

The Effect of Teaching and Promoting Creativity in Sewing among Vocational Skills Students from Selected Colleges in Kitwe District of Copperbelt Province, Zambia

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Abstract: The study explored the views of college lecturers from selected colleges in Kitwe District on the effect of teaching and promoting creativity in sewing among vocational skills. The study was designed to gather information from the selected colleges on the effects of teaching and promoting creativity in sewing among vocational skills and how it can be improved in terms of teaching and learning (Education), not only in Zambia but the whole world as it is regarded as the (stepping stone) vehicle to accelerate the country's economy, development and social growth. Basically the ingredients for human development and the country in general is Vocational and Technical Education and this has been stressed in Zambia's education system since Pre-independence. The research design was a descriptive survey. The study objectives identified the methods for teaching sewing at the selected Colleges in Kitwe District. Through purposive and cluster sampling, 100 participants were chosen for the study. A questionnaire and observation checklist was used for data collection. The Statistical Package for Social Sciences version 21.0 was used for data analysis. Frequencies, percentages, means, and standard deviations were generated and presented in the table. The study revealed that most lecturers and students agreed to the fact that demonstration, teaching and learning materials had a positive attitude towards the students in learning sewing creativity. The study therefore recommended that there should be more mechanisms in place to serve as a guide and the use of appropriate teaching and learning materials to facilitate the learning of sewing creativity. Additionally, there is need to improve the teaching and promoting sewing creativity skills in colleges.

Keywords: Creativity, Design Education, Professionalism, Teaching, and Vocational Skills.

1. INTRODUCTION

Education spreads information, abilities, and attitudes. It is an effective tool for implementing changes (Farrant, 2014). Through educational institutions like schools, colleges, and faculties, one can gauge one's level of education by observing the characteristics and behaviors they exhibit (Akinpelu, 2010). Education is a wise investment because it gives people the knowledge and skills they need to meet life's challenges (Kyriacou, 2012; Okorie, 2010). A country's future depends on its citizens being knowledgeable, skilled, and conscious of both their personal and societal obligations. Chanda (2024a) noted that a person who has received an education can contribute to the political, social, economic, and cultural advancement of a country and, ultimately, the entire world. Therefore, it is appropriate for the educational process to run smoothly so that its participants can benefit both themselves and the society in which they live (Akyeampong, 2017).

One of humanity's fundamental needs is clothing. As a result, it is crucial that educational institutions that offer courses in clothing and textiles pay close attention to the skill levels attained by their graduates in order to enable them to create appropriate clothing to meet the demanding needs of Zambian society. One of a person's most fundamental needs is clothing, and sewing as a subject deals with the problem of joining pieces of fabric to create useful objects. Clothing and home décor are the two main things that are made with sewing. The sewing courses are intended to give students the opportunity to learn practical skills that will serve as a foundation for more advanced training in technical/vocational institutes. Anamuah-Mensah (2013) says that the sewing courses are intended to give students the opportunity to learn practical skills that will serve as a foundation for more advanced training in technical/vocational institutes. A learner who has advanced sewing knowledge and skills will be better able to design original looks for themselves and other people. A variety of teaching techniques must be used if the sewing curriculum is to be taught effectively and the students are to learn the necessary knowledge and skills. Any country in the world can experience economic growth and social development thanks to innovation, skills, and knowledge. In addition to being more competitive in the global economy, nations with higher levels of education and highly skilled citizens are also better able to take advantage of opportunities. This investigation seeks to close that knowledge cavity.

1.1 Statement of the Problem

The review revealed that there has been extensive research on the acquisition of technical and vocational skills. Ijaiya (2018) discovered that students are unaware of the value of vocational subjects that would aid in the development of skills and abilities necessary for meeting independent life needs. According to estimates from the 2010 census data, the formal sector in Zambia is currently only able to take on 7 to 10% of newcomers to the labour force, despite the fact that school dropouts increase the labour force at a rate of about 0.7 million per year. Chanda (2023)'s study revealed that a dropout is a pupil who was enrolled in the beginning of the school year and has left before the end of the school year, and was not enrolled elsewhere. This number consists of 21% school dropouts, 50% secondary school dropouts, and 29% school-age children who have never attended. Sewing is a skill- and activity-oriented subject that, if properly taught, will give students the tools they need to become independent. However, whether it is teacher-centered or student-centered, instructors need to adopt different teaching methods if they want students to demonstrate the necessary knowledge, abilities, attitudes, and skills (Chanda & Siyunda, 2023).

