers and academic administrators as well.

3.8 Sample of the Study

Sample was selected keeping in view of the objectives of the research study and thus, purposive sampling technique was used. The following figure shows a pictorial representation of the sample selection method.

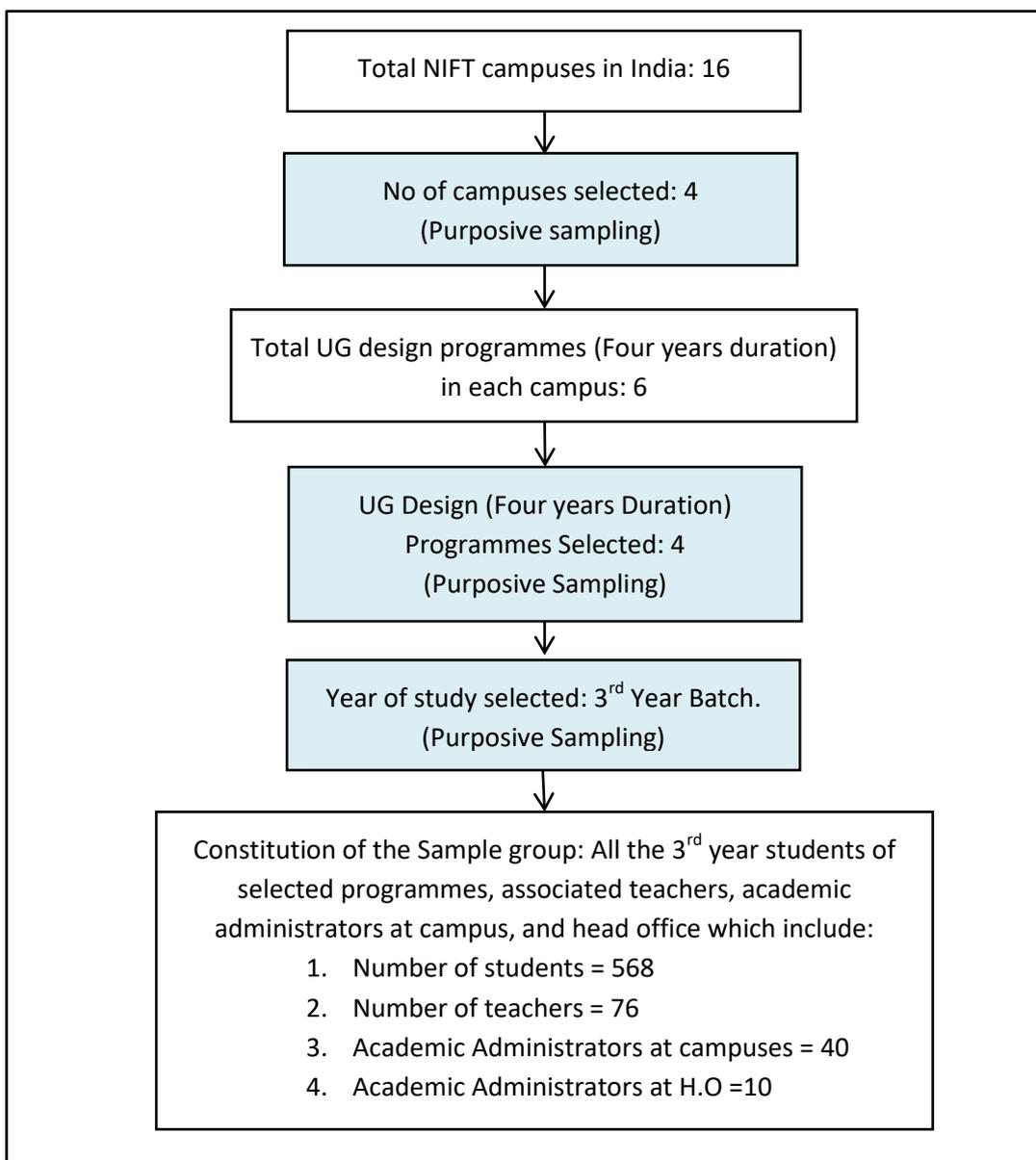


Figure-3.2: Multi-stage purposive sampling method

3.9 Criteria for Campus Selection

Out of a total of 16 NIFT campuses, only four campuses are selected for this study. The selection is based on the following criteria.

