

**AN EXPLORATORY STUDY OF HOW CREATIVITY IN ADULT LEARNERS CAN BE
FACILITATED IN HIGHER EDUCATION IN GAUTENG PROVINCE**

By

ANAÏS WILMOT

Submitted in partial fulfilment of the requirements for the degree of

MASTER OF EDUCATION WITH SPECIALISATION IN ADULT EDUCATION

At

THE COLLEGE OF EDUCATION UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: MRS J. KAREL

Co-Supervisor: Professor E. Mathipa

30/12/ 2013

ACKNOWLEDGEMENTS

I would like to express the deepest appreciation to my supervisor Mrs. Karel and my co-supervisor Prof Mathipa, who continually communicated and supported me.

Miss Karel who steadfastly gave her support in this dissertation; I greatly valued it and deeply cherished her support.

I also wish to thank Prof Mathipa for his perceptive advice, which helped with the writing of this dissertation in innumerable ways. I thank you for your guidance and persistence, without which this dissertation would not have been possible.

DEDICATION

This dissertation is dedicated to my mother, Ansi Gimesi, who taught me that even the largest undertaking can be accomplished if it is done one step at a time. I also dedicate this to my daughter, Keragan Wilmot-Johnson and my dearest friend, Ansu Bands, who was always willing to listen to my research at various times of the day.

DECLARATION BY THE EDITOR

I, Qhobela Kitch Semuli, declare that I have edited this dissertation and I have pointed out the aspects relating to language that needed to be corrected by the candidate.

The quality of this work together with any errors that might be noticed remains the responsibility of the author and not of the editor.

My email address is semulqk@unisa.ac.za while my mobile number is 0603096381.

APPRECIATION

I wish to thank my mentor, Moira Clark, who taught me that the best kind of knowledge to have is that which is learned for its own sake.

DECLARATION

I declare that, ***AN EXPLORATORY STUDY OF HOW CREATIVITY IN ADULT LEARNERS CAN BE FACILITATED IN HIGHER EDUCATION IN GAUTENG PROVINCE*** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



ANAIS WILMOT

30/11/2013

DATE

ABSTRACT

The research describes how creativity in higher education can be introduced as a concept that could enhance the creative thinking and application of adult learners enrolled in the Advertising Management Diploma. A number of different routes were attempted in order to answer the research question 'can creativity be taught?' Cord and Clement (2010) stated that adult learners should be allowed to practice their skills and prior knowledge, and that the learning material should promote generic workplace skills. The research discovered that the learning material for the Advertising Management diploma does little to enhance or even cater for imagination and creative application. It is vital for accurate application to take place, as this will enhance creativity.

The problem formation is centered on the lack of sufficient skills in using one's imagination to generate creative ideas. This research study included five research activities that employed a semi-structured interview that involved sessions spanning over a period of six months, aligned to the course material's learning outcomes, and creative application of such acquired knowledge. It was established that, in order to further the creative application of young adults, it is important that they are able to link theory to practical and so be able to create concrete examples of what they are capable of doing.

ABBREVIATIONS / ACRONYMS

Work Integrated Learning (WIL)

Problem-based Learning (PBL)

Project based Learning (PJBL)

Work-place Learning (WPL)

South African Institute for Vocational and Continuing Education and Training (SAIVCET)

Adult based education and training framework (ABET)

Advertising Standards Authority (ASA)

Digital Marketing and Media Association (DMMA)

Living Standard Measurement (LSM)

LIST OF TABLES, FIGURES AND ANNEXURES

Chapter 1

Chapter Out line Table	7
------------------------	---

Chapter 2

Tables

2.1	Outline of Taba's (1967) Creative Model	12
2.2	Outline of the content of the module Advertising Management Manual (2011)	19

Figures

2.1	Designer Group Hair Gel Print Advertisement 1 (2004)	14
2.2	Designer Group Hair Gel Print Advertisement 2 (2004)	14
2.3	Designer Group Hair Gel Print Advertisement 3 (2004)	15
2.4	Barnardo's Anti-child Abuse Campaign Print Advertisement (2003)	17

Chapter 3

Tables

3.1	Research Population, Pretoria	22
3.2	Research Activity 1, Pretoria	24
3.3	Research Activity 2, Pretoria	25
3.4	Research Activity 3, Pretoria	26
3.5	Research Activity 4, Pretoria	27
3.6	Research Activity 5, Pretoria	28
3.7	Interview Guide, Pretoria	29

Chapter 4

Tables

4.1	Research Activities Summary	33
4.2	Group 1, Research Activity 5 Response	39
4.3	Group 2, Research Activity 5 Response	40
4.4	Group 3, Research Activity 5 Response	41

Figures

4.1	Group 1, Research Activity 4 Product	36
4.2	Group 1, Research Activity 4 Product	36
4.3	Group 2, Research Activity 4 Product	37

4.4	Group 2, Research Activity 4 Product	37
4.5	Group 3, Research Activity 4 Product	38
4.6	Group 3, Research Activity 4 Product	38

TABLE OF CONTENTS

Chapter 1

1.1	Introduction and background	1
1.2	The researcher's observations and assumptions	2
1.3	Problem formulation	3
1.4	Aim and objectives of the study	3
1.5	The research methodology and design	4
1.5.1	Research population	4
1.6	Significance of the study	5
1.7	Clarification of concepts	5
1.7.1	Exploration	5
1.7.2	Creativity	5
1.7.3	Adult learners	6
1.7.4	Facilitation	6
1.7.5	Higher Education	6
1.7.6	Gauteng Province	6
1.8	Chapter outline	7
1.9	Summary	8

Chapter 2

2.1	Introduction	9
2.2	Variables that have an impact on the advertising industry and influenced this study	10
2.2.1	Lack of imagination in the advertising and how it affects imagination and creativity	10
2.2.2	The role of imagination in the advertising industry	11
2.4.	The role of creativity in the advertising industry	13
2.5	The alignment of the learning material of the advertising management diploma with regard to imagination and creativity in the advertising industry	18
2.6	Summary	21

Chapter 3

3.1	Qualitative Research Approach	22
3.1.1	Research population	22
3.1.2	Ethical aspects	23
3.2	Research Design	23
3.2.1.	Data Collection	23
3.2.1.1	Research Activities and Observations	24
3.2.1.2	Semi-structured interview data	29
3.2.1.3	Data verification	29
3.3	Summary	30

Chapter 4

4.1	Introduction	31
4.2	Verification	31
4.3	Research methodology and Design	32
4.3.1	Observations and Semi-structured Interviews	32
4.4	Analysis of the Research Activities	33
4.5	Analysis of the semi-structured interview data	42
4.6	Summary	46

Chapter 5

5.1	Introduction	47
5.2	Limitations of the study	48
5.3	Recommendations for further research	48
5.4	Final word	49
	List of References	50

CHAPTER ONE

1.1 INTRODUCTION AND BACKGROUND

The broad and dominant discipline of phenomenology has produced many studies of imagination. For the purpose of this study; phenomenology means, according to Venter, as quoted by Mathipa (1989:33); “that which shows itself and has to be seen from itself in the very way in which it shows from itself”. This specific study examined creativity as a dimension of the role of imagination in the creation of new meanings in the advertising industry in this way imagination and creativity allow us to produce products that can be as phenomena that shows itself from itself through its unique characteristics. The phenomenological method used elicited responses from the participants about their involvement in the advertising industry, where they are expected to use imagination in order to be creative in their learning activities.

The research describes how creativity in higher education can be introduced as a concept that could enhance creative thinking in adult learners enrolled in the Advertising Management Diploma. Cord and Clement (2010:45) say adult learners should be allowed to practise their skills and prior knowledge, and that the learning material should promote learning-generic workplace skills such as communication, effective teamwork, creative thought and reflection. The adult learners need to be facilitated with methods that will help them develop their critical and creative skills that are so essential in the advertising industry. This will enable them to examine themselves “under a magnifying glass” in order to fully understand their own creative shortcomings, as well as the industry they are currently looking to enter. The magnifying glass concept means that the adult learners would have to look critically at not only the advertising industry, but also the way in which they apply their imagination in constructing attractive and beautiful products for the market This way of empowering adult learners will result in them being able to magnify elements of the self, enhancing their critical thinking patterns and also being able to magnify elements of the self, not known to the self before dissecting their own creative potential.

1.2 THE RESEARCHER'S OBSERVATIONS AND ASSUMPTIONS

There are many ways to develop creative potential, for example Taba (1967:17) as quoted by Joyce and Weil (2009:34) originated the concept development model. She emphasised that the mental processes a person employs to select attributes and arrive at his or her own original idea, are identical to the processes involved in arriving at a more abstract idea. My observations as a lecturer is that this model teaches students to make their own observations, form different types of inferences and from these observations, perceive similarities, form categories and then produce a conceptual system, allowing for different methods and styles of learning, creativity and imagination for programs to emerge. My assumption is that; in advertising, a high value is placed on creativity, but of late, there is no more clear ways of enhancing creativity in the fields of marketing and advertising and this is problematic. The study has identified a crucial aspect that deals with a lack of creativity and imagination in the first year group enrolled for the Advertising Management Diploma.

Hence, the problem of this study is centered on the question whether 'can creativity be taught?' This question will be answered in chapter 3, where data is collected. However, it is interesting to note that during one of the research activities, the adult learners were asked to design an advertisement on a product of their own choice. Sadly, no innovative ideas came to light; with mere copies of products and brands that already exist. To be frank, it was similar to standing in front of a group of Xerox copy machines and not human beings with endowed with flexible brains. Creativity is a vital attribute if one is planning on entering the advertising industry. Before the adult learners were instructed to create their own innovative products, a whole chapter was devoted to ethical and legal issues of media and product design. Aspects such as the Copyright Act, Trademarks Act, trade practices and counterfeit goods were discussed. When the adult learners were asked why they had chosen to 'design' advertisements of products that had already been designed and approved by the Advertising Standards Authority (ASA), their response was "we cannot think of anything new". This was a startling

discovery. The young minds that need to lead the next generation claimed to have no new ideas.

