Introduction

1.0 Introduction

Education has been given a top priority in the knowledge based-society for social transformation. Higher education has a specific purpose of developing skilled human resources with accumulated knowledge, relevant skills, and attitudes towards self and society. During the last seven decades, higher education in India has been expanded remarkably. In the higher education sector of India, there are 46 Central Universities, 373 State Universities, 123 Deemed Universities, 263 Private Universities, 101 Institutions which are of National Importance and more than 39,071 colleges functioning under these universities and institutions (AISHE, MHRD, 2018). An Institute of National Importance in India is described by AICTE (2018) as, "One which serves as a pivotal player in developing highly skilled personnel within the specified region of the country or state". Only a few selected institutions come under the list of Institutes of National Importance for achieving excellence in research, academics, and other such elite schools of vocational education. Vocational education as Career and Technical Education, prepares learners for jobs that are based on manual or practical activities, traditionally non-academic and related to a specific trade, occupation or vocation, directly develops expertise in a particular group of techniques or technology (AICTE, 2018). The last four decades have witnessed a sea change in the higher education system. Several new and innovative educational programs have evolved in response to the changes in the society, market forces and globalization. Fashion Education which evolved as an innovative Professional Programme, is being offered as an interdisciplinary subject. It has evolved as a popular career choice for the students. Because of the interdisciplinary nature of Fashion education, the teachers are from different disciplines and the students admitted are from different academic backgrounds. It is important to study the academic management in such institutions to explore the learning culture and the students' approach to learning. Fashion education is being offered in India for more than four decades but no specific research related to academic management in this field was found. The present study was an attempt to explore the academic management in Fashion Education in India.

1.1 Historical Developments of Fashion Education in India

The education in art started in India by Bombay Art School (1857) (now known as Sir J.J School of Arts, next by the College of Arts, Kolkata (1884) later by the School of Arts, Baroda (1887) (now known as Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda). Based on the report by Charles and Ray Eames, the Government of India set up the National Institute of Design (NID) in Ahmedabad during 1960, with programs in Basic Design. After twenty-six years of NID establishment, formal fashion education started with the inception of the **National Institute of Fashion Technology (NIFT)** at New Delhi with a Fashion Design course.

When one looks into an international scenario, it is understood that during the nineteenth century, the *Chambre Syndicale de la Haute Couture* was formed in Paris to educate workers in the apparel trade in a more formalized manner. In 1927, the *Ecole de la Chambre Syndicale de la Couture Parisienne* emerged as an institution, universally recognized, for its expertise in the field of fashion design. Paris has long been considered the world's fashion capital, and *Haute Couture* education can be traced back to the court of Louis XIV, where various elements of French fashion, were promoted through fashion dolls. Early fashion education was informal and mostly occurred through apprenticeships with tailors and dressmakers (Hagland, 2010).

The fashion in apparels started with *Haute Couture* (high fashion with high quality, expensive fabrics, extreme attention and specific to person) followed by *Bespoke* (High degree of customization, involvement of end user in the production, pattern drafting from scratch and made for individual customers) and *Pret-a-porter* or *Ready-to-wear* (great care in the choice and cut of the fabric, clothes are manufactured in limited quantity, not made for individual customer) and now "Mass Market" (clothes are made in large quantities, where moderate care is given in the choice and cut of fabric).

1.1.1 Institutions Offering Fashion Design Courses in India

Along with NIFT, the institutions that offer fashion design and related courses in India are - Pearl Academy of Fashion- Delhi (private), Northern Institute of Fashion Technology-Mohali, SNDT Women's University-Mumbai (private). At secondary school level, few short term vocational courses are also offered in Fashion Design. NIFT is giving training to the school teachers to offer such vocational courses. Along with the Fashion Education Institutes, organizations such as Fashion Design Council of

India (FDCI) and the International Foundation of Fashion Technology Institutes (IFFTI) contribute towards the growth of the Indian fashion industry at an international level. The Maharaja Sayajirao University of Baroda has also started a Centre of Fashion Technology at the Faculty of Family and Community Sciences.

FDCI is an apex body of fashion design in India, contributing to the development of the Indian fashion industry. NIFT helped to set up FDCI in 1998. FDCI is represented by more than 350 members. FDCI was founded on the vision to promote, nurture and represent the best of fashion design talent in the country; its prime objective is to propagate the Business of Fashion. FDCI is the nodal point for activities of the government and it works in close coordination with various Ministries. The Ministry of Commerce and Industry is supporting FDCI initiatives and facilitates international trade during fashion weeks. It has also played an important role in developing marketing strategies, setting standards and providing tangible values for its members over the last decade. A pan- Indian fashion body, FDCI weaves designers from various states, cities, and towns of India into one cohesive body. Representing both established and emerging designers, it plays an important role in guiding an industry towards its goal of "Sustainable Growth".

The IFFTI was registered as a society in 1999 at New Delhi, India. It is supporting the fashion fraternity with the following objectives:

- To promote debate, interaction, and professional development for students, educators and researchers, by hosting an Annual International Conference at the venues provided by the members of the Foundation on a rotational basis, which provide support and assistance to publicize 54 member institutions' academic programs and activities through an organized and enhanced methodology.
- Develop and implement strategies to stimulate awareness and support for international/ intercultural understanding through educational exchanges and academic overseas programs.
- Establish "International Student Awards" as part of the international conference and support international internships for the best industry exposures.

1.2 National Institute of Fashion Technology: A Centre of Excellence in Fashion Education

The Indian government had recognized the need for a vocational education institute of national importance in the evolving field of fashion and started the National Institute of Fashion Technology (NIFT), the first institute of fashion at New Delhi in 1986, with a two-year diploma program in Fashion Design. The growing need for professionals at national and international levels of fashion industry fortified NIFT to proliferate various campuse all over India. NIFT was the brainchild of Smt. Pupul Jayakar, who was the then Adviser on Culture and Heritage to the Prime Minister of India. She wanted NIFT to be very professional and run to international standards. To achieve this goal, NIFT partnered with New York's Fashion Institute of Technology (FIT) for five years' agreement and started two-year Fashion Design diploma courses from 1986 onwards.

