

Conceptualizing Creativity as Progressive Pedagogy

The movie called “The Amazing Spiderman 2” had just come out in 2014 and my son became an avid fan. We were at Target (the store) and all around us was cheap Spiderman merchandise. Clearly, the most popular was a glove that apparently shot out Spider webs. Of course, my son wanted one – he was 6. One look at the glove and anyone could tell it was a cheap glove with strings attached that could be catapulted with a hand movement. I refused to spend \$15 on what I thought was just a glove. My disappointed son came home, went to his room and created his own Spiderman glove with a dishwashing glove, a tiny toy canon that shot a plastic projectile, duct tape and string. It took him less than an hour. From great need comes great creativity!

Author personal anecdote

INTRODUCTION

The purpose of this introductory section is to set the stage in understanding what creativity means to the authors who have contributed to this book. Essentially, the chapters in this book exemplify that creativity *is* progressive pedagogy.

Creativity is a topic that has only been on the fringes of pedagogy (the art and science of teaching) until recently, because it was deemed as related to mainly the arts – too abstract or not scientifically measurable, and therefore could not be standardized enough to be included in everyday educational curricula. When creativity was connected to scientific research, it was only in relation to measures of intelligence giving rise to the infamous Intelligent Quotient or IQ tests. Cognitive psychologists in the early part of the twentieth century came up with IQ tests that measured a person’s abilities to problem-solve, their memory and their attention. Education systems all over the world have used some form of these tests as a way to standardize education as they were deemed the best predictors of school success. While some of these tests are still used today to identify students for special education or gifted educational programs, the fact remains that they were mainly used to marginalize large sections of the population from accessing education or as a form of denying agency (Martschenko, 2017, Kim, 2016).

Around the same time as IQ tests were being developed, progressive pedagogues such as Dewey, Vygotsky and other social constructivists connected educational achievement with cultural historical as well as social environmental and experiential aspects. Although their theories did not have a bearing on creativity per se, their thinking had a huge impact on what has given rise to postmodern theories of Cultural pedagogy that center culture such as *cultural historical activity theory* (CHAT), Reflective thinking and Experiential Learning. Lesser known are theories from the east such as *Value Creating Education* developed by Japanese progressive thinkers Tsunesaburo Makiguchi and his students Josei

Toda and Daisaku Ikeda (<https://www.tmakiguchi.org>). Unlike western based theories, these centered emotional aspects such as happiness in conjunction with socio-cultural aspects such as equity and equal opportunity. In fact, Makiguchi's theories were formed in response to the deep oppression experienced by him during the Japanese imperial regime, and is reminiscent of Brazilian thinker and educator Paulo Freire's conceptions of his widely popular *Pedagogy of the Oppressed* (1970).

The concurrent rise of the theories mentioned in the previous paragraphs is evidence that true intelligence emerges in the ways and practices of a people – in their music, art, culture, and discoveries. In other words, true intelligence and creativity are deeply rooted in peoples' qualitative aspects – their needs, their troubles, their feelings, their urge to make lives better for themselves. In the short anecdote in the beginning of this chapter, disappointment at not getting a toy gave rise to creating a toy with materials at hand.

CREATIVITY AS PROGRESSIVE PEDAGOGY

While the *connections* between creativity and education are well documented in empirical research, the *topic* of creativity has been contested grounds because no one can agree on a definitive explanation of what creativity is, what constitutes creativity and why it is important (Stenberg, 1998, Sefton-Green *et al*, 2011). The question arises then if creativity is universal or is it cultural? Is it born out of a need for, a lack of, or due to oppression? Can it be cultivated, taught and learned, or is it simply innate and one has to be born with it? And, what role does emotion play into the conceptualization of creativity? Perhaps the confusion is due to the fact that conceptualizing creativity depends, on the circumstances, on the field of study, on the context, on the person or perspective, and on cultural historical timing. It is not in the scope of this chapter to explore these issues, but I raise these questions to establish that emotion, socio-cultural and identity aspects do play a part in creativity and must be considered if we want to educate our youth to be innovative and creative. In other words, we must establish creativity *as* progressive pedagogy.