1.3 PROBLEM FORMULATION

As stated in the title, the problem of this study is about exploring how creativity in adult learners can be facilitated in higher education. In this light, Lindeman (cited in Trotter, 2006:8-12:78) is compelling when stating that; “the small groups of aspiring adults who yearn to keep their minds novel and vigorous need to learn by confronting pertinent situations in order to dig down into the reservoirs of the lived experience before resorting to text and secondary facts experiences” (academic institutions must support adult learners to be creative in producing and enhancing critical creative thinking aimed at better employment opportunities).

This study was also about a small group of adult learners who need to be empowered to be imaginative and creative when applying their skills in the advertising industry, in order to produce new products in the market. The problem formation is centered on the lack of sufficient skills for being able to use one’s imagination to generate creative ideas. The following pertinent questions can be asked:

“Can creativity be taught?”

- What programs should the advertising industry contain to promote creativity in adult learners enrolled for the Advertising Management Diploma?
- What qualification should facilitators of adult learners possess in order to teach creativity and imagination to those enrolled for the Advertising Management Diploma?
- What entry level should an adult learner possess in order to be admitted to a Diploma of Advertising Management?

1.4 AIM AND OBJECTIVES OF THE STUDY

The main aim of the research study was to explore whether adult learners are taught imagination and creativity through the programs that qualify them for a diploma award/recognition in Advertising Management.

Objectives

The objectives of the study were to determine whether:

- Creativity and imagination can be taught through programmes designed for a diploma in marketing and advertising.
- That the facilitators employed to teach programs of Advertising Management at the Diploma level have the required knowledge and skills to teach creativity and imagination.
- Learners who are enrolled for Advertising Management have the required entry levels or equivalent.

1.5 THE RESEARCH METHODOLOGY AND DESIGN

The qualitative method was used as the bedrock for underscoring this study. Qualitative research, according to Nieuwenhuis (2007:65), can be considered to be a constructive, interpretive and natural approach to a field or to reality. Our reality in this study is the lack of creativity and imagination as exhibited by adult learners enrolled for the Diploma in Advertising Management. In support, MacMillan and Schumacher (2006:315) place emphasis on the value of implementing a qualitative method because it utilised interviews and observations to collect data from the selected participants.

The research design of this study is based on the focus group for the purposes of exploring how adult learners can be empowered to be imaginative and creative. A focus group was used, because this method best supports the study. Meaning that; the focus is on the “process and activities of imagination and creativity as exhibited by the

participants. The responses from the adult learners might highlight the need for imagination in order to improve creativity. This issue of methodology will be discussed further in chapter 3 under research methods.

1.5.1 RESEARCH POPULATION

The population in this research study was made up of the whole class of adult learners undertaking courses leading to the completion of the Diploma in Advertising Management. According to Welman and Kruger (1999: 47) population may also refer to groups, organisations, individual products or dealings. The population chosen for this research was the first year group enrolled for Advertising Management Diploma in the Gauteng province who participated in the research activities. The concepts that were generated during the activities were of imagination and creativity. The issue of how the participants were selected is discussed in detail in chapter 3 at point 3.4. Data analysis is done in chapter 4. However, in this chapter it is worth noting that data analysis is a “process of bringing order, structure and meaning to the mass of collected data” (De Vos 2005:333).

1.6 SIGNIFICANCE OF THE STUDY

This study will benefit the adult learners participating in the research activities as it will enhance their imagination and creativity when dealing with matters of advertisements in the marketing and advertising industry. Furthermore, this study is important in that it will open the eyes of the facilitators to the need to empower learners in the area of imagination and creative skills.

1.7 CLARIFICATION OF CONCEPTS

1.7.1 EXPLORATION

The term exploration is defined by Nowak (1937:2) as the act of [searching](#) or [travelling](#) around a terrain for the purpose of discovery of resources

or [information](#). In this study, the term exploration means to find out whether adult learners can be taught the skills of creativity and imagination. According to Cambridge dictionary (2011:124) exploration is when we search and find out about something. These skills are important in the advertising industry as they empower adult learners to be able to design new products.

1.7.2 CREATIVITY

The word creativity is described by Robinson (2001:34) as the process of developing ideas that are original and of value. In this study, the term creativity describes the entire process by which ideas are generated to solve problems creatively and imaginatively in the advertising industry. In other words, to advertise means to market a product in a creative and imaginative manner.

1.7.3 ADULT LEARNERS

An adult learner is described by Merriam and Brockett (1997:88) as a person with prior knowledge and lived experiences. In this study, the adult learners were the first year students enrolled for the Diploma in Advertising Management for the purpose of this study.

1.7.4 FACILITATION

Facilitation is explained by Schwarz (2002:2) as a process in which a person, whose selection is acceptable to all the members of the group, is substantively neutral and possesses no substantive decision-making authority in order to support the group's effectiveness.

The art of facilitation is vital for the study in order to identify areas of weakness that needs to be addressed creatively so that the learner can be enabled to employ their mind creatively and imaginatively in producing advertisement products that are appealing and interesting. Education is an empowering process or activity that is essential to capacitate learners to be able to do what they could not do before.

1.7.5 HIGHER EDUCATION

In this study, the term higher education refers to tertiary level of education which is preceded by secondary level of education. By higher education we understand that its role is of empowering individual to be constructive with regard to creativity and imagination. The Department of Higher Education (CHE) has no clear cut definition of higher education but articulates it as post-school studies.

1.7.6 GAUTENG PROVINCE

The Gauteng Province is one of the nine provinces of South Africa. In this study, Gauteng is the province where the college and participants are situated.

1.8 CHAPTER OUTLINE

Table 1.1 below outlines the chapters that will be covered in the mini dissertation.

Table 1.1: Outline of the chapters of the study

Chapter 1	An introduction and background information on the research topic. The statement of the problem, aims and objectives, research strategy and research methods, data collection methods, data analysis and definition of concepts are also outlined in this chapter. This section provides an overall view of how the research report will be structured.
Chapter 2	The literature review on the use of imagination and creativity to the advertising industry. Variables that have an impact on the advertising industry, such as risks and the lack of imagination are discussed. The roles of creativity and imagination in the advertising industry are discussed separately. The alignment of the learning material in the Advertising Management Diploma course with imagination and creativity in the advertising industry is compared.
Chapter 3	The research design, research methodology, research question, population, data collection procedure, interview, research ethics and

	verification as well as research activities of the study.
Chapter 4	The research findings with regard to whether adult learners are taught imagination and creativity through the programs that qualify them for a diploma award/recognition.
Chapter 5	Limitations of the study, conclusion and recommendations for future investigation are discussed.

1.9 SUMMARY

Chapter 1 has provided a background to this research and highlighted the prominent issue, which was the motivational factor for the study. The research aims and objectives, research strategy and methods, which included data collection methods and data analysis, were discussed. This was followed by explaining the significance of the study and clarifying concepts used in the research. The outline of the chapters of the mini dissertation was also indicated.

Chapter 2 below consists of the literature review of how creativity and imagination are important in the advertising industry. Variables that have an impact on the advertising industry, such as risks and the lack of imagination are reviewed. The alignment of the learning material of the Advertising Management Diploma with regard to imagination and creativity in the advertising industry is lastly considered.

CHAPTER 2

LITERATURE: THE IMPORTANCE OF IMAGINATION AND CREATIVITY IN THE ADVERTISING INDUSTRY

2.1 INTRODUCTION

This chapter describes literature that focuses on in-depth issues of imagination and creativity as they concern the advertising industry in particular. The literature was critically considered to form part of this study. The following pertinent sources were consulted: books, articles, thesis, journals, magazines, government gazettes, manuals and policies regarding imagination, creativity, education and the advertising industry were collected to form part of this literature review.

Variables that have an impact on the advertising industry, such as risks and the lack of imagination, will be outlined in the first section. The fundamental attributes of creative advertising, the role of imagination and creativity in the advertising industry is discussed separately. The module overview of the learning material of the Advertising Management Diploma in comparison to imagination and creativity in the advertising industry will lastly be briefly discussed. In order to derive any benefits from the phenomenological account of creativity in higher education and the concept development research activities, reflection and a needs analysis had to be undertaken regarding learning preferences and cognitive thinking patterns. Only after self-reflection of the needs analysis can one embark on understanding that a number of good ideas still does little to enhance learning and is not a creative idea, in the same way that a heap of bricks is not a house (Mathipa 2012). The significance of the phenomenon was designed to serve as a guide to provide innovative facilitation methods to address the crucial aspect that was identified as lacking with the first year group enrolled for the Advertising Management Diploma, namely the inability to use imagination in order to generate creative ideas.

The Digital Marketing and Media Association (DMMA) have warned of a “scarred” generation of young workers facing a dangerous lack of creativity and proper training. In

support, Tough (1982:60-78) identifies that knowledge and the ability for general development of planning, conducting and evaluating the learning interactions amongst adult learners is one of the key roles of problem-solving. In order to completely comprehend how imagination and creativity can enhance the development of the adult learner, it is important to take a closer look at the roles of imagination and creativity. Before the roles of imagination and creativity can be fully comprehended, the significant variables that have an impact on the advertising industry and particularly influenced this study are discussed hereunder.