Bwisa (2012) further noted from the literature that tutors in vocational centers are unable to use adequate instructional techniques, which does not enhance students' development of self-concepts and interest as well as their ability to learn vocational skills. Students weren't able to sew straight or manipulate fabrics because they weren't taught the fundamental foundational sewing skills in the first year. However, some teachers have a tendency to ignore this, which causes students to lack the necessary attitudes, abilities, and knowledge in the subject. In light of this context, the study set out to examine the effects of encouraging and teaching sewing creativity to college students majoring in vocational skills. So, this research aims to close the gap.

1.2 Purpose of the Study

The purpose of the study was to investigate the effect of teaching and promoting creativity in sewing among vocational skills students from selected colleges on the Copperbelt.

1.3 Research Objectives

The study was guided by the following objectives;

- Examine lecturers' perception of sewing and promotion of creative abilities among students pursuing vocational skills in selected colleges in Kitwe District.
- To identify various strategies that are used for the promotion of sewing creativity among students during sewing lessons in the study area.
- To determine how the academic and professional qualification of staff affects the development of sewing creativity in selected youth vocational centers in the Kitwe District.

1.4 Theoretical Framework

The study was guided by some selected theories by John Dewey's Theory and Adult Learning Theory. The study was based on the 1894 theory of John Dewey's progressive educational philosophy. Dewey argued that active learning is the most effective way for students to learn. Thus, the importance of experiential learning aids in helping students adapt to their surroundings and draw general conclusions about particular observations (Baldacchino, 2013). According to Westwood, teacher- and student-centered approaches can incorporate teaching strategies. The teacher is the main subject of the teacher-centered approach to education. The primary responsibility of a teacher is to impart knowledge and information to students, who receptively receive everything the teacher says (Huba & Freed, 2000). On the other hand, in the student-centered approach, the teacher makes sure that students participate in the learning process (Westwood, 2012; Collins & O'Brien, 2013).

Adult Learning Theory - In the 1970s, Knowles wrote about andragogy, "the art and science of helping adults learn" (Knowles et al., 2015) and set forth assumptions about how adults learn. The assumptions did not specifically address the affective domain or students' perceived self-efficacy, but they continue to provide a useful perspective for educators

1.5 Significance of the Study

This study provides support for educators who desire to engage students in the learning process. This research may contribute to the field of family and consumer sciences by providing a more complete perspective of students' apparel construction/sewing laboratory classes, including the impact on and value for the individuals enrolled into the Vocational Skill programme of the Colleges of Education. The results of this study may help educators to understand better the dynamics of this type of course and provide opportunities to engage students in learning endeavours. In the future, it will serve as a reference for students, organizations, and the government. Finally, the study results may act as a springboard for subsequent researchers working in related fields of study.

2. LITERATURE REVIEW

In order to learn more about the effects of encouraging creativity in sewing among college students studying vocational skills, the researcher will review previous research in this field in this study. The majority of the time, a literature review aids the researcher in choosing novel strategies and promotes fresh perspectives on the subject at hand. According to Kombo and Tromp (2006), a literature review is a summary of the work that other academics and researchers have published on a particular subject. The importance of vocational training in colleges in developed nations stems from their impact on youth employment and economic development.

