



Teaching for creativity and creative processes for music educators in Victorian State primary schools

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Fiona Maree King

Master of Education (Research), RMIT University

Bachelor of Education, The University of Melbourne

School of Education

College of Design and Social Context

RMIT University

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Declaration for candidates submitting a thesis

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

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Publications and presentations during candidature

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- King, F. (2017b). Music and arts education for generalist preservice teachers in distance learning modes: A reflective discussion about learning in the arts. *Victorian Journal of Music Education*, 2017(1), 11-15.
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- King, F. (2019a). Book review: Peter Mitzka and Kenneth Elpus (2018). *Design and analysis for quantitative research in music education*. New York, NY: Oxford University Press. *ISME Book reviews*. Retrieved from <https://www.isme.org/other-publications/review-design-and-analysis-quantitative-research-music-education-peter-miksza-and>
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- King, F. (2016). *Arts integration, creative process and the primary school generalist: An interest in music education*. Poster session presented at the Music Education Research Poster Session, Melbourne Graduate School of Education, Carlton, Victoria.
- King, F. (2016). *Teaching arts education in an online setting*. Presentation at the Learning Transformations Conference, Swinburne University. Hawthorn, Australia.

Glossary

ACARA: Australian Curriculum, Assessment and Reporting Authority

AITSL: Australian Institute for Teaching and School Leadership

The Arts: In the *Victorian Curriculum F-10* there are five subject areas in the Arts for primary aged children: Dance, Drama, Media Arts, Music and Visual Arts. An additional discipline, Visual Design Communication (VCAA, 2015) is part of the curriculum only for secondary school aged students.

Generalist teacher: Refers to a primary school classroom teacher whose role is to provide the general education of students and is referred to also as a “generalist” or “classroom generalist.”

MCEETYA: Ministerial Council on Education, Employment, Training and Youth Affairs

Music specialist teacher: A teacher who is employed by a primary school to teach the specialised area of music. Their role is to provide music lessons, usually in a designated music classroom, to each class in the school on a rotational basis such as once a week. Also referred to as a “music specialist” in this study.

Performing arts specialist teacher: A teacher who is employed by a primary school to teach the specialised area of performing arts. The performing arts comprises music, dance and drama. In performing arts lessons, the artforms are taught individually (such as one artform per school term) or in a combination (tasks that involve dance, drama and music). The role of the teacher is to provide performing arts lessons, usually in a designated performing arts classroom, to each class in the school on a rotational basis such as once a week. Also referred to as a “performing arts specialist” in this study.

Rural Victoria: Refers to geographical areas in the State of Victoria, Australia, that are located outside of Melbourne.

Specialist Teacher: A teacher who is employed by a primary school to teach one specialised subject area, for example in Music, Visual Art, Performing Arts, Physical Education or Language Other Than English (LOTE) in a classroom context. Also referred to as a “specialist” or, in relation to the subject area, sometimes referred to as a “music specialist.”

State primary schools: A term used to describe primary schools in Victoria, Australia, that are government funded.

VCAA: Victorian Curriculum and Assessment Authority

VEYLDF: Victorian Early Years Learning and Development Framework

VIT: Victorian Institute of Teaching

Additional notes

The Arts: Each time the word “arts” appears in the thesis, unless it is preceded by “the” (the Arts), the word “arts” remains uncapitalised. Where the word “arts” occurs within a quotation, it appears in this thesis as it did in the relative publication in regard to capitalisation. The term “arts education” also remains uncapitalised. The term “music specialist” is generally not capitalised, however, capitalisation of the word (Music) occurs when referred to with the intent of Music as a subject area taught at school (example: A specialist teacher in Music), in the manner that English or Mathematics is capitalised.

Use of pseudonyms: The 12 interview participants have been named using pseudonyms in this study. Pseudonyms are used to maintain anonymity of participants and was required as part of the ethics approval for this study. The study also refers to the participants with a designated number, indicating the first through to the twelfth participant interviewed, for example: Participant 1 was chronologically the first of twelve participants to be interviewed.

Music specialist teacher: This is an additional note about music specialist teachers in Victorian State schools. It is a set of guidelines (recommended only) of the requirements for teachers wishing to specialise in music teaching in Victoria.

The Victorian Institute of Teaching (VIT), which is responsible for the regulation of the teaching profession in Victoria, has developed Specialist Area Guidelines which outline the minimum level of study within a specific discipline needed to teach in specialist areas in Victorian schools. There is no requirement for schools to insist that teachers comply with the VIT Guidelines in order to teach in particular areas.

The VIT Guidelines provide that the teachers wishing to specialise in music must hold one of the following:

- a major study in music which includes Practical Music

- a major study in music together with Australian Music Examinations Board (AMEB) Grade 6 or Year 12 Practical Music
- major study in music which includes Practical Music specialising in one or more musical instruments. (Parliament of Victoria, 2013, pp. 88-89)

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Abstract

The engagement of children in creative processes in music enhances their skills, experience and understanding of the artform, and provides avenues for the development of critical and creative thinking. In classrooms of the twenty-first century, creativity is a recognised and valued skill, which has echoes for teachers in curriculum, teaching expectations and practice. Yet little is known about the ways in which teachers in primary schools in Victoria teach for creativity.

This study investigates teaching for creativity and creative processes in Victorian State primary schools focusing on the approaches of three categories of teachers in the primary school: generalist teachers (across all learning areas), music specialist teachers and performing arts specialist teachers (across music, dance and drama). Using a mixed methods research design informed by a pragmatic worldview and underpinned by a social constructivist philosophy, a framework and model for engaging children in creative processes is developed. The emerging framework and model aim to be user-friendly and representative of current teacher practice, for primary school teachers to find practical ways to engage children in creative processes in music and other learning areas.

The research design comprised two data collection phases: an online survey and semi-structured, face-to-face interviews, with specific sample populations in each phase. Ninety-two educators from State primary schools across most regions of Victoria and Melbourne completed the survey. The survey respondents comprised 42 generalists, 25 performing arts specialists and 25 music specialists. The survey served the dual purpose to purposefully sample for interview participants. The interviewees comprised twelve teachers from 11 schools. The location of the 11 schools represented a relatively even geographical distribution across Melbourne. Most of the interview participants had dual teaching experience as generalists and specialists, referred to in this study as a two-fold teaching background, which provides a combination of educator's voices. The findings culminated in a framework for supporting creative processes in the classroom and a model of creative process practice in the classroom. The framework and the model incorporate five teaching strategies. These are 1: Nurture

children's creative processes, 2: Inspire imagination and experience, 3: Facilitate creative processes in the classroom, 4: Maximise the outcomes of creative processes and 5: Foster self-directed learning.

Key words: music education, creative process, primary education, creativity, teaching for creativity

Chapter 1: Introduction

1.1 Overview of the study

This study is about teaching for creativity and creative processes for music educators in Victorian State primary schools. It was prompted by the findings of my previous research (King, 2015) about the music activities delivered by generalist teachers. The previous findings showed that whilst music was regularly delivered by three generalist teachers from two State primary schools in the outer northern suburbs of Melbourne as part of their day-to-day teaching, these activities minimally featured creative processes. And yet, such processes are an integral part of improvisation and composition tasks, which are essential components of music education and are mandated in curriculum in Victoria (VCAA, 2015b). Engaging children in creative processes in any learning area requires a certain intent and a specific teaching ‘know-how’. The phrase “teaching for creativity” from the research literature about creativity in education has been adopted for the current study to describe such an intent.

The outcome of my previous research prompted further questions about creative processes in the primary school classroom and the ways teachers foster children’s creativity, which in turn led to the development of the current study. Such questions were: Do Victorian primary school teachers need to teach for creativity? (In which the answer is “yes” and is discussed in later parts of this chapter). How *do* Victorian primary school teachers – generalists and specialists – teach for creativity? How do teachers engage children in creative processes? And finally, how could the application of these ideas be developed into a model and framework to guide teachers to engage children in creative processes in music? These questions were refined into two key research questions which drive the current study – focusing on how and why teachers teach for creativity and implement creative processes. The study was developed to investigate teacher approaches across the key learning areas of the curriculum and with respect to music.

Teaching for creativity is about the ways in which teachers facilitate children's creative work (Robinson & Aronica, 2015) and it "involves forms of teaching that are intended to develop young people's own creative thinking or behaviour" (Craft, 2000, p. 22). In Victoria, Australia (differing from Craft's (2000) definition which refers directly to curriculum in the United Kingdom), curriculum and policy do not provide a definition of teaching for creativity or provide guidance to teachers about how to approach it. There is an expectation, however, for Victorian State primary school teachers of any category to teach for creativity for two specific reasons. First, it is an expectation in the Australian Institute for Teaching and School Leadership's (AITSL) (2011) *Australian Professional Standards for Teaching* and second, teaching for creativity (creative thinking in particular) is required to address curriculum in Victoria (VCAA, 2015d).

Creative process is the other key phrase used in the study. It is seen within the title of the study, "creative processes for music educators" which describes the underlying and initial driving intent of the study – to generate ways (based on current teaching practice) to guide any teacher who is delivering music to deepen the learning experiences of children in such activities through creative process engagement. Creative process in this study primarily rests on the premise that it is experienced differently by everyone (Botella, Zenasni, & Lubart, 2018; Burnard & Younker, 2002) and that it is "a sequence of thoughts and actions that comprise the production of work that is original and valuable" (Lubart, 2018, p. 3).

To investigate how and why teachers teach for creativity and engage children in creative processes, three categories of teachers were consulted: generalists, music specialists and performing arts specialists. In State primary schools in Victoria, and across Australia, teachers are employed to teach in the capacity of generalist or specialist, noting that not all schools in Victoria employ specialists in music or performing arts (Parliament of Victoria, 2013). Generalists teach across the key learning areas. In the *Victorian Curriculum F-10* (VCAA, 2015) the key learning areas are: English, Mathematics, Science, Health and Physical Education, Humanities and Social Sciences, The Arts, Technologies and Languages). Generalist teachers' approach to teaching for creativity and creative

processes in all learning areas was part of the current study – in music or otherwise. Music specialists, whose role is to teach classroom music, were consulted to describe teaching for creativity and creative processes in music. Performing arts specialists were also part of the investigation in which they referred to teaching for creativity and creative processes in the three artforms that comprise the performing arts: music, dance and drama.

The investigation took the form of a mixed methods study with a pragmatic worldview and underpinned by social constructivism. The worldview, methodology and research design are outlined in Chapter 3. Quantitative data were generated to provide broad themes about the topic (survey), and qualitative data provided elaboration of the themes (interviews). A variety of analysis techniques were adopted, relative to the data sets.

The research design included two phases of data collection. The first phase was a quantitative online survey generating 92 responses from State primary school teachers across Victoria. The second phase was qualitative, consisting of individual interviews with 12 teachers from 11 State primary schools in Melbourne, Victoria. The majority of the interview participants had dual teaching experience within their careers – as generalists and as specialists. As such, the interview participants' responses reflected an infusion of teaching for creativity know-how across the learning areas and also in music. The combination of 'generalist-specialist' teaching experience has been referred to in this study as a "two-fold" teaching background.

The study culminates in a framework of ways for teachers to support creative processes in the classroom and a model of creative process practice. The two-fold background of the interview participants provided an emphasis on creative processes as a practice, applicable to music and to any other learning area. The outcome reflects the culmination of research within the two phases of the study, emphasising the perception and practice of the participants consistent with the pragmatic and social constructivist underpinnings. The meaning of the concept of "creative processes for music

educators” deepened as the study progressed. The study shows how new insights were gained as the outcome crystallised into creative process as a practice, in music and in other learning areas.

1.2 Defining teaching for creativity and creative process

In this study, teaching for creativity is particularly about the ways in which teachers foster children’s engagement in creative processes. To restate the definitions from the literature, creativity expert Sir Ken Robinson’s (2011) definition was “teaching for creativity is about facilitating other people’s creative work” (p. 269). Robinson’s (2011) choice of the word “facilitating” is important to note, preferential to directing, instructing or controlling creativity experiences (Csikszentmihalyi & Custodero, 2002; Prentice, 2000; Webster, 1990). Second, he refers to the creative “work” of others rather than creativity as a personality trait specific to individuals, or as a phenomenon. As such, creative work implies a process and possibly an outcome, arrived at by an individual or a group. It is process, in this study, that takes prominence as the focus of creative work. Referring to curriculum documents in the United Kingdom (UK), Craft (2000) states that teaching for creativity refers to “forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (p. 22). Craft’s (2000, 2003) research contextualises the notion of teaching for creativity, placing it in a nexus alongside creative teaching (or teaching creatively) and creative learning.

Creative process, paradoxically, is an experience that is different for everyone, yet has been depicted in models and definitions. Wallas’s (1926) four-stage model of creative process (referred to hereon in as the four-stage model) is reknown in the creativity literature as the standard model to depict the creative process. It consists of preparation, incubation, illumination and verification (Wallas, 1926) as four distinct stages of the process. Numerous developments and variations on the four-stage model have been contributed to the field of creative process research over time (Lubart, 2018).

Csikszentmihalyi’s (2014) research led to the development of the theory of flow as an experience within the creative process. Lubart’s (2018) definition of creative process is that it is a series of thoughts and actions involved in developing a product that is original. It is Lubart’s (2018) definition which is utilised in this study because it acknowledges the action component of creativity as equally as

thought. Relating to creative process in music, Webster and Hickey (2001) describe the creative process as the space between an idea and the final outcome. The four-stage model is present in Webster's (1990, 2016) model of creative thinking process in music.

Creativity is an intrinsic part of music experiences. Creative processes are inherent (but not exclusively) in principles of music such as improvisation and composition. The *Australian Society of Music Education* (ASME) national policy states that, "All learners should have extensive opportunities for active participation as listeners, performers, composers and improvisers" (ASME, 1999, p. 4). Experiences of music in primary schools, according to national and State curricula, must incorporate listening, composing and performing (ACARA, 2017; VCAA, 2015f). The Rationale in the *Victorian Curriculum F-10: Music* refers to three key principles of music, "students listen to, compose and perform" and that "through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding, which can be gained in no other way" (VCAA, 2015e, para. 4). These concepts are echoed in the *Quality Music Education Framework* (Victorian State Government, 2018) which includes "creativity and activity" (para. 3) as one of six characteristics of quality music education.

Education in the Arts, including music, holds many options for the development of children's creativity. Sequential and in-depth arts education has potential intrinsic and instrumental benefits for enhancing children's learning (Dinham, 2016). Creative work can enable in-depth learning to occur (Dinham, 2016; Russell-Bowie, 2012). One incorrect assumption is that any music lesson is inherently and inadvertently creative, just because it is music (Madsen & Prickett, 1991; Rikandi, 2010). Lessons that involve music are not always lessons that involve teaching for creativity and children's engagement in creative processes. Arts and music learning in primary schools may be skimmed – or approached relatively superficially – during arts integration (when combined with other learning areas) with the result that arts depth and creativity are then compromised (Russell-Bowie, 2009). There is, however, a natural capacity for creativity learning to occur within arts education,

which can serve as a vital lift-off point for teaching for creativity that could spin-off into other curriculum subjects, if only it was delivered in quality, authentic ways (Dinham, 2016).

1.2.1 Expectations for teachers and teaching for creativity

State primary school teachers in Victoria are expected to foster the development of creative thinking in their students. The *Australian Professional Standards for Teachers* (AITSL) (VIT, 2015) is a nationwide document that articulates standards for “what teachers are expected to know and be able to do at four career stages: Graduate, Proficient, Highly Accomplished and Lead” (p. 1). The standards are organised into three domains of teaching and seven strands of practice. The most relevant strand regarding teaching for creativity is Strand 3, within the *Professional Practice* domain, and is titled, “Plan for and implement effective teaching and learning.” A subsidiary of the strand, 3.3, refers to teaching strategies. The document articulates that proficient level teachers and above must “select and use relevant teaching strategies to develop knowledge, skills, problem solving and critical and creative thinking” (para. 3). The statement confirms that strategies for teaching for creativity are a necessity to fulfil this component of teacher practice.

Curriculum content requires Victorian State primary school teachers to teach for creativity. The *Victorian Curriculum F-10* (VCAA, 2015c), which became the compulsory curriculum for Victoria State schools in 2017, contains eight key learning areas (disciplines) and four capabilities (knowledge and skills relevant to all key learning areas) in its design. The *Critical and Creative Thinking* (CCT) capability (VCAA, 2015d) is one of four capabilities in the *Victorian Curriculum F-10*. The capabilities focus on children’s life skill development. In this study, the phrase “life skills” refers to concepts such as resilience and innovation (VCAA, 2015c). The *Critical and Creative Thinking* capability incorporates the aim to foster creative thinking in children, recognising that “environmental, social and economic challenges requires young people to be creative, innovative, enterprising and adaptable” (para. 1). *Critical and Creative Thinking* is organised into three strands; *Questions and Possibilities*, *Reasoning*, and *Meta-Cognition* (VCAA, 2015d). Teachers must weave the content from each strand into their teaching programs and assess children’s development in the

capability. The curriculum includes a disclaimer about CCT, that the capability is but “one element of creativity, that of creative thinking” (VCAA, 2015b, para. 7), and that other aspects of creativity are tapped by other learning areas within the curriculum. Music is one such example, foundationally requiring teachers to teach for creativity to address key principles of composition and other learning outcomes relative to the discipline.

1.2.2 Arts education

In the *Victorian Curriculum F-10*, Music is a component of the Arts (Dance, Drama, Music, Media Arts and Visual Art) (VCAA, 2015d). Arts education experiences are an essential part of primary school learning (VCAA, 2015d) and the arts themselves are “a way of human knowing and action” (Ewing, 2010, p. 1). To articulate the place of the Arts in education, Sporre (1994) states “the arts are processes, products and experiences that communicate the human condition in a variety of means, many of which are non-verbal” (p. 13). Arts education, of which music is a part, is intrinsic to “the expression of culture locally, nationally and globally” (VCAA, 2015d, para. 2), and “contributes to the development of confident and creative individuals and enriches Australian society” (VCAA, 2015d, para. 3). For teachers of Early Years children (in Victoria, age 0-8), the *Victorian Early Years Learning and Development Framework* (VEYLDF) (2016) establishes the importance of the Arts for teachers to recognise and assess student ways of knowing. Such ways of experiencing and expressing knowledge should be encouraged in teacher recognition “that young children often understand more than they can verbalise” (Sinclair, Jeanneret, & O'Toole, 2009, p. 16).

In Australia, the Arts has been present in schools and curriculum in different ways over time. The Arts was recognised as a Key Learning Area (KLA) in curriculum in Australia in the *Hobart Declaration of Schooling* in 1989 (MCEETYA, 1989). Through a series of government strategies and curriculum documents following this event, arts education continued to be included in policies that underpin primary school curriculum, including the *Adelaide Declaration of National Goals for Schooling in the Twenty-first Century* (MCEETYA, 1999) and the *Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA, 2008). The Arts were integral components in documents such as the

Curriculum and Standards Framework (CSF) in 1995, the *Curriculum and Standards Framework 2* in 2000 and the *Victorian Essential Learning Standards* (VELS) in 2005. It remained a key learning area in *AusVELS* (VCAA, 2015a), introduced in 2013. *AusVELS* (VCAA, 2015a) was superseded in September, 2015, by the *Victorian Curriculum F-10* (VCAA, 2015e) which became the compulsory curriculum in Victorian State schools in 2017 – the same year of the commencement of data collection in the current study.

1.3 Research problem

The research problem driving the investigation into teaching for creativity and creative processes for music educators has two parts, relating primarily to the gaps in research. First, teaching for creativity is an expectation and a part of teacher practice yet there is minimal data available about the ways in which Victorian primary school teachers approach it and engage children in creative processes. Such data would provide definitions and strategies to support teaching for creativity in this State that could inform future teaching practices. The second part of the research problem is focused on music education and relates to the inconsistencies in the offerings of music education across Victoria which may result in minimal creative process experiences for children. Research found that teacher time, know-how and confidence impact children's experiences of creative processes in music. Teaching for creativity is about engaging children in creative processes, yet research is needed to illuminate the ways it occurs towards supporting future practice.

Further to the research problem is the way in which music education is approached in some schools. The teaching of music in Victorian State primary schools ranges from high quality to a bare minimum (Parliament of Victoria, 2013), a situation that is dependent on the autonomous leadership decisions within the school. Individual schools and their leadership teams make decisions about who (if anyone) will teach music (de Vries, 2015; Parliament of Victoria, 2013). Schools may choose to employ a music specialist teacher and that teacher may or may not have specialist music training (Jeanneret, 2006). In recent times there has been an emergence of performing arts specialist teachers in primary schools (King, 2015), whose role is to deliver music, dance and drama lessons either independently of

each other (for example, Music for Term 1, Dance for Term 2) or in combination. Alternatively, generalists may be expected to provide music experiences as part of their day-to-day teaching (Dinham, 2016; Roy, Baker, & Hamilton, 2012; Russell-Bowie, 2012; Sinclair, Jeanneret, & O'Toole, 2012). Or, as is the case in a number of Victorian schools, music activities are avoided by generalists (even if there is no specialist teacher), due to lack of music education training in teacher education programs or a lack of confidence, experience and skills in music teaching (Parliament of Victoria, 2013).

Ultimately, a practice-developed tool, based on the work of a range of teachers in and out of music, would assist educators to engage children in creative processes and apply those ideas to deepen music education. Minimal experience in music education impacts teacher confidence and know-how which limits the approaches taken to engage children in music in primary schools (Stevens-Ballenger, Jeanneret, & Forrest, 2010). This relates to generalist teachers but also to performing arts and music specialist teachers, some of whom do not have prior teacher education in these subject areas. Part of the problem relates to the time allowance for music education in teacher education. Pre-service generalist teacher training in music education is minimal in Victoria (Parliament of Victoria, 2013). Decreased hours for music within arts education training for pre-service teachers has been documented as part of the cause of teachers lacking of confidence and skills in music (de Vries, 2010; Parliament of Victoria, 2013). Comte (M. Comte, personal communication, February 15, 2013) stated, “A high proportion of teachers already in service have little or no feeling for the arts as a result of their own lack of satisfactory grounding...Intervention is needed to change this situation” (p. 2). Clearly there is a need for pre-service teachers to engage in further discipline-specific education in music (Jeanneret & Stevens-Ballenger, 2013; Parliament of Victoria, 2013; Stevens-Ballenger, Jeanneret, & Forrest, 2009).

Research findings in music education that stress the importance of supporting teachers to deliver in-depth arts or music activities are not always positively reflected in teacher practice, hence the repeated findings of governmental inquiries (Comte & Forrest, 2012; Jeanneret, 2006; Parliament of Victoria,

2013). The inquiries repetitively show that music teaching needs improvement, yet, consistently, it does not happen (Comte & Forrest, 2012; Jeanneret, 2006; Parliament of Victoria, 2013). “We have over 50 years of reports into music – and arts – education – and, in particular, school music, apparently to little effect. Numerous reports have indicated that the teaching of music in Australia has been inadequate” (Comte & Forrest, 2012, p. 26). Comte (M. Comte, personal communication, February 15, 2013) further states, “I have been involved in numerous inquiries into music and arts education since the early 1970s! And relatively little has come of any of them” (p. 2).

The distance between research and practice appears wide. And yet arts education texts specifically for guiding pre-service teachers and educators contain highly relevant examples, models, case studies and recommendations for best practice arts education, including for music (Dinham, 2016; Roy et al., 2012; Russell-Bowie, 2012; Sinclair et al., 2012). Within the arts education and music education fields, a multitude of valuable research recommendations have been presented, along with models and frameworks for improving the documented lack of music or lack of depth in music in primary schools (Bresler, 1995; Burnard, 2012b; Collins, 2005; Fautley, 2005; Hallmark, 2012; Lane, 2016; Menard, 2013; Odena, 2012; Russell-Bowie, 2009; Webster, 1990). There is a stalemate between arts education philosophy, research findings, research recommendations, music education findings and governmental inquiries, into teacher practice.

Creativity is an important component of arts education. Arts educators recommend that creativity be at the heart of arts education lessons (Dinham, 2016; Ewing, 2010; Gibson & Ewing, 2011; Jeanneret & Forrest, 2008; Russell-Bowie, 2009). This is noted as a powerful way to ensure authentic, in-depth music learning. Burnard (2012b) calls for a redefining of creativity in music education to acknowledge multiple musical creativities and to enhance music learning. Further, Burnard (2012) suggests that there is a need to clarify and understand musical creativity, “beyond improvisation and composition” (p. 6). Research into creative processes by music educators has the potential to support such a need.

Arts educators have called for an improvement in teacher practices in relation to the Arts. “To ensure the future of the arts in the schools, I call for the use of new theoretical frameworks and in-school practices that will move us forward from old debates” (Hallmark, 2012, p. 97). Chapman (2015) states, “We need a strategy that can build teacher capacity in arts education practice” (p. 4). Her statement is particularly pertinent to the aims of this study in which the approaches or strategies of teachers are sought. Ensuring that arts is of high quality, “the authors suggest that policy makers, curriculum developers, researchers, teacher educators, arts educators, and educational institutions focus on implementing arts education effectively in formal educational settings” (Cabedo Mas, Nethsinghe, & Forrest, 2016, p. 79). Lane (2016) states, “Despite the overwhelming evidence of enhanced learning, and the social and emotional benefits of involvement in the Arts, the continued neglect of Arts curriculum areas, and music in particular, in numerous schools, presents a challenge for educators, Arts advocates and researchers” (p. 11). It was these calls for improvement in arts and music education, that the study was designed.

1.4 Aims of the research

The aims of this research are:

1. To investigate approaches to teaching for creativity by generalists, music specialists and performing arts specialists in Victorian State primary schools.
2. To develop a framework and model to guide teachers (generalists, music and performing arts specialists) and pre-service teachers, to teach for creativity through creative processes in music.

1.5 Research questions

The main research questions guiding this study are:

1. How do educators teach for creativity and implement creative processes?
2. Why do educators use and implement creative processes in these ways?

1.6 Significance

The investigation into teaching for creativity approaches by generalists, music and performing arts specialists, aims to generate findings which may guide teachers to deepen music education practices to reflect creative process engagement. The study has the potential to contribute to the improvement of teacher practice in music education and for any teacher approaching creative processes in their classrooms.

Further to this, the study contributes to the call for research around teaching for creativity in the primary school classroom, in which Craft (2005) states, “What is needed is empirical work which seeks to further characterise and analyse creative learning, creative teaching and teaching for creativity” (p. 23). The study explores teaching for creativity further and defines it for primary school teachers in Victoria. In this way, it contributes to literature in the field of teaching for creativity by primary school teachers and that of creative process engagement of children by teachers, in particular the gap in the literature relating to Victorian teacher practice.

The mixed methods approach featuring a survey and interviews emphasises the insider input of the participants, in which they share their perceptions and practices. Through these self-described perspectives, details are generated about teacher practice, previous training and understanding of the educational climate as it is now regarding creative processes for generalist, music and performing arts teachers. This approach is in line with American researcher Thomas’s (2016) statements, “It is important to capture the voices and perspectives of teachers regarding creative education. Current literature remains limited in this area. Therefore, formal and informal interviews, and detailed narratives may prove useful in capturing the views, challenges and needs of teachers regarding creative education” (p. 244). The mixed methods study aims to garner and present current perspectives and practice about teaching for creativity to contribute to the field in this way.

Additional to the focus on music education, research in the field of creative process in the classroom is minimal and there is scope for such research to address this area as noted in the previous section.

There is a space for the understanding of creative processes in the classroom to be documented, and whilst applied to music, these practice – including pedagogy, teaching strategies, perception of creative process – have value for generalist or other specialist teachers who are teaching across other disciplines.

1.7 Limitations

This study is limited to the boundaries defined by the methodology, research design and ethical clearances that guide the study. The research is focused on the self-described teaching perceptions and practices of the twelve interview participants in the study. Observations of actual teacher practice did not contribute to the research. The study is limited to a selection of State primary schools in Victoria, Australia. The participants were classroom generalist teachers, music specialist teachers and performing arts specialist teachers. There was no specific requirement on the age group the teachers taught, which ranged from Foundation to Year Six. The survey and interview participants were not categorised by the number of years they had taught, rather they represented a range of prior teaching experiences ranging from graduate to lead teacher levels. The study does not intend to be representative of teaching practice for the whole of the State, but rather to focus in on the perspectives of teachers who recognise their own practice as teaching for creativity.

It is difficult to bind this study singularly to any specific field, whether it be music education, creativity and education, or teaching practice. This is because, first, the study draws on teacher perceptions and practices of teaching for creativity across the learning areas (generalist teacher), and in music and the performing arts (specialists) and second, teaching for creativity and creative process are key focus areas guiding the research. Suffice to say, the investigation is about music and non-music teaching and the outcome is to support music and non-music teaching. Similarly, this research is not bound only to the interdisciplinary fields of creativity or creative process because it has an underlying music education component. To show the intersection of the areas the study involves, the conceptual diagram shows the three areas of focus.

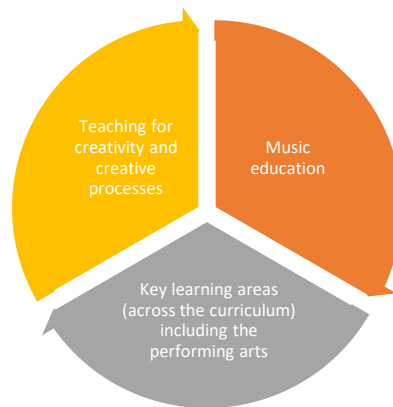


Figure 1. The intersection of fields of research within the study

1.8 Background statement

The purpose of this section is to provide a personal context for the study. I acknowledge that in qualitative inquiry the researcher is not separate from the data. This is a mixed methods study with a strong qualitative component, particularly evident in the second data collection phase involving interviews and qualitative data analysis techniques. About qualitative research, Stake (1995) states, “standard qualitative designs call for personas most responsible for interpretations to be in the field, making observations, exercising subjective judgement, analysing and synthesising, all the while realising their own consciousness” (p. 41). As such, the aim of the personal statement is to “clarify the bias the researcher brings to the study” (Creswell, 2014, p. 251).

My original background is as a music classroom teacher in secondary and primary schools (since 1997) and as a professional musician. Over the past six years I have taught in and coordinated arts education units of study in tertiary institutions in undergraduate and postgraduate degrees for pre-service generalist teachers. For many years prior to my doctoral journey I worked as a full-time professional wedding singer, flute and electric bass player.

In regards to music and creative process, I had learnt over time – and an extremely high number of rehearsals – how to extricate myself from classical music training in which there had been minimal improvisation experiences, to flute soloing in an improvised manner in a variety of song styles from popular music styles, rock and roll, swing and jazz in the “all eras” style of music which I performed with a music duo at wedding receptions. I was taught how to solo from a professional bass player. He came to my rescue when I floundered with flute soloing in the beginning of my improvisation work, in which I resorted to transcribing solos to play. Although it contributed to my improvisational understanding it did not allow my own improvisation practice to develop. He taught me that as a singer, I could already sing an improvised solo, and following that realisation I soon learnt to adapt voice soloing to flute soloing. This was just one creative process experience for me, along with a myriad of unsung processes required to be a successful entertainment show for wedding receptions and corporate events.

My creative process experiences were focused on cartooning in the early phases of my study (King, 2019), yet they shifted back to music in the third year of my PhD during the time of the analysis of the data. At this time I commenced learning the electric drumkit and revisited playing my performance instrument of a previous decade: the electric bass. Learning the drums and reconnecting with bass playing was simultaneously beneficial for my development as a drummer, although I was learning them both in different, yet complimentary manners. The two instruments comprise a standard basis in genres of pop, jazz, funk, known as the rhythm section. Learning the two instruments increased my understanding of this concept from both angles.

The learning approach for the drumkit mainly took the form of learning a groove in an ensemble context, regardless of my limited prior experience on the instrument. Once a groove or feel was established, no matter how simplistic or complex (which it became in time), the sound would go through inexplicable changes and explorations as the musicians (myself and the bass player) used the constructed musical space to experiment with new ideas. These experiments were a fascinating collection of remembered sounds, new ideas, imaginative combinations and sometimes just seeing –

rather hearing – what would happen “if.” At the same time, I drew upon a skill development book which was part of my daily practice. Whilst this approach to learning was not in my doctoral study, the approach culminated in a style that involves setting up a space – a groove – for improvisation to occur. Creative process remains an area of my own avid interest and inquiry, driving my own practice in visual arts and music, and in my experience of writing throughout the doctoral journey.

1.9 Organisation of the thesis chapters

The organisation of the thesis is as follows. Chapter 1 is the introduction of the thesis and of the investigation. There is an emphasis on the focus areas of the study of teaching for creativity, creative process and music education. In Chapter 2 the literature is reviewed to explore the key themes in the study. In the two-part review, attention in the first part is given to the fields of creativity, creative process and music and arts education, and in the second part to the place of creativity in curriculum and policy over time. Chapter 3 provides the methodology for the mixed methods study and outlines the data analysis techniques for the quantitative and qualitative components. Chapter 4 contains data, analysis and findings from the survey and Chapter 5 presents the interview data. Chapter 6 provides the process and outcomes of the interview data analysis and presents the five emergent themes. Following is Chapter 7 in which the five emergent themes are discussed in detail, placed into context with literature and developed into teaching strategies. The second part of Chapter 7 is the presentation of the research outcomes of a framework and a model. Chapter 8 is the conclusion of the thesis in which the research questions are answered, the limitations of the study are listed and recommendations for further research are stated.

1.10 Chapter conclusion

Chapter 1 introduced the study, placing it into the context of creativity and education research. The chapter commenced with the prompt to investigate the topic and the definitions of teaching for creativity and creative process. The aims and research questions driving the study centre on how and why educators teach for creativity and implement creative processes in their classrooms. Teaching for creativity in Victorian primary schools has been shown to be a necessary part of the educator’s role,

both in the generalist, music and performing arts specialist classrooms, which was outlined in the discussion about the significance of the study. The research problem related to the gap in research about teaching for creativity in Victoria, and the need for improvement in teacher practice regarding teaching for creativity in music activities in primary school classrooms. Specific limitations of the research were explained. A personal background statement provides further context to the study, prior to an outline of the organisation of the thesis chapters.

Chapter 2: Literature review

Creativity is a broad field of study, spanning disciplines, domains and eras. Literature from the field is explored in this chapter in two parts. In Part A the themes of the study are discussed in a conceptual and contextual manner. Part B focuses on the way creativity is portrayed in curriculum in Victoria and Australia. The first theme of Part A outlines the field of creativity research and creative process in which definitions are provided for both. Following, the second theme focuses on creativity and education to outline important albeit problematic connections between the two. The third theme of Part A gives considerable focus to the field of creative process research. In the fourth theme, creative process is explored in arts and music education. Music composition is the fifth theme of the review. Part A concludes with an outline of the minimal examples of previous research on the topic of creative processes in primary school classrooms. Part B presents an historical perspective of the place of creativity in education within curriculum in Victoria and Australia. It describes creativity in the general curriculum, in the Arts and Music curriculum and in the *Critical and Creativity Thinking* capability of national and State curricula.

Part A: A review of the literature about creativity, creative process and other themes

2.1 Creativity research

2.1.1 Differentiating creativity and creative process

Research into creativity has traditionally and necessarily been classified as the four p's (Runco & Albert, 2010); person, product, process and press (Runco, 2004), in which "press" is more recently referred to as the environment in which creativity occurs (de Sousa Fleith, 2000; Runco & Albert, 2010). "Process" is one of the four p's and it is from this classification that the area of creative process research is derived. Whilst creative process is of key focus in this study, the field of creativity is drawn upon. This is because of the minimal amount of creative process specific literature that relates to education and particularly to primary school classrooms. That which is present tends to be more focused on the Arts only, noting that artistic processes and creative process are not necessarily the same (Botella et al., 2018).

2.1.2 A brief overview of creativity research

Research in creativity spans decades and disciplines, and as such, writers and researchers approach it from different angles. The literature review refers to literature about creativity in relation to education and at times, psychology. The beginning of growth in creativity research last century has been pinned to psychologist Guilford's speech in 1950 (Kaufman & Sternberg, 2010; Lubart, 2001; Runco, 2014; Runco & Albert, 2010) in which he called for further research into creativity. Torrance (1972) designed tests for measuring creative thinking. The concept of flow was developed by Csikszentmihalyi (2014) in 1975 as a distinguishing feature of creative process. Creativity in workplaces, such as that occurring within a social context was explored by Amabile (1988) which impacted related fields, again, including education (Harris, 2016). Other creativity research fields involve philosophical, cognitive or biological study (Kaufman & Sternberg, 2010). Creativity has been presented as a vital twenty-first century skill (Berrett, 2013; Fleer & Jane, 2011; Jeanneret & Forrest, 2008; Robinson & Aronica, 2015; Runco, 2004) and as a thinking tool (Berrett, 2013; Cramond, 2015; Wong & Siu, 2012). Aspects of the history of creativity, specifically regarding creative process, are further explored in other parts of the review as pertaining to discussion at those points.

2.1.3 Creativity and creative process definitions

Pinning down a definition for creativity is an issue of debate, particularly in education (Prentice, 2000). Yet Robinson and Aronica (2015) state, "It's sometimes said that creativity cannot be defined. I think it can" (p. 118). The authors explain their definition, "Based on the work of the All Our Futures group: Creativity is the process of having original ideas that have value. There are two other concepts to keep in mind: imagination and innovation" (p. 118). An overarching definition of creativity is offered by Plucker, Beghetto and Dow (2004) and shows an inclusion of creative process, "Creativity is the interaction between aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context" (p. 90).

General definitions of creativity are shown to be relatable to one another, use similar words or tend to overlap. Creativity outcomes are essentially “novel and useful” (Sowden, Clements, Redlich, & Lewis, 2015), or similarly, they are original (Prentice, 2000) and appropriate (Darvishi & Pakdaman, 2012). Creativity may involve problem solving (Runco, 1994) be a thinking skill (Runco, 2012), it can assist one to arrive at a new solution (Wong & Siu, 2012), or to generate different or alternate ways to solve a problem (Darvishi & Pakdaman, 2012). Similarly, generating ideas is about possibility thinking (Craft, 2000), and using the tools of creative thinking specifically so that problems can be solved (Berrett, 2013), which could lead to original products.

Certain authors were critical of the concepts of novelty and usefulness as definitions of creativity. Shamas and Maker (2018) state, “the standard definition of creativity includes two elements: novelty and value. Neither of these elements has any bearing on the creative process” (p. 132). Furthermore, the authors state, “Individuals engaged in the process have no idea if anyone else will consider their discoveries to be either novel or valuable. Nor does it matter. For these individuals, what does matter is the experience of freshness and transcendence” (p. 132). These observations can be aligned with Csikszentmihalyi’s (2014) theory of flow (discussed later in the review) and to Amabile’s (2011) research about intrinsic motivation.

The idea of creativity as action, rather than thought alone, is discussed by Prentice (2000) who claims that creativity is generative and “involves making” (p. 101). Further to “making” is “doing” (McLaren, 2012) or from Robinson (2011), “being creative involves doing something” (p. 142). Types of creativity through making or doing can lead to multiple responses or solutions for one problem or outcome (Darvishi & Pakdaman, 2012; Ewing, 2010). Further to this are habits of mind (Marzano & Pickering, 2006) or exhibited traits showing creativity. Examples of the latter include transcending routines (Prentice, 2000), putting ideas together in unusual ways and asking open ended questions (Ewing, 2010), giving new meaning to objects (Prentice, 2000) and combining ideas together (Sullivan, 2002b).

Styles and qualities of thinking are highly relevant to creativity. The longstanding noted quality relating to creativity is that of divergent thinking (Darvishi & Pakdaman, 2012; Sowden et al., 2015; Sternberg & Grigorenko, 2001) also featured in *The Torrance Tests of Creative Thinking* (Torrance, 1966). Other creativity modes of thought include thinking outside the square (Ewing, 2010), thinking metaphorically (Prentice, 2000), using imagination and intuition (Lubart, 2001) and showing a tolerance for ambiguity (Ewing, 2010).

Creative process is woven into the definitions of creativity as identifying factors and modes of behaviour and actions, yet it is also definable. A definition (previously provided in Chapter 1) of creative process was offered by Lubart (2018), “The creative process can be defined as a sequence of thoughts and actions that comprise the production of work that is original and valuable” (p. 3). Lubart (2018) continues his definition, stating that a “sequence may be non-linear, it may be characterized by steps or phases, or activities that come into play at certain moments in the chain of events” (p. 3).

Types of creative work or output resulting from the engagement in the creative process are described by Lubart (2018). He refers to outcomes of “a tangible or intangible thing that is expressed in some form. The work may be expressed visually, verbally, acoustically, mathematically, kinetically or in other ways and may have a stable, permanent or a more ephemeral nature” (p. 3).

The definitions section of the review drew upon creativity and creative process literature to explore the ways in which each area is described. Some definitions of creativity acknowledge that process is a component of it. Creativity is about new and original products that are novel, useful, show imagination and reflect the environment in which products were made. Creative process has been defined as a series of thoughts and actions which lead the creation of such products, noting that the outcome of the process does not have to be a tangible or physical product. The definitions form a basis for deeper discussion, particularly about creative process, in later stages of the review.

2.2 Creativity and education

2.2.1 Creativity and education: A positive but problematic combination

The second theme of the review focuses on the connection between creativity and education, in which teaching for creativity is placed. Due to children's natural creative tendencies, it is an obvious, essential, and valuable connection. Yet creativity in education from the perspective of teachers and schools has logistical problems (Smith & Smith, 2010). This was a focus of publication from almost sixty years ago, titled *Teaching for Creativity* (Rubin, 1961). The author states, "a probe of current school practices seems to expose a number of circumstances that block creative behaviour" (p. 479). It seems little has changed in consideration of Robinson's (2007) video, "Do Schools Kill Creativity?" nearly fifty years later. Rubin (1961) states emphatically that "the attitude teachers bring to their task is of such consummate importance. If we can accept the premise that life is creative and that children are born with the capacity for creative effort, we can begin to carve a teaching approach that will pierce our self-imposed filter of habit and tradition" (p. 479). Teaching approach is the key focus in the study, yet it unquestionably relates to teachers' perception of creativity and creative process.

Creativity is an important part of children's education. It is highlighted as a higher order thinking skill (Dinham, 2016), depicted in the *Victorian Curriculum F-10* as a thinking skill (VCAA, 2015d), and is included in policy (Jeanneret & Forrest, 2008) and in the works of educational pedagogues such as Bruner (Takaya, 2008), Vygotsky (Connery, John-Steiner, & Marjanovic-Shane, 2018), Gardner (Craft, Gardner, & Claxton, 2008), De Bono (2000) and Bloom (Bloom, Englehart, Furst, Hill, & Krathwohl, 1956). In educational models, creativity is the green hat of de Bono's (1985) *Six Thinking Hats* and the tip of Bloom's pyramid (Anderson, Sosniak, & Bloom, 1994; 1956). Creativity has become a sought-after skill in education and a hallmark of twenty-first century thinking. This is particularly so for children growing up in the current era referred to as the creativity economy (Florida, 2012). The creativity component of creative thinking is now curriculum connected and associated with core learning areas (VCAA, 2015d), as well as traditionally within the Arts (Ewing, 2010; Sinclair et al., 2009).

Yet a crowded curriculum, the pressure of high stakes testing and even the simple requirement of following a daily timetable of content-based learning, can impact creativity in the classroom (Davies et al., 2013; de Sousa Fleith, 2000; Odena & Welch, 2012). Issues related to this were found in a UK study where, “educators experienced tensions, although there was scope for fostering imagination, lateral thinking and playing with ideas, there was also downward pressure from high stakes assessment which threatened to undermine creative pedagogies” (Craft, Cremin, Hay, & Clack, 2014, p. 18). For this study, creative process is positioned, then, as a practical way in which to nurture the link between creativity and education, and as a part of teaching for creativity.

As was explained in Chapter 1, there is limited guidance for teachers about the definition and approach to teaching for creativity within curriculum or policy in Victoria. One reference provides discussion about it in a national context: *Teaching for creativity in the Australian curriculum classroom* (Beghetto, Baer, Kaufman, & Sternberg, 2017). The authors provide an exploration of the way in which teaching for creativity aligns with the content of the *Australian Curriculum*.

2.2.2 Teachers, creativity and creative processes

Specific teaching for creativity approaches taken by primary school generalists can invite, inspire or simply allow students, in a variety of ways, to engage in creative work in their day-to-day learning. These approaches might be pedagogical (Fasko, 2001), characteristic and modelled behaviour of the teacher (O'Connell, 2012), fostered behaviours (Craft, 2000) or environmental and time-related strategies (Davies et al., 2013). This section explores the ways teachers can promote student engagement in creative practice. Creative processes and music education are considered later in the review.

Pedagogy for teaching for creativity

Teachers can establish the impetus for students to engage in creative processes through pedagogical approach. Fasko (2001) recommends that teachers utilise inquiry and discovery learning approaches as methods to enable students to be creative. Project-based learning (Licht, 2014) or learning around a

specific event is suggested by Davies and his research team (2013) as being one way in which creative process was engaged in by students, whereby a “project or experience which is in some way ‘special’ or different from everyday practice...to create or enhance some of the conditions for pupil creativity” (p. 84). Craft et al. (2014) summarised key pedagogy for teaching for creativity, specifically the “pedagogical environment: children offered control and appropriate risk-taking, teachers balancing freedom and structure; using playful/games-based approaches, enabling children to set their own pace; mutual respect, dialogue and flexibility between staff and pupils; modelling creative attitudes; high expectations; encouraging collaborative work” (p. 81).

Pedagogy allowing for child-centred learning is emphasised in literature about approaches for creativity in the classroom. Choices and decisions are given to children within creative tasks, “providing multiple opportunities in which the children could initiate their own activities or make their own choices within a loosely framed activity” (Davies et al., 2013, p. 85). The Reggio Emilia approach (Wien, 2008) recognises the environment as a third teacher containing items that spark individual inquiries from young children, forming new learning paths for the child to walk along.

Facilitation of creativity, rather than the direction of it, is of key importance. O’Connell (2012) suggests for teachers to guide rather than control creative work, echoing Robinson and Aronica’s (2015) earlier mentioned statements around teaching for creativity. A similar finding was reported in a study where teachers “used their expert knowledge to facilitate rather than control the creative process” (Fleming, Gibson, Anderson, Martin, & Sudmalis, 2016, p. 446). Facilitation through the utilisation of pedagogy is a concept which requires development. Facilitation is about “making something (an action or process) easy or easier” (Oxford Dictionaries, 2018). In a classroom facilitating creative processes is about enabling children to experience, engage with and potentially succeed in their creative work and processes.

Pedagogy that is open-ended is required for creativity to allow for the emergence of new and original ideas. Open-ended tasks are attributes of specific pedagogy, such as the “Finding out” phase of the

Inquiry learning model (Wilson & Murdoch, 2003) which is about children's research on a topic of their choice, and project-based learning (NSW Department of Education, 2019) which has a focus on "student-centred learning" (para. 1) and connects to "authentic, relevant, real-world experiences and projects" (para. 1). A feature of these approaches is that children are given ownership over the learning process. This is seen in the Inquiry learning model, "It involves students forming their own questions about a topic and having time to explore the answers. The students are both problem posers and problem solvers" (Wilson & Murdoch, 2003, p. 1), in which problem posing is present in literature about creativity and education (Runco, 1994).

Problem-solving and decision-making skills are discussed in the creativity literature. It is easy to see that teaching for creativity is interconnected with appropriate pedagogy to provide child-centred learning experiences (Runco & Okuda, 1988) wherein decision-making processes are left to children (Sternberg, 2002; Sternberg & Kaufman, 2018). Yet amongst these discussions about creativity relating to the development of new and original products, it is to be remembered that creative outcomes are reliant on processes. Problem-based learning (Yew & Goh, 2016) and experiential learning (Hondzel & Hansen, 2015) have attributes that are centred in the experience of process. It has been noted that particular countries in the world have been in discussion about "the concept of making flow a part of their pedagogical aims" (Csikszentmihalyi, 2014, p. xxi), with further ideas about parameters of flow as part of creative processes in classroom scenarios (Sadie, Shernoff, Csikszentmihalyi, Schneider, & Steele Shernoff, 2003).

Pedagogy that is child-led, or learner-centred, aligns with approaches for teaching for creativity. One such approach is self-directed learning (Grow, 1991). It was developed by Grow (1991) in relation to teaching adult learners. Self-directed learning is about a learner's drive and capacity to complete tasks on their own. It has been referred to as "autodidactic, self-regulated learning, self-planned learning, autonomous learning and independent learning" (Gülten Feryal & Kiymet, 2016, p. 104). Edwards (2015) describes it as "A shift away from traditional, teacher-centred power relations towards learner-centred approaches" (p. 1), noting that it can "significantly enhance learning and create the intrinsic

motivation necessary to enable effective, dynamic, lifelong learning processes” (p. 1). Finally, to demonstrate the place where this pedagogy sits within a current viewpoint of education is Edwards’s (2015) statement, “Self-directed learning is becoming increasingly important in the global economy and international society and is associated with adult learners that exhibit common characteristics” (p. 1).

An approach called creative pedagogy was the result of Lin’s (2011) research. It is presented as a conceptual framework featuring a purposeful dynamic between teaching and learning to promote creativity in the classroom. Lin (2011) states, “Creative pedagogy is put forward to describe practice that enhances creative development through three interrelated elements – creative teaching, teaching for creativity, and creative learning” (p. 151). The framework is designed to highlight the interaction between teacher and learner, in which the “interaction is between inventive and effective teaching (by the creative facilitator), and creative learning (by the active learner)” (pp. 151-152).

Creative process and the Arts

The creative process literature is not arts-specific because creativity is interdisciplinary. Yet there are processes in the Arts that may or may not be the same, or similar, to other creative processes. Botella, Zenasni and Lubart’s (2018) research is useful for a distinction between these. The authors state that whilst, “creative process is not always dedicated to artistic creation” (p. 1) it is important to note that similarly, “productive work in the Arts may not always involve creativity, in terms of specifically original thinking” (p. 1). The authors point to microprocesses and macroprocesses within the creative process. Of the microprocesses, such as the four-stage model, there is considerable agreement on in the creative process literature, whereas “macroprocesses have not achieved consensus regarding the nature or the number of stages involved in the creative process” (p. 1). It is precisely this delineation that provides a window into the differentiation between creative processes within disciplines.

Teacher modelling and creativity in the classroom

Teacher modelling has implications for creativity in the classroom. It is a concept whereby teachers demonstrate specific behaviours or actions in relation to the completion of a task for children to observe (Haston, 2007). By modelling creative and divergent thinking, teachers were found to stimulate greater engagement from their students in creative processes (Fasko, 2001). Modelling was a finding in Dobbins's (2009) study, in which the researcher noted of the teachers, "their pupils' creativity was enhanced by the display of their own creativity" (Dobbins, 2009, p. 100).

Creativity in education involves the provision of time – a precious commodity in primary school teaching. Davies (2013) and his research team found that there was a range of environmental and time-related factors contributing to the enabling of creative processes in a primary generalists' classroom. The time for the creative process to unfurl is important; Fasko (2001), for example, notes the need in creative tasks for teachers to, "Provide time for students to manipulate, discuss, experiment, fail, and succeed" (p. 321). The time flexibility that creative processes may require, particularly in a crowded curriculum, is challenging for teachers (Dobbins, 2009).