2.2 VARIABLES THAT HAVE AN IMPACT ON THE ADVERTISING INDUSTRY AND INFLUENCED THIS STUDY

In order to understand the roots of some of the more significant variables that have an impact on the advertising industry, we will only be looking at the two with the most impact according to the study. In this study, the variable that is outlined below is centered on the lack of imagination in the advertising industry.

2.2.1 Lack of imagination in the advertising industry and how it affects imagination and creativity

The risk of insufficient imagination and creative skills has a profound impact on the advertising industry in the approach of effective communication. The company's desired message needs to be conveyed to the customers in such a creative manner that it will encourage the potential customer to buy the product / service. The lack of candidates with a higher creative potential will, according to Morford (2013:2), lead to "the single most lethal problem facing modern culture... boredom". These candidates will not be able to accommodate the creative advertisement needs of the industry and this will lead to stagnation.

In light of the above, the term imagination describes the entire process by which ideas are generated to solve problems creatively in the advertising industry. In this study, after identifying the variables that influence imagination and the risks in the advertising

industry, it was established that the role of imagination in the advertising industry needed to be explored.

2.2.2 THE ROLE OF IMAGINATION IN THE ADVERTISING INDUSTRY

What does it mean to be imaginative? How can imagination be used in the advertising industry? These are identifying traits of imaginative people, identifying the processes necessary to bring about imagination and, identifying the characteristics of imaginative outcomes. Comprehensive imagination in the advertising industry requires multiple measures of the cognitive thinking process and methods associated with creative application. Koslow (2011:1-2), advocated that the client has a profound impact on the imaginative process; (1) setting direction, (2) resource allocation, and (3) evaluation. Sasser (2011:2) states that merely having a good strategy in the client briefing has little or no effect on imagination.

However, in this study, some adult learners had the enthusiasm to explore innovative ideas with the research activities to promote a substantial impact in the advertising industry. Joyce (2011:2) on the other hand states that basic concepts are refined, which are part of the adult learners prior knowledge and forms part as their conceptual interrelationship development framework. The word imagination refers to not only the object on display but also the attributes that make up the imaginative idea itself. Bruner (1962:40-56) noted that when one sees an object that is red, shiny and roundish and makes the connotation that it might be an apple, one is then under the impression that it is edible, juicy and will perish. In this study, it was apparent that the adult learners made connotations with already existing brands and products as a process of categorization. Bruner (1962:40-56) further states, “that virtually all cognitive activity involves and is dependent on the process of categorizing.”

Taba’s (1967:23-45) model was implemented in order to evaluate imagination and attempt to enhance creative thoughts and skills. Taba (1967:23-45) also described in Joyce, Weil and Calhoun, (2009:78) emphasized that the mental processes a person employs to select attributes and arrive at the imaginative

idea of what an object is are identical to the processes involved in arriving at more abstract ideas. The adult learners in this study had to implement the three basic structures of Taba's (1967:23-45) creative model (table 2.1) as activities by identifying ideas, forming similarities and developing categories with regard to the product and advertisement they had to create. As far as concept formation, it is necessary to make associations with brands and products that are currently in the market, but disagree with the element that similarities between the same product needs to exist. Each product and advertisement needs to have its own properties to enable it to sell itself, without having to base it on other product similarities, which will differentiate the creative marketing methods in the advertising industry.

Table 2.1: Outline Taba's (1967:23-45) creative model

<p>1. Concept Formation</p> <ul style="list-style-type: none">• Identifying ideas and associations• Grouping the items based on similarities• Developing categories and labels for groups <p>2. Interpretation of Data</p> <ul style="list-style-type: none">• Identifying critical relationships• Exploring relationship (regrouping)• Making inferences <p>3. Application of Principles</p> <ul style="list-style-type: none">• Predicting consequences (What should happen if?)• Explaining predictions• Verifying predictions
--

Referring to above mentioned structure of Taba's (1967:23-45) creative model, when the creative group in the advertising industry work together to design an original advertisement or product there are aspects that negatively influence the group's

creativity, such as the illusion of invulnerability (the members in the group depend on the past success of the company). Shared stereotypes are barriers to imaginative thinking because members dismiss contradictory information by discrediting the source. In support Nadler (1985:45) said direct pressure is sanctions that impose on members who explore deviant viewpoints. This is not being creative, it is being controlled.

2.4. THE ROLE OF CREATIVITY IN THE ADVERTISING INDUSTRY

Creativity was explained in chapter 1, 1.6.2, now creativity will be examined and set into context. The definition of creativity according to Barron (1955:478-485) was to categorize responses consisting of two components, namely originality and adaptiveness to reality. Originality refers to "uncommonness" of a response in relation to responses of others. Adaptiveness to reality occurs when an individual provides a purposeful solution to a problem which permits assessment, or when an individual provides a suitable response based on agreement among specialists. This means that the adult learners in this study were expected to be creative in designing their own advertisements on products to be marketed. Koslow et al (2011:1-2) state that better equipped agencies design creative advertisements, because the key resource is creative application.

Designer Group wanted to emphasise that their new product launch included a series of hair gel products that are able to "tame the wildest hair". Creativity is arguably the most important element in advertising industry and Smith & Yang (2011:1) argue that despite the well-known recognition of the magnitude of creativity in advertising by advertising agencies and practitioners, no systematic research has been conducted on how to promote creativity to examine the impact thereof on the advertising industry and the global market in general.

Designer Group took a different approach to marketing their product by implementing creativity by using animals to show case the variety products to suit variety types of hair, (Figures 2.1, 2.2 and 2.3). Advertising practitioners experiencing fear to experiment because they do not like the effects of creativity, will not risks to be involve was discussed earlier in 2.2. This provides insight into the complex conception of agency accountability for creativity. The term creativity is widely used in the advertisements

created by the Designer Group. But the question remains - what is considered to be a creative advertisement? What characteristics and qualities should a creative advertisement embody? The image of an ideal advertisement is one that speaks to a large population within a set market that influences the buying decision of the viewer's/consumers.

Figure 2.1 illustrates that an empowered advertiser would consider being innovative and creative by thinking outside the box when it comes to attracting attention and selling the products. In support, Jackson and Messick (1965:91) assume that a creative advertisement evokes several responses in the viewer. According to these theorists unexpectedness leads to surprise; appropriateness and meaningfulness lead to a satisfaction with the message; reformulation leads to examination of the previous way of conceptualizing about a product or an advertisement; and concentration leads to critical thinking. To this end Haberland and Dancin (1992:817-825) make sense when they point out that creative output of an advertisement allows us to develop a multi-dimensional perspective of what should be regarded as creativity in advertisements.

Figure 2.1 Designer Group Hair Gel Print Advertisement, (2004)



Figure 2.2 Designer Group Hair Gel Print Advertisement, (2004)



Figure 2.3 Designer Group Hair Gel Print Advertisement, (2004)



In this study particularly, the need existed to empower adult learners with the ability to think creatively and apply these creative skills practically. It was vital that this study's findings point out the systematic approach that may be implemented to support imagination and creativity in the Advertising Management Diploma course. The need exists to understand the adult learners' creative thinking patterns so as to explore possibilities on how to stimulate their creative thinking skills. In support, Barron (1955:478-485) identified an early approach to creativity, with the focus being on spotting the personality qualities that lead to creative responses among individuals. Barron categorized the responses of the participants to various problems as either

being creative or not and then evaluated the characteristics of the two groups, observing any differences.

In this study, the creative thinking patterns of the adult learners will be studied by observing and interviewing them that as discussed in chapter 3 and 4. The second approach to creativity, according to Newell, Shaw and Simon (1962:23), is "The Process of Creative Thinking," which involves different stages of the creative process. According to this approach the task of creativity is a type of problem solving behaviour that applies to situations that are complex and require innovation.

The process of the concept development workshops was regarded as a bridge to support the adult learners to identify not only what a creative advertisement is, but also to enhance their capabilities to apply that knowledge. According to Newell et al (1962:2-13), creativity is not applicable in all facets of life because creativity could not be promoted from previous information. Creativity cannot be modified or rejected to be able to solve a problem, and is characterized by the use of heuristics rather than algorithmic approaches. Yet this statement is lacking because creativity can be applicable in all facets of life for we use it for problem-solving, leisure and even personal preferences. However in most cases ideas are being recycled. Creativity is vital when it comes to effectively communicating a message in the advertising industry. Variables such as background and Living Standard Measurement (LSM) influence the viewers' perception of the message, so say the advertising agencies whose research target audience they are trying to influence. However, if creativity is properly implemented in such a way that it could cater for the needs of the viewer, the product will sell itself.

Bruner (1962:18-67), on the other hand takes a different outlook to creativity from the previous ones in that he says that creativity is not a characteristic of an output or a process, but rather the reaction produced in the receiver of the output. He describes creativity as "an act that produces effective surprise." When an advertisement may be considered as being original by its appearance then it provokes a sense of wonder and astonishment in the viewer, refer to Figure 2.4.

Unexpectedness, in comparison to originality, is dependent on the state of affairs and does not have to be uncommon. Bruner (1962:18-67) elaborates by saying that creativity should produce a sense of shock of recognition in the viewer. This quality in the end is what we aspire for in a successful creative advertisement and product. An individual is starting to think creatively when he/she is cutting across patterns. De Bono (1995:12) cutting across patterns is not an expected behaviour for the brain, because it maybe one way of how to promote creativity by using the art of provocation. Hence Bruner further argues that if you provoke the participant in a logical manner and implement movement into your activities, you may improve lateral thinking that will in turn enhance critical creativity.