1. NIFT campuses, which were top-ranked, in aggregate score, according to the national surveys of the various agencies during the year 2017.
2. NIFT campuses, which are at least 15 years old.
3. NIFT campuses which are offering all UG Design programmes.

Based on the criteria number 1, the calculated aggregate ranking of NIFT campuses during 2017 are given in the table below. A total of seven ranking agencies are considered for this study.

The following table compiled the rankings of various NIFT campuses by seven agencies during 2017.

Table-3.1: Ranking of NIFT Campuses by various agencies during 2017

S. No:	Ranking Agency	1 st in NIFT order (rank)	2 nd in NIFT order (rank)	3 rd in NIFT order (rank)	4 th in NIFT order (rank)
1.	India Education	NIFT New Delhi (1)	NIFT Mumbai (3)	NIFT Bangalore (4)	NIFT Hyderabad (5)
2	Outlook	NIFT New Delhi (1)	NIFT Mumbai (2)	NIFT Bangalore (3)	NIFT Chennai (5)
3	Maps of India	NIFT New Delhi (1)	NIFT Mumbai (3)	NIFT Bangalore (4)	NIFT Hyderabad (5)
4	Edu Vidya	NIFT New Delhi (1)	NIFT Mumbai (2)	NIFT Chennai (5)	NIFT Patna (6)
5	Ht Campus	NIFT New Delhi (1)	NIFT Mumbai (2)	NIFT Bangalore (3)	NIFT Kolkata (5)
6	Blog Vagupu	NIFT New Delhi (1)	NIFT Mumbai (2)	NIFT Chennai (5)	NIFT Patna (6)
7	Times of India	NIFT New Delhi (1)	NIFT Mumbai (2)	NIFT Bangalore (3)	NIFT Chennai (4)

Source: Internet sources

Taking inputs from the above data, the first six NIFT campuses with respective aggregate and their highest frequency values are presented in the following table.

Table-3.1: Ranking frequency of NIFT Campuses

S. No:	NIFT Campus	Frequency	S. No:	NIFT Campus	Frequency
1	New Delhi	7	2	Mumbai	7
3	Bangalore	5	4	Chennai	4
5	Hyderabad	2	6	Patna	2

Based on criteria 1 and ranking frequency, four NIFT campuses, i.e. NIFT New Delhi, NIFT Mumbai, NIFT Bangalore and NIFT Chennai, occupy the first four positions among all the 16 campuses. These four campuses also fulfil the second criteria of having 15 years of establishment and hence these four campuses were selected for the present study. The geographical location of all the NIFT campuses in India is shown in the following figure. The selected four campuses are highlighted with a blue-coloured boarder on the relevant location symbols.