2.1 Concept and History of Sewing

Few studies have been conducted related to sewing education. Two researchers' explored motivations for taking sewing classes (Drohan, 1997; Lutz, 1957 cited in Lewis-Goldstein, 2010), and one (Ostapovitch, 1961 as cited in Lewis-Goldstein, 2010) studied motives for home sewing, based on several studies done in the 1950s. Both Connolly (1994) and Fernandez (1997) took a historical look at home sewing in the late nineteenth century. Blood's (2006) study found that John Dewey's Theory's theory of flow may be useful in the clothing and textile area because participants in her study experienced greater flow experiences as they continued their involvement in non-industrial textile production. However, no studies measuring specific outcomes of classes in apparel construction/sewing laboratories have been found. Learning how to sew is a topic that has been both enthusiastically discussed and hotly debated. The image of sewing machines in a classroom has been associated with negative feelings toward the field of home economics/family and consumer sciences (FCS), suggesting to others that the field is solely comprised of "stitching and stirring" (East, 2000; Erwin, Moran III, & McInnis, 1996). Considering clothing a basic human need (Nygren, 1999), along with food and shelter, is common. However, some authors express that clothing does not qualify as a basic need, but rather that it specifically satisfies basic physical and psychosocial needs (Pederson, 2009).

Sewing has also been viewed from feminist perspectives, with opinions ranging from confinement of women to a low-status gender role (Connolly, 1994) to empowerment. Clover (2005) stated: "Empowering women to speak out is premised upon finding media with which they are comfortable and which offer ways to express a diversity of feelings and perceptions". In looking for an alternate strategy for emancipation, Foss (1996) moved inward to "re-source" or find another source for spiritual energy after the completion of her teaching responsibilities each academic year. She carefully

explained the several steps of her sewing as a ritual. First in the ritual was entering a “marginalized space” where joy and cooperation were found (a fabric store filled with colors and textures). “Cleansing” or purification occurred as she made space for her sewing and preshrinking of fabric, and “demarcation of boundaries” took place as she brought out sewing equipment and created a space to sew. “Working magic” indicated that she engaged in the work that realized the purpose of the ritual, which was the sewing and creation of a garment. During this time she experienced what Csikszentmihalyi (1999) described as flow. As she transitioned to return by cleaning up, she was then ready to publically display the garment by wearing it as an “emblematic display.” The garment symbolized her change.

2.2 Teaching and Promoting Creativity Sewing Skills

Afghanistan faces numerous security issues due to armed conflict, which has an impact on the educational system. General education and training have suffered hugely from the unrest, leading to literacy rates far below the other countries analyzed in this report. Although figures on adult literacy remain difficult to obtain, according to some estimates adult literacy is as low as 28% (OECD, 2011). Many lecturers do not yet meet minimum educational qualifications and, since the curriculum for primary schools has been a priority, a curriculum for secondary schools has not been fully implemented. In VET, lecturers have been cut off from technical developments and innovations in their field (OECD, 2017). Despite these difficulties, Afghanistan has had some recent success. Ten years ago, at the end of the now ousted Taliban regime, Afghanistan had only around one million students, almost all male. Afghanistan’s National Skills Development Program aims to facilitate and fund training for wage earners and the self-employed. To build capacity in the VET system, private training providers, public training providers and non-governmental organizations (NGOs) are involved in developing market-driven skills. The development of TVET is an essential cornerstone for the Afghan recovery process and poverty alleviation.

The obstacles that Kazakhstan faces in establishing a well-functioning VET system are similar to those of other former Soviet countries. Many years of under-investment have resulted in outdated learning schemes, materials and infrastructure. The old Kazakhstan VET system provided good access to VET to a large number of students. Vocational schools were present in every region, specialized technical schools in every administrative province (oblast), and enrolment plans were sufficient to meet the demand for education. However, while the economy has been growing at double digits for years, the country’s VET system has not been sufficiently flexible to adapt to the growing demand for qualified expert staff.

2.3 Teaching and Promoting Creativity Sewing Skills in African Countries

Youth unemployment is a major concern of many African governments. Over 20% of the youth population of about 200 million in sub-Saharan Africa are either unemployed or in low-paid or precarious jobs (African Economic Outlook, 2010; Chanda, 2024b; and Garcia & Fares, 2018). On the streets of major African cities, an increasing population of out-of-school youth and adults compete dangerously for space in between moving vehicles as street vendors. According to the Africa Progress Panel (2012) there are 173 million Africans between the ages of 15 and 24 years, most of whom have entered the world of work from childhood with limited education and skills for decent employment and jobs. Every year 8 million to 10 million poorly skilled young Africans make the difficult transition from school to the labour market, where they end up in insecure and sometimes hazardous employment with no prospect of further education or developing their skills.