In actuality, in every era, progressive pedagogues from around the world have always used creativity as a means for cultural reformation and as a means of social justice in response to oppressive regimes. For example, theater, cartoons, social art, film, and other forms of representative arts have always been used as critical instigation to create agency or critical commentary on current affairs. These representative arts are inherently emotional, characteristically reactionary and fundamentally empathetic. Creativity as it were evokes feeling, evokes emotional responses.

Creativity has been used effectively by the oppressed to escape or subvert oppression from time immemorial. In ancient traditional Persian literature, clever Scheherazade saves herself and her sister Dunyazade from an awful death by cruel Sultan Shahryar. The story goes that the Sultan loses faith in young women as his first wife had been unfaithful to him. In his grief and anger at her, he is resolved to marry a virgin each morning and behead her the next day to teach womankind a lesson. When there were no more virgins left in the land, Scheherazade marries him and arranges for Dunyazade to ask her for one last story before her inevitable death the next morning. Scheherazade ingeniously begins a story and stops at a cliffhanger each morning for 1001 nights, thereby changing the Sultan's mind. It is said, thus was born the famous Arabian Nights tales or 1001 tales. Similarly, Princess Savitri cheats the Indian god of death *Yama* through her creative talk into pardoning her husband Satyavan and returning him to mortal life, even though he is destined to die.

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In the United States, we hear about Henry, a slave, and his escape to freedom by parceling himself off to the North where he could be free (Levine & Nelson, 2007). We hear about NightJohn (Paulsen, 1993) a slave who was willing to be caught and enslaved several times so he could teach other slaves to read and write. Legend has it that each time, he escapes from one plantation and goes to yet another plantation to teach the slaves there to read. And, it is said that each time he loses an extremity (toe) as punishment. Gary Paulsen's haunting novel vividly describes the bird-like three-pronged footprints that NightJohn makes as he walks in the sand due to his missing toes. Surely, great ingenuity and creativity were involved in these actions.

These are but a smattering of stories about peoples' creativity under duress and based upon need. It is evident from the chapters in this edited book that the pedagogical creativity of teachers is born out of great need during the pandemic that the world faced in the last year, and in some parts, is still facing.

CORE PRINCIPLES OF CREATIVITY

Drawing from the writings on creativity over the course of the last seventy something years, people have come to agree on a few core principles of creativity, which are – Imagination, Transformation and Questioning. These core principles lead to concepts such as Creative thinking, Lateral Thinking and Reflective Thinking, further connecting the initial thesis of Creativity as Progressive Pedagogy.

Imagination into Creativity

Widely accepted as one of the key components of creativity, imagination as it were is our ability and capacity to view things from a myriad of perspectives at once, even those that are not immediately visible or tangible. Alex Osborne, who is cited as the creator of the “brainstorming” method or creative problem solving writes that “imagination is the pristine power of the human mind” (1953, p.1). Imagination is at the core of art principles, design principles, and the basis of problem solving, thereby indelibly connecting the dichotomies of arts and science. As Greene (1995) says “...the extent to which we grasp another's world depends on our existing ability to make poetic use of our imagination...” (pg. 4). Imagination also connects progressive pedagogical endeavors as Dewey writes that it is the imagination that helps us form a gateway from our past to the present (1934). Indicating that for creativity, a world-view, global understanding and empathy is a significant and necessary quality.

However, in the early conceptions of creativity, empathy or emotion is not included in viewing imagination as central to creative thinking. In fact, the most famous test of creativity that is still used widely *The Torrance Tests of Creative Thinking* does not include emotion or empathy as significant to imagination or as significant to creativity. And yet, without feeling the multiple realities, “Without some knowledge of connective details it is extraordinarily difficult to overcome abstraction” (Greene, 1995, p.95). Creativity hence cannot exist without imagination and imagination in turn must be situated, cultural, expressive and responsive.