Currently, NIFT is offering courses related to Fashion design, Fashion Technology, and Fashion management. These courses are offered at different levels viz. Doctoral studies, Postgraduate Programmes- Master of Fashion Management (M.F.M), Master of Design (M.Des), Master of Fashion Technology (M.F.Tech.), Undergraduate Programmes- B.Des (Fashion Design, Textile Design, Accessory Design, Knitwear Design, Leather Design, Fashion Communication, and Bachelor of Fashion Technology (B.F. Tech), continuing education. The duration of courses extend up to three months to four years. Keeping in view of the predominant role played by NIFT, Govt. of India entitled the Institute as "Center of Excellence" by giving statutory status by implementing NIFT Act of Parliament in the year 2006. NIFT Act, 2006 was published in the Gazette of India on 14th July 2006 and confers Statutory Status. The Act empowered the Institute to award degrees and other academic distinctions. NIFT is the first premier Institute in the world to award its own four –year degree in the field of fashion education. Under the provision of NIFT Act, 2006, NIFT has become a leading institute of fashion education in India, in terms of its academic activities including programs, resources, curriculum, teaching methods, etc.

Although, NIFT was initiated and patronized by the Central Government, it does not come under UGC, AICTE, NCTE or any other institutions which evaluates educational quality viz. National Assessment and Accreditation Council (NAAC) or National Board of Accreditation (NBA). Further, it has been instituted under the Ministry of Textiles,

unlike other institutions and universities which are under the Ministry of Human Resource Development. It has been granted autonomy for activities such as curriculum development and implementation, recruitment of teaching faculty and other members of staff, admission of students, expansion in terms of courses and campuses, etc. The stakeholders of NIFT are students, parents, faculties, employees, craftsperson, industries, State Government and the sponsoring agencies. NIFT has assisted in setting up the Fashion Design Council of India (FDCI) and laid the foundation for establishing the International Foundation of Fashion Technology Institutions (IFFTI).

According to the Gazette of India (2006), the NIFT Act defines "fashion" as a popular trend or a lifestyle, especially in styles of dress and ornament or manners of behaviour or the business of creating, promoting or studying styles in vogue or the designing, production and marketing of new styles of goods such as clothing, accessories, craft and cosmetics; The words "Fashion" and "Technology" with their grammatical variations and cognate expressions, shall be construed accordingly.

The functional and ergonomic requirements of a product or service have been replaced with its aesthetical value. The aesthetical requirement of a group of customers changes from time to time and place to place and is called fashion. Fashion designers mainly do alteration in the appearance of the product to satisfy various customer groups without disturbing the functional and ergonomic aspects.

According to the dictionary of fashion, Tortora (2003) fashion is a socio-cultural phenomenon in which a preference is shared by a large number of people for a particular style that for a relatively short time, and then is replaced by another style. Fashion change in the western world is generally considered to have begun in the middle ages and although it is evident in many different kinds of material goods, it is particularly pronounced and rapid in apparel. Rachel (2012) opined that fashion is a vibrant and innovative economic and socio-cultural activity, contributing value at individual, community, corporate and national levels.

In the global fashion market India is known for its traditional heritage, handicrafts and hand textiles. Contemporary and modern designs developed in fashion design are inspired by these traditional craft resources and it is the Indian fashion designer's Unique Selling Point (USP). Fashion design education has some subjects related to art

and crafts. Students have been obtaining inspiration from these subjects and nature to get creative compositions which will be later applied in designing fashion products. Along with the basic design skills and methods, Fashion design undergraduate students are required to take core courses in technology that involve production processes and material manipulations. Additionally, the students undergo education in marketing, promotion and merchandising, "socio-cultural" history of fashion, etc. The final areas involve hands-on training through field study, industry orientation, internships and graduation projects.

Other organizations like Fashion Design Council of India (FDCI); Export Promotion Council of Apparel, Textile and Handicrafts; International Foundation of Fashion Technology Institutes (IFFTI), along with the Development Commissioner (Handicrafts), the Development Commissioner (Handlooms), Jute Commissioner of India, Weavers Service Centers in India etc., are also promoting and supporting fashion industry and fashion professionals in India and globally.

Thus the fashion education is an emerging interdisciplinary subject in which students are exposed to various related disciplines such as management, management theory, psychology, media and communication, history, fine arts, architecture, engineering, etc. The fashion educators are professionals having experience in interdisciplinary subjects. Hence, fashion education is the product of different related disciplines.

1.2.1 Vision, Mission, and Objectives of NIFT

As per its Prospectus-2019, the vision of NIFT has been stated as- "We at NIFT shall offer, at all our campuses, a learning experience of the highest standards in fashion pertaining to design, technology, and management and encourage our remarkably creative student body to draw inspiration from India's textiles and crafts while focusing on emerging global trends relevant to the industries we serve". The vision and the following mission were rearticulated during 2018 (NIFT Prospectus 2019).

- Provide a transformative educational environment for talented young men and women to nurture their inventive potential and to acquire distinctive skills valuable to self, industry, and society.

- Offer a stimulating, modernistic and evolving curriculum that spans the vast spectrum of India's artistic heritage yet remains firmly contemporary, incorporating disruptive technologies.
- Value and celebrate cultural and individual diversity in our students, faculty, and alumni, always emphasizing the power of fellowship.
- Be a global leader in the dissemination of innovative and project-based pedagogies in design, management, and technology for all facets of the textile, apparel, retail and accessories industries, through the promotion of rigorous and cutting edge research.
- Enable the faculty and students to have intensive interaction with educational institutions, fashion houses, start-up hubs and corporations relevant to their programs.
- Bring forth graduates who stay committed to exacting standards of professional excellence and personal integrity

Following are the objectives of NIFT (NIFT, 25th Annual Report, 2011) -

- To create an environment of continuous learning with a holistic interdisciplinary appreciation of various components of the value chain and the ground reality.
- To adopt international best practices from institutes of higher learning and industry, on an ongoing basis.
- To instill a passion for academic excellence with commitment to team building, inspired by their aesthetics and craft legacy, and a sense of humility and sensitivity.
- To establish processes and structures capable of meeting the demands of a growing academic Institution of Excellence with multi-location campuses.
- To get formal recognition for the pre-eminent status and award degree, without getting constrained by conventional higher education framework.
- To benchmark performance and processes in the areas of fashion education, research and development, training, and consultancy.
- To nurture creativity and encourage innovation.
- To integrate design, management, and technology in fashion education.
- To attract and foster talent for knowledge assimilation and adopting best practices in imparting professional education.