Figure 2.4 Barnardo's Anti-Child Abuse Campaign Print Advertisement (2003)



The baby campaign (Figure 2.6) is designed to highlight the fact that babies born into poverty are more likely to grow up to be addicted to drugs and alcohol. An ASA spokeswoman said they received numerous complaints on the grounds that the adverts were "offensive". It is not the first time a campaign of Barnardo's has courted controversy. Andrew Nebel, director of marketing and communications at Barnardo's, defended the baby advertisements (Figure 2.6) by saying that Barnardo's argument is deliberately seeking attention, because the company deals with shocking social issues.

In light of the previous section, comparisons between de Bono's journal, and the research conducted by de la Harpe's (2007:5-32) on Creative intelligence was explored. de la Harpe's (2007:5-32) divided critical creativity into four (4) myths. These include:

- Myth 1: creativity mainly results from inspiration
- Myth 2: creativity is mainly a right-brain task
- Myth 3: creativity is linked with unstructured behaviour
- Myth 4: you cannot learn to be creative.

One of de la Harpe's main objectives in promoting creative thinking is for the participant to have fun. The adult learners who will participate in this study will have fun during the process of using their imagination and applying such to creatively produce their own products and advertisements. This will contradict de la Harpe's (2007:5-32) myth 4: which says you cannot learn to be creative.

Cameron (1993:1-15) takes creativity one step further by introducing us to "higher creativity" as she calls it. Higher creativity is to think critically and to be original. But she fails to mention how to promote creativity even though she identifies what it is to be creative.

2.5 THE ALIGNMENT OF THE LEARNING MATERIAL OF THE ADVERTISING MANAGEMENT DIPLOMA WITH REGARD TO IMAGINATION AND CREATIVITY IN THE ADVERTISING INDUSTRY

The learning material for the Advertising Management diploma does little to enhance or even cater for imagination and creative application. Table 2.2 is the module overview. Learning unit 8 is about creativity, it briefly describes what creativity is and that it is important, but it does not explain why it is important. It does not teach the adult learners how to think creatively. It does not cater for creative application or strategies on how to implement imagination or creativity in the advertising industry. The learning material cannot be practically incorporated to enhance the adult learner's ability to function

creatively in the advertising industry. This inability causes the adult learners to react inappropriately to imagination and creativity because the learning material was lacking crucial practical elements such as application. A brief outline of each learning unit of study listed below from one to nine will be discussed to indicate whether it affects imagination and creativity and how valuable imagination and creativity is to each learning unit.

Table 2.2: Outline of the content of the module Advertising Management Manual (2011:1-63)

● Learning Unit 1:	Information Literacy Skills
● Learning Unit 2:	The Role of Advertising
● Learning Unit 3:	The Relationship between Advertising and Marketing
● Learning Unit 4:	The Functioning of an Advertising Campaign
● Learning Unit 5:	The Advertising Campaign
● Learning Unit 6:	Ethical and Legal issues in Advertising
● Learning Unit 7:	The Advertisement itself – Structure
● Learning Unit 8:	Creativity
● Learning Unit 9:	Specialist Advertising

Learning Unit 1: This unit allows the adult learner to gain knowledge and practice in literacy skills, yet the learning unit does not cater for creative writing or creative problem solving techniques that are vital aspects in resolving advertising issues. In Learning Unit 2: the learner is required to identify and discuss the various elements of the advertising industry. But does not discuss what is considered as the advertising industry and the type of advertisement to be viewed as a creative and successful. Learning Unit 3 attempts to discuss the relationship between Advertising and Marketing but does not explain the practical steps that are needed to launch an advertising campaign. Concepts and tools of marketing are discussed but no opportunities are created for the adult learners to explore these marketing concepts creative and practically. Learning Unit 4 is about the functioning of Advertising and provides the background information for the functions of the creative department and differentiates between copywriting and

art, but nowhere are any practical examples provided to ensure successful work-integrated learning. Learning Unit 5 describes what an Advertising Campaign is. It explains and defines the concept and identifies the various elements of an advertising campaign. Limited attention is given to how the adult learner needs to manage an advertising campaign in the world of work.

Ethical and Legal issues in Advertising are covered successfully in Learning Unit 6. The advertisement itself is discussed in Learning Unit 7 by analysing the structure of an advertisement in terms of its headline, copy and layout, even the principles of design are covered but no attention is given to how the adult learners need to apply critical creative thinking to solve problems creatively. Learning Unit 8 attempts to cover Creativity. The unit discusses and justifies what is meant by the creative concept with no practical or visual examples. The creative process is outlined but no formative or summative assessment opportunities are provided for the adult learners to design their own creative advertisement. The role of the creativity is briefly discussed but no real life examples are provided. Specialist advertising indicates the need and role of local and national retail advertising and is covered successfully in Learning Unit 9.

It is vital to develop these creative skills among youth embarking in the advertisement industry, as it would provide them with an advantage and equip them with the knowledge of how to identify critical elements that influence consumer behavior. It is the ability to understand what we are feeling and why, as well as to understand what causes those feelings. It helps us to connect with our underlying beliefs, assumptions and values and to know what drives us. Imagination and creativity are vital to our ability to communicate our message to consumers in order to sell products and services. In support, Caffarella (2002:23) noted development objectives with regard to any learning course should cater for the learner to get theoretical and practical knowledge. The Advertising Management Diploma outlines the theoretical aspects of creativity, but does little to enhance practical application. The learning material objectives should reflect what the participant will learn and how change will occur by applying the skills. Designing instructional plans to promote creativity demands that the course planner

must develop clear and understandable objectives to ensure that it fit with the learning outcomes of the course (Caffarella 2002:24). This study found that practical application was lacking in the advertising management diploma's learning material with regard to imagination and creative application in the advertising industry.

The course planner who designs the learning material for the Advertising Management Diploma has to have knowledge about the key factors that will enhance and promote the transfer of theoretical learning, but this study has proven that the transfer of strategies to apply that theoretical knowledge practically does not exist.

As stated by Caffarella (2002:24), the programme planner has to be flexible, and implement unplanned and informal evaluation opportunities to be able to gather formative and summative data about the learning material. The critical element of applying the learning material in the advertising industry practically will not equip the adult learners with the strategies they will need to function successfully in the world of work. Recommendations have been made that will be discussed in chapter 5. The results are communicated in chapter 4 with the aim of improving the learning material for the course Advertising Management. In order to empower the adult learners with the skills needed to apply imagination and creativity practically in the advertising industry.

2.6 SUMMARY

One educational effort that can improve the economic potential of young South Africans in the advertising field is educating learners properly and effectively, ensuring they understand how to think creatively. An empowered advertiser would consider being innovative and creative by thinking outside the box when it comes to attract attention and sell the products. Literature to support methods that will enhance and promote creativity amongst the first year group enrolled for the Advertising Management Diploma was considered during this literature review, because this study researched an important contribution to developing a model that might be implemented in teaching and

learning that will support student's creative thinking processes and improve the existing learning material for the course.

The qualitative research approach and the research design which includes the research population, as well as the data collection techniques, interview questions and research activities will be discussed in chapter 3.

CHAPTER 3

RESEARCH METHODOLOGY AND DESIGN

3.1 QUALITATIVE RESEARCH APPROACH

The focus group met once a month at a Pretoria-based College for 60 minutes. During the session the adult learners were randomly divide into smaller groups and tasked with a creative activity. Their interactions were observed and motivation was given where appropriate and at the end of the activity the results of their endeavours were tested. The final part of the session was in the form of an interview activity. This part involved activities based on semi-structured interview questions meant to engage the learners so as to get their views on the way the experienced the processes as introduced by research project.

3.1.1 RESEARCH POPULATION

The research population for the focus group was the first year class enrolled for an Advertising Management Diploma at a Pretoria-based College; with the following demographics:

Table 3.1: Research Population

Adult Learners
<u>Age:</u> 18- 23
<u>Race:</u> African (Black)
<u>Gender:</u> 4 Males and 3 Females
<u>Skilled/Unskilled:</u> Unskilled, enrolled for Advertising Management Diploma
<u>Employed/ Unemployed:</u> Unemployed

There was no need for any sampling because the Advertisement Management diploma class was small enough to form a focus group on its own.

3.1.2 ETHICAL ASPECTS

It was important to consider that in conducting effective qualitative research and observing a focus group, the privacy and confidentiality of the participants should be protected. All the participants understood what the procedure entailed and both institutional and participant consent was obtained. Permission to conduct the research from the Ethics committee of the College of Education at UNISA was sought. After permission was obtained from the College, permission to conduct the research was submitted to the relevant parties which include the Pretoria-based College and the participants.

In the reporting of the data, the names of the participants were omitted to ensure that confidentiality was maintained throughout the research process. All participants were informed of: the aims, purpose and methods of the research, the maintenance of confidentiality and anonymity through eliminating all kinds of materials or information that could lead others to identify the subjects involved and the subjects' right to refuse to take part in the research.

3.2 RESEARCH DESIGN

3.2.1 DATA COLLECTION TECHNIQUES WHICH INCLUDED OBSERVING, RESEARCH ACTIVITIES, SEMI-STRUCTURED INTERVIEWS, AND DATA VERIFICATION

The adult learners who took part were randomly divided into smaller groups and tasked with a research activities. The following section discusses the data collection techniques which has included the observation of the research activities, the implementation of the semi -structured interview questions and data verification.

