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Original Article

The Impact of Diversity on Designer Creativity with Inspiration as a Mediator and Organizational Strength as a Moderator in Fashion Organizations in Indonesia

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Abstract: *This study aims to examine the impact of diversity on designer creativity with inspiration as a mediator and organizational strength as a moderator at fashion organizations in Indonesia. A case study was conducted on 213 fashion designers in Indonesia using a census sampling method. The data analysis method used in this study was SMART-PLS. The results show that diversity has a significant effect on designer creativity, diversity has a significant effect on inspiration, inspiration has a significant effect on designer creativity, organizational strength has a significant effect on inspiration, and organizational strength moderates the relationship between diversity and inspiration significantly. However, inspiration does not significantly mediate the relationship between diversity and designer creativity, and organizational strength does not significantly impact designer creativity.*

Keywords: *Diversity, Creativity Designer, Inspiration, Strength.*

I. INTRODUCTION

Designers play a crucial role in Indonesia due to their contributions in creating creative solutions that drive innovation across various sectors, such as the creative industry, manufacturing, tourism, and technology. Designers not only produce aesthetic works but also design products, services, and experiences that enhance the competitiveness of local businesses in the global market. In the digital economy era, designers also play a key role in building brand identity and designing and creating sustainable products that align with the needs of modern society. By integrating aesthetics, functionality, and cultural values, designers serve as important catalysts for developing the creative economy in Indonesia.

The design profession is currently facing increasing competition in Indonesia as more individuals pursue careers in fashion design and technological advancements expand access to design tools. The growth of the creative industry drives demand for designers but also creates intense competition in the job market. Designers must possess superior skills, a deep understanding of global trends, and the ability to adapt to ever-evolving client needs. Additionally, the emergence of digital design platforms and global freelancers adds to the challenges, as local designers must compete at the regional level and internationally. This highlights the importance of innovation, differentiation, and mastery of technology in facing competition in the design industry.

To win the increasingly tight competition, designers in Indonesia must continuously enhance their creativity as the key to success. Creativity can be defined as the ability to generate new, useful, and valuable ideas or products in a specific context. This ability involves the interaction between creative individuals, the creative process, knowledge domains, and a supportive social environment (Amabile et al., 2019).

An initial survey was conducted with 30 designers, with the following results to understand the phenomenon of designer creativity:

Table 1: Pre-Survey Designer Creativity in Indonesian Fashion Organizations

No	Statement	Answer					Average	TCR (%)
		STS	TS	N	S	SS		
1	You regularly come up with creative ideas.	10	5	4	7	4	2,67	53,33
2	You regularly experiment with new concepts and ideas.	8	8	5	6	3	2,60	52,00
3	You regularly complete tasks in various ways.	7	9	6	4	4	2,63	52,67
4	You are often involved in problem-							

	solving smartly and creatively.	5	10	5	5	5	2,83	56,67
5	You often seek innovation and potential improvements within your division or department.	8	8	6	4	4	2,60	52,00
6	You often generate and evaluate various alternatives for new problems within your division or department.	4	9	6	6	5	2,97	59,33
7	You often generate new perspectives on old problems.	10	3	5	7	5	2,80	56,00
8	You often improvise problem-solving methods when the answers are unclear.	3	7	6	10	4	3,17	63,33
Average							**2,78**	**55,67**

Source: *Data processed (2024)*

Based on the table above, it can be seen that the average score for the designer creativity variable is 2.78, with a TCR of 55.67%. This indicates that the level of creativity among designers is categorized as low (Arikunto, 2006).

Inspiration is one of the variables that influence designers' creativity (Hundschell et al., 2022). Inspiration is defined as the drive to act creatively or productively when an individual feels motivated by ideas or experiences that evoke awe or deep appreciation, triggering an internal urge to create. Inspiration is a response to external stimuli and involves cognitive components that allow individuals to see great potential in their actions (Thrash, T. M., & Elliot, 2004).

Diversity is another variable that can influence designers' creativity, apart from inspiration (Hundschell et al., 2022). Diversity is the combination of various individual characteristics that affect how people interact, collaborate, and achieve common goals in a global environment (Roberson, 2023). Although diversity and inspiration determine designers' creativity, previous research argues that the diversity variable influences the inspiration variable (Hundschell et al., 2022). Therefore, it can be concluded that designers' creativity is influenced by inspiration, which is, in turn, determined by diversity (Hundschell et al., 2022). Thus, the inspiration variable is positioned between the diversity variable and the designer's creativity variable, meaning that the inspiration variable acts as a mediating variable between diversity and designer creativity.