Transformation into Creativity

Another key component of creativity is transformation, the ability to reuse, reinvent, or find something new and more efficient from seemingly unconnected aspects, in order to get the best possible use out of

it. Transformation is the recognition of openings and distinguishing possibilities within creativity. The ability to innovate or change something for the better. However, in order for this to happen, one must first acknowledge the possibilities within an issue. Connecting with what is described above, transformation cannot happen unless there is multiple perspectives of viewing an issue to see how it can be transformed. Transformation in creativity is a process of how a product can become more functional, more efficient, and culturally sustaining. It stands to reason that one cannot transform something unless one is able to explore the ways in which one is able to take action and change something.

Kim (2016) writes that essentially, for transformation or innovation to happen there are two related processes – inbox thinking and outbox thinking. She describes inbox thinking as “... a narrow and deep process for gaining knowledge and comprehending ideas” and “Outbox thinking is a flexible and broad process for imagining numerous and diverse possibilities from a different angle”. What could be interpreted from this is that immersion in a problem and understanding the problem must come first before the possibilities of changing a problem can be proposed. Once a problem has been explored thoroughly, one can begin to take action to change or transform it. Inbox and Outbox thinking may be correlated with Convergent and Divergent thinking as described in the Creative Problem Solving Method (CPS method).

How does this relate to creativity as pedagogy? Transformational education becomes a global or international view of education (Smith & Vass, 2017), it is an effort to “broaden[ing] one’s worldview” (pg. 2). It is inclusive, as well as dynamic, and co-created. This view of pedagogy takes us directly to Freirean principles of empowerment, and choice. Smith & Vass (2017), citing Mezirow (1978) write “developing a new worldview is at the heart of transformational learning” (p.2). Citing others, Smith & Vass (2017) go on to establish that transformation must be cultural and global. More than at any other time, as more and more communities in the world become “super-diverse” (Vertovech, 2007), this view of creativity as transformational and global is crucial. Transformation into creativity, is as Edward de Bono the creator of the Lateral Thinking method famously said “Creativity involves breaking out of established patterns in order to look at things in a different way” (1973)

Questioning to Generate Creativity

Questioning may also be termed as a way to wonder, predict or come up with hypotheses in terms of problem solving. In relation to creativity, it is the ability to verbalize or visualize and logically think through a situation or problem-pose by asking critical questions and “what-ifs”. It is also the ability to clearly communicate and articulate a problem or “story-tell” a situation to be able to view the problem from multiple angles to find the most creative solution or the ability to generate ideas and execute them. Osborn-Parnes have dubbed this brainstorming or mind-mapping (CPS method). But most importantly, this essential component of creativity gives agency, gives voice and demands accountability. Questioning is at the heart of creative response and progressive pedagogy as it creates awareness, reveals as well as confronts. In other words, Questioning positions the one asking the questions as Powerful. Finally, it is my belief that the freedom to question is at the heart of a democratic pedagogy.

In their inspiring book called *Asking Better Questions* (1994), now in its third edition, Morgan and Saxton divide all questions into three important categories –

- Questions that elicit information: These are the most common types of questions that people usually think of asking and may be paralleled to the most basic functions of questioning – establishing rules, information seeking, and comprehension questions.

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- Questions that shape understanding: These are questions that strive to build higher cognitive skills and critical thinking. These questions are carefully articulated to build a sense of cultural historicity and continuity. The functionality of these questions is to ‘Position’ (Raj, 2019), and ‘Reposition’ (Morgan & Saxton, 1994), to bring about a global and transformational understanding.
- Questions that press for reflection: These questions are the most important for a creative learning environment in that they push for “sophisticated reasoning and rational pondering” (Raj 2019, pg. 62). Morgan and Saxton (1994) say that these types of questions are most sophisticated because they hone a person’s skills to express and articulate their deepest feelings, their biases, their fears and concerns.