Teaching for creativity

Teaching for creativity has been a focus of Craft's (2000, 2005) research. She discussed the interconnectedness of three phrases relating to pedagogy for creativity in the classroom, which were: "creative teaching, teaching for creativity and creative learning" (Craft, 2005, p. 22). These were similarly echoed by Lin (2011) and referred to in Selrig and Keamy's (2017) research. Craft (2005) states that to distinguish between them may not be helpful because "teaching creatively is implied in, and often leads to, teaching for creativity" (p. 22). Additionally, Craft (2005) emphasises the teacher and student relationship and interaction. Her suggestions for effective research into creativity in the classroom includes the recommendation that "the relationship between the teacher and the learner must form the focus of the study" (p. 23). Craft (2005) also suggests that the interrelationship of Nolan's (2004) dimensions of creativity may be a useful exploration for future research, which involved creative thinking, creative behaviour and creative action.

Delineating the concepts of creative teaching and creative learning is useful to ensure clarity. Creative teaching was described by Craft (2011) as “focused on exciting, innovative, engaging and often memorable pedagogy” (p. 129). It was elaborated further by other researchers, to describe a situation where “attention falls on the structure and organisation of schools and classrooms, on the production of teaching materials and on interactions between teachers and students in order to change curriculum, pedagogy and assessment” (Sefton-Green, Thomson, Jones, & Bresler, 2011, p. 2). Creative learning appears to be a combination of these concepts, with Sefton-Green et al. (2011) describing it as “a fusion and synthesis of a very wide range of interests” (p. 2) including that of teaching for creativity and teaching creatively. Selrig and Keamy (2017) noted the values of creative learning included “developing individual potential with an emphasis on authentic ‘deep’ educational experiences (p. 329). A further definition was offered by Beghetto (2016), “creative learning can be defined as a combination of intrapsychological and interpsychological processes that result in new and personally meaningful understandings for oneself and others” (p. 9). Creative learning is described “as a ‘middle ground’ between creative teaching and teaching for creativity” (Craft, 2011, p. 129) and it is focused on the experience of the learner (Lin, 2011).

2.2.3 Teacher perception of creativity

Teacher perceptions of creativity impact their approach to teaching for creativity, and as such, are discussed in this part of the review (and in Part B). Literature about Victorian primary school teacher perceptions of creativity are minimal. From a Queensland perspective, Tapinos (2016) writes about educator perceptions regarding the teaching of creative thinking and associated limitations. She notes that lack of a definition (of creativity) and of time in teacher education to learn about teaching thinking skills, creativity amongst them, limit a teacher’s ability to deliver this part of the curriculum. According to Tapinos’s (2016) findings, and similarly those discussed by Smith and Smith (2010), teacher perception of creative thinking often relates to educational thinking models. She indicates that there are models suggested for educators to use. Tapinos (2016) states that *Bloom’s Taxonomy* (1956), De Bono’s *Six Thinking Hats* (1985) and Marzano’s *Dimensions of Thinking* (2006) contain a “variety of thinking skills that are specified in the various curriculums” (pp. 1405-1406). Creative thinking in

Marzano and Pickering's (2006) *Dimensions of Thinking* is to "persevere; push the limits of your knowledge and abilities; generate, trust, and maintain your own standards of evaluation; generate new ways of viewing a situation that are outside the boundaries of standard conventions" (p. 6), which is speaking very much to creative thinking as problem solving. Sternberg (2015), from the field of psychology, is critical of the aforementioned models of creative thinking, finding them limited, somewhat commercialised and under studied.

2.3 Creative process

2.3.1 Introduction to creative process

Creative process is the third theme explored in the review. It has been given considerable weight because in the context of teaching and learning (and in this study), creative process is positioned as a way for teachers to teach for creativity. Through the lens of student engagement in creative processes, teachers can begin to observe, foster and promote creativity experiences for their students. Awareness and understanding of ways to facilitate student learning and experiences of creative processes provides teachers with practical ways to approach creative tasks. Discussion in this section commences with Wallas's (1926) *Four-Stage Model of the Creative Process* (referred to herein as the four-stage model) which underpins much literature around the creative process. Researchers have proposed additional steps, alternate stages and sub-processes (Lubart, 2001), to define the creative process. Through the discussion, various iterations of creative process are put forward, including the emergence of sub-processes within the four-stage model, the idea of a balancing act between conscious and unconscious thinking, Csikszentmihalyi's (2014) concept of flow, and other ideas and perspectives about the creative process.

2.3.2 The four-stage model of creative process

Wallas's (1926) four-stage model of creative process has been referred to as "fundamental in creativity research" (Sadler-Smith, 2015, p. 342). It has significantly impacted the field of creative process research (Amabile, 2011; Csikszentmihalyi, 2014; Lubart, 2001; Runco, 2014; Runco & Jaeger, 2012; Sternberg, 2003; Torrance, 1993). Torrance (1993), who constructed tests to measure

creativity in the 1960s, commented that “one can detect the ‘Wallas process’ as the basis for almost all the systematic, disciplined methods in existence throughout the world today” (Torrance, 1993, p. 233).

The four-stage model comprises a four-word sequence: preparation, incubation, illumination and verification (Wallas, 1926) and is explained as follows. The four-stage model commences with the preparation stage, marked by one’s conscious research and time spent thinking about a specific idea or problem. In this stage, questioning occurs and the mind is busy, focused on the problem. The opposite is required in stage two, the incubation, in which one must purposefully spend time away (Sadler-Smith, 2015) mentally and physically from the initial idea or problem itself. “Unconsciously, however, the mind continues to work on the problem, forming trains of associations” (Lubart, 2001, p. 298). The incubation ends when an insight, an answer of sorts, arrives seemingly of its own time, “when the promising idea breaks through to conscious awareness” (Lubart, 2001, p. 298). Wallas called this moment “illumination”, the third stage. Subsequently one must catch the illuminated thought (Sadler-Smith, 2015) and work with it, which is the verification – the fourth and final stage in the model.

Researchers in the field have commented on the use of distinct phases in the model and there have been suggestions for variations. Getzels and Csikszentmihalyi (1976) were critical of the four-stage model and observed that, “in a creative process, stages of problem definition and problem solution need not be compartmentalized” (p. 90). Other phases additional to the four-stage model have been suggested. Based on observational studies in a primary school setting, Fleming et al. (2016) developed a model of creative processes where five phases (or turning points) were evident. “These phases were: *sourcing ideas* for the creative work; *sustaining focus* as the students developed their work; *solving problems*, which arose out of; sustained focus, which generated further problems and solutions until the work reaches a *resolution* (partial or complete) often through presentation” (pp. 442-443). Reflection and critique were positioned as the fifth phase (Fleming et al., 2016). The reoccurring

nature of the problem-posing and resolution finding adds a circular, non-linear feedback loop, linking to the recursive processes discussed previously.

A considerable number of variations of the four-stage model have been brought together usefully by Botella et al. (2018, p. 3) into a table of 20 such variations, as shown in Figure 2, titled “Synthesis of some examples of models of creative process.” The examples show that there is specific emphasis on elements of the original creative process model or the addition of alternative words. The table has been reproduced here to demonstrate the variation in the terms used to describe the process, yet there are considerable similarities in phase explanation.

Author(s)				Stages									
Wallas, 1926		Preparation			Incubation		Insight						
Guliford, 1956	Sensitivity to problems												
Osborn, 1953/1963		Orientation	Preparation	Analysis		Incubation	Ideation		Synthesis			Evaluation	
Busse and Mansfield, 1980		Selection	Efforts		Constraints	Transformation		Verification					
Shaw, 1989, 1994		Immersion			Incubation		Insight		Explanation		Creative synthesis	Validation	
Mumford et al., 1994	Problem discovery	Problem definition									Problem construction		
Treffinger, 1995		Understanding				Idea production		Planning					
Amabile, 1988, 1996		Problem presentation	Preparation			Answer generation		Answer validation		Outcome			
Runco, 1997		Information			Incubation		Insight		Verification		Communication	Validation	
Doyle, 1998		Incident					Navigation						
Carson, 1999		Preparation			Concentration		Incubation	Ideation	Insight	Verification	Elaboration	Production	
Runco and Dow, 1999		Problem finding			Incubation								Evaluation
Mace and Ward, 2002		Conception						Development		Realization			Finalization
Basadur and Gelada, 2005								Generation		Conceptualization	Optimization	Implementation	
Kigour, 2006		Definition			Combination		Idea generation						
Howard et al., 2008		Analysis					Generation		Communication/Implementation			Evaluation	
Botella et al., 2011		Preparation			Concentration		Incubation	Ideation	Insight	Verification	Planification	Production	Validation
Cropley and Cropley, 2012		Preparation					Activation	Generation	Insight	Verification			
Botella et al., 2013		Idea or "vision"			Documentation and reflection		First sketches		Testing		Provisional objects		Series
Sadler-Smith, 2016		Preparation					Incubation	Intimation	Insight		Verification		

Figure 2. Botella et al.'s (2018) Synthesis of some examples of models of creative process

2.3.3 Creative process as an individual, non-uniform experience

Creative process is not the same for everyone. Warning against the classification of what is essentially an individual experience (Botella et al., 2018), the authors pose the question, “By conceptualizing the creative process, are we actually at risk of creating a “uniform” prescriptive model of how to be creative? We can hypothesize that some creative processes are more adapted to some creative individuals, but it would be counterproductive to try to force all individuals to engage in the same process” (p. 11). Botella et al. (2018) note also that, “The creative process varies across fields...and probably also across culture, creators’ personalities, and tasks” (p 11). Craft (2003) similarly recognises the importance of culture, “Creativity, then, I would suggest, may well be limited by its cultural specificity” (p. 121).

The idea of reducing creativity to a step-by-step process makes it sound somewhat mechanical. Jeanneret and Forrest (2008) suggest that what is missing in the literature around creativity is the concept of playfulness, spontaneity and frivolity. Similarly, Bateson (2015) in his research about creativity and playfulness says, “many composers, artists and scientists, famous for their creativity, were also remarkably playful” (p. 12), in which he names Mozart, Escher and Picasso as examples. Play-based learning, evidenced in early years primary school curricula (VCAA, 2016) and in literature about play in early childhood (Korn-Bursztyn, 2012; Russ, 2013; Russ & Wallace, 2013) can be aligned with these considerations. In direct contrast, Lubart (2001) questioned, “what makes the creative process, creative?” (p. 301). His own response was; “the hypothesis can be advanced that the creativity of the outcome of problem solving depends simply on the quality with which each sub-process is executed” (Lubart, 2001, p. 302). This somewhat still mechanical response is balanced by Torrance (1993) who reflected that the creative process is a natural human need and concept, but noting that it is one which requires practice to develop.

2.3.4 A balancing act evident in the creative process

The balancing act between conscious “doing” and unconscious “thinking” is given particular attention in this section. These are dual factors, appearing sequentially only, but not repetitively or relationally,

in the four-stage model. Of these factors in regards to composition in music, as an example, Csikszentmihalyi and Custodero (2002) speak of music composition as a “personal balance between artistic freedom and perceived order – imposed by the structural characteristics of the musical content and by conscious choices to shape that content” (p. xv). Another indication of duality shown was in Pohjannoro’s (2016) research, to “combine rationality and intuition in the artistic enterprise of creating” (p. 201). She further suggests that one must develop the “adjustable ability to alternate between intuitive and reflective thinking” (Pohjannoro, 2016, p. 208), which is indicative of the recursive concept. Reimer’s (2003) thinking in his discussion about the “creating dimension of musical experience” (p. 103) adds a further application of the balancing act. He states, “Whichever way music is being created, the music itself makes demands on the one creating, demands that cannot be ignored if the result is to be genuine” (p. 103). The music, being the expression of the authentic self (Reimer, 2003), is pushing the one creating to make it happen; “illumination” as a beginning phase, rather than a latter one.

Further to unconscious thinking is that of unconscious action during creative work. Csikszentmihalyi (2014) used the term “flow” to describe an effortlessness within the creative process reported by a number of individuals from a wide range of disciplines. Effortlessness was similarly discussed by Doyle (2016). Csikszentmihalyi (2014) applied the term “flow” in 1975 to the sense people described as “standing to the side of normal, everyday existence” (pp. 230-231) and being “at one with your actions” (p. 231). The sense of flow could be, as mentioned earlier, a personal balance between freedom and perceived order, or between unconscious and conscious thought and action. This is an important element, which Csikszentmihalyi (2014) says is the “essential component of the creative process” (p. 230). Similarly, Doyle (2016) notes the differences of effort and effortless experiences within the creative process, as reported by various researchers. Reimer (2003) acknowledges the concept of flow and also the previously discussed idea of two elements, action and awareness, describe two ways of thinking within the creative process. Einstein, according to Samples (1976), referred to the duality of the inner and outer minds, naming them the intuitive and rational minds.

Further unpacking of the term and the experience of flow is useful for the discussion. The reason for the use of the term flow was indicated by Csikszentmihalyi (2014) when he stated in reference to his theory that, “So many people used the analogy of “flow,” that I ended up using that little word to describe the whole process. When I talk about “flow,” it’s a short placeholder for a complex experience such as this” (p. 231). The following quotation provides an example of a composer’s experience in which action was somewhat driven by flow.

So you don’t have any room in your mind to think of yourself as a person separate from what you are doing. You are at one with your actions. You are not separated and thinking “Oh, well, maybe I should be doing something else...” It’s exactly like Phil [Dreyer] described earlier how he feels when he is teaching. And as a teacher feels like that, a composer feels like that, too. This man says, “...my hand seems devoid of myself...” and it moves by itself. This is very typical: you feel that the action is so spontaneous, so automatic, that you don’t have to make any effort, and you don’t have to direct it, you don’t have to control it, it just goes. He says he just looks at it with “awe and wonderment.” But in order to get to this state, he had to practice many years. I could spend two weeks looking at my hand and I wouldn’t feel any “awe and wonderment” because I don’t know how to write music. So you have to have the training and develop the discipline, you have to internalize the technique, and then you can let it happen. (Csikszentmihalyi, 2014, p. 230)

The theory of flow is important to consider in relation to children’s spontaneous play. “Playfulness does not need to be developed in children. It happens spontaneously and joyfully if they are given the right conditions and are allowed to immerse themselves in the activities of their choice. These activities can be extremely beneficial to both learning and creativity” (Shamas & Maker, 2018, p. 135). Interestingly, Csikszentmihalyi (2014) stated that, “small children are in flow most of the time as they learn to walk and talk and other new things. They choose what to do and they match their skills with challenges. Unfortunately, they begin to lose this feeling once they go to school because they can’t choose their goals and they can’t choose the level at which they operate, they become increasingly passive” (p. 218). Csikszentmihalyi’s (2014) statement is a powerful reminder of the

importance of pedagogy to guide children's play and creativity, in which child-led approaches enable such choices.

Flow appears embedded in play for young children and contributes to teaching and learning in early childhood education settings in Australia. The theory is mentioned in the *Early Years Learning Framework* (EYLF) (Department of Education Employment and Workplace Relations, 2009), "Children's involvement can be recognised by their facial, vocal and emotional expressions, the energy, attention and care they apply and the creativity and complexity they bring to the situation" (p. 45). EYLF is a national document which guides educators in early years settings (children from birth to aged five). The document is underpinned by play-based learning. It states, "Play provides opportunities for children to learn as they discover, create, improvise and imagine" (DEEWR, 2009, p. 15).

Imagination is intrinsic to creativity. Robinson and Aronica (2015) state, "Imagination is the root of creativity. It is the ability to bring to mind things that aren't present to our senses" (p. 118).

Imagination has been defined as "the faculty or action of forming new ideas, or images or concepts of external objects not present to the senses" and as a mass noun, it is "the ability of the mind to be creative or resourceful" (Oxford Dictionaries, 2018).

Imagination is embodied in children's creative work at a young age. "While imagination in the early years reflects mental processes, young children's creative acts give expression to growing capacity to act in the world. Their creative acts provide an entry point into understanding how the mind develops in the early years. Like imagination, creativity is associated with children's experiences in the real world. Not to be confused with imitative activity – itself a precursor to creativity – creative acts provide expression of children's embodied understanding, as informed by their imaginative process" (Korn-Bursztyn, 2012, p. 7). Imagination was a key factor of research in NSW schools (Fleming et al., 2016). The research included attention to how teachers supported their students to conceive, shape and present imaginative work. Although different approaches were apparent in the dance, drama, film,

music and visual arts classrooms, patterns were detected in the processes used to transform imaginative ideas into a creative work. The research indicated that important skills were being developed as the students encountered the ambiguity of the creative process (Fleming et al., 2016).

In every person there is a mix of experiences, personality and differences that contribute to their individual expression and creativity. “Cognition represents the software of the human brain. It represents the programs, or in cognitive terms, the concepts, scripts, structures, and processes of thinking. Using this metaphor, individual differences can be taken as indicating that different persons have different programs available to them” (Runco & Chand, 1995, p. 19). When applied to creativity it is easy to see how ideas are unique to individuals. The creative process is an individual experience in itself (Botella et al., 2018; Burnard, 2012b).

Experiences contribute to the development of the sense of self and can be drawn upon, either consciously or unconsciously, within the creative process. Smith and Dodds (1999) defined incubation within the four-stage model as “a stage of creative problem solving in which a problem is temporarily put aside after a period of initial work on the problem” (p. 39). They offered several explanations for the benefit of incubation, “Remote associates may be found more easily”, “an individual is able to find and assimilate chance or serendipitous hints or data during incubation” and that “associations are broader and more extensive because the conscious mind has relaxed or is being focused elsewhere” (p. 21).

Experience across disciplines has been noted to contribute to the scope of ideas and influence on the creative process. The acknowledgement that creativity is not domain-specific was noted by Robinson and Aronica (2015), who wrote, “It’s a dynamic process that often involves making new connections, crossing disciplines, and using metaphors and analogies” (p. 118). Further to the concept of creative process with a multi-disciplinary focus was the interaction between factors, “an interaction between antecedent conditions, personal characteristics, and situational circumstances” (Runco & Chand, 1995, p. 31). Interestingly, reaching outside a discipline has been postured as a necessary push for

experts in fields, “Experts often make assumptions, because they know so much. This can preclude original and creative thinking. For that reason Piaget and Skinner both recommended reading outside one’s own area of research” (Runco, 2014, p. 27). Arts integration in the primary school classroom has the potential to increase experiences across disciplines and has positive implications for the scope of children’s creative work (King, 2018b).

2.3.5 Concluding thoughts about creative process

Central aspects of creative process research have been discussed and explored in this section of the literature review. Since the emergence of Wallas’s four-stage model in 1926, the idea of phases rather than stages evolved such as recursive sub-process-like phases, containing both conscious acts of decision-making and also moments of an experience called flow. Overall it is an experience that is unique for individuals Creative process can be indicative of appropriate environments and social contexts and that the scope and breadth of creative ideas and imaginative thought may have direct connections to the experiences and cross-disciplinary explorations of the individual.

In summary, the four-stage model of creative process is but one model of an experience. It has been drawn upon and has influenced much literature and research around creative process, but it is by far not the limit of it. Much research has occurred to develop the thinking of the creative process, what is in it, what it is for different people across broad ranges of disciplines and what it could mean for education. Further to this is the presentation of literature around imaginative and cognitive functions, the ideals of flow and the management and applicational use of creative ideas. From the four-stage model and the subsequent research across creativity fields towards pinning down a definition of creative process, it is concluded that creative process is an individual or group’s unique way in which creative thoughts and actions are experienced and that it is indeed the process in which creativity occurs as an experience in itself.

2.4 Learning in the Arts, particularly music, in primary school

The review now moves into the fourth theme which focuses on creativity and education in the Arts, particularly in music. In Victoria, depending on the primary school, music may be taught by the generalist, the music specialist or the performing arts teacher. There is a national and global ongoing debate, generalist or specialist (Dinham, 2016; Roy et al., 2012; Russell-Bowie, 2012; Sinclair et al., 2012), about who is in the best position to effectively deliver music activities, in which the combination of the two is seen as the optimal. In the generalists' teaching program, music may be taught as a stand-alone subject (learning in the Arts), or it may be – and is more likely to be – integrated with core curriculum subjects (learning through the Arts), or it may not occur at all. Not all schools have a specialist music teacher or performing arts teacher, and not all specialist music or performing arts teachers have formal education in music or music education (Parliament of Victoria, 2013).

2.4.1 Arts integration

Arts integration in primary school can be explained as the merging of one or several arts subject areas with another discipline from the curriculum and has the capacity to enable deeper learning experiences for children. Through arts integration, music activities can be taught in combination with other Key Learning Areas (KLAs) in day-to-day classroom learning (King, 2018a). It is a pedagogical approach and if done well, can foster incalculable benefits for children's learning (Dinham, 2016; Russell-Bowie, 2012). Poorly planned arts integration programs or lessons could lead to minimal arts learning (Hallmark, 2012), such as when the Arts learning experiences are subservient to that of core subjects (Bresler, 1995; Dinham, 2016). However, with positive planning, benefits occur for all learning areas involved and could enable students to develop higher order thinking skills (Russell-Bowie, 2012) including engagement in creative learning (Ewing, 2014). Dinham (2016) reminds her readers that, "the recognised benefits of the Arts-rich or arts-infused programs being promoted in many quarters are dependent on good quality arts education" (p. 47).

2.4.2 The benefits of music for primary aged children

Learning in and through music (Dinham, 2016), and the potential benefits of engagement within in-depth and sequential music program in primary schools (Parliament of Victoria, 2013) contribute to children's experience of music at primary school. Unique to the other arts strands, music is an aural art form (VCAA, 2015g) and as such provides intrinsic and transferrable benefits. Education in music is one main way in which children can develop their ability to think in sound (Webster & Hickey, 2001). Direct musical benefits, additionally to the important development of aesthetic and musical understanding and self-expression (Barrett, 2006; Sessions, 1958), include an increase in brain function and the ability to critically listen (Flohr, 2010; Schmidt, Troge, & Lorrain, 2013).

Transferrable or instrumental benefits from learning music include children's ability to develop linguistically (Rickarda, Vasqueza, Murphy, Gill, & Toukhsatia, 2010), to promote mathematical understanding (Johnson & Edelson, 2003; Montiel & Gomez, 2014; Rudd, 2000), to benefit student wellbeing (Crooke & McFerran, 2014) and to increase classroom engagement through music experiences (de Vries, 2010).

2.5 Creative processes and composition in music education

2.5.1 Creative processes in music education

Creative processes are an essential component of music education. Webster and Hickey (2001) state the "creative process begins with an idea or intention and ends with a creative product" (p. 20). Wiggins (2002) places "creative process as meaningful musical thinking" (p. 78) in which children "engage in musical thinking in ways that are personally meaningful" (p. 79). This aligns with Burnard and Younker's (2002) recognition that the creative process is unique to individuals. This is echoed in the following definition: "The creative process can involve an original way to produce unusual ideas, to make different combinations, or to add new ideas to existing knowledge" (de Sousa Fleith, 2000, p. 148). Additionally, Wiggins's commentary about creative processes in music does not relate exclusively to composition. Contrastingly, Reimer (2003) does pinpoint composition and refers to the "creating dimension of musical experience" (p. 103), where there is a "certain way of thinking and acting that underlies musical creating" (p. 103). Many of these processes encompass music

improvisation and composition activities but as demonstrated by Burnard (2012a) there is a multiplicity of music creativities present across the spectrum of music experiences.

2.5.2 Creative processes in listening, performing and composing

As has been discussed, creative processes are evident in the three key areas of music engagement of listening, performing and composing (Sessions, 1958; Webster, 2002). The relationship between the three is essential in music education – the interrelationship between the composer, performer and listener. “For a piece of music to become a genuine, living work of art, the composer and the performer must be joined by the listener” (Kabalevsky, 2009, p. 20). Each of these music roles and experiences entails creative processes. By binding these aspects together, creative processes evident in listening and performing can influence, guide and impact compositional acts. For example, listening can be influential in inspiring or motivating composition. It could serve in a classroom as a beginning place for composition. Listening is a skill and an experience. Embodied cognition is a sensorimotor activity in human learning, knowing, and reasoning (Abrahamson & Bakker, 2016). It is a theory of bodily listening, in which sound is not only experienced through the ears but is rather, as Cerasu (2014) suggests, a multimodal experience. She describes listening as both inspiring and deepening creative processes leading towards composition, “to create particular effects and affects – intentional or unintentional – students can use this information to become more thoughtful producers of sound” (p. 103). In the act of performing there is much scope for creative processes, including improvisation and interpretation. “Improvisation refers to the act of creating music spontaneously by generating original responses to musical and non-musical stimuli” (Miner, 2007, p. 4). Shared interpretations between conductors and musicians within orchestras has been researched as another example of a co-constructed creative process (Donin & Traube, 2016).

2.6 Music composition

Composition, the fifth and final theme in the literature review, is both a creative process and product of it. Blum (2007) describes it as “the activity or process of creating music, and the product of such activity” (para. 1). Composition has the “capacity to engender creative thought” (Clennon, 2009, p.

311) and as such, is a key area of music education creativity research (Burnard & Younker, 2002; Collins, 2005; Downton, 2015; Fautley, 2005; Reimer, 2003; Sullivan, 2002a; Webster, 2013). In a contemporary redefining of creative processes in music, Donin and Traube (2016) suggest that “composition remains, of course, a major part of the study of the creative process, but equally performance, improvisation, sound engineering, as well as many other areas and roles, are key to its understanding” (p. 284). Burnard (2012b) similarly discusses the changes and additions technology has generated for new ways creativity occurs in composition.

One way to conceptualise creative process in composition is through problem solving, musically. The concept of problem solving (Runco & Albert, 2010) as a main component of creativity, can be readily seen in music education literature about composition. Webster and Hickey (2001) describe “brainstorming of musical problems to include sound exploration, manipulation and organisation through composition” (p. 20). Similarly, “the music composing process embraces innovation, technique and the projection of a new or alternative approaches to solving artistic problems” (Morin, 2002, p. 152). Wiggins (2002) describes the solving of creative problems within music classrooms. Similarly to the concept of problem finding in creativity (Runco, 1994) is Csikszentmihalyi and Custodero’s (2002) statement relating to music education about the role of teachers to devise ways for “students to create musical challenges for themselves” (p. xvi). All of these require engagement in creative processes. Composer and teacher, Schafer (1965), poses questions for students to answer through reflection, thinking about sound and improvising using voices or instruments. Overall, composition remains a key principle of music education in which creative processes are a prominent feature.

2.7 Previous research

Previous research is minimal about teaching for creativity and creative processes for music educators in Victorian State primary schools, yet there are studies that share similarities with the topic. Selrig and Keamy’s (2017) research about creative pedagogy and teacher perception of children’s creative learning is particularly noteworthy because the research was situated at a K-9 State school in

Melbourne, Australia. The authors described the project's purpose which was to "consider ways in which teachers – both specialist Arts teachers and generalist teachers responsible for teaching the Arts – and the leadership team at the school described and understood creativity, creative learning and Arts learning" (Selrig & Keamy, 2017, p. 318). The study is limited to the views of one school only and did not highlight the area of creative process. The findings revealed that whilst "students' creative learning is a fundamental element in a creative pedagogy framework, the notion of creative learning of teachers is largely overlooked in discourses of teachers' professional learning" (Selrig & Keamy, 2017, p. 317), demonstrating a clear focus on creative learning as an important factor for teachers in teaching for creativity.

A study that focused on imagination, teaching and learning was conducted in New South Wales, Australia. This study investigated "the role imaginative thinking played in nine Australian arts classrooms" (Fleming et al., 2016, p. 435). Creative process is woven into the findings but was not explicit in the investigation. The study tracked the way in which imagination influenced and was brought into children's creative work and focused on teacher practices and processes in the classroom through the lens of a New South Wales framework for quality teaching (Fleming et al., 2016). The researchers noted a "cycle within the creation process" (p. 442) – noting the use of a slightly varied phrase rather than creative process – in which five stages occurred, "these phases were: sourcing ideas for the creative work; sustaining focus as the students developed their work; solving problems, which arose out of sustained focus, which generated further problems and solutions until the work reaches a resolution" (p. 442).

Creative process inquiry plays a part in research about creativity in music education and in other fields. A doctoral study (Caballol, 2003) about the perspectives of secondary school teachers regarding creativity in music education contained creative process as a component. Several recent non-education related studies have had a creative process theme. One study inquired into the way different universities teach the creative process to students. This study drew on teaching approaches across a range of disciplines (Daly, Mosyjowski, & Seifer, 2016). The findings reflected an array of

pedagogy which has a degree of relevance but was focused on the education of adults rather than of children. Creative process was also a topic of research for two Australian doctoral studies, both completed in 2005. These were Nelson's (2005) thesis, titled *The Creative Process: A Phenomenological and Psychometric Investigation of Artistic Creativity*, and May's (2005) thesis, *Intuitive inquiry and creative process: A case study of an artistic practice*. Whilst both research topics considered the creative process, the former was not in education but rather psychology, the latter in visual art making and neither focused on primary school teaching and learning.

Creative process is at times inferred or implied in research about creativity in education. For example in Lucas and Spencer's (2017) publication about creative thinking and education, there is one mention of creative process, which occurs in relation to collaborative creative work (p. 24). This is not to say that creative process is not implied, or woven into other aspects of the work, rather it is not a key focal point.

2.8 Part A conclusion

Part A of the literature review explored five themes which relate to the study. The first theme was creativity as a field and the second theme was creativity and education. In the third theme, creative process was explored, and the fourth theme considered creative processes in the Arts and music. The fifth theme was music composition. Previous research concluded Part A, which showed that there has been minimal research about teaching for creativity and creative processes in Victorian State primary schools.

Part B: Creativity in curriculum and policy

2.9 Creativity in curriculum

Part B of the literature review explores the background and context of creativity in curriculum in Victoria. It refers to curriculum, education reports and national goals for schooling. Whilst the word

“creativity” is mentioned at times in the majority of the selected documents, the phrase “teaching for creativity” is not. As such, the changing place of creativity is the focus of Part B. The discussion aims to provide a Victorian-specific perspective of creativity as presented to teachers in curriculum. It explores the specific language utilised to explain or imply creativity. Part B demonstrates the changing place of creativity in curriculum and considers the influence this has on teachers’ thinking about creativity. The structure of Part B of the literature review is as follows. A background section is provided to provide context for Part B in general. The first section of Part B follows, which is about the changing place of creativity in the general curriculum in Victoria. The next section discusses creativity in Arts curriculum over time, specifically in Music. The final section of Part B frames teaching for creativity within contemporary documents through the *Critical and Creative Thinking* capability.

2.9.1 Background

In a study of arts curricula in Victorian government primary and secondary schools between 1945-1980, Comte (1983) noted a growing emphasis on ‘creativity’ in school curricula from the mid-1960s. He commented, with respect to music:

the emphasis was placed on self-expression which has generally been equated with ‘creativity,’ It has led to new notions of artistic making and communication as educators have allowed students to make their own personal statements...Accordingly, it has also opened up new avenues for personal as well as artistic development. (p. 301)

In an earlier study Comte (1976) cautioned:

Most educators would seem to regard creative music as the production of musical compositions, even at a simple compositional level. There is, however, a much more embracing concept of creative music ... According to this concept, ‘creative music’ could embrace not only original compositional activities but all other activities normally associated with the general music programme. (p. 63)

Curriculum is mainly written for educators. “The primary audience for the *Australian Curriculum* is teachers” (National Curriculum Board, 2009, p. 9). Teachers must demonstrate a knowledge and understanding of the contents of the curriculum and how to teach it (VIT, 2015). Curriculum does not exist in a vacuum; there is a historical development and the influence of the educational policy and politics of the times to consider. Indeed, the supporting document for the current *Victorian Curriculum F-10* states, “the school curriculum is the subject of considerable public debate” (VCAA, 2015e, p. 4). The curriculum is “read”, however, in this chapter, from the point of view of teacher practice. A key influencing factor on the development of curriculum has been the national educational goals occurring decennially since 1989 – these documents contribute to the discussion in Part B.

Part B tracks and describes the use of the word “creativity” within curriculum documents in Victoria in relation to context and meaning. It seeks to gain an historical perspective of the use of the word “creativity” in curriculum. The other key use of “creativity” has been in curriculum about the Arts in which there is a range of ways it is inferred or implied. Therefore, the references to creativity usually refers to thinking processes and life skills, or to the Arts, or *Critical and Creative Thinking*, and will be stated accordingly.

2.9.2 Creativity in the general curriculum

In this section, creativity is explored within the general curriculum (across all learning areas) in Victoria. The discussion opens with a contextual quotation from the *Ramsay Report* of 1960, before moving decade by decade from the *Curriculum Frameworks* of the 1980s through to the *Victoria Curriculum F-10* of 2015. The references to creativity (or derivations of the word) are sought from the overviews, preambles and introduction sections of curriculum documents, rather than from the detail descriptions within the key learning areas.

There was little mention of creativity in the *Report of the Committee on State Education in Victoria* known as the *Ramsay Report* (1960). This document was a report that provided an historical overview of State education in Victoria (Melbourne Graduate School of Education, 2014). The only mention of

creativity was for teachers to, “give experience in self-expression by the many means that are available, for example, art, music, drama, writing, craft, handwork, creative thinking etc., to help him [sic] develop and control his own capacities” (Committee on State Education in Victoria, 1960, p. 5). The connection to personal development and the Arts is a useful starting point for Part B because it shows an indication of the place of creativity in curriculum prior to the first curriculum document discussed.

The place of creativity in curriculum in Victoria in the 1980s is first discussed in relation to the *Curriculum P-12 Frameworks* (Education Department of Victoria, 1985b). It contained a series of frameworks, such as for English and Mathematics, and it included a framework for the Arts. Creativity was placed in *Education for Personal Development*, one of the frameworks within the document. It stated that, “inquiry and decision-making take place in a very personalised way where application of principle, analytical skills and creativity are exercised by students in response to problems encountered in everyday living” (p.48). Creativity was also present in *Values and Beliefs*, a component of the same framework which stated that when children “make decisions in everyday situations they are more likely to manage change sensitively, creatively and responsibly” (p. 48).

It was in the later part of the 1980s and in the 1990s that creativity was relegated – in the general curriculum – to a more contextual position. The change reflected the content of policy documents of the time. One of the most important documents was the *Hobart Declaration of Schooling* (1989) (referred to herein as the *Hobart Declaration*) which included, “ten national goals for schooling (that) will, for the first time, provide a framework for co-operation between schools, States and Territories and the Commonwealth” (MCEETYA, 1989). Leisure was the only reference to creativity in the *Hobart Declaration*, “to provide for the physical development and personal health and fitness of students, and for the creative use of leisure time” (p. 4).

The *Hobart Declaration* prompted a national collaboration in curriculum that resulted in two curriculum guides for each learning area, referred to in brief as the *Statements* and *Profiles* documents

(Curriculum Corporation, 1994a; Curriculum Corporation, 1994b). In the Arts these were the “Statement on the Arts for Australian Schools” (Curriculum Corporation, 1994b) and “The Arts – A curriculum profile for Australian Schools” (Curriculum Corporation, 1994a). Creativity is mentioned within “Cognitive Learning”, under the heading “Characteristics of learning in the arts” (Curriculum Corporation, 1994b, p. 6). The *Statements and Profiles* (referred to as such herein) provided discipline-specific guidance for schooling in States and Territories but did not include a personal development component, and so creativity was singularly aligned with the Arts.

The *Curriculum and Standards Framework* (CSF) (Victorian Board of Studies, 1995) was the subsequent curriculum published in Victoria. CSF was the Victorian interpretation, application and implementation of the national *Statements and Profiles* documents of 1994. Personal learning, and the connection of creativity to it, was again absent. The case was similar in the *Curriculum and Standards Framework 2* (CSF2) (Victorian Board of Studies, 2000), which superseded CSF five years later. It was stated in CSF2, however, that children’s personal and social development were not appropriate areas for curriculum to address and were not included.

Many schools include in their charters and statements of goals a commitment to the personal and social development of each of their students. The Board recognises the value and significance of these goals. The CSF relates to them by providing the framework for the underlying knowledge and skills associated with this development. The CSF does not comprehensively describe all that is valued in education. It is neither appropriate nor desirable for such broad goals to be expressed in terms of the structure of the CSF. (Victorian Board of Studies, 2000)

A new direction for creativity became evident in the *Adelaide Declaration of National Goals for Schooling in the Twenty-First Century* (MCEETYA, 1999) (referred to herein as the *Adelaide Declaration*) which superseded the *Hobart Declaration*. The *Adelaide Declaration* stated that when learners leave school they will “be confident, creative and productive users of new technologies,

particularly information and communication technologies, and understand the impact of those technologies on society” (MCEETYA, 1999). The connection of creativity and ICT was synonymous with the technological development of the time and a positive pre-empt to creativity as a twenty-first century skill. The other mention was unchanging from the previous declaration, of a “healthy lifestyle, and for the creative and satisfying use of leisure time” (MCEETYA, 1999).

A shift occurred in the new century to recognise creativity as a valued thinking skill within certain curricula and other documents. *The Blueprint for Government Schools* (Department of Education and Training, 2003) refers to the innovation side of creativity and echoing the problem-solving perspective shown in curriculum of the early 1980s. *The Blueprint for Government Schools* contained a series of strategies for education, aiming to provide children with “experience in innovation, creativity and problem-solving” (p. 5). It was echoed in the *Victorian Essential Learning Standards* (VELS) (VCAA, 2005) which was the next curriculum development in Victoria. The introduction section of VELS states that, “schools have a key role to play in developing skilled, flexible, responsible and creative young people” (p. 1).

The change of the place of creativity in the new century in curriculum was shown most clearly through the curriculum design of VELS. It featured three interwoven strands consisting of Physical, social and personal learning; Disciplinary learning; and Interdisciplinary learning. Other than in the Arts, creativity was no longer embedded in personal learning such as was seen in the 1980s. It had a new place in Interdisciplinary learning, particularly in the domain of “Design, Creativity and Technology” (p. 6), which demonstrated that along with technology, creativity was also synonymous with design. The shift of creativity out of personal learning in VELS is clear in the following statements.

Physical, personal and social learning: Students learn about themselves and their place in society. They learn how to stay healthy and active. Students develop skills in building social relationships and working with others. They

take responsibility for their learning, and learn about their rights and responsibilities as global citizens.

Discipline-based learning: Students learn the knowledge, skills and behaviours in the Arts, English, Humanities, Mathematics, Science and other languages.

Interdisciplinary learning: Students explore different ways of thinking, solving problems and communicating. They learn to use a range of technologies to plan, analyse, evaluate and present their work. Students learn about creativity, design principles and processes. (Parliament of Victoria, 2006, p. 32)

Creativity in education documents gained more prominence in the later part of the first decade of the new century. The *Melbourne Declaration of the Educational Goals for Young Australians* (2008), (referred to herein as the *Melbourne Declaration*) superseded the previous decennial declaration and contained the clear educational goal of the development of children as creative individuals: “Goal 2: All young Australians become successful learners, confident and creative individuals, and active and informed citizens” (p. 8). The goal refers to the aim that children are, “creative, innovative and resourceful, and are able to solve problems in ways that draw upon a range of learning areas and disciplines” (MCEECDYA, 2008). (As an additional note, the same goal was continued in the *Alice Springs (Mparntwe) Education Declaration* (MCEECDYA, 2019), the subsequent decennial document of educational goals.) The *Melbourne Declaration* prompted another national collaboration of curriculum in which the *Australian Curriculum* was developed.

The development of a national curriculum was underpinned by the educational goals of the *Melbourne Declaration* but was also guided by five changes that were noted to have occurred in Australian life over a twenty-year period since the *Hobart Declaration*. The changes were due to a “complex environmental, social and economic pressures such as climate change that extend beyond national borders”, in which young Australians need to gain strength in “problem solving in new and creative ways” (National Curriculum Board, 2009, p. 5). The changes are particularly evident in the “General Capabilities” aspect of *Australian Curriculum* (ACARA, 2017), and in the “Capabilities”

aspect of the *Victorian Curriculum F-10* (VCAA, 2015c). The general capabilities are in addition to the eight key learning areas (disciplines) and were established because “not all learning is contained in the learning areas into which the school curriculum is traditionally organised” (National Curriculum Board, 2009, p. 11). The general capabilities are vital curriculum components that must be woven into the teaching of all learning areas. ACARA (2017) refers to the importance of the general capabilities to support “young Australians to live and work successfully in the twenty-first century” (para. 1).

Creativity, not creative thinking, was initially identified as a life skill in the draft of the national curriculum. In the initial *Shape of the Australian Curriculum* (2009) “creativity” and “thinking skills” were listed as two of ten general capabilities (p. 12). But in the *Shape of Australian Curriculum version 2.0* (2010), these had merged into one, the *Critical and Creative Thinking General Capability*, one of a reduced total of seven general capabilities, which remains the same today.

The implementation of the *Australian Curriculum* in Victoria began with *AusVELS* (VCAA, 2015a), 2013-2016, prior to the compulsory implementation of the *Victorian Curriculum F-10* in 2017. *AusVELS* was a combination of VELS and the *Australian Curriculum*. “*AusVELS* incorporates the *Australian Curriculum* for English, Mathematics, History and Science within the curriculum framework first developed for the *Victorian Essential Learning Standards* (VELS)” (VCAA, 2015a). It retained the *Interpersonal Development* strand from VELS.

The *Victorian Curriculum F-10*, implemented in Victorian State schools in 2017, included four of the seven capabilities from the *Australian Curriculum*, including the *Critical and Creative Thinking* capability (VCAA, 2015b). Differing from the *Australian Curriculum* version of *Critical and Creative Thinking* (discussed in the third section of Part B), the Victoria version contained just three strands of learning expectations that teachers must address: *Questions and Possibilities*, *Reasoning*, and *Meta-Cognition* (VCAA, 2015d). The *Questions and Possibilities* provides a “basis for all effective learning and provides a structure for inquiry-based approaches to teaching” (VCAA, 2015d, para. 3). *Reasoning* is the second strand, requiring teachers to facilitate students to “develop their

imaginative and intuitive capacity as well as fostering a curious and speculative disposition” (VCAA, 2015d, para. 4). The third strand is the *Meta-Cognition* strand (VCAA, 2015b), where students are encouraged to manage their own thinking processes through the ability to recognise and purposefully intertwine creative thinking and critical evaluation.

The other place of creativity in curriculum in Victoria is within early childhood education. Documents about education in the early years are important to acknowledgement (in the consideration of the place of creativity in curriculum for primary schooling) because they are steeped in encouraging play and creative experiences and impact children in their initial years of primary school. Both the national *Early Years Learning Framework* (EYLF) (DEEWR, 2009) and State-specific *Victorian Early Years Learning and Development Framework* (VEYLDF) (VCAA, 2016) are underpinned by play-based learning approaches, where in the latter, “play is essential to stimulate and integrate a wide range of children’s intellectual, physical, social and creative abilities” (p. 14). Further unpacking of play in the document again connects to children’s creativity, “child-directed play and learning is an exploratory process that occurs when children lead their learning through exploring, imagining, experimenting, investigating and being creative in ways that they control” (p. 15). The place of creativity in play-based learning is seemingly removed from the *Victorian Curriculum F-10* which rather reflects Inquiry learning pedagogy. The resulting transition of pedagogy has an impact on the experience of children with creativity and shifts the emphasis of it for teachers.

In conclusion of this section of Part B of the literature review, creativity in general curriculum and related documents has been shown to disappear somewhat and reappear over time. It has shown that there are trends in the way creativity is expressed in generalist curriculum specifically, such as being embedded in personal development, life skills, design, technology or in relation to twenty-first century skills. In terms of personal development, creativity was present in the 1980s, only to disappear in CSF documents of the late 1980s and 1990s. It re-emerged in 2005 in VELS in relation to design, ICT and communication, and creative thinking particularly has gained greater consistency and

position as a life skill especially in the current *Critical and Creative Thinking* capability of State and national curricula.

2.9.3 The place of creativity in Arts curriculum

Creativity in the Arts in curriculum documents is the focus of this section of Part B of the literature review. The place of creativity in the Arts curriculum in Victoria shows a sense of continuity through different iterations of curriculum over time. Yet, despite this, there are clear shifts in the language used to describe or imply it within Arts and Music curriculum. This section of Part B discusses the ways creativity is present in curriculum documents from the 1980s to the present. It refers to creativity within the Arts curriculum introductory sections and shows specificity to the Music components. Whilst creativity is at times minimally outlined or discussed, it is alluded to and woven into arts language. In the music curriculum components, whilst the use of music-specific language to imply creative processes such as composition is sometimes absent, it is at times present in non-music specific creative process words such as explore and experiment.

The starting point for discussing the place of creativity in Arts curriculum is to refer to one of the most detailed description of creative processes in music – specifically those relating to composition – of curriculum in the past forty years in Victoria. It is taken from the Music Statement in the Arts *Framework P-10* document from the *Curriculum P-12 Frameworks* (1985b), written to provide insight about composition experiences for children.

Composing is a creative and expressive activity. It is an act of making a musical statement by organising and manipulating sounds in an expressive way. Using sound to creative personally satisfying musical statements involves students in a study of sound and compels them to make decisions about sounds and musical expressiveness. Through composing, students are able to learn about sound at their own level of understanding, and they are able to use the knowledge they have gained from previous experiences. (p. 211)

The *Curriculum P-12 Frameworks* (1985b) contained statements about learning in the Arts that relate to creative work. It stated that learning in the Arts involves “processes such as feeling, sensing, imagining, experiencing, communicating, sharing, inquiring, creating and performing...encourages students to develop creative and stimulating solutions to problems” (p. 3). In addition, “The Arts can gain from, and contribute to, other areas of the curriculum, in particular to technology studies, personal development and social education” (Ministry of Education Victoria, 1988a, p. 7), drawing a similar parallel to the place of creativity in the general curriculum.

The *Hobart Declaration* and subsequent curriculum developments contributed to the placing of creativity in Arts curriculum. An important milestone for Arts educators was the recognition of the Arts as one of the eight Key Learning Areas (of knowledge and skills in curriculum) in the *Hobart Declaration* (MCEETYA, 1989). The national curriculum collaboration prompted by the *Hobart Declaration* produced the *Statements and Profiles* documents. Part 1 of the Arts statements refers to creativity as a thinking skill. It is placed within “Cognitive Learning” which is under the heading “Characteristics of learning in the arts” (p. 6). It states, “Thinking skills such as perception, creativity, logical thinking, metaphoric thinking, question-formation, decision-making, critical thinking, concept-formation and memory are all developed through participation in arts experiences” (p. 6). The ensuing document contained the strands of “Creating, making and presenting” within each artform as a key indicator of the connection of creativity within the Arts.

The *Curriculum and Standards Framework* (CSF) was first published in 1995 as the Victorian interpretation of the national *Statements and Profiles* documents, retaining the Arts strand of “Creating, Making and Presenting.” CSF contained clear ideas about composition as sample activities for children, using a language that is not specific to music principles but is not distant from them either. It was a language common for all art forms. Phrases related to creativity were, “take risks, be imaginative, question prevailing values, explore alternative solutions” (Board of Studies, 1995, p. 9). These correspond to those ideas presented in the literature review, such as the concept of taking risks, discussed particularly by Prentice (2000).

Jeanneret and Forrest (2008) discussed the use of the word “creativity” in regards to the *Curriculum Standards and Framework* (Victorian Board of Studies, 1995). The authors point out that the word “creativity” is not included in the Arts (yet in other domains it is), other than in the term, “creating.” Further to this, they suggest that “perhaps the creative process is so deeply embedded in the Arts and the minds of arts educators it simply doesn’t need to be emphasised. It simply comes with the territory and does not need elaboration” (p. 93). Using that idea as a lens, creativity is evident in stimulus activities such as in Level 3 Creating, Making and Presenting, “create a musically simulated storm, zoo or park”, “creates a sound sequence”, “improvises to capture mood”, “improvises movement patterns” and “selects and combines sounds to create a short musical piece with a descriptive title such as *Lost in Space*” (p. 91). These activities imply children’s engagement in creative process experiences as part of music practices.

The removal of the word “creative” occurred in *The Arts CSF2* (Victorian Board of Studies, 2000), which superseded CSF. Rather than “Creating, making and presenting” the strand became referred to as “Arts practice”, with no mention of creativity or use of the term “creative.” Indicative words are again used, such as in the previous curriculum documents, to include “exploring personal experiences”, “imagining”, “experimenting”, “developing arts ideas” and through “making” (p. 8). In comparison with the policy of the time in which creativity was low on the list of priorities set out in the *Adelaide Declaration* of 1999, the use of alternative terms is at least representative of implied creative processes within the Arts as noted by Jeanneret and Forrest (2008).

The *Victorian Essential Learning Standards* (VELS) was published in 2005. As with the CSF before, VELS shows generic groupings of skills and knowledge for all the Arts dimensions which were, “Creating and making”, and “Exploring and responding” (VCAA, 2005). There are mentions of creative or arts processes, and concepts related to creating such as making and experimenting. This shows the change from “creativity” to words that are not artform specific, with a reoccurring pattern of the use of exploring, making, imagining and experimenting.

There were two curricula published in Victoria in the second decade of the new century in which change in the Arts was seen in the latter. *AusVELS* (VCAA, 2015a) was the curriculum in Victoria from 2013-2016, reflecting the combination of the *Australian Curriculum* and VELS. The Arts remained the same from VELS into *AusVELS*. Change arrived for the Arts, however, in the *Victorian Curriculum F-10*, implemented in 2017 as the compulsory curriculum for State schools in Victoria (VCAA, 2015a). Within it was the filtering of the *Australian Curriculum* which impacted the look, content and language of the Arts. Although there is no mention of creativity in the Rationale in either the national or State Arts curriculum, the national curriculum does refer to it as an aim. Rather, the *Victorian Curriculum F-10* (VCAA, 2015c) states, “The Arts enable students to develop their creative and expressive capacities.”

The strand of Music in the *Victorian Curriculum F-10* refers to children’s creative development and it is a document that utilises music-specific language. Similarly to Music in the *Australian Curriculum*, the Rationale refers to the three principles, “students listen to, compose and perform” and that “through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding, which can be gained in no other way” (VCAA, 2015g). The first aims states for students to develop the “confidence to be creative, innovative, thoughtful, skilful and informed musicians” (VCAA, 2015b), and the second aim is about the ability to improvise and compose amongst other skills – in which music-specific terminology is demonstrated.

To conclude, creativity in the Arts has been a part of the curriculum in Victoria for decades. The place of creativity within the Arts tends to remain somewhat constant yet there are key changes between curriculum iterations in the language to describe or imply it. The *Curriculum P-12 Frameworks* document of 1985 contained a strong emphasis on creativity within the Arts and in composition and improvisation in Music. Whilst CSF of 1995 retained an emphasis on composition, there was less detail about creativity as an experience in the Arts. VELS, published in 2005, provided discussion about how the Arts involve children in creative development, but gave only minimal guidance about composition and improvisation within Music. The Arts in VELS did not change with the advent of

AusVELS in 2013, and it was not until the *Victorian Curriculum F-10* that music specific creative processes such as composition and improvisation become slightly more of a focus again and were named using music-specific terminology.