- To empower the crafts community to retain regional characteristics and position their cultural identity in the global market.
- To foster a culture of trust, fairness, tolerance and positive orientation.

The above objectives are fulfilled with the following strategies -

- Regular interaction and constant dialogue with the fashion business industry and the craft sector to continuously assess their requirements and challenges.
- Responding promptly and qualitatively to the needs of the industry through research, consultancy, and restructuring of curriculum.
- Integrating NIFT with the global fashion fraternity through linkages with international fashion institutes, and business through initiatives like IFFTI.
- Promoting Indian design sensibility to bring out India on the global platform.
- Involving alumni proactively in NIFT activities.

The purpose of any institution is commonly reflected in its vision statement, mission statement and objectives. To achieve the intended direction and growth of the institution these pronouncements should align and be the driving intention of the academic management at all levels and aspects. National Institute of Fashion Technology being an institution of higher learning of national importance with full autonomy. The present study has explored the academic management of fashion education in NIFT campuses across the country.

1.3 Conceptual Frame Work

Researcher had developed a conceptual framework for the present study by explaining the system of concepts, fundamental assumptions, expectations, beliefs, and theories that support and explain the strong research base on academic management.

1.3.1 Academic Management in Fashion Education

For the successful functioning of institutions of learning, both academic and administrative sections require effective management. Administrative activities are necessary to support the academic functions of the institution. Therefore, academic management is the central and occupies the most important position in any successful learning organization.

Academic Management, the obvious meaning of the phrase one can presume is that the management of academics in educational institutions. According to the Cambridge dictionary, the word academic relates to schools, colleges, and universities, or connected with studying and thinking, but not with practical skills. According to the definitions of NIFT Ordinances, published in the Gazette of India on 27th February 2006, "academic" means the activities concerned with teaching, learning, training, evaluation or examination, and research. Academic management term has been widely seen in the literature by authors, using in a very casual manner as a synonym for administrative work by teachers. Frequently administration, management, and leadership terms have found overlapping in the literature. According to Bush (2006) 'Management' is widely used in Britain, Europe, and Africa while "Administration" is preferred in the United States, Canada, and Australia. Institutional decisions and policies are implemented and administrated through management (Bennis & Nanus 1985; Gayle, Bhoendradatt & White 2003). However, "management" is a very broad term and can have various meanings depending on the context and the application. In the context of public management and administration, management involves control to gain result, while administration essentially involves instructions and service (Hughes, 2012). Even though initially the management concepts are borrowed from industry and commerce, now it is an established field with its own theories and research. Planning, organizing, staffing, directing and controlling are the five important and well-known general functions of management of any organization. The functions of any management have also been bifurcated into different levels by Ansoff, (1968): Strategic (relationship of the organization and its likely future environment), Administrative (setting up formal structure), and Operating (effective use of recourses).

According to Huisman and Pausits (2010) the activities of teaching, learning, study, and research are academic. These activities along with the administration of examinations, the office of syllabus planning and the degree office belongs to Academic Management. Procurement, maintenance, public relations and also the department of staffing, human resources and finance are generally classified as Non-Academic i.e., Administration. According to Mukhopadhyay (2016), Academic management consists of five major components which are- Admission, Curricular planning, and management, Management of instruction, Management of student assessment and planning, Management of co-curricular activities.

Kast and Rosenzweig (1985) defined four main areas of management in their model of university organisation- Academic management (teaching, research, and external environment), Educational services management (day to day management of students, as well as the record of their academic transcripts), Economic and financial management (finance, accounting, procurement and management of supporting services etc.) and External management (media, alumni, companies, government agencies and other stakeholders).

For the successful institutions of learning, both academic and administrative functions need to be managed effectively. Administrative activities are necessary to support the academic functions of the institution. According to Fleming (2012), academic management should address the fundamentals of personal managerial skills necessary for academic success. Therefore, academic management is the central and most important in any successful learning organization. According to Huisman and Pausits (2010), as higher education institutions grow larger and more extensive, the functions demanded of them multiply, and academic administration and management become increasingly complex; the need for skilled management and administrative personnel become more acute.

The term academic management could be understood in the present context as all major academic activities related to curriculum, teaching, learning, and research in a higher educational institution. In a narrower sense, the term indicates key areas of activity that an academic institution has to follow while formulating or designing a course or semester and managing (delivering) it. It is assumed that higher education has three major areas of responsibility: teaching (and learning), research (applying and doing) and service (which might include heading/leading a department, leading or being a member of a team, providing service to a community, social responsibility, interdepartmental works etc.).