The study conducted by Hoever et al. (2023) found that the power variable acts as a moderating variable in the relationship between diversity and inspiration. Mouton (2023) explains that power is a vital tool for influencing leadership and decision-making in individuals and organizations. Therefore, it can be interpreted that the higher the power a designer possesses, the more it strengthens the impact of diversity on inspiration. Conversely, the lower the power a designer possesses, the weaker the impact of diversity on inspiration.

This study builds upon the research conducted by Hoever et al. (2023), where the study utilized diversity as the independent variable, inspiration as a mediator, creativity as the dependent variable, and power as the moderating variable. In Hoever et al.'s (2023) study, the effect of power on creativity was not tested. However, this study expands on that by examining the effect of power on creativity, a test supported by Kim et al. (2023), who found that the power variable positively influences creativity.

Based on the background provided earlier, the researcher is interested in conducting an empirical study titled ***"The Effect of Diversity on Designer Creativity with Inspiration as a Mediator and Organizational Power as a Moderator in Fashion Organizations in Indonesia."***

II. LITERATURE REVIEW

A) Creativity

Creativity, as defined in *The Cambridge Handbook of Creativity* edited by Kaufman and Sternberg (2019), is the ability to generate new and relevant useful ideas or products in a given context. This definition emphasizes three interconnected aspects: the individual, where creativity is influenced by cognitive abilities such as imagination, cognitive flexibility, and problem-solving skills; the social, where the environment of family, friends, or colleagues plays a crucial role in encouraging or hindering creative processes; and the environmental, where physical and psychological conditions, like a supportive workspace or freedom of

expression, are essential in optimizing creative potential. Creativity thus depends on personal cognitive capacities and the external social and environmental influences around an individual.

According to Plucker (2021) in his book Creativity and Innovation: Theory, Research, and Practice, creativity is defined as the process of generating new ideas that have value, both personally and socially, and emphasizes the relationship between creativity and factors such as personality, intelligence, and motivation. The book highlights several key factors: personality, where creativity is closely linked to traits such as openness to new experiences, persistence, and tolerance for ambiguity; intelligence, where intellectual abilities, such as the capacity to connect seemingly unrelated ideas, form the foundation of the creative process; and motivation, where intrinsic motivation is considered a primary driver that enables individuals to generate innovative ideas. The factors influencing creativity include: 1. Diversity; 2. Inspiration; 3. Strength.

B) Inspiration

According to Thrash, T. M., & Elliot (2004), inspiration is defined as the drive to act creatively or productively when an individual feels motivated by ideas or experiences that evoke awe or deep appreciation, triggering an internal urge to create. Inspiration is not just a reaction to external stimuli; it also involves cognitive components that help individuals see great potential in their actions. They also emphasize that inspiration is a psychological construct that involves experiences of transcendence, where individuals feel influenced by something greater, motivating them to act or create something meaningful. The factors that influence inspiration include: 1. Diversity; 2. Strength.

C) Diversity

Diversity is defined as a combination of various individual characteristics that influence how people interact, work together, and achieve common goals in a global environment (Roberson, 2023). Diversity encompasses several dimensions: 1. Demographic: Observable factors such as age, gender, race, ethnicity, and physical abilities; 2. Functional and Cognitive: Differences in thinking patterns, work experiences, personality, and values; 3. Cultural and Global: Differences arising from various cultural backgrounds, languages, and belief systems. Roberson (2023) emphasizes that diversity will only be beneficial when accompanied by inclusion, which is creating a work environment where individuals feel valued, respected, and supported to contribute fully. He also points out that diversity without inclusion can lead to conflicts, low employee engagement, and decreased productivity. According to previous research, a factor that can determine creativity is power, where the perceived level of power or control moderates the impact of diversity, with individuals having low power experiencing different outcomes.

D) Strength

Mouton (2023) explains that power in an organization is defined as an individual or group's ability to influence others' decisions, behaviors, and actions to achieve specific goals. This power is not limited to hierarchical positions but also includes resources, expertise, and interpersonal influence that can be used to direct or change the behavior of others. In the organizational context, power can create dynamics that drive innovation, change, and goal achievement and also create an effective structure to reach shared success.