2.9.4 Critical and creative thinking: Creativity in contemporary curriculum

The *Critical and Creative Thinking* (CCT) capability in national and State curricula is a clear step forward in the placing of creativity into children's education and is the focus of the third section of Part B. Whilst CCT focuses on the creative thinking side of creativity, nonetheless it places creativity into a more prominent position in curriculum than previous inclusions. The Rationale for CCT explains the aim to develop children's life skills to deal with twenty-first century challenges. There are influential differences between the *Australian Curriculum* and the *Victorian Curriculum F-10* versions of the capability. The discussion draws a comparison between the two curricula to reveal a removal in the Victorian version of the component of 'action' (such as putting ideas into action) comparatively to the *Australian Curriculum*, and yet meta-cognition is more greatly emphasised. Finally, the relatively new shift in the place of creativity is discussed, signalling the expectation and need for teachers to teach for creativity as part of current practice.

The *Critical and Creative Thinking* capability was introduced into teacher programs in Australia between 2015 – 2017 and has a specific place in curriculum. It became compulsory in Victorian State schools through the implementation of the *Victorian Curriculum F-10* in 2017. It is placed into curriculum as a life skill, "Responding effectively to environmental, social and economic challenges requires young people to be creative, innovative, enterprising and adaptable, with the motivation, confidence and skills to use critical and creative thinking purposefully" (ACARA, 2017; VCAA, 2015). The capability reflects the underpinning goal of the *Melbourne Declaration* of "confident and creative individuals." Teachers must weave CCT into the teaching of all learning areas, in a manner similar to the earlier design of Interdisciplinary Learning within VELS.

There are notable differences between the *Australian Curriculum* and the *Victorian Curriculum F-10* versions of *Critical and Creative Thinking* (CCT) in relation to the strands (components) of CCT. In the *Australian Curriculum* there are four learning areas (strands): Inquiring – identifying, exploring and organising information and ideas; Generating ideas, possibilities and actions; Reflecting on thinking and processes; Analysing, synthesising and evaluating reasoning and procedures (ACARA, 2017). In contrast, the *Victorian Curriculum F-10* features just three strands with considerably shorter titles: Questions and Possibilities; Reasoning, and Meta-Cognition (VCAA, 2015b).

The different strands between the *Australian Curriculum* and the *Victorian Curriculum F-10* impact the placing and interpretation of creativity in Victoria and as such, the ways teachers approach it. The difference centres around the word “actions.” Specifically, in the *Australian Curriculum*, “actions” is a feature of the second strand, “Generating ideas, possibilities and *actions*” (ACARA, 2017). It “involves students creating ideas and *actions*”, “putting ideas into *action*” and “they explore situations and generate alternatives to guide *actions* and experiment with and assess options and *actions* when seeking solutions” (ACARA, 2017). The *Australian Curriculum* clearly articulates the action component of creative thinking. Comparatively, the VCAA writers of the State curriculum version removed “action” entirely from the title of the strand and from the content within it. This is significant because it changes the view of creative thinking from one that is interwoven with making (Prentice, 2000) or “doing something” (Robinson, 2011, p. 142), albeit to that which is suggestive of just thinking. Lubart (2018) refers to “thought and action” (p. 3) in his definition of creative process which can be more closely aligned with the national curriculum than that in Victoria.

Thinking processes are further emphasised in the *Victorian Curriculum F-10* strand of “Meta-Cognition” which highlights children’s management of their own thoughts and ideas (VCAA, 2015b). It refers to the ways in which critical and creative thinking styles impact one another and aims to support children to maximise the way in which they apply each style of thinking. Meta-cognition is also present within the *Australian Curriculum* however it is comparatively less visible as a sub-strand within the strand: “Reflecting on thinking and processes.” The *Victorian Curriculum F-10* articulates

that CCT is just one component of creativity. It is odd that such a statement is not present in the *Australian Curriculum* which may suggest a further emphasis on “thinking” in Victoria.

The new intensity and purpose in current curricula for children’s development of creative thinking points to a need for teaching practice to incorporate teaching for creativity. The *Victorian Curriculum F-10*, the *Australian Curriculum* and the AITSL *Australian Professional Standards for Teaching* clearly state that teachers must utilise strategies to teach critical and creative thinking. It is a side of creativity that has gained a more prominent position in response to twenty-first century life. This investigation into teaching for creativity in Victorian primary schools is timely in supporting teachers in the way they approach the teaching of CCT with the goal to foster children to be “confident and creative” learners (MCEECDYA, 2008, 2019). The presence of creativity in contemporary curriculum documents raises the issue that singling out creative thinking within creativity may give preference or dominance over creative expression or endeavour in the education of young people. It may directly influence Victorian teacher perspectives on the definition of creativity, in generalist classrooms specifically, to be thinking-oriented only.

2.10 Part B conclusion

Part B of the literature review focused on the changing place of creativity within curriculum and related documents in Victoria over time. The first section was an exploration of creativity in the general curriculum in Victoria from an historical perspective. It showed the changing of placing of it within personal development, life skills, technology and design learning areas. The second section explored the place of creativity in Arts and Music curriculum documents over time. The Arts curricula show a level of assumed continuity in the inclusion of creativity, yet it is often substituted for indicative words such as exploring, making and experimenting. The third section discussed the positioning of the *Critical and Creative Thinking* capability with respect to creativity within national and State curricula. The differences between the national and State versions of *Critical and Creative Thinking* show an emphasis on thought, rather than thought and action, in the *Victorian Curriculum F-*

10 which may influence the way teachers think about creativity. The clear presence of it in current curriculum and in the AITSL standards has generated a relatively new expectation and need for teachers – nationally and in Victoria – to teach for creativity.

2.11 Chapter conclusion

The literature review was presented in two parts. Part A was an exploration of five key themes of the study. The themes were creativity, creativity in education including a discussion about teaching for creativity, creative process, creative processes in music, and music composition. Part B focused on curriculum and policy documents in Victoria and Australia. It was an exploration of the context and place of creativity in curriculum over time. The general curriculum, Arts curriculum and the more recent *Critical and Creative Thinking* capability were the focus areas of discussion.

Chapter 3: Methodology

This chapter presents the methodological approach guiding the investigation and describes the process of data analysis. Methodology is the focus of the first part of the chapter. An outline is provided of the mixed methods approach taken in the study and its justification. Discussion about the worldview follows, in which a pragmatic worldview is adopted for this study, underpinned by social constructivism. The research design features two phases of data collection which are Phase 1: Survey (quantitative) and Phase 2: Interviews (qualitative) and the development of the instruments are discussed in detail. The second half of the chapter is devoted to the data analysis process in which a range of techniques was used in accordance with quantitative and qualitative data. Survey data were analysed using descriptive statements and comparative data analysis. Interview data were analysed following Creswell's (2014) six steps of qualitative data analysis and Tesch's (1990) recommendations for coding. Tables demonstrate the process of interview data analysis and are accompanied by explanatory notes for the two directions of the analysis process.

3.1 The mixed methods approach

A mixed methods approach was adopted for this study. The justification for the mixed methods approach is to seek a breadth and depth of understanding about the research topic. These ideas are accentuated in Creswell's (2014) statement that, "the core assumption of this form of inquiry is that the combination of qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone" (p. 32). To acquire themes about teaching for creativity, a quantitative approach in the form of a survey was used. A quantitative approach alone, however, would limit the researcher's understanding of the research problem because of the reduced opportunity for emerging detail to provide reasoning or suggest insight into the main themes (Creswell, 2014). To generate essential detail, Stake (1995) and Creswell (2014) identify the importance of qualitative inquiry. The detail generated by the interviews provides individual meaning and personal descriptions about teaching for creativity. Combining the methodological approaches catered for a more complete understanding of the ways in which primary school educators in Victoria

teach for creativity. This in turn guides the development of the framework and model to support teachers to engage children in creative processes in music education.

3.1.1 Worldview

A pragmatic worldview is adopted for the study, and derives from the perspective offered by Tashakkori and Teddlie (1998). It enables the selective use quantitative and qualitative approaches at the discretion of the researcher to best address the research problem. The pragmatic worldview emerged in the 1960s following what Tashakkori and Teddlie (1998) refer to as the paradigm wars. This was a time in scholarly circles of much debate about “paradigms and methodology” (Armitage, 2007, p. 3) in which scholars argued for and against categorising research as either quantitative or qualitative (Tashakkori & Teddlie, 1998). The pragmatic worldview encompasses both attributes in a mutually beneficial way. Researchers can elect the way the two methods are mixed when a pragmatic worldview is adopted. Armitage (2007) notes that a researcher’s selection of the mixed methods approach can be “based not on philosophical commitment but on a belief of a design and methodology being best suited to purpose” (p. 3). Creswell (2014) points out, similarly, that the pragmatic paradigm demonstrates more of “a concern with applications – what works – and a solution to problems” (p. 61). These ideas resonate clearly with the aim for a practical outcome of a framework and model in this study.

The study is additionally underpinned by a social constructivist worldview (Creswell, 2014; Lincoln & Guba, 2013), particularly the interview phase of data collection. The social constructivism approach recognises that “individuals develop subjective meanings of their experiences – meanings directed toward certain objects or things” (Creswell, 2014, p. 37). In Creswell’s (2014) discussion about social constructivism, he states, “the goal of the research is to rely as much as possible on the participants’ views of the situation being studied” (p. 37). The interview findings represent shared meaning – a shared reality (Lincoln & Guba, 2013) – generated between the participant and researcher. Lincoln and Guba (2013) state that realities “taken to exist depend on a transaction

between the knower and the ‘to-be-known’” (p. 40). And that in this sense, knowledge is considered as being “created” rather than being “discovered” (p. 40).

3.1.2 The mixing of the methods

The two methods – qualitative and quantitative – were mixed in a particular manner: one data phase informed the next. This choice was in line with Bazeley’s (2012) statement about mixed methods integration, “When one approach to data gathering and analysis is used as a tool in the development of another, analyses of the different components are typically sequenced and separate, with integration occurring through the results of the first method being used to inform the design of the second” (p. 819). In this study, the findings from the survey instrument (quantitative) directly informed the development of the interview guide (qualitative) as the way the methods were mixed.

3.2 Ethics and approvals

The study was approved on July 11, 2017 by the College Human Ethics Advisory Network (CHEAN), RMIT University, number CHEAN A 20898-05/17 (Appendix A). The study was approved by the Department of Education and Training in Victoria on August 24, 2017, number 2017_003452 (Appendix B).

There were two different Participant Information Sheet and Consent Forms (PISCF) required for the study, the first was for the principal of the school in which a teacher was an interview participant (Appendix C) and the second was for the interview participant (Appendix D).

3.3 Research design

The research design for the study has been presented as a flow diagram (Figure 3), indicating two sequential data collection phases. The research design is indicative of the pragmatic worldview applied to the research problem, where data collection tools are selected to maximise responses in terms of breadth (survey) and depth (interviews). Difference in the data collection tools contributes to a triangulation of data to achieve a level of confidence in the findings.

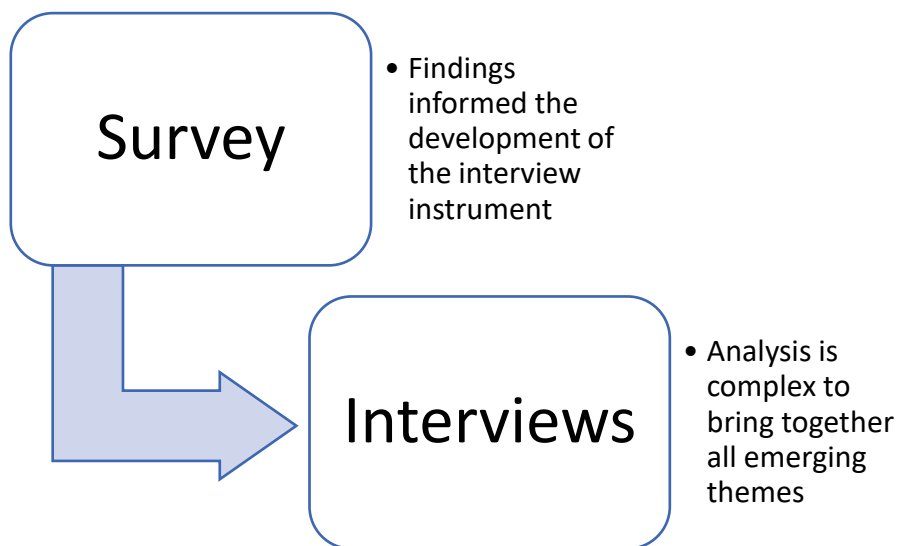


Figure 3. Flow diagram of the research design

3.3.1 Phase 1: The survey

Phase 1 of the investigation was an online survey (Appendix E) and is discussed in detail in this section. A trial survey (Creswell, 2014) preceded the large-scale survey. The trial involved eight randomly selected teachers from Victorian State primary schools, four generalists and four music specialists and occurred during December 2017. The purpose of the trial survey was to gain insight into the clarity of the questions and the logistics of the survey layout and procedure using the program *Qualtrics*, prior to commencing the actual survey. As a result, little change was needed between the trial survey and the large-scale survey instrument. The questions utilised in both instruments are discussed in the following section. Some of the trial survey results are shared as initial indications of the usefulness of the survey design.

The survey topics and groups of questions guided the survey instrument development. A set of five Survey Topics were established to categorise the questions relating to different themes in the study. The selection of Survey Topics reflects the research questions and specific themes of the literature review. They became a useful tool for categorising themes and for summarising data, and consequently they were continued into the subsequent phase of data collection, albeit somewhat

altered, to become the Interview Topics. Another feature of the survey instrument (see Appendix E) was the groups of questions. There were seven groups of questions in the survey. In the *Qualtrics* program, groups of questions are called *blocks* and are referred to as such in the following paragraphs. The blocks were categorisable into five Survey Topics, although they were not labelled as such within the instrument. Table 1 shows the connection between the literature review themes, the Survey Topics and the expression of these in the survey instrument as blocks (groups) of questions.

Table 1. Themes from the literature review, Survey Topics and blocks of questions

Literature review themes in the survey	Survey Topics	Blocks of questions in the survey
Creativity and education (Teacher perception of creativity)	1. Teacher perception of creativity	1. About creativity 2. Defining creativity
Creativity and education (Teaching for creativity) (Strategy and pedagogy)	2. Teaching for creativity (definitions and strategies) 3. Teacher approach within the lesson 4. Arts integration (as pedagogy)	3. Teaching for creativity 4. Teaching for creativity (strategies) 5. Teaching for creativity (pedagogy) 6. Arts integration (as pedagogy)
Creative process	5. Creative process	7. Creative process
Creative processes in the Arts and Music (Arts integration)		Final two questions of the survey were not within a block: Creativity in music education

The groups (blocks) of survey questions

The first block of questions adopted an informal manner to introduce the topic of creativity to the teachers. The aim was to ease the participants into the survey content (Patton, 2002). For example, a selection of symbols was utilised earlier in the survey (Question 3) as an ice-breaker designed to tap the teacher's first reactions about the meaning of creativity (Figure 4). The selection of the symbols was mostly guided by the literature and by the exploration of a range of different symbols in *Clipart* in relation to creativity. Question 3 was the first question relating to creativity. The two preceding questions sought background information about the teacher's role in the school (generalist, music specialist or other) and the year level/s in which they teach.

Question 3. If creativity were represented by a symbol, it would be:

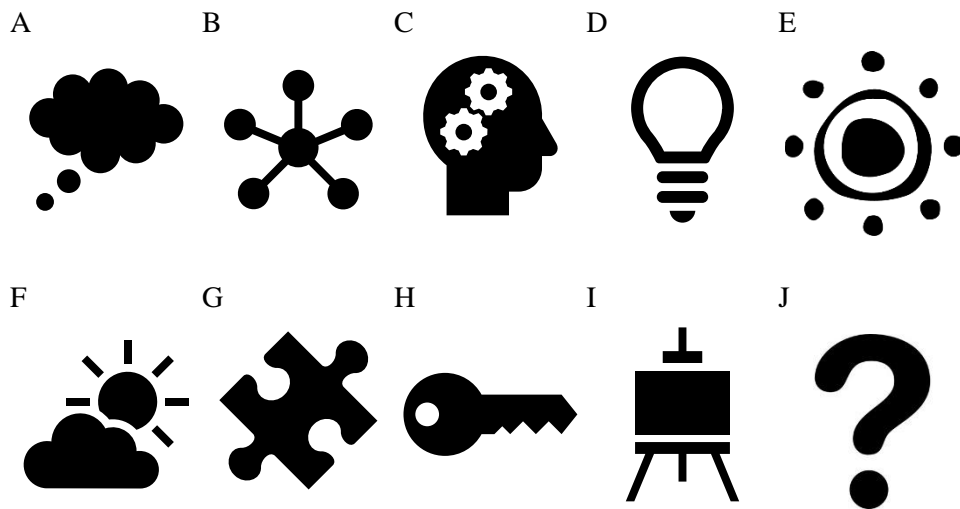


Figure 4. Question 3 from block one of the survey instrument.

The intended meanings of the symbols were:

1. A “thought cloud” intended to represent the imagination
2. A mind map to represent generating ideas (VCAA, 2015b) or possibility thinking (Craft, 2000)
3. *Critical and Creative Thinking* (ACARA, 2017; VCAA, 2015b)
4. Light bulb, the illumination phase of the four-stage model of creative process (Wallas, 1926)
5. Collaboration symbol
6. Sun shining over a cloud – relief at finding an answer after trial and error
7. Jigsaw piece – a symbol for problem solving (Runco & Albert, 2010; VCAA, 2015)
8. Key – unlocking ideas or answers
9. Easel – some people may perceive creativity as being mostly connected to the Arts
10. Creativity is about asking questions (Questions and possibilities – CCT) (VCAA, 2015b)

The first two blocks of questions in the survey focused on creativity. The first block was an introduction to the four p’s of creativity research (Runco & Albert, 2010) of personality, process, product and environment (originally called press), in Question 4. The aim of this was to provide teachers with some context for the survey topic and to introduce the creative process, a key focus in

the later parts of the survey. The second block was a continuation of the creativity theme, which aimed to seek teacher preferences about how they would best describe or define it. Question 6 was based on four indicators of what being creative could be about, as shown in the *Victorian Curriculum F-10* (VCAA, 2015b) to include creative expression, endeavour, thinking or collaboration. In the *Victorian Curriculum F-10* Rationale for English, creativity had a strong link to imagination, and in Mathematics, to problem solving (VCAA, 2015a). Question 8 reflects these ideas.

Question 8. Creativity is mostly related to

- A. Imagination
- B. Self-expression
- C. Problem solving
- D. Critical and creative thinking

The third and fourth blocks of the survey focused on teaching for creativity. The third block began with the prompt, “The next section is about the ways in which you foster, enable and promote children’s creativity and creative work. This will be referred to as teaching for creativity.” The prompt shows connections to teaching for creativity as described in Chapter 1 (Introduction) and Chapter 2 (Literature review). The third group of questions included reference to teaching strategies, such as in Question 14, the provision of open-ended challenges (Dinham, 2016) and of allowing time for children to explore their own ideas (Craft, 2000). Question 16 inquired as to the ways in which teachers helped children to be creative, such as through encouragement, modelling, explicit teaching about being creative and applying creative skills to different subject areas.

The fourth block of the survey focused on teaching strategies relating to teaching for creativity. It was a continuation from the previous block and gave consideration to the ways teachers support children’s creative work. Such options echoed the discussion in the literature review, such as motivation (Amabile, 2011) and collaboration (Burnard, 2012a). The fourth block also sought the opinion of teachers about the importance of teaching for creativity (Question 21) and about the creative

confidence of teachers (Question 22). These ideas relate to Craft's (2000) discussion regarding the differences between teaching for creativity, teaching creatively and creative teachers, also described by Lin (2011).

The fifth block of questions in the survey continued the focus on practical teaching applications and included the guiding statement, "this section is about creative work in your classroom." Within it was reference to pedagogical approaches such as inquiry-based learning (Dinham, 2016), play-based learning (Duffy, 2006), authentic learning – connecting to real-life contexts (Dinham, 2016), project-based learning (Fleer & Jane, 2011) and arts integration (Russell-Bowie, 2012). Pedagogy was the focus of Question 26. In this question, teachers were given an option to type an approach if it was not already listed.

The remainder of the survey focused on Arts and creative processes. Teaching in and through the Arts was a focus for the sixth block of questions. It acknowledged the important place of creativity within the Arts (Ewing, 2010) and the place of the Arts within the teaching of the generalist curriculum, through arts integration approaches (Dinham, 2016). These questions were inclusive of generalist teachers and also specialist teachers. The seventh block of questions was heavily focused on the ways in which teachers recognised, enabled and promoted creative processes in their classrooms, as shown in Questions 33-41. Question 41 contained two questions, prompted and available only for the participants who selected music as a subject area in which they mostly engaged children in creative processes. The final question was an open-ended invitation to share individual ideas: "Creativity can be defined in many ways. Please add your own thoughts." The survey concluded with an opportunity for participants to express their interest in being a further part of the research.

The use of Qualtrics

The survey was designed and presented using the online program *Qualtrics*. It was selected as an appropriate platform to generate and conduct the online survey. *Qualtrics* enabled the tracking of participant responses in certain ways. For example, the first question in the survey asked teachers to

indicate their role in the school. This data was useful in the analysis phase, for differentiating the responses from generalists, music or performing arts specialists. The program kept the respondents' location anonymous in line with the ethics guidelines for the study. It was not possible to track the schools or the numbers of teachers per school that participated.

The survey population

The survey attracted responses from teachers who showed an interest in, or had a level of confidence in, teaching for creativity. These were teachers in which the survey theme resonated. This was also the case with the principals – only some of whom would opt to provide the survey link to their staff. There were no monetary or extrinsic incentives to complete the survey for principals or teachers. A benefit of completing the survey was mentioned in the emailed survey explanation letter to the principals, “The survey is a great way to generate discussion and reflection about the ways teachers foster and promote children’s creativity in the classroom.” Alternatively, the participating principals and teachers may have been “motivated to complete them [the surveys] for the sake of benefit for themselves and/or the profession at large” (Miksza & Elpus, 2018, p. 28).

The survey was not intended to generate statistical data for the purposes of making inferences from that sample about the broader population of teachers in Victoria. Rather, it was designed to gain in-depth detail about the practices of the survey respondents as a group of educators who teach for creativity. The survey served to identify key themes in teacher practice and was a purposeful sampling tool (Patton, 2002) to locate interviewees.

There were two groups of teachers that were surveyed, and these groups differed significantly. Group A comprised only generalist teachers. Group B comprised only music specialist teachers and performing arts specialist teachers. Access to the teachers in both groups was gained through similar means. As a rule, in accordance with the ethics application guidelines, access was only gained through initial cold contact with the school principals via an email with a description about the study and the survey link. With the principal’s agreement to make the survey link available to teaching staff at their

school (Group A) or the music or performing arts specialist teacher or teachers at their school (Group B), the survey became optional for teachers to complete. The survey contained a tick-box statement, in which the respondent was asked to indicate if they were interested, or not, in participating in the study further. Teachers indicated at the beginning of the survey if they were working as generalists, music specialists, performing arts specialists, or other. The survey was open to any category of teacher (including specialists or teachers in leadership teams) (Group A) and from any year level in primary school, F-6 (Group A and B).

The two groups of surveyed teachers were formed through two different search guideline parameters. All respondents received the same survey, however Group A received the survey prior to Group B. Group A was comprised of a randomised selection of generalist teachers only (interestingly, the survey would have been received by specialists in schools where all staff received the link from the principal, but there were no responses by music or performing arts teachers, only by generalists). Group B comprised specialist music teachers and specialist performing arts teachers only, who were specifically requested to participate. It is important to note that the participation of teachers in Group B did, however, rest on the principal's choice to provide the nominated specialist teacher or teachers at their school with the survey link and it was the choice of the specialist to complete the survey. The teacher's choice to complete the survey, as previously stated, was related to their confidence or interest in the topic, but possibly also because they felt obliged to by the principal.

Group A

The Group A survey respondents were located in a specific manner. An Internet search of Victorian State primary school was conducted for schools whose vision, values or goal statements contained the words "creativity" or "creative" and at a later stage, "creative learner." Such statements indicate the values or goals that underpin teaching and learning at schools. The Victorian State Government's *Framework for Improving Student Outcomes* (FISO) (Victoria State Government: Education and Training, 2018) guides principals and leadership teams in the organisational management of a school. It explains that State school's vision or values statements have specific functions. FISO states, "A

school's vision articulates to the whole school community its values and desired future achievements” and that, “Schools routinely communicate their vision, values and culture to students, staff and parents” (Victoria State Government: Education and Training, 2018).

There were several reasons to seek survey respondents from schools in which “creativity” was part of the vision statement. First, creativity in the vision statement suggests it is a focus area of student development. This was taken as a positive indication that teaching for creativity may be a part of teacher practice at that school. Second, the vision is connected to the school’s core educational values, again, assumedly echoing into teaching practice. Third, as noted in the previous paragraph, leadership teams in schools must ensure that the teachers are made routinely aware of the vision, values and goals. It was assumed that the teachers within a school in which creativity was part of the vision, values or goals, would be aware of the interpretation of creativity (in their school) and not shy away from the word “creativity” as was found in a study of teachers in Tasmania (Hunter & Emery, 2015). Finally, teachers may be more likely to participate in the study if they had a particular interest or confidence in their own teaching for creativity practice.

The principals of the schools were the first contact point for the survey and influenced survey distribution. The principals were the gate keepers (Stake, 1995) and in effect were the survey administrators for their school. The principals, therefore, decided whether or not to provide the survey link to their teaching staff. There was a number of factors impacting the distribution of the survey because of this. Upon receiving the survey link, several principals replied that they would not provide the link to their teaching staff because they did not wish to burden staff with another task in their already busy teaching schedules. One principal replied to acknowledge that the survey would be very useful for their staff because their teaching focus would include creativity in 2018 and would therefore forward the link to staff members. Due to the inability to track the survey, it was unknown as to how many principals did forward the link to their teaching staff. Additionally, it was unclear about how the principals explained the survey to their staff, however, suggestion prompts (for

communicating the survey to staff members) were included for the principals in the initial contact email.

Response rate expectations: Group A

Two key factors impacted the response rates to the survey for Group A respondents. First, the response rates rested initially upon the choice of the principal to make the survey link available to teaching staff and second, upon the teachers to optionally choose to complete it. There was an initial expectation that between 10-20% of principals would provide the email to staff because these percentages mark the average expected response rate for cold calling emailed surveys (Lefever, Matthíasdóttir, & Dal, 2007). Teaching staff who received the link had the option to respond or not respond. It was assumed that a further 10-20% would respond once they received the link.

The survey was sent to over one hundred schools and the level of response was as predicted. A total of 106 Victorian State primary schools were contacted, 75 Melbourne metropolitan schools and 31 rural Victorian schools. These were all schools who had “creativity”, “creative” or “creative learner” mentioned in their vision, values or goals statements and were categorised as the Group A respondents. Of the 106 principals contacted, it was expected that 10-20% would provide the survey link to their staff. That is, at a minimum of 10%, there would be 10 or 11 principals who would provide the link, or at the maximum of 20%, there would be 20 or 21 principals who would provide the link. Again, of the teaching staff who received the survey link (from the expected 10-21 principals/schools), it was expected that 10-20% of those teachers would complete the survey. There was no way to know, however, which principals forwarded the link (other than two who emailed in the positive) and it was unclear about the size of the schools in which those principals were from. The statistics of the average number of teachers per State primary school in Victoria was obtained to ascertain an expected response rate. In 2017 and in 2018 the average number of teachers at Victorian State primary schools was indicated to be approximately 19 per school (Victoria State Government: Education and Training, 2019). The expectations for response rates for Group A were calculated to an approximate number based on the statistical outcome predictions for emailed surveys (cold calling)

and on the average number of teachers per school in Victoria. The minimum percentage of the overall expected response rate was 10%, the maximum 20% and the median 15%. The expected response rates for each of these percentages has been calculated and presented in Table 2.

Table 2. Expected response rate percentages

% of Principals provide the link	Number of principals to provide the link in this scenario	Number of staff to receive it (principal x average number of teachers)	% of Teacher respondents	Expected respondents in this scenario
10% (minimum)	11	11x19 = 209	10% (minimum)	21
15% (median)	16	16x19 = 304	15% (median)	45
20% (maximum)	21	21x19 =399	20% (maximum)	79
20% (maximum)	21	21x19 =399	10% (minimum)	40

The survey generated 42 responses from Group A. Table 2 shows that the median expected response rate was therefore nearly achieved at 93%, as shown in the blue coloured row. Comparatively, regarding the maximum expected response rate, the survey achieved a 53% response rate.

The survey was distributed in waves during 2018. The first wave occurred from March to May in 2018 (including reminder emails) to 70 schools, in which approximately two thirds of these were Melbourne metropolitan schools and one third were rural Victorian schools. The list was increased in July, 2018, to include another 36 schools divided again in approximately the same ratio between Melbourne and rural schools. The purpose for supplementing the initial 70 school list with a further 36 schools in July was to obtain more responses. A new Internet search was conducted, this time to include “creative learner”, in addition to “creativity” and “creative” in the vision, values or goals statements shown on the Victorian State primary school websites. The additional schools were

contacted in the same manner as the initial 70. The further 36 schools yielded an additional 12 responses, again in line with the statistical expectations outlined above.

Significance

The 42 generalist survey responses (Group A) indicate clear patterns of practice-based teaching strategies about teaching for creativity and creative processes. This connects to the aim of the study in which a framework about teaching for creativity in music activities is to be developed based on teacher practice from music and other key learning areas. The survey results provide an indication of the themes, approaches, strategies and perceptions relating to teaching for creativity and creative processes. It showed the language choices preferred by Group A when referring to creativity. The response from Group A provided a generalist perspective about teaching for creativity and creative processes across the curriculum.

Group B

The other group of teachers in the survey were the Group B respondents. This section focuses on the rationale for the inclusion of Group B, and the location of these respondents. At the commencement of the survey process, the intention was to obtain a relatively equal amount of responses from specialists and generalists. Although Group A was open to all staff from the “creativity” motto schools, only generalist teachers responded as has been previously mentioned. This was a finding in itself! Due to the intention to have the generalist and specialist ‘voice’ in the survey, a new group of respondents was needed. To generate responses from the three categories of teachers as stated in Research Question 1, new search parameters were developed to obtain the additional group: Group B. The procedure was to locate music and performing arts specialists from schools within Melbourne, again via an Internet search.

The means for the location of Group B respondents requires explanation. The Internet search for “primary school specialist arts” led to the compilation of a list of 96 State primary schools in Melbourne with specialist music or performing arts programs. The task involved viewing each school

website individually to locate and record the name of the current principal (to place into the email greeting) and to confirm that the school had a music or performing arts program. Additionally, the names of the music specialist and/or the performing arts specialists were recorded where possible. Not all school websites provide the names of staff members, however some do provide a list of teacher names and roles. Approximately half of the websites indicated the name of the specialist music or performing arts teacher. In these cases, the name of the specialist teacher was included in the initial contact email to the principal and in which principal was asked to forward the link to the specialist teacher (example) “Jane Smith” to optionally complete it. If the name was not available, the principal was requested to forward the survey link to “the music or performing arts specialist teacher.”

The survey response time for the music and performing arts specialist teachers (Group B) was by comparison (to Group A) quite rapid. It was completed by 31 of the 50 respondents within several days of the email sent to the principals. There were 16 responses from performing arts specialist teachers and 15 responses from music specialist teachers in that initial week. The quick turnaround was attributed to the naming of the specialist in the initial email to the principal, which personalised the approach. Further responses were gained through the reminder emails sent, resulting in the total number of respondents: 25 music specialist teachers and 25 performing arts specialist teachers.

It is important to note the approach to the principals of the Group B cohort, and their responses. The email to principals was slightly different due to the focus on the specialist teacher. Motivation from the principal to provide the link to the specialist teachers would be different in Group B from that in Group A. These, also, were different principals. There were several positive emails sent in reply (to the survey) from the Group B principals. These leaders expressed pride in the work of the specialist teacher at their school and that they were happy to provide the survey link to that staff member.

Response rate expectations: Group B

There was a considerably strong response rate to the survey from Group B which exceeded the initial expectation. It was assumed for Group B, that 30-40% of principals contacted would provide the link

to their specialist teacher/s, a greater number because of the teachers were named, making it more familiar and “in house” (Lefever et al., 2007). Of 96 schools that were contacted for Group B, the estimated 30% of those would be an expected 28 respondents and 40% was 36 respondents. The survey was responded by a total of 50 specialists – exceeding the expected response rate.

The survey additionally served as a purposeful sampling tool, which yielded positive results. The survey provided the option for teachers in Group A and Group B to indicate their interest in being part of the study further. There were two generalist teachers who opted in. Originally a third generalist had agreed but withdrew soon after. The indication to opt in was made by 4.7% of Group A. There was a far greater number of specialists who indicated their interest, with a total of five music specialists and five performing arts teachers, which was 20% of Group B.

3.3.2 Phase 2: Interviews

The second phase of data collection was the interviews. This phase comprised one semi-structured interview with each of the 12 participants. The participants comprised two generalist teachers, five music specialist teachers and five performing arts specialists. The interviewees were surveyed participants who had indicated interest in being part of the further phase of the study. The interview phase was qualitative in approach. Details were sought about the themes emerging from the survey and about other aspects of teaching for creativity and creative processes. The interviews of 12 participants occurred from mid-August 2018, to late November 2018.

The second phase was a comparatively major phase of data collection. The 12 participants were from 11 State primary schools in geographically diverse locations across Melbourne, Victoria. All interviews were conducted face-to-face and were audio recorded. Most of the interviews were approximately thirty to forty minutes in length, with several reaching forty-five minutes. As per the methodological process, it was essential that all participants had already completed the survey prior to the interviews. All participants signed a participant consent form before participating as did the principals at the schools in which they were employed. Most participants were interviewed at the

school in which they worked. Two were interviewed outside of school time at their request, and this occurred at a local cafe near the school during the school holiday period.

The interview guide

The interview instrument took the form of an interview guide (Patton, 2002). This meant that interviewees experience the same “line of inquiry” (p. 343), yet with the provision to allow spontaneous questions (from the interviewer). The guide was influenced by Patton’s (2002) question types, such as: opinion and value questions, feeling questions, knowledge questions, sensory questions, background/demographic questions and sequencing questions. He recommends that background questions should not occur at the beginning of an interview – it may distract the participant from the key focus topics of the interview. In accordance with this advice, the background questions were placed at the conclusion of the interview. The interview guide is located in Appendix F.

The interview guide was developed according to the Interview Topics, which were a reorganisation of the Survey Topics. The reason for the change in the topics from the survey to the interviews was driven by the findings of the survey. The findings revealed that certain topics required greater elaboration in the interviews. The alterations between the Survey Topics of Phase 1 to the Interview Topics of Phase 2 are demonstrated in Table 3. A more detailed explanation is provided in Chapter 4 about the ways the survey findings informed the restructure of the topics and the interview guide development.

Table 3. The relationship between the literature themes and topics across the study

Literature review themes	Survey Topics	Interview Topics
Creativity and education (Teacher perception)	1. Teacher perception of creativity	1. Teacher perception of creativity - Participants' perception of the interpretation of creativity
Creativity and education (Teaching for creativity) (Strategy and pedagogy) (Arts integration)	2. Teaching for creativity - Strategies and definitions	2. Teaching for creativity
	3. Teacher approach within the lesson	3. Teaching for creativity strategies - Learning curves - Recommendations to policy makers and teacher training institutes, - Advice to teachers - Self-learning about teaching for creativity
Creative process	4. Arts integration	4. Creative process
Creative processes in music	5. Creative process	5. Creative processes in music
Part B: Curriculum and policy documents		6. Why do teachers teach for creativity?

3.4 Participant backgrounds and the impact on the study

The teacher education background and previous teaching experiences of the 12 interview participants requires discussion. As has been stated, teachers who expressed interest in being a further part of the study did so voluntarily through their survey response and as such, the survey acted as a purposeful sampling tool. This provided a random selection of interviewees. The perceived limitation in the number of generalist teachers (based on their current roles) – just two of 12 – was initially a cause for concern with respect to the ratio of generalists to specialists. Through the interview process, however, the background question about the participants' teacher education and teaching experience revealed a considerable number of generalists in the role of specialist. Similarly, all specialists with a teacher education and background in specialist teaching, had generalist or other non-specialist teaching experiences in their career. The overlapping of the teacher background and career experiences has been referred to in this study as a two-fold teaching background. That is, specialist and generalist

teaching experiences. The blurring of the lines between categories of teacher had an impact on the analysis process and the research outcomes.

3.4.1 Two-fold teaching background

The combined teaching experience of the interviewed participants has been referred to in this study as a “two-fold teaching background”, that is, the teacher has teaching experience as a generalist and as a specialist. To recap, there was a total of 12 teachers, from 11 schools, who were interviewed for the study. Ten of the teachers were teaching in the role of specialist at the time of the interview and just two of those were in the role of generalist. The aim of the study was to investigate the ways in which generalists teach for creativity (across all key learning areas and in music if applicable), and the ways in which music and performing arts specialists teach for creativity (in their respective teaching areas). Yet to investigate the approaches of just two generalist teachers in the interview phase of data collection would not have been sufficient to establish confidence in the research outcomes about teaching for creativity and creative processes for generalists, thus posing a challenge to the research.

The interview process revealed the extent of the two-fold background of the participants. It showed that the number of generalist teachers (teacher education as a generalist) in the study was eight in total. Six of those eight generalists were teaching in the role of specialist at the time of the study. Of the six generalists working as specialists, all of them had worked as generalists prior to stepping into a specialist role, some only minimally and others for decades. It might be reasonably conjectured that their prior experiences and insights as generalist teachers had impact on their work as specialists. The ratio of generalist-specialists in relation to music/performing arts specialists whose teacher education was as a specialist, was 6:4. To add to the further two-fold background of the interview participants, one of the two generalists (in the role of generalist) had a performing arts background as a professional dancer! He had taught previously as a music specialist. Interestingly, of the four specialists (teacher education as a specialist) in the study (three in music, one in drama), all had previously worked as generalists or in literacy support at some point in their teaching career. This again shows the overlapping of the participants’ prior teacher education and teaching experiences.

As a summary, the background of the participants is essential to note in the study. With respect to their past teaching experiences, a total of 12 participants had experiences of generalist classroom teaching and 11 of them (not including Sophie), had experiences of specialist teaching. That meant that nearly all of the interview participants had a “two-fold” teaching background.

Had the investigation only inquired into the perspective of teaching for creativity from music specialists and performing arts specialists – those with a teacher education in these areas – it would have raised questions about the usefulness of the ensuing data for generalists teaching as generalists. It would have been incorrect to assume sufficient common ground such that a study of specialists had legitimate implications for what generalists do in the classroom in relation to music. The selection of interviewees represented in this study, however, overcomes such a problem and has considerable impact and benefits for the research. It was interesting to note that teaching for creativity brought about a myriad of strategies and points – particularly in the generalist classrooms – in application to teaching for creativity in their current teaching role.

Study themes

The study is about teaching for creativity and applying those ideas to music education practices. Essentially it is about creative processes for music educators. There is a section within the study, however, that is about teacher perception of creativity and teaching for creativity – regardless of the discipline area. The key themes of teaching for creativity are considered from a generalist teacher perspective and from a music and performing arts specialist teacher perspective. These ideas are not just related to music education practice but to a range of other factors.

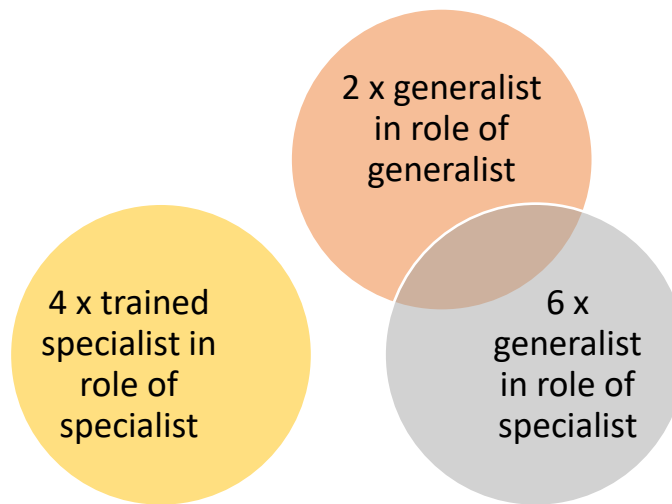


Figure 5. Participant teaching roles at the time of the interviews

3.4.2 Introducing the participants

The interview participants are introduced in this section. The names of the participants have been replaced with a pseudonym in accordance with the ethics requirements guiding the study. The participants are numbered in the order they were interviewed.

Participant 1: Scott

Scott was a primary school generalist teaching Year 3 in 2018 when the interview took place. His background, however, was in the performing arts. Scott had danced in Broadway productions in the United States of America. He had also taught as a specialist music teacher (his teacher education was as a generalist) at his present school. Of all the participants, Scott named the highest number of songs, by far, of any of the participants – all of which were used in his generalist classroom and many were from musicals. Listening and responding to music were pivotal in his classroom. The children were guided to learn about history through music. They responded to music verbally, through visual arts and in dance. Children completed Mathematics and English tasks whilst listening to Baroque music in the background. Scott truly taught music in the generalist classroom and would have been a prime candidate for my previous research, in the study about the music activities delivered by generalists (King, 2017). He described his teaching as larger than life and he demonstrated his love of

performance through performing characters, dancing, singing and most importantly for him, engaging in class activities involving listening and responding to music.

Participant 2: Pete

Pete's role was as specialist music teacher, but his background was not in music teaching. He had worked for forty years as a generalist teacher and had taken on leadership roles including that of principal at a different school. Talking to an ex-principal gave an interesting perspective to the research because he tended to articulate the direction of the school he worked in and the ideas of staff members. In his current role, Pete saw his job as promoting certain philosophies of learning with other staff in which the underlining theme of his role as a specialist was to "shake things up a bit." He reflected on his career and stated that as a young teacher he would not have taught the way he does now (for fear of the principal walking in) and mused that his classroom now may seem – to some – as being out of control. Pete was extremely official when we met. He conducted a tour of the school for me upon arrival. He was dressed in a suit. He had prepared notes to share in the interview, such as the particular learning theories he wished to discuss.

Participant 3: Grant

Grant had taught music in the specialist role for about six years but had a long career as a generalist prior to his current role. Grant was facilitating a rehearsal of the Ukulele Ensemble when I arrived, it appeared to be the end of the rehearsal and was very impressive. One wall in the music room was designated the "Be Creative" space, from a term of work – coinciding with the interview – about creativity. Grant was a natural story teller and wove detailed stories of activities that had occurred in his teaching career, including his teaching for creativity experiences in his generalist role such as his past Year 3 class dressing up as Roman centurions and engaging in a mock battle on the oval. He was absolutely delighted that someone wanted to hear the stories of creativity, probably even a little relieved that he was not the only one with such an intent in his teaching, although he did feel as though he was the only one delivering these types of activities within his school. Grant became Assistant Principal of his school in 2019.

Participant 4: Sal

An early career teacher, Sal was at home in the performing arts classroom after having taught for only a year or so in the generalist classroom. She was a full-time performing arts and music teacher in her current role, which included being co-director of the recent school production. Sal had clear ideas about the importance of creativity through the performing arts and the benefits for children's expressive capacities. She had a strong understanding of the process involved in developing a performance. Sal saw the Arts as a pathway for creativity for any teacher. She was fiercely determined to bring creativity into education.

Participant 5: Karin

Karin was the music teacher for the entire school, and additionally she was a wellbeing coordinator. She had classical music training and a background as a secondary school teacher. Karin's personal teaching philosophy embodied the school's strong approach to inquiry-based learning, thus her discussion about creativity was often woven into this philosophy. Karin viewed herself as a creative person and she strived to bring creativity into everyday life, for the joy and diversity it can bring. She had a strong sense of humour and spoke of the benefits of setting up and maintaining ground rules in her classroom in which children had the freedom to work within. Karin and Sal worked at the same school.

Participant 6: Janelle

Janelle taught in the role of specialist music teacher and her teacher education was as a specialist. In her definition of creativity, she acknowledged the importance of one's own life experiences in shaping the creative output of the individual. Janelle had battled with her own creativity confidence after the pressures of classical music training, which she believed had forced much of the creativity out of her. She discussed the difficulty educators today face through a perceived lack of their own space for creativity and how that can impact the ways in which they foster creativity in their classroom. Janelle had a strong capacity to design units of music education which scaffolded children's skills and always

provided opportunities for creativity in the application of those skills to creative tasks. She had taught as a music specialist teacher for most of her career but had also taught in literacy support roles.

Participant 7: Tyler

After completing his teacher education as a generalist, Tyler had found that he was best suited to music teaching due to his current work in a rock band outside of school time. It was his seventh-year teaching as a music specialist, and he had done relatively little generalist teaching prior to that. Tyler was intensely dedicated to providing his students with creative song writing opportunities and his students engaged in such tasks several times during the year. The songs would contain backing tracks, singing and were semi-professionally recorded. He teamed up with the IT department in the school to build a fully functioning digital recording studio attached to the music classroom to facilitate this.

Participant 8: Zelda

Zelda's teacher education was as a music specialist but her initial teaching experience was as a generalist. Zelda was teaching performing arts at the time of the interview. Passionate about the education of young people, she provided creative process experiences with the hope that the skills in creating and making in the performing arts would be transferrable by her students to improve the outcomes of any situation, fortunate or unfortunate, that they may find themselves in. She was a leader of the specialist team at her school. Zelda spoke about her personal experiences of growing up in a musical family, of attending a specialist performing arts school overseas as a teenager, and how the experience of music and creativity benefited her in her own life and that of her own children.

Participant 9: Samuel

Samuel was a generalist turned music specialist; eight years of his career had been as a generalist (reflecting his teacher education), and the last three years as a music specialist. He did not wish to return to generalist teaching. The learning curve into music teaching had meant that Samuel had to loosen the reins on his generalist teaching approach, to provide the space and time for creative processes in his classes. Song writing was a key feature of his teaching for creativity approach.

Samuel was a singer/song writer in his personal life and provided me with a CD demo of his band at the commencement of the interview.

Participant 10: Lucinda

Lucinda was a trained actress and secondary school teacher, and she infused her dramatic practice with her primary school teaching. She had a clear understanding of the function of performing arts in the children's lives, or rather, the lack of the performing arts due to the dominating influence of technology. Lucinda's definition of creativity was inextricably linked to the use of the imagination and that through engaging the imagination there is a capacity for performances to be developed.

Lucinda delighted in the imaginative ideas of her students and reported that she rarely taught the same lesson twice.

Participant 11: Amelia

Amelia had recently retired from a long career which spanned special education teaching, generalist teaching and music specialist teaching. She reflected upon the ways in which her family supported and encouraged a sense of creativity and resourcefulness when she was a child, which she believed had fostered her own understanding of teaching for creativity. Amelia had a multitude of specific music education topics and tasks which gave her the opportunity to teach for creativity. She was a highly skilled and experienced pianist and had led the choir and other performance groups within the school.

Participant 12: Sophie

Sophie had been a generalist teacher for 12 years and described the ways she aimed to imbue classroom work with creativity including in her own approach to teaching. Her talent for breaking the norm was obvious, she saw herself as one who strived to add meaning to all lessons in which children's creativity was a key to achieving this. Sophie viewed her class as a room of 27 imaginations, and she strived to always engage their imagination each day. She was an animated

storyteller, sharing the range of ways in which creativity was part of everyday life in her classroom. Sophie's aim was to ensure that creativity was not a stranger to her students, nor to herself.

3.4.3 Trustworthiness of the interview data

It is important to note the trustworthiness of the interview data. Ultimately, an interview would reflect a sense of mutual understanding and agreement between the interviewer and interviewee about the meaning attached to specific topics. Stake (1995) advises interviewers to ensure they have understood the interviewee by conducting conversational check-ins during the interview. The interview guide developed for this study gave the space for the interviewer to further question the participant along any additional lines of inquiry that emerged during the interview. It was important for the interviewer to know when to move the interviewee to the next question and if needed, to work the conversation back to the question at hand. To further support the sense of mutual understanding about the communication in the interview, the transcripts were emailed to the participants for member checking (Stake, 1995). In this way the participants had the opportunity to confirm the correctness of their statements or to clarify details.

3.5 Analysis

Making sense of the large volume of data generated data collection calls for processes of analysis. This part of the chapter presents the analysis approach for the survey and the interviews. The phases of study and the analysis processes are demonstrated in the analysis map in Table 4. Survey data were analysed using two techniques. The analysis of the interview data was detailed and was characterised by two distinct directions of analysis. The first direction was bound by predetermined themes. In contrast, the second direction of analysis for the interview data was to code it without predetermined themes, to allow themes to emerge in a more organic manner.

Data analysis map

Table 4. Map of the data analysis techniques used in the research design

Research strategy	Design	Purpose	Strategy and author	Justification and placing of the strategy	Analysis
Survey	Questions and measures (Fowler, 2009)	Broad themes for generalists, music specialists, and performing arts specialists.	Survey (Creswell, 2014; Fowler, 2009)	Quantitative, “provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population” (Creswell, 2014, p. 41)	Comparison of variables (Fowler, 2009). This outlines the variation between the generalists, music specialists and performing arts specialists
	Sample size of the population (Fowler, 2009)	Comparison between the three groups of teachers			Descriptive statistics (Miksza & Elpus, 2018). These are statements that relate only to the survey sample.
Interview analysis	Question design (Patton, 2002)	Teacher perception AND approaches to of teaching for creativity, creative processes.			
First direction:	Design was informed by the survey analysis	Elaborate and provide detail for the survey topics	Semi-structured interviews (Creswell, 2014; Stake, 1995)	Qualitative	Minimal elements of an integrative analysis with the survey topics (Bazeley, 2012)
Second direction:	Above	Emerging themes (Creswell, 2014)	Above	Qualitative	Six steps for coding (Creswell, 2014)

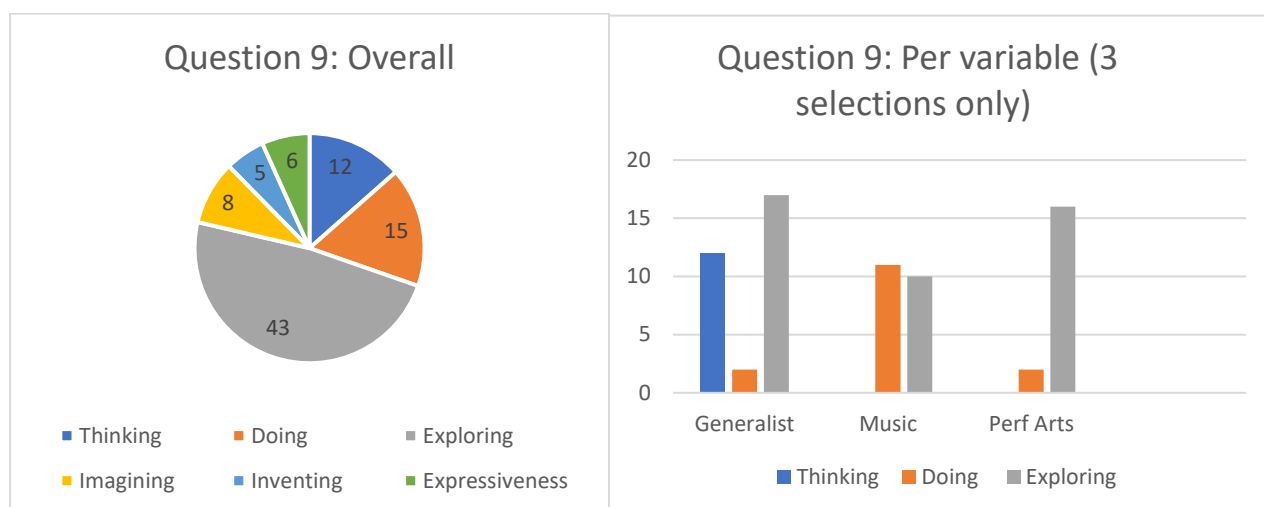
3.6 Analysis of Phase 1: Survey

The survey was conducted online using the web-based program *Qualtrics*. Once data collection was complete, data were organised into reports in *Qualtrics* through a specific function within the program. Data were displayed in the reports according to determined parameters. Two groups of reports were produced. The first report brought together the data from both Group A and B respondents – it was a combination of the variables (teachers). It showed the general “trends and patterns” (Miksza & Elpus, 2018, p. 31) from all surveyed teachers. This, however, was a limited way in which to view the data because it did not show the responses per variable for each question, for the comparison of variables (Fowler, 2009). A second group of reports was generated within *Qualtrics*, one report per variable (category of teacher): the generalist teachers, the music specialist teachers and the performing arts specialist teachers.