The art of asking questions and asking the right questions has never been more important than now, in the digital social media world that our young are used to. Acutely personal as well as intensely isolating, the ZOOM world of today’s classrooms and instructional sights have made it much more critical to equip our young in understanding the “*how, when why, and where*” (Rowse, 2018) and what kind of questions people are asking. In other words, how questions are asked, why questions are asked, when questions are asked and by who?

Hence, we come back a full circle to our initial thesis of creativity as pedagogy with these three core principles of creativity. *Creativity is shaped by our imaginations, our abilities to transform what we are experiencing, articulated through critical questioning as expressions of intense and deeply empathetic reflections.*

MANTLE OF THE EXPERT A CREATIVE PROGRESSIVE EDUCATIONAL METHOD

If there is one methodology that centers these three principles of creativity, it is progressive educator Dorothy Heathcote’s *Mantle of the Expert Approach* to education where Imagination, Transformation, and Questioning along with Empathy are critical to authentic learning (Heathcote & Bolton, 1995). Heathcote’s methodology was based on theater and drama, which have actors and spectators or audiences. Much like a classroom where the actor (or the person who takes action) is the teacher and the spectators or audience are the students. However, this is not mere role-play, rather it is the use of imaginary contexts that are deeply embedded in the cultural, historical, social, worldviews of all who participate as well as what is studied. In other words, who is a student and who is a teacher is as important as what they are studying. Mantle of the Expert is a way to engage the students cognitively and affectively in order to see the world differently. Heathcote’s method connects at once Freirean empowerment (where the learner takes responsibility), Dewey’s experiential (empathy), and Greene’s poetic ability (imagination). Heathcote’s use of drama in the classroom with Mantle of the Expert method is creativity at its essence as it connects creative thinking, reflective thinking and lateral thinking at once.

REPOSITIONING CREATIVITY

At the turn of the twenty first century, the National Advisory Committee on Creative and Cultural Education (NACCCE) established that for humanity to succeed in educational endeavors, it was extremely important to invest in a national strategy of creativity and cultural education. The impetus for this was

to see more congruence in terms of teaching the curriculum and freedom to innovate (NACCCE, 1999) so that human capital reaches its maximum potential. Twenty years later, this cry seems serendipitous as the whole world grapples with how to harness creativity as imperative to educational success during a pandemic. Emphasizing on four related themes that need to be balanced in teaching and curriculum, this report called for government action at various levels. The four themes that must be balanced within the challenges facing education today they say are:

Creative Potential: Creativity is possible in all areas of human activity, including the arts, sciences, at work at play and in all other areas of daily life. All people have creative abilities and we all have them differently. When individuals find their creative strengths, it can have an enormous impact on self-esteem and on overall achievement.

Freedom and Control: Creativity is not simply a matter of letting go. Serious creative achievement relies on knowledge, control of materials and command of ideas. Creative education involves a balance between teaching knowledge and skills, and encouraging innovation. In these ways, creative development is directly related to cultural education.

Cultural Understanding: Young people are living in times of rapid cultural change and of increasing cultural diversity. Education must enable them to understand and respect different cultural values and traditions and the processes of cultural change and development. The engine of cultural change is the human capacity for creative thought and action.

A Systemic Approach: Creative and cultural education are not subjects in the curriculum, they are general functions of education. Promoting them effectively calls for a systemic strategy: one that addresses the balance of the school curriculum, teaching methods and assessment, how schools connect with other people and resources and the training and development of teachers and others (All our Futures: Creativity, Culture and Education, NACCCE, 1999 p. 6).