According to Anderson, C., & Brion (n.d., 2014), power in an organization refers to the ability of an individual or group to influence or control behaviors, decisions, and outcomes within a social interaction or organization. This power can come from various sources, such as formal authority granted by position, interpersonal influence, control over information, or access to critical resources. In the organizational context, power plays an important role in shaping group dynamics, influencing relationships among members, and determining the direction and success of organizational strategies. Power can also affect creativity and innovation, as individuals with certain powers can motivate or stimulate new ideas, making them more likely to benefit from diversity in inspiration and creativity (Galinsky et al., 2008; van Kleef et al., 2015).

E) Hypothesis Development

H1. Diversity has a positive effect on designer creativity.
H2. Diversity has a positive effect on inspiration.
H3. Inspiration has a positive effect on designer creativity.
H4. Inspiration significantly mediates the relationship between diversity and designer creativity.
H5. Power has a positive effect on creativity.
H6. Power has a positive effect on inspiration.
H7. Power affects the relationship between diversity and inspiration.

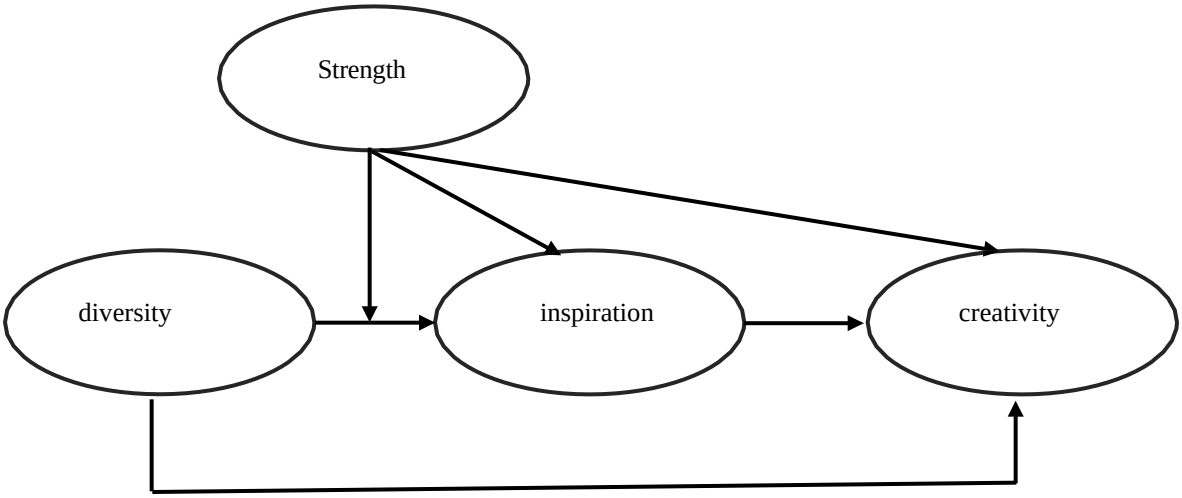

Figure 1: Conceptual Framework

F) Hypothesis Development

The object of this research is the Indonesian Fashion Chamber (IFC) members, an organization that supports fashion designers in Indonesia. The population in this study consists of all IFC members, totalling 213 individuals. The sampling technique used in this study is the census method, where the entire population is considered the sample. The data used in this study are primary data obtained through questionnaires. Each variable is measured using a five-point Likert scale: 1 (Strongly Disagree); 2 (Disagree); 3 (Neutral); 4 (Agree); 5 (Strongly Agree).

In this study, data analysis is conducted using descriptive analysis methods. Descriptive analysis is a statistical technique used to analyse or describe the data that has been collected as it is, without intending to make general conclusions or generalizations (Sugiyono, 2014). The analysis is carried out using the SMART-PLS application, with the first stage being the Measurement Model Assessment (MMA). MMA is used to define how each indicator is related to its latent variable. The tests conducted in MMA include convergent validity, which has four criteria to be met: 1) outer loading > 0.7; 2) Cronbach's alpha > 0.7; 3) composite reliability > 0.7; 4) average extracted variance (AVE) > 0.5. Additionally, discriminant validity shows the uniqueness of a construct compared to other constructs. Discriminant validity measurement is carried out using the Fornell-Larcker criterion, cross-loading, and Heterotrait-Monotrait Ratio (Hair, 2014).