3.2.1.1 RESEARCH ACTIVITIES AND OBSERVATIONS

Table 3.2: Research Activity 1

MODULE: ADVERTISING MANAGEMENT – RESEARCH ACTIVITY 1 CONCORD PAPERPLANE
Year: First year
Research Activity outcome: Demonstrate thorough knowledge and understanding of the concepts, theories, principles and practices of creative marketing.
Learning unit outcomes: Use the principles of Product, Place, Promotion and Price in the marketing of a product through making a paper plane
Subject content to be covered: The Marketing Mix
Brief description of the task: <ul style="list-style-type: none">• Arrange yourselves in groups.• Together in your group, you will co-operate to build and fly a Concorde paper airplane.• In your group, select the leader and the pilot.• The team whose plane stays in the air the longest and covers the greatest distance wins the competition. <p>Your team must have a manager, a designer and members are to be involved in producing a single paper airplane using the paper provided. You will be provided with paper and tape. You have 20 minutes to complete the task. The team, whose aircraft covers the greatest distance and stays in the air the longest, wins the competition. Select a member of the team to explain the design of your aircraft.</p> Your materials: Paper, blue crayon and type.

Research Activity 1: Re-contextualizing with literature

The main question of the study “Can creativity be taught?” was observed during the first Research Activity. The focus group was given a simple task to fold a paper plane. In this study some adult learners had the enthusiasm to explore innovative ideas during the first Research Activity. Joyce (2011:2) states that basic concepts are refined, which form part of the adult learners prior knowledge and their conceptual framework.

In this study, the adult learners were given a simple task to explore creativity by means of constructing a paper plane; the adult learners identified and recalled prior knowledge in an innovative manner in order to promote imagination and creativity that will be discussed in chapter 4 under data analysis. Young (1993:1) emphasizes that adult learners should engage in realistic and problem-centred situations in order to think critically and creatively. Problem-based Learning (PBL) describes an approach to career focused education.

Table 3.3: Research Activity 2

MODULE: ADVERTISING MANAGEMENT – RESEARCH ACTIVITY 2
CREATIVE APPLICATION
Year: First year
Research Activity outcome: Analyse consumer behaviour as a component of marketing.
Learning unit outcomes: Demonstrate an understanding of the principles of market segmentation, targeting and positioning
Subject content to be covered: Apply the principles of market segmentation, targeting and positioning in a given situation.
Brief description of the task: <ul style="list-style-type: none"> • Find at least five (5) examples of what you consider to be creative advertisements. • Cut them out and bring them along to class. • Explain why you consider them to be creative, as well as how they fit into the broader advertising industry. • Do you think the learning manual with which you have been provided for the Advertising Management Diploma addresses imagination and the creative application thereof? • Find at least five (5) examples of not-so-creative advertisements and cut them out. • Explain why you think each is not creative and how you would attempt to make it more creative.

Research Activity 2: Re-contextualizing with literature

The sub-question “What programs should the advertising industry contain to promote creativity in adult learners enrolled for the Advertising Management Diploma?” was explored during the second Research Activity. Taba’s (1967:23-45) model, as discussed in chapter 2, evaluates imagination in an attempt to enhance creative thoughts and skills.

Taba (1967:23-45) stated that in order to be creative one needs to understand what creativity is. Research Activity 2 was centred on identifying ideas, forming similarities and developing categories with regard to imagination and creativity. The learning material for the Advertising Management diploma does not include any practical application and therefore possibly does little to enhance or even cater for imagination and creative application. Learning unit 8 (as discussed in chapter 2 at point 2.5) is about creativity, it briefly describes what creativity is and why it is important, yet it does not explain why creativity is important in the advertising industry or how creative application or strategies can be implemented. Research Activity 2 attempted to enhance the adult learners’ ability to think critically by allowing them to make suggestions and evaluate their own creativity.

Table 3.4: Research Activity 3

MODULE: ADVERTISING MANAGEMENT – RESEARCH ACTIVITY 3
CREATIVE ADVERTISEMENT
Year: First year
Research Activity outcome: Apply the principles of marketing research in a given situation.
Learning unit outcomes: Demonstrate the ability to use the principles of market segmentation and marketing research.
Subject content to be covered: Apply the principles of market research by Analysing the marketing environment of a company’s advertisements / campaigns.
Brief description of the task:

- Working individually, constructs and combines your own advertisement by adding, cutting away and altering the advertisements that you have already analysed in Research Activity 2.
- Present your advertisement to the class for further discussion and peer review and assessment purposes.
- Become a creative detective. Explain why you think you constructed a ground-breaking creative ad? Pick any advertisement and backtrack.
- Try to identify in one sentence, the strategic thought behind the execution.

Research Activity 3: Re-contextualizing with literature

The justification for incorporating the above mentioned Research Activity 3 was to promote group discussions, such as trouble-shooting sessions, so that the adult learners could verify their own predictions about whether the product and advertisement they had created was really considered creative. An empowered adult learner would consider being innovative and creative by thinking outside the box when it came to attracting attention and selling the product. In support, Jackson and Messick (1965:16) assumed that a creative advertisement evokes several responses in the viewer, one being to purchase the product or service. The group discussion aimed at each learner individually showcasing their advertisement to the group and getting constructive feedback in order to improve or enhance elements of the advertisement.

Table 3.5: Research Activity 4

MODULE: ADVERTISING MANAGEMENT – RESEARCH ACTIVITY 4
EDIBLE FOOD PRODUCT
Year: First year
Research Activity outcome: Demonstrate the ability to apply the principles of design by using the principles of Product, Place, Promotion and Price in the marketing of a product
Learning unit outcomes: Use the principles of Design and Creativity in marketing a product.
Subject content to be covered: <ul style="list-style-type: none"> • The purpose of this Activity is to explore food in a manner that frees your creativity in an attempt to better understand your own creative resourcefulness.

Brief description of the task:

- You need to create an edible product in a creative manner.
- You have to design your own logo and be original in constructing the packaging. Keep in mind aspects such as creative packaging, presentation, smell, taste and atmosphere.

Research Activity 4: Re-contextualizing with literature

The edible food activity was incorporated to get the adult learners to think critically about what they were doing in an attempt to better understand their own creative resourcefulness.

Table 3.6: Research Activity 5

MODULE: ADVERTISING MANAGEMENT – RESEARCH ACTIVITY 5 PRODUCT PRESENTATION
Year: First year
Research Activity outcome: Demonstrate the ability to present a product in a creative and professional manner.
Learning unit outcomes: Use the principles of Professional Presentations
Subject content to be covered: The purpose of this Activity is to prepare you to present a product in a professional manner.
Brief description of the task: <ul style="list-style-type: none">• You need to present the edible food product you created during Research Activity 4 to your class.• You have to write the creative brief and design an advertisement to sell the product you have designed.• Explain why you consider it to be creative.

Research Activity 5: Re-contextualizing with literature

The justification for incorporating student presentations was, as stated by Haberland and Dancin (1992:817-825) as a method to share creative ideas and to think more critically about the advertising industry. Creativity is vital when it comes to effective

communication in the advertising industry. To this end creative application of the product into an advertisement allowed for development of perspective.

3.2.1.2 SEMI-STRUCTURED INTERVIEWS

In this study semi-structured interviews were used to understand the study from the participants' point of view in order to answer the research questions. The semi-structured interviews were conducted in English. The time span of each interview varied between 30-45 minutes, according to the participant's response. The interviews were conducted last, after all the research activities were completed.

Table 3.7: Interview guide

Question 1	Do you think the course you are currently enrolled for addresses creative application? Teaches you about creativity?
Question 2	Do you think creativity can be taught?
Question 3	Why do you consider yourself creative / not creative? What characteristics should a creative individual have?
Question 4	How do you apply imagination in your studies?
Question 5	Do you think advertisements should be creative? If so, how?
Question 6	How do you think creative thinking can be enhanced?

The interview guide consisted of simple questions which were discussed with regard to the feedback received from the participants during the semi-structured interviews in Chapter 4, under data analysis.

3.2.1.3 DATA VERIFICATION

Triangulation, conformability, credibility and transferability were used during this study. This multi-method strategy to verify the findings were implemented allowed for cross-validation. The data was verified by means of incorporating mechanically recorded data

sources such photographs and video types. Validity in this research was mainly focused on the qualitative design of this study, since this was the dominant design of the research. Data patterns allowed opportunity to improve the learning material for the Advertisement Management Diploma course.

The nature of the research design provided a great deal of verification and validity due to comparing the observations and semi-structured interviews. The data returned to the participants after the interviews in order to validate that the information obtained during the semi-structured interviews was correct and without personal bias.

3.3 SUMMARY

In this chapter, the research methodology, approach and research design were discussed. The research population, data collection techniques which included interviews and observations were discussed. The Research Activities and semi-structured interview questions were outlined. In Chapter 4 data analysis will be discussed.

CHAPTER 4

DATA ANALYSIS AND INTERPRETATION

4.1 INTRODUCTION

In this chapter, the qualitative findings are about furthering the creative skills of the unemployed youth wanting to embark in a career in the advertising industry will be discussed.

4.2 VERIFICATION

The credibility of the data was also verified by means of photographs and video types as well as incorporating low-inference descriptors to provide concrete descriptions of the interviews with the participants was considered. A multi-method strategy to verify the findings was put in place prior to the interview. All interviews were recorded on a recording device, thereby maintaining accuracy and consistency when analysing and interpreting the data gathered. This process enabled the identification of common trends in the participants' descriptions of their own creative experiences and behavior. An important step in analyzing the interview data was to video-record the interviews.

Permission was received from each participant. Literal statements were recorded and used as references. The data obtained from the participants by conducting the interviews, were broken down into themes and sub themes. The researcher observed and evaluated the participant's creative responses and experiences in order to make recommendations to improve their creative application within the world of work. The process of organizing and thinking about data in this study was vital to understanding what the data does and does not contain. It was important to analyze the data that was collected and present it in social domains.