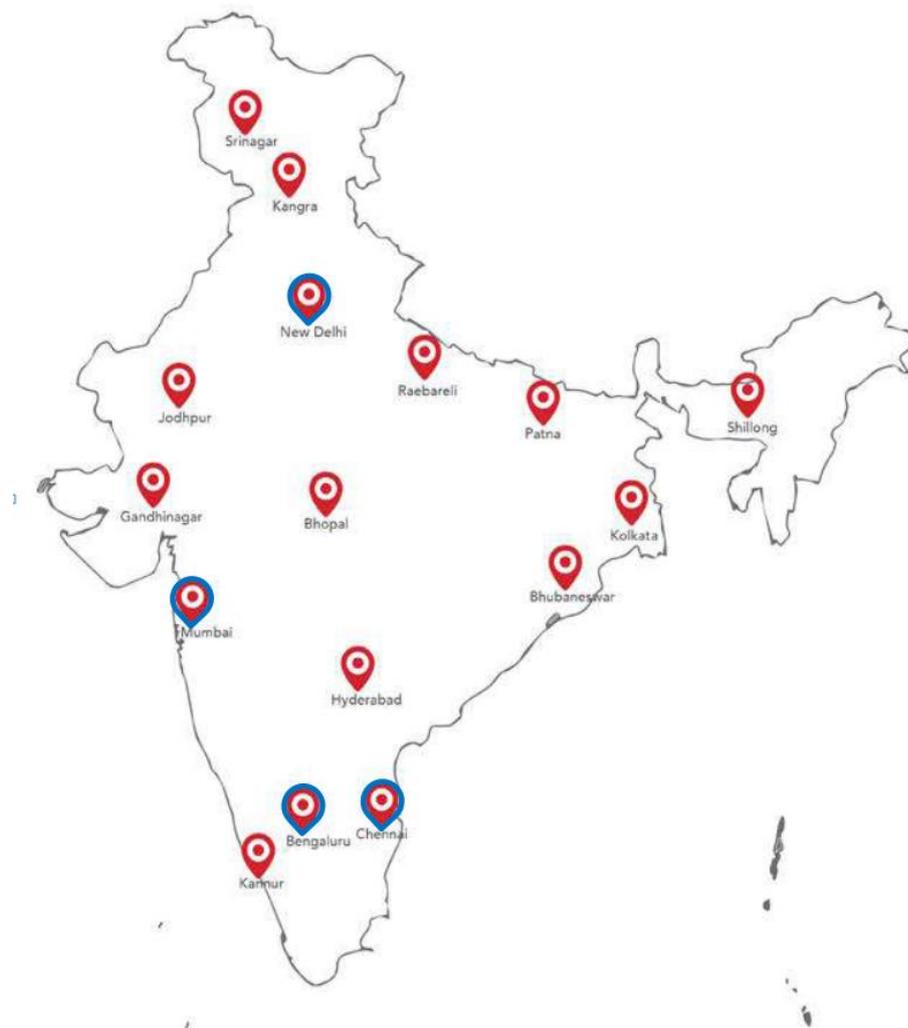


Fig-3.3: Geographical location of NIFT campuses across India.

3.10 Description of the Campuses Selected as Sample for the Study

Each of the chosen sample campuses are described in detail in the following passages focusing on their academics and related aspects.

a) NIFT Delhi Campus

The New Delhi campus is the first campus of the NIFT Institution. It has started in the year 1986 with only one programme on fashion design. The campus is located at Hauz Khas, located opposite Gulmohar Park, New Delhi. At present, this campus offers six Bachelor's programmes in Design, one Bachelor of Technology course and three Master's programmes. This is the only campus that offers all the programmes offered by the institution and has the largest strength of students among all the sixteen campuses. The intake capacity has been about 344 students per year in each programme and the total strength is around 1,178 students for all the years put together in regular programmes.

The Delhi campus building is designed by Dr. B.V. Doshi and is recognised as one of the modern iconic architecture of New Delhi. It also has a central step-well to conserve rainwater. The head office and a national resource centre (library) exist in the same campus providing easy accessibility to all associated members, be it the students, the teachers or the academic administrators. The campus houses three halls for conferences and seminars, fully equipped labs, studios and classrooms. It has 70 fulltime teachers including 20 professors. It also provides hostel facility for girl students. Being the oldest campus and being located in the capital city of India, the campus has advantage to industrial access, experienced trainers and visiting/guest faculty with subject expertise as compared to other campuses.

b) NIFT Mumbai Campus

The Mumbai campus was established in the year 1995 and is located at Kharghar, Navi Mumbai, Maharashtra. The campus offers five Bachelor's programmes in Design, one Bachelor of Technology course and two Master's programmes. The total intake has been about 280 students per year and the campus strength is around 980 students for all the years put together in regular programmes. The campus has 50 fulltime teachers including 10 professors. It provides hostel facility for boys and girls separately, within

the campus and with all amenities. As compared to other campuses, the infrastructure facilities at Mumbai campus are considered par excellence.