The survey data from the *Qualtrics* reports were presented as two different visual representations. Graphs were mainly selected for the presentation of the results due to the ease of reading and interpretation. Miksza and Elpus (2018) state, “Graphs can often communicate trends and patterns in powerful, immediate and intuitively appealing ways” (p. 31). Whilst *Qualtrics* has a provision for graphically presented data, the chart design, presentation and manoeuvrability within *Microsoft Word* was preferential to that of *Qualtrics*. The numeric results within the *Qualtrics* reports were manually entered into chart templates within *Microsoft Word* for each survey question. Pie graphs were generated to depict the overall sample. Bar charts were utilised to demonstrate the comparison of variables, that is, the differences in the responses of the three categories of teachers.

An example of the use of the two visual representations is the response to Question 9, showing the overall results (pie chart) and the per variable results (bar graph).

Q.9. In a word, creativity is about...



3.6.1 The two survey analysis techniques

The first analysis technique applied to the survey data was descriptive statistics (Miksza & Elpus, 2018). Descriptive statistics “allow researchers to use numbers to begin to tell the stories that exist in their data” (Miksza & Elpus, 2018, p. 31). In this study, descriptive statistics are statements that describe the data about the overall sample, as represented in the pie charts (Chapter 4). The statements refer only to the sample and do not imply that the statistical information relates to a larger population. In the cases where the pie charts showed little variation (where relatively equal portions of the pie were displayed), these were noted but were not interpreted as an emerging theme. Where there was a more noticeable selection of one particular response in comparison to the others, that choice was noted as a theme. Certain themes emerged only once whereas others emerged multiple times. This did not necessarily point to a clear finding - some responses were raised only once within the survey (such as “exploring”) or if it was a regularly featured response option (such as “imagination”, which was often a response choice and was often selected by the overall sample).

The second analysis technique applied to the survey data was a comparison of variables (Fowler, 2009). The variables in this study were the three categories of teachers: Generalists, music specialists and performing arts specialists. As has been previously noted, the comparison of variables data is

visually represented by bar graphs. The findings from the comparison of variables has been presented as a set of statements that refer to the data represented in the bar graphs.

3.6.2 Survey findings and the development of the interview guide

The development of the interview guide was informed by the preceding phase of analysis. Bazeley (2012) describes this approach as, “using one form of data to inform the design or analysis of another,” (p. 819). Of mixed methods studies sets of data, Bazeley (2012) states that, “analyses of the different components are typically sequenced and separate, with integration occurring through the results of the first method being used to inform the design of the second” (p. 819). In this way, the survey data (quantitative) informed the design of the interview guide (qualitative). The survey identified broad concepts in which details were generated by the interviews. This was in line with Bazeley’s (2012) statement, “when a survey or quantitative study is used to identify either a sample or particular issues to be investigated qualitatively” (p. 819).

The survey findings directly informed the development of the interview guide. Whilst the findings from the survey established broad themes about teaching for creativity and creative processes, a much greater elaboration of those themes was required to address the research questions and the aims of the study. As such, certain topics guiding the survey were altered and expanded for the interview phase (Table 3). The interview instrument (interview guide) was designed to reflect the areas of elaboration in the Interview Topics and is discussed in detail in Chapter 4.

3.7 Analysis of Phase 2: Interviews

This part of the chapter focuses on the analysis of the interview data. It has been broken down into steps in chronological order and unpacked from one to the next. Creswell’s (2014) six steps of data analysis in qualitative research guided the analysis process. The analysis focused on coding and it was a two-direction process. Tesch’s (1990) eight steps for coding data are incorporated into the study. The first statement of each of Creswell’s six steps is shown in Table 5 to provide a brief description of the steps. Table 5 also shows the steps taken in the first and second directions of the analysis.

Table 5. The use of Creswell's (2014) six steps of data analysis in qualitative research

Creswell's (2014) six steps of data analysis in qualitative research	Interview data analysis: Direction 1	Interview data analysis: Direction 2
Step 1 "Organise and prepare the data for analysis" (Creswell, 2014, p. 247).	Prepare and upload the transcripts into <i>NVivo</i>	
Step 2 "Read and look at all the data" (Creswell, 2014, p. 247). Take notes, ask questions.	<ul style="list-style-type: none"> - <i>NVivo</i>: Initial organisational coding to read/look at the data (merged with Step 3) - Mind mapping process to read/look at the data (merged with Step 3) 	Re-read and annotate the interview transcripts (Story sharing)
Step 3 "Start coding all of the data" (Creswell, 2014, p. 247).	<ul style="list-style-type: none"> - <i>NVivo</i>: Initial organisational coding-descriptive codes and <i>in vivo</i> fragments (the basis of interview data presentation in Chapter 5) - Mind mapping – emergent ideas, regrouping of codes, further coding 	<p>Line by line coding (recoding) of the list-view document from the mind mapping process</p> <p>Utilise Tesch's (1990) eight steps to coding data</p>
Step 4 "Use the coding process to generate a description of the setting or people as well as categories or themes for analysis" (Creswell, 2014, p. 249). The focus was to generate categories or themes.	<ul style="list-style-type: none"> - Create a list of the mind map ideas per quadrant of each mind map - Create a document with a list-view of all mind map data (in preparation for line-by-line coding) - Finish Direction 1 (Go to Step 2 in Direction 2) 	<p>List of 6 themes and 45 sub-themes</p> <p>Integration of spider-web themes and annotated transcript themes with the 6 themes and 45 sub-themes</p>
Step 5 "Advance how the description and themes will be represented in the qualitative narrative" (Creswell, 2014, p. 249). The step involved, "the detailed discussion of several themes (complete with subthemes, specific illustrations, multiple perspectives from		Crystallisation of the 6 themes and 45 sub-themes into five themes (and minimal sub-themes)

individuals, and quotations) or a discussion with interconnecting themes” (p. 249).		
Step 6 “A final step in data analysis involves making an interpretation in qualitative research of the findings or results (Creswell, 2014, p. 249).		<ul style="list-style-type: none"> - Explanation of the five final findings (Chapter 6) - Discussion and research outcomes chapter (Chapter 7) and the presentation of the framework and model.

3.7.1 Summary of the interview data analysis

The analysis of the interview data was complex, and as such, a summary, two tables and supporting notes are provided. The analysis was divided into two directions. The summary is as follows. The first direction commenced with the upload of interview transcripts into the coding program *NVivo*. A process of organisational coding occurred which resulted in a long list of descriptive codes and *in vivo* fragments. These were organised into the relevant Interview Topics (predetermined themes) of the interview phase. This list became the basis of the presentation of the interview data in Chapter 5. In following, the list of descriptive codes and *in vivo* fragments were downloaded from *NVivo* and uploaded manually into *SimpleMind Pro*, a mind mapping program. The central topic in each mind map was one of the pre-determined themes. Once all data were inside the mind map program, the descriptive and *in vivo* codes per topic area were moved around and regrouped. New themes emerged through spider web-like connections between codes. To record the new themes and ideas, each mind map was divided into quadrants and the ideas from each quadrant were recorded. Other emerging themes showed through the regrouping of codes and the spider-web connections between themes which were also recorded. The mind map approach was halted due to the limitation of the predetermined Interview Topics. A second direction of analysis was commenced to recode the interview data from within the mind maps. The second direction began by downloading the entire contents of the mind maps (in list function) into document form. The lists within the document were line-by-line coded. Many new codes emerged that were ultimately grouped into seven themes with

numerous sub-themes (further explained in Chapter 6). At the same time, the interview transcripts were revisited and annotated. Also, there was a return to the mind map spider-web connections. These aspects were integrated into the analysis. The combination of the seven themes, the overlay of ideas from the annotated transcripts and the spider-web themes was reworked. The result was five emergent themes, presented in Chapter 6.

Table 6. Summary of the interview data analysis process

Direction 1	Analysis process	Creswell's steps	Outcome
Transcripts into <i>NVivo</i>	Organisational coding	Step 3	A list of descriptive codes and <i>in vivo</i> codes that were allocated to a predetermined theme.
<i>NVivo</i> to mind maps	To view and 'interact' with the data in an online interactive mind mapping program	Step 2 and Step 3	25 mind maps each with one central theme. The result was the regrouping of <i>in vivo</i> fragments to create new codes.
Split the mind maps into quadrants	Draw together key ideas from the mind map process	Step 4	Key ideas listed per quadrant for each predetermined theme.
Direction 2			
A list of every node from all mind maps was generated	Line-by-line coding (recoding the mind map data)	Step 3	New codes
Seven emergent themes (38 sub-themes)	Outcome of coding	Step 4	Seven themes
Integrating the transcript annotations with the new codes	Further grouping of themes into codes	Step 3	Integrating sets of codes
Integrating the spider-web process outcomes	Further grouping of themes into codes	Step 3	Integrating sets of codes
Reworking data into five themes	Refinement of the themes	Step 5 (Step 6 is Chapter 6)	Five emergent themes

Direction 1 of the analysis: Additional notes

NVivo

NVivo is a purpose-designed web-based platform for coding and working with qualitative research. At the commencement of data analysis, the 12 transcripts were imported into *NVivo* as source material. Each transcript was analysed for initial codes within the predetermined themes (Interview Topics). The predetermined themes (Interview Topics) were: teacher perception of creativity (including the participants' perception of the interpretation of creativity by the school they worked at), teaching for creativity, teaching for creativity strategies (including: learning curves, recommendations to policy makers and teacher training institutes, advice to teachers and self-learning about teaching for creativity), creative process, creative processes in music, and, why teachers teach for creativity.

Descriptive codes

Descriptive codes were utilised in the first and second directions of the data analysis. In the first direction, descriptive codes were applied (at times) to the title of a group of *in vivo* fragments. An example is the following: The descriptive code is "Engage the children", situated in Interview Topic 2: Teaching for creativity strategies: "Advice to teachers about creativity." The *in vivo* fragments are small quotations from Transcript 1, Transcript 10 and Transcript 3 (Participant 1, Participant 10, Participant 3).

Nodes\\Advice to teachers about creativity\\Engage the children

Transcript 1, "Its sparking the kids' interest. I think is the key to giving them the creativity that they've all got."

Transcript 10, "Find something, find a different way to hook them in."

Transcript 3, "And that's creativity I think, giving the kids a chance, engage them, so they come to school saying, 'I love coming to school because it is a place I can be free', yeah."

Mind maps

Mind mapping was an important part of the first direction of interview data analysis for the purpose of exploring and reorganising the codes. Initial codes were shifted from *NVivo* into the mind map

program *SimpleMind Pro* for greater visibility of the data. This represented a combination of Step 2 and 3 of Creswell's (2014) steps for data analysis in qualitative research. The mind maps were very detailed, some had up to 200 grandchild nodes. The *in vivo* fragments were moved around and at times were shifted completely away from their relative descriptive code. Overall there were twenty-five mind maps generated and manipulated. Appendix H contains one of the mind maps, provided as an example. The following section presents small sections of mind maps for explanatory purposes.

Stages of mind mapping

There were three key stages of mind mapping. A discussion, with an accompanying mind map section example, demonstrate the stages.

Colour indications of data connections

One of the stages of mind mapping was the use of specific colours to identify new or altered groups of codes. The *in vivo* fragments were moved within the mind maps to create new data connections, and these were given a different colour as a marker. For instance, in the "Teacher perception of creativity" map, the theme relating to imagination and to children "being themselves" was first evident in groups of descriptive codes. This was indicated by changing the colour of the relevant nodes into pink (Figure 6).



Figure 6. Mind map section showing new groupings of *in vivo* and descriptive codes in pink.

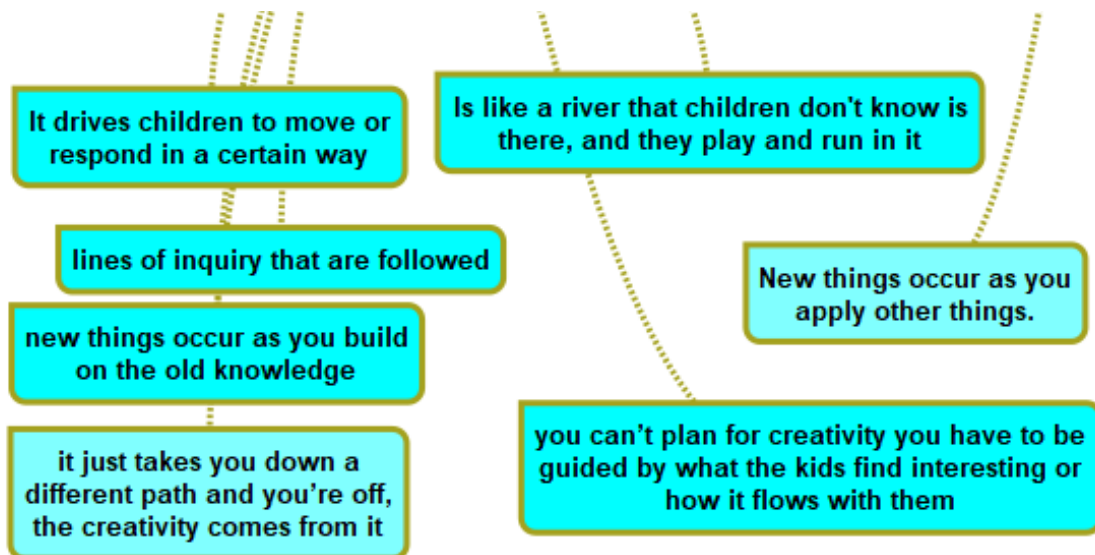


Figure 7. Mind map section showing new groupings of codes, shown in blue.

Spider-web links

The second stage of the mind mapping process was to record the links between codes. There were many links between codes – often spanning the breadth of each map – which together formed a spider web of linked nodes. The links created shared ideas between descriptive codes and *in vivo* fragments, such as in the case in Figure 11, where new links were formed between engagement, fun and experience.

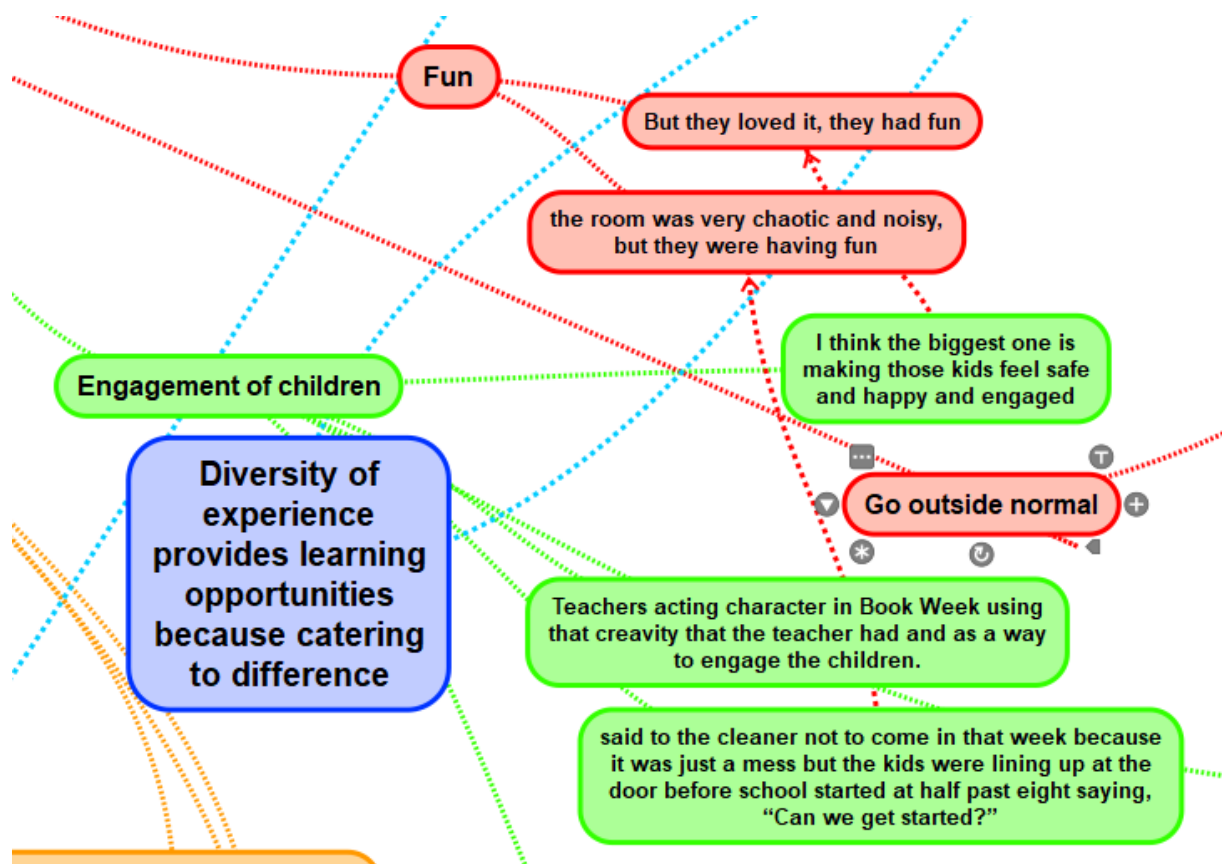


Figure 8. Mind map section showing spider-web links of *in vivo* and descriptive codes

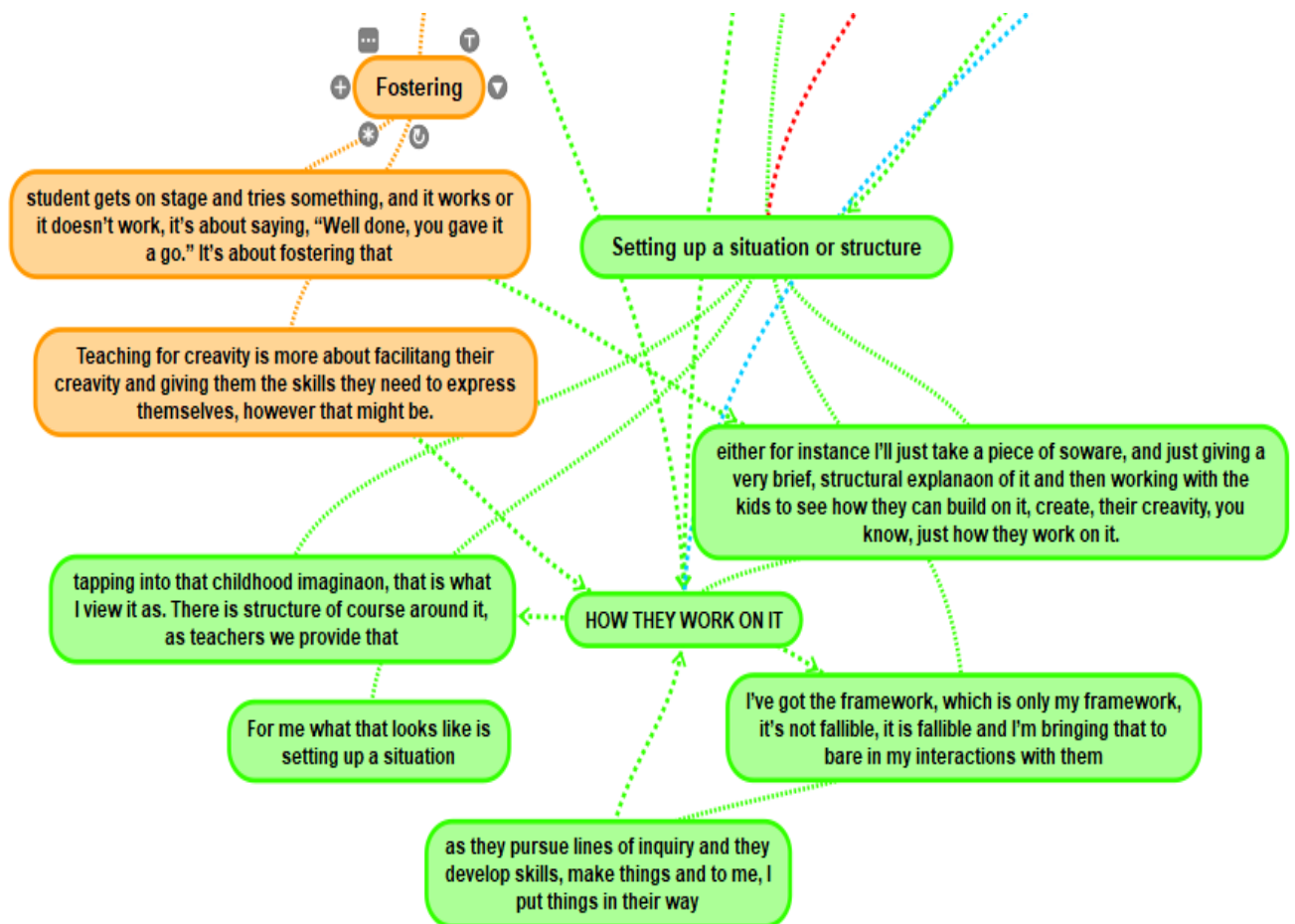


Figure 9. Mind map section showing spider-web links and arrows

Theme and idea labels

The third process of mind mapping was to add blue labels into the mind maps to show specific ideas or themes that had resulted from the new clusters of nodes. Four blue labels were placed around the focus topic “Learning curves for teachers” (Part of Interview Topic 3: Teaching for creativity strategies) and are demonstrated in Figure 10.

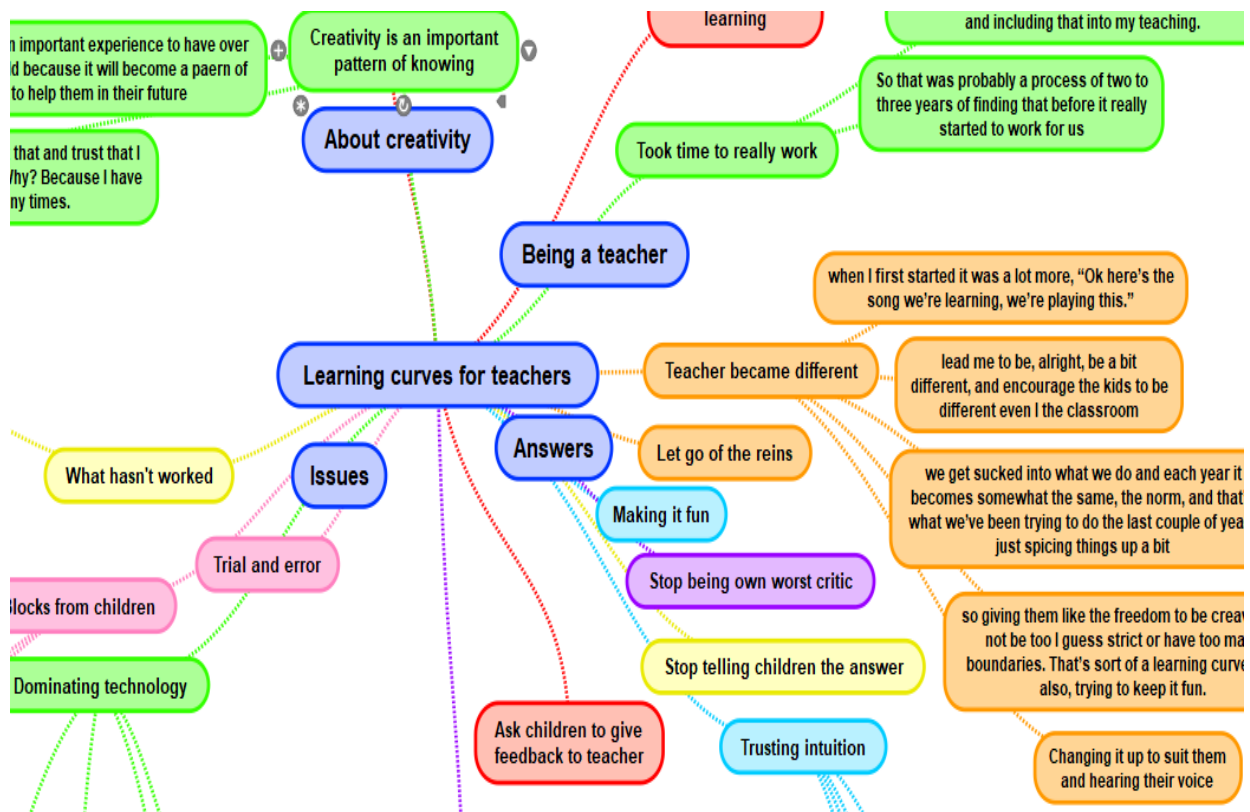


Figure 10. Mind map section showing blue labels to indicate four emerging themes and ideas

Direction 2 of the analysis: Additional notes

A second direction of analysis was commenced following the realisation that whilst the predetermined codes were helpful to organise the interview data, they limited the scope of the analysis. Creswell (2014) notes that “the traditional approach in the social sciences is to allow the codes to emerge during the data analysis” (p. 248). In addition to Creswell’s (2014) steps for qualitative data analysis, Tesch’s (1990) eight steps of coding were drawn upon in the second direction of analysis, in which the eighth step of coding was pertinent for the new direction, “if necessary, recode your existing data” (p. 145).

Line-by-line coding

Line-by-line coding (Creswell, 2014) was employed to recode the existing data from the mind maps. This was a return to Creswell’s (2014) Step 3 of data analysis for qualitative research. To commence the line-by-line coding process, the list-view data were retrieved from the mind map program.

List view example

Learning curves for teachers

Students and creativity

Some kids are more engaged with learning the building blocks part and some are more engaged with the creative part, so you know, I guess it’s maybe, ideally if you think of them working in a group together
So I guess I’ve learnt that too, you can teach, can be creative with all the year levels and the kids really like that,

Teacher became different

when I first started it was a lot more, “Ok here’s the song we’re learning, we’re playing this.”
lead me to be, alright, be a bit different, and encourage the kids to be different even in the classroom
we get sucked into what we do and each year it becomes somewhat the same, the norm, and that’s what we’ve been trying to do the last couple of years just spicing things up a bit
so giving them like the freedom to be creative and not be too I guess strict or have too many boundaries. That’s sort of a learning curve, and also, trying to keep it fun.
Changing it up to suit them and hearing their voice

Transcript re-read

In the second direction of analysis, the interview transcripts were re-printed, re-read and annotated by hand. Viewing the transcripts in this way was informed by the *8 Ways of Learning* (Yunkaporta, 2009) approach of “Story sharing.” In “Story sharing” the totality of the story is important. The

interview transcripts were considered in their entirety rather than in the broken form of tiny pieces of coding. The stories were largely about teaching for creativity and were exemplars of the meanings the participants wished to convey.

There were certain participants who shared their ideas through story only. Participant 2, 3 and 8 were story sharers. Interestingly their interview time length stretched into 45 minutes. Additionally, each of these participants preceded the interview with lengthy and in-depth conversation, rather than just polite pre-talk. For instance, Participant 2's introduction to the interview was a tour of the school, Participant 3 was concluding a ukulele ensemble rehearsal just prior to the interview in which it became a teach and talk experience, and Participant 8 chose to meet over coffee in which introductory conversation of about 20 minutes was an important "getting to know you" chat before the interview. The transcript for these interviews was more of a set of stories, whereas the other participants gave shorter answer descriptions of teaching for creativity.

3.8 Seven themes

The line-by-line coding of the second direction of analysis resulted in an initial seven themes and 38 sub-themes, herein referred to as the seven themes. The themes, however, showed overlap and there were indications of repetition in the sub-themes. Also, there were the spider-web process outcomes and the annotations of the transcripts (Table 7) that were not yet integrated into the second direction of analysis. A final level of coding was conducted in line with Creswell's (2014) six steps. The seven themes (and sub-themes) were reworked to prevent overlapping or repetition, and to integrate the spider-web process outcomes and the transcript annotation outcomes. The result was the crystallisation of five emergent themes as the conclusion of the interview data analysis process.

Table 7. Spider-web process outcomes and transcript annotation outcomes.

Spider-web process outcomes	Transcript annotation outcomes
Imagination and diversity of teacher approach to provide scope	Breaking out of the norm – diversity of approach by the teacher
Imagination is about the way children work on things	Stories of children's creativity as innate, natural the way they do things
Comfort zone	Confidence
Life experiences	Pedagogy such as self-directed learning, experiential learning, authentic learning. Life skills are learned through creativity

3.9 Chapter conclusion

Teaching for creativity in Victorian primary schools has been shown to be a necessary part of the educator's role, both in the generalist and music specialist classrooms, yet there is a gap in the literature about it relating to Victorian teachers. The aims and research questions driving the study centre on how and why educators teach for creativity and utilise creative processes in their classrooms. To maximise what can be learnt, the investigation takes the form of a mixed methods approach, with a pragmatic worldview and an underpinning social constructivist approach. The research design indicates the use of a survey and interviews. Analysis was varied for each of the data collection phases and informed subsequent data collection. The analysis procedure for each phase was explained in this chapter. It was shown to represent a range of techniques for quantitative and qualitative data analysis.

Chapter 4: Survey data, analysis and findings

This chapter is the presentation of the survey data, analysis and findings. The first part of the chapter presents the survey data as visual representations and accompanying descriptions. A pie chart for each question depicts the data from the overall sample. A bar graph has been included for most questions to indicate the differences of choices between the three categories of teacher responders. The analysis of the survey data occurs in descriptive statements that directly follow the visual representations to draw out the notable findings from the displayed data. A summary of the key findings from each of the Survey Topics has been provided.

4.1 Survey data

Survey data for all closed-ended questions (the majority of the questions) are displayed in this chapter using visual representations. First, the survey data from the overall sample are presented visually in a pie chart for most questions. Where there is no pie chart, because of the nature of the question, there is a cross tabulation chart provided. The pie chart displays the results from the overall sample, in which the specialists and the generalists are mixed together (Group A and Group B). A bar graph follows the pie chart in most instances. Both nominal and ordinal level data are shown in the visual representations. Miksza and Elpus (2018) note that nominal data is “that which uses numbers as codes to communicate categorical information” (p. 32) in which, “the most common form to summarise this type of information is by calculating simple frequencies, percentages and/or proportions” (p. 32). Ordinal level data “measurement yields numerical scores that can indicate a relative ordering or ranking” (p. 32). The final question in the survey (Question 42) was open-ended and required a text response. The findings from Question 42 have been included at the end of this chapter.

4.1.1 Analysis of the survey data

Two analysis techniques were applied to the survey data. As discussed in Chapter 3, the first analysis technique was the use of descriptive statements (Miksza & Elpus, 2018). The statements refer to the overall sample and relate to the pie chart presentation for each question. At times, the descriptive

statements report the mode (the most frequently occurring response) or the median (the response at which 50% of the data lies above and 50% lies below) or an outlier. It is important to note that descriptive statistics are intended to describe the survey results as they pertain to the survey respondents only. Where inferential statistics are statements about a population that are based on a selection of the population within a sample (Miksza & Elpus, 2018), descriptive statistics are statements that relate only to the sample. The second analysis technique is a comparison of variables (Fowler, 2009). This is shown in the use of the bar graphs and relative discussion. The comparison of variables explains the differences between the responses of the generalists, music specialists and performing arts specialists.

4.1.2 Survey findings

The findings are presented as Survey Topic summaries. These are the topics around which the survey was originally designed. The first findings summary is titled “Survey Topic 1: Teacher perception of creativity” and includes the data from the survey responses for that topic. Subsequent findings summaries occur for: Survey Topic 2: Teaching for creativity (definitions and strategies), Survey Topic 3: Teacher approach within the lesson, Survey Topic 4: Arts integration (found to be redundant and not elaborated upon) and Survey Topic 5: Creative process. Each summary concludes with a set of key words relating to the mode for each question’s response. The key words relate to the differences between the teacher categories.

4.2 Survey data, analysis and findings in the Survey Topics

4.2.1 Survey Topic 1: Teacher perception of creativity

This section contains the data, analysis and findings from Survey Topic 1: Teacher perception of creativity. Data has been presented from Question 3-9. It is important to note that Question 3 and 4 were categorised as “warm up” questions to assist respondents to tune into the theme of the survey, but nonetheless contains relevant data.

Q3. Recall a time in your teaching career when you encouraged children to use their creativity.

Which thought bubble quote best represents the children's thinking at that time?

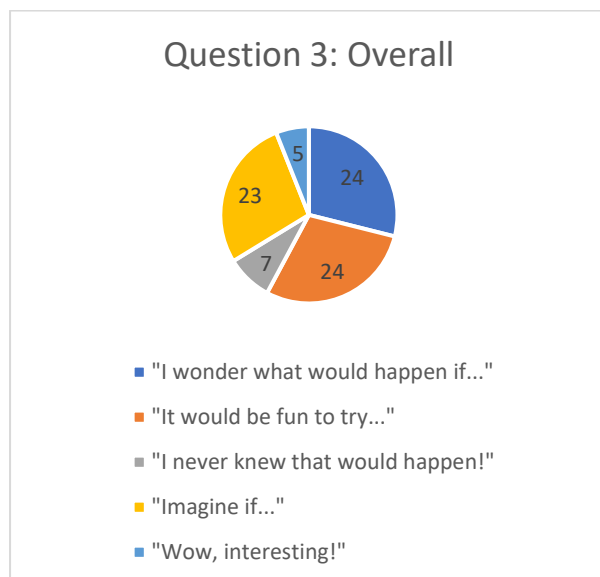


Figure 11. Survey Question 3 pie chart

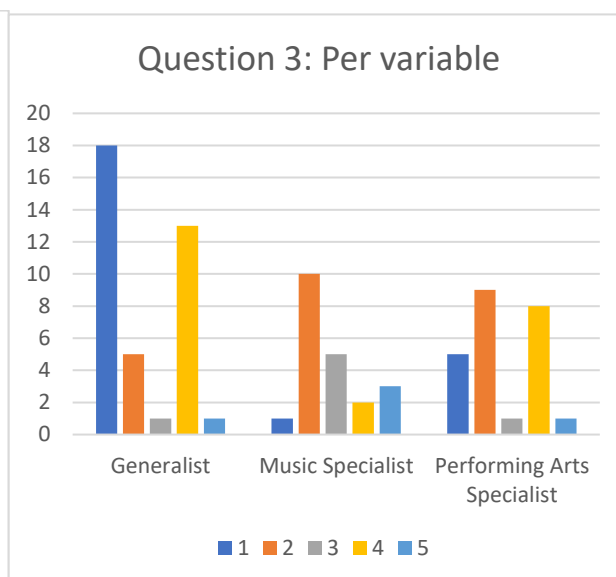


Figure 12. Survey Question 3 bar graph

Question 3 required teachers to select a likely reflection (from a child) towards creative work. The overall sample responses show preference for three of the five phrases, which were, “I wonder what would happen if...”, “It would be fun to try...” and “Imagine if.” The two phrases that were minimally selected were those that had more evaluative connotations, “I never knew that would happen!” and “Wow, interesting.”

The bar graph demonstrates the differences between the teacher categories for Question 3. It shows that the generalists more often reported, “I wonder what would happen if...” compared to the specialists. The option, “It would be fun to try...” was a feature of the specialist classrooms, rather than the generalists.

Question 4b. Which symbol do you think best represents the meaning of creativity?

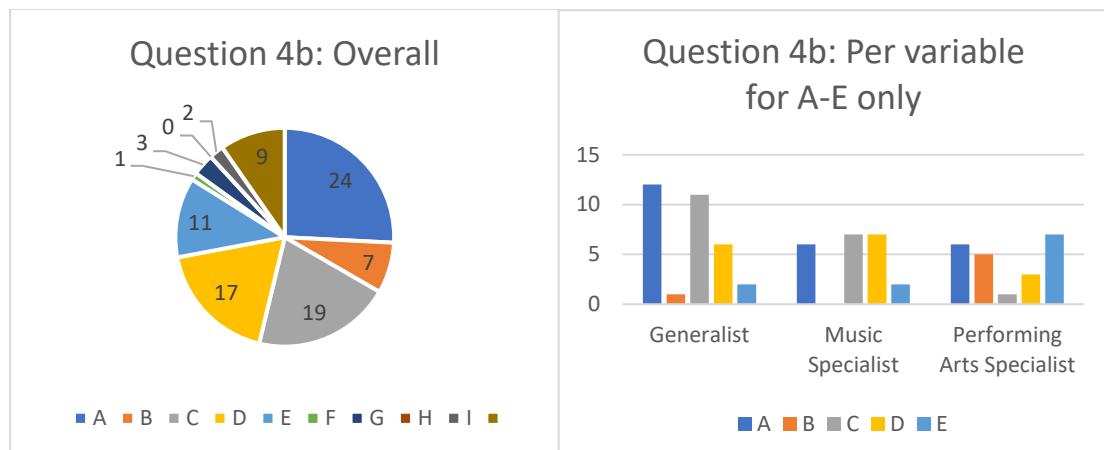
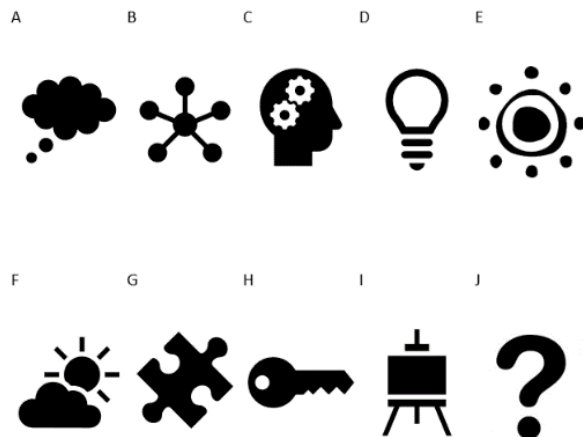


Figure 13. Survey Question 4B pie chart

Figure 14. Survey Question 4B bar graph

There were mixed responses from the overall sample for Question 4B in the selection of a symbol to represent creativity. The mode, for just over a quarter of the overall selection, was the imagination/thought cloud (Symbol A) and the median was the symbol of the light bulb (D). Outliers were F (sunshine behind cloud), G (key) and I (artist easel), with zero for H (jigsaw piece).

The difference in the responses between the categories of teachers has been shown in the bar graph in Figure 14. It indicates the responses for A-E only and shows variation. The generalists tended to select imagination (A) and thinking (C). The music specialists were similar to the generalists (comparatively to the performing arts teachers), showing preferences for the imagination (A), thinking

(C) and the light bulb “ideas” (D). The performing arts specialists were different from the other two categories. The mode from their selection was the symbol of collaboration (E) with preferences for the imagination cloud (A) and the mind map/brainstorm symbol (B).

Q5. Being creative is about...

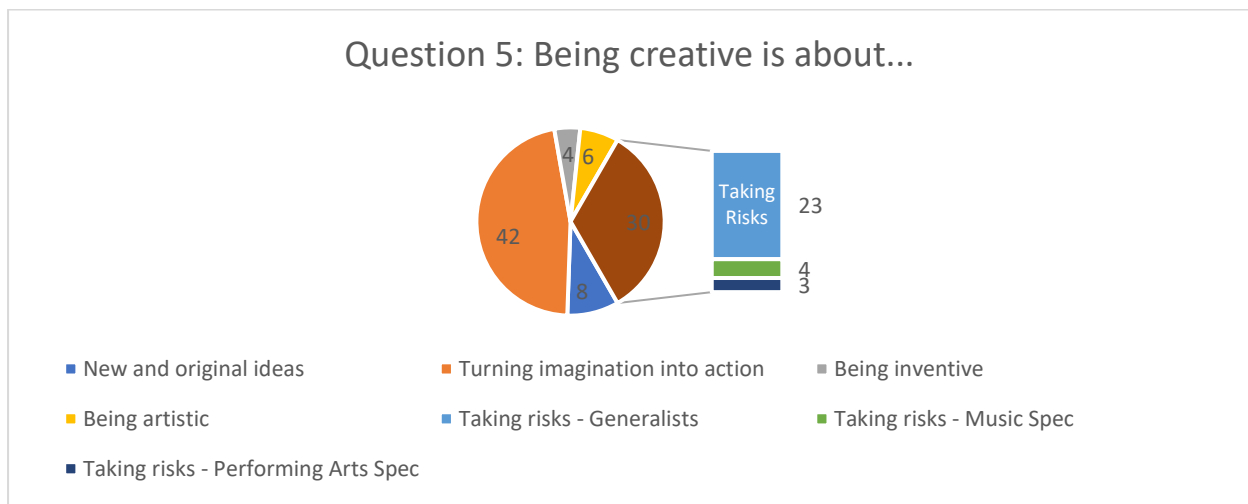


Figure 15. Survey Question 5 pie chart with embedded bar graph

Question 5 required teachers to select a short phrase to define creativity. The pie chart in Figure 15 is the only visual representation provided for Question 5. It features an embedded bar graph to indicate the category differences within “taking risks.” For mode from the overall sample was the response, “Turning imagination into action”, which was selected by nearly half of the teacher population. The response, “Taking risks” was the second most popular choice overall, in which the embedded bar graph demonstrates this response as being important for generalists in particular.

Q7. The *Victorian Curriculum* refers to four ways in which children's creativity can be developed.

Please indicate two options that best describe the ways children are creative in your classroom.

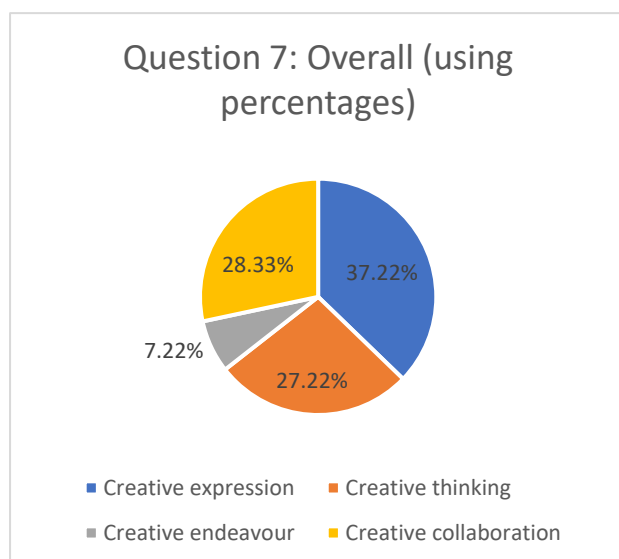


Figure 16. Survey Question 7 pie chart

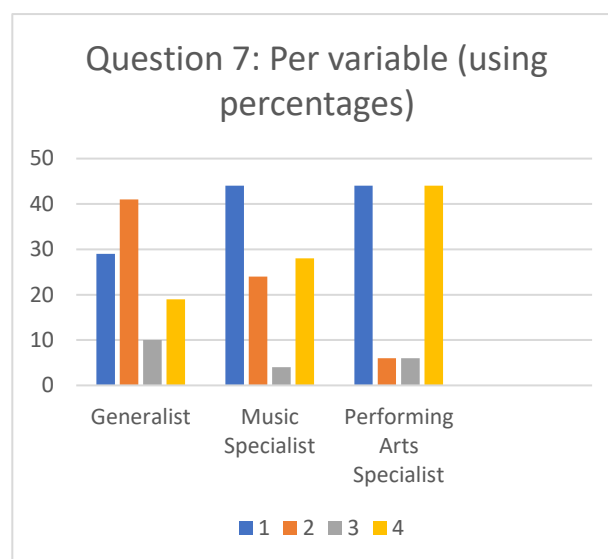


Figure 17. Survey Question 7 bar graph

The focus of Question 7 was the four ways to develop children's creativity, as indicated within the *Victorian Curriculum F-10*. The pie chart for Question 7 has been represented with the percentages of each response, rather than the actual numeric count, due to the design of this question. It required two responses to be selected without ranking order of the two. The mode across the overall sample was "Creative expression" with little response for "Creative endeavour."

The data in the bar graph for Question 7 demonstrates the influence of each category of teacher on the overall data. This is evident in the specialists' contribution to the "creative expression" response. The mode for the generalists was "Creative thinking" – not a key choice for the specialists. The mode for the music specialists was "Creative expression" and for the performing arts specialists, it was equally "Creative expression" and "Creative collaboration." The data at this point shows the tendency of generalists to select responses relating to thinking and for performing arts specialists to select responses relating to collaboration.

Q8. Creativity is mostly related to...

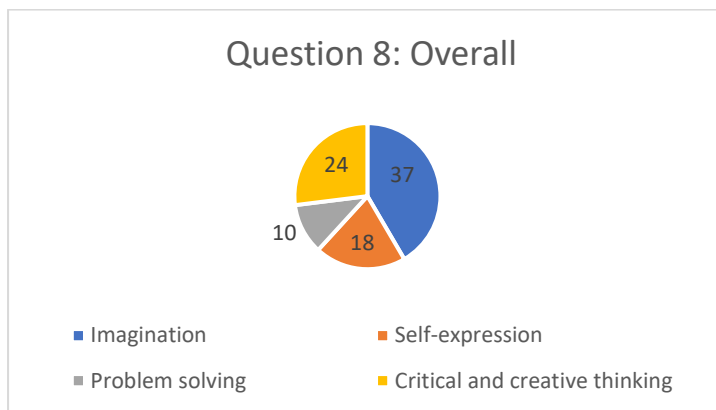


Figure 18. Survey Question 8 pie chart

Question 8 sought a further definition from teachers about creativity through word association. Survey Question 8 demonstrates that the response, “Imagination” was the mode from the overall sample, showing this word as the most popular choice. The response, “Critical and creative thinking” was the second highest selection, followed by the response, “Self-expression. The option, “Problem solving” was minimally selected by the overall sample.

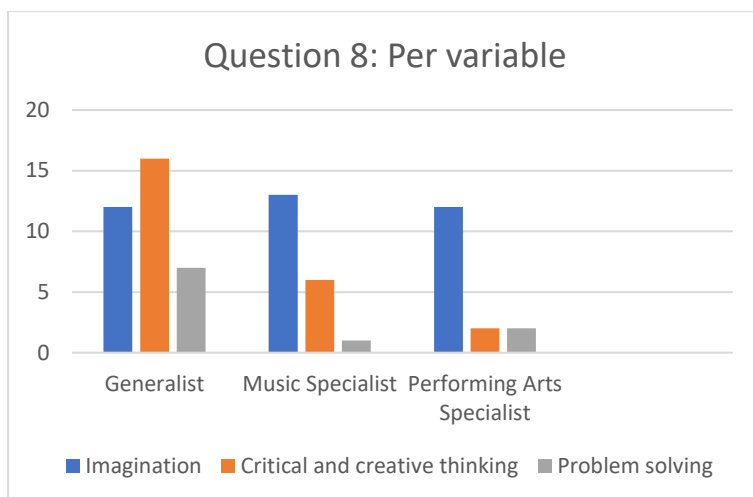


Figure 19. Survey Question 8 bar graph (variation).

Data depicted in the Survey Question 8 bar graph relates creativity with other aspects. For generalists it is mostly related to “Critical and creative thinking” and “Imagination”, whereas for music specialists it related to “Imagination” and “Critical and creative thinking.” Performing arts specialists noted that creativity was about “Imagination” and “Self-expression” and this was echoed in the combined thinking of the specialists. The option, “Self-expression” was the least selected by the generalists. “Problem solving” was the least selected option by music specialists and performing arts specialists. The data shows that generalists relate creativity to the *Critical and Creative Thinking* capability in the *Victorian Curriculum F-10* and acknowledge the important component of imagination – which could be categorised also as a type of thinking.

Q9. In a word, creativity is about...

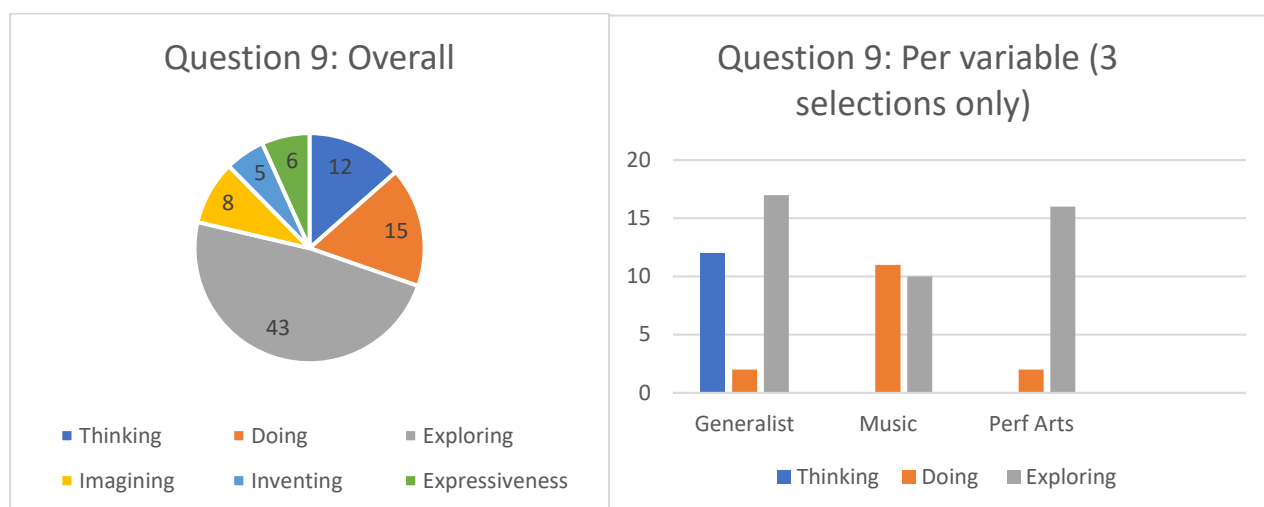


Figure 20. Survey Question 9 pie chart

Figure 21. Survey Question 9 bar graph

The one-word options to describe creativity in Question 9 show similarity and difference overall and between individual teacher categories. The results from the overall sample for Survey Question 9 show that “Exploring” is a key word for the meaning of creativity with a selection of additional responses. There were minimal responses to “Inventing” and “Expressiveness.” As shown in Figure 21, the generalist teachers only (in part) selected “Thinking.” Creativity as “Doing” was mostly selected by music specialists. The choice of “Exploring” was the mode for the generalists and performing arts specialists. Additionally, the bar graph (Figure 21) shows that “Thinking” (as a meaning of creativity) was not selected by any of the specialists, yet it was selected by 30% of the generalists. The data in the bar graph shows that “Exploring” was important for generalists as a meaning for creativity, and for performing arts specialists, but secondarily for music specialists.