People can use sewing skills not only to make clothing but also other items for the household. Cox (2005) related how a handmade quilt fashioned from worn clothing was an example of creativity and resourcefulness. Handmade objects are unique and can reflect personal creativity. Johnson and Wilson (2005) found that female handcrafters found meaning in the uniqueness of their “one-of-a kind objects,” which was “an appealing aspect of their work”. Textiles, as well as the process of sewing, are frequently linked to creativity (Chaker, 2006; Loker, 1997; Nelson, LaBat, & Williams, 2005; Schofield-Tomschin, 2009). People who are passionate about sewing enjoy the process (Yin & Wiens, 2003; Donovan, 2014). Csikszentmihalyi (1999) observed that without passion people lose interest in difficult tasks and that “most creative persons are very passionate, emphasis original, about their work”.

The portion of tertiary education and training known as vocational education and training offers recognized instruction in technical and job-related skills (Ismail 2010). It covers a wide range of professions and industries, including mechanics, tailoring, and carpentry. Chanda et al (2024) in their study noted that the vocational training centers in Zambia focuses of

vocational education is on developing skills for independent work. In this regard, acquiring entrepreneurial skills for self-employment plays a major role in the design of vocational education programs (Bwisa 2012). Creative skills are appreciated for their ability to support economic growth and help individuals and organizations better prepare for and adapt to a world that is changing quickly (Kammur, 2017). Teaching creative skills in the Ministry of Education (MoE) in Zambia is a concern of the government.

2.4 Teaching and Promoting Creativity Sewing Skills in Zambian Colleges

In Zambia, various reports indicated that there was serious mismatch between training equipment used during training and what was obtaining in the industry. Nkanza (2007) and Tembo (2020) stated that the physical structures of most TEVET institutions were dilapidated, insufficient, and fully utilized. The training materials were inadequate and training equipment and plant were worn out. In most cases graduates were given on-job-training to enable them perform to the expected standard. Ibid (2020) further stressed that the observed mismatch would definitely affect the quality of training and development of full potential of students/trainees which would definitely affect their knowledge and skills for making contribution towards participation in the complex rapidly changing society. Other literature revealed that the issue of dilapidated physical structures, insufficient training equipment, teachers' qualifications for TEVET programmes and mismatch of knowledge and skills were not peculiar to Zambia. For instance, Nyerere (2009) in the study carried out in Kenya confirmed that the education system philosophy had rendered TEVET educational sector less favourable. According to him (Nyerere, 2009) university (academic) knowledge was more valued in Kenya than TEVET education irrespective of the quality of graduates from the two sectors of education.

2.5 Challenges Facing Teachers and Students in Teaching and Learning Creatively

Research has shown that there are challenges associated with teaching and learning creative skills in colleges (Mpuangnan et al., 2021; Snyder et al., 2019). Concepts and ideas of creativity are central to students' education in the modern psychology of teach (Sternberg, 2015). As it emphasizes critical thinking and analysis, it helps students develop their metacognitive abilities while allowing them to focus on their creativity (Niemi, 2012). Students require a safe and comfortable learning environment, as well as a sense of self-constitution (Garibay, 2015). Other barriers to innovative teaching and learning among college of education students include students' talents, learning beliefs, lack of enthusiasm, and inadequate training facilities (Akyeampong, 2017). Day & Sammons (2014) evaluated how students' academic achievement and scientific excellence were impacted by the skills and creativity of their professors. The study's conclusions showed a strong correlation between students' academic success and creativity and that of their tutors. Instructors have an effect on students' conception development as well as their ability to exercise self-control both within and outside of the classroom (Chanda et al., 2024b).