Mumbai, being the financial hub of the country, offers rich industrial exposure and remarkable opportunities for consultancy services. It is deemed that significant consultancy projects were undertaken by this campus during 2015-18 in the areas of: craft diagnostic study, soft intervention programs, research and design projects, technology interventions, and soft skills & corporate training programs. This campus has introduced and implemented a state of the art 'Radio frequency identification (RFID)' enabled Resource Centre, with over 17258 volume of books and a subscription for over 108 periodicals and magazines, 4242 e-books, e-journals and 5 databases. A well-established textile testing lab was one of the highlights of the campus features.

c) NIFT Bengaluru Campus

Established in 1995, the Bengaluru campus is also one of the old campuses of NIFT. It is located at Hosur-Sarjapur Road (HSR) Layout, Bengaluru. The campus offers six Bachelor's programmes in Design, one Bachelor of Technology course and three Master's programmes in Design. The total intake is about 309 students every year and the campus strength is around 1038 students in all the programmes in any given academic year. The campus has about 48 fulltime faculty including 11 professors. It provides hostel facility for girl students within the campus. However, it accommodates all first-year girl students and for later years, accommodation is strictly as per availability.

The lush green campus is spread out in five acres of land in the very heart of HSR layout, which is a prime locality in Bengaluru. The spiral-shaped architecture of the buildings is said to be unique symbolizing the expansion of knowledge. The architecture is developed by Stup consultants Pvt. Ltd., Mumbai. The campus has an established Resource and Information Centre (RIC), halls for conferences and seminars, fully furnished labs, studios, classrooms and well-equipped auditorium. The amphitheatre at the campus too adds to its beauty. As the garment industry is well established in Bengaluru, the campus has natural advantage to industry access, experienced trainers and visiting/guest faculty with subject expertise as well as placements.

d) NIFT Chennai Campus

The Chennai campus was established in 1995 and is located at Rajiv Gandhi Salai, Taramani, Chennai. The campus offers six Bachelor's programmes in Design, one Bachelor of Technology course and two Master's programmes. The total intake capacity has been about 309 students every year and the campus strength is around 1,108 students for all the years put together in regular programmes. The campus houses 92 and 210 hostel rooms of twin occupancy for boys and girls respectively. An auditorium with a maximum seating capacity of 750 persons is the highlight of its infrastructure. The campus has about 44 fulltime faculty including 12 professors.

In-house recreational facilities for students such as multi-purpose activity centre, courts for sports like shuttle-badminton, basketball, volley ball etc and cycling tracks are provided at this campus. The project related to 'e-content Development for Fashion Design & Technology Subjects, under the National Mission for Education through Information & Communication Technology (NMEICT) for the Ministry of Human Resource Development, Govt. of India at a cost of Rs. 3.85 Crores, is under progress at NIFT, Chennai campus. The campus has advantage of access to garment and leather manufacturing industries and also to jewellery retail market established in and around the Chennai city.

Having discussed the choice of NIFT campuses for the study, we will now look at the criteria for choosing the select programmes and the respective batches in the following subsections.

3.11 Criteria for Programmes Selection

Out of six UG programmes, only four programmes were selected for this study. The selection was based on the following criteria.

- Popular programmes that are offered in maximum campuses.

The six Bachelor's (Design) programmes are Fashion Design, Textile design, Accessory Design, Fashion Communication, Knitwear Design and Leather Design. Out of which Fashion Design, Textile design, Accessory Design, and Fashion Communication were offered maximum campuses and it has been observed that these programmes are more popular.

The students who are pursuing the above four Bachelor's (Design) programmes and those who have completed the fifth semester are considered for the present study. The reason for choosing third year students is that they will be in a position to provide their academic experiences of the respective NIFT campuses. Thus, the batch of 2014-2019 was selected for the study.

All the students of selected UG design programmes of batch 2014-2019, all the teachers association with the selected programmes, academic administrators and NIFT authorities constitute the sample.

In the subsequent pages, a brief sketch of the programmes selected for the study and a description of the student and teacher sample, both campus-wise as well as programme-wise, is provided for better understanding.