1.3.2 Vocational Education

To prepare students for a certain work position Vocational Education is used it is also called Career and Technical Education and the same applied to Fashion Design Education also. Fashion Education is based on job-specific training which used hand-on labs, real life and industry exposure with contributors from both educational settings and professional in the field of interest. According to Hidayat (2015) Vocational

educations aims at developing learner's ability in accordance to skills and interest they have. Which makes an individual more employable in one group of occupations than in another (Evans & Herr,1978). The advantage of vocational training is that is helps student learn technical skills, soft skills, discipline work, technology, entrepreneurial and managerial skills, etc. Vocational Education helps students develop the skills necessary to fulfil a specific tasks that are expected in occupational settings. Initially vocational trainings were short in duration compared with conventional education. Now they are also offered in four years programmes. Eichhorst, et al (2015) postulate) the system of professional education into three categories (1) Vocational and technical secondary schools, (2) Formal apprenticeship, (3) Duel apprenticeship. The first one is for the students at the risk of school dropouts and to give new form of learning experience. Second one is a vocational education through formal training in schools. The third dual apprenticeship is partially at school (acquisition of knowledge and skills) and remaining at industry/ job situation (implementation of skills in a specific context)

To construct a skill oriented educational methodology suitable to any vocational education, Bentaleb, Hinda & Kahalidi (2017) recommended a model with the following three steps: (1) Analysis of work situation (2) Establish a competency framework, (3) Construct a training program. The work situation analysis involves identification of key competencies related to profession; competency frame work involves two important focus area specifications of standard of performance and description of competency related to a job. Construct a training programme involves there important focus areas, identification of learning outcomes, identification of assessment scale, and Designing instructional program related to competency.

The important challenges in vocational education are constantly upgrading the curriculum and resources to meet the ongoing changes and prepare students on par with their international peers. Changing society needs, millennials aspirations of experiential learning and exponential technological developments are some important aspects making vocational education more challenging and critical to run and sustain.

1.3.3 Academic Planning

Academic Planning is one of the important components of academic management. Academic management begins with academic planning. Academic planning is often

seen as the 'heart and soul of the academic strategic plan. A strategic plan in an academic institution involves long-term planning exercise based on the present and future need analysis of an institution (Rowley and Sherman, 2004). The need analysis takes into account a number of areas including the clientele (i.e., student) needs, market demands, etc. This strategic plan includes planning and management of courses, programs, and projects in the higher education context. The academic planners need to examine how well the campus resources are serving learners. It should include the analysis of how well the instructors teach, how well the learners learn, how the current pedagogical methods affect the discipline and the best methods available to transfer learning effectively (Rowley and Sherman, 2004). These perspectives are to be keep in mind prior to the next step of the strategic planning process. Thus, academic planning and management is not just a routine activity done to meet both ends in the departments; this activity requires utmost creativity, innovation, novelty, excellence in teaching and learning environments, followed by an inspiring faculty cadre that commands respect by their sheer power of knowledge, expertise, and ability to motivate their students. Students expect their teachers to help them realize their full potential in order to enable them to make a positive contribution to the world they live in. They have a right to expect a meaningful engagement during their courses, apart from just "finishing" courses.

Academic planning could be understood to include all major activities related to curriculum, teaching, learning, and research in a higher educational institution. In a narrower sense, the term indicates key areas of activity that an academic has to follow when formulating or designing a course or semester and managing (delivering) it. The term – academic management - basically implies those activities, which are to be done by faculty members in higher education to be able to perform his/her work in a meaningful way to meet the objectives of the institution and personal growth. It is assumed that all those who are involved in higher education as faculty members have three major areas of responsibility- teaching (and learning), research (e.g., applying and doing) and service (which might include heading/leading a department, leading or being a member of a team, providing service to a community, interdepartmental work takes some portion of the time).

In a nutshell, the responsibilities of academic management in the NIFT includes initiation and facilitation of new programs- curriculum design, delivery, review and compliance; optimal utilization of teachers, facilitate the appointment of Heads of Units and Unit In-charges, Chairpersons and Institute Coordinators; facilitate faculty nominations for domestic and international seminars and conferences; monitor publications done by the teachers etc.

1.3.4 Interdisciplinary Curriculum and its Transaction

Curriculum design and transaction are two important aspects of curriculum management. They involve effective utilization of all resources and directing their efforts towards achieving the objectives of the educational institutions.

According to Rhoten and Pfirman (2006) interdisciplinary means the integration or synthesis of two or more disparate disciplines, bodies of knowledge, or modes of thinking to produce meaning, explanation, or product that is more extensive than the sum of its parts. Manathunga *et al.* (2006) state that the inter-disciplinarily emphasizes "the creative synthesis and new understandings that become possible when two or more disciplines become integrated". Graybill *et al.* (2006) describe the interdisciplinary approach as one which involves the use of an innovative conceptual framework to synthesize and modifies two or more disciplinary approaches. Nissani (1995) pointed out that interdisciplinarity involves "bringing together in some fashion distinctive components of two or more disciplines".

As described by the Klein (2006) interdisciplinary teaching at all levels intersects with innovative pedagogies that emphasize exploration and active involvement in the process of making meaning. Teachers use innovative approaches that promote dialogue and commune, problem-posing and problem-solving, and critical thinking. The related structures, strategies, and activities are: team-teaching and team planning, collaborative learning and learning communities, clustered and linked courses, core seminars at introductory and capstone levels, theme or problem focus in courses, proactive attention to integration and synthesis, projects and case studies; dyads, triads, and small groups for discussion, game and role-playing, inquiry and discovery-based learning, learning portfolios, experiential and service-learning, internships and fieldwork, residential living-learning experiences etc.

Burns and Sattes (1995) reported that the interdisciplinary teachers, no longer think of themselves as subject specialists but as generalists who organize learning activities around essential questions, themes, or concepts and their subject areas become sources of knowledge and skills that can be applied to larger purposes. As described by Davies *et al.* (2010), worldwide higher education strategic plans of governments in the recent years have been showing renewed emphasis on interdisciplinary approaches to build and stimulate creativity, innovation, leadership and entrepreneurship among their undergraduates to make them capable of competing in today's work market.

As cited by Campbell and Henning (2010), in the 21st century interdisciplinary specialization is an important and a complex issue, as the modern society increasingly demands application-oriented knowledge, and the usability of developed knowledge generally requires the integration of various disciplines. A consensus seems to be forming that knowledge is becoming increasingly interdisciplinary, calling for more interdisciplinary learning (Klein & Newell, 1997) etc.