Findings summary of Survey Topic 1: Teacher perception of creativity

This summary contains the findings from the survey about teacher perception of creativity. A key finding from the overall sample for Survey Topic 1 was the consistent connection between creativity and imagination. It was continuously indicated as the mode for most questions in this section of the survey. A second finding was the preference from the overall sample for the word “exploring” over the word “imagination” to define creativity. Findings about the differences between the categories of

teachers included “doing” in relation to creativity – noted by the specialists but not the generalists. “Thinking” was selected by generalists and music specialists only. The performing arts specialists were the only group to note “collaboration” and “self-expression.”

There was a range of key words emerging within the findings for Survey Topic 1: teacher perception of creativity. The key words (ordered from most to least used) for each category (based on the mode) depict the similarities and differences between teacher categories. Generalist perception of creativity centred around imagination, thinking, taking risks, exploring and wonder. The music specialist teachers indicated that creativity was mainly about imagination, thinking, doing, new ideas, taking risks and being artistic. For performing arts specialist, imagination, collaboration, exploring, taking risks, doing and self-expression were important aspects.

4.2.2 Survey Topic 2: Teaching for creativity

Definitions

In this section, teachers were asked about their definition of teaching for creativity and were asked to select a response to best describe it. The three components that comprise Survey Topic 2 are definitions of teaching for creativity (Questions 11-12), strategies for teaching for creativity (Questions 14, 15, 16, 17, 19 and 20).

Q11. For me, teaching for creativity is mostly about...

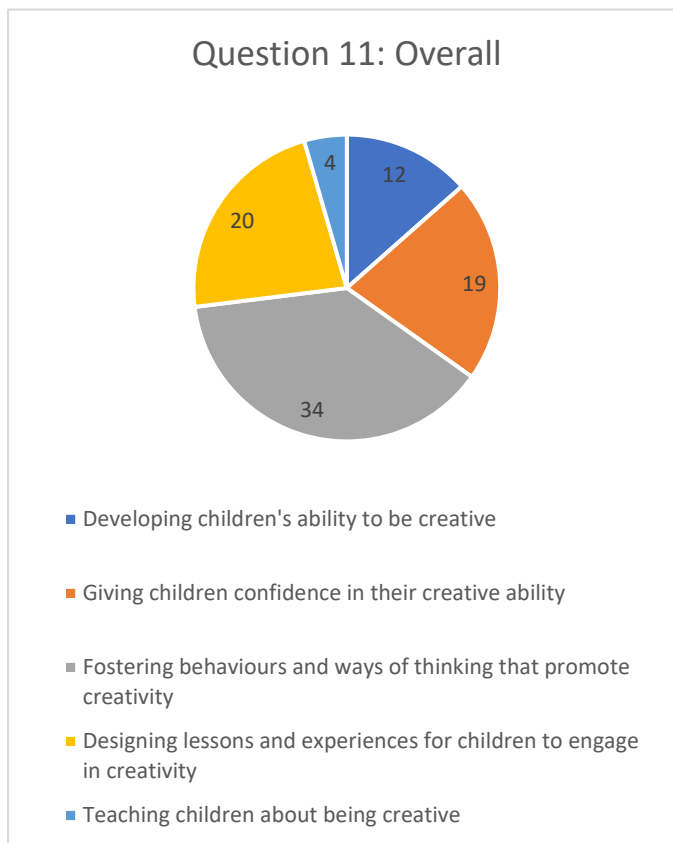


Figure 22. Survey Question 11 pie chart

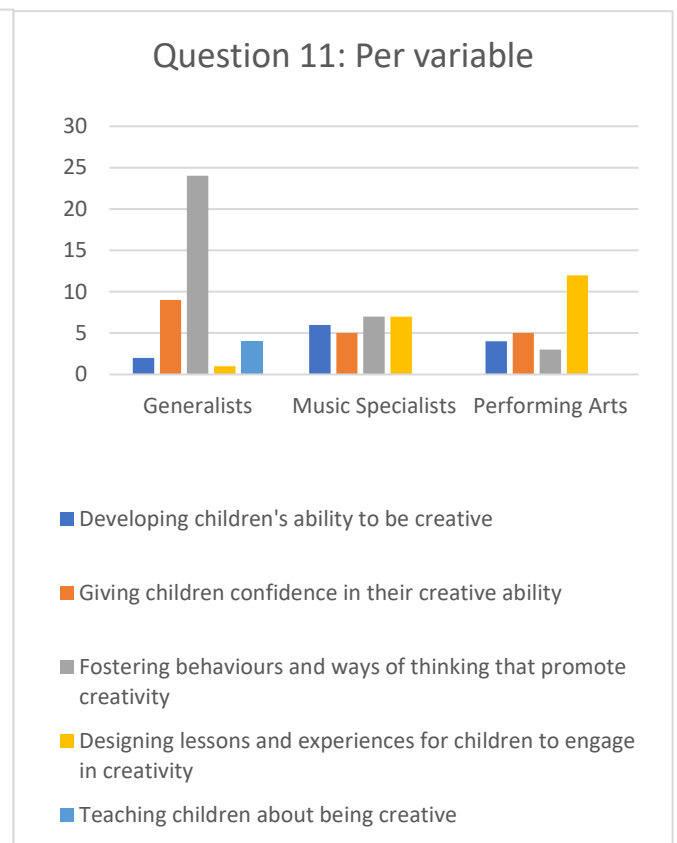


Figure 23. Survey Question 11 bar graph

Question 11 generated a range of responses about the definition of teaching for creativity. The mode for the overall sample for Survey Question 11 was the response, “Fostering behaviours and ways of thinking that promote creativity” and the outlier was “Teaching children about being creative.” The bar graph indicated that, “Fostering behaviours and ways of thinking that promote creativity” was popularly selected by generalists and it was as equally important to music specialists as was “Designing lessons and experiences for children to engage in creativity.” The latter was of key importance for performing arts specialists. Generalists and performing arts specialists acknowledged the importance of building children’s confidence as a part of teaching for creativity.

Q12. Teaching for creativity is an important way to support...

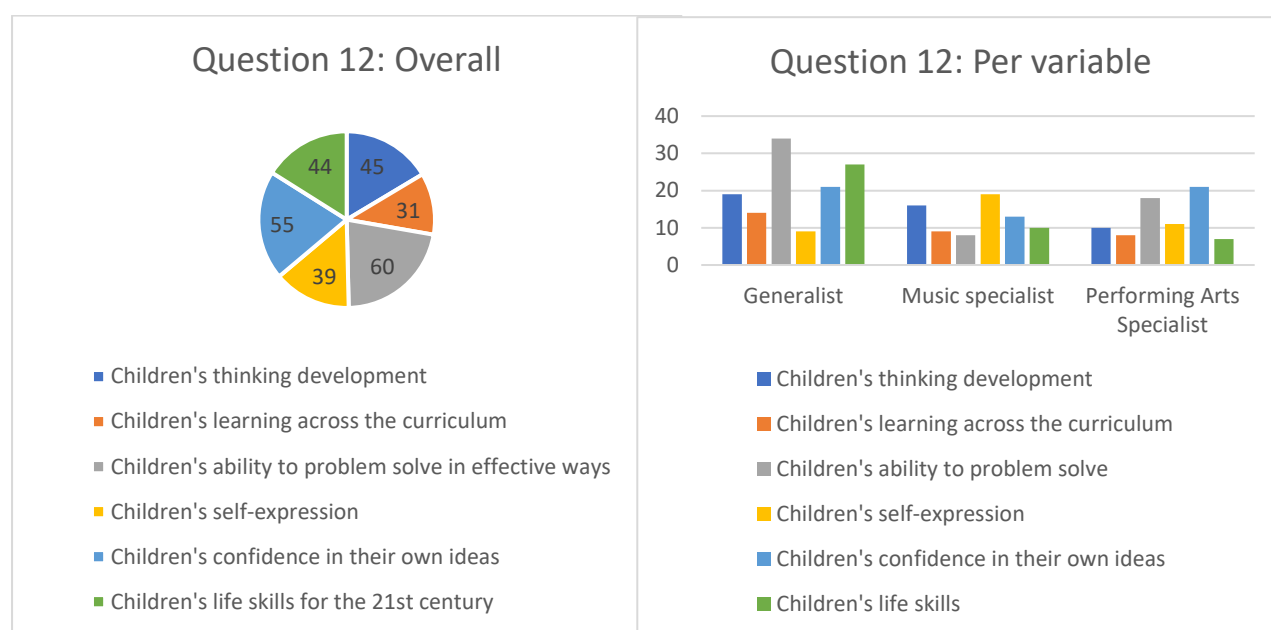


Figure 24. Survey Question 12 pie chart

Figure 25. Survey Question 12 bar graph

The data from Question 12 reflect teachers' rationales for teaching for creativity. The pie chart for Question 12 demonstrates a relatively equal selection about the ways that teaching for creativity supports children's learning. It is important to note the differences between the teacher categories when the data is presented equally, to note the preferences (if any) per variable. As shown in the bar graph (Figure 25), "Problem solving" was clearly an important choice for the generalist teachers, whose second most popular choice was "Life skills." The music specialists had preference for the option of "Self-expression" more so than the other teacher categories. Interestingly, "Thinking" was an additional consideration noted by the generalists and music specialists alike. The mode for the performing arts specialists was the selection, "Confidence in their own ideas" as the key way to support children's creative development, and secondarily noted, "Problem solving."

Findings summary of Survey Topic 2: Teaching for creativity-Definitions

This summary outlines the key survey findings about teacher definitions of teaching for creativity. The findings from across the sample mostly define it as fostering behaviours and ways of thinking in children that promote creativity. Teaching for creativity held a different meaning for each category of

teacher. The generalists indicated that teaching for creativity focused on fostering behaviours/ways of thinking, giving children confidence, problem solving, developing life skills. Music specialist teachers noted that it was about fostering behaviours/ways of thinking, designing lessons and experiences, self-expression and thinking development, and similarly the performing arts specialists indicated that teaching for creativity was about designing lessons and experiences, giving confidence, problem solving, building confidence. Key features for generalists were confidence and life skills, whereas specialists emphasised the design of learning experiences.

Strategies

The second part of Survey Topic 2: Teaching for creativity was focussed on teaching strategies.

Q14. Teaching for creativity involves me in...

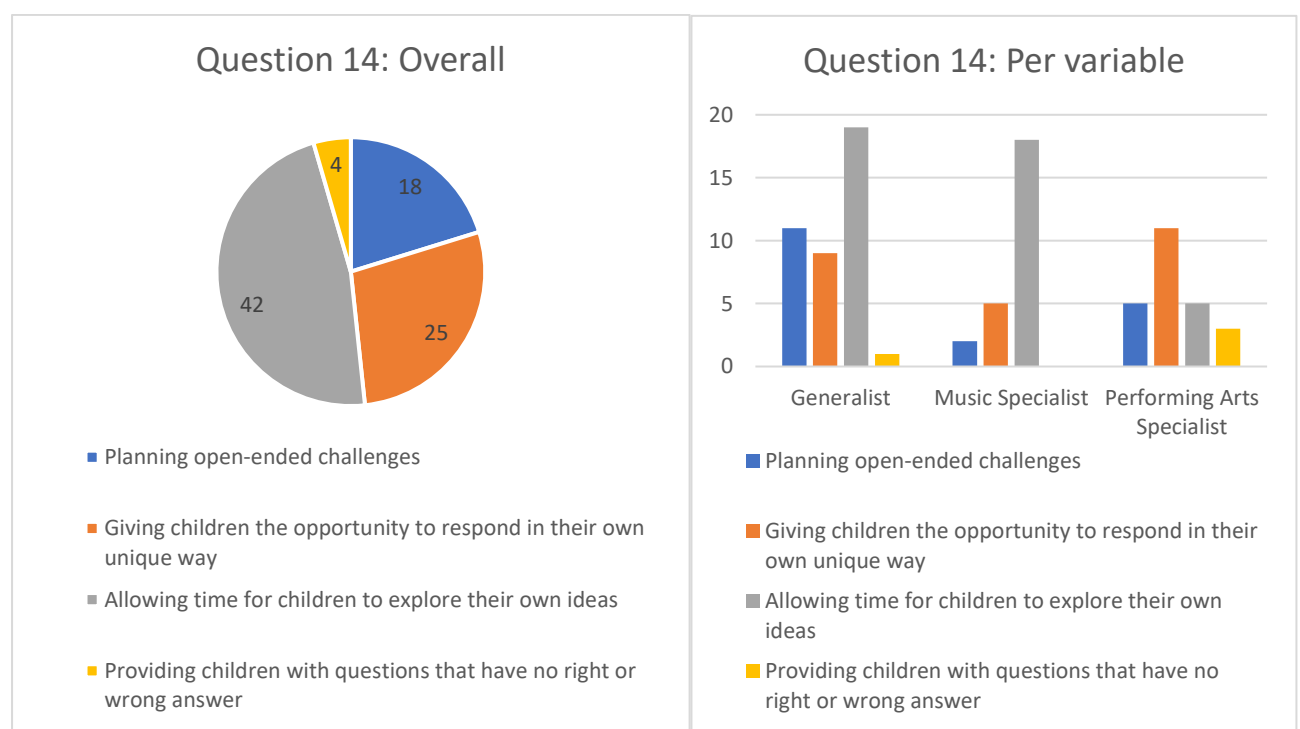


Figure 26. Survey Question 14 pie chart

Figure 27. Survey Question 14 bar graph

In Survey Question 14, teachers reflected on their actions in teaching for creativity. The mode from the overall sample was “Allowing time for children to explore their own ideas.” The outlier was

“Providing children with questions that have no right or wrong answer.” The differences between the categories of teachers the response, “Allowing time for children to explore their own ideas.” It was the mode for the generalist and the music specialist teachers but minimally selected by performing arts specialists. Generalists and performing arts specialists additionally noted the importance of the response, “Providing children with an opportunity to respond in their own unique way.” Generalist teachers acknowledged the use of open-ended tasks in their classroom.

Q15. Teaching for creativity is evident in my teaching when I... (respondents were required to select two responses)

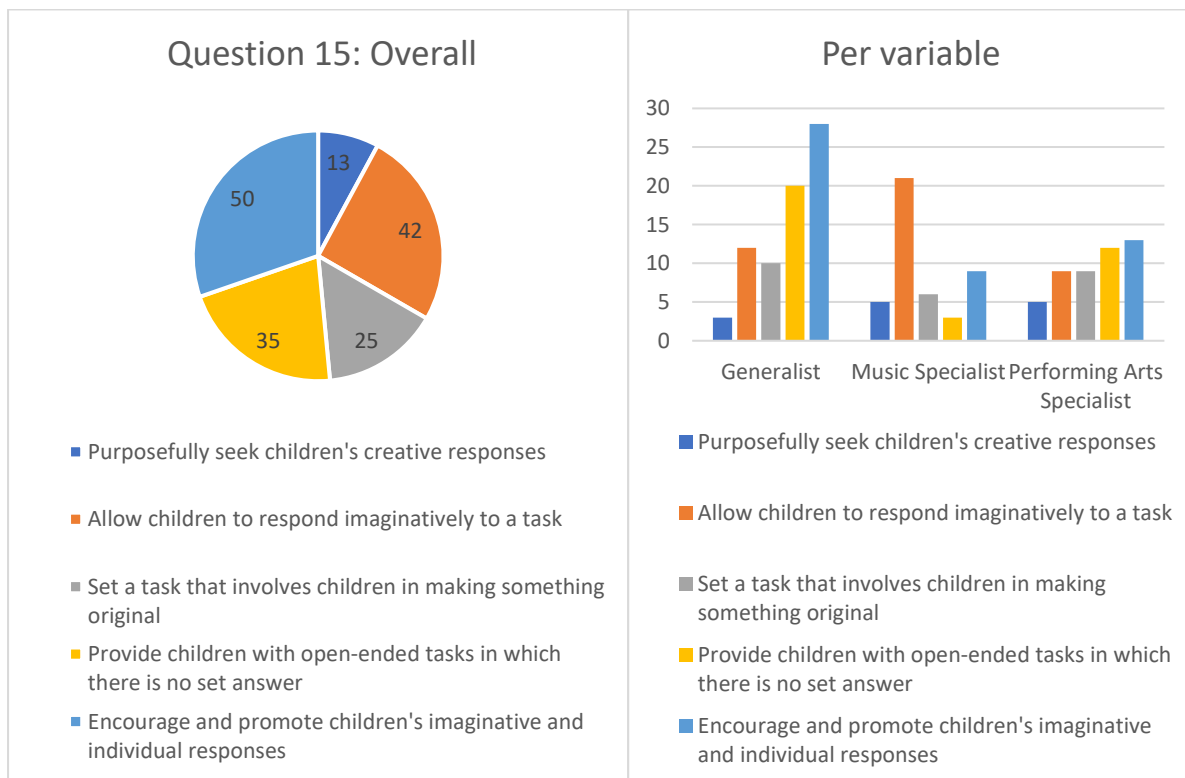


Figure 28. Survey Question 15 pie chart

Figure 29. Survey Question 15 bar graph

There was variation between the overall sample and the three teacher categories in response to Question 15. The pie chart shows that the mode from the overall sample was, “Encourage and promote children’s imaginative and individual responses.” The data in Figure 29 demonstrates that the Music specialists preferred the response, “Allow children to respond imaginatively to tasks” whereas generalists and performing arts teachers chose, “Encourage and promote children’s imaginative and

individual responses.” The difference in the two selections is primarily the wording, with “allow” in comparison to “encourage and promote.”

Q16. Important ways I help children to be creative are to... (select two responses)

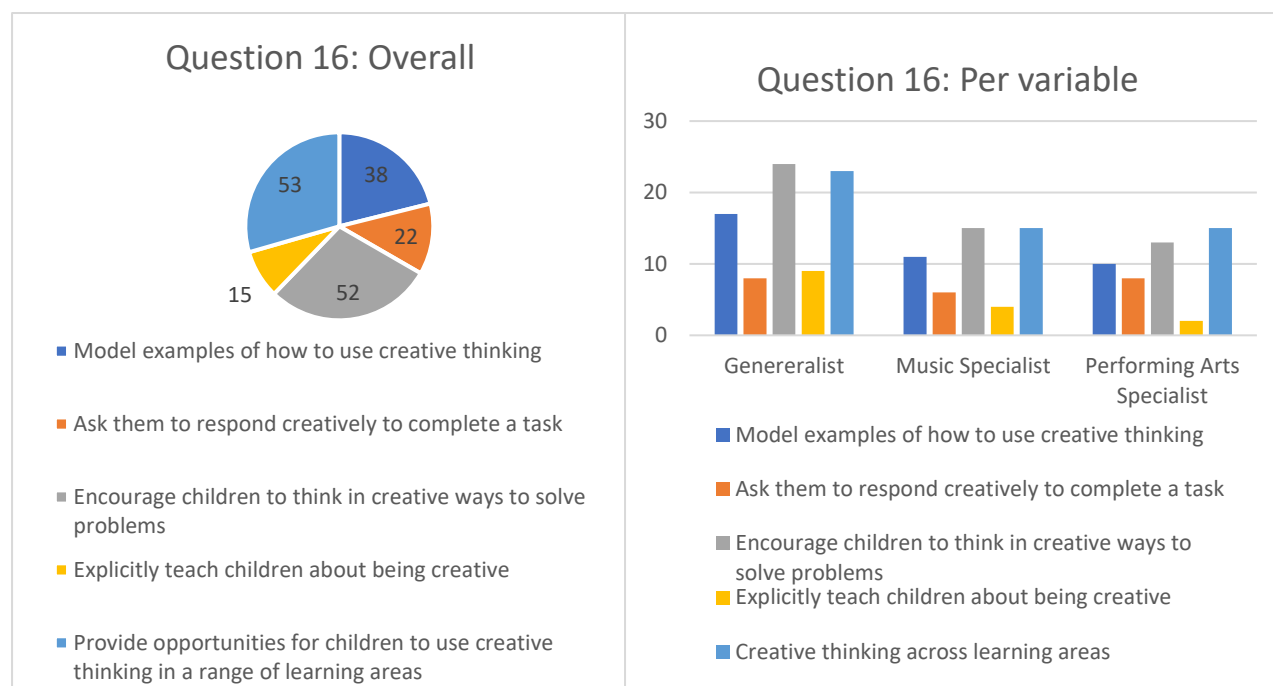


Figure 30. Survey Question 16 pie chart

Figure 31. Survey Question 16 bar graph

Question 16 inquired about the way teachers help children to be creative. The data indicate that the mode for this question was shared almost equally between two responses. The two similarly chosen responses were, “Provide opportunities for children to use creative thinking in a range of learning areas” and the response, “Encourage children to think in creative ways to solve problems.” The data represented in the bar graph in Figure 31 indicates a relatively equal response from the three categories of teachers for the options shown in grey (problem solving), medium blue (creative thinking) and light blue (teacher modelling).

Q17. The main teaching strategy I utilise in my classroom to encourage children to be creative in my classroom is to...

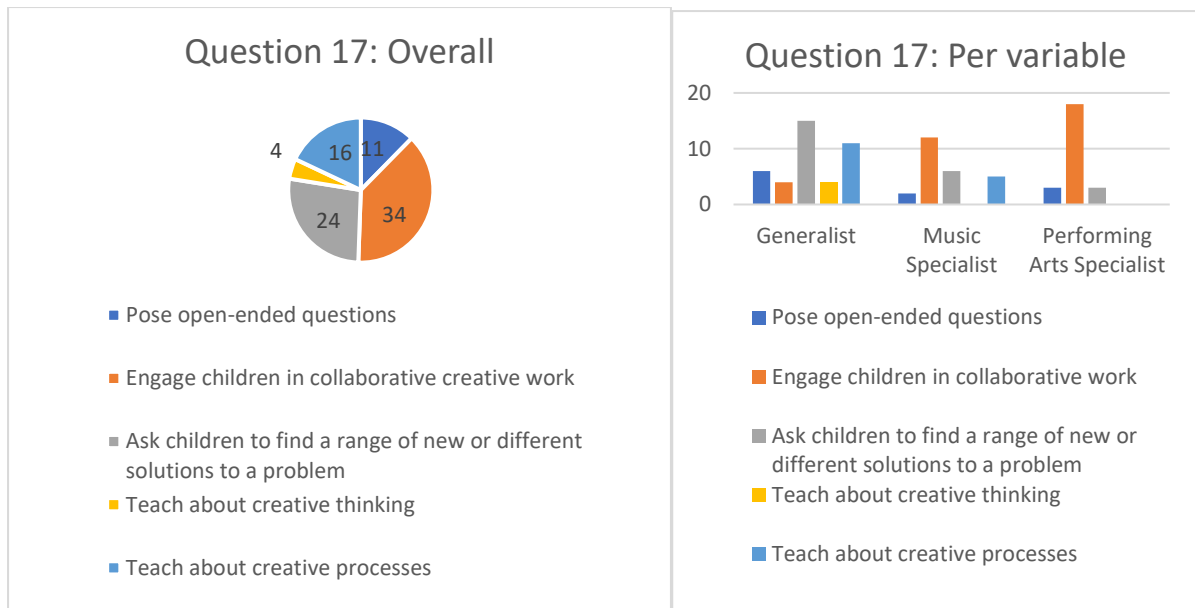


Figure 32. Survey Question 17 pie chart

Figure 33. Survey Question 17 bar graph

Survey Question 17 inquired about the use of specific teaching for creativity strategies. The mode from the overall sample was the response, “Engage children in creative work”, however, the response “Ask children to find a range of new or different solutions to a problem,” was selected by over a quarter of the respondents. The outlier was the response, “Teach children about creative thinking.”

Q19. I notice that children’s creativity is mainly motivated by...

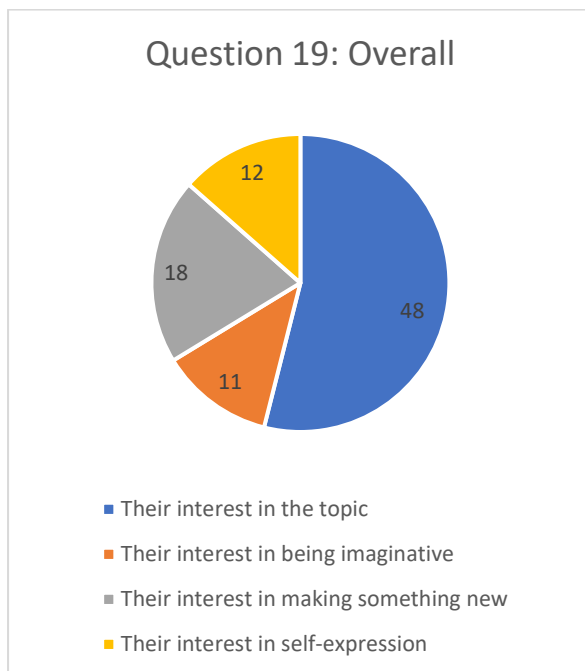


Figure 34. Survey Question 19 pie chart

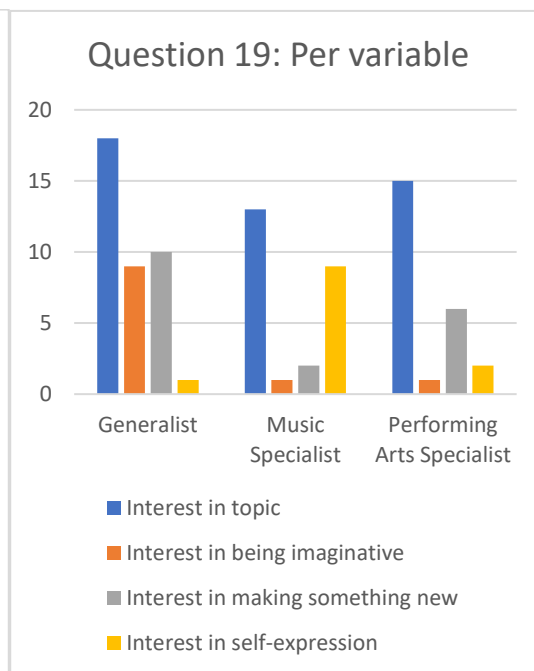


Figure 35. Survey Question 19 bar graph

There is a clear indication from the overall sample for Survey Question 19 that children’s creativity is motivated by “their interest in the topic”, as this response was selected by over half of the teachers overall. The data in the bar graph in Figure 35 demonstrates a similarity between each category of teacher which indicated the shared acknowledgement of the importance of children’s interest in the topic. Secondly, the music specialist teachers named children’s “Interest in self-expression” as another factor worthy of consideration. The additional factors for generalists was the child’s “Interest in making something new” and “Interest in being imaginative.”

Q20. Additionally, children’s motivation to be creative is assisted by the way I...

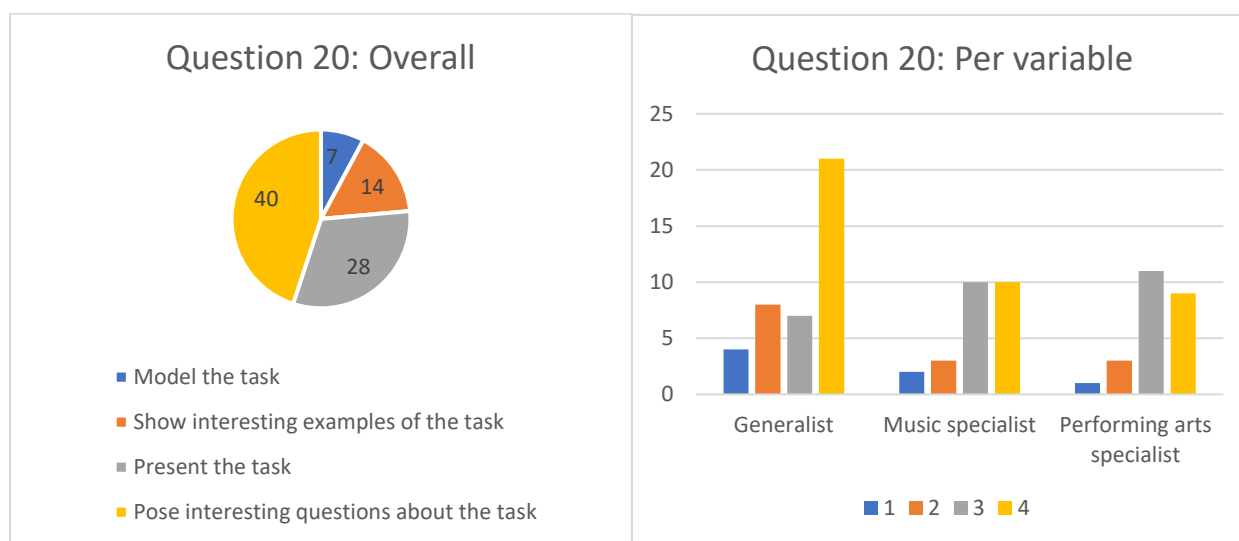


Figure 36. Survey Question 20 pie chart

Figure 37. Survey Question 20 bar graph

Children’s motivation in creative tasks was the focus of Question 20. The responses to show the mode overall was, “Pose interesting questions about the task” with consideration of the way teachers “Present the task.” The outlier was to “Model the task.” Whilst the indication of the mode from the generalists was “Pose interesting questions about the task”, this option was also selected by the specialists but with relatively equal importance given also to “Present the task.”

Findings summary of Survey Topic 2: Teaching for creativity–Strategies

The findings from the overall sample show three key strategies for teaching for creativity. These were:

- Allowing children time to explore their own creative ideas
- Establishing motivation from children’s interest in the topic
- Posing interesting questions about the topic

The findings revealed variance and similarities between the three categories in relation to specific teaching for creativity strategies. Regarding the variance, in order of preference, the generalists mostly selected the following strategies: allowing time to explore, setting open-ended challenges and

posing interesting questions about the task. The music specialists mostly selected: allowing time to explore, for children to respond in their own way, the way the teacher presents the task, and posing interesting questions about the task. The performing arts specialists preferred: for children to respond in their way, allowing time to explore and posing interesting questions about the task. Strategies that were similar between the three variables were about encouraging children to think in creative ways to solve problems and to develop children's creative thinking across learning areas. Similarly, there was an emphasis from all teacher categories on the importance of establishing child interest in the topic to support and promote motivation.

4.2.3 Teacher approach within the lesson

This section is about the ways in which teachers approach teaching for creativity. It relates to teacher selection of pedagogy, activities used and the structure of the lesson. In relation to the research questions, this section is a key component of how teachers teach for creativity. This section provides the response to Questions 23 to 26 from the survey.

Q23. When children are creative in a lesson it is usually...

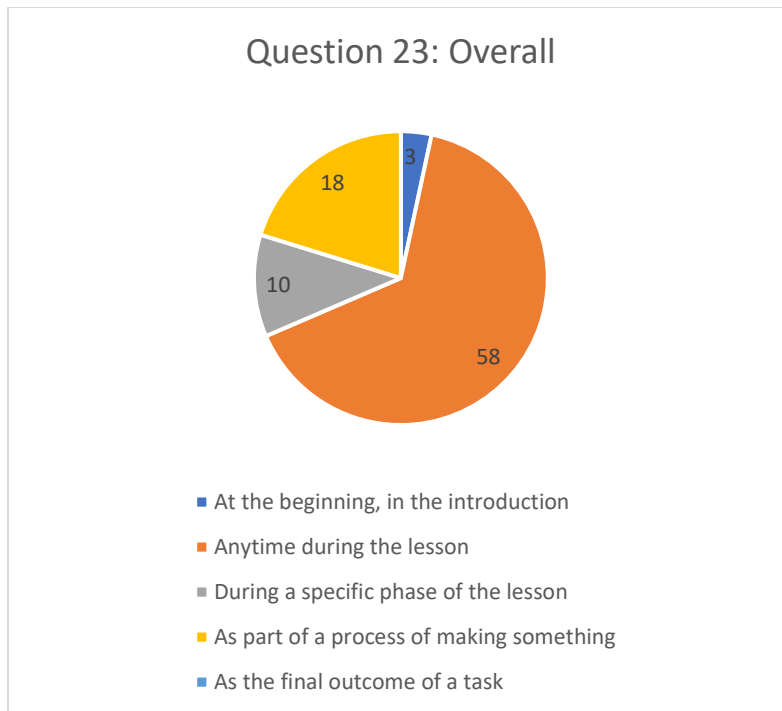


Figure 38. Survey Question 23 pie chart

Question 23 related to the times during lessons in which children were engaged creatively. The mode from the overall sample for Survey Question 23 was, “Anytime during the lesson” and secondarily the response, “As part of a process of making something.” Due to the strong response given by the participants to the response identified as the mode, a comparative bar graph has not been included in the data presentation for Question 23.

Q24. To begin creative work with children I would normally...

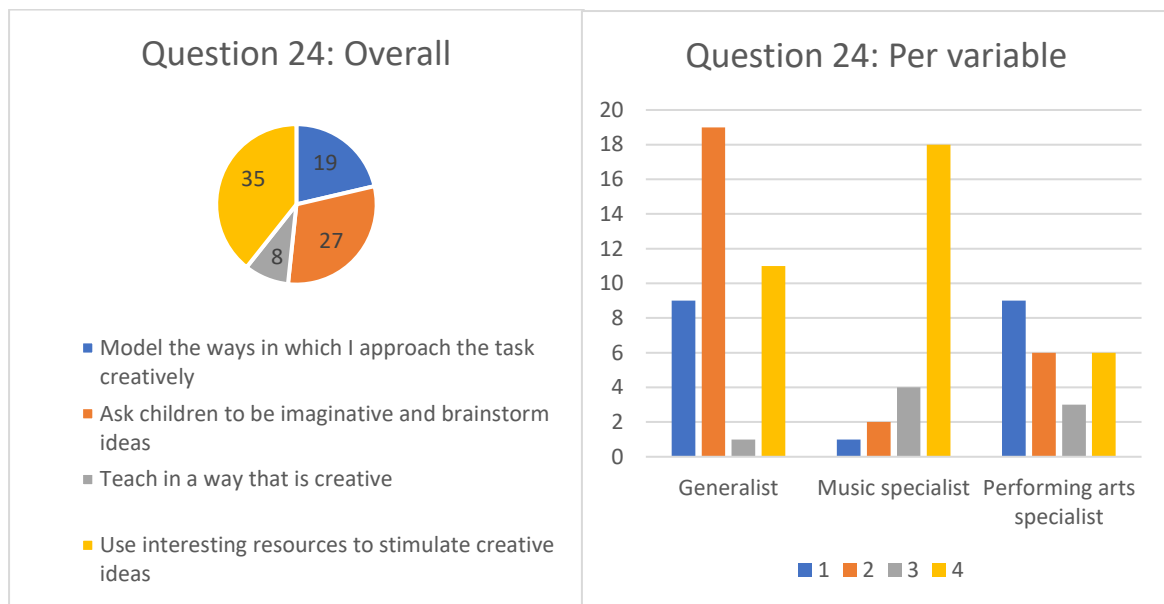


Figure 39. Survey Question 24 pie chart

Figure 40. Survey Question 24 bar graph

In Survey Question 24, the teachers selected a response about how they begin a creative task in the classroom. The overall sample showed a preference for the option, “Use interesting resources to stimulate creative ideas”, but secondarily over a quarter of the teachers instead selected, “Ask children to be imaginative and brainstorm ideas.” The option, “Teach in a way that is creative” was minimally selected overall. The bar graph shown in Figure 40 indicates, comparatively, that the use of resources was of key importance for music specialist teachers (in yellow) whereas for generalists, children’s imagination was the main factor. Modelling was one of several important factors for performing arts specialists.

Q25. I include time in my teaching for creativity by...

(Other: Helping those who are stuck)

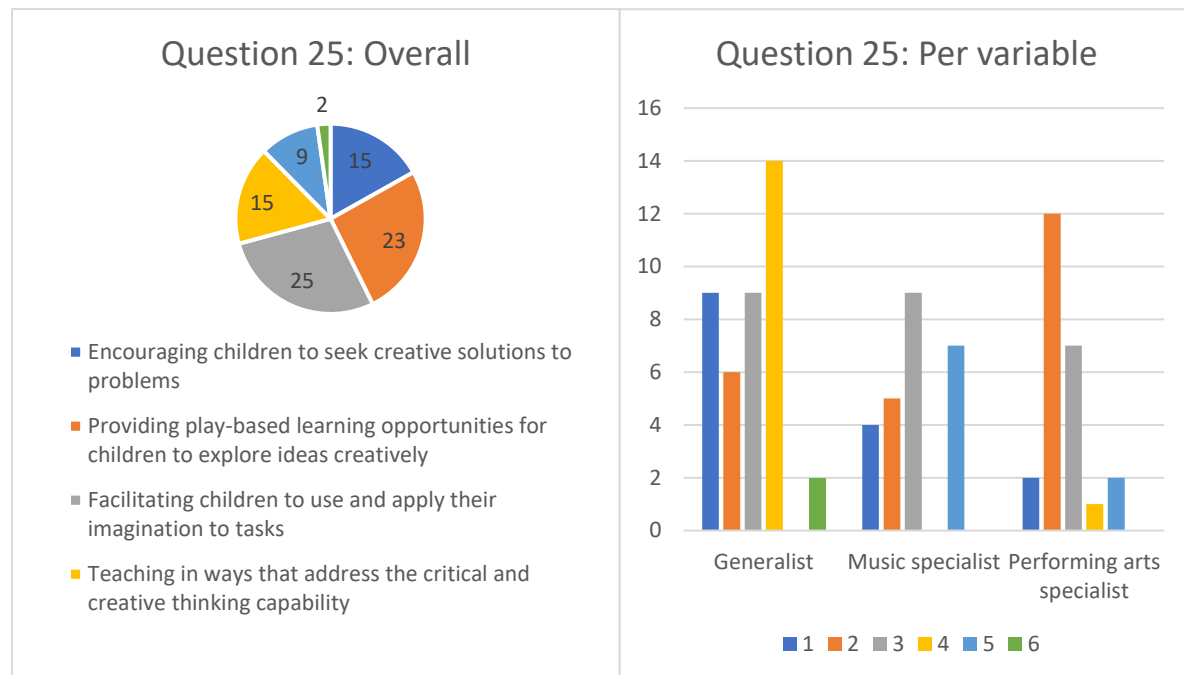


Figure 41. Survey Question 25 pie chart

Figure 42. Survey Question 25 bar graph

The use of time in teaching for creativity in the classroom was the focus of Survey Question 25. The pie chart shows that using the imagination (grey) and play based learning (orange) were noted as the key factors in the overall responses about time in teaching for creativity. The bar graph, Figure 42, shows there were mixed results between the categories of teacher. The generalists favoured the *Critical and Creative Thinking* capability compared to the other options, whereas this option was not selected by the music specialists and only minimally selected by the performing arts specialists. The mode for the music specialists was the response, “Facilitating children to use and apply their imagination to tasks” and for performing arts specialists it was the response, “Providing play-based learning opportunities.”

Q26. The two main pedagogical approaches that help me “teach for creativity” would be...

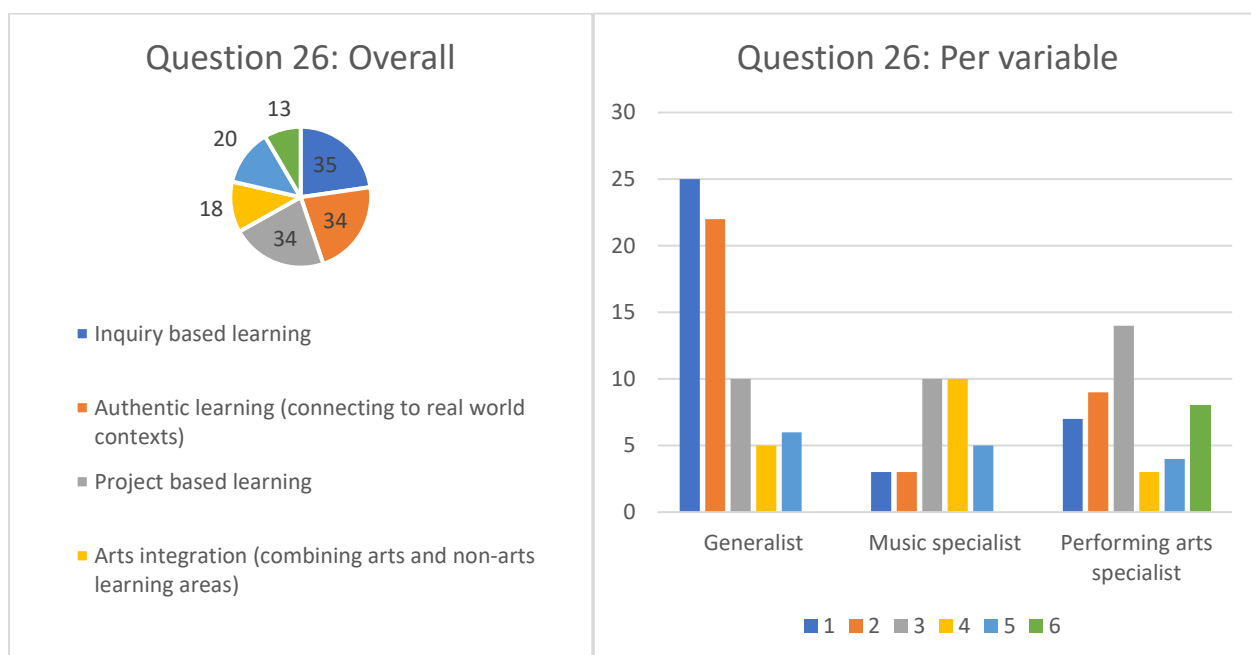


Figure 43. Survey Question 26 pie chart

Figure 44. Survey Question 26 bar graph

Pedagogical approach for teaching for creativity was the focus of Question 26. The pie chart shows the three key pedagogical approaches that emerged in the responses from the overall sample were Inquiry based learning (medium blue), Authentic learning (orange) and Project based learning (grey). Contrast between the teacher categories was shown in the bar graph in Figure 44, in which Inquiry based learning and Authentic learning approaches were more likely to be selected by the generalists. Project-based learning was important for both the music and performing arts specialists. Additionally, for the music specialists, arts integration was a notable feature.

Findings summary of Survey Topic 3: Teacher approach within the lesson

This summary covers the key responses from the survey about teacher approach within the lesson. The findings showed that teachers across the three categories generally believed that children were creative at any point during the lesson, not just during specific parts of the lesson. Music specialist teachers noted the importance of resources for teaching for creativity. The generalist teachers noted the *Critical and Creative Thinking* capability as a driving factor for teaching for creativity. Regarding

pedagogical approach, the key choices for generalists were inquiry based learning and authentic learning approaches, whereas project-based learning and arts integration were important for music and performing arts specialists. Play-based learning was additionally significant for performing arts teachers.

4.2.4 Survey Topic 4: Arts integration

Arts integration was the Survey Topic 4, featuring Questions 27 – 32. The data from this section have not been included because they have become redundant in relation to the research questions.

4.2.5 Survey Topic 5: Creative process

This section is concerned with the ways in which the educators engage children in creative processes or how they implement creative processes in the classroom. It commences with Question 33 and includes Questions 34, 36 and 40.

Q33. The best description of creative processes in my classroom would be times when...

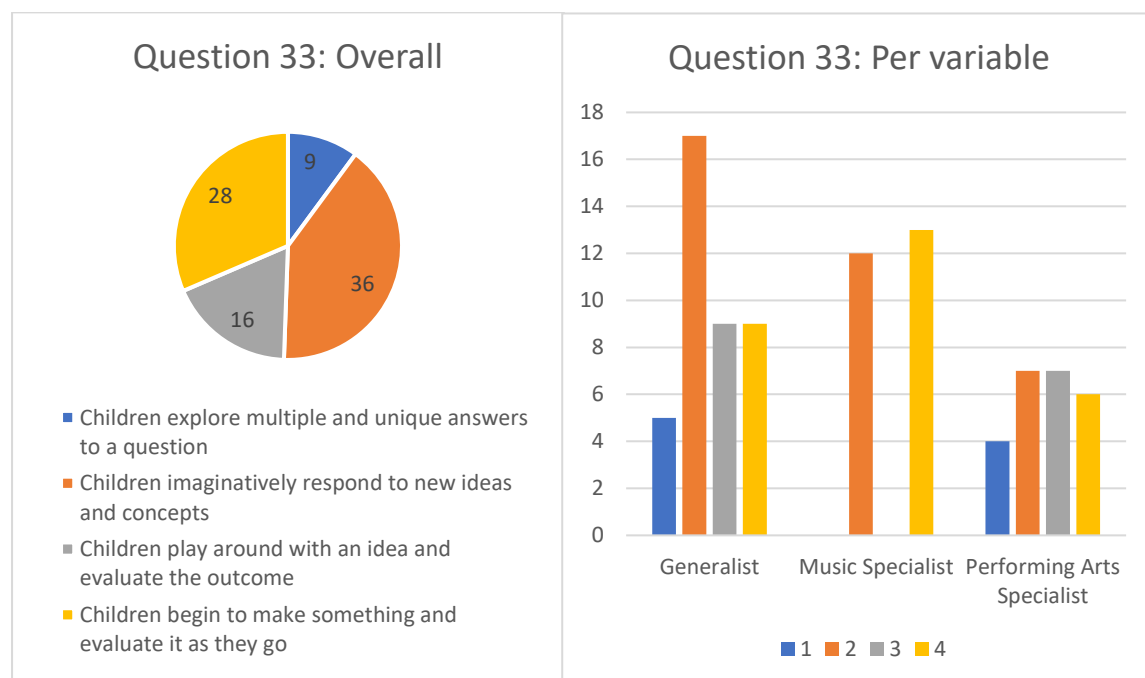


Figure 45. Survey Question 33 pie chart

Figure 46. Survey Question 33 bar graph

Question 33 required the teachers to select a “best description” of creative processes in their classroom. A strong response (the mode) was indicated from the overall group for creative process indicated as “Children imaginatively respond to new ideas and concepts.” Another key response for the overall group was, “Children begin to make something and evaluate it as they go.” All teacher categories linked creative process to the imagination, as shown in the bar graph in Figure 46. The generalists and performing arts specialists chose similar descriptions of the creative process. Contrastingly the music specialists showed no indication of options 2 or 4 with their choices.

Q34. The important learning outcomes of children's engagement in creative processes would be...

Q36. It is important that a creative process, in my classroom, must always have a finished, refined outcome.

Note: The data are shown only in a pie chart for Questions 34 and 36 because there was a clear preference shown in each.

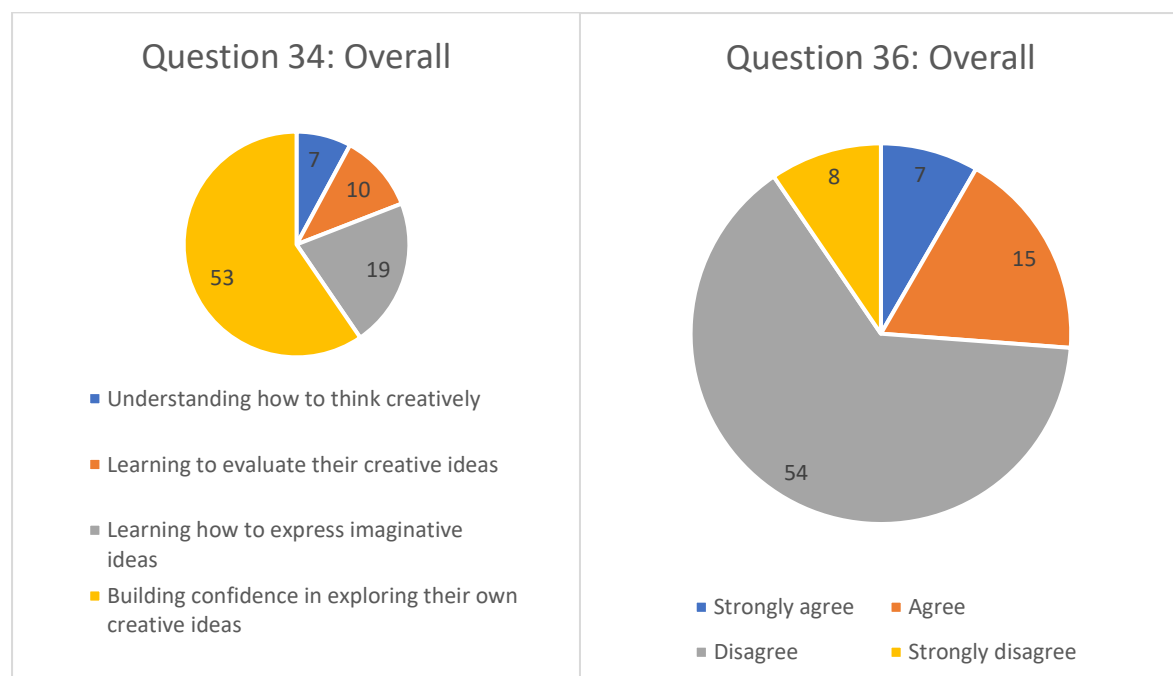


Figure 47. Survey Question 34 pie chart

Figure 48. Survey Question 36 pie chart

The data for Questions 34 and 36 indicates there was agreement among the teachers for particular selections. The pie chart for Question 34 indicates that the majority of teachers recognised that creative process learning outcomes are those that develop confidence in the way children explore creative ideas. For Question 36, the data show that most teachers agreed that a creative process does not require a finished or final outcome.

Q40. Which word or phrase best describes the beginning of children's engagement in creative processes?

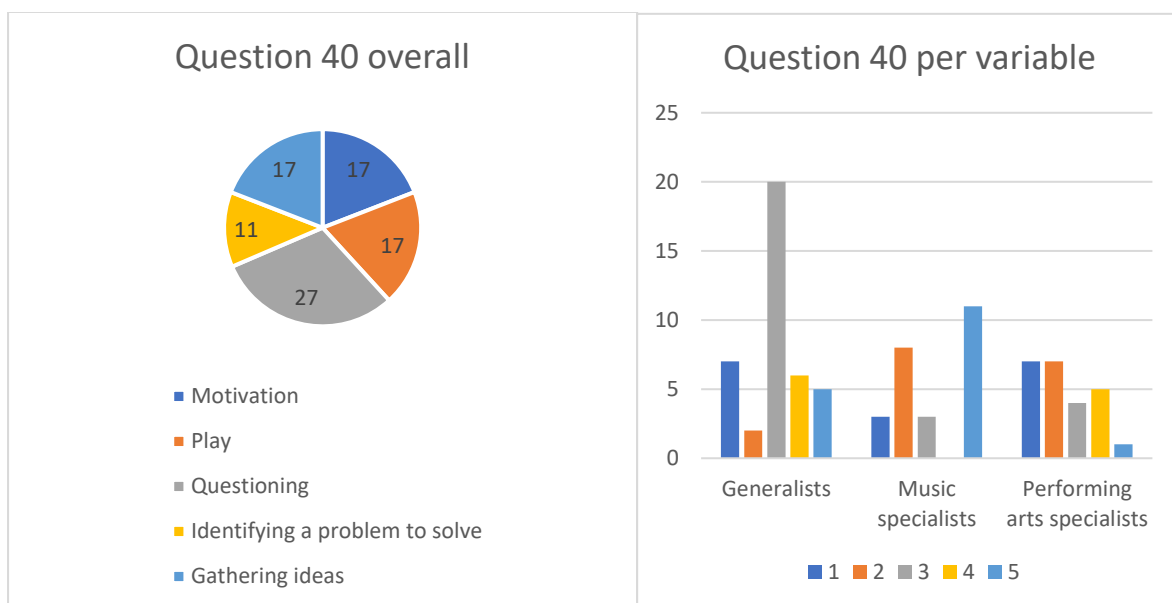


Figure 49. Survey Question 40 pie chart

Figure 50. Survey Question 40 bar graph

Question 40 generated data about the best word or phrase teachers would use to describe the beginning of children's engagement in creative processes. The findings show there was a relatively equal response overall to “Questioning.” The bar graph (Figure 50) reveals that generalists particularly rely on questioning as a way in which to engage children in creative processes. Music specialists note “Gathering ideas” as a key factor, whereas performing arts specialists acknowledge “Motivation” and “Play” as equally important.