2.6 Types of Teaching Methods

There are many different teaching techniques, and the choice of one to use depends on a number of factors, including the subject matter, the amount of time available, the students' abilities, the size of the class, and the teacher's personal preferences (Andruszyn 2014). The majority of teachers use the instructional strategies listed below;

2.6.1 Lecture Method

Lecturing, sometimes known as the "information dump," is a strategy that is frequently utilized. It entails providing particular information for the majority of class time with limited room for student engagement and the expectation that students would have understood the material by the time of the exam (Stewart-Wingfield & Black, 2005). In general, lecturers introduce concepts, along with their definitions, examples of how they work, and other supporting data. This strategy is advantageous because it is a practical and effective way to provide a tremendous amount of material, especially in big courses where activities could be problematic (Michel et al., 2009; Whetten & Clark, 2016). As a result, lecturing has earned a reputation for being uninteresting, boring, or commonplace (Dorestani, 2015; Stewart-Wingfield & Black, 2015). Many instructors struggle with students who pay less attention, play games or send messages on their laptops, or even sleep in class, and some instructors worry that students won't remember as much of the material (Michel, et al., 2009)

2.6.2 Demonstration Method

Activities that take place in the classroom are called demonstrations, and they are used to show how a phenomenon "works" (Dunn, 2017). Due to the students' ability to participate and observe how the construct or phenomenon manifests in the actual world, this method is a little more interactive than lecturing. Demonstrations can give the students a delightful experience while also slowing down the pace in the classroom (Forsyth, 2018). Demonstrations, on the other hand, only involve a small portion of the students in the class, have rules and restrictions that direct the course of the learning process, and typically result in a very precise, frequently predetermined outcome. To demonstrate the dominance of the many sorts of seams, three students are requested to come to the front of the classroom in one demonstration and name the various types of seams. One student was given instructions to stitch a simple seam as part of the lesson. The phenomenon is not accessible to all students during this demonstration, though. As a result, the absent students are still only taking in knowledge.

3. RESEARCH METHODOLOGY

The research design was a descriptive survey with both qualitative and quantitative methods of data collection in order to attain the comprehensive results (Banda et al., 2017). Qualitative methods were appropriate to this investigation as it produced detailed data from the selected participants, while exploring feelings, impressions and judgements. On the other hand, quantitative method made the use of questionnaires, surveys and experiments to gather data that is revised and tabulated in percentages, which allows the data to be characterized by use of statistical analysis. The research was carried out in the five (5) selected colleges in Kitwe district namely: (Kitwe Vocational Training College (KVTC), Zambia Institute of Business Studies and Industrial practice (ZIBSIP), Buchi Vocational Centre and Young Men Christian Association (YMCA). The population for the study was purposefully drawn from the four (4) selected colleges. Purposive sampling procedure was used to select the respondents. The simple random sampling procedure were used to select teachers and learners. The sampling size comprises of 100 respondents. However, the primary data was complimented by the secondary data which was derived from school bulletins, government policy documents, ministerial reports and other relevant literature from the library. In sampling of institutions, the study adopted the stratified cluster random sampling techniques. Sampling was done on the basis of government and quas-government colleges. Colleges were clustered by courses offered. Data were analyzed qualitatively as in-depth interviews schedules and questionnaires were used as data collection instruments. Thematic approach was used, where data analysis started with the categorization of themes from the structured interviews and questionnaires schedules (komo and Tromp (2010). Charts and graphs were used to analyses data. The data gathered was analyzed according to the themes of the study and per the order of the research objectives. Data gathered from the questionnaires were analyzed manually and also a combination of SPSS and MS Excel. Analysis was mainly descriptive, that is mean, median, mode, range and standard deviation. Related statistics were applied where possible. The study upheld research ethical considerations such as voluntary participation of the respondents, informed consent, confidentiality, honesty, and right of privacy.

4. FINDINGS AND DISCUSSIONS

4.1 Teaching and Promoting Creativity Abilities in Sewing

After analyzing the data, the researcher discovered certain conclusions that highlighted the application of the demonstration technique of sewing instruction to enhance the sewing abilities of Community Development Fund students studying fashion design:

The findings have been summarized as follows;

1. Students' sewing abilities will develop as they acquire sewing creativity through the demonstration way of instruction.
2. The most effective way to educate is through demonstration, however it can also be combined with other strategies.
3. Learning sewing creativity is facilitated by the use of relevant teaching and learning resources.