4.3 RESEARCH METHODOLOGY AND DESIGN

The qualitative research approach was used to gather data from the participants, in order to answer the question of the study with regard to whether creativity can be taught. This type of approach also supported the sub-questions of the study that were geared to discover what programs the advertising industry should provide in order to promote creativity in adult learners enrolled in the Diploma Advertising Certificate. Specific learning units were highlighted in the learning manual that were not considered practical in the advertising industry and not applicable for the specific learning outcome. A breakdown of the research design used within this study is listed below and will be discussed in depth within this chapter.

- Focus group
- Semi- structured Interviewing
- Observations of the research activities

4.3.1 OBSERVATIONS AND SEMI- STRUCTURED INTERVIEWS

The researcher obtained permission to conduct the study which regulates all research related activities within the institution. Following receipt of approval to continue with the study, the researcher distributed informed consent forms to all participants who had been enrolled for the Advertising Management Diploma first year level. After the signed consent forms were received from the participants, the researcher schedule appointments to conduct the actual interviews.

Data was gathered by means of a semi-structured interview, based on an interview guide and observations. The research procedures were used to identify learning on different educational levels, with the aim at improving creative application within the advertising industry as it affected the adult learners in enrolled at first year level of study.

4.4 ANALYSIS OF THE RESEARCH ACTIVITIES

Table 4.1 Research Activities Summary

RESEARCH ACTIVITY	OBSERVATIONS
<p>Research Activity 1:</p> <p>Group Activity Build and fly a paper airplane.</p>	<p>Group collaboration Encouraged creative thinking Demonstrated an understanding of the concept of creative branding It was observed that the participants found this activity enjoyable and even though they were busy being creative, they did so by having fun.</p>
<p>Research Activity 2:</p> <p>Individual Activity Identify creative advertisements Evaluate the Learning manual with regard to creative application</p>	<p>Empowered the learners to become creative problem solver. Evaluated their own creativity Observations were made that not all of the participants function at the same level or learn at the same pace.</p>
<p>Research Activity 3:</p> <p>Individual Activity Create your own advertisement Group discussion</p>	<p>Peer review Constructive critics Improve group trouble shoot session for creative purposes</p>
<p>Research Activity 4:</p> <p>Group Activity Create an edible product in a creative manner. Design logo and packaging.</p>	<p>Did not work effectively in a team\Frustration Disagreement about what should be considered creative</p>
<p>Research Activity 5:</p> <p>Group Activity Present the edible food product Write the creative brief and design an advertisement Explain why you consider it to be creative.</p>	<p>Demonstrated the ability to conduct and interpret research to create a comprehensive overview of brand creativity</p>

Research Activity 1:

Observations and re-contextualization with literature

Research Activity 1 encouraged collaboration to solve the problem, as well as the opportunity to think creatively. The interaction between the group members encouraged creative thinking amongst the participants when they started drawing onto their paper planes after constructing it.

Research Activity 2:

Observations and re-contextualization with literature

The sub-question “What programs should the advertising industry contain to promote creativity in adult learners enrolled for the Advertising Management Diploma?” was explored during the second Research Activity. Unfortunately, four participants did not bring their own advertisements. The group divided advertisements amongst each other and each had an example of what was considered a creative advertisement. Two of the participants immediately started cutting and pasting. Four of the participants were carefully planning their advertisement. Observations were made that not all of the participants function at the same level or learn at the same pace. Neither do all participants have the same learning styles. It is therefore important to adapt teaching and learning methods to enhance creativity in order to accommodate all the participants.

Observations were made that not all of the participants function in the same way, in support, Bruner (1962:16), as discussed in chapter 2 took a different outlook to creativity in that it is not a characteristic of an output or a process, but rather the reaction produced in the receiver of the output. This quality in the end is what we aspire for in a successful creative advertisement and product. The adult learner’s started to think creatively when they were cutting across patterns of their own imagination. The adult learners demonstrated an understanding of having fun while working effectively in a group format and being creative subconsciously.

Research Activity 3:

Observations and re-contextualization with literature

When creative branding is considered, elements such as strategy, product, origin, competition, history, price, brand integrity, promotions, target market, the people in the company, the visionary leading the company, timing etc. are considered. It is creative application on all levels. Rome wasn't built in a day. The same can be said for brands. Every brand has its own unique story. But you can be sure that whatever it was, it was probably creative. Be it creative accounting, creative public relations or even creative distribution – as was the case with Coca-Cola in the previous century.

Seen from the above, Taba's (1967:23-45) states that when the creative group in the advertising industry work as a team to design an original advertisement or product there are aspects that negatively influence the group's creativity. Taba's statement supports the frustration experienced by the participants in this study by means of the feedback they received after presenting their advertisements that they designed individually. Shared stereotypes are barriers to imaginative thinking because members dismiss contradictory information by discrediting the source. Therefore, this Research Activity provided the opportunity to share ideas, appreciate constructive criticism and learn from each other creatively.

Research Activity 4:

Observations and re-contextualization with literature

Observations include that some of the participants became frustrated with each other and they did not work effectively in a team. One group member even asked to be moved to a different group. During the first two Research Activities, the adult learners learned principles of Brand Management. They demonstrated what a brand is, and what goes into the making of a brand. But they haven't considered the creativity of a brand yet. As this study was aimed at creative development, the adult learners had to look at brands from a different perspective. Research Activity 3, as discussed in chapter 3, explored advertisements from a creative viewpoint. And by 'creative' we don't necessarily mean just out of an advertising point of view, even though that will be a big

part of it. The adult learners started asking critical questions such as: What did they do that made the difference? Which campaigns turned them around? What are they doing to become leaders in their field?

The photographs that follow are the participants' edible food products designed during Research Activity 4.

Figure 4.1 **Group 1:** **Research Activity 4, Pretoria**



Figure 4.2 **Group 1:** **Research Activity 4, Pretoria**



Figure 4.3 **Group 2:** **Research Activity 4, Pretoria**



Figure 4.4 **Group 2:** **Research Activity 4, Pretoria**



Figure 4.5 **Group 3:** **Research Activity 4, Pretoria**



Figure 4.6 **Group 3:** **Research Activity 4, Pretoria**



Research Activity 4:

Observations and re-contextualization with literature

The three (3) groups came up with very creative ideas and implemented them in a conceptual manner. The products created in Research Activity 5 aligns itself to the statement made by Bruner (1962:16-21), discussed in chapter 2, by saying that creativity should produce a sense of shock. This quality in the end is what we aspire for in a successful creative advertisement and product. The following examples are the participants' creative rationale of the actual products produced and presented during Research Activity 4.

**Results in participants own words*

Table 4.2 Group 1; Research Activity 5, Pretoria

<p>Group 1</p> <p>Creative Rationale "Edible Toiletries"</p> <p>The idea behind our "Edible toiletries" concept was funny enough formed while soaking in the bathtub and looking at all the toiletries that smelt so good you would want to eat yourself. We wanted to make something fun and classy and unique!</p> <p>We discussed our product line in class and decided on the following:</p> <ul style="list-style-type: none">•Shampoo - (condensed milk)•Conditioner - (custard)•Shower sponges - (cotton candy)•Hand cream - (vanilla custard)•Cotton buds - (marshmallows and stick candy)•Bath soap - (chocolate)•Bath oil - (jelly & milk)•Scented candles - (assorted jelly) <p>We looked at existing bath products and found that the most popular lines had sweet fruity scents we brought this element into our products by using only sugar based ingredients. We also looked at texture and noted that the best products had smooth almost silk like textures this played a major part when it came to choosing what to make our products from.</p> <p>•Logo & Colour Scheme</p> <p>Choosing our logo was fairly simple as the idea was generated while taking a bath so a bath tub was the first item that came to mind we chose to print our logo in black and white against a purple back drop so that it could stand out more. We kept the design as simple as possible and designed it in silhouette. We chose black, purple and magenta as our colours because we felt they represent femininity and an element of class.</p> <p>•Name Selection</p> <p>The name "Dentelle" came to us while thinking up sexy foreign languages. "Dentelle" is French for "Lace" which goes back to us wanting to add an element of class and luxury to our project. This is also seen in the font we chose (Edwardian script). Our Edible Toiletry</p>

concept stands out from existing products because it is actually edible. People will have fun experimenting with edible toiletries.

Table 4.3 Group 2; Research Activity 5, Pretoria

Group 2

FABULOUS FOODS RATIONALE

Our “Fabulous food” idea was to bring together two very distant cultures into one dish, these cultures being the Italian and African, so we decided to add flair to the food. We then call it ‘Le-songa’ which just gave it that Italian spice and in the word we find ‘songa’, which is the name given to the African worms, to bring the African side of the dish, which will consist of a starter, a main course and a desert. All the dishes will have worms in them as an element of our two cultures.

SETTING:

We’ve chosen to use an ordinary table and laid leaves all-over it to bring in a feel of the bush, where these worms are found. The leaves though also have a twist of Italian, with the vines on display being found all around Italy. We wanted to have contrast between the two cultures in all we did, including our dishes which were modern and white in colour.

LOGO

Our logo was a picture of the worm with three shades of colour, like the Italian flag but ours had two sides and stories to it, like the Italian and Ghana flag it has three colours and ours were yellow, green and red which are the earthly and warm colours of the Rasta clan. Including the worms again, they are most popular and originated in Ghana.

STARTER:

Ingredients: Melted cheese, boiled worms.

-Reason for the cheese was we use Italian cheese, which is used a lot for many of the dishes in Italy. We took the melted cheese and spread it over the worms to make a tasty, different and light starter. Starters are very “modern/exclusive” which is the feeling we originally wanted to achieve with the dish.

MAIN COURSE:

-Ingredients: Pasta (Spaghetti), mixed veggies and Mapupane worms with baked beans.

-With this dish we wanted to create the most contrast of our cultures. Bringing what we all know Italy for their spaghetti and pasta, while sticking to the theme, being the worms and adding the rest for the taste and rest.