Rating creative processes

This section contains the responses to the survey questions that sought teacher agreement or disagreement to statements about creative processes. It includes the responses to Questions 35 and 37.

Q35. Engaging children in creative processes provides educators with a practical way to ensure that they learn about creativity.

Table 8. Survey Question 35 cross tabulation chart

#35	Answer	Generalists	Music specialists	Performing Arts specialists
1	Strongly agree	19	13	15
2	Agree	19	12	9
6	Disagree	0	0	0
7	Strongly disagree	0	0	0
	Total	38	25	24

In response to Survey Question 35, teachers either agreed or strongly agreed that children's engagement in creative processes is a practical way to ensure that children to learn about creativity.

Q37. By engaging children in creative processes, I provide children with the opportunity to develop their critical and creative thinking.

Table 9. Survey Question 37 cross tabulation chart

#37	Answer	Generalists	Music specialists	Performing Arts specialists
1	Definitely true	29	23	21
5	Probably true	11	2	3
4	Probably false	0	0	0
2	Definitely false	0	0	0
	Total	40	25	24

The cross-tabulation chart (Table 9) indicates the responses to Survey Question 37. It shows that all teachers recognise, to various degrees, that creative processes develop children's critical and creative thinking.

Strategies for creative processes

This section is small and relates to the strategies for creative processes: Questions 38 and 39.

Q38. The best way I can support children during their creative process experiences is to...

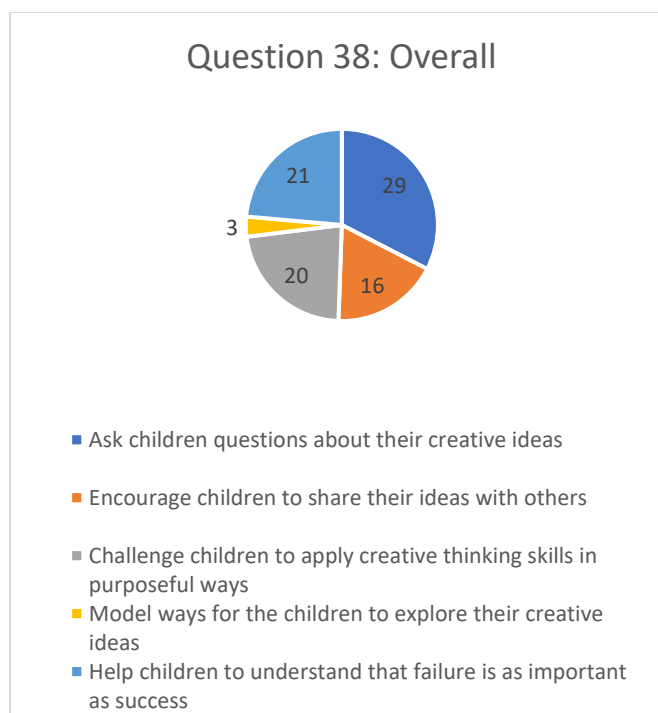


Figure 51. Survey Question 38 pie chart

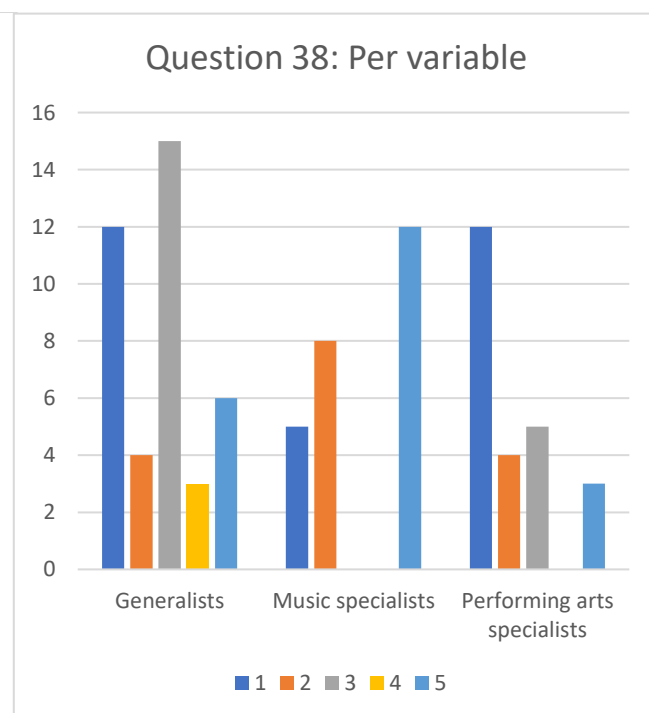


Figure 52. Survey Question 38 bar graph

Data from Survey Question 38 relates to the ways teachers support children during creative process experiences. The findings show an overall preference for questioning and the creative process, with the mode “Ask children questions about their creative ideas.” The outlier was the option about teacher modelling. There was a specific connection between creative process and creative thinking shown by the generalists, as depicted in the bar graph in Figure 52. Comparatively, the music specialists selected “Help children understand that failure is as important as success” and the performing arts specialists mostly selected the response, “Ask children questions about their creative ideas.”

Q39. Teachers should clearly explain to children what creativity and creative processes are.

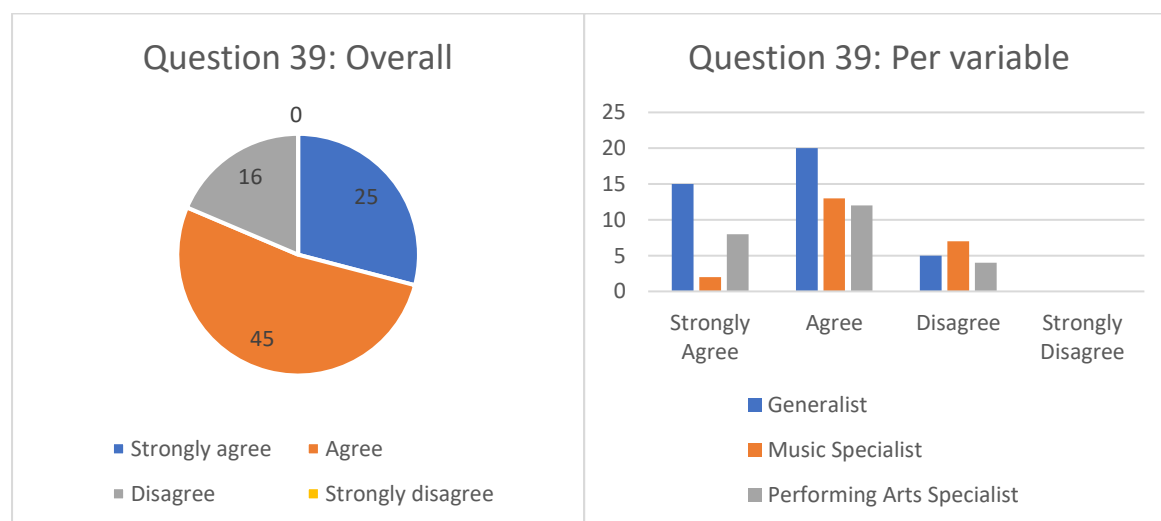


Figure 53. Survey Question 39 pie chart

Figure 54. Survey Question 39 bar graph

Data for Survey Question 39 reveals that the majority of respondents agreed that teachers should clearly explain to children about creativity and creative processes. The degree to which teachers agreed was demonstrated in responses shown in the bar graph in Figure 54.

Findings summary for Survey Topic 5: Creative process

Findings from the overall sample about teacher perspectives of creative process indicates that:

- Building children’s confidence in exploring their own creative ideas is an important learning outcome of their engagement in creative processes.

- Creative processes do not have to have a finished, refined outcome.
- Engaging children in creative processes provides teachers with the opportunity to develop children's critical thinking
- Teachers should clearly explain to children what creativity and creative processes are.

Looking at all three categories of teachers it is interesting to note generalists' preference to linking creative process with creative thinking.

Other questions

The final three questions relate to creative processes in specific subject areas. The responses are shown for Questions 41, 41a (Music only) and 41b (Music only).

Q41. When children are engaged in creative processes in my classroom, it is mostly during...

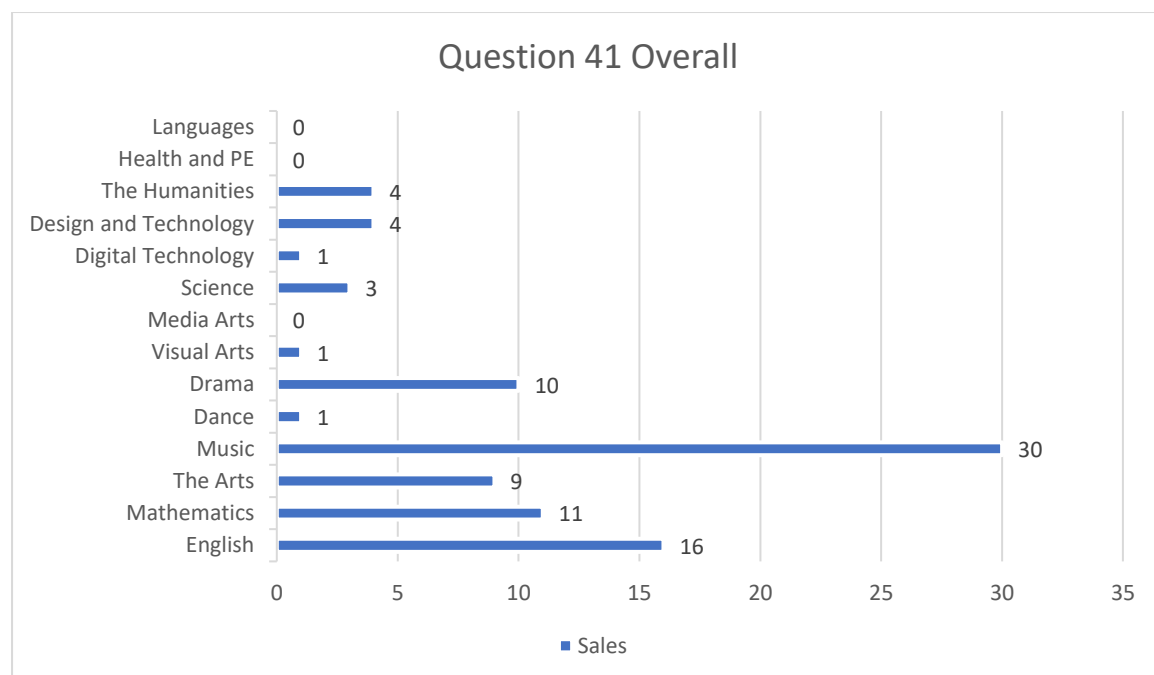


Figure 55. Survey Question 41 bar graph

Question 41 required teachers to select the key learning area that involved children to the greatest extent in creative processes. The bar graph of data for Survey Question 41 demonstrates the mode as

“Music”, however it is to be remembered that the survey was completed by music specialist teachers, performing arts teachers and generalist teachers. This is reflected in the data through the choice of “Drama” by the performing arts teachers, and minimally, “Dance.” The generalists mostly selected “English” and “Mathematics.”

Music questions

Q41a. In music activities, I provide opportunities for children to engage in creative processes through...

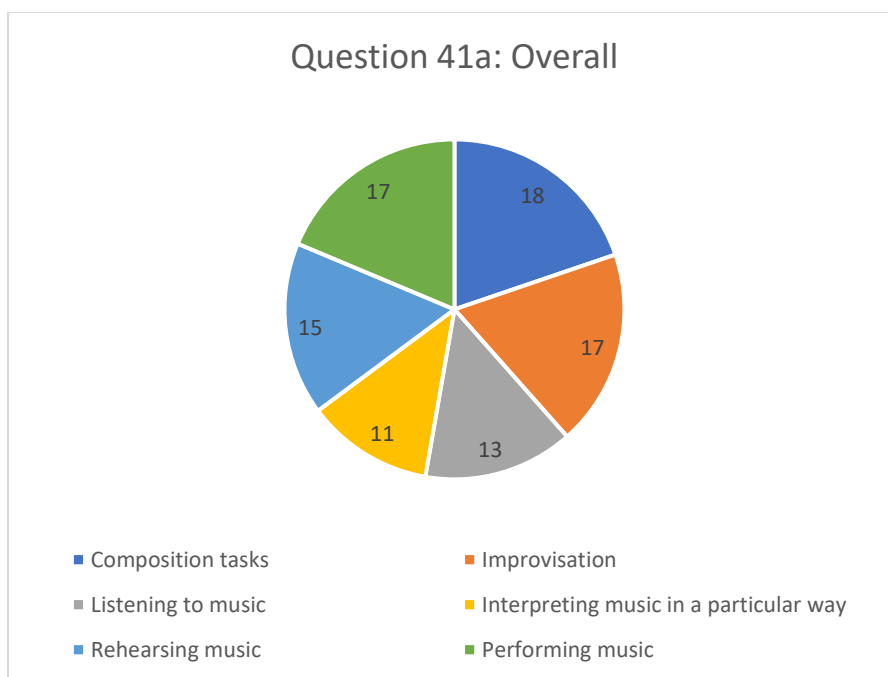


Figure 56. Survey Question 41A pie chart

Survey Question 41A was only available to the respondents who had selected “Music” in the previous question (Question 40). Figure 56 demonstrates data from those who selected “Music” and shows there was a relatively equal selection of options from those respondents.

Q41b. I engage children in creative processes in music because...

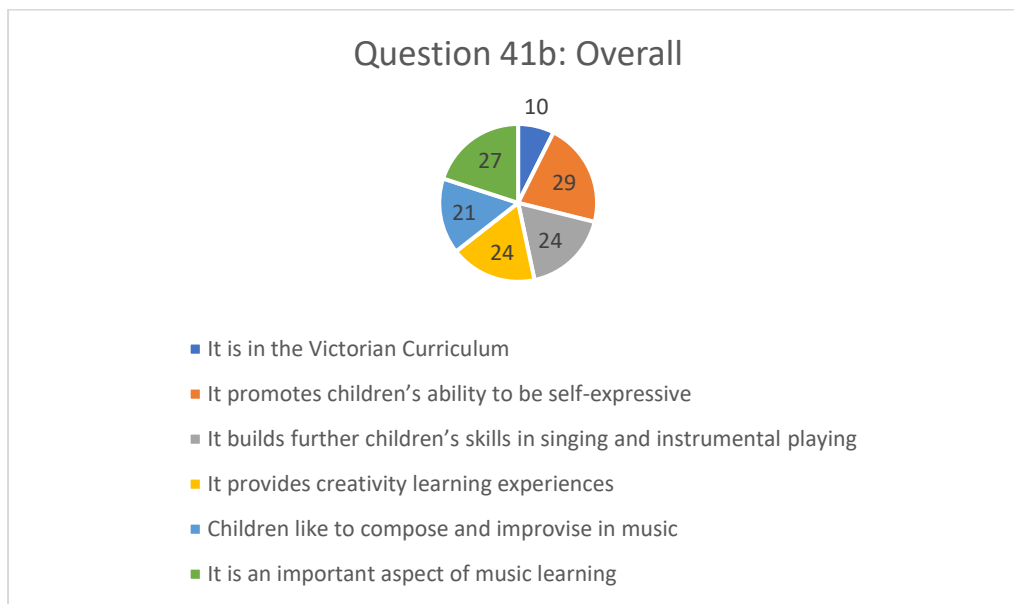


Figure 57. Survey Question 41B pie chart

Similar to Question 41A, Question 41B was only available to respondents who had selected “Music” in Question 40. Figure 57 demonstrates that there was a relatively equal selection of options was indicated by these respondents. Self-expression was the mode, secondarily followed by recognition of creative process as an aspect of music learning. The data reveals that curriculum was not a driver of creative process for these teachers, as noted in medium blue as the outlier.

4.3 Survey Question 42: Text responses

The final question in the survey was markedly different from the others because it was open-ended. Question 42 was an unfinished statement: “For me creativity is...” in which the respondents had the opportunity to type directly into the online survey to share their own thoughts and ideas. The text responses have been grouped according to the three categories of teacher.

Generalists

“Thinking” was a key response from generalist teachers in their written responses about creativity. Such responses included, “Thinking in different ways to get an acceptable outcome”, “Thinking in

multiple ways about a problem or an idea”, “Thinking about new ways to do things”, “Thinking with the imagination” and simply, “Imagination.” Other statements about thinking in relation to Question 42, were “The way students think as individuals”, “About learning new ways to think about situations and topics” and “Thinking in ways to find answers to problems.”

Further to the statement about creativity as an expression of individual thinking, were other indications about personal character. These included, “children finding their own individuality”, “creating new things that reflect the individuality of the student” and “individualised expression.”

There was a direct echo of the findings of Question 34 about creativity as “exploring.” The generalists particularly stated that creativity was about, “Exploring”, “Exploring new ideas” and “Finding and trying lots of ideas”, “Generating lots of different and new ideas”, “Discovery of different options” and “Exploring my ideas.”

Problem solving was a key factor in the written responses to Question 42 from the generalist teachers. Such statements included, “Unique ways to solve problems”, “Coming up with viable and creative solutions for which there is a need or opportunity”, “Natural problem-solving talents and curiosity to be nurtured and expressed” and “Coming up with original ideas to make something or solve a problem.” Similarly themed statements were, “the courage to express and explore unique ways to tackle and solve a task”, “the ability to come up with more than one solution/answer/creation and refine ideas/make changes” and “Creating something unique either as a solution or product.”

Other themes expressed by the respondents were varied in response to Question 42. To the question, “For me, creativity is...” the varied responses were, “Essential to quality learning”, “Infinite”, “Using imagination and exploring different ways to create a product or solve a problem” and “The creation of original ideas that have value.”

Music specialists

The music specialist responses to Question 42 show direct links to the rest of the survey findings. Such responses were about creativity as expression, imagination and in relation to music-specific ideas. The music specialists shared that “For me, creativity is...” “Expression”, “Children experiencing their own individuality and expressing it,” and “Exploring and expressing.” Imagination was mentioned, “Using imagination and skills to explore ideas” and “Using imagination to create.” Music specific comments were, “Creativity in the music room involves using instruments to improvise riffs and melodic patterns”, “Having students build on their own knowledge and creating music from this” and “Having fun with music and sound.”

Exploring was a key feature of the music specialist responses to Question 42, echoing the findings of Question 34. “Exploring ideas through arts-based processes”, “students discussing, exploring and stretching the boundaries” and “Establishing an idea and running with it.”

There were other varied comments from the music specialists. One such response about creativity was a definition, in which the respondent wrote that it “Is a confident behaviour best applied in collaboration with others to break things or try ideas that fail with a sense collective joy/hard-work/surprise with optimism and a belief that, within the time available, the final state is preferred to earlier states.” Other comments were that creativity is an “Expanding my awareness of music, dance and drama” and “An essential, innate, unstoppable force.”

Performing arts

This section shares the worded responses from the performing arts specialists to Question 42. The teachers in this category noted the importance of expression with similar echoes (as the generalists and music specialists, and the overall sample in Question 34) about exploring. They said that creativity is about, “Expressing yourself” and “Expressing something different” and regarding exploration, “An opportunity to explore”, “Exploring new ideas and new ways of expressing yourself” and “Experimenting.”

There was a mix of other comments from the performing arts specialists for Question 42. Some such comments echoed concepts from the survey such as risk taking and fun. These comments were that creativity is about, “Taking risks,” “Trying, making mistakes, evaluating, being inspired by others’ ideas, collaborating, discussing,” and “Thinking”, and, “Having fun! Encouraging others to come up with their own ideas and having confidence to try out their ideas without a fear of failure!” Other comments from the performing arts teacher respondents were, “Using your imagination”, “Designing new things” and “Approaching a concept with curiosity and embracing the endless possibilities.”

4.4 The implications of the survey findings for the second phase of data collection

As outlined in Chapter 3, the survey findings directly informed the development of the interview guide (Bazeley, 2012) in several ways. The first was that the survey findings overall were limited due to the design of the survey instrument. As predicted, the design of the survey limited the depth of responses attainable. The close-ended questions did not allow for teacher elaboration or individual description. In contrast, the interview guide was designed to function in the opposite way to provide space for teachers to explain their thinking. To maximise this aspect, the concept of a guide was used rather than a strict sequence of questions (as discussed earlier in this chapter) and the interviews were designed to be semi-structured.

The second way in which the survey findings directly informed the development of the interview guide was through the limitations inherent in the survey findings. Whilst the survey provided indications of the strategy and pedagogy used by teachers, it could not provide description about activities and teacher perception of the process. It was not clear about what these ideas meant to the teachers, nor why they selected the survey options they did. Therefore, the interview guide was designed to generate descriptions from the participants about the context, activities, stories and details about teaching for creativity through the interviews.

The third way the survey findings influenced the development of the interview guide was through the alteration of Survey Topics. As was shown in Table 3 in Chapter 3, the revised topics for the design of

the interview instrument and presentation of interview data (Chapter 6) became: teacher perception of creativity (including the participants' perception of the interpretation of creativity by the school they worked at), teaching for creativity, teaching for creativity strategies (including learning curves, recommendations and self-learning about teaching for creativity), creative process, creative processes in music, and, why teachers teach for creativity.

4.5 Chapter conclusion

Chapter 4 contained the presentation of the survey data, analysis and findings. Data were represented visually through a series of pie graphs to demonstrate the responses overall (Group A and B) and bar charts to show the contrast between the three variables (the three categories of teachers), generalists, music specialists and performing arts specialists. The analysis of the survey data was provided by a series of statements. These were provided for each question about the data represented in the pie chart (descriptive statistics) and the bar graphs (comparison of variables). The findings from the survey analysis were presented as summaries: Survey Topic 1: teacher perception of creativity, Survey Topic 2: teaching for creativity (definitions and strategies), Survey Topic 3: teacher approach within the lesson, Survey Topic 4: arts integration (noted to become redundant and not elaborated upon) and Survey Topic 5: creative process. The summaries were followed by the responses to the music questions and the open-ended final question of the survey. In following, was an explanation of the ways the survey findings prompted a restructure of the Survey Topics into Interview Topics and the development of the interview guide for the second phase of data collection.

Chapter 5: Presentation of the interview data

The interview data are presented in this chapter and comprises a large portion of comments from the twelve interview participants. The aim of the chapter is to represent the multiple perspectives of the participants. The interview data are organised under the headings of the Interview Topics and are grouped into like-themed paragraphs. The Interview Topics were: 1. Teacher perception of creativity (including the participants' perception of the interpretation of creativity by the school they worked at), 2. Teaching for creativity, 3. Teaching for creativity strategies (including learning curves, recommendations to policy makers and teacher training institutes, advice to teachers and self-learning about teaching for creativity), 4. Creative process, 5. Creative processes in music, and 6. Why teachers teach for creativity.

5.1 Background of the interview data

The interviews were the second phase of data collection. One interview was conducted with each of the twelve participants. Data from the interviews are presented in Interview Topic sections. It is important to note that these Interview Topics had sub-areas of focus within them and these differed from the survey versions (discussed in Chapter 3). The data in this chapter have been through an initial coding process using the program *NVivo* (as outlined in Chapter 3) to establish broad codes.

5.2 Interview Topic 1: Teacher perception of creativity

The first interview question aimed to seek the participant's description of teacher perception of creativity. Participant 1 responded that creativity was an "open mind" and was the ability to "think outside the box." Along a similar track, Participant 4 stated that creativity is "to look at things in a different way," but added that it was, "to try new ideas." Participant 2 said, "new things occur" and it is when children "explore it." Participant 11's perception of creativity was "to experiment in a variety of ways," and Participant 1 opined, "Just letting the kids experiment, that's the main thing." Participant 8's definition was that creativity is about "having a go" and "it's about getting out there and having a go, trying something out." Participant 8 further explained: "So, that's what creativity is,

it's having the ability to be able to see something and see it outside of the box...yes there's A and there's B, but I don't have to go in that straight line, you can go all over and still end up there and having that ability." Participant 4 explained that it involves making mistakes, "it's looking at things in different ways, and exciting ways, being willing to make mistakes and if it doesn't work then that's ok." Participant 10 said, "So I think in a non-artistic view of creativity, being able to think outside the square in your teaching, and use different strategies to engage your students, your different types of learners."

Participants referred to the imagination or the mind in their definition of creativity. Participant 10 stated that it was "really about that imagination, about tapping into the childhood imagination," which was to "look inside the mind, letting your mind run away with itself." Participant 3 noted that it is about "putting your mind to something and letting it go, wherever it takes you." Participant 10's overall definition was, "it's going to my imagination the world of possibility where you look inside, like you look inside your mind for ideas, thoughts and feelings and then somehow some sort of magic happens and you can turn it into a performance, or a piece of writing or something like that." Several participants reflected that creativity was like a process involving reaching into the 'inner' mind. Participant 9 stated, "Creativity for me is almost reaching into your soul and trying to express what's there," adding that for children it is about "helping children find their voice." Participant 7 stated that "creativity is different for everyone" and that it is "just getting those ideas out of their head, in whatever form that takes." Participant 5's definition of creativity was to "find that inner being in themselves that is creative" and about "allowing them to bring that out and how to enhance it." Participants 2 and 12 described creativity as a way in which children just do things, like a type of process. Participant 2 stated that creativity is, "starting with what you know and just putting yourself in a situation where what you know invites interest or lines of inquiry which you just take an interest in and you follow, and you build on that interest. New things occur as you apply other things, so you build on that original learning." Participant 12 described children's creativity as "like a tap that has a flow of water it just needs someone or something to switch it on and a space for it to meander into and

it moves fast. It is like a river that children don't even know is there, but they play in it and run with it and it shapes them as individuals."

Creativity was described by some of the participants as the children being themselves. Participant 12 said: "It may just be how they are moment to moment, that they are driven or moved to respond a certain way; children they don't question why they have thought of an answer because it just comes into being in what they are doing and that is creativity, when they are natural in their own ways of being." She further added, "We say, 'Oh they're being kids,' but really they are being naturally creative in a place, like a frame of mind, or way of being that has so many possibilities." Participant 1 explained that creativity is the "kids being themselves" and Participant 9 said similarly, it is where children "find their voice...find their way."

Participant 3 and 6 referred to creativity and life, in which Participant 3 noted that "creativity is in all aspects of life" and Participant 6 said, "creativity is something that is encompassing all that is in your whole life" and that "it is just so embedded in every aspect of life." And then overlapping into motivation, "them being individuals and that's why they are so motivated because they get to choose from their stuff." Participant 6 added: "It's the motivation really...their passion." Participant 12 opined, "But, actually, it has to be a moment where skills and knowledge and experience all come into it, but that it is actually when the child decides to make something. 'I am going to make that thing' and they do it their way. That decision to make something and to create that thing has been influenced by all their experiences, but it is that moment when they are actually in creativity. That is creativity."

Other comments included Participant 3's suggestion that it is "being imaginative, being given a problem, lots of creative ways, not just one way." Participant 7 explained that creativity is about "applying your ideas in different situations." For Participant 6, creativity is "making it an environment where it is safe to take risks and encourage it." "Creativity," said Participant 5, "It's like an outcome of what you are doing really, not a planned route."

Certain participants talked about creativity being innate or natural, similar to the previous comments about children being themselves. Participant 5 suggested, “I think sometimes creativity is inbuilt with some people.” Participant 7 reflected, “Well I think my role is not to teach kids to be creative, because most of them are already creative in one way or another”, adding: “they all have a creative outlet in one way or another. Your job as a teacher is to find that creative outlet and foster it. You can’t stand there and teach a kid to be creative, they’re already innately creative, you just need to give them the space and time to express that creativity...[and give them] the skills they might need to build it.” Participant 12 said: “There is endless impetus that teachers only just tap into how a child is creative and expresses [creativity]. It is the way we look at the child.”

Interpretation by the school

The participants had a range of ideas about the way in which they believed that teaching for creativity was interpreted by their school. For certain participants, creativity in the school was perceived to be linked to the specialist (arts) program. Participant 8 stated: “the creativity, and the skills are definitely seen in connection to the specialist program.” Participant 3 shared a similar comment: “The classroom teachers rely on performing arts and visual art a lot to sort of, not handle, but make sure we are crossing off that box so to speak because of that drive within the curriculum.” Participant 7 noted: “our specialist programs seem to be pretty highly valued as you can see by the amount of resources that they put into it and we have huge scope for creativity.” Participant 5 mentioned “a big concert and we have the production every other year” and “we have an assembly that is like a creative assembly” which she explained featured arts presentations.

A number of participants spoke about the issues relating to creativity in their school. Participant 6 posed the question: “and all the testing that people have to do these days...and does that leave space for me and space for creativity?” Participant 8 said, “It’s a lot about data. So, I don’t feel that there’s a lot of creativity.” Participant 8 added: “And I think primary school generalists, I believe that they can do it, that they can do things creatively and engaging and all that stuff, me too, but it’s got to come from leadership, leadership is all about data and data and data.” Participant 2 stated: “You can do this

creative activity if you've been good, you have a special activity," you know. We just recently, I think it's Friday Fun, we say, "Damn put it in all week! Put it in your classroom, don't have it just on Friday, why wait until then to have all your fun?" Participant 8 mentioned: "And when do they actually get to sit there and do whatever they want? You know Fun Friday, there can't be Fun Friday anymore, so when do they just get to 'be'?"

Participants considered creativity in comparison with other teachers. Participant 12 reflected on her teaching style: "I have one way, but other teachers have their ways." Others shared reflections about being in the role of specialist compared to generalist, "I can imagine that it would be difficult teaching for creativity when you felt so disempowered from your own creativity...when you feel so locked into the curriculum and you don't have much leeway with it," said Participant 6. Participant 9 mentioned that within the school there were 'themed' days: "There were creative activities, for example the theme was: Find your treasure." Participant 10 spoke about the school rules echoing into children's drama activities, regarding which she suggested: "that we're actually limiting some of their creativity."

5.3 Interview Topic 2: Teaching for creativity

The teachers proffered a number of definitions of teaching for creativity. Participant 7 stated, "If you are going to teach for creativity you can't expect everyone to follow the same framework; they all work very, very differently" and, "those kids that jump off on a tangent...those kids that do that, I think that is important to let them go." Participant 12 stated: "Teaching for creativity means that I have to battle the norm" adding, "teaching for creativity means a commitment to avoiding the everyday over and over and over, and trying something different, left of field." "It's about that imagination, about tapping into that childhood imagination, that is what I view it as. There is structure of course around it, as teachers we provide that," said Participant 10, and, "Being able to use your imagination and just go with it and not being restricted by rules and regulations." In reflecting on teaching for creativity, Participant 2 mused: "For me what that looks like is setting up a situation." "I've got the framework, which is only my framework, it's not fallible, it is fallible and I'm bringing

that to bear in my interactions with them as they pursue lines of inquiry and they develop skills, make things; as for me, I put things in their way.” Participant 2 further described teaching for creativity as a type of process: “For instance I’ll just take a piece of software, and just give a very brief, structural explanation of it and then work with the kids to see how they can build on it – create – their creativity” adding, that a defining feature of their creativity was: “how they work on it.” Participant 5 remarked: “Teaching for creativity is just inspiring the kids to want to learn, not necessarily just in your subject, but across the board, having the idea that there’s more to what you’re just looking at in the classroom, and expanding that and having a go of things in a different way.” She also stated that “sometimes it comes from the kids and you go with it, and sometimes it’s your ability to allow it; you allowing them to look into it, us being able to enhance what they’ve got and really pick up what they’re doing. And sometimes, you can’t plan for creativity you have to be guided by what the kids find interesting or how it flows with them.”

Providing a safe space to be expressive was noted by certain participants with respect to teaching for creativity. Participant 1 mentioned: “giving kids the skills and the ability to express themselves however they feel comfortable,” and Participant 5 suggested: “I think the biggest one is making those kids feel safe and happy and engaged.” “Someone tries something new, a student gets on stage and tries something, and it works or it doesn’t work, it’s about saying, ‘Well done, you gave it a go’ said Participant 4, who also suggested: “it’s about fostering that, ‘You tried, you had a go, you thought creatively’ [attitude]; it may not have worked perfectly like you thought it might but you still gave it a really good go.” Participant 10 asserted: “I still have to have structure within my classroom and I think that’s important for children to feel safe enough to explore their creativity; they still have to have those boundaries.” For Participant 7: “Teaching for creativity is more about facilitating their creativity and giving them the skills they need to express themselves, however that might be.” He added: “just providing them with the facilities to be creative, and let their own creativity guide them.” Participant 6 referred to, “just making it an environment where it is safe to take risks,” and for Participant 4, it was about giving children “chances to have a go.”

Modelling and demonstration were utilised by certain participants as teaching for creativity strategies. Participant 6 ruminated, “When you see someone doing something original and creative, just jump on it and say, ‘I like the way you’re doing that,’ and that’s mainly how it is done in my classroom, just noticing individual things that happen and then commenting on them and encouraging them, so everyone can see that it’s a good thing to do.” Teacher mistakes were important in modelling creativity, as Participant 5 shared, “We talk about being risk takers a lot with the kids because that’s one of our PYP [Primary Years Programme: International Baccalaureate] attributes, so I’m always taking a risk with the kids so I’m very clear and sometimes lessons don’t go like that either and I’m like, ‘Ok we’re stopping, I made a mistake, I took a risk, and it’s not worked, let’s change it up a bit’...I’m really honest with the kids because they know, they’re not stupid and they know, ‘Oh this hasn’t gone the way she wanted it to go’ and so I just admit it and say ‘Let’s just stop, let’s cut it loose’. I think that’s part of creativity as well...making those mistakes.” Participant 5 referred to “adapting what we do as we go along. I’m always like, during rehearsals I say, ‘This hasn’t worked, let’s change it,’ and the kids say, ‘Oh but you said to do it this way,’ to which I respond, ‘But it doesn’t work, we’re going to go with something different.’ And they pick it up in a much better way.” Modelling mistakes also was mentioned by Participant 4: “Well how not to do that actually!”

Transparency about mistakes and teaching processes were further strategies the participants had for modelling creativity. Participant 8 described maintaining “open dialogues” with all classes she teaches. She gave an example in which she said to her students: “I need feedback because this isn’t working. What can I do and why isn’t this working?” She expanded: “and because of the relationship I have with the kids, they’re very honest and they said, ‘It’s just that we don’t like the songs that you choose, we want to have more ownership.’ And it’s like, how are we going to make that happen?” Participant 1 advised, “Don’t be afraid to make a mistake. And admit to the kids if you’ve made a mistake, because for kids to see that you’re not perfect when it comes to creativity, they will then be less likely to say that they are not perfect, so it’s being able to admit your faults and experiment.”

Providing new learning experiences for the children was part of teaching for creativity. “Sometimes its allowing people to experience things outside of their normal realm so that then they can become creative” said Participant 10, adding: “but I will always give my kids as much access to music and dance and drama and images and just stuff to fuel their imaginations.” Participant 3 shared, “We’re in a school with a very low socio-economic background and they don’t get a lot of life experiences.” Regular experience of creativity was important for Participant 12: “Teaching for creativity means that creativity can’t be a stranger in the classroom, to anyone.” Participant 5 reflected: “but I also think that sometimes they don’t realise what creativity is, or what they are interested in until they’ve been opened up to experience it.” She added: “the creativity comes from the experience or the ideas of the teacher, the class you’ve got, the mix of kids you’ve got, like you said the time of day, when you’re doing that specific topic. So I think that is subjective too, [it’s the] when, where, why and how.” Participant 10 said: “They get to experience someone else’s idea, and they’re part of it and it might give them something that they can have for next time.” Promoting a variety of genres through experience was important for Participant 10: “And as much as the teachers want to expose them to as many different mediums in the classroom they are still driven by the curriculum, I feel like it’s my job to expose them to as many things as I can. So, we’ll do different genres of music, we’ll do different dance styles, we’ll do musical theatre, we do musicals, I did Shakespeare and Doctor Suess and mashed it up last year.”

Participant 10 went on to recommend that teachers generate a variety of experiences in the classroom: “In the writing or if you’re reading a book, find more, research...find something, find a different way to hook them in. You have to be willing to think outside the box, and think this is how I can do it and I can talk to the kids, and then they’ll listen and then they’ll go and do it, but is there a better way or is there a different way?” Participant 9 spoke of “changing it up to suit them and hearing their voice.” He also stated: “You’ve got to keep it fun, you know, choose a different angle, approach it slightly differently, [such as] changing the theme they write about or challenging them to all work on the same theme or giving them free rein on what they want to write about or maybe limit them to, ‘Today we’re just going to use guitar and bass.’ Or, ‘Today we’re just going to do drumming.’ Or, ‘Today we’re

going to use anything you want, we're going to use anything in the cupboard, do whatever you like.' So I guess mixing it up and trying to keep it fun." Participant 12 said: "Teaching for creativity means that I have to battle the norm and say, 'Ok, that is one way of teaching that class, and everyone else is doing a lot of that way, I'm not trying only to do it differently, I'm just trying to make it have more meaning, because the ways that are out there are good sometimes, but not all day, every day.' So we have to change the way we do things." Participant 12 further advised: "Don't be rigid, because nothing survives like that. Be reliable but be out of the ordinary sometimes too. Break it up."

Participant 6 discussed the importance of experiencing music and discussed music theory: "But if you're not feeling it but just studying it, it doesn't actually make – it might make logical sense – but it doesn't make musical sense...it is like learning the formula before you've developed the passion. It's like some schools, they teach music theory before they teach how to play and it's like it doesn't really make sense until you develop that passion for it and you really want to know about that music theory," concluding that, "you've got to have the experience of it, before getting the theory of it."

The teachers noted a sense of intrinsic motivation in children who were engaged in creative work during lunchtime or in extra-curricular activities. "And this room is open all the time, at recess there's usually about thirty kids in here," said Participant 3. Similarly, Participant 6 shared a story about the enthusiasm children displayed towards a music activity that utilised plastic cups to create rhythmic patterns: "they were so motivated; they were coming here and borrowing the cups at lunchtime." The participants in general commented that motivation was a factor. Participant 10 remarked that the teacher dress-ups and performance during Book Week provided engagement, "using that creativity that the teacher had as a way to engage the children." Participant 3 shared a story about a creative task that his class was working on, "I said to the cleaner not to come in that week because it was just a mess but the kids were lining up at the door before school started at half past eight saying: 'Can we get started?'" Participant 7 noted a sense of intrinsic motivation was connected to the choice of songs in the classroom: "it is what gets them engaged, every kid runs into this room happy and ready to be engaged." Motivation is also important for classroom management as Participant 5 declared: "If you

don't have them on board the energy is a lot harder to rein in." Participant 2 said it in a different way: "To me that gets the energy of the kids, you get compliance without any effort."

Children's personal expression and interpretation were valued by the teachers. For example, Participant 12 contended: "Who I am to ignore this intuitive sensibility that they display in each of their own ways?" "You get asked a question and you don't put your hand up because you don't know the right answer, I said, but in here, you are the answer," said Participant 3. "You know I'll set a task but there is no right or wrong, it is about personal interpretation and just trying to encourage that," said Participant 1. "My faith in creativity comes not from anything other than noticing that it helps them be better, smarter, more confident, and puts them in touch with their own genius," said Participant 12.

The aim to build confidence in children and to have fun were clear factors that were linked to teaching for creativity. Participant 6 said: "So that is part of what we learn and how to give positive feedback – what we notice and how we comment on it – so that even those kids that are feeling nervous or shy can really get the confidence to get up and do something." Participant 3 quoted a student reflecting on the experience of being creative: "They said, 'it's because when you're trying something you're changing as you grow,' there it is." He noted also, "There's a kid who has just loved this, 'I don't want to go back to learning' said the child." "The room was very chaotic and noisy, but they were having fun," recalled Participant 3, and, "they loved it, they had fun." Participant 12 said that creativity "provides them with a sense of excitement...and total fun."

The interview participants spoke about the way in which open-ended tasks fostered child-led learning. Participant 4 referred to "wide varieties of students and ability and most of our lessons are open-ended, so right there they already start to foster creativity because the students modify it. So, they are able to access the task and as a teacher I can modify it, so it's quite a fluid task within a set structure." Participant 9 stated, "I guess, I don't have a lot of constraints. So I've sort of set tasks where a lot of the learning is pioneered by the kids."

Other ideas were noted about strategies for teaching for creativity. Using video to record children's original songs was a way in which Participant 2 approached it, "because you need that hidden structure, to be creative, because you can move away from that classroom focus being the centre and you can move to the side and you know what's happening in the rest of that room is going to be recorded." Discussing creativity with children was important for Participant 3: "I talk to my students about what I believe, that everyone is creative, and that creativity is in all aspects of life." Further: "It should be recognised as not just mucking around. I do say this to kids when we talk about creativity." Participant 7 also discussed creativity with children: "Oh just making it fun for them and getting rid of the inhibition and self-doubt that plagues most every adult who is doing something creative. You are your own worst critic, and you let the kids know that from the start."

5.4 Interview Topic 3: Teaching for creativity strategies

The development and application of skills was a key message from the participants relating to strategies for teaching for creativity. Participant 5 said: "But I think if kids have got that skills basis wherever they go, they can start to be creative for themselves and that's more than teaching them to do it, [it's] teaching them how to do it for themselves." Participant 6 spoke about "giving skills to express themselves" and "giving them a bit of a framework to build up skills that then allow them to express their own creativity in their own way." "Teach the skills and then apply them, half and half," said Participant 12. Participant 3's suggestion was: "to teach the children some skills and then throw a challenge at them so they can actually use [the skills] and not tell them how to solve it or how to do it"; adding: "you teach skills and knowledge but if you are not going to give them the chance to apply it, it's pointless doing it."

Teacher strategies included letting go of control but to ensure the classroom rules were firmly established. Participant 5 suggested: "Just letting them have that free reign a bit more, but they need to know the structure of the room first, that's so important, it's not just a free for all and they know that the ground rules are always the same from prep to six so as they follow up the school it gets easier for them because they just know the expectations so the parameters can go a bit further from what they

can do because we've already got the structure set." Participant 9 shared: "I've sort of had to pull back a bit too. When I was first teaching music everything was sort of planned, I followed the planning and I've sort of learnt to be a bit more flexible, especially with the creative side just to let things come rather than be so structured and so scheduled and you know that's me improvising as well."

Learning curves

Learning curves were described by the participants in relation to their actions and beliefs related to creativity and pertaining to their role as teacher. Participant 12 stated: "Teaching for creativity means that I have to battle the norm...but it is not just that, it's also about the ways we let that creativity bubble along; working on it in ways that have outcomes that they [children] understand came from their own ideas." For Participant 5 a key learning curve was to know how and when "to let go of the reins and allow them to do what they're doing but with a gentle hold on it, and steer it slightly for them, but really they're directing." Participant 9 also referred to 'letting go': "So giving them like the freedom to be creative and not be too I guess strict or have too many boundaries." Similarly, Participant 12 spoke of "how to help children and that was to stop telling them every answer, which I thought was my job. I had to start asking other questions that meant I wasn't able to tell them the answer but rather was able to set them into a way of acting and being that meant they had to find their own answer because that was how it was."

Other learning curves about teaching for creativity were mentioned by the interviewees. Participant 12 explained: "Just being different, something new. Bring in something new. Go somewhere. This is the beginning of teaching for creativity." Participant 7 declared: "Oh just making it fun for them." Participant 4 said: "But I guess it has always been in there, I like fun." Similarly, Participant 9 offered: "That's sort of a learning curve, and also, trying to keep it fun." Participant 3 described a change in his teaching style: "It led me to be, alright, be a bit different, and encourage the kids to be different even in the classroom, whatever their integrated topic was or their inquiry." Participant 5 mentioned change as important, "We [teachers] get sucked into what we do and each year it becomes somewhat the same, the norm, and that's what we've been trying to do the last couple of years – just

spicing things up a bit.” Participant 9’s learning curve was about “giving them the freedom” and “sort of changing it up to suit them.”

Participant 12 referred to the learning curves shared by other teachers and those she experienced herself. She said: “Teachers need permission to try ideas out and to fix problems with new ideas and to have the chance to alter their teaching to fit who they have. They constantly talk about ways to do things that work, didn’t work, [are] driving them crazy: ‘Oh what’s going on in your room, oh can I use that.’ This is where the teachers become more confident to do creative things and if they can’t do it, how are they going to get their children to do creative work?” Participant 12 remarked that her own learning curve was: “to trust my own intuition when it comes to letting children be who they are when they approach learning tasks and to then redirect them or challenge them, and probably also reassure them, when they are forging their own ways forward,” adding: “I had to stop myself from solving the world’s problems for them and be intuitive in the way each of them operates.”

Participant 4 highlighted the aspects that hadn’t worked in her classroom in relation to teaching for creativity. “Saying, ‘Go off and do a task’ and not giving them a really firm structure, [whereas] just giving them those two tiny little things [to complete a short written plan and to include a specific word or phrase in their dramatic performance] it creates so much more structure and routine for them that I don’t have kids yelling or running around; I’ve got kids focused on their groupwork much more driven to work collaboratively because I know they’ve only got five minutes to get their plan done and if they’ve got an opinion they’ve got to express it before the five minutes is up. But by giving them that bit of paper and saying: ‘Right you’ve got five minutes. Get this plan done and here is the one line you have to include’, it worked.”

For Participant 5, technology inhibited teaching for creativity: “They’re not watching actors in movies, they’re not watching film clips and songs, and artists like we would have, they’re not watching the people around them in the restaurant eating dinners because they’re on their devices; they’re not being exposed to the world around them.” And “getting the kids to be creative can be

difficult, more difficult now than when I first started teaching because of all of the technology; because they are bombarded with.” She concluded that, “It’s technology and it’s dominating and the over exposure; I think they’re limiting the creativity they can draw upon.” Participant 1 noted a video game as being an issue: “And it can be frustrating, like Fortnite, they’re obsessed, they’re all obsessed with it.”

Other reflections were shared by the participants about the learning curves associated with teaching for creativity. “My intuition is about my own creativity as a teacher, how I balance the goings on, how teaching happens and how stories unfold,” reflected Participant 12, adding: “The difficulty in following the intuition was that I was compounded with the expectations to make each of them into an Einstein.” Participant 1 confided: “Some cultural backgrounds will be the shy, reserved type and quite often the female in that cultural background will be shy and reserved.” Participant 7 reflected: “So that was probably a process of two to three years of finding that before it really started to work for us.” Participant 9 opined: “so doing that a couple of times last year and seeing the success of that has kind of changed my approach to it, and including that into my teaching.” Participant 10 said: “So their creativity seems to be limited, a lot, and it also revolves around what they are playing in the yard, and [about] the mums and dads. I don’t get a lot of dragons and princesses and kings and queens and rainbows from the young ones at the moment.”

Challenges in teaching for creativity sometimes came from children: “The kids that say, ‘No, I don’t have any creative ideas, I can’t do it’; they’ll put the wall up straight away,” said Participant 10, and “I can’t think of anything, I can’t think of anything!” She indicated responding to such a comment with: “‘Well you don’t need to think of anything – other people in your group have got something, so why don’t you go with their idea?’ And if they’re a willing participant, sometimes you might find, you can just see that the light goes on a little bit.” Participant 10 also criticised: “YouTube that these kids are just watching and watching and watching. Well, it’s just YouTube. It just drives me crazy! And it just dominates the world of just random people up there that have no skills!” Fear was also conjectured by Participant 10: “It might not have anything to do with the creativity. It might be

something else that's gone on, or a way that they've been raised or just scared to put themselves out there, scared of what people are going to think, or what people are going to say." She continued: "then the older kids they're too cool some of them and it's really very much about not wanting to appear in front of their friends as being laughed at." Similarly, Participant 12 aimed to "help them not be afraid of doing something different, especially when they get to an age where they compare what each other does."

The teachers shared the development of their own faith in creativity in the classroom. "Creativity is an important pattern of knowing; I realised this is an important experience to have over and over for a child because it will become a pattern of knowing to help them in their future. Oh yeah, I can have a go at that and trust that I can work something out. Why? Because I have done that so many times," said Participant 12. Participant 6 said, "I guess teachers are going to be encouraging creativity more if they feel that they have space for creativity in their own professionalism, so if you are feeling confined by the curriculum it's difficult."

Recommendations to policy makers and teacher training institutes

The participants offered recommendations to policy makers or teacher training institutes about teaching for creativity. Participant 12 suggested that policy makers or curriculum writers need to "make sure that if they put it [creativity] as a central goal, to make waves around it so that it can happen, not so it is not without support." Participant 1 said, "Policy makers have to be aware that...we've all got different learning styles and I know my learning style is kinaesthetic. So, creative and kinaesthetic go hand in hand and not every kid is a kinaesthetic learner." Participant 12 asked: "So do they [policy makers] realise that for children creativity is an act that brings together all the other ones...and that all of those experiences come together and then we see the result as creativity when it is applied to making some kind of thing? So how can creativity happen if there is just no space to move?"

Recommendations to policy makers were provided by participants such as: “Don’t put it in policy if you can’t do it yourself,” said Participant 4, who also commented: “If you can’t write it and model how it’s actually going to be, don’t do it – or if you can’t instruct someone else on how to do it.” Further to these comments, Participant 4 conjectured that most policy makers “would be struggling” to sing the songs they suggest. Another suggestion to policy makers was: “Go and do a performing arts class. Do it, live it, go and work with a performing arts teacher for a year and then write your policy,” said Participant 8. “So, you’ve got to live that policy,” Participant 1 said, and commented that “policy makers are quite often people who are not creative.” Participant 1 concluded that, “Policy should say [for teachers to] be open, be creative, then the kids are going to be more open and creative.” Participant 4 suggested, “Don’t put it in place and don’t say every classroom teacher needs to sing three songs each day with their class because that’s not giving them the tools that they need.” Participant 12 considered connecting to industry in her advice to policy makers about teaching for creativity. She asked for policy makers to “think about what creativity is actually about, for themselves and for artists, designers, scientists and people, everyone. Ask professional people to help them work it out, people who do create. How do they do it? So, what would be the version of this for a primary school? This would show us the reality of creativity out there.” Participant 12 also suggested: “We need to add more room for teachers to have creative freedom while still teaching the skills they need to know. Teachers need to be creative. Yet if you can, you bring creativity into the learning of the theory stuff, such as presenting it in a creative way.” She then added: “The children can’t go outside the square if they are always told to, ‘Stay in the square, stay in the square!’ They seriously are told not to do anything different and then we expect them to be amazingly creative. We need to be creative too so that they know, ‘Oh yeah, the teacher can do different stuff, so can we.’ If the teacher is taught only to be in a total routine all the time, then hey, it is going to get no creative outcome.” Participant 7 contended: “Don’t try to test or measure creativity in any way you can’t, you can’t put a numeric score on creativity.”