The next stage involves R Square (R^2), which is used to determine the extent of the effect of exogenous variables on endogenous variables, expressed in percentage terms (%). According to Hair (2014), the R^2 measurement criteria are: 1) 0.25 – 0.49 (Weak); 2) 0.50 – 0.75 (Moderate); 3) > 0.75 (Strong). Additionally, Q Square (predictive relevance) predicts how much the model and the parameter estimates generate the observed values. Hair (2014) classifies the strength of exogenous variables in predicting endogenous variables as follows: 1) 0.02 – 0.14 (Weak); 2) 0.15 – 0.34 (Moderate); 3) > 0.35 (Strong).

The next stage is Structural Model Assessment (SMA), a structural model that determines the causal relationships between latent variables. According to Joseph F. Hair (2014), to determine whether a latent variable has an effect on another latent variable, one can refer to the T Statistics and P Values. The final tests conducted are mediation effects and moderation effects.

III. RESULTS AND DISCUSSION

The study's findings started with the presentation of respondent profiles, which are shown in Table 1.

Table 1. The Profile of Participating Respondents

Demographic	Category	Number of People	Percentage (%)
Gender	Man	53	24,9
	Female	160	75,1
	Total	**213**	**100**
Status	Married	109	51,2
	Unmarried	102	47,9
	Widowed	2	0,9
	Total	**213**	100
	21-25 Years	79	37,1
	26-30 Years	110	51,6

Age	31-40 Years	22	10,3
	41-50 Years	1	0,5
	>50 Years	1	0,5
	Total	**213**	**100**
Work Experience	<5 Years	74	34,7
	6 s/d 10 Years	115	54,0
	11 s/d 15 Years	24	11,3
	Total	**213**	**100**
Level of Education	Senior High School	50	23,5
	Diploma	13	6,1
	S1	141	66,2
	S2	9	4,2
	Total	**213**	**100**
Experience of Designer	<1 Years	17	8,0
	1 - 2 Years	40	18,8
	>2 Years	156	73,2
	Total	**213**	**100**
Domicile	Pekanbaru	7	3,3
	Padang	12	5,6
	Medan	11	5,2
	Jakarta	32	15,0
	Surabaya	21	9,9
	Palembang	6	2,8
	Malang	18	8,5
	Denpasar	15	7,0
	Semarang	15	7,0
	Pontianak	9	4,2
	Makasar	15	7,0
	Yogyakarta	22	10,3
	Bandung	22	10,3
	Banda Aceh	8	3,8
	Total	**213**	**100**

Based on Table 1, it can be seen that the majority of the respondents are male, totalling 53 individuals (24.9%), while the remaining respondents are female, totalling 160 individuals (75.1%). In terms of marital status, the data shows that 109 individuals (51.2%) are married, 102 individuals (47.9%) are single, and 2 individuals (0.9%) are widowed.

The respondents' profiles are further categorized by age group, with the majority falling within the 26-30 year age range, totalling 110 individuals (51.6%). The next largest group is the 21-25 year range, with 79 individuals (37.1%). Following that, 22 individuals (10.3%) fall within the 31-40 years age range, while the 41-50 years and >50 years ranges each have 1 individual (0.5%).

Regarding work experience, most respondents have 6-10 years of experience, with 115 individuals (54%). A smaller group has less than 5 years of work experience, totalling 74 individuals (34.7%), and 24 individuals (11.3%) have 11-15 years of work experience.

In terms of education level, the majority of respondents have a Bachelor's degree (S1), with 141 individuals (66.2%). This is followed by 50 individuals (23.5%) with a high school diploma (SMA), 13 individuals (6.1%) with a diploma, and the fewest respondents with a Master's degree (S2), totalling 9 individuals (4.2%).

For the length of time as a designer, the largest group has been a designer for more than 2 years, with 156 individuals (73.2%). The second group consists of 40 individuals (18.8%) who have been designers for 1-2 years and 17 individuals (8%) who have been designers for less than 1 year.

Finally, in terms of domicile location, most respondents reside in Jakarta, with 32 individuals (15%). The next largest groups are those living in Yogyakarta and Bandung, with 22 individuals (10.3%). Surabaya has 21 individuals (9.9%), followed by Malang with 18 individuals (8.5%), and Denpasar, Semarang, and Makassar, each with 15 individuals (7%). Other domiciles include Padang with 12 individuals (5.6%), Medan with 11 individuals (5.2%), Pontianak with 9 individuals (4.2%), Banda Aceh

with 8 individuals (3.8%), Pekanbaru with 7 individuals (3.3%), and Palembang, which has the fewest respondents at 6 individuals (2.8%).