According to the study results, colleges used the following teaching methods to teach and the most available was demonstration. To answer the first objective, Table 1 summarized the findings. 35 students, or 35.0% of the sample, indicated that they had sewing experience, whereas 55 other students, or 55.0%) said that they had not sewn before enrolling in a college or university to seek vocational skills, and 10% said that they had sewn somewhat. According to the results, the majority of the students have never sewn anything.

Table 1: Lecturers’ Perceptions related to Students’ Sewing Creative Abilities

Variables	Often		Sometimes		Never		Total	
	Freq N	.%	Freq N	%	Freq n	%	Freq N	%
Keep creative journal for personal observation	1	(12.5)	7	(87.5)	-	(-)	8	(100)
Encourage students to do something different everyday	3	(37.5)	5	(62.5)	-	(-)	8	(100)
Get goals for students	2	(25.5)	6	(75.0)	-	(-)	8	(100)
Take students out to observe other creative works	1	(12.5)	6	(75.0)	1	(12.5)	8	(100)
Group students out to observe other creative works	2	(25.0)	3	(37.5)	-	(-)	8	(100)
Engage students in creative work in class	-	(-)	8	(100)	-	(-)	8	(100)
Mentor students with a creative professional	3	(37.5)	3	(37.5)	2	(25.0)	8	(100)
Recognize and value creativity in Students	1	(12.5)	7	(87.5)	-	(-)	8	(100)
Encourage students to be enthusiastic about their creativity work	3	(37.5)	5	(62.5)	-	(-)	8	(100)

The data analysis shown in Table 1 above showed that the lecturer’s responses showed different levels of agreement to the various perceptions presented to them. Most of the tutors, 6 (75.0%), agreed that students display original ideas for product development. This implies that the students have the ability to be creative in their sewing and can create designs and patterns in their sewing. This finding supports those of Winebrenner (2001) who asserted that creative students display original ideas and products in sewing. The results in Table 2 above indicated that 5 (62.5%) of the tutors agreed that their students are fluent in idea generation and development. The students, thus possess creative ideas to generate and develop fashionable products which may be acceptable to their customers. This outcome of the study also confirms those of Ibid (2001)’s study showed that the students who are fluent in their idea generation and development are considered as creative in dressmaking.

The results presented in Table 1 above also showed that the majority of the lecturers, 5 (62.5%), agreed that their students experiment with ideas. As students experiment with ideas, they are able to come out with creative designs of various types. Concerning students’ impatient with routine and predictable tasks, most of the tutors, 5 (62.5%), were neutral whilst 3 (37.5%) of the tutors agreed that their students were impatient with their routine and predictable tasks. This showed that most of the students were unable to persist on doing certain tasks continuously for a longer period of time. If students could persist on a task for a longer duration, they could have developed a lot of creative and fashionable dresses.

Additionally, 6 of the lecturers representing 75.0% reported that their students have a good sense of humor. This indicated that the students have the ability to design and fabricated fashionable dresses which will use their clients. Similarly, 7 (87.5%) of the lecturers agreed that their students have tremendous capacity for solving unexpected problems. This characteristic of the students will make them to come out with new ideas which may be creative and desirable of their clients. Therefore, the results of table 1 above showed that 6(75.0%) of the lecturers agreed that their students were very imaginative. This means that when certain creative styles of making dresses are described to them, they can easily imagine it and sew the dress to suit such style. This confirms the assertion of 6(75.0%) of the lecturers who agreed that their students are able to consider issues from several perspectives. The study's above results were consistent with those of Winebrenner (2001), who listed tremendous creativity, the ability to create imaginative and attractive clothing, and the ability to think through problems from multiple angles as traits of many creative thinkers. These are important

characteristics displayed by those who are talented at creating fashionable dresses. This characteristic of the students could be attributed to their ability of the student to have creative imaginative.