3.12 Description of Selected Programmes

The four bachelor programmes chosen for the study are described focussing on the academic and related aspects in the following paragraphs.

a) Fashion Design Programme

Since its inception, the Fashion Design programme at NIFT has been playing an influential role in the growth of the Indian fashion industry. The department aims to produce dynamic design professionals, who can face challenges of the ever-changing fashion industry. The curriculum incorporates experiential learning and hands-on training that enables an integrated development. Workshops at leading fashion houses and manufacturing units are organised regularly to help students to gain valuable insights into the board spectrum of the Indian fashion industry. The course consists of cluster programs and internships in the traditional rural craftwork by collaborating with local artisans in order to achieve the objective of design innovations. These logical and sequential practical trainings enable the students to conceptualize new designs, make striking patterns, drape and construct garments of impeccable quality.

It can be stated that a multidisciplinary approach, focusing on self-learning and independent thinking, expands a student's perspective in relating classroom teachings with practical experiences. In tune with this, the core areas of this department have been identified as Design & illustration, Fundamentals of apparel development, Value

addition for apparel, and History & contemporary fashion. Various subjects such as fashion design and illustration, pattern making, draping, garment creation, fabric fundamentals, sustainable crafts & fashion, history of Indian textiles, history of clothing, value-addition exports, retail, couture & prêt etc., are offered under these broad areas. The subjects of study within each semester lead towards progressive learning from basic to advance levels of design and their interpretations over the years of study at the department. This homogeneity is evident in the fashion collections and creations, conceptualized by the final year students at the design collection showcase. With a versatile set of career pathways, the fashion design programme equips students in accepting challenging roles within the fashion industry. A wide array of career directions offered by this programme makes it the most desirable programme in the field of fashion education. The total number of credits for this programme including foundation credits is 189.5.

b) Textile Design Programme

The textile design department is an important branch of this prestigious fashion technology institution. It is understandable that textile design forms the core of the fashion industry. This ever-expanding segment in the exports sector as well as the retail market of the Indian apparel and fashion industry has endless demand for the development of new prints, innovative patterns and varied raw materials. It clearly has an impact on the cost of a product in the sense that about 60 percent of the cost is influenced by this factor.

The department offers ample opportunity for students to create, experiment, and innovate with different materials during their college years. The programme allows for the integration of creative ideas in design, by giving due weightage to both traditional as well as contemporary designs. The designers also get an understanding of the historical, social and cultural contexts of our country, which might influence their designs. The textile department also contributes to the students' progress by exposing them to craft clusters, in the 3rd year, which, in turn, will help in sensitizing them towards the traditional ways of practicing various crafts.

The textile design students also undertake a major project work in the 4th year, which are usually sponsored by the textile mills, export houses, or retail brands of home and apparel. Textile design department also provides potential students, opportunities to

kick-start profitable fashion businesses. Most of the students of this department have carved a niche for themselves in the fashion industry and this claim can be supported by the fact that many of its alumni today are highly successful entrepreneurs. The total number of credits for this programme including foundation credits is 182.

c) Accessory Design Programme

Designers are said to have the power of creation and conception. Every day people stumble upon thousands of products, of which only a fraction are of use and utilization. To create and ideate an accessory, after a thorough analysis of the drawbacks of the pre-existing ones and providing solutions considering the functionality, concept and aesthetics, allows one to experiment with pristine thoughts and innovative ideas on different materials and processes, which in turn helps to explore the field of 'lifestyle & fashion accessory design' in a conventional yet contemporary style.

NIFT, being a premiere institute, offers an undergraduate course in 'accessory design' based on a well-designed curriculum for the development of integrated experience and expertise in Design methodology, Production/manufacturing processes, Consumer behaviour & market dynamics, Material exploration, Trend and forecast interpretation, Product photography, its display and presentation, and Professional practices in project management. The department provides advanced labs with 3D printers, injection-moulding machines, lathe machines and meter-saw machines to the students to be competent enough to handle cutting-edge technology and advanced smart digital tools while still being in touch with conventional craftsmanship.

