

Participatory creativity training and creativity self-concepts of students in specialist arts higher education

Nicola Pennill* [1], Keith Phillips [1] and Kamal Birdi [2]

[1] Royal Northern College of Music, UK, [2] Sheffield University School of Management, UK
nicola.pennill@rncm.ac.uk

Disciplinary background A. Creativity training and assessment. Considerable progress has been made in the field of creativity research over the last few years in refining the concept of creativity (Plucker et al., 2004), in recognising its importance in a wide range of domains including Higher Education (Park et al., 2020; Ulger, 2018) and in developing creativity enhancement interventions and measures (Kapoor et al., 2021; Said-Metwaly et al., 2017).

Disciplinary background B. Training of the entrepreneurial musician. There has been increasing recognition of the need for Higher Music Education (HME) institutions to better equip graduates to manage their future careers, given the uncertainties of the fluid and evolving world of work. In response, some conservatoires have embraced curriculum change toward a greater emphasis on facilitating an entrepreneurial mindset in students but this is not yet the norm in the UK and Europe and it is unclear how this can be most effectively done (Carey & Coutts, 2021). Recent research in entrepreneurship education has foregrounded creativity as a key competence in developing an entrepreneurial mindset (Fillis & Rentscher, 2010).

Abstract

This research aimed to evaluate the impact of a participatory creativity intervention using a contextual and contextual methods of measurement in students on music, art and speech/drama programmes.

This mixed-methods study contributes to understanding of perceptions and development of creativity in creative arts students. An extra-curricular virtual workshop was conducted for undergraduate and postgraduate students from three specialist arts higher education institutions, in the fields of music, visual and dramatic arts. The programme was designed to enable students to work collaboratively in groups on a variety of entrepreneurship and creativity-related tasks over a two-day period. The training was based the CLEAR IDEAS framework for creativity training, drawn from organisational creativity and innovation research (Birdi, 2016). The programme aimed to systematically support skills to better generate ideas (Day 1), and implement them (Day 2). Alongside this, a series of data collection activities explored a range of dimensions of creativity: a generic divergent association task (DAT) (Olson et al., 2021): a contextualised idea generation task, and a self-assessment against core creativity competences, assessed at start and end of the workshop. Results showed that students' creative self-efficacy can be significantly enhanced by scaffolding the collaborative processes of idea generation and evaluation. There was a slight increase in pre- and post- event DAT scores when assessed by a paired-samples t-test. Five self-rating questions showed increased competence in finding new opportunities for innovation, and generating ideas that are original.

Interdisciplinary implications. The training interventions and approach to evaluation are applicable in a range of domains. The findings have implications for research on musical creativity measures and concepts, and their contribution to domain-specific and domain-general behaviours (Schivavo, Bashwiler & Jung, 2021). It highlights the wide range of skills and self-concepts of creativity even within the relatively narrow cohort of arts students. It provides further evidence and practical tools to support the training of music students in HME settings. In particular, it further reinforces the value of

pedagogical strategies which enable students to contextualise and develop their creativities across domains, and of their embedding in the culture and curricula of specialist arts HEIs.

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