Table 2: The Various Strategies that are used for The Promotion of Sewing Creativity among Students during Sewing Lessons

Variables	SA		A		NU		D		DS	
	Freq N	.%	Freq n	%	Freq n	%	Freq n	%	Freq N	%
Students display original ideas for product development.	-	(-)	6	(75.0)	2	(25.0)	-	(-)	8	(100)
Students are fluent in idea generation and development	1	(12.5)	5	(62.5)	2	(25.0)	-	(-)	8	(100)
Student experiment with ideas	-	(-)	5	(62.5)	2	(25.0)	-	(-)	8	(100)
Students are impatient with routine and predictable tasks.	-	(-)	3	(37.5)	5	(62.5)	-	(-)	8	(100)
Students take a good sense of humour	3	(37.5)	3	(37.5)	2	(25.0)	-	(-)	8	(100)
Students have tremendous capacity for solving unexpected problems	1	(12.5)	6	(75.0)	1	(12.5)	-	(-)	8	(100)
Students are talented in dressmaking	1	(12.5)	1	(12.5)	4	(50.0)	2	(25.0)	8	(100)
Students are very imaginative Students are able to consider.	1	(12.5)	5	(62.5)	2	(25.0)	-	(-)	8	(100)
issues from several perspectives	1	(12.5)	5	(62.5)	2	(25.0)	-	(-)	8	(100)

SA-Strongly Agree; A-Agree; NU-Neutral; D-Disagree; SD-Strongly Disagree

As can be seen from Table 2 above, 1 (12.5%) tutor said that creative diaries are frequently preserved for students to observe, while 7 (87.5%) of the lecturers said they occasionally do so. Furthermore, three of the instructors (37.5%) said they encourage students to try something new frequently every day, while five of the lecturers (62.5%) said they do so occasionally. This means students should be assigned tasks every day to perform. The continuous practices will help the students to build on each day’s task and therefore become creative in sewing dresses. Also, 2 (25.0%) of the lecturers stated that as a strategy, they set goals for the students often to achieve whilst 6 (75.0%) others tutors stated they sometimes set goals for the students to achieve. Chanda (2024c) observed that when goals are set for the students, they are encouraged to work towards the set goals. In addition to the aforementioned tactics, six (75.0%) of the lecturers said they occasionally accompany students outside of the colleges to see artistic creations at seasoned sewing centers. Students would be less bored in class and be able to observe the practical application of creativity through dressmaking. The pupils will be inspired to create their own unique styles by this.

According to Table 2 above, six (75.0%) of the lecturers occasionally assigned groups of students to complete work according to their own areas of interest. If the grouping is well-structured based on varying skills, this method will aid in the students' mutual learning. Aside from student grouping, all eight lecturers (100.0%) stated that they occasionally assign creative assignments to their students. Students that are involved in creative work in the classroom will collaborate with one another and be inspired to learn from one another. However, data above showed that teaching creativity in sewing has been impacted by a lack of in-service training. Garibay (2015) reaffirmed that learning attitudes, a lack of drive, and a lack of training resources are obstacles that prevent students in education colleges from engaging in innovative teaching and learning.

Again, 3 (37.5%) of the lecturers said they mentor students with creative professionals on occasion, meaning that students are encouraged to learn from professionals who have a stake in the creative design of dresses. Another approach used by the lecturers was recognition and value of students' creativity, 7 (87.5%) of which suggests that lecturers value the various efforts that students make to develop their creative skills. Once more, 5 (62.5%) of the lecturers said they occasionally encourage students to be enthusiastic about their creative work, while 3 (37.5%) of the lecturers said they do so frequently. This means that students are encouraged to learn from professionals who have a stake in the creative process.