Recommendations about teaching for creativity in teacher education degrees were suggested. “Pre-service teachers, as part of their training, should have to present a unit of work – ‘Oh we’re learning

this book, we need to do the planning for four or five lessons on it,' they have to do a creative lesson...a lesson where there is some element of dance, music or drama, media art, visual art, and have to be able to show why they're using it, and how it would work" said Participant 10. Participant 12 suggested: "They [pre-service teachers] could get graded on finding out what creativity is. Why not just let the student teachers work out what creativity is? Put them on assignment, work it out and demonstrate it – go!" Participant 3 succinctly declared: "So I'd like to see creativity given a bit more priority, it's not a mickey-mouse airy-fairy thing."

Further recommendations for teacher training institutes were noted by Participant 1: "I think gone are the days where it is chalk and talk it needs to be a more open approach, and for a graduate teacher or an experienced teacher, try, try and try, it is the only way to get things right in the end." Participant 3 declared: "It should be a bigger part of teacher training, and it should be recognised as not just mucking around." "Being in a creative arts classroom would be useful, to see it happen," Participant 12 commented. Participant 7 said, "You know, I see teachers as less of a fountain of information but more of a, 'Hey this is how you find information,' that's what we need to teach kids because everything you need to know is already on the internet." Sage advice was given by Participant 12: "Do what we ask the children to do – explore, experiment, think left of field."

Participants 7 and 10 reflected about the curriculum in relation to teaching for creativity.

It's a blessing and a curse for music and art, because if you look at the curriculum its very wishy washy, there's very little standards that kids have to reach and as a result of that you can afford to be a lot more flexible in what you expect from the kids, you know. It's not something like reading or writing and maths where there are specific things the kids must achieve and levels that have to be reached, whereas the music curriculum...it's not very specific. (Participant 7)

We have certain structures and processes at the beginning of the lesson, sort of the learning intentions and the success criteria, are always up on the board and they are the skills I have to teach them from the curriculum. But within that, that's when I get creative." She added: "In

terms of curriculum I think we need to go the less is more approach, we need to take out the 'nice to know' and just have the 'need to know', so for us, we're just cramming the kids with this fragile knowledge that's staying here [*points to brain*] and then they're forgetting about it. And if we could just focus on the 'need to know', and then we could build on that knowledge...They're kids! If you ask a kid or an adult what some of their strong memories at primary school are, I guarantee they're the times when they've done some sort of arts or sport, or in the classroom when the teacher has tried something different to engage them, or they've done a different way of doing something...that's what they remember, and that's the creativity. (Participant 10)

Advice to teachers

The participants shared the advice they would offer to other teachers about teaching for creativity.

Participant 8 stated: "My advice to teachers would be to put on the music and let the kids dance. Just don't plan. And see what happens. Have an idea, and you don't know what the result is supposed to be and see what happens." Participant 9 said: "So if I could offer any advice it would be to keep it fun but also add variety to it. I say that to the kids, anytime they come in, the older kids and the middle years, I often say, 'We're doing something entirely different today, I've taken on your feedback.' Give variety, surprise, keep it fun." Participant 12 suggested: "So my advice would be to let go and have some fun, that is the preparation for the creativity. Fun, delight – and work out what the delight is about. Surprises – change things, do the unexpected, be unpredictable, but also have times where continuity happens." She further added: "Teachers need to be having fun and delight also, because that is when everyone learns. And if teachers can't work out how to do that, then they need to be, well, more creative about working out how."

Self-learning about teaching for creativity

The participants reflected on aspects of their background which they felt had influenced their perception and experiences of creativity and of music and contributed to their self-learning about teaching for creativity. Several interviewees thought about their creative outlook with Participant 8

sharing: “I went to an arts special school, ‘This is the task and you can do it any way you want.’ That’s what I grew up with from the age of nine. I just assumed that that was how everyone grew up until, you know, I got to uni.” She added: “I have had, as a teenager, a moment where it was very hard, and the only thing that got me through was [playing] piano.” Participant 1 reflected: “I’ve been lucky with my performing arts background.” Participant 3 mused: “In my classroom I teach art, I teach kids how to draw, and encourage it,” and “I’m a bit of a creative sort of person.”

Childhood experiences of creativity were discussed by the participants. Participant 11 said: “I’ve always found it affirming when my own creativity was valued by others; being encouraged to experiment in a variety of ways – even if I failed – I was still encouraged.” She reflected that “it taught me the value of perseverance: we were allowed to experiment in many ways like with cooking, making up recipes, playing games we made up, making all our presents at Christmas as well as being given the opportunities to try out musical instruments.” Participant 3 discussed family memories and about the way his mother fostered his confidence in being creative: “She was a single mum, so she taught me lots of different things and always encouraged me to have a go, she distilled that in me...It doesn’t hurt to have a go, and if it’s not great, you can always have another go.” He added: “My grandma bought me my first guitar when I was about 12. I taught myself how to play, being encouraged like that when I was younger, that’s probably why I’m a teacher.” Participant 6’s experience was different: “I did piano lessons and the teacher was like, ‘That’s wrong,’ and ‘Never take your eyes off the page,’ and all of that kind of stuff...and over preparing for the exam and pushing, pushing, pushing, pushing. I think that took a lot of creativity out of my piano playing. And it was all about adhering to convention and getting it right and getting stressed out about hitting wrong notes and all of that sort of stuff, and really not really enjoying the musicality of it because it was so stressful. And I see some kids coming through who have been having piano lessons since they were three, and a lot of those people find the creative process really hard because they’ve been taught for so long to do exactly what they’ve been told, rather than exploring their own intuitions or ideas or whatever.” Participant 6 concluded that for children such as herself who have had classical training, “the training has actually taken some of that creativity away.”

Trial and error contributed to learning about teaching for creativity for Participant 4: “I think a willingness to make mistakes has come into it.” Participant 7 reflected: “Trial and error, trying things out. I wasn’t ever trained as a musician it took a lot of trying things that worked, trying things that didn’t work, and I’ve eventually found an approach that works pretty well for me.”

Participant 10 described how knowing the children well assisted in the way she approached teaching for creativity. She deliberated: “I have some classes that cannot play whole class games but can do small group activities really well. So, I would not do a whole class creative like improv or something because it would be a disaster, but they can do the small structured scenes,” and “so, within that skill, I think about an activity that’s appropriate for that class, because some classes work better than others at certain creative aspects. So, in order to teach for creativity, you have to know the kids, and you have to know what they are capable of doing.” Participant 5 focused on: “Being able to enhance what they’ve got and really pick up what they’re doing.”

Regarding planning, Participant 5 said, “You can’t plan for creativity, you have to be guided by what the kids find interesting or how it flows with them...I followed the planning and I’ve sort of learnt to be a bit more flexible, especially with the creative side just to let things come rather than be so structured and so scheduled.” Participant 9 had a similar idea: “I had to pull back a little. I’ve sort of learnt to be a bit more flexible, especially with the creative side, just to let things come rather than be so structured and so scheduled and you know that’s me improvising as well.”

Teacher modelling and the sense of being vulnerable were noted by Participant 10: “I have to share my ideas with the kids; you have to be willing to share who you are and be vulnerable and put yourself out there...literally put yourself out there and sit on the floor with the kids and roll around on the floor and be the cow or be the dinosaur in the scene, or tell them the stories or give them ideas. When they see you’re willing to do that, then they are willing as well.”

Teaching for creativity was noted as being a state of mind where, “I have a very open expectation, I’m not looking for anything in particular and I’m looking to be surprised,” said Participant 2. Participant 7 reflected: “You get some of the most creative things coming from where you wouldn’t expect it most of the time,” adding: “it’s a nice surprise and it often comes from where you wouldn’t expect it. Everyone has the chance to be creative in their own way.” For Participant 2, “it’s an open-ended thing whereas the others are closed ended. I like to have a go of things.” And about his own personality influencing teaching for creativity, Participant 1 declared: “I’ve always been an over the top person. That’s how I’ve always taught, over the top.”

Participant 2 referred to educational theory in regard to self-learning about teaching for creativity. He offered: “Freire, South American guy. When I was an early teacher, I read a lot about him, I just really liked the idea that the surgeon trained his young surgeons...in situ learning.” He also mentioned, “Piaget, so the concrete to the abstract. In terms of concrete and abstract, that’s a real tension, dealing with kids and the continuum and the language from the prison warden on one end and the therapist on the other.” Participant 2 mentioned the *Scratch* program – an online program enabling users to create games, stories and animations. He explained that young children learn the program quickly, just through the act of using it: “Put something in the path of the child...change the environment. If you put some hardware/software [into the hands of] a kid, the learning happens.” Participant 8 – a performing arts teacher – suggested the influences towards self-learning may come from the performing arts teacher at her children’s school: “So I’ll get an idea, they might do something in performing arts. So, I give it a twist and make it my own. So that’s where the seeds come from, and then I’ll pitch it to the kids and then I’ll let it go.”

5.5 Interview Topic 4: Creative process

Participants emphasised structure within the creative processes in their classrooms. Participant 3 said: “They’ve [the children] had me for the last five years. So, they know that whatever we do they know there is going to be me when I say: ‘Make up something, using what we’ve just done’ so they have a consistency of how I teach and how my classroom works.” Similarly, Participant 5 explained: “So just

letting them have that free reign a bit more, but they need to know the structure of the room first. Once they know the boundaries and parameters, they can go a bit further...because we've already got the structure set." "I will still have structure within my classroom, and I think that's important for children to feel safe enough to explore their creativity, they still have to have those boundaries" said Participant 5, adding: "giving them that freedom within a controlled environment...structured but free...that's just so important." Participant 11 also mentioned freedom: "I think it's giving them that time and the freedom to actually do what they want to do."

Participant 12 had a range of ideas about creative process, such as: "You have to get the kids on side, you have to go on that adventure with them. Otherwise teachers go a little mad." She said it is a process: "Creative processes. Ok, so it is like a beginning, just any beginning that we say: 'ok we're starting here'. That's because we have to teach each subject, right, like the timetable says it is [time for] maths. We begin. Something happens, like a problem in a story, or like a weird situation, or like a funny event where everything goes wrong, or there is a situation that needs fixing. How can we do that?" Additionally, she posed a question to suggest the use of real-life contexts to deepen student learning when students are completing Mathematics worksheets: "How can we get through the understanding of the worksheet through life or reality? Just take the lesson and turn it on its head."

Specific instructions were important for the teacher to set up creative processes in the classroom. Participant 4 commented: "Creative process: we gave the guidelines, so we said how many in your group, how long you'll have, this is what you're doing today, this will be your chance to perform, that's how this will work." Participant 10 said described the use "certain structures and processes at the beginning of the lesson" such as learning intention statements. She explained that "within that [the structures and processes], that's when I get creative."

Fostering a safe environment for creative work was part of teaching for creativity and the classroom ethos. Several comments about this were made by Participant 5: "I think for starters it's having an environment where the kids feel comfortable" and similarly, Participant 7 stressed the importance of a

safe environment: “it makes them feel a bit safer and a bit more confident in their own abilities, so they can take a risk” Participant 5 remarked: “It’s just creating a happy environment I think that just promotes that creativity within them.” In acknowledgement of a safe environment, Participant 7 pointed out that: “more comes with that like building self-confidence and it’s enjoyable too.” Participant 6 proffered: “They just have to work out how they can show the skills they’ve learnt so they’ve got something that is anchoring them there as much as ‘do whatever you want’.”

There were other comments about the ways to engage and support children in the process. “It’s giving them that time and the freedom to actually do what they want to do,” said Participant 11. “Tailor it to what’s cool for older kids, so it’s really important for me to stay in touch with the youth and what they’re into,” noted Participant 10. “It’s got to be authentic and then the energy comes from the child and my energy is guiding that and to amplify that and to be patient and to encourage that failure is okay,” said Participant 2. Similarly, “struggle with it and go through the process” said Participant 12. In a similar vein, Participant 9 suggested that creativity involves: “probably a process and experience.”

Several participants drew attention to the process and timeframe involved. Participant 3 expressed it as: “There’s a lot of process in that sort of thing, actually building up the skills.” Participant 6 explained: “with creativity we need to give them more time and that’s a challenge for you because we have so little time. So, giving them as much time as possible and giving them less time talking to me and more time on their projects.” Another perspective was offered by Participant 10: “So it’s really important for me to stay in touch with the youth and what they’re into, what’s pop culture and I will tailor creativity around them, around what’s important to them at the time.”

Teacher support was essential for some children, such as Participant 11’s comment about when children are engaged in the creative process, “some are bubbling with ideas and inspirations, whereas others get bogged down, just getting past the first step, just needing a bit more encouragement or just needing assistance.” Participant 2 divulged: “I give them the full ownership of it.” To support children

in the process, Participant 8 posed the following question: “Don’t destroy your creativity, how can we rearrange it?” Participant 6 said in her classroom that “mistakes are okay, wrong notes are okay.” Participant 4 shared: “I’ll go around and help out and direct and whatever problems come up.” For Participant 10: “So it’s like being able to give them that seed, and then be there on that journey and guide them through, so that they keep going.” Participant 11 advanced the importance of: “giving them a little bit more, giving them the ways to open that seed up but giving them that support around it,” explaining “and that’s just by roving around the room and seeing them perform things, there can be vital aspects of picking up on students who just thrive in this area, some are bubbling with ideas and inspirations, whereas others get bogged down, just getting past the first step, just need a bit more encouragement or just need assistance, you know, to be creative I suppose...Or [the teacher can] just feed in a couple of options for them, that they can choose from then. Whereas other kids, they don’t need any help, they’ve got it all together and they feed from each other. So that’s, I suppose, identifying the kids who just find it easy and it is a real gift for them, and other kids who need a little bit more development in that area.”

Explore and experiment were words used by Participant 11 in order “to make really incredible music and a lot of their experimentation was part of that process,” explaining “for example in *Garage Band* [online music program], I’d present small training sessions, of ways to use aspects of the program, and when they were familiar with these, I’d demonstrate the type of idea I wanted them to explore and then give them time for experimenting but also give a clear goal of where the experimenting may take them. And giving a step by step process of some structure of how they might approach the task easily and efficiently.”

5.6 Interview Topic 5: Creative processes in music

Making music

Making music was referred to as the activity relating to creative processes in music. Participant 2 described one creative process in music: “So you hand the instrument to the child first, explore it, show them and then they use that real knowledge to build up and then improvise within that and that

kind of thing and then to hopefully create, and create.” Participants described the use of collaborative learning or small group work in the creative process. “Get into groups and create a soundscape about various scenarios,” said Participant 11, and, “Create a beginning, a middle and an ending to their sequence and they practise and evaluate it, perform, get feedback and modify before performing again.” Participant 6 spoke about teaching “a rhythm or something like that, teach that and then send the kids off into groups to work out a way to perform it.” Variety was also mentioned: “We do song writing, we do rap music workshops, we do improv, so there’s lots of opportunity for the kids to be creative,” said Participant 7. “We’d do a variety of projects to lead them up to that particular activity,” said Participant 11 and “they are encouraged to work in different genres, and do a couple, at least two things that were quite different from each other.” “Song wring, parodies, silly songs, we also do a rap workshop,” said Participant 9.

The sense of structure came through as part of the creative process: “So you could start on E minor and go to G and that sort of thing, and the kids really love that,” said Participant 2. “They put their own music to it all of you know at least one or three chords maybe on each instrument, you should be able to write a song with three chords,” said Participant 3. “I start by giving them a framework to work in,” noted Participant 7, “the way I generally do it...is teach some skills [and ask the children] ‘How can you showcase these skills?’” “It’s like you learn through copying and then take it in your own direction as a first step,” offered Participant 6. Participant 11 divulged: “I’d present small training sessions, of ways to use aspects of the program, and when they were familiar with these, I’d demonstrate the type of idea I wanted them to explore and then give them some time for experimenting, but also give a clear goal of where the experimenting may take them.” Participant 6 reflected, “They just have to work out how they can show the skills they’ve learnt so they’ve got something that is anchoring them there as much as ‘do whatever you want’.”

With respect to the process, Participant 11 said: “listen to the reasons they are moving in the direction of their creative project.” Participant 12 reflected that “Creative process, well it is about not doing it

the way textbooks say.” Participant 7 asserted “not to be so regimented with what you expect kids to do.” Similarly, from Participant 7: “Be flexible with what you expect from kids.”

The way in which children work within the process was noted by several participants. “Some kids do that intuitively, but a lot of kids actually need that step by step process,” said Participant 11: “start here, try this, then add that on.” This was echoed by Participant 7: “Some kids are just going to know how to get their ideas down. No training or education whatsoever – they have a knack for doing something.” He also spoke of “identifying the kids who just find it easy and it is a real gift for them, and other kids who need a little bit more development in that area.” Participant 10 articulated that: “fear of not being good enough, and being judged, I think that’s still really present.”

The participants spoke about the different ways they offer support for children during the creative process. Participant 12 reflected: “To know when to stand back or when to intervene. To know when is not a good time to throw a challenge at them,” and added, “I get a sense that they are involved in some kind of working out, that they are following a thread, pursuing an idea and they kind of travel with it.” Participant 10 emphasised the need to “be there on that journey and guide them through.” Team spirit was important, “We’re a team, we support one another,” said Participant 5. And to support those that are having difficulty, Participant 8 highlighted the importance of “just chatting with them; for some of them, that’s all they need.” “To teach for creativity you have to know the kids, what they are capable of doing,” said Participant 5. Participant 10 spoke of modelling using the phrase: “I do, you do, we do.” Feedback about the process was emphasised by Participant 11: “Demonstration is very valuable and just brainstorming with the group initially to draw out ideas and perhaps getting some sharing during the process, or getting feedback myself or asking for peer feedback about whether the process works so far, and then encouraging an extension of the ideas they’ve had,” and, “well it is crucial to give them opportunities to share ideas and give feedback.”

The teachers spoke about their own personal experiences of the creative process, such as Participant 1: “There has got to be another way of doing it,” explaining “so the process is, I’m learning.”

“Normally the way I’ve been creative is taking myself into a solo place and just doing the hard work,” said Participant 2. Participant 3 said, “It’s a process, sometimes it is nice to leave a mess there and go away for a while and come back to the mess and you’ve got a new idea, but sometimes you just need to walk away.”

Listening and responding to music – impacting the diversity of approach

Several key ideas emerged from the data which were about listening and responding to music. These particularly were part of the interview with Participant 1 – a generalist and specialist teacher, trained as a generalist and in the role of generalist, but with a performing arts and performance background. Some of the ideas were about the use of music in the classroom which provided cultural diversity through listening to background music selected by students in the class, often reflecting their cultural heritage. Listening was connected to a text studied, such as *My Place*, or it provided examples of music of world cultures. Further connections were made through history and music in a range of examples from this participant.

Participant 1 explained the concepts of building individuality through responding to music which were part of his way of teaching for creativity. “If they take an open mind approach to having music in the background and just discussing it, I think that would spark children’s interest, talking about what they like compared to what the kids like, exposing them to different styles of music.” “I’ve always used [this] if we’re doing poetry, like with the five-sixers last year, we did poetry and we did TS Elliot’s “Practical Book of Cats” so we then watched the musical version and we discussed the differences in it.” He unenumerated: “my class did Grease Lightning so we looked at why the characters were like the way they were, like why was Danny like that”, and “It’s sparking the kids interest which I think is the key to giving them the creativity that they’ve all got, they’ve all got a personal opinion about something and they’ve all got the opportunity to present it and to share it with others.”

Participant 1 had background music constantly on in his classroom. He spoke of “music playing in the background, and [then] explaining [it] to kids: ‘What do you think when you hear this, what do you see?’ I’ve used [music like] *Rhapsody in Blue*, Gershwin, great for using music with a junior class, asking: ‘What do you see, what do you feel? And: ‘close your eyes, draw what you see with your eyes closed.’ He concludes that, “music has been a great thing in this room.”

5.7 Interview Topic 6: Why teachers teach for creativity

The teachers had a variety of rationales for teaching for creativity that reflected their beliefs, values and experiences. Certain participants considered the importance of children developing creativity for the future workplace: “These days people are looking for workers who have creative mind,” said Participant 3. Creativity is “a pattern of knowing that will help them in their future,” contended Participant 12. “They need to learn to be creative, on a different scale to what we’ve done, but we can give them the basis of how to do it,” suggested Participant 5. And Participant 11 stated: “I think things like innovation and resilience are two classic life skills that enable children to adapt and respond to a complex world and these are nurtured in creativity, to me that is why, to nurture those life skills.”

There was an emphasis on creativity as the vehicle for skill development, “Application of skills. Do the knowledge but do the application of the knowledge – half and half,” said Participant 12. “Giving them the skills so that they can expand on what they find out about, how to do it,” and, “if kids have got that skills basis wherever they go, they can start to be creative for themselves and that’s more than teaching them to do it, teaching them how to do it for themselves,” said Participant 5. Participant 12 explained: “So my job is to give them skills that they can work with...but we need to help their creative selves to be able to operate here in the real world with things that are part of this life, like mathematics. And so, rather than learning to ignore the creativity within them, they need to apply it all the time to everything.”

Teachers were interested in the creative output of the children and had an appreciation for the children’s creative work. “So, I thought there’s creativity, it’s like, wow,” said Participant 3. Similarly,

Participant 5 commented: “They come up with some completely zany ideas at times” in which she added that such ideas were “quite clever.” From Participant 6: “I’m really lucky that I get to – and I actually like to – hear what they come up with, their little performances.” “As adults, we become so entrenched in going to work, paying the bills, all the adult dramas that we have, that I just love being with the kids and just using my imagination and just experiencing all the emotions and feelings and colours and talking about unicorns and things that don’t exist,” said Participant 10.

The teachers described a sense of altruism in their rationale for teaching for creativity. “Sometimes they do something completely different, I quite like that It’s really rewarding when you know a kid comes up to you and says, ‘I’ve written and recorded this song, have a listen’” said Participant 7. “So, if I can do that stuff for anyone [bring out their creative ability] for whatever is going on, there is something in it for me,” Participant 8 reflected. “It is the most wholesome thing that a child can do, find their interest point, find their centre and there is nothing more, you know, respectful from another human being than to offer them an opportunity,” contemplated Participant 2. “To help them develop that confidence and develop their lifelong love of music,” said Participant 6. “I think it is really important for them to find their voice,” said Participant 9. And finally, Participant 7 declared: “the stuff they write is amazing half the time. It inspires me a lot of the time.”

Teaching for creativity provided children with opportunities for self-expression. Participant 1 spoke about creativity giving children “opportunities to express themselves, however they are comfortable,” and to “let children choose how they want to present something,” because “not everyone is a writer, nor stands up and presents.” Participant 4 said, “There needs to be an opportunity within our school [for students] to actually express themselves, to do their own dance moves.” Similarly, “they physically have to jump around, they have to express themselves in that way fun not boring,” noted Participant 3, whereas Participant 10 said: “It’s embracing that joy that just comes from being creative.”

A sense of teacher enjoyment came through in their experience of teaching for creativity: “You think you know them and then there are surprises, it is lovely when you give them that freedom because you do get those surprises,” said Participant 11. “Even when you’ve got kids [of your own], you make things more creative just to make your day more fun,” said Participant 5, adding: “Oh well, I enjoy it I enjoy my classes so when something is going well and we’re being creative, it’s like that spark inside of me that then I get more enthusiasm to do... Well what are we going to do next week and what can I come up with next?” Other ideas were: “It’s the transfer of so many other things, right out. You can rote learn until you’re blue in the face, and [yet] connecting outwards [to a variety of learning experiences] is so interesting,” said Participant 8. “I’m an artist myself,” declared Participant 9, “I’m a singer/songwriter, and I really enjoy that...and I think it’s really important for them to find their voice, like I said earlier and find their way and enjoy it and have fun.” In explained why she is committed to teaching for creativity, Participant 4 said, “Because it’s fun, because students need that, because if we all did the same thing it would be so boring, if we all taught the same way.” Participant 9 contended: “So keeping it fun and having lots of variety – it keeps you going too, because if you’re teaching the same thing over and over, it gets dry for yourself. So, keep reinventing your lessons and your approach.”

Confidence was again mentioned as part of the role of the teacher in teaching for creativity.

Participant 6 stressed: “Just trying to have kids develop the confidence that they can be creative, that they can try out new ideas and I’ll set a task but there is no right or wrong, it is about personal interpretation and just trying to encourage that...help them develop that confidence.” “You watch their confidence build up from year to year as they keep going and they find their own voice and style of music as they keep going with their singing and they create, and you watch their confidence build through this process,” said Participant 7. Participant 1 declaimed most succinctly: “it does motivate them.”

The participants commented about the sense of enjoyment for everyone in the classroom during times when children were engaged in creative tasks. “The imagination is alive and they are just working but

it feels to them like play. They are in it and they produce fascinating outcomes that nobody knows will come out, everyone else is loving it too and we all see new, unknown things come into being and the ones who own these things are the kids,” said Participant 12, who went on to declare: “Everyone wants to do more of it, including me.” On further reflection, Participant 12 added: “There is a heck of a lot of amazement and wonderment.” “They need to develop skills through that creativity also, but it makes them want to develop the skills, or refine them or apply them, and that is where the stronger learning happens.”

Certain participants described themselves in ways that impacted their work in the classroom towards teaching for creativity. Participant 1 enthused: “I have just always been into drama and performing arts and dance and music and it is just who I am – just really expressive. I’ve always loved picking up plays, stories, scenarios and songs and scenes and taking bits from this and that and mashing things up and it’s just like I said, it’s something I can’t fight, and why not go with it?” Participant 3 who had been working as a specialist divulged: “I needed a break, so I went back to Grade 6, and it was quite difficult with the kids so I thought I’m going to be on the side of being more creative, I’ve always played guitar in my classroom, and sung songs with kids anyway, that was always there.” “Part of it is that selfishly because, I’m a creative person, everything I do there has to be some element of creativity within it,” said Participant 5. Participant 3 commented that, “Creativity is one of my favourite things” in which he added a comment about the topic of the interview: “Yeah, I’ve enjoyed this, creativity is my thing.” Participant 9 said, “I try and instil that [confidence] in the kids to try and get them to be creative themselves...I’ve got an advantage, I’m a song writer, I can use that to encourage or help to inspire the kids.”

The teachers reported that teaching for creativity may help children to find out more about their own areas of interest. “The optimum would be providing different information, different situations [for children to experience], so that every child could find their passion,” said Participant 2. “We usually make it work because we’re creative about it,” remarked Participant 5. Participant 10 stated: “My job is to expose children to many mediums.” Participant 12 asserted: “I see the best work and the best side

of each child when they are engaged in creativity. They are the ultimate learner and also their own teacher.” She noted a most positive and rewarding aspect: “It is like the best learning demonstration there is, to see a child in the midst of working something out creatively.” Another perspective was shared by Participant 1 when the teacher comes to recognise a child’s own area of interest: “So it’s using things that they know and discussing it with them, because they’re going to be experts in what they know.” In the words of Participant 2 with reference to early years students: “And you can talk to the prep and 1s and 2 and you can talk to all of them transparently about what they’re into, they know what other people in their room can’t do, and what they get into.”

Life skills and experiences were important, particularly as described by Participant 11: “Things like innovation and resilience are two classic life skills that enable children to adapt and respond to a complex world and these are nurtured in creativity; to me, that is why [we need] to nurture those skills.” Similarly, Participant 3 asserted: “You really should be pushing their ability to think for themselves, because a lot of kids here, they don’t get that at home, they don’t get encouraged to speak their mind, or have a decision-making role at home, so if you can encourage them to say ‘hey you can do this’, keep talking it up, we’re going to get better results and they’re going to be better people, more successful.” Participant 8 said that: “in life there are many different ways to approach a situation and it is not just about maths – it’s about any problem.” She went on to say: “So if I can in any way make a child more aware of whatever situation they’re in that first of all, it is not the be all and end all of life, and secondly if there’s a problem there are so many different ways of looking at it, of dealing with it...And if I can do that in my classroom and if it can at some point be translated in their everyday world [that is a most positive thing].” In relation to music, “When you’re older and you’re feeling a bit down, you can go and pick up the ukulele and all of a sudden you’re feeling your mind is off the problem,” said Participant 3. A similar perspective was offered by Participant 9 who pointed out the importance of “just expressing yourself and getting something out. And more comes with that like building self-confidence and it’s enjoyable too.” Participant 10 reflected: “I think too often children are spoon fed ideas and rely on what is already in their experience without trying to explore totally new ideas.” She added: “Throw it back to the children, even if they have to put in the practice

it is going to stick in their brain because all of a sudden, they've come up with the solution, it is not just me telling them.” Participant 11 suggested: “It also develops the brain to see the world with an expanded view, rather than just being narrow and not knowing what to do if things don't match the narrow patterns I was exposed to.” Participant 8 expressed it succinctly as “if there's a problem, there are so many different ways of looking at it, of dealing with it.”

5.8 Chapter conclusion

Chapter 5 contained the presentation of data from the interviews. The interview data were grouped, in like-themed paragraphs, according to the Interview Topics. The grouping of the quotations into the Interview Topics also showed the beginnings of the identification of thematic ideas. The grouping of ideas in this chapter was the initial step in the coding process in the first direction of data analysis. The process and outcomes of the analysis of interview data comprise the contents of Chapter 6.

Chapter 6: Interview data analysis and the five emergent themes

Chapter 6 presents the interview data analysis process and outcomes, and the five emergent themes.

Two directions were taken in the analysis of interview data. The chapter commences with a summary of these directions and the outcomes. The outcomes of the first direction are presented in two tables with accompanying explanations. The second direction outcomes are presented in a separate set of tables, again with explanatory descriptions. The second part of the chapter focuses on the findings of five emergent themes. These themes resulted from the final level of coding of interview data. The five emergent themes and sub-themes are interwoven with quotations from the participants.

6.1 Summary of the interview data analysis process

Two directions were taken in the analysis of the interview data, as was explained in detail in Chapter 3. The first direction was bounded by pre-determined themes – these were the Interview Topics: teacher perception of creativity (including the participants' perception of the interpretation of creativity by the school they worked at); teaching for creativity, teaching for creativity strategies (including learning curves, recommendations to policy makers and teacher training institutes; advice to teachers and self-learning about teaching for creativity); creative process; creative processes in music; and why teachers teach for creativity. Data from the interviews was presented in Chapter 5.

The first direction of analysis involved coding the data in different ways. It commenced with a broad coding of the interview data using the online program *NVivo*. The data were then transferred to an online mind mapping program, to view, group and regroup *in vivo* and descriptive codes. To finalise the mind mapping process, the maps were divided into quadrants. The key ideas from each quadrant were recorded (Table 10, p. 175). A set of linked themes (between clusters of codes) was also noted, these were the spider-web process outcomes (Table 11, p. 180).

The second direction of analysis involved a complete recoding of the mind map data. The key ideas emerging from the quadrants (Table 10, p. 175) were not utilised in the second direction of analysis.

Rather, the mind maps were returned to in their whole form. The entire contents of the mind maps were downloaded – in list-view form – into one document. The data in the document were line-by-line coded to enable a complete recoding of the mind map data. The coding resulted in seven themes and 38 sub-themes (Table 12, p. 183). The second direction also involved revisiting the interview transcripts, resulting in a short list of annotations of stand-out themes (also shown in Table 12, p. 183). In accordance with Creswell’s (2014) six steps and Tesch’s (1990) coding suggestions, a final round of coding was completed. It brought together the following: the seven themes (and sub-themes), the spider-web process outcomes (from the first direction – they had not been included in the line-by-line coding of mind map data) and the transcript annotation themes. The final level of coding resulted in five emergent themes (Table 13, p. 185), which are the subject of the second section of this chapter.

6.2 Outcomes from the first direction of interview data analysis

The outcomes of the first direction of the interview analysis process are detailed in this section. Table 10 (p. 175) depicts the initial outcome of the mind mapping process: the division of the mind maps into quadrants. Table 10 shows the Interview Topics listed in the left-side column. These are the Interview Topics that were the basis of the interview guide and the presentation of interview data (Chapter 5). The middle column of Table 10 is titled “Ideas” – the emerging ideas from the mind map quadrants. The emerging ideas were clusters of *in vivo* codes and descriptive codes. The right-side column in Table 10 depicts codes or ideas that were of interest, such as recommended by Tesch (1990). The other outcome of the mind mapping process was the spider-web process outcomes. These were the significant links between the clusters of ideas in the mind maps. The spider-web process outcomes were explained in Chapter 3 (part of Table 7, p. 103) and are additionally placed in this chapter in Table 11 (p. 180). To conclude, Table 10 and Table 11 represent the final outcomes of the first direction of the interview data analysis process.

Table 10. Division of mind maps into quadrants

Interview Topic	Ideas from the four quadrants	Interest
1. Teacher perception of creativity	<p>Intent to make something</p> <ul style="list-style-type: none"> • Having a go (willingness to make mistakes) • Comfort zone is important <p>Everyone is creative (relates to mindset)</p> <ul style="list-style-type: none"> • In all aspects of life (it is like a lifeforce) • Innate in children • It is different for everyone <p>Imagination</p> <ul style="list-style-type: none"> • Reach into ‘inner’, look inside the mind for thoughts, feelings, ideas <p>Classroom</p> <ul style="list-style-type: none"> • Feels like... (playful, fun, exciting, sense of unknown) • Mindset: open mind, ability to see outside the box (teacher and children) • Child-led “learning is pioneered by the children” 	<p>Creativity</p> <ul style="list-style-type: none"> • Needs fluidity, no hard structures • Lines of inquiry that are followed • New and different ideas <p>Summed up:</p> <p>Innate: adults, children In all aspects of life Inner self and imagination In the classroom Is a mindset</p>
2. Teaching for creativity	<p>Teacher actions</p> <ul style="list-style-type: none"> • Notice and support individual progress • Establish comfort zone • Talk about creativity and the inner critic <p>Teacher strategies</p> <ul style="list-style-type: none"> • Take risks (with own teaching) • Provide a diversity of experience for engagement and also to contribute to shift ‘out of the norm’ • Intuitive (own and allow for children’s) <p>How the work happens</p> <ul style="list-style-type: none"> • Set up a structure in which they create • Allow child’s own creativity to be directive (see RHS column quote) • Skills, framework to be creative within, expressive skills <p>Engagement and experiences</p> <ul style="list-style-type: none"> • Diversity of experience is essential (life experiences, social experiences) • Variety of teacher approach • Go outside normal (this could be its own category!) • Outside normal realm through different experience (re scope of experience) 	<p>Teaching for creativity:</p> <ul style="list-style-type: none"> • Extra-curricular options • Memory bank building <p>Allow:</p> <p>“I give a brief, structural explanation of it and then working with the kids to see how they can build on it, create, their creativity, just how they work on it.</p>

	<ul style="list-style-type: none"> • Have a go, trial and error (teacher to foster children's confidence) • Happy, safe, engaged • No right answer: rely on the self to be the answer 	
Interpretation by school (Teaching for creativity)	<p>Issues</p> <ul style="list-style-type: none"> • Data • Specific teachers resistant to change • Fear of no control (from young teachers especially) • Children are always sitting at tables in other classrooms <p>Arts as creativity</p> <ul style="list-style-type: none"> • The Arts (or specialist programs) "handle" creativity • Specialist programs is where it happens due to subject expectations • Concert or events <p>Environment and non-arts</p> <ul style="list-style-type: none"> • Relates to space within the school • Setting a "vibe" of creativity in the school is important • STEM, solar boats, robotics <p>Teacher strategies already at school for teaching for creativity</p> <ul style="list-style-type: none"> • Engaging activities at the start of units • Experiences are important • School philosophy or ethos 	
3. Teaching for creativity strategies: Learning curves	<p>Issues</p> <ul style="list-style-type: none"> • Blocks from children • Teacher's own trial and error, time to get it right • Not enough structure is problematic • Dominating technology (YouTube) <p>Trust in teaching ability</p> <ul style="list-style-type: none"> • Respect within school community • Positive student/teacher level of trust • Need leadership permission/trust to try different teaching approaches <p>Answers</p> <ul style="list-style-type: none"> • Fun (for teacher also) • Let go of reins 	<p>Answers</p> <ul style="list-style-type: none"> • Stop being own worst critic

	<p>Teacher (own change in teaching approach)</p> <ul style="list-style-type: none"> • Acknowledge child “voice” • Change it up • Strive to be out of the norm <p>Understanding of creativity</p> <ul style="list-style-type: none"> • As a pattern of knowing • Children’s creativity • Communicating about creativity with the children 	<ul style="list-style-type: none"> • Stop telling children the answer or what to do <p>Trust intuition</p>
Teaching for creativity strategies: Recommendations to policy makers and teacher training institutes	<p>TTI (Teacher Training Institutes)</p> <p>Pre-service teachers should...</p> <ul style="list-style-type: none"> • Be asked to investigate “what is creativity?” • Design lesson plans for arts units • Understand that it takes time, trial and error to learn about teaching for creativity • Be asked to learn the knowledge and then apply it • Be in a creative classroom to learn about it <p>Policy</p> <p>Would like to see:</p> <ul style="list-style-type: none"> • Creativity a priority in policy • Definitions and clarity • Policy written that is designed by creative people or people who have experienced/observed current primary school music/performing arts/classroom teaching environments • Policy to classroom: professionals (in creative industry) informing policy • Policy needs to give teachers freedom and flexibility to work on creativity in a classroom 	
4. Creative process	<p>Teacher understanding of creative process</p> <ul style="list-style-type: none"> • Free reign within parameters • Always another way • Give guidelines, a plan <p>Teacher action</p> <ul style="list-style-type: none"> • Feedback • Support: encouragement, patience 	<ul style="list-style-type: none"> • Flexible in expectations of children’s outcomes <p>- “The process is: I’m learning”</p>

	<ul style="list-style-type: none"> Go through the process, go on adventure with them <p>Strategies</p> <ul style="list-style-type: none"> Clear understanding of ground rules for classroom Structure for task, parameters for task Safe classroom – emotionally Tailor it for maximum engagement Child-led self-propelled, energy supplied by children <p>Other</p> <ul style="list-style-type: none"> Children respond differently, some need more support, others are more natural with creativity Teacher roams, assisting/supporting/modelling where required Full ownership given to child <p>Specifics (music)</p> <ul style="list-style-type: none"> Beginning, middle, end, perform, evaluate, perform Do lots of tasks leading up to main project Explore the instrument, share skills, child creates Teach a rhythm, ask children to showcase how they could present it 	<ul style="list-style-type: none"> Nice to leave a mess and then come back to it later
5. Creative processes in music	<p>How: Practical activities in generalist room</p> <ul style="list-style-type: none"> Music in background during generalist class lessons – discuss it, sparks interest Integrate music into inquiry topic Responding to music – discuss, draw, express responses History of music and eras, music appreciation Literature connections, characters, recordings, dance links <p>How: Practical activities in the specialist room</p> <ul style="list-style-type: none"> Song writing (own category) Make it as easy as possible: children lack instrumental skills Coloured dots: even without knowing the note names they can still play it 	<p>Give generalists a goal/required outcome with music activities, then they'll do something about it</p> <p>Scaffold the composition activities</p>

	<ul style="list-style-type: none"> • Practice-oriented, performance oriented, music theory (may/mostly won't) follow but with experience of music sound and playing • Responding is a component • Four-week project: providing time for development • Chaos is sometimes a factor • Performance is expected as an outcome <p>How: Programs, resources, activities</p> <ul style="list-style-type: none"> • iPad app: Garage Band: film music, song writing, soundscapes • Video as assessment for song writing, teacher makes "how-to" videos • Instruments: rock mainly, ukuleles • Activities and age group suitability (Example, Cup song Year 3) • Music within performing arts program • Musical futures or singing program in school <p>Improvisation and composition</p> <ul style="list-style-type: none"> • Melody improvisation with voice (echo song but change echo) • Compose with focus on specific elements of music • Compose as a showcase of the skill just learnt • Improvise on C major to a backing groove <p>Why</p> <ul style="list-style-type: none"> • Opportunities to have a go • Talent is developed • Teacher is musician or teacher interest in music • Music has been positive experience for the children <p>Specialists</p> <ul style="list-style-type: none"> • Work together to teach for creativity • "Specialist spectacular" • Generalist to specialist: it helps to be a musician, often self-trained, may not know theory 	
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<p>6. Why teachers teach for creativity</p>	<p>Wellbeing</p> <ul style="list-style-type: none"> • Fun for teacher and students • Compelling for teacher, inspires/informs teacher planning • Happy environment • Joy of creative work <p>Life skills (connects also to wellbeing)</p> <ul style="list-style-type: none"> • Applying skills and knowledge • Think for themselves • Life experience – go out of norm • Life skills for the future and future workplace ideals • Builds decision-making, confidence, children find their passion <p>Learning</p> <ul style="list-style-type: none"> • Inspire learning • See the best side of children • Child is self-motivated <p>Teacher benefits</p> <ul style="list-style-type: none"> • Rewarding, altruistic • Genuine interest in children’s creative work • Teacher is a creative person – is inspired 	<ul style="list-style-type: none"> • Children provide the impetus through interest and motivation (less effort from teacher)
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Table 11. Spider-web process outcomes

Spider-web process outcomes
Imagination and diversity of teacher approach to provide scope
Imagination is about the way children work on things
Comfort zone
Life experiences

6.3 Outcomes from the second direction of interview data analysis

This section presents the outcomes of the second direction of interview data analysis. There were two coding outcomes from the second direction. The first outcome was the result of line-by-line coding of

the data and culminated into seven themes and 38 sub-themes – referred to as the seven themes. These themes are displayed in Table 12 (p. 183) in the left-side column. The seven themes required further refinement because of noticeable overlaps and repetition across the sub-themes. Additionally, the spider-web process outcomes and the transcription annotation process outcomes (also shown in Table 12) required integration into the analysis.

The second outcome of coding resulted in the findings of five emergent themes (right-side column of Table 12 and shown on p. 185 in Table 13). These themes were the result of a final level of coding that was applied to the combination of: the seven themes, the spider-web process outcomes and the transcript annotation outcomes (all listed in Table 12 in the left-side column). The five emergent themes are the five descriptive codes from the coding process.

The wording chosen to describe each of the five emergent themes requires explanation. The wording reflects Tesch's (1990) recommendation for "descriptive wording" (p. 143) to describe groups of sub-themes. Tesch's (1990) fifth step of coding suggests: "Find the most descriptive wording for your topics and turn them into categories. Look for ways of reducing your total list of categories by grouping topics that relate to each other. Perhaps draw lines between your categories to show interrelationships" (p. 143). In this study, instead of using the word "categories", the study refers to "emergent themes." Each of the five emergent themes 'descriptively' summarises a set of related sub-themes (Table 13, p. 185).

The final level of coding was in line with Creswell's (2014) six steps of analysis for qualitative research. In Step 5, Creswell suggests: "Use the coding as well for generating a small number of themes or categories– perhaps five to seven themes for a research study. These themes are the ones that appear as major findings in qualitative studies and are often used as headings in the findings sections" (p. 245). Accordingly, the five emergent themes form the headings in the second part of this chapter. The five emergent themes were: 1: Children's creative processes, 2: Diversify imagination

and experiences, 3: Creative process tasks, 4: Maximising the outcomes of creative processes, and 5: Self-directed learning.

Table 12. Coding outcomes of the second direction of interview data analysis

Coding outcome 1: Seven themes	Coding outcome 2: Five themes
Preamble discussion	
- Describes self and own experience of creativity (background, teaching style and benefits of creativity)	Removed: Was seen as impacting all five themes.
- On creativity at school and in policy	
- About life as a specialist	
Theme 1: Self Directed Learning	Theme 5 – Self-directed learning
- Skills for life	Theme 4 – Maximising the outcomes of creative processes
- Developing the individual	Theme 1 – Children’s creative processes
- Motivation	Theme 5 – Self-directed learning
- Teacher goals	Theme 2 – Diversify imagination and experience
- Authentic learning approach (connecting to real life context)	Theme 5 – Self-directed learning
Theme 2: Open-ended tasks	Theme 3 – Creative processes in the classroom
- Teacher – let go of ‘reins’	Theme 4 – Maximising the outcomes of creative processes
- Outcomes – creativity	Theme 4 – Maximising the outcomes of creative processes
- Child-led	Theme 5 – Self-directed learning
- Essential variety of teacher approach	Theme 2 – Diversify imagination and experience
Theme 3: Environment of having a go and change	Theme 2 – Diversify imagination and experience
- “Having a go” is highly valued	Theme 4 – Maximising the outcomes of creative processes
- Modelling mistakes	Theme 2 – Diversify imagination and experience
- Recognising creative development	Theme 1 – Children’s creative processes
- Change in the environment	Theme 2 – Diversify imagination and experience
- Influencing factors	Theme 2 – Diversify imagination and experience
- Communicating with children about creativity	Theme 1 – Children’s creative processes
- Social aspects of creativity	Theme 4 – Maximising the outcomes of creative processes
- Trust	Theme 4 – Maximising the outcomes of creative processes
Theme 4: Process	Theme 3 – Creative processes in the classroom
- About processes	Theme 3 – Creative processes in the classroom
- Imagination as process	Theme 1 – Children’s creative processes
- Actual processes	Theme 3 – Creative processes in the classroom
- Processes in teacher learning	

- Structure and freedom (contrast within a process)	Theme 3 – Creative processes in the classroom
Theme 5: Experiential learning	Theme 1 – Children’s creative processes
- Purposeful experiences to broaden child’s experiences and awareness	Theme 2 – Diversify imagination and experience
- Creativity as experience	Theme 2 – Diversify imagination and experience
- Role of experiential learning in music and creativity in music	Theme 4 – Maximising the outcomes of creative processes
Theme 6: Teacher strategy and music	Theme 4 – Maximising the outcomes of creative processes
- Use of space	Theme 2 – Diversify imagination and experience
- Music activities	Theme 4 – Maximising the outcomes of creative processes
- Resources	Theme 4 – Maximising the outcomes of creative processes
- Feedback	Theme 3 – Creative processes in the classroom
- Other	
Category: Interesting	
- Learning about creativity “through” music	Theme 4 – Maximising the outcomes of creative processes
- Music and creativity discussion	Theme 4 – Maximising the outcomes of creative processes
- Theory and notation versus practical music making – teacher opinions	Theme 3 – Creative processes in the classroom
- Teacher intent with music education	Theme 4 – Maximising the outcomes of creative processes
Additional 8 sub-themes	
Spider-web process outcomes	
Imagination and diversity of teacher approach to provide scope	Theme 2 – Diversify imagination and experience
Imagination is about the way children work on things	Theme 1 – Children’s creative processes
Comfort zone	Theme 5 – Self-directed learning
Life experiences	Theme 4 – Maximising the outcomes of creative processes
Transcript annotation outcomes	
Breaking out of the norm – diversity of approach by the teacher	Theme 2 – Diversify imagination and experience
Stories of children’s creativity as innate, natural, the way they do things	Theme 1 – Children’s creative processes
Confidence	Theme 5 – Self-directed learning

Pedagogy such as self-directed learning, experiential learning, authentic learning.	Theme 5 – Self-directed learning
Life skills are learned through creativity	Theme 4 – Maximising the outcomes of creative processes

Table 13. The five emergent themes and relative sub-themes

Five emergent themes	Sub-themes
Theme 1: Children's creative processes	Developing the individual
	Recognising creative development
	Imagination as process
	Experiential learning
	Imagination is about the way children work on things
	Stories of children's creativity as innate, natural, the way they do things
Theme 2: Diversify imagination and experiences	Teacher goals
	Essential variety of teacher approach
	Environment of having a go and change
	Modelling mistakes
	Change in the environment
	Influencing factors on creativity
	Purposeful experiences to broaden child's experiences and awareness
	Creativity as experience
	Use of space
	Imagination and diversity of teacher approach to provide scope
Theme 3: Creative processes in the classroom	Breaking out of the norm – diversity of approach by the teacher
	Open-ended tasks
	Process and about process
	Actual processes
	Structure and freedom (contrasts within a process), Feedback
Theme 4: Maximising the outcomes of creative processes	Skills for life
	Teacher let go of reins
	Outcomes: creativity
	Having a go is highly valued
	Social aspects of creativity, trust
	Role of experiential learning in music and creativity
	Teacher strategy and music
	Learning about music 'through' creativity
	Music and creativity discussion
	Teacher intent with music education
	Life experience
	Life skills are learned 'through' creativity
Theme 5: Self-directed learning	Self-directed learning,
	Motivation
	Authentic learning (connecting to real life context)
	Child-led
	Comfort zone
	Confidence
	Pedagogy of self-directed learning, experiential learning, authentic learning

6.4 Conclusion of the coding outcomes of the analysis of interview data

The first section of this chapter focused on the coding outcomes of the interview analysis process. It commenced with a recap of the two directions of analysis (as explained in Chapter 3). Tables of coding process outcomes were presented with accompanying explanations. Table 10 (p. 175) showed the main outcome of the mind mapping processes. An additional table included the other outcomes of the first direction (Table 11, p. 180) – the spider-web process outcomes. The following section provided the outcomes for the second direction of analysis. Table 12 (p. 183) depicted two coding outcomes. The first was the direct result of line-by-line coding in which seven themes were generated. The second outcome resulted in the five emergent themes and relative sub-themes shown in Table 13 (p. 185).

6.5 The five emergent themes

This part of Chapter 6 outlines the findings: the five emergent themes. It aims to show the integration of sub-themes into each theme. This section is not an in-depth or detailed discussion of the themes (as occurs in Chapter 7), rather it is an outline of their constituents. The five themes emerging from the data analysis process were: 1: Children's creative process; 2: Diversify imagination and experience; 3: Creative processes in the classroom; 4: Maximising the outcomes of creative processes; and 5: Self-directed learning. The outline of the five themes includes a selection of quotations from the participants to show the "multiple perspectives from individuals" (Creswell, 2014, p. 249), to give clarity to the sub-themes. The five themes are discussed in greater depth and detail in Chapter 7.

6.5.1 Theme 1: Children's creative processes

Theme 1: Children's creative processes is about teacher perception of creativity in the classroom. It brings together a group of sub-themes about teachers' views of children's expressions of creativity. The sub-themes that comprise Theme 1 refer to children's ways of working on things and children being themselves. It discusses the classification of imagination and creativity as 'processes'. The combination of these ideas resulted in the descriptive code: "Children's creative processes."

The way a child works on something, that is, when they are ‘being themselves’ and working in their own way, was recognised as a key ‘way’ in which children displayed creativity. The participants encouraged and supported each child to approach creative tasks ‘in their own way’. Participant 5 saw creativity, ultimately, as “kids just being themselves.” Participant 12 reflected: “We say, ‘Oh they’re being kids,’ but really they are being naturally creative in a place, like a frame of mind or way of being, that has so many possibilities.” The sub-themes that contribute to the idea of children’s ‘own way’ were about individuality: “developing the individual” and “recognising creative development.”

The participants referred to the expression of imagination in children’s creative processes. It filtered into children’s actions during creative work in a manner suggested by the sub-theme “imagination as process.” Children’s creative processes and their imaginative ideas were apparent during “experiential learning” (sub-theme), that is, through children’s engagement in a practical task. The way children work on things was one way the imagination became ‘visible’. It was summed up by two sub-themes about children’s creative ‘ways’ inherent in the conceptual idea of children’s creative processes. The two sub-themes were: “Imagination is about the way children work on things” and “children’s creativity as natural and innate; it is the way they do things.”