This program has been able to deal with the entire spectrum of accessories and lifestyle products, which has eventually allowed its graduates to achieve greater heights in traditional zones as well as in the promising sectors of global fashion industry namely: Jewellery, Craft, Body gears, Furniture, Home accessories, Interiors, Footwear and Bags etc. The Fashion & Lifestyle Accessories (F & LA) department facilitates its graduates to tap the potential of emerging markets such as User interface and experience design, Product and industrial design, Smart wearables, Consumer interface design, Online marketing channels, Artificial intelligence etc, thereby giving them an extensive scope to excel in their respective fields. The total number of credits for this programme including foundation credits is 181.

d) Fashion Communication Programme

Fashion communication at NIFT is an extensive programme that concerns with Journalism, Photography, Space Design, Event & Advertising, and Graphic Design. The structure of the entire course has been divided into 4 years (8 semesters) where students will be well-equipped with the requisite creative skills. The first year is the foundation for this course, which covers the basics of certain subjects such as photography and graphic design. The later years include subjects pertaining to areas of Styling, Visual Merchandising, Creative Writing, Interaction Design, Public Relations and Advertising.

The programme is propelled by good internship opportunities and cluster programs offered by the campus that allows the students to have first-hand experience of how the industry works. Upon graduating, the students attain the essential skills like creativity, versatility and adaptability and are also able to visualize the blending of past and present, ethnicity and modernity and also the conventional and contemporary styles influencing the fashion industry today.

The programme has so far introduced outstanding professionals, who are now working in collaboration with fashion designers as stylists, photographers, writers and social media experts. With multitude of domestic and foreign brands making inroads into the Indian retail scene, it becomes important to develop a unique brand identity and to maximize visibility in the chosen field. This herculean task is made possible by Fashion Communication graduates, who strive hard to excel in extending the design strategy by including all aspects of communication design. As Fashion Communication combines various facets of lifestyle as well as fashion industry, it is thus considered as one of the most exciting and creative career options today and hence remains one of the most desired courses at NIFT. The total number of credits for this programme including foundation credits is 187. The details of 2014-2019 batch students are given in the following table.

Table-3.3: Details of 2014-2019 batch students pursuing Bachelor (Design) programmes at NIFT campuses:

Campus	Programme				Total
	Fashion Design	Textile Design	Accessory Design	Fashion Communication	
NIFT Delhi	35	37	33	38	143
NIFT Mumbai	58	32	43	37	170
NIFT Bangalore	39	30	35	30	134
NIFT Chennai	37	30	27	27	121
Total available students					568

3.13 Description of the Sample Students

Four year UG programme is divided into eight semesters. The first two semesters are common for all students and then the 3rd semester they attend their respective departments. These students are of the age group 18-19 years. The sample size of the students pursuing 3rd year i.e. sixth semesters in all selected programmes of the sample campus was 568.

The following table describe the sample students,

Table-3.4: Description of sample students

S. No.	Parameter	Category	%	Category	%
1	Gender	Male	21.6	Female	78.4
2	Marks percentage in Intermediate or +2	Up to 70	15.3	71-80	30.3
		81-90	35.9	91-100	18.5
3	Subject domain in Intermediate or +2	Science	66.8	Commerce	22.0
		Humanities	11.2		
4	Availing financial assistance	Yes	28.7	No	71.3
5	Annual income of family	< 1 lakhs	5.2	1-5 lakhs	24.5
		5-10 lakhs	31.9	10-20 lakhs	23.5
		20-40 lakhs	14.9	> 40 lakhs	5.9
6	Medium of instruction in school	Regional language	4	English	96
7	Geographical Origin (School location)	Rural	2.2	Semi-urban	22.4
		Urban	75.4		

From the above table, the following facts can be stated:

It can be noted that majority of the respondents (78.4 %) were female. Majority of the students (84.3%) had scored above 70% of marks in their higher secondary education. Highest percentage (66.8%) of students is from the science stream of their intermediate level. 28.7% students have been getting financial assistance. The medium of instruction during the school years was English for almost all the students. Majority of the students (up to 75.4%) were from the urban back ground.