DESSERT:

-Ingredients: Yogurt and worms

-With this one it was all about display and we also wanted to put as much work to create something differ from even with our cultures and so we took empty eggs and very slowly emptied them and made them half. We used them as dishes as to serve and it served as its purpose with everyone including us finding it intriguing and different. Our food met our standards and was fabulous to the expectation we had for our whole meal.

Table 4.3 Group 3 Research Activities 5, Pretoria



The adult learners demonstrated the ability to conduct and interpret research to create a comprehensive overview of brand creativity. In order to understand creative branding and advertising, it was also necessary that the adult learners explored the opposite of what worked.

Important questions were addressed by the participants such as:

- What didn't it work, and why?
- Can we see, just by looking at creative strategies, or creative executions, why a certain brand is where it is today?
- Can we backtrack to see where it all went wrong and how to fix it?

As discussed in chapter 2, the research conducted by de la Harpe's (2007:5-32) on Creative intelligence, divided critical creativity into four (4) myths. One of de la Harpe's main objectives was promoting creative thinking by having fun. The researcher is of the view that the adult learners that participated in this study had fun during the process of

using their imagination and applying it creatively by producing their own products and advertisements. The researcher does not agree with de la Harpe's (2007:5-32) myth 4: you cannot learn to be creative, because this study has proven otherwise. The literature supported the quest to explore and discover methods that will enhance and promote creativity amongst the focus group. This study has researched an important project which deals with creating a model for teaching and learning by adult learners for the purposes of supporting their creative thinking processes.

4.5 ANALYSIS OF THE SEMI-STRUCTURED INTERVIEW DATA

In this step, the researcher determined whether any units of meaning clustered together to form common themes. The themes were compared to the question, "can creativity be taught?" and are discussed below under the participant's responses. The guidelines that were implemented during the semi-structured interviews were flexible and are intended to provide opportunities for personal creative development.

Each of the seven participants responses were clustered together to form themes.

The following statements are an indication of the participants' responses towards the research and sub question during the semi-structured interviews;

Participant 1
"The research activities, I feel was more important than the pre-given course work because now I can apply what I have learnt. So yes creativity can be learnt. So I would say that the industry should consider creating practical workshops for students to participate in".
Participant 2
"I did not consider anything really important, just as long as I passed the projects and get a job one day."
Participant 3
"Both of the components – the experimental creative research activities and the theory course

material are equally important.”

Participant 4

“After participating in the research activities I am of the opinion that I now have the ability to apply the theory in my books practically. “It would be really nice if programs addressing the necessary skills that’s needed, such as creativity and thinking outside the box are implemented by companies.”

Participant 5

“I never liked group-work at school, but the activities were fun and I learned a lot about creativity.” I am not sure what programs should be put into place but I do feel that the college and companies should speak to each other so that what we learn is what we will be doing in the workplace.”

Participant 6

“I believe that an advertising industry should open up a college and train students and employ them directly because then the stuff you get taught will be what you need to do.” “It was relevant. Even if the college and companies could work together. I enjoyed the topics covered in the workshops more. The learning material of the course is not practically possible.”

Participant 7

“I would love a program that accommodates for enough freedom of growth, especially in a creative thinking manner. I feel more creative, even inspired, thinking about it”

Re-contextualizing with literature

In order to acquire the desired knowledge, Young (1993:1-5) emphasizes that adult learners be engaged in situations which require complex, realistic and problem-centred situations. One can thus conclude from the participant’s responses that the need for real life work application opportunities are desired. Learning took place because the adult learners in this study saw the relevant relationships between the world of work and the course material. Participant six identified creative skills and development needed within the education and corporate industries by suggesting the two works together and offer internships that would be beneficial for both parties.

Sub-theme 1: Application of skills

Six of the seven participants indicated that they could apply the skills which they gained during the Research Activities. Application of skills that allowed the participants to actively participate in the research activities enabled them to think critically about what they were practically doing and recognized the flow of unrelated thought that preceded and followed by arriving at an important creative idea.

The following statements are an indication of the participants' responses towards the course material:

<p>Participant 1</p> <p>"I could not fully use what I learnt in my course material. I feel it is a lot of theory that I do not know how to apply in the advertising industry."</p>
<p>Participant 2</p> <p>"I just want to pass the course. I read the learning manual and try my best in the tests."</p>
<p>Participant 3</p> <p>"I didn't pick up a lot of mistakes or anything like that in the manual. It is very theory base. I enjoy the course and I feel that the manual is adequate. So I've just used a little of my own knowledge of the advertising industry. I was expecting to do more practical assignments, but luckily I could do that during the research activities."</p>
<p>Participant 4</p> <p>"The training manual is fine; I just wish that all the activities we do during the workshops counts for marks. I mean it's not just about passing tests, I want to be able to use what I have learned out there."</p>
<p>Participant 5</p> <p>"I do not like the type of assignments we have to do according to the manual. I feel it's out-dated and not industry specific."</p>
<p>Participant 6</p> <p>"The college should know in advance what the advertising industries requirements are, as well as what the industry needs us to do. I feel the manual is just lots of theoretical work, but doesn't</p>

help you to think creative or critical about anything.”

Participant 7

“My creativity is not allowed in the type of assignments we have to do in the manual for marks. We cannot explore things.”

Re-contextualization with literature

The adult learners that are enrolled for the Advertising Management course should not be given theoretical assignments only for assessment purposes, since this could lead to boredom. For the individual looking to enter the advertising industry it is beneficial to not only think creatively, but also explore that creativity by assigned professional-level work (Ramus, 1997:1-4). The evidence above suggests that the adult learners want to be involved in challenging, actual creative advertising work which will optimally utilize their skills and further enhance their learning.

Sub-theme 2: Meaningful work

Adult learners need to be exposed to actual creative work in real situations in order to enhance their creative thinking. Kolb (1984:38) maintains in his theory on experiential learning that learning is the process whereby knowledge is created through the transformation of experience. By means of this study, it was evident that the creative application was more profound during the practical application of the Research Activities. Five out of the seven adult learners indicated that they were not exposed to meaningful practical assignments in the current work for the Advertising Management course. Only two indicated that they felt the course work and learning material was adequate. One of the adult learners responded and that they don't care for anything additional related to either the learning material or the Research Activities as long as he passed the course. This led to the conclusion that more attention needs to be paid to the type of assessment used, as well as practical work integrated learning opportunities for the adult learners.

The exposure to real life scenarios and creative departments within the advertising industry will allow creative development. It is of no use to invest a lot of time and effort

in theoretical components of the learning material if they don't get the opportunity to put into practice what they have learnt. If the adult learners are not exposed to meaningful creative advertising work, then they also cannot be creatively functional in the workplace. The semi-structured interview data was carefully analysed in order to determine the participants understanding of creativity and the Research Activities. During this step, the researcher stayed with the literal data as much as possible by using the participant's direct words, evident in the tables above. This element is referred to as unit of general meaning.

The redundant general meanings were also included in this step. Changes of wording for the sake of clarification were made. The effortless planning to enhance imagination and ideally creative application in the advertising industry can be adapted as a template for professional growth and reflection by re-designing the course material to allow more creative practical learning opportunities. During the Research Activities, integrations took place and abled me to come out with a design that unified education and training within the world of work.

The following statements are an indication of the participants' responses towards the question whether or not creativity was enhanced during the study:

Participant 1 "I enjoyed the workshops more, and I definitively think it made me look at things in a different way. Consider design aspects critically to make the ad more creative."
Participant 2 "I don't know. It took up a lot of my time but I liked it."
Participant 3 "I really do believe I developed and matured in my design work due to the creative development workshops."
Participant 4

“Well, if the workshops gave me a *creative ability*, or enhanced my work, I am not sure yet, but it sure changed my way at seeing things. I feel more open-minded and understand how images play on the consumers’ subconscious mind. I loved the process”

Participant 5

“Although the workshops were a bit wacky at times, I remember what I have learns and by having fun doing so.”

Participant 6

“You should open up your own college, because I wish all my modules would teach like this. I can recall everything we practically did by you making the theory tangible.” Yes, I would definitive say that the workshops enhanced my creative way of thinking.

Participant 7

“I always go home with a smile, its like I am in dream-land and just let my imagination flow, new ideas pops into my head and then I immediately consider all the requirements what message it will show, how will I make it, from what material”

Re-contextualization with literature

The adult learners that are enrolled for the Advertising Management course response positive to their learning experiences during the workshops. The evidence above suggests that the adult learners remembered and recall the creative theoretical work demonstrated practically. Bono (1995:12) cutting across patterns is not an expected behaviour for the brain, because it maybe one way of how to promote creativity by using the art of provocation. One Adult Learners response that the workshops could be a little bit wacky at times, this means that Bono’s research promotes the art of provocation, attention-seeking mechanism to enhance creative thinking.

Sub-theme 2: Meaningful work

Demonstrated that the Adult Learners ability to practically accomplish the tasks and activities and learn from it, although the participants struggled more with the conceptual development of the creative thinking process than with the technical aspects of the tasks – action learning allowed the participants to converge and explore alternatives.

4.6 SUMMARY

In this chapter, the data was analysed and interpreted. The research approach, design and procedures were briefly touched upon. The central themes and subthemes which emerged as well as the participants' responses were recorded and re-contextualized within the conceptual framework of the study. The findings have flexible properties. In addition to improving creativity and creative application opportunities in the Advertising Management Diploma course, the policies of Adult based education and training (ABET) framework were incorporated within this particular study. While it is true that creativity is often included as a desirable quality in a range of educational aims and methodologies, it is rarely emphasised, analysed or implemented. Chapter 5 contains an overview of the study, limitations of the study, draws conclusions, and makes recommendations for further research.