According to Naik (2015) the professional world of fashion in India has expanded to much more than the art of designing clothes. There are several fields to choose from today's fashion education. One could be a celebrity stylist, a fashion editor or editorial stylist, a shop window designer, a fashion consultant for commercials, apparel or accessory designer, a merchandiser, a fashion buyer, retail expert or an entrepreneur who brings international fashion brands to India. All these fields are interdisciplinary and professionals aspire to work in these fields needs to understand distinct subject knowledge and interdisciplinary approaches to solve the work-front challenges. According to Gbetodeme *et al.* (2016), any design pertaining to fashion can never be complete without the elements and the principles of design. Norman (2015) stated that in design schools and universities across the world, considerable time is spent on mastering the craft skills of drawing, construction, materials, manufacturing, and finishing. All these essential subjects of fashion education need an interdisciplinary approach by synthesizing knowledge from the subject disciplines of fine arts, design, and technology.

Jacobs (1989) found that interdisciplinary courses frequently face two problems- a. Potpourri problem: No general structure in interdisciplinary work hence curriculum developers themselves must design a content scope and sequence, b. Polarity Problem:

Some teachers feel highly territorial about their subjects and are threatened as new views of their subject are promoted. According to him, to avoid these two problems, effective interdisciplinary programs must meet two criteria- a. They must have carefully conceived design features: a scope and sequence, a cognitive taxonomy to encourage thinking skills, behavioural indicators of attitudinal change, and a solid evaluation scheme, b. They must use both discipline-field-based and interdisciplinary experiences for students in the curriculum. However, the curriculum design should lead to active teaching. Clark (1995) identified four of each cognitive and affective goals of active teaching at higher education. These comprise the four cognitive components: knowledge, organization of instruction, clarity of expression, and quality of presentation; and the four affective components: student interest, student participation and openness to ideas, interpersonal relations; and communication and fairness.

Integration of separate discipline curriculum approaches into one single curriculum approach to fulfil the specific needs of industry is necessary for the fashion design education so as to expose the students to various related disciplines such as management, psychology, media and communication, history, fine arts, architecture, engineering, ICT, etc. Fashion education needs a host of activities in designing appropriate and relevant curriculum framework.

Different models of curriculum transection in fashion education include classroom, studio, workshops, field visits, crafts studies, industry orientation, industry internships, and graduation projects. Various evaluation criteria's comprising of theory and practical exams, juries, PowerPoint presentations, portfolio preparations, model makings, etc., are adopted appropriately.

It is worth knowing about the process of integration of various disciplines, knowledge and transacts by synthesizing the required domain of knowledge for enabling students to become fashion professionals.

1.3.5 Learning Culture
Common values, spirits and behaviour norms of students who pursue their study and research in the institutes form the learning culture. The study of academic culture is the close observation of how academic work is carried out and influenced by the academic environment. Conventions, morals, practices, and processes together form culture. In

the contest of the learning environment, it is called learning culture. Learning culture should create and encourage effective learning and teaching.

Shen and Tian (2012) opined that the Academic culture of universities mainly consists of academic outlooks, academic spirits, academic ethics, and academic environments. Academic spirits are the thoughts and beliefs developed and condensed from the long-term academic practice and activities. Academic cultures influences student achievement and behaviour. Sanford (1971) determined that personality and culture are so intimately bounded up together that we can hardly think of changing one without the other. According to Dill (1982), if the common academic culture has not been carefully nurtured during periods of prosperity, the result can be destructive, creating conflicts between faculties, loss of professional morale, and personal alienation. The celebration of academic values such as honesty, sustained curiosity, the communication of knowledge and continued intellectual growth should be the necessary conditions for the development of any vital academic culture.

Huisman and Pausits (2010) said that the main ingredients of higher education are: authority, freedom, autonomy, relevance, impact, effectiveness, and efficiency. Accordingly, how these ingredients are included in the academic culture should also be an important aspect to be monitored in any educational institution. According to Winch, C. (2006) autonomy is to permit individuals with that freedom and openness in thoughts, learning and actions which lead them to be different from others in manner of creativity, thinking or exploring ideas. Self-defined professional action, self-defined professional development and freedom of control by any other institute or person are three important senses from where six dimensions of teacher autonomy as proposed by McGrath (2000).

Tripathi, K., & Gupta, R. (2016) enlisted following benefits of autonomy and accountability; boosting up confidence of uniqueness in every entity; stimulate the individuals to look beyond that restricted region; imparting opportunities to probe their ideas and originality, embedding more emphasis on value creation; making them liable of all the decisions taken by them; hosting them to justify their verdict comfortably and confidently. According to them autonomy and accountability in higher education is foremost affirmative for all, irrespective of the institutions in which they are studying.

NIFT students can participate in a wide range of co-curricular events through student development activity clubs viz., cultural club, literary club, sports, adventure & photography (SAP) club, and ethics, social service and environment (ESSE) club. 'NIFT Fashion Spectrum', the annual fest of the institute provides a platform for students to showcase their talent in various inter-collegiate and intra-collegiate activities and events. To promote interaction among different institutes, all the institutions across the country compete at 'Converge', a centralized cultural and sports annual event hosted by any one of the NIFT campuses (NIFT Prospectus, 2017). Through the institute's international linkages, the students can participate in international competitions, seminars, research, exhibitions, and other events that can broaden their vision and understanding of different cultures. The communication of such evolved aspects of the prevailing learning culture at NIFT is an important feature of the present study.

1.3.6 Student Approaches to Learning

According to Heikkila *et al*. (2011) the term 'approach to learning' originally referred to how intentions and processes were combined in student learning. Learning can be defined in simple words as the acquisition of knowledge and skills through being taught, study or experience. In any educational process, based on the prevailing teaching approaches and evaluation methods, the scope for learning approaches are evolved. As comprehended by Diseth (2007), students' approaches to learning refer to the correspondence between students' intentions, motives, and strategies, and they result from students' characteristic interaction within the teaching environment. They are a function of both individual characteristics and the learning context (Newble & Hejka, 1991; Biggs, 2001). Hence, they may be both variable and consistent (Ramsden, 1988). Most of the research literature however, considers student approaches to learning as primarily a result of contextual influences in terms of students' responses to situational demands (Entwistle, 1987; Newble & Clarke, 1987; Entwistle & Tait, 1990; Biggs, 1999). However, the adoption of different approaches to learning is most directly affected by the perceptions of the context, rather than the context in an objective sense (Entwistle, 1987; Biggs, 2001).