A) Measurement Model Assessment

Measurement Model Assessment (MMA) helps determine the relationship between constructs/variables with convergent and discriminant validities (Hair et al., 2014).

Table 2. The Result of Convergent Validity

	Valid Item	Outer Loadings	Cronbach's Alpha	Composite Reliability	Average Variance Extracted (AVE)
Inspiration (I)	**8**	**0,787 – 0,878**	**0,932**	**0,944**	**0,679**
Diversity (X)	**10**	**0,710 – 0,808**	**0,924**	**0,936**	**0,593**
Strength (M)	**8**	**0,734 0,874**	**0,927**	**0,941**	**0,665**
Creativity Designer (Y)	**5**	**0,746 – 0,904**	**0,899**	**0,926**	**0,715**
X*M	**1**	**0,907**	**1,000**	**1,000**	**1,000**

Based on Table 2, it can be seen that all variables have Cronbach's alpha > 0.7, composite reliability > 0.7, and AVE > 0.5, indicating that they meet the established criteria (Hair et al., 2014).

Table 3. The Result of Discriminant Validity - *Fornell-Lacker Criterion*

	Inspiration (I)	Diversity (X)	Strength (M)	Creativuty Designer (Y)
Inspiration (I)	0,824			
Diversity (X)	0,320	0,770		
Strength (M)	0,845	0,246	0,816	
Creativity Designer (Y)	0,230	0,569	0,140	0,845
X*M	0,236	-0,075	0,140	0,047

Based on Table 3, it can be seen that discriminant validity has been achieved for all variables because the square root of the Average Variance Extracted (AVE) (shown in the bolded diagonal values) is greater than the correlations between constructs (values outside the diagonal). For example, the Inspiration (I) value is 0.824, which is higher than its correlations with other variables, such as 0.320 with Diversity and 0.845 with Power. Similarly, **Diversity (X)**, **Power (M)**, and **Designer Creativity (Y)** all meet the discriminant validity criteria, showing higher diagonal values compared to the correlations with other variables. However, **Interaction X*M** has a very low correlation with all other variables (0.047), indicating that the moderating effect does not strongly relate to the other variables.

Table 4. The Result of Discriminant Validity – Cross Loading

	Inspiration (I)	Diversity (X)	Strength (M)	Creativity Designer (Y)	X*M
IN1	0,878	0,281	0,735	0,181	0,194
IN2	0,872	0,283	0,750	0,164	0,202
IN3	0,807	0,274	0,704	0,152	0,229
IN4	0,791	0,239	0,690	0,173	0,256
IN5	0,802	0,290	0,658	0,200	0,211
IN6	0,811	0,211	0,680	0,150	0,130
IN7	0,838	0,262	0,693	0,226	0,187
IN8	0,787	0,263	0,651	0,270	0,143
KD3	0,211	0,544	0,146	0,904	0,075
KD4	0,205	0,481	0,146	0,883	0,052
KD5	0,197	0,463	0,078	0,746	0,063
KD7	0,149	0,446	0,081	0,834	-0,007
KD8	0,204	0,458	0,135	0,852	0,006
KG1	0,184	0,792	0,129	0,533	-0,083
KG10	0,474	0,753	0,413	0,333	-0,041
KG2	0,123	0,799	0,049	0,508	-0,010

KG3	0,072	0,753	0,013	0,458	-0,161
KG4	0,062	0,790	-0,001	0,503	-0,120
KG5	0,113	0,773	0,075	0,486	-0,102
KG6	0,074	0,760	0,003	0,464	-0,055
KG7	0,445	0,808	0,374	0,422	-0,048
KG8	0,408	0,710	0,380	0,311	0,019
KG9	0,411	0,755	0,365	0,371	0,003
KT1	0,732	0,237	0,766	0,189	0,181
KT2	0,712	0,205	0,780	0,103	0,204

Based on Table 4, it can be seen that the statement items IN1 to IN2 have the highest cross-loadings and are grouped in the Inspiration column. This indicates that the items IN1 to IN2 are trusted to measure the Inspiration variable. Furthermore, the statement items KG7 to KG10 have the highest cross-loadings and are grouped in the Diversity column, suggesting that the items KG7 to KG10 are trusted to measure the Diversity variable.