CHAPTER 5

5.1 INTRODUCTION

Just as technology progresses at a fast tempo, so does educational research and the researcher is of the opinion that it is the responsibility of facilitators to stay on board with the changes and strategies that might enhance creativity in the advertisement industry. After all the steps have been “processed” the researcher eliminated units of irrelevant meanings and listed all the units of relevant meanings. The researcher also took into account the number of times the participant’s referred to elements of creativity, development and innovation and how it was referred too. The reason for this was that the actual number of times a unit of relevant meaning was listed, also indicated how important it was to the participant and also in itself has relevant meaning.

Advertising Management learning material needs to be reviewed in order to accommodate workplace learning. The important initiative proposed by the Green Paper of the South African Institute for Vocational and Continuing Education and Training (SAIVCET) as a key part of implementing a successful long-term strategy to empower students in capacity building. Work Integrated Learning’ (WIL) describes an approach to career focused education that includes theoretical forms of learning that are appropriate for technical/professional qualifications, problem-based learning (PBL), project based learning (PJBL) and WPL. What distinguishes WIL is the emphasis on the integrative aspects of such learning. WIL could thus be described as an educational approach that aligns academic and workplace practices for the mutual benefit of students and workplaces. Therefore, the researcher recommend that the Advertising management diploma consider WIL because it is based on the principle that learning should be demonstrated to be appropriate for the Advertising industry.

5.2 LIMITATIONS OF THE STUDY

In this section, the possible weaknesses in this approach and methods that were utilized were considered. The initial concern was with the amount of participants. The focus was only upon first year students that were enrolled for Advertising Management. Only

facilitators that have qualifications in the relating fields were considered during this investigation. The information collected during the semi-structured interviews was in-depth and information so rich that there was no need to interview more participants who were not enrolled or part of the media industry. Research in the field of the development of specific skills with regard to creative thinking and creative facilitation methods within the South African context was limited.

5.3 RECOMMENDATIONS FOR FURTHER RESEARCH

This procedure involves formulating course recommendations, course reports after selecting which format is best suited to present the report. Release the information for review to the educational board. In this study, it was observed that the adult learners who were being more critical when planning, implementing and evaluating their creative design, worked more effectively to attract attention to the product they produced for the given market across print, broadcast on online media platforms. An exploratory study of how creativity in adult learners can be facilitated in higher education in Gauteng province was investigated. Forms of knowledge are sequenced in ways which meet both academic criteria and are applicable and relevant to the career-specific components (Barnett 2006:46). The recommendations for further research listed below are based on shortcomings in this learning programme. Various shortcomings with the learning units were discovered and future implementations will be introducing more practical base activities for the adult learners to partake in.

Introducing creative tasks for assessment purposes will support creative practical application. Recommendations for further research should consider incorporate the adult learners to select any local or international brand of their choice, and dissect the brand on a creative level that form part of the curriculum. The Research Activities that were used to explore the respondents' abilities to be creative can utilised to enhance creative skills of the adult learners. The Research Activities did not enhance critical thinking as much as the researcher would have wanted on a creative level (formal

operational level) (Piaget 1954:134). The research discovered that the activities were more for the concrete operational thinker than the creative one.

The purpose of incorporating such a task in future would be to understand what makes for a creative brand, and not just a successful one. Special attention to campaigns, the history of the brand, the competition, and the chosen target market even the strategies the company employed may be focussed upon. The aim with this type of implementation might be to identify key moments of brilliance. The literature review that was carried out form a theoretical and conceptual framework, which supported the aims of the Research Activities as an instructional component within education emphasise elements of experiential learning. It was established that, in order to further the education of young adults, it is important that they are able to link theory to practical and concrete examples. The adult learners that took part in this study have the need to explore their own creative potential. The need exist to amend Learning unit 8 of the Advertising Management Diploma's course material; to accommodate and up-skill the adult learner's imagination and creativity abilities. This in return would improve their skills to think and create and ideally practically apply that creative capability.

5.4 A FINAL WORD

I trust you have enjoyed the creative journey as much as I have. We were born original but we are made creative.

References

- Barnett, J. (2006). Journal of Educational Technology: *Implementation of personal response units in very large lecture classes; student perceptions*: The University of Western Ontario.
- Barron, F. (1955). *The Disposition towards Originality*, Journal of Abnormal Psychology, 51, 478-485. <http://www.acrwebsite.org/volumes/display.asp?id=7397>
- Bruner, J. S. (1962). The Conditions of Creativity, in *Contemporary Approaches to Creative Thinking*, ed. Howard E. Gruber, Glenn Terrell and Michael Wertheimer, New York: Atherton Press.
- Caffarella, R.S. (1998 – 1999) Winter. Planning programs for adults: *an interactive process from Adult learning / The Brain*, 10(4):27-29.
- Caffarella, R.S. (2002). *Planning programmes for adult learners* (second edition). San Francisco: Jossey-Bass.
- Cambridge Advance learner's dictionary third edition (2011) Cambridge University press.
- Cameron, J. (1995). The artist way. *A course in discovering and recovering your creative self*. Pan Books: London.
- Cord, B & Clements, M. (2010). Pathway for student self-development: a learning orientated internship approach. *Australian Journal of Adult Learning* 50(2):287–307
- De Bono, E. (1995). Serious Creativity. *The Journal of Quality and Participation*, Vol 11-3.
- De la Harpe, H. (2007). Creative intelligence. *The designer's creativity handbook*. Platinum Press: Potchefstroom, South Africa.
- De Vos, AS & Fouche, CB. (1998). *Research at grass roots*. A primer for the caring profession. Pretoria: Van Schaik.
- Haberland, S. G. & Dancin P. A. (1992). The development of a measure to assess viewers' judgments of the creativity of an advertisement: a preliminary study", in *Advances in Consumer Research*. Volume 19, eds. John F. Sherry, Jr. and Brian Sternthal, Provo, UT: Association for Consumer Research, Pages: 817-825.
- Jackson, P. W. and Samuel M. (1965). The person, the product and the response: *conceptual problems in the assessment of creativity*, Journal of Personality, 33, 309-329.

Joyce and Weil (2009) in Starko. A.J. *Creativity in the Classroom: schools of curious delight*. 4th ed. Routledge: UK

Joyce, Weil and Calhoun (2009) in Starko. A.J. *Creativity in the Classroom: schools of curious delight*. 4th ed. Routledge: UK

Kolb, DA. (1984). *Experiential learning: experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice-Hall.

Koslow, S. (2011). *Creativity in Advertising: Exploring creativity differences across worldwide agency creative and managers*. Routledge: New Zealand

Leedy, PD & Ormrod, JE. (2005). *Practical research: planning and design*. Upper Saddle River: Prentice Hall.

Lindeman, E.C. (1926). The Meaning of Adult Education. In Trotter, Y., 2006. *Adult Learning Theories: Impacting Professional Development Programs*. Delta Kappa Gamma Bull 72 no. 2 Winter 8-12.

McMillan, J.H. & Schumacher, S. (2006). *Research in education: evidence-based inquiry*. Boston: Pearson.

Merriam, S.B. & Brockett, R. (1997). *The Profession and Practice of Adult Education*. San Francisco: Jossey-Bass, p.7.

Morford, M. (2001). *Cracking creativity*. The secrets of creative genius. Ten Speed Press: California.

Nadler, C. (2013). Content Marketing Strategy: Lessons from good (and Bad) Comedy. <http://contentmarketinginstitute.com/2013/08/content-marketing-strategy-lessons-comedy-writing/>

Newell, A. J.C. Shaw and H. A. Simon (1962). The Process of Creative Thinking, in *Contemporary Approaches to Creative Thinking*, ed. Howard E. Gruber, Glenn Terrell and Michael Wertheimer, New York: Atherton Press.

Nieuwenhuis, L. & Van Woerkom, M. (2007). Goal rationalities in work-related learning. *Human Resources Development Review*. 6 (1) 64-83

Nowak, R. M. (1999). *Walker's mammals of the world*. 6th edition. Johns Hopkins University press: Baltimore

Piaget, J. (1954). Intelligence and affectivity: *Their relation during child development*. Palo Alto, CA: annual Review

Ramus, E. (1997). *Internship programs from start to finish*. Folio: The Magazine for Magazine Management 26(6):38–39.

Robertson, K. (2011) *The Daily Riff* March 2011. Saturday, February 18, 2012

Sasser, S. (2011). *Creativity in Advertising: Exploring creativity differences across worldwide agency creative and managers*. Routledge: New Zealand

Schwarz, Roger M. (2002) *The Skilled Facilitator: A Comprehensive Resource for Consultants, Facilitators, Managers, Trainers and Coaches*. 2e. San Francisco

Smith, C. & Young, B. (2011) in Sinclair, J. 2012 *Advertising, the Media and Globalisation: A world in motion*. London

Taba (1967) as quoted by Joyce and Weil (2009) in Starko. A.J. *Creativity in the Classroom: schools of curious delight*. 4th ed. Routledge: UK

Tough (1982) in Anderson-Woo, C. (2009) *Developing an Expert Model of Academic Language; Using a Delphi Process*: USA

Venter, as quoted by Mathipa (1989:33)

Welman, JC & Kruger, SJ. (1999). *Research methodology for the business and administrative science*. 2nd edition. Oxford: Oxford University Press.

Young, DS & Baker, RE. (2004). Linking classroom theory to professional practice: *the internship as a practical learning experience worthy of academic credit*. Journal of Physical Education, Recreation, and Dance 75(1):22–28.

Young, MF. 1993. *Instructional design for situated learning*. Educational Technology Research and Development 41(1):43–58.