The teaching approaches should assist in achieving the objectives of the pedagogy. An approach forms broadly through the amalgamation of a set of principles, beliefs, and

behaviour. It is to necessary to consciously choose an appropriate and available direction to start and follow any intended learning target. The teaching approach is enlightened viewpoint towards teaching and is superior than teaching method and techniques. Some of the well-acknowledged teaching approaches in the educational research of the professional educational institutions can be- subject disciplined or integrated (unified), individualistic or collaborative, indirect (guided) or direct (self), interactive or non-interactive, teacher-centered or learner-centered, subject-oriented (what to learn) or process-oriented (how to learn), monologue or dialogue, formal or informal, banking or constructivist, intrinsic motivated or extrinsic motivated, and metacognitive or problem-based. They are mainly dependent on different levels of engagement and focus of the facilitator and learner. There is no single approach which can guide the effective teaching-learning process. According to Gappi (2013), students learn in diverse ways, each of them has his/ her own style or preference in the way they recognize and process information. Further students have their own preferred way to recognize, retain and retrieve information.

Approaches deal with general philosophies of teaching while strategies deal with specific actions. A strategy is a plan of action designed to achieve a long-term or overall aim. Pask (1976) identified the holistic and serial learning strategies. Students who adopt a holistic approach tend to work best by tackling a task as an integrated whole. Right from the start they work impulsively according to mood and interest. Students who adopt a serial approach, on the other hand, tend to work in a systematic manner, essentially in a linear way and tend to approach a complicated task by breaking it down into a series of sub-tasks, mastering each of these separately and then combining them in order to master the task as a whole.

'Deep or surface level of approach classification' was the pioneering work in learning approaches by Marton and Saljo (1976). They at first described the difference which they found among students reading an academic article as deep and surface levels of 'processing', but later this was revised to approaches to learning (Marton & Saljo, 1984) both to avoid confusion with the same term used in relation to memory processes and to make clearer that 'approach' included not only process (strategy), but also intention (motive). Deep learning approach involves examining new facts and ideas critically and tying them into existing cognitive structures and making numerous links

between ideas. Deep approach is driven by learners' intrinsic motivation and learners tend to appropriately engage the task in order to maximize understanding (Biggs, 1993). Deep approach factors include seeking meaning, relating ideas, use of evidence, interest in ideas etc. On the contrary surface learning approach involves accepting new facts and ideas uncritically and attempting to store them as isolated or unconnected items. Surface approach, on the other hand, is driven by extrinsic motivation. Thus learners usually manage to invest minimal time and efforts to meet the minimum requirements. Surface approaches factors include lack of purpose, unrelated memorizing, syllabus-soundness, fear of failure etc.

The approach was seen to depend crucially on both the context and the content (Entwistle, 1991). Students who are consistently relying on a surface approach actively prefer, and highly rate, lecturers who provide pre-digested information ready for 'learning', while students with a deep approach prefer lecturers who challenge and stimulate (Entwistle & Tait 1990). Individual differences between students in approaches to learning and studying may remain relatively stable over time and course, the balance between deep and surface for the whole class can be altered by the assessment procedure (Thomas, 1986). As reported by Svensson (1977) the students who consistently adopted a deep approach were more successful in passing examinations than those students who consistently adopted a surface approach. Pointing towards project-based practical learning among the fashion design students, Bailey (2002) detailed that the term 'deep' tends to be associated with characteristics such as talent, originality, commitment, creativity and the ability to think independently. 'Surface' appears to be synonymous with lack of effort, ability or an absence of inquiry. Additionally, two more intermediate stages of learning approaches were found by him; an intention to develop the design process either through rehearsal and repetition or through experimentation. These were evolved based on the nature of learning activity as a practice-based continuum in contrast to the early text-based approach. Grounded on the above study conducted by Barley, Lyer and Roberts (2014) an improvement was made from four approaches into six approaches. These six approaches were based on viable combinations from focus (product, process, and concept) and intention (completion of a design project, an understanding based on instruction based framework, an understanding based on perceptual psychology and creative through experiential), components of practical based learning etc.

Characteristics of teaching, the department and the student - all these have components an effect on the approach to learning adopted by the student at any time. According to Newble and Entwistle (1986), the approach adopted by the students appears to be an important factor in determining both the quantity and the quality of their learning. Students' approaches to learning refer to the correspondence between students' intentions, motives, and strategies, and they result from students' characteristics interacting with the teaching environment (Biggs, 2001). They are a function of both individual characteristics and the learning context (Newble & Hejka, 1991; Biggs, 2001). Hence, they may be both variable and consistent (Ramsden, 1988). Students' approaches to learning can be defined as "the ways in which students go about their academic tasks, thereby affecting the nature of the learning outcome" (Biggs, 1994). As opined by Alkhalidi (2014) the desired characteristics of interior design education of 21st century are- Learner-centeredness, discovery-based or constructivist learning, systems perspective, avoidance content orientation, learning how to learn, inquiry-based scientific methods, team-based problem solving, preparation of designers into the sustainable design, linkage to the real projects etc. Students' approach towards learning plays a vital role in the fashion education because of its distinguishing characteristics-multidisciplinary, interdisciplinary, vocational, varying specializations of admitting students their backgrounds, creative and innovative nature, etc.