There also appears to be a renewed interest in researching creativity and studies around creativity to address a variety of global issues ranging from economic productivity, innovation, industry, development, entrepreneurship, medical and humanities research, to efforts on scientific progress (NEA, 2015, UNCTAD, 2021). Equally, the focus on creativity has risen in almost every major field trickling back to the education of the young as central to this process of onward evolution. However, while the last century saw a fragmented approach to creativity studies, the last two decades have seen a more confluent approach focusing on pedagogical creativity, (Lin, 2011, Sternberg, 1998). And, given the pandemic that has gripped the entire world these past two years, this appears a sound decision.

An approach where creativity is repositioned in its “social, cultural, and evolutionary context” (Sternberg, 1998, pg. 458) and where the individual is as important as the global is necessary. Along with the NACCCE (1999) report, other major organizations such as the National Endowment for the Arts (NEA) and even the United Nations Conference on Trade and Development (UNCTAD) have come out with reports that call for creativity in some form. In all of these varied reports, cultural context, human imagination, individual growth, have all played a central role in regards to creativity. Google, which has established itself as perhaps the most well-known all round industry has called creativity aspects “soft skills” (Project Oxygen, Google), and claim that these are necessary future leadership skills. All of these various assertions may be connected to Freire’s concept of education as emancipatory, where knowledge-making becomes collaborative and dialogic (Giroux, 1987, Darder *et al*, 2018). World leaders as well as pedagogues of the 21st century are recognizing that all humans have creative potential. They are recognizing that we need to teach for creativity and that there needs to be freedom (emancipation) of knowledges as well as recognition that “creative development is directly related to cultural education” (NACCCE, 1999, p.6). Therefore, for the future, one may begin to identify the qualities that make for creativity to happen.

TWELVE QUALITIES THAT LEAD TO CREATIVITY

The Creative Education Foundation or CEF, founded by Alex Osborne in the early 1950s, along with Sidney J. Parnes interviewed several creative people in various fields and came up with twelve insights that creative people seemed to possess (CEF conference, 2014). In this chapter, these have been adapted as twelve qualities and I connect them with pedagogical creativity. The many chapters in this edited book exemplify these qualities.

- **Out of School:** When learning a new concept, it is important to make time to mull over the concept in real life contexts out of the learning or school context. Being able to apply the concept experimentally outside of a school context is powerful as it encourages innovation. It is powerful in that it makes the learner take responsibility for their own learning and interpretation. It also lets the learner understand the concept in their own time. It is said that Steve Jobs created the Apple computer from such out of school experiments in his garage as a teenager and young adult.
- **Conductive Environments:** An essential factor for creativity to happen is a conducive environment – an environment that allows children to explore and experiment and PLAY to inspire new ways of investigation. An environment where they are given the freedom to question, wonder, and imagine. An example would be pretend play in early childhood education where children are taught basic mathematical processes such as addition and subtraction and then encouraged to apply it on their own time to ‘go to the store’ or ‘go to the bank’. Heathcote’s Mantle of the Expert methodology harnesses this principle and all curriculum is designed in these ‘conductive environments’ (See more in mantleoftheexpert.com)
- **Unique Experiences:** As mentioned in the beginning of this chapter, transformation is an important and core principle of creativity. Transformative experiences allow for the element of surprise and allow children to see things from new perspectives. Experiences such as a visit to a museum, outdoor science camps, even doing art and craft projects in relation to scientific inquiry could be considered unique experiences. During the pandemic my ten year old discovered magic card tricks and rubik’s cubes. Through YouTube searches on how to do these tricks and how to solve a cube, he quickly learned the concept of ‘algorithms’ and has become rather proficient in these.
- **Curiosity:** Unlike the common adage ‘curiosity kills the cat’, in creativity, curiosity in how things work, taking apart things to put it back together in different ways, seeking “what if” situations, wondering, are all vital. This quality is at the heart of one of the core principles of creativity, Questioning. Encouraging questions from different points of view not just to elicit information but also to shape understanding and reflect. If Franklin hadn’t asked where electricity was generated from and if Edison hadn’t been curious about how to harness electricity for personal use, perhaps we wouldn’t have the light bulb.
- **Mentoring:** We know that our brain processes all learning by associating it with information that we already know – that is, we learn something new by relating it to something we already know and understand. Having a mentor who is knowledgeable or inspiring uses the same principle in that the mentor who is willing to listen, encourage and support the sense of wonder, questions and