Table 5. R *Square*

	R Square	R Square Adjusted	Description
Inspiration (I)	0,744	0,741	Sedang
Creativity Designer (Y)	0,332	0,322	Rendah

Table 5 shows that the Inspiration variable has an R square (R^2) of 0.741, which means that the influence of Diversity and Power on Designer Inspiration is 74.1%, categorized as moderate (Hair et al., 2014). Furthermore, the Designer Creativity variable has an R^2 of 0.322, indicating that the influence of Diversity, Power, and Inspiration on Designer Creativity is 32.2%, categorized as weak (Hair et al., 2014).

Table 6. Q Square

	SSO	SSE	Q^2 (=1-SSE/SSO)	Description
Inspiration (I)	1704,000	856,818	0,497	Kuat
Diversity (X)	2130,000	2130,000		
Strength (M)	1704,000	1704,000		
Creativity Designer (Y)	1065,000	824,585	0,226	Sedang
X* M	213,000	213,000		

Based on the Q-square (Q^2) analysis results in Table 6, it can be concluded that the model has varying predictive capabilities for the endogenous variables analyzed. The interpretation for each variable is as follows:

1. **Inspiration** has a Q^2 value of 0.499, indicating the model has strong predictive relevance in explaining this variable.
2. **Designer Creativity** has a Q^2 value of 0.226, which shows moderate predictive relevance for this variable. The model demonstrates moderate predictive ability for some variables, such as Inspiration and Designer Creativity.

B) Structural Model Assessment

Structural Model Assessment (SMA) is used to understand the influence of one or several variables on other variables. The results of the SMA are as follows:

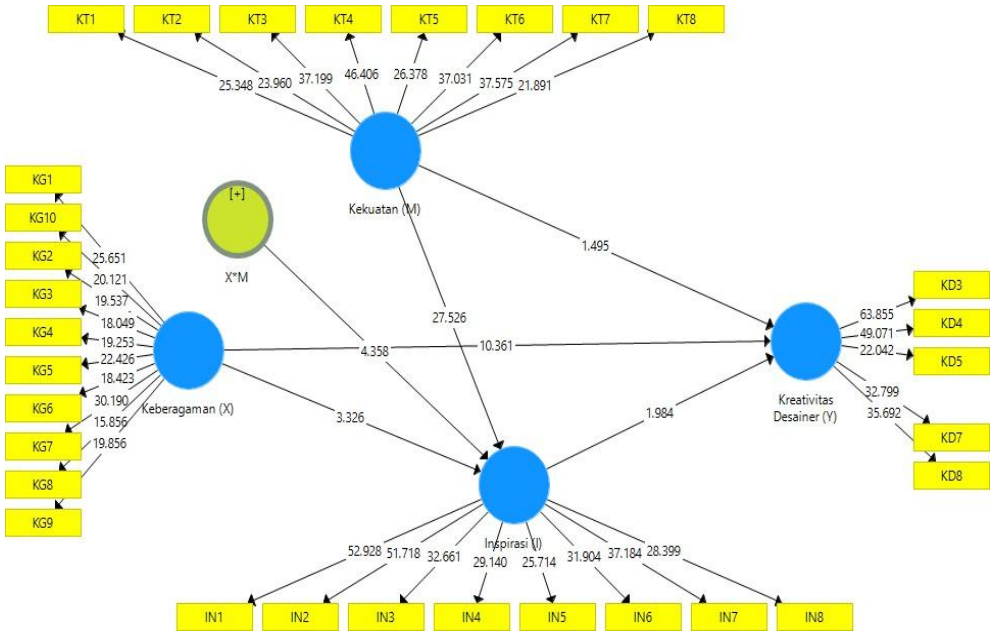

Figure 2. Structural Model Assessment

Table 7. The Result of Direct Relationship

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (|O/STDEV|)	P Values	Hypothesis
Diversity (X) -> Creativity Designer (Y)	0,548	0,558	0,053	10,361	**0,000**	**H1 accepted**
Diversity (X) -> Inspiration (I)	0,135	0,134	0,041	3,326	**0,001**	**H2 accepted**
Inspiration (I) -> Creativity Designer (Y)	0,174	0,174	0,088	1,984	**0,048**	**H3 accepted**
Diversity (X) -> Inspiration (I) -> Creativity Designer (Y)	0,023	0,023	0,014	1,684	**0,093**	**H4 rejected**
Strength (M) -> Creativity Designer (Y)	-0,142	-0,145	0,095	1,495	**0,136**	**H5 rejected**
Strength (M) -> Inspiration (I)	0,793	0,796	0,029	27,526	**0,000**	**H6 accepted**
X*M -> Inspiration (I)	0,149	0,146	0,034	4,358	**0,000**	**H7 accepted**