1.3.7 Emerging Trends and Challenges in Fashion Education

The necessity of professionals having creativity, innovation and interdisciplinary working capabilities are persistently increasing. Most of the domains of industrial products and services are in need of such professionals to meet the competition and customized consumer requirements. These industrial requirements are creating new opportunities in the field of fashion designing which facilitates the graduating students to move into other creative industry fields. The development of fashion education mirrors the economic development of a country and the stages of its industrial evolution – textile design, followed by fashion design, then the blossoming of all disciplines that relate to advanced industrialization or post-industrial society, from fashion photography to fashion retail management etc. (Gale, 2011). During the recent years, fashion design related education is also offered by other conventional institutions as special programs, and also as an extended portion in the existing curriculums, because of its increasing importance in most of the fields of industry as well as household.

In order to meet the growing requirements of the fashion design professionals, the fashion design education has been classified into four product line areas and three business areas.

The four main industry product line categories are-

1.Apparels - menswear, womenswear, children wear, leather garments, lingerie, protective wear, etc.

2.Textiles - yarn, fabric, home furnishing, wall and floor coverings, etc.

3.Accessories - Jewellery, handcrafted accessories, packaging, leather accessories, personal accessories, interior products, etc.

4.Hand Looms and Handicrafts

 (in view of its importance considered as a separate category)

On the other hand, the three main fashion business areas are -

1. Fashion marketing and merchandising

2. Media and communication

3. Creative design in various products

The graduated students work in the above industries and services as professionals like designers, quality managers, production managers, merchandisers, visual merchandisers, etc.

To fulfill these new areas of professional requirements, fashion education in India is growing rapidly and offering different courses. Now, NIFT covers non-apparel or textile programs like Accessory Design, Space Design, and Fashion Communication Design to serve the related industry.

Choi, *et al*. (2013) identified that the fashion education system and fashion designers will meet new challenges in the near future. According to an internal draft report, circulated for suggestions and comments among the senior teachers of NIFT in the year 2015 on 'NIFT Vision-2025', the challenges projected were- rationalization of the programs, autonomy, and excellence, faculty shortage, staff welfare, faculty development and training, research and development, craft cluster initiative, industry connect, incubation centers, leveraging alumni strength, MOOCs, and IT Infrastructure. Innovative educational practices should emphasize on the features of new materials,

clothing and accessories etc., focusing on ergonomic design with comprehensive foundations for functional fashion design. Curriculum restructuring of existing programs and development of new programs based on society needs has always been a challenge for Fashion Education Institutions. As stated in NIFT Prospectus-2018 (2017), the nature of fashion has evolved beyond its association with apparel, to become multi-disciplinary and multi-dimensional. The approach to promotion, consumption, and innovation has progressed various concepts, material, technology, craftsmanship, culture, business, economics, towards creating unexplored areas that present immense scope for continuous study and research in this field. The success of any educational program depends on academic management in the institution. Kumar, Sangal, Mitra, Singh, and Karlapalem (2009) stated that education is not just about learning skills (how to) but also about developing the ability to decide on what (what to do?) and why (why to do?). It should lead to the development of critical ability in students towards distinguishing between essence and form or between what is of value and what is superficial in life. It is considered as a prerequisite for a shift from rule-based society to a relationship based society. Fashion education in India is an emerging field of study and at the same time in the last two decades, the establishment of fashion education institutions by the Government of India as well as the private institutions has expanded the opportunities for the students to pursue this course. The present study was conducted at NIFT Campuses and fashion design graduate programs.

1.3.8 Profile of Students and Teachers of NIFT

The young students come from different schools, places, backgrounds, and choose fashion, textile, lifestyle, knitwear and communication design courses at NIFT. The industry requires good professionals capable of designing, producing and marketing functions, but these skills have to be developed in the institutions. Fashion design students have to face rigorous academic life and need to balance academic, industrial, cultural and social opportunities available to them to get the most out of their college experience. Further, despite the prevalent situation of competition and demand, students have been showing interest in applying for these programs. In such a dynamic environment - What is their fashion background? What is their main purpose and intention to choose these courses? What do they want to become? All these areas need to be studied from the profile and life perceptions of the students to find whether they have been matching with the purpose of the institution.

On the basis of the above understanding, the study of student profile in the following issues viz. demography, background, abilities, skills, expectations, concerns, needs, satisfaction, limitations and challenges were found significant.

Similarly, teachers are one of the important stakeholders in any educational system. Their active contribution plays an important role in achieving the goals of the institution through a set of objectives and vision for excelling. While assessing any educational institution, formally or informally, in the academics or the service, a profile of teachers has utmost importance. The apparent three important roles of teachers in any institution are teaching, research and services. These roles equip them to generate and disseminate knowledge to students and their peers. According to Austin *et al.*, (2007), as educators, faculty should understand various strategies for engaging in course design, teaching diverse learners, supporting active learning, using technology to facilitate learning and assessing student learning. As researchers, the teachers should also frame appropriate questions, designing projects, analyzing results, and communicating findings to investors, on the other hand, fellow scholars and policymakers; as service providers, teachers should be able to connect theory and practice. Further, making own professional growth and strategic planning, conflict resolution, time management, developing creativity, innovation, and entrepreneurialism are also very important roles.

Teachers need to have a range of knowledge and skills pertaining to teaching, research, professional attitudes and habits, interpersonal skills, and professional knowledge about higher education (Austin & McDaniels, 2006; Austin *et al.,* 2007). Insufficient support, an atmosphere of competition and politics, a lack of community, and distance from their senior colleagues influence their career (Mullen & Forbes 2000; Rice *et al*., 2000).

Fashion education as an interdisciplinary education seeks to ensure the selection of teachers from general domains, their grooming and sustenance for the required interdisciplinary competency in the area of academics and management. In this background, the study of teachers' profile on issues such as demography, background, abilities, skills, expectations, concerns, needs, satisfaction, limitations and challenges were found significant.

1.4 Rationale of the study

Fashion programs are popular among the Indian students because of their fame, status, and appealing career opportunities. In order to keep in pace with the demands of the fashion institutions, the students need to compete and clear entrance examinations or admission procedures to enroll in these institutions. The present status and future prospects of fashion education in India in terms of various specializations and levels of education was an important aspect in the present study.