curiosity of the learner, helps in the creative process. The mentor serves to make the connections, provide examples, and provide new information when necessary. Apprenticeship models of learning exemplify this quality of creativity and have been used from ancient times in many cultures. This quality of mentorship could also be connected to Vygotsky's concept of Zone of Proximal Development (ZPD). ZPD posits that there is a difference between what a person can learn and do by themselves versus what they could learn and do with the help of a more knowledgeable adult or peer. This difference in potential and development is known as the zone of proximal development. In other words, a mentor is able to enhance a learner's potential.

- **Explaining/Storytelling:** Language is the complex ability of humans that sets us apart. Being able to use language effectively to articulate and shape understanding is an art that storytellers have harnessed. When we put into words our ideas, theories, perceptions, and insights, we give them concrete meaning. This lays the foundation for creativity to happen as we process our ideas through language. When we narrate our ideas or explain our concepts out aloud, we organize ourselves into the world around us and this helps us to comprehend the world around us (Booth & Barton, 2000, Raj, 2019). When Leonardo Da Vinci designed mechanical and practical machines, his detailed articulations made it possible for researchers to build his creations by looking at his books after 500 years. Da Vinci himself could not have built these as the technological ingenuity of his various machines were not possible during the times he lived in. Five hundred years ago, humans had not yet discovered metallurgy or the sophisticated engineering that is possible today. Without Da Vinci's explanations and storytelling his designs, we would never have been able to fully realize his genius. A few years back, we had the opportunity to visit the Ronald Reagan Presidential Library and Museum's exhibit on *The World of Da Vinci*, where the details of his books were translated and actual models from his designs were displayed.
- **Emotions:** The concept that Emotions are critical to learning and thinking was not accepted until about forty years ago and even then, it is addressed sparingly in terms of Social Emotional Learning or SEL. However, progressive scholars have emphasized emotions as key to creativity in terms of validation, in terms of self-esteem, confidence, and even happiness. As mentioned in the beginning of this chapter, perhaps the only theories of education that center emotions is Makiguchi's value creating education. Although in the 1990s following IQ came the concept of Emotional Quotient or EQ, emotion in education is still in its infancy. EQ maybe understood as the ability to use and control one's emotions in a positive way to manage stress or other pressures that life may throw at us. However, my interpretation of emotion in relation to creativity is being able to understand or empathize with other ideas, and thinking, being able to be open to other viewpoints. In recent years, the term "Social-emotional Imagination" (Gotlieb *et al*, 2016) has been used in conjunction with creativity. As outlined in the beginning of this chapter, empathy stands along with the three core principles of imagination, transformation and questioning. Without empathy, there would be no validation for creativity.
- **Role Models:** Like a mentor, role models are extremely important as they provide an example of people who have already achieved their dreams. For creativity to happen, role models serve as goals that are tangible albeit that someone else has managed to achieve them. By reviewing the pathway

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of the Role Model, it is possible to imagine the same and aspire for it. In every field, we learn about innovators and successful creators so that we may fashion our creativity trajectory on their path.

