



Creativity as the essential ingredient in 21st Century education

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What do you mean by 'creativity'?

'Creativity...is concerned with how we think, learn, have cognition and understanding of the world around us. It involves ideas, invention, play, resourcefulness, innovation, experimentation, imagination and risk taking.'

Goodwin (2004) p1

'Electricity is not only present in a magnificent thunderstorm and dazzling lightning, but also in a lamp; so also, creativity exists not only in great historical works but also *everywhere human imagination combines, changes and creates anything new.*'

Lev Vygotsky (1930/1967), in Smolucha, F. (1992) pp 49-67

Are we all creative?

Yes, absolutely – creativity can be conceptualised as being like a muscle, which, when exercised, gets stronger and more flexible.

'*Mini-c* is defined as the novel and personally meaningful interpretation of experiences, actions, and events. This is the kind of creativity that can be nurtured by teachers and parents. *Mini-c* happens when a person demonstrates “flexibility, intelligence and novelty” in their thinking’.

Craft, A. (2005) p.56

Ready to be creative?

How were you creative when you played the chopsticks game?

Creativity is an **everyday phenomenon**

Some of our graduates are working and will work in creative and cultural industries – these include...

HK 11 CCI (Cultural and Creative Industries)

- ▶ Advertising
- ▶ Amusement services
- ▶ Architecture
- ▶ Art, antiques and crafts
- ▶ Cultural education and library, archive and museum services
- ▶ Design
- ▶ Film, video and music
- ▶ Performing arts
- ▶ Publishing
- ▶ Software, computer games and interactive media
- ▶ TV, video, radio and photography

UK 9 Cis (Creative Industries)

- ▶ Architecture
- ▶ Advertising and Marketing
- ▶ Crafts
- ▶ Design products, graphic and fashion design
- ▶ Film, TV, radio and photography
- ▶ IT, software and computer services
- ▶ Music, performing and visual arts
- ▶ Museums, galleries and libraries
- ▶ Publishing

92% SMEs and freelancers

Where do profit and productivity sit in creative economies?

DCMS UK (2017) estimate of the Gross Value Added by the Creative Industries sector to the UK economy.

GBP **£101 BILLION** (2017) or **5.5%** of the economy

<https://statistics.culture.gov.uk/data-tools/economic-estimates>

Accessed 3 June 2019

Hong Kong Monthly Digest of Statistics (June 2018) presents the value added of CCI and its contribution to the Gross Domestic Product (GDP) for 2006 and 2012-2016

During 2006 to 2016, the value added of CCI in nominal terms increased at an average annual rate of 6.7%, faster than the average annual growth rate of the nominal GDP of Hong Kong, at 5.1%. Accordingly, the value add of CCI as a percentage of GDP increased from 3.9% in 2006 to **4.5% in 2016**. In 2016, CCI was estimated as HKD **\$109,607 MILLION**.

<https://www.statistics.gov.hk/pub/B71806FA2018XXXXB0100.pdf>

Accessed 3 June 2019

A comparative view

UK Creative industries

GVA

2013	2009 vs. 2013
£77.1 billion	34.0%
5.0% of UK economy	14.7%

HK Creative Industries

GVA

2013	2009 vs. 2013
HK\$ 106 million	67.6%
5.1% of HK GDP	27.5%

In my own teaching?

As part of the assessment for CCC9059, student participants are asked to work in groups of about six to devise and perform a twelve minute minimalistic version of a traditional tale from different cultures for an audience of secondary school students. The performance part of the assessment (30%) is designed in order to align closely with the Course Learning Objectives, which ask students to:

- ▶ Describe, explain and evaluate theoretical perspectives related to drama and practical performance techniques;
- ▶ Select the most appropriate theoretical perspectives and practical performance techniques for inclusion in their own drama performance;
- ▶ Work collaboratively to prepare for staging a performance for a live audience and constructively critique their own work and the work of others;
- ▶ Stage a 12 minute performance for a live audience and
- ▶ Reflect on the collaborative and creative processes in drama-making and performance, as well as the audience's responses to the drama.

What is *authentic* about the course assessment?

Ashford-Rowe, Herrington and Brown (2014) propose that there are eight critical elements in authentic assessment:-

1. It should be challenging
2. There should be a 'crafted outcome' – performance or product
3. The design of the assessment should ensure transfer of knowledge
4. Metacognition through self-evaluation is important
5. The importance of accuracy in assessment performance, that is to simulate and measure a real-world test of ability
6. The role of the assessment environment and the tools used to deliver the assessment task
7. The importance of formally designing in an opportunity to discuss and provide feedback
8. Collaborative – it may be the same task, but through collaboration, different students learn different things.

So how *authentic* is the performance assessment?

I don't know *exactly* what the final performances (30% of the course grade) will be like until they are actually performed. Both the assistant lecturer and I see these taking shape in the workshop parts of the course sessions and give weekly formative feedback as 'critical friends'. The drama-making is heuristic in nature.

There is *challenge*, a *crafted outcome*, a *real-world test of ability* with *opportunities for discussion and feedback* and *collaboration* in order to create the performances as well as the process of creation.

Peer assessment via TEAMMATES

The assignment notes on the Ensemble Performance (p.7 of the Course Outline) say, 'You are all expected to work hard to create a high-quality final performance and work together – drama requires initiative, discipline, dedication, co-operation and flexibility.' Each group member must evaluate the others in his/her group on his/her work in the devising process using the rubric for this part of the Assignment posted on Moodle. You will evaluate your group mates via **Teammates** and will be shown how to do this during the course in the course sessions.

Once again, **you are trusted to be committed, mature and respectful individuals in this part of the assignment.** You are expected to **evaluate one another after the final performance carefully, thoughtfully and respectfully.** As the notes on the Ensemble Performance say, 'It is inevitable that there may be some tension and disagreements in the creative process, but you should keep the final goal in mind – to create a great performance'. How have your groupmates contributed in making the performance? The marks given by group members for each person will be collated into an overall sub-grade for each group member for this part of the assignment.

The criteria for this part of the assessment have also been posted on Moodle – please make sure to refer to them.

Creativity and creative work exists in the real world

Collaborative

Commitment as a team

Negotiating – taking a position but not being combative

Stop - start, not a smooth progression

The exact nature of the end product is uncertain

A 'real' group of 'users' – audience members and language learners

NOW – students take their experiences on to Myanmar and Thailand as part of the University's *Nurturing Global Leaders* programme

In the real world...

The University of Oxford has said it is to receive its biggest single direct donation “since the Renaissance”, after it unveiled a **£150m** gift from the US billionaire Stephen Schwarzman **to fund humanities research and tackle looming social issues linked to artificial intelligence.**

The money will be used to create the Schwarzman Centre for the Humanities, bringing together disciplines including English, philosophy, music and history in a single hub with performing spaces and a library, alongside a new Institute for Ethics in AI to collaborate.

Recent conversations on the **prospects and perils of AI** led Schwarzman to seek a new project to look directly at the problems it poses.

“I could see as a result of my trips to China, where I would be meeting all these people starting AI companies, that AI is an explosive force that is going to change the world we live in in the next 10 to 15 years in a very profound way, some for good and some not so good,” he said.

“So there was a real need to control the introduction of those technologies to the benefit of society, and what I realised is that Oxford had certain unique characteristics through its work on the humanities and philosophy that would complement what the ‘hard’ scientists were doing around the world.”

Source: <https://www.theguardian.com/education/2019/jun/19/oxford-receive-biggest-single-donation-stephen-schwarzman>

Accessed June 20th, 2019