Fashion education as a multidisciplinary subject has got its prominence in the academic field across the globe. In India, after the establishment of NIFT, it has become popular and appealing in terms of job prospect. The growing demand and the global developments in the fashion industry stress the need for quality curriculum and its transaction. The interdisciplinary nature of the subject requires a thorough upgradation and a high degree of integration by blending the different disciplinary knowledge into unifold perspective to understand fashion education. Hence, it is interesting and important to study the nature and process of fashion education as an academic program in India, especially in NIFT and its campuses.

NIFT continues to be a center of excellence over the years by designing need based and relevant programs for developing fashion professionals. Innovative curriculum with learner-centered instructional designs and practices are the best suited approaches for 21st-century education. NIFT is one of the very few institutions in India having such a paradigm. How these NIFT campuses have continued to remain centers of excellence in fashion education in India while maintaining their quality with innovative instructional practices is an important aspect of the study. Fashion is a dynamic and ever-changing field. Based on the prevailing market trends and influences, the fashion education needs to upgrade continuously in terms of its resources that include professional development of teachers, infrastructure development and institutional linkages etc., to predict the future trends and to facilitate them. It is also an important aspect of the study to understand how these institutions cope with such challenges in the areas mentioned above.

NIFT campuses in India are under the aegis of the Ministry of Textiles, Government of India. The peculiar feature of NIFT campuses is that the institutions do not require affiliation under any university as these have statutory status with the center of

excellence. NIFT has seventeen campuses across India and Head Office at New Delhi. It was one of the aspects of this study to know how Head office and the NIFT campuses are sharing the authority and responsibilities in terms of autonomy, accountability, equity and equality which are important priorities of any institution of higher education. According to the enlisted functions in the NIFT-Act 2006, the institution mandate is to; promote quality and excellence, lay down various degrees, awarding degrees and honorary degrees, undertake research, establish modern information center, organize national and international events, act as a nucleus for interaction between academia and industry. It is an important aspect to understand how these institutions are managing in the above areas.

The students pursuing fashion education are from various disciplines, sociocultural and linguistic backgrounds. These students are to be groomed towards the specific objectives of the fashion programs they pursue. It is interesting to know how these institutions are providing learning experiences and how students are able to comprehend and acquire adequate knowledge, creative skills, and attitude towards fashion education. This study has made an attempt to critically analyze various fashion education programs in terms of curriculum inputs, approaches to learning and learning outcomes. Fashion education needs inputs broadly in the areas of fine arts, design, technology, and management. Accordingly, multi-disciplinary teachers are recruited to teach. It is interesting to know how NIFT campuses are accomplishing their academic planning and curriculum transaction with the teachers of varying backgrounds, experiences, and profiles. The teaching methodologies and modes of students' assessment are also the focus of the present research study.

It is observed from NIFT's placements cell reports (2013 to 2018), that in last few years, NIFT is unable to provide 100 percent placement to its graduates and on the other hand NIFT campuses have increased from seven to seventeen and more campuses will come in the future. The numbers of courses offered in the institutes are also increased, leading to the generation of more number of graduates every year. As for the NIFT vision statement, it should proactively develop fashion business. Development of fashion business includes employment generation, exports development, fashion design consultancy, and entrepreneurship development, etc. The present study has examined

these aspects in NIFT campuses as perceived by the students, teachers, academic administrators, and policymakers.

The researchers have not come across any research study on academic management of Fashion Education in India specific reference to NIFT. Considering the above points in mind, the investigator as conceptualized the research problem, formulated the research questions and objectives of the study with appropriate methodology.

1.5 Research questions

1. What is the current scenario of fashion education in India?

2. How does curriculum development and transaction take place in fashion education?

3. What are the profiles of the students and teachers in fashion education?

4. What are the perceptions of the students and teachers with regard to the learning culture in fashion education?

5. How do students learn in fashion education?

6. What are the future challenges of fashion education in India?

1.6 Organization of Chapters

The present research was conducted to study the academic management of fashion education in India. In the thesis, chapter one is titled 'Introduction gives The Conceptual Framework of The Study'. It introduces the concept of important terms involved, problem statement, the research questions, rational of the study, objectives, definition of operational terms, and delimitation of the study.

Chapter two, titled 'Review of Related Literature', describes the literature review with respect to research objectives. It covers studies related to - the purpose of fashion education, the profile of the students and teachers, academic management in terms of - administration, curriculum design, students' evaluation, and feedback, and resources, students learning culture, students' approaches towards learning, and developmental challenges.

Chapter three, titled 'Research Design and Methodology', describes the research approach, methods, and procedures employed in the study. It includes the population of the study, sampling procedure in the survey, criteria for the selection of respondents for focus group discussion and interviews, research tools development, validity of tools, pilot study, data collection procedures, and data analysis methods.

Chapter four, titled 'Data analysis and Interpretation', describes various aspects spread across the objectives of the study. This chapter has been organized into four sessions.

Chapter five, titled 'Summary and Conclusion', describes the main findings from the research based on the objectives and the literature review of the study. The chapter makes recommendation for the improvement of academic management of fashion education in India. The chapter also suggests areas for further research.

In the end, the thesis appends a bibliography, research tools, permission letter, published articles, and course work certificates.

To study the academic management specific to the objectives of the study, the reviewed literature to get the outline of the present context of available researches are presented in the following chapter two.

1.7 Conclusion

In the expanding field of deign education, Fashion design is a rapidly growing sector and one of the most premium option for millennium students. Fashion education in India evolved drastically in last four decades and spread geographically to major cities all around India. What are the challenges faced by academic management to manage interdisciplinary, vocational, creativity and in innovation driven programmes. It is a novice and unexplored area to be researched and to describe the established practices, academic culture and developmental challenges related to academic management. The present research studies, thus tries to study and describe the academic management system of fashion education in India.

The next chapter presents review of related literature on the academic management of fashion education in the areas of academic administration, curriculum design, curriculum transection, students' assessment and evaluation and about learning culture.