Table 3: The Academic and Professional Qualification of Staff Affects the Development of Sewing Creativity

Statement	N=20 F %	SA	A	NU	D	DS
Outsourcing resources and information from the internet will give students more ideas to connect creatively	F %	11 61.1	6 33.3	0	1 5.6	0
Pedagogical approaches such as experiments and project-based inquiry where students are left alone to undertake a project but allow to inquire by their teachers help students to acquire creativity in fashion design	F %	6 33.3	9 50	1 5.6	1 5.6	1 5.6
Coming up with sessions to promote imaginative processing of information where students are allowed to brainstorm and bring out new ideas in creativity.	F %	6 33.3	11 61.1	0 0	0 0	1 5.6
Promoting convergent thinking through hands-on activities and problem-solving skills assists students in creativity	F %	12 66.7	5 27.8	0 0	1 5.6	0
Giving the students emotional support through classroom interactions sections do not assist them to be interested in creativity	F %	2 11.1	6 33.3	3 16.7	6 33.3	1 5.6
Demonstration methods often use during fashion design practical lessons promote creativity.	F %	5 27.8	66.7	0 0	1 5.6	0

Table 3 presented the findings pertaining to educational practices that encourage creativity in sewing. Regarding the statement "giving the students emotional support through classroom interaction sections does not assist them to be interested in creativity," Table 3 above showed that 33.3% of the lecturers disagreed with the majority. In order to develop their creative abilities, pupils therefore require the emotional support of their instructors. This suggests that in order to grow their pupils, lecturers should be prepared to provide them with both internal and external motivation. One way to motivate students would be to encourage them to make it a habit to browse the internet for fair information and ideas. It is possible that the lecturers' inadequate pedagogical innovations and knowledge contributed to their incapacity to establish a favourable environment. These study results are in line with Mberengwa's (2014) findings who noted that lecturers who are of inadequate caliber likely to give subpar performances. Azih (2011) discovered as well how poor the quality of tutors is in education colleges. This implies that a large number of sewing teachers are lacking in acquiring approved instructional practices and unskilled abilities. As a result, the instructors were not creative or resourceful.

The different approaches presented by the lecturers align with Fleith's (2000) ideas. It recommended clustering students according to interests, having creative professionals mentor students and value their originality, and encouraging them to be passionate about their work. Chanda et al (2024c)' study explained that tactics like encouraging students to try something new every day, setting goals for them, and including them in field excursions can all aid in fostering creativity in the classroom. Table 3 displayed the additional strategies that the lecturers offered in addition to the ones mentioned previously.

5. CONCLUSION

Zambia has worked to improve the fashion design abilities of its student lecturers over the years. Still, there was potential for improvement in terms of personnel and material resources. Fashion and originality are integral to sewing. Build your design once you're proficient in sewing and pattern creation. It has been observed that every lecturer's effectiveness depends on their capacity to persuade students in an effective manner; without it, teaching and learning cannot take place. Because this is a major role in getting students to pay attention in class, it is crucial that lecturers step up their demonstration techniques. Lecturers who hopes to promote teaching and sewing creativity learning could not ignore demonstration method, since demonstration together with in-class activity is the heart of learning sewing and without it no effective teaching and learning can go on at any significant level. The results thus pointed to the employment of instructional strategies in the sewing departments of a few Kitwe District vocational colleges. Project work, group exercises, discussions, lectures, and demonstration techniques were among the techniques used. In situations when instructors lack the necessary sewing creative abilities, they should not be afraid to ask experts or resource persons to assist with the facilitation. Because sewing is a practical and dynamic craft, tutors must commit to lifelong learning.

6. RECOMMENDATIONS

The following are actions that should be taken on the basis of the findings of this study;

- TEVET and the government to avail more modern equipment in the existing vocational colleges so that students become creative as they use the internet.
- The ministry of education through DEBS offices to conduct workshops, and seminars to improve knowledge, skills and competences in the teaching and learning of sewing creativity.
- Training institutions should ensure that students are often exposed to modern technology in industries through industrial placements, field trips and site visits.
- Institutional managers should provide in-service training for tutors who teach creativity to update themselves with new knowledge and skills.
- The TEVET stakeholders should enhance sensitization of parents and youths about the value of skills training so that it can be considered a priority as opposed to white-collar study programmes.
- The government should create a conducive learning and teaching environment through provision of appropriate infrastructure, equipment and consumables for effective utilization of teaching methods.

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