Based on Figure 2 and Table 7, the interpretations are as follows:

1. The effect of **Diversity** on **Designer Creativity** has an original sample of 0.548 (positive), T statistics of 10.361 (greater than 1.96), and P values of 0.000 (less than 0.05). This indicates that Diversity significantly affects Designer Creativity (H1 is accepted).
2. The effect of **Diversity** on **Inspiration** has an original sample of 0.135 (positive), T statistics of 3.326 (greater than 1.96), and P values of 0.001 (less than 0.05). This shows that Diversity significantly affects Inspiration (H2 is accepted).
3. The effect of **Inspiration** on **Designer Creativity** has an original sample of 0.174 (positive), T statistics of 1.984 (greater than 1.96), and P values of 0.048 (less than 0.05). This suggests that Inspiration significantly affects Designer Creativity (H3 is accepted).
4. The effect of **Power** on **Designer Creativity** has an original sample of -0.142 (negative), T statistics of 1.495 (less than 1.96), and P values of 0.136 (greater than 0.05). This implies that Power does not significantly affect Designer Creativity (H5 is rejected).
5. The effect of **Power** on **Inspiration** has an original sample of 0.793 (positive), T statistics of 27.526 (greater than 1.96), and P values of 0.000 (less than 0.05). This indicates that Power significantly affects Inspiration (H6 is accepted).
6. The moderating effect of **Power** on **Inspiration** has an original sample of 0.149 (positive), T statistics of 4.358 (greater than 1.96), and P values of 0.000 (less than 0.05). This suggests that Power moderates and strengthens the relationship between Diversity and Inspiration (H7 is accepted).

Table 8. The Result of the Mediating Effect

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (|O/STDEV|)	P Values	Hypothesis
Diversity (X) -> Inspiration (I) -> Creativity Designer (Y)	0,023	0,023	0,014	1,684	**0,093**	**H4 rejected**

Based on Table 8, hypothesis H4 is rejected because the relationship between **Diversity (X) → Inspiration (I) → Designer Creativity (Y)** is not significant. Here are some justifications why this variable does not have a statistically significant effect:

1. **P-Value = 0.093**, which is greater than 0.05 in statistical analysis. A hypothesis can only be accepted if the P-value ≤ 0.05. Since the P-value is greater than 0.05, this relationship is not statistically significant, and there is insufficient evidence to state that Inspiration mediates the relationship between Diversity and Designer Creativity.
2. **T-Statistics = 1.684**, which is smaller than the critical value of 1.96 in PLS-SEM analysis. A T-Statistics value ≥ 1.96 indicates a significant relationship. Since this value is below 1.96, there is not enough evidence to state that Inspiration mediates the relationship between Diversity and Designer Creativity.
3. The **Original Sample (O)** value is small, only 0.023, indicating a weak relationship. The smaller this value, the weaker the relationship between variables. In social research, a mediation effect is typically considered strong if its value is close to or greater than 0.1 or 0.2. A value of 0.023 suggests that Inspiration does not significantly bridge the relationship between Diversity and Designer Creativity.

Thus, the direct effect of Diversity on Designer Creativity is significant, while the indirect effect of Diversity on Designer Creativity is not significant and has the same direction. Therefore, the type of mediation between Diversity and Designer Creativity is **indirect-only mediation** (Zhao, Lynch et al., 2010).

IV. CONCLUSION

Based on the research results and discussion presented earlier, the following conclusions can be drawn from this study:

1. Diversity significantly impacts the creativity of designer members of the Indonesian Fashion Chamber (IFC).
2. Diversity has a significant impact on the inspiration of designer members of IFC.
3. Inspiration has a significant impact on the creativity of designer members of IFC.
4. Inspiration does not mediate the relationship between diversity and designer creativity.
5. Organizational power does not significantly impact the creativity of designer members of IFC.
6. Organizational power has a significant impact on the inspiration of designer members of IFC.
7. Organizational power moderates the effect of diversity on inspiration.

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