3.14 Description of Sample Teachers

The profile of the sample teachers are presented below. These teachers are of various cadres from assistant to professor, they includes regular and contract teachers.

Table-3.5: The total available teachers in sampled campuses.

Campus	Programme				Total
	Fashion Design	Textile Design	Accessory Design	Fashion Communication	
NIFT Delhi	7	8	4	5	24
NIFT Mumbai	6	5	2	4	17
NIFT Bangalore	5	4	5	5	19
NIFT Chennai	5	5	3	3	16
Total available teachers					76

The following table provide a detailed description of the sample teachers.

Fig-3.6: Description of sample teachers

S. No.	Parameter	Category	%	Category	%
1	Gender	Male	52.9	Female	47.1
		Bachelor	11.5	Master	51.9
2	Qualification	Doctoral	11.5	Pursuing Doctoral	25.0
		Up to 5 years	44.4	5-10 years	25.0
3	NIFT Experience	Above 10 years	30.5		
		Nil	33.3	0-5 years	27.7
4	Industry Experience	Above 5 years	38.8		
		Nil	72.2	0-5 years	19.4
5	Previous teaching experience	Above 5 years	08.3		
		Rural	13.9	Semi-Urban	33.3
6	Geographical origin	Urban	52.8		
		Regional language	27.8	English	72.2
7	School Medium of instruction in school				

From the above table, the following findings can be stated that there were 52.9% of male and 47.1% of female teachers, who were working on roll-call as teachers at NIFT campuses. More than fifty percent of the teachers, working at this premier institution, have a Master’s degree (51.9%) along with five-plus years of experience (30.5 + 25.0 = 55.5%). 25% of teachers were pursuing doctoral programmes. Though some of the teachers (33.3%) do not have industry exposure, a good percentage of them (38.8%) have more than five years of industrial experience. More than half of the teachers (52.8%) were from urban background. Around 27.8% of teachers received instruction in their regional language during their school years.

Apart from the above facts, a few more interesting details could be listed from the data. 66.7% of teachers showed willingness to take up academic leadership in the institution. Surprisingly, for 30.6% of teachers, fashion designing was not the first choice of career but around 63.9% of the teachers proud of being fashion educators. A good percentage of them (77.1%) perceived that there were excellent opportunities for career development at NIFT.

3.14 Sources of Qualitative Data Collection

The qualitative data was collected from the following sources aligned to NIFT head office and the campuses as well. The techniques used and associated sources of the data with sample size are presented in the following table.

Table-3.7: Sources of qualitative data.

Technique	Source of data	Total
a) Document Analysis	NIFT Act 2006, NIFT statutes, NIFT ordinances, NIFT manuals, NIFT reports, admission prospectus, etc.	Not applicable
b) Interview Schedules	Academic and unit coordinators at the NIFT campuses	40
	Academic and unit heads at the head office and Campuses	10
c) Focused Group Discussions	Students (class wise)	16
	Teachers (campus wise)	04
d) Class room/ Studio Observations	Theory or practical (class wise)	14

The total number of class observations with respect to the programme as well as the campuses is shown in the following table.

Table-3.8: No. of classroom observations conducted, both programme-wise and campus-wise:

Programme	Campus				Sub Total
	Delhi	Mumbai	Bangalore	Chennai	
1 Fashion Design	1	1	1	1	4
2 Textile Design	1	1	1	1	4
3 Accessory Design	1	1	1	1	4
4 Fashion Communication	1	-	-	1	2
Total					14

On the whole, 50 interview schedules, 20 focused group discussions and 14 classroom/studio observations are planned and the requisite permissions to conduct the same are taken.

3.15 Research Tools and Techniques

The various tools and techniques used in the mixed-method approach of the research are explained under the following subheadings.