- **Team Work:** Just as learning cannot be disassociated, creativity cannot happen in isolation. Alex Osborne’s brainstorming method is essentially collaborative and many viewpoints make for better more sound ideas. For creativity to reach its potential collaborating is key as it makes for a more inclusive, more sensitive, critical world.
- **Taking Risks:** In many ways, a creative endeavor is risky as it forces one to work out of one’s comfort zone. However, being willing to take risks provides opportunities to view things from many different perspectives. It relates to the transformational core principle of creativity. It also provides the stamina to persevere.
- **Failure is Critical:** Perhaps the most important quality that a creative person must acknowledge is that failure is critical to creativity. While this may seem counter-intuitive, without failure, how will one be able to determine if true innovation has happened? When something does not go right the first time, try and try again and this will push one to imagine and innovate. An examination of any creative product will show that the process involved several fails. It is in asking what went wrong and critically assessing why it went wrong does one see how to set it right.
- **Reflection:** Reflection is the process that comes after each step in any creative endeavor. Going over what happened before in a critical and sensitive manner, provides opportunity for self-critique and to be able to objectively view our own biases, faults and review.

GLOBAL INTEREST IN CREATIVITY

At the turn of this century, global leaders are recognizing that creativity is a valuable asset and that it is necessary to centralize it in educational endeavors (NACCCE, 1999). With a vision to this, the United Nations Conference on Trade and Development has declared the year 2021 the “International Year of Creative Economy for Sustainable Development.” (Henderson & Shelver, UNCTAD, 2021). They declare that “Creativity is the answer we have been looking for – now is the time to embrace and invest in it”. The ‘creative economy’ is characterized as “building an inclusive, sustainable and equitable future” and affirm that creativity is the answer to global challenges – “More than ever, we need creative thinking, innovation and problem solving to imagine ourselves out of the furrow we’ve been in”. (Henderson, 2021).

In school classrooms and in other instructional settings, while there have been some forays into including creativity, there is still much work to be done. It is only in the last decade or so that creativity has become the key word and concept in all areas of advancement. Brain research shows how creativity and the arts are central to healing. The NEA reports that in a recent program for military war veterans suffering various ailments, art and creative therapies have provided deep healing as well as proved to be sustaining (2015). Programs that previously focused mainly on the empirical and scientific such as STEM are now recognizing the relevance of including arts and therefore, STEAM, (where the A stands for Art along with science, technology, engineering and math), as essential to creativity (Saxton, Miller, Laidlaw, & O’Mara, 2018). Bill O’Brien, senior innovation advisor to the NEA says “The arts and sci-

ences, technological progress, economic prosperity—nearly every significant advance achieved by entire societies—are driven by human creativity” (2015, p. 12). The word ‘creative’ is now even associated with economies in global strategies where there is a ‘Chief of Creative Economies’ at the UNCTAD. One might wonder what a creative economy is and the UNCTAD says “The creative economy has no single definition. It is an evolving concept which builds on the interplay between human creativity and ideas and intellectual property, knowledge and technology. Essentially it is the knowledge-based economic activities upon which the ‘creative industries’ are based”. (Creative economy programme, 2021)

A CAUTIONARY CONCLUSION

As is clear from these diverse perspectives, creativity is conceptualized by the setting in which it is born, within the framework for which it was generated, situated in the cultures of where it originated, and from the perspective of who brought it into fruition. O’Brien rightly says “Creativity and innovation, along with critical thinking, problem-solving, and collaboration, are viewed increasingly as essential for enabling our workforce to better compete in knowledge-based economies.” (2015, pg. 13). Saxton *et al* (2018) caution that while a renewed interest in the pursuit of creativity is wonderful, there are many things to consider in the social media world we live in. They call for “Educational practices in revolutionary times” (pg. 14). They pinpoint various issues such as SEL inclusion in schools but as they say “They (SEL programs) may address the stresses of school but not the root causes of those stresses” (pg. 14). Teacher preparation and curricular mandates and changes do not reflect the critical or creativity needs that global industries feel are necessary for twenty first century transformational practices. Saxton *et al* (2018) question the efficacy of *how* teachers prepare students for a creative economy. In other words, how can we prepare students creatively when the very nature of education is still stuck in a content assessment system when it needs to move towards a creative, competency and culturally sustaining system? The answer is in conceptualizing creativity as progressive pedagogy.

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