- a) **Document Analyses:** The researcher personally collected essential documents published by NIFT and also the Indian government in hard and soft forms to study the NIFT purpose, constitution, academic structure, planning and responsibilities of academic heads etc. Further this data was also used for creating different themes, constructs and dimensions that need to be focused in the study through data collection. The important documents used in the study are NIFT Act-2006, NIFT statute, NIFT ordinance, annual reports, academic manual, establishment manual, admission prospects, citizen's/client's charter and placement reports.

- b) **Questionnaires:** The survey method was used to collect base data from students and teachers using two questionnaires, one for students and the other for faculty members. The researcher has prepared the questionnaires namely 'Academic Management of Fashion Education Questionnaire for faculty (AMFEQ-T)' and 'Academic Management of Fashion Education Questionnaire for students (AMFEQ-S)' based on the literature review of academic management. Each questionnaire has five sections with appropriate rating scales. In both the

questionnaires, the first sections were related to respondents' profile with open-ended and closed-ended questions. The remaining sections contain 'Likert' scale items with three or five-point ratings. Before conducting the survey, a group of experts individually scrutinized and validated the research tools. The questionnaires are included as appendix-IV & V.

- c) **Focused group Discussions (FGD):** Based on the quantitative data compiled from the questionnaires, the other important aspects were further probed through focused group study, of students and teachers separately, to obtain qualitative data. A total of 20 FGDs were conducted across all the sample campuses.

- d) **Interview Schedules:** The researcher interviewed the Academic Heads positioned at NIFT head office as well as at NIFT campuses to understand the key issues, the challenges encountered, the innovations brought in, suggestions for academic progress, and future directions for NIFT. In total, 50 schedules were designed and accomplished.

- e) **Classroom/Studio Observation:** The researcher personally visited the four selected campuses to study the academic culture and student approaches in classrooms and studios. Altogether 16 such observations were planned but only 13 could finally be carried out. Classroom observations were conducted to observe how teachers manage their classes, what instructional strategies do they adopted, how curriculum transition is put into practice, how well do students engage in classroom sessions, what kind of communication happens between the teacher and the students and also among students, and finally how far do students participate in different class activities.

3.16 Data Collection

To collect relevant data, the mandatory approval was sought, at first, from the Dean, NIFT Head Office, New Delhi. Once the permission was granted, NIFT campus-wise permissions were taken from the respective Directors to collect both quantitative and qualitative data from the students, teachers and academic administrators. The request application and the approval letter are given in appendix-II.

The relevant documents; NIFT Act 2006, NIFT statutes, NIFT ordinances, NIFT manuals, NIFT reports, admission prospectus, etc. were initially collected from various sources to critically analyse, the vision, mission, objectives, strategies and accomplishments of NIFT over the years.

The Quantitative data collected by circulating the questionnaire to all the students at the four selected campuses. This was executed with the support and supervision of a competent and willing teacher and an assistant from each campus with prior permission from the campus Director. A Microsoft Excel format was designed and given to the assistants at each department to enter the received data. The data was collected during years 2018 and 2019.

The quantitative data were collected through interviews, focused group discussions and classroom observations. The researcher acted as a moderator for all the focused group discussions. These were conducted in classrooms or studios by rearranging the tables and chairs in a circular pattern so that all participants could face each other to have a smooth discussion. Philips 'Go Gear Mix' instrument was used for the audio-recording of all the discussions. The quantitative data obtained from students and teachers were analysed through descriptive and inferential statistics and presented in tables and graphs. Whereas the quantitative data obtained from document analysis, focused group discussions of students, interviews of academic administrators and teachers, and class room observations was analysed and presented as per the emerged themes based on the objectives of the study.

3.17 Conclusion

This chapter thus presented a detailed description of the research design, development and validation of the research tools and also the data collection procedures. The description of the chosen campuses, programmes, students and teachers were also discussed in the chapter. A total of 402 students and 54 teachers were participated in the study. Consequently, the next chapter presents the results of the data analysis, of the data collected through different sources in order to obtain answers to the proposed research questions.

The next chapter-IV describes the data analysis and interpretation starting with section-1 as document analysis.