Different perspectives from the participants supported the notion that children’s creativity is expressed in their way of working on things. It was particularly evident in Participant 2’s definition: “creativity: the way they work on it.” Participant 7 explained that through creativity children “find their way.” Participant 12 spoke of creativity as an “intuitive sensibility they display, each in their own ways.” Children’s ‘ways’ were also referred to by the participants as a type of journey, experience or path – all of which imply a sense of process. This even occurred through metaphor such as Participant 12’s elaboration that children’s creativity is “like a river that children don’t know is there and they run and play in it...it drives children to move or respond in a certain way” and her further comment: “it is like a tap that has a flow of water it just needs someone or something to switch it on and a space for it to meander into.” Participant 5 described it as a path: “It takes you down a

different path and you're off! The creativity comes from it." Participant 7 explained that their own creativity is a guide: "Just provide them with the facilities to be creative and let their own creativity guide them."

6.5.2 Theme 2: Diversify imagination and experience

Theme 2: Diversify imagination and experience summed up a range of sub-themes about broadening children's imagination through a variety of teaching and learning experiences. Two descriptive codes (sub-themes) specifically informed the descriptive wording that was selected for Theme 2. These sub-themes were: "purposeful experiences to broaden children's experiences and awareness" and "imagination and diversity of teacher approach to provide scope." These are quite lengthy descriptive codes and require a drawing out of key words or phrases to explain the theme. The key words and phrases are: imagination, experiences and diverse teaching approach.

Imagination was a reoccurring from Theme 1 to Theme 2, yet it was referred to differently in each theme. In Theme 2, the participants aimed to extend and broaden children's imaginations through the provision of diverse experiences and styles of teaching. That is, to support a greater scope and strength of the imagination through new experiences. Children's imagination could be diversified through their exposure to new ideas, different genres of music, new experiences and changes in routines. The teacher's goal was not just to invoke the imagination (because they saw that it already filtered into children's creative processes in Theme 1) but rather the goal was to broaden the scope of it. This in turn would assumably filter into children's expressions of creativity through their creative processes, with the aim for new and varied ideas to emerge. Participant 10 explained: "it is my job to expose them to as many things as I can" and to provide "access to music and dance and drama and images...to fuel their imaginations."

The participants aimed to provide children with diverse experiences. The provision of a variety of experiences in the classroom informs and develops children's creative processes; "the creativity comes from the experience," emphasised Participant 5. To this outcome, experiences were seen to have an impact on children's imagination and creativity: Participant 6 said, "creativity is something that is encompassing all that is in your whole life," and Participant 12 suggested: "For children, creativity is an act that brings together all the other [acts], and that all of those experiences come together and then we see the result as creativity when it is applied to making some kind of thing."

The diverse range of learning experiences encapsulated by Theme 2 included changes in the classroom. For example, a varied "use of the space" (sub-theme) in the classroom or outside of it, or a "change in the environment" (sub-theme). Such a change could include the introduction of a new resource or concept, such as the example given by Participant 2, to "put something in their way" (in his description, the "something" was a new app for children to explore). These ideas contributed to the "purposeful experiences to broaden a child's experience and awareness" (sub-theme), again to broaden the scope of the imagination and the creative output. These were the focus areas of participants' ideas about imagination and experiences in Theme 2.

The other part of Theme 2 is about the diversity of teacher approach. It was summed up by two sub-themes: "essential variety of teacher approach" and "breaking out of the norm – diversity of approach by the teacher." The diversity of approach was an "influencing factor on creativity" (sub-theme) in the eyes of the participants. It involved a diverse style of teaching approaches as well as the provision of a diverse range of learning experiences.

Teachers sought variety in their approach to lessons, constantly seeking possibilities for avoiding the trap of operating within the confines of the normal, daily routines. "Teaching for creativity means a commitment to avoiding the everyday over and over and over, and trying something different, left of

field,” said Participant 12. Teacher expectation was not constricted for Participant 5: “I have a very open expectation, I’m not looking for anything in particular, I’m looking to be surprised.” Time spent ‘out of the norm’ may encourage further creativity as well as provide diversity and enrichment to experience. “Sometimes its allowing people to experience things outside of their normal realm, which can enable them to become [more] creative,” explained Participant 10.

6.5.3 Theme 3: Creative processes in the classroom

Theme 3: Creative processes in the classroom is about processes in the classroom to facilitate children’s creative work. Such processes included an “actual process” (sub-theme) of an open-ended task and the “contrasts within the process” of structure and freedom (sub-theme) within a task. The other aspect of this theme is the concept of action within creative processes.

An open-ended task is a type of creative process that teachers set up for children to complete. In discussing the ways in which lessons were designed to engender creativity, Participant 4 stated: “most of our lessons are open-ended, so right there they already start to foster creativity because the students modify it...it’s quite a fluid task within a set structure.” The open-ended task was the perfect way for teachers to “set up a situation” – in the words of Participant 4 – to engage children in creative processes.

Structure within an open-ended task was very important and was a sub-theme of Theme 3. For Participant 2, structure in the lesson supported the teaching approach: “Because you need that hidden structure to be creative.” About the structure for creativity, Participant 4 shared: “Creative process: We give the guidelines...how many in your group, how long you’ll have, this is what you’re doing today, this will be your chance to perform, that’s how this will work.” More succinctly, Participant 7 divulged: “I start by giving them a framework to work in.”

Both structure and freedom were referred to by the participants as occurring within a creative process task. These were: the boundaries of the task or of expected behaviours (structures), in contrast with the openness of the expectations for children to explore task outcomes, ideas, and even to alter the task (freedom). The participants reported that a sense of structure in the classroom – as distinct from unmitigated freedom – provided ‘boundaries’ which rather than restricting creativity, enables children’s freedom of exploration. Participant 5 spoke of “letting them have that free reign a bit more” whilst, at the same time, knowing the structural parameters and expectations: “I will still have structure within my classroom, and I think that’s important for children to feel safe enough to explore their creativity, they still have to have those boundaries.” She emphasised the importance of the teacher “giving them that freedom within a controlled environment – structured but free...that’s just so important.” The contrast of structure and freedom with the creative processes in the classroom is evident in such remarks.

Creative processes in the classroom regarding structure and freedom reflected a sense of teacher balance between the two. The open-ended task provided teachers with the time to roam, to speak to children individually and provide support where it was needed and to provide “feedback” (sub-theme). For Participant 10, it was “giving them a little bit more, giving them the ways to open that seed up but giving them that support around it.” Yet Participant 12 emphasised that the teacher needs “to know when to stand back or when to intervene. To know when it is not a good time to throw a challenge at them.” To which she added: “I get a sense that they are involved in some kind of ‘working out’.”

6.5.4 Theme 4: Maximising the outcomes of creative processes

Theme 4 is about maximising the outcomes of creative processes. This theme represents a large number of sub-themes. The use of the word “outcomes” is derived from a sub-theme in Theme 4, “outcomes: creativity.” The study found that three key outcomes of children’s engagement in creative processes were the development of life skills, discipline-specific skills (in this study, music skills) and

creativity ‘know-how’. The teachers acknowledged these outcomes as clear benefits of children’s engagement in creative processes and sought to maximise these outcomes towards children’s deeper learning and improved capacity to engage confidently in creative work. The three outcomes and the maximisation of each are discussed in this section.

Life skills

One important outcome of creative processes found in the study was the development of children’s life skills. Sub-themes about this were: “life skills were learnt ‘through’ creativity” and that “creativity was life experience.” As Participant 11 argued: “Things like innovation and resilience are two classic life skills that enable children to adapt and respond to a complex world and these are nurtured in creativity.” The development of life skills was seen not only as an outcome of children’s engagement in creative processes, but also as a benefit. The participants saw that development of life skills through creativity (and also the development of creativity skills) could be transferred into real-life contexts outside of the classroom (through resilience and wellbeing) which would also improve a child’s creative confidence.

To maximise the development of life skills within creative processes the teachers upheld and valued the idea of “having a go” (sub-theme). The teachers recognised that creative process is not easy – it takes confidence and persistence. Participant 3 remarked that creativity is not “a mickey-mouse airy-fairy thing” and Participant 12 spoke of support and encouragement, to “help them not be afraid of doing something different.” The teachers purposefully valued all student attempts to ‘have a go’ and ensured that students also encouraged each other in this (sub-theme “social skills) to establish a level of creative “trust” (sub-theme) in the classroom. Teacher support during creative process tasks was aimed to strengthen children’s confidence in creative work towards gaining greater autonomy and self-direction (Theme 5).

Establishing the classroom atmosphere for creativity further maximised the outcomes of creative processes to support life skill development. An important part of support from teachers was “making it [the classroom] an environment where it is safe to take risks and encourage it” said Participant 5. Participant 7 emphasised, “just making it fun for them and getting rid of the inhibition and self-doubt that plagues most every adult who is doing something creative. You are your own worst critic, and you let the kids know that from the start.” This was a precursor to the clear messages about life experiences, including dealing with negative thinking, that was part of maximising the outcomes of creative processes. Further, the teachers accentuated the intrinsic joy that can be experienced in creative work, to boost confidence and a sense of happiness and wellbeing in the classroom towards maintaining a positive atmosphere for creativity. “It's embracing that joy that just comes from being creative,” said Participant 10.

Music skills

The development of discipline-specific skills is the second outcome within Theme 4. Music is the discipline referred to in this study. The participants described children's development of a range of music skills that occurred during children's engagement in creative processes in their classrooms. For example, it was during composition and improvisation that children developed instrumental music skills in addition to skills relating to composing and improvising. Music and creativity were intertwined in terms of skill development: both were developed simultaneously through children's first-hand experiences of creating music, as noted in the sub-theme: “the role of experiential learning in music and creativity” and as an outcome of the sub-theme “learning about music ‘through’ creativity.” The combination of music skills that were developed within creative process tasks (for example: instrumental music skills, listening skills, composition skills) represented the teacher intent for a maximisation of music learning. As such, the setting-up of creative process as a means of such learning was a type of “teaching strategy for music” (sub-theme) and “teacher intent” (sub-theme) for music education. It appeared that music education in the study was centred around creative processes.

Creativity ‘know-how’

The third outcome of creative processes was that children learnt creativity skills or – as referred to in this study, they developed creativity ‘know-how’. Learning about creativity was important because creativity is “a pattern of knowing that will help them in their future,” said Participant 12. Participant 5 stressed the importance of creativity ‘know-how’ in her remark that children “need to learn to be creative on a different scale to what we’ve done, but we can give them the basis of how to do it.”

Teachers maximised children’s understanding of creativity by engaging them in creative processes and by also talking with children about creativity as a human experience and as a twenty-first century skill (Berrett, 2013; Fler & Jane, 2011; Jeanneret & Forrest, 2008; Robinson & Aronica, 2015; Runco, 2004).

6.5.5 Theme 5: Self-directed learning

Theme 5: Self-directed learning is named directly from a sub-theme of a pedagogy that emerged in the interview data analysis. It is a version of the pedagogy adapted for primary school aged children and for classroom situations. The sub-themes in Theme 5 point to developing children’s capacity to complete creative tasks with autonomy and emphasises motivation, real-life contexts and several other teaching and learning ideals.

Self-directed learning incorporates the sub-themes “motivation” and “authentic learning.” Motivation was an important component of self-directed learning, noticeably linked to establishing a high level of engagement in the lesson. The authentic approach was inherent in children’s music choice and the teachers reported that it provided tremendous motivation and engagement. Authentic learning was indicated in the exemplar comment made by Participant 9: “You have to be guided by what the kids find interesting.”

Children's capacity to work in a self-directed manner related to aspects of teaching and learning. The pedagogy of experiential learning emerged as a sub-theme, referring to teacher engagement of children in practical tasks to promote first-hand learning experiences. Another aspect of self-direction was the focus of child-led learning, in which the teacher would "let go of the reins" (sub-theme), allowing the children to make decisions about the actions required to complete tasks. Self-direction incorporates and exemplifies the concept of child-led learning (sub-theme). Children's capacity for self-direction requires an ability to establish a comfort zone (sub-theme) in creativity and to assume a level of confidence (sub-theme) to act in a self-directed manner. This follows on from the maximising of life skill development which integral to Theme 4. Participant 9 aptly implied child-led learning and self-direction in his reflection: "learning was pioneered by the students."

6.6 Conclusion of the outline of the five emergent themes

This section of Chapter 6 provided an outline of the five emergent themes and the relative sub-themes. The five emergent themes were: 1: Children's creative processes, 2: Diversify imagination and experience, 3: Creative processes in the classroom, 4: Maximising the outcomes of creative processes, and 5: Self-directed learning. The themes and sub-themes emerged from the interview data analysis process. They were interwoven with selected quotations from the participants. The five emergent themes are discussed in greater depth and in relation to the literature in Chapter 7.

6.7 Chapter conclusion

Chapter 6 presented the interview data analysis process and the five emergent themes. The first section of the chapter focused on the two directions of data analysis. It presented the coding outcomes of both directions. The final coding outcomes of the second direction led to the emergence of five themes. The five emergent themes were the subject of the second section of this chapter. A selection of quotations from the participants was interwoven with the sub-themes to explicitly illustrate the themes. The five emergent themes are discussed in accordance with the literature in Chapter 7.

Chapter 7: Discussion and research outcomes

Chapter 7 is divided into two parts: the discussion of the five emergent themes and the presentation of the research outcomes of a framework and a model. The five emergent themes were outlined in Chapter 6 to show the integration of the sub-themes. The aim of Chapter 7 is to provide a more detailed and in-depth discussion of the five themes with specific layers to the discussion. The purpose of the layers is first to distil meaning of the theme through an initial interpretation interwoven with participant comments. Second, each theme is placed into the context of the literature, in which congruence and contrast is given to further delineate meaning. The third layer of discussion is the development of the theme into a teaching strategy.

The second part of Chapter 7 presents the two final research outcomes of the study: a framework and a model. The framework comprises the strategies (developed from the themes) for teachers to support creative processes in the classroom. The model of creative process practice is the second research outcome. It comprises the five strategies and emphasises the interconnection between them. The model aims to show that the strategies combine to form a type of classroom practice or mode of working. It features a spiral to represent an unfurling of creative process experiences in the classroom.

7.1 Children's creative processes

Theme 1 relates to teacher perception of creativity. It represents the focus the participants gave to *children's* expressions of creativity and the emphasis given to *process* within their definitions and explanations about creativity. Theme 1 exemplifies two aspects, that children's creativity is about the way children work on things and that creativity relates to children being themselves. The theme represents the participant ideas about children and creativity, which was foundational to the meaning underlying teaching for creativity. The participants observed and recognised children's creative processes as each child's individual way of doing things in a creative or open-ended task. It was a mindset or a lens that reflected the participants' definitions of creativity.

Positioned as a lens, “Children’s creative processes” draws out several defining characteristics. First, each child has an individual ‘way’ they go about things, which represents individual diversity of creative processes within the one classroom, “the 27 imaginations” (Participant 12). This diversity was recognised and celebrated by the participants. Second, was to recognise the creative process which was specific to children “the childhood imagination” (Participant 10), “innately creative” (Participant 12), “the way they work on things” (Participant 2) which was different from that of adults and indicative of the child’s individual self or “voice” (Participant 7). Creative processes are integral to develop in each child because they “shape them as individuals” (Participant 12). Third, it was a lens for creativity which focused heavily on the process and not the product as the key definition for creativity.

As an emergent theme about teacher perception of creativity, “Children’s creative processes” differed unexpectedly from the definitions of creativity explored in the literature review because it focused on the child’s actions. The way children work on things focused their “method, style, or manner of doing something” (Oxford Dictionaries, 2019). The participants saw that each child has their own style or manner of completing a task. As Participant 7 explained: “If you are going to teach for creativity you can’t expect everyone to follow the same framework, they all work very, very differently.” It was precisely the way in which they worked on tasks that not only engendered creativity – the child’s own way *was* the creativity! The stamp of their own self was the basis of creativity and was relevant preparation for later life as a foundational building of confidence in one’s own way. It provides a solid basis for later life in experiencing and grappling with creative process, building a sense of self, and finding one’s own ‘voice’ and strength in creativity. *Children’s creative processes* aligns with the premise that the creative process is different for everyone (Botella et al., 2018; Burnard & Younker, 2002).

Several authors identify creative learning as being about the child's experience (Craft, 2005; Lin, 2011; Selrig & Keamy, 2017), in which the subject of Theme 1 was consistent. Creative learning is presented in the literature "as a 'middle ground' between creative teaching and teaching for creativity" (Craft, 2011, p. 129) and it is focused on the experience of the learner (Lin, 2011). The finding goes further, however, because it places the child at the centre of the creative process definition of creativity, in which children are supported to "find that inner being in themselves that is creative" (Participant 5), in "allowing them to bring that out and...to enhance it" (Participant 5), and supported in helping them to "find their way" (Participant 9).

Theme 1 is about children's individual self, and exemplifies children 'being', as in "being themselves" (Participant 2) or "kids just being themselves" (Participant 5). Craft (2005) referred to teachers fostering behaviours for creativity, however "being themselves" takes it further. "Being" in the singular has a direct connection to the national *Early Years Learning Framework* (Department of Education Employment and Workplace Relations, 2009) principles of belonging, being, and becoming. Yet it may be poised as a space for the continued development of children as individuals through the recognition and celebration of their creative processes. To teach for creativity teachers must recognise the diversity of children's creative processes and provide a space to foster and develop those processes. In answer to the question posed by Lubart (2001), "what makes creative process, creative?" it is the child's way of "being themselves" that makes the process creative.

Theme 1 emphasises the process element of creativity. The definition of children's creativity in this study has its basis firmly grounded in *process*. Comparatively, the literature definitions of creativity refer to "process" in more of a passing manner, a component but not as the essence of it. It is evident in definitions by Robinson (2015) "creativity is a *process* whereby..." and Plucker, Beghetto and Dow (2004), "creativity is the interaction between aptitude, *process* and environment" (p. 90). Further to the definition of creativity are words such as new or original (Prentice, 2000; Robinson, 2011; Runco & Albert, 2010) which are used to describe creativity but for the purposes of this study they are

not process-oriented so much as a product or outcome. Whilst these words were evident in certain interview transcripts, there was a much greater emphasis and level of description around processes from the participants, particularly reoccurring in their description of classroom contexts and activities. Similarly, “novel and useful” (Plucker et al., 2004; Sowden et al., 2015) were outcome oriented rather than process-focused and were not a key focus of this theme.

Theme 1 was about the participants’ perception of children’s creativity; it can be considered as a type of lens or mindset towards teaching for creativity. Theme 1 can be summarised by the three key words or phrases about children’s creative processes: Recognise and celebrate, encourage individual ‘voice’ and emphasise process, in which “nurture” has been allocated as the teacher action.

Strategy 1: Nurture children’s creative processes		
Recognise and celebrate	Encourage individual ‘voice’	Emphasise process

7.2 Diversify imagination and experiences

The second theme is “Diversify imagination and experiences” and shows connections to the Survey Topic and Interview Topic about teaching for creativity: definitions and strategies. In Theme 2, teachers aim to broaden the scope of what a child’s imagination can draw upon. It positions the imagination as an influential factor of children’s way of working. Children’s way of working on things is impacted by their imagination but also by their experiences in life (such as home, school, culture and childhood memories), “For children creativity is an act that brings together all the other ones” (Participant 12). The outcome is to inspire children to draw on a wider spectrum of possibilities, inspirations or impressions. It extends to modelling from the teacher to influencing creative habits. Remote associations and cross-discipline learnings are factors for imagination and experience to draw upon.

The participants in the study constantly aimed to provide children with new experiences and varied teacher approaches as part of those new experiences. “I encourage them to think outside the box and give something else a go” (Participant 10). And through these experiences “It develops the brain to see the world from an expanded view” (Participant 10). Participant 2 stated, “I have a very open expectation, I’m not looking for anything in particular, I’m looking to be surprised.” Time spent outside the norm may encourage further creativity as well as provide diversity to an experience. “Sometimes its allowing people to experience things outside of their normal realm...then they can become creative” (Participant 5).

Theme 2 had the unexpected focus with respect to the literature review (teaching for creativity) of aiming to broaden children’s scope of experiences, yet it also resonated with the literature about engaging teaching. For instance, Craft (2011) stated that teaching for creativity is “focused on exciting, innovative, engaging and often memorable pedagogy” (p. 129). Theme 2 is consistent with this statement and is focused on generating interest, meaningful experiences and intrinsic motivation. In the context of ‘inspire imagination and experience’ the concept implies using experiences that are “exciting, innovative [and] engaging (Craft, 2011, p. 129) to break children out of routine in order to inspire greater breadth of imagination and to give them new experiences upon which the imagination can draw. “Teaching for creativity means a commitment to avoiding the everyday over and over and over, and trying something different, left of field” said Participant 12.

Teachers spurred children’s creative ideas by providing a range of new and different classroom experiences. This idea was present in Davies (2013) research, in which he described a “project or experience which is in some way ‘special’ or different from everyday practice, in order to create or enhance some of the conditions for pupil creativity” (p. 84). The conditions for creativity involve adding diversity to the child’s bank of experiences upon which to draw. The finding is indicative of the importance of having experiences outside of one’s field (Robinson & Aronica, 2015) and of the remote associations between ideas within the incubation stage of the creative process (Smith & Dodds, 1999), to promote a greater scope for creative ideas.

7.2.1 Varied teacher approach

Theme 2 was consistent and yet contrasting in relation to teacher modelling as discussed in the literature review. In the words of Participant 5, “Do what we ask the children to do – explore, experiment, think left of field.” Teacher modelling of ‘being creative’ included the making of mistakes or ‘having a go’ – an essential concept to stress in the tasks given to children. Yet the concept, better worded as ‘modelling creativity in teaching’ went one whole step further in the interview data whereby teachers were literally ‘having a go’ with respect to new teaching approaches, new teaching strategies and new activities which did, at times, fail. The teachers were transparent with these situations, such as was reported by Participant 5 with the comment she shared with her class: “Ok we’re stopping, I made a mistake, I took a risk, and it’s not worked, let’s change it” and by Participant 8, in which she said to her students: “I need feedback because this isn’t working. What can I do and why isn’t this working?” These moments were times when teachers asked children for their input into the situation about how the activity could be improved. It harks back to the concept in the literature about flexibility between students and teachers with tasks (Craft et al., 2014), yet it takes it further into a type of modelling. Dobbin’s (2009) research pointed to teacher flexibility as being the creativity that teachers exhibit by ‘going with the flow’ of the activities. A new insight, however, was the purposeful transparency of participants in the study with respect to their students, about the creative process of teaching itself and the willingness to alter it. It was summed up by Participant 2: “I have a framework it is not fallible, it is fallible.”

With acknowledgement to Csikszentmihalyi’s (2014) theory of flow there is a concept of “teacher flow” in Theme 2 in relation to teaching for creativity. Teaching strategies were discussed in the interview responses such as modelling, demonstration, time flexibility and physical classroom environment (Davies et al., 2013). This is part of how the participants followed the actions of the children to “really pick up what they’re doing. And sometimes, you can’t plan for creativity you have to be guided by what the kids find interesting or how it flows with them” said Participant 5. Pedagogy needs to be fluid: “You can’t put any hard structures around creativity,” said Participant 7. The fluidity of their own teaching and the approaches used (Theme 2) provided opportunities for teaching

for creativity to be expanded even further. As Participant 5 stated, “sometimes it comes from the kids and you go with it, and sometimes it’s your ability to allow it to, you allowing them to look into it, us being able to enhance what they’ve got.”

Teaching for creativity to diversify imagination and experiences is a mindset (as was Theme 1) and yet it is also about actions. The three key words and phrases within Strategy 2 are: Broaden the scope of imagination, offer diverse experiences, and vary teacher approach. The teacher action is “inspire”.

Strategy 2: Inspire imagination and experiences		
Broaden the scope of imagination	Offer diverse experiences	Vary teacher approach

7.3 Creative processes in the classroom

Theme 3: Creative processes in the classroom focuses on the way teachers engage children in creative processes, particularly through specific types of tasks. The three focus areas of the finding are open-ended tasks, the balance of structure and freedom within tasks and the importance of action. “Creative processes in the classroom” is intrinsically connected to teacher recognition and nurturing of children’s creative processes (Finding 1) and acknowledges the emphasis on process rather than product in the descriptions given by participants. For example, Participant 11 emphasised the need “to experiment in a variety of ways” and Participant 8’s definition of creativity referred to “having a go, trying something out.” Participant 8 further explained, “there’s A and there’s B, but I don’t have to go in that straight line, you can go all over and still end up there.”

Open-ended tasks are a key focus in Theme 3: Creative processes in the classroom. They are consistent with the literature to support creativity, particularly cited as ways children engage in creativity in music and the Arts (Dinham, 2016; Russell-Bowie, 2012; Sinclair, Jeanneret & O’Toole, 2018). Open-ended tasks in music relate to composition and improvisation. Song writing was a key example of an open-ended task found repeatedly in the findings. The outcome of an open-ended task

was “no right or wrong, it’s about personal interpretation” (Participant 1) and “you are the answer” (Participant 3). It was connected to the Inquiry pedagogical approach (Wilson & Murdoch, 2003) in the literature review, specifically the “Going Further” phase in which children pursued research on their own inquiry or interest areas. It was also related to child-centred learning (Dinham, 2016; Wilson & Murdoch, 2003).

Structure and freedom were evident in the findings and echoing the literature particularly around pedagogy and teaching strategy. Balance and management of the creative processes relates to self-directed learning (Strategy 5) and connects to Csikszentmihalyi’s (2014) indications of the “structural parameters in a situation that mark the presence of flow” (p. 159). Such a discussion connects to the way participant teachers set up situations or behaviours to foster, manage and promote children’s creativity. Csikszentmihalyi (2014) states that the parameters needed for flow are practical and overarching. “In the first place, it is necessary that there be something to do, that the person be faced with opportunities for action, or challenges. Next, it is necessary for the person to have appropriate skills, or the capacity to respond to the challenges at hand. When the skills and challenges balance each other, the situation usually produces flow. If the challenges are too high relative to the skills, entropy ensues in the guise of worry or anxiety. If the skills overwhelm challenges, self-consciousness appears in the form of boredom” (p. 60). Teacher balance of structure and freedom is essential to maintain a self-directed approach for children. The participants noted that some children need steps to follow, others hone into the task without a question. Balancing structure and freedom means providing for a range of learners and creative process characteristics, so that students begin to learn more about their own needs in the process, working towards their own balance.

The participants consistently described practical activities in their classrooms reflecting the action-based nature of their teaching. It was not just practical music tasks but also those within the Performing Arts, Maths, Design and Technology, English and other tasks that the participants described. The action component directly aligned to definitions in the field such as creativity is about “doing something” (Robinson & Aronica, 2015) and it has to do with “making” (Prentice, 2000).

With respect to Lubart’s (2018) definition of creative process as the “sequence of thought and actions”, “action” is highlighted in Theme 3 as an integral part of creative processes in the classroom.

The ‘action’ component of Theme 3 is more closely aligned with the *Critical and Creative Thinking* capability of the *Australian Curriculum* than that of the *Victorian Curriculum F-10*. Part B of the literature review described the differences between the national and State curricula with respect to the capability. It found that the word “action” was more prevalent in the Australian Curriculum version, such as the strand: “Generating ideas, possibilities and actions” (ACARA, 2017) in contrast with the *Victorian Curriculum F-10* version: “Questions and possibilities” (VCAA, 2015). Theme 3 reflects a considerable focus on ‘action’ in the creative tasks set by the participants.

Theme 3 involves teachers in planning for creative processes and implementing them in the classroom. The three key aspects are: deliver open-ended tasks, teacher to balance structure and freedom within the tasks and the essential component of creative ‘action’ – that the task is about ‘doing’. The teacher action is “facilitate”.

Strategy 3: Facilitate creative processes in the classroom		
Deliver open ended tasks	Balance structure and freedom	Foreground creative ‘action’

7.4 Maximise the outcomes of creative processes

Theme 4 is about maximising the outcomes of children’s development of life skills, discipline-specific skills (in the case of the study – music) and their understanding of creativity itself. The life skills component was first about the child’s holistic development and wellbeing resulting from an increasing sense of self and, second, the development of life skills such as resilience. The discipline-specific skill focused on teaching music by engaging children in creative processes to hone music skill development, such as learning to play an instrument through composition and improvisation. The integration of music with other curriculum learning areas contributed to the development of creative

and practical music skills through creativity and is discussed in this section. Learning about creativity itself was another component and is referred to as outcomes for creativity 'know-how'.

Theme 4 is about maximising the outcomes rather than simply identifying them. The teachers were well aware of the multi-benefits of creativity such as the development of life skills, music skills and the building of creativity know-how. Their aim was to maximise these benefits as solid outcomes that would lead to improved skills and better creative output.

The participants saw creativity as a way for children to be self-expressive and to find intrinsic joy in such work. A sense of joy and happiness in the creative act was described by the participants, and they aimed to harness and apply this in teaching for creativity; "it's embracing that joy that just comes from being creative" said Participant 5. The participants described children's (and their own) delight in hearing each other's creative ideas, sharing imagination adventures and the humour children display in their creative expression. Teachers utilised this joy to maintain children's motivation (a factor of Theme 5) and to create a safe, supportive, nurturing space for creative work.

The second part of the life skills component of Finding 4 focuses on building skills through creativity to transfer to life situations. Such skills were identified as resilience, problem solving, decision making and finding options. These directly filtered into a supporting mechanism for the enabling of Theme 5: Self-directed learning. This was consistent with the literature on the benefits of creativity in education. Participant 11 stated that resilience is a "classic life skill to enable children to adapt and respond to a complex world and these are nurtured in creativity." This relates to resilience for learners (Lucas & Anderson, 2015) and the effort to work through a creative process despite frustrations (Lubart, 2001). Problem solving is seen as a component of creativity (Runco, 1994; Wimmer, 2016) as is decision making (Sternberg, 2002). Finding options involves generating possibilities (VCAA, 2015) and possibility thinking (Craft, 2005).

Creativity as a life skill underpins the *Critical and Creative Thinking* capability. This, certainly, concurs with the aims of the *Melbourne Declaration of the Educational Goals for Young People* (2008) from what was seen in Part B of the literature indicating that teaching for creativity is relevant to all learning areas and as one of four (in Victoria) life skills. As Participant 12 said, “We need to help their creative selves be able to operate here in the real world with things that are part of this life.”

Music skill development (discipline-specific skills) formed the second part of Theme 4: Maximising the outcomes of creative processes. The participants discussed the ways in which creativity or creative processes were a vehicle for the application and consolidation of music skills. The participants described skills relating to three principles of music: listening, composing and performing. Rehearsal times were a mixture of research, composition, improvisation, musical directing, skill learning and the unpacking of musical concepts. And these were just the music education related skills required in rehearsal, not to mention social, cognitive, cultural and ethical aspects of child development (life skills) underpinning collaborative work, consistent with literature on the benefits of learning music. The music component of Theme 4 is lengthy in comparison with the other theme discussion sections, because it incorporated a large number of sub-themes. In fact, most of the music sub-themes were incorporated into Theme 4. Following is a discussion of composition and music integration.

7.4.1 Composition

The participants discussed the ways in which composition acted as a vehicle for the application and consolidation of skill building tasks. Again, they did not refer to it as composition, but rather as an open-ended task or performance preparation. These compositional tasks included “making”, such as writing a song, creating a beat or a ringtone, soundscape or film theme, rearranging ideas “change it up [change it around] and make it your own” (Participant 9), and preparing a piece that would showcase newly acquired skills. Through children’s engagement in composition (as it will be referred to here for convenience, as “composition” tends to sum up of all the other phrases used to describe it) the teachers facilitated a space for creative process exploration with a clear goal. Interestingly, Participant 1, a generalist teacher with a music background (who had worked as a music specialist in

the past), spoke specifically about composing, composer intent and specific compositional devices in the listening and responding activities he delivered in his classroom. It is an area which requires more attention and research. The participants who were in specialist roles at the time of the study were focused on making music rather than listening to it, with respect to influencing children's expression of creative processes.

For certain participants, composition tasks were the outcome of children learning – and immediately applying – instrumental music skills. For instance, Participant 7 explained: “the way I generally do it...is teach some skills [and ask the children] ‘How can you showcase these skills?’” Participant 6 reflected, “They just have to work out how they can show the skills they’ve learnt.” Participant 6 spoke about teaching “a rhythm or something like that, teach that and then send the kids off into groups to work out a way to perform it.” “Teach the skills and then apply them, half and half,” said Participant 12. Participant 3’s suggestion was: “to teach the children some skills and then throw a challenge at them so they can actually use [the skills]”; adding: “you teach skills and knowledge but if you are not going to give them the chance to apply it, it’s pointless doing it.” Composition in this manner can be aligned to problem solving (of how to showcase or present the skills) and can be aligned with Morin’s (2002) statement, “the music composing process embraces innovation, technique and the projection of a new or alternative approaches to solving artistic problems” (p. 152) and Wiggins’s (2002) ideas of solving creative problems in the music classroom.

Song writing was referred to by the majority of participants as an important way in which children were involved in creative processes. In addition to (or as part of) song writing were other specific structures such as chord progression invention, arrangement, rhythmic alterations to known progressions, or new ways to try a specific idea. The pattern of creating tended to be cumulative and increase understanding from one task to the next; for example, Participant 6 who spoke of scaffolding of creative tasks within one term, building from the Cup song (learnt set of rhythmic skills) to composing one’s own cup song, to cup songs in duets with mutually created sounds, to adding a

drumbeat, to changing the cup rhythm to something else – and the skills slowly morph into an original work.

7.4.2 Music integration

The development of children's music skills was also maximised by certain participants through a purposeful connection of music education experiences to aspects of other key learning areas of the curriculum, that is, through music integration – particularly by the specialists in this study. The findings revealed that music integration – the combining of music with other learning areas – is quite surprisingly, a natural part of the work of specialists. Whilst this was not emphasised in the literature, there were certainly positive remarks about how music education may occur in primary school where the generalist and specialist plan music activities to deliver to children in a shared and mutually beneficial manner (Russell-Bowie, 2009). Usually, arts integration refers to the ways a generalist teacher (in the general classroom) delivers activities that include the Arts. There was some evidence that specialists played a key role in connecting to the generalist program without the need for mutual planning to occur; further, generalists were not always aware of the specialist teachers' program intentions, in several cases. The survey data about pedagogy for teaching for creativity (Chapter 4) corroborates this finding. Survey data indicated that arts integration was named by specialists (more often than generalists) as a pedagogical approach for facilitating creative work.

Two participants in the study, both specialists, reported a range of arts integration lesson ideas to purposefully connect to the general curriculum. Participant 10 – a specialist performing arts teacher – designed lessons in script writing in Drama to connect to children's concurrent learning in the general classroom about text styles in English. She incorporated the works of Dr. Seuss and Shakespeare (relating to English and literature) into performing arts lessons. Additionally, Participant 10 forged connections between Performing Arts and Values education through a cyberbullying-themed dance choreography task. Similarly, Participant 11 – a specialist music teacher – connected to children's learning in the general classroom with her integration of music and science in a composition task: a “mini beasts” insect soundscape.

The study findings, however, indicated attempts at integration came from both specialists and generalists with respect to listening to music. Participant 1 (in the role of generalist at the time of the study) described the ways he utilised music listening in the general classroom: one task was for children to differentiate their responses to whether they liked or didn't like a piece of music and why. The capacity of music to develop a child's verbalisation of their responses, particularly reported by Participant 1, was representative of the development of a child's individuality (explored in Theme 1: Children's creative processes) and to hone their listening skills. Another task reported by Participant 1 was for children to draw as they listened – a creative process exploration relating to responding to music (VCAA, 2015g). Additionally, the recommendations made by Participants 8 and 10 (specialists) for generalist teachers to integrate music with creative processes into everyday teaching was primarily through music listening tasks, recognising the limitations due to the lack of instruments available to students.

7.4.3 Learning about creativity

Maximising the outcomes of creative processes involved a level of learning about creativity itself (creativity 'know-how') as a concept and as part of the human experience. Whilst music skills were learnt through engagement in creative processes, the reverse was also true; children learnt about creativity by engaging in music composition. The myriad of creativities devised by Burnard (2012) would suggest that collaborative, empathic and cultural creativities could be present in a study such as this one. Participant 3 described his way of supporting children to learn about creativity: "I talk to my students about what I believe; that everyone is creative, and that creativity is in all aspects of life."

In summary, Theme 4 was complex and dealt with three key focus areas: For teachers to promote life skills and wellbeing, develop discipline-specific skills and include learning about creativity. The teacher action is a continuation of the Theme 4 title: "maximising." In this context, "maximising" refers to how teachers utilise the outcomes of creative processes (namely the development of specific skills), towards strengthening children's self-management of creative exploration for future tasks.

Strategy 4: Maximising the outcomes of creative processes		
Promote life skills and wellbeing	Develop discipline-specific skills (Music in this study)	Include learning about creativity

7.5 Self-directed learning

Theme 5 is titled from the pedagogical approach of the same name and concerns the ways teachers guide children’s self-management of the creative process. Self-directed learning is echoed in statements from the participants such as “[children] pioneer their own learning” (Participant 9), “I give them the full ownership of it [creative task]” (Participant 2) and Participant 5’s description of her role in children’s creative work: “I steer it slightly for them, but really they’re directing.” The finding is comparable to the self-directed learning approach synonymous with adult learning (Grow, 1991) and implies an adaptation of the pedagogy to suit primary school aged children. Specifically, Strategy 5 aligns with the self-directed learning characteristics of “autonomous learners”, “independent learning” and the goal of “self-regulated learning” (Gülten Feryal & Kiymet, 2016, p. 104).

Self-directed learning requires that the teacher ‘step back’ to allow learner autonomy, which was clearly evident in the interview data. The participants described the importance of “letting go of the reins” (Participant 5) in the way they taught, and moving into the role of facilitator, or simply, to just step out of the way generally. The teacher in the role of facilitator is in alignment with the literature about the ways teachers approach teaching for creativity (Craft et al., 2014; Davies et al., 2013; Fleming et al., 2016) and in the definition of it (Robinson & Aronica, 2015). In the current study it was clear about how ‘letting go’ is a foundational block of the pedagogical approach of self-directed learning.

Similarities between the creativity literature and that of self-directed learning show some clear parallels, and both echo the themes in the current study. Self-directed learning pedagogy described by Edwards (2015) involves a shifting from traditional teaching methods to learner-centred approaches which is clearly recognisable also in creativity literature – guidance, not control (O’Connell, 2012;

Robinson & Aronica, 2015). Decision-making and problem-solving are part of creativity (Sternberg, 2002; Sternberg & Kaufman, 2018) and these skills contribute to the self-management of learning tasks in self-directed learning approaches (Gülten & Feryal, 2016). Motivation is a key part of self-directed learning pedagogy (Gülten & Feryal, 2016) and is prominent in creativity research (Amabile, 2011).

The participants stepped right out of the way of children's own creative process yet were coaching from the side. In terms of placing obstacles in the path of the student, timing was important as much as the appropriate magnitude, where "challenges and skills must be in balance" (Csikszentmihalyi, 2014, p. 183) for a state of flow within creative process experiences. It was specifically reminiscent, however, of Csikszentmihalyi's (2014) statement that, "Distractions must be avoided" (p. 183). The statements made by certain participants in the study showed recognition that the distraction may very well be – the teacher! Comments from certain participants exemplified this, such as "In here, you are the answer," (Participant 3), "Just so that they don't need me jumping in the whole time, saying that's the better idea" (Participant 4), and for teachers to be aware of "when to stand back and when to intervene" (Participant 12).

Teaching for creativity is a space for learners to have control over the way they complete the task. Craft (2003) referred to this as, "encouraging ownership of learning and then...passing back control to the learner" and "having control is an opportunity to be innovative and expressive" (p. 121). The sense of control is described by Csikszentmihalyi (2014) to set up conditions for flow; "Control must be made possible" (p. 183). Participant 4 described her strategy of being purposefully unavailable for questions from the children during specific times in rehearsals; and instead providing a check-in poster for children to read to remind them to follow a series of steps rather than automatically seeking her response. Those steps (such as "Have you asked the opinion of everyone in your group?") were designed to guide the students back to establishing their own sense of control and decision-making. Similarly, Participant 7 made 'how-to' videos which he uploaded to the school server and which

children were able to directly access with their technical questions during their creative experimentation. This enabled him to work with any non-technical questions they might have.

Self-directed learning aligns well with the Meta-Cognition strand of *Critical and Creative Thinking* (CCT) in the *Victorian Curriculum F-10* (VCAA, 2015). As self-directed learners, children must manage their processes towards completing a task, that is, “to manage their learning processes” (Gülten Feryal & Kiymet, 2016, p. 104). One of the three aims of CCT is for children to develop “understanding of thinking processes and an ability to manage and apply these intentionally” (VCAA, 2015, para. 4); and the Meta-Cognition strand describes this further with respect to children’s self-management of learning processes (para. 5). Theme 5 focuses on the development of children’s self-management of creative process experiences.

Theme 5 comprises the key areas of: Establish high level motivation, support self-management of creative process and focus on meta-cognition. The teacher action allocated to Strategy 5 is “foster.”

Strategy 5: Foster self-directed learning		
Establish high level motivation	Support self-management of creative process	Focus on meta-cognition

7.6 Conclusion of the discussion

The discussion of the five emergent themes was the focus of this section of Chapter 6. Each theme was explored in detail, described in connection to the literature, and subsequently presented as a teaching strategy. The five emergent themes became five strategies for teaching for creativity. These strategies are utilised in the research outcomes as presented in the second part of this chapter.

7.7 Framework for supporting creative processes in the classroom

This section of Chapter 6 presents the framework – the first of two research outcomes of the study. The framework is titled *Framework for supporting creative processes in the classroom*. It depicts the five teaching strategies and the three key words or phrases relating to each. The framework comprises

the five strategies developed from the five emergent themes. From left to right in the framework the strategies are: 1. Nurture children's creative processes, 2. Inspire imagination and experiences, 3. Facilitate creative processes in the classroom, 4. Maximise the outcomes of creative processes, and 5. Foster self-directed learning. A summary of the strategies follows.

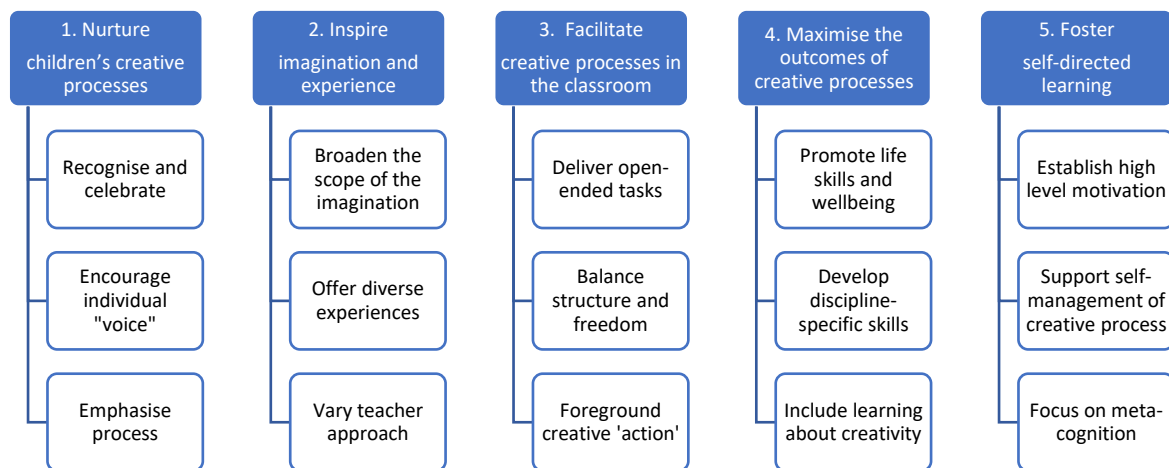


Figure 58. Framework for supporting creative processes in the classroom

The framework comprises the five strategies depicted as five vertical, hierarchical lists placed side by side. The title box for each list shows the strategy number (1-5) and the title of each strategy. The three key word phrases follow vertically under each title box to explain the strategy. The framework purposefully does not interconnect the strategies but rather presents them as independent ideas.

The following is a summary of each of the five teaching strategies.

Strategy 1: Nurture children's creative processes

Engaging in creativity processes is somewhat natural for children; they do it in many spheres, not just music. Children's creative processes are exhibited through the way they work on things. Teacher

actions involve the support of this process which begins with the recognition of children's creative processes. Teachers celebrate the diversity of such approaches as representations of children's individuality, described in this theme as individual 'voice'. Children's creative processes are further supported through a process-driven approach in the classroom to allow this natural propensity to 'unfold'.

Strategy 2: Inspire imagination and experiences

Essential to this theme is the importance of ensuring a richness of experience as a basis for 'imagining'. Through a diversity of classroom learning experiences and a variety of teacher approaches to learning, a greater scope of possibility is drawn upon in creative process tasks.

Strategy 3: Facilitate creative processes in the classroom.

This concerns the role of the teacher with respect to the creative classroom. It generally involves establishing parameters in which children have new-found freedom to explore within a specified structure. The teacher's role includes 'designing' situations or tasks that have the potential for rich exploration possibilities. Such tasks actively involve children in practical first-hand experiences.

Strategy 4: Maximising the outcomes of creative processes. This draws attention to the non-musical benefits of engaging in creativity with respect to life-long skills, including the ability to respond creatively and with resilience to many of the problems confronted in life. Together with the outcomes of music instrumental skill development through composition and improvisation, and the gaining of creative 'know-how', this strategy is about preparing children to be self-directed in their capacity to work with and apply creative processes to tasks.

Strategy 5: Self-directed learning

Although there are several 'variants' of the notion of 'self-directed' learning, they have in common the ability of a child to become autonomous in learning. Central to this is the importance of

motivation through real-life contexts and an ability to engage in open-ended learning – an ability to think outside the square and suspend immediate closure in pursuit of a solution to a ‘problem’ or quest. Self-direction reflects an understanding of the processes one is engaged in, that is, a sense of meta-cognition to seek to improve established skills.

7.8 Model of creative process practice in the classroom

In this section of the chapter, the model, titled *Creative process practice in the classroom* is presented as the second research outcome of the study. It emphasises a specific interconnection between the five strategies of the framework through a spiral and arrows. The spiral emphasises the unfurling and continual growth of children’s exploration and development in creative process. The arrows point from one strategy to the next following the same direction of the spiral. The relationship between the strategies is directional like a cycle. The spiral indicates growth upon repeat of the cycle. Strategies 1 to 3 are teaching practices whereas Strategies 4 to 5 are the outcomes of these strategies.

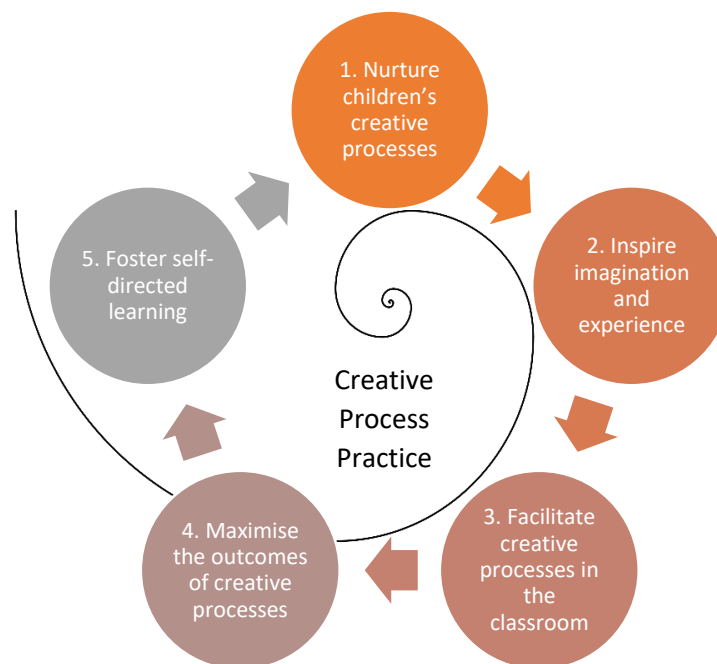


Figure 59. Model of creative process practice in the classroom

The cycle in the model shows a clear order of the strategies within teacher practice. That is, Strategy 1 depicts children's creative processes as a basis of "who" in the creative process. Strategy 1 impacts Strategy 2 because it provides insight into the positioning of teaching for creativity approaches. Strategy two is about "what" in relation to teacher actions and aims to increase children's scope of imagination and experience (as part of teacher planning), and may necessitate varying teaching approaches, to encourage or stimulate the child's own process. Strategy 2 naturally leads to Strategy 3 because it provides the "how" for engaging in creative work in the classroom. Strategy 3 emphasises the delivery of open-ended tasks where teachers aim to maintain a balance between structure and freedom and focus on action. Teachers promote children's skill development through creativity which forms the "why" to engage in creative processes which is Strategy 4. In aiming to maximise the outcomes of creative processes (life skills, music-specific skills and creativity know-how) teachers in the study supported children as they worked towards self-direction (Strategy 5). Strategy 5 is a further indication of "how" but relates to behavioural and motivational goals for confidence in the management of the creative process. The cycle leads back to the first strategy within the spiral and revisits the strategies at a more advanced level. The goal of constant improvement is gained through repeating the creative process practice cycle.

The model represents a type of practice which depicts the way teachers can support and promote children's capacity to self-manage (or collaboratively manage) the experience of creative work. It is a practice that supports improvisation or composition in music education experiences, but it is not limited to these. It is relevant to fostering creative work in all learning areas.

The research established that ultimately, teaching for creativity happens through engaging children in creative processes. Creative process practice represents a way of going about creativity in the classroom. The five strategies continually influence the creative process in the classroom in a cyclic manner. They influence the development (or unfurling) of a child's experiences of creative process in the classroom context. Each time the cycle is repeated the experience is different for the individual

and the teacher because the creative process itself has unfurled further. Through engaging regularly in this creative process practice children become more and more experienced and at ease with it.

The type of spiral featured in the model is specific; it is that of a nautilus shell. Creative process was a focal point for teacher definitions of creativity, which they described as something that is innate and natural in children. The nautilus shell itself is an example of the Fibonacci sequence, a mathematical concept of the golden mean, expressed in many examples of natural phenomena such as in pinecones, lotus petals, broccoli and the nautilus shell. It is used because of the natural innate component of creativity in children, as a potentiality, as a ‘way they work on it’ and of ‘being themselves’. It also is used in the model to imply a literal meaning for confidence in the creative self – the phrase ‘coming out of one’s shell’.

A progression of learning is depicted in the model. It is shown by the unfurling of the spiral with each repetition of the cycle. The continual learning gained from the cycle and the repetition of it is depicted by the movement of the spiral outward with each cyclic repetition. The use of the cycle and the spiral is to show the continual learning curve experienced in and through the creative process and inherent in the repeated experiences of creative process practice.

7.9 Chapter conclusion

The first part of Chapter 7 discussed the five emergent themes. It explored the themes in the context of the literature and subsequently presented each theme as a teaching strategy. The five teaching strategies were: 1. Nurture children’s creative processes, 2. Inspire imagination and experience, 3. Facilitate creative processes in the classroom, 4. Maximise the outcomes of creative processes, and 5. Foster self-directed learning. The second part of the chapter was the presentation of the research outcomes of a framework and a model. The framework presents and unpacks the five teaching strategies. The model of creative process practice highlights the interconnection of the five strategies to support and promote children’s self-management of creative processes.

Chapter 8: Conclusion

Chapter 8 is the conclusion of the investigation into teaching for creativity and creative processes for music educators in Victorian State primary schools. The chapter opens with an outline of the research outcome of creative process practice and an overview of the study components and design. The aims of the study are restated and resolved, and the research questions are addressed with respect to the research outcomes of the five strategies, the framework and the model. Following this, the significance of the research outcomes is discussed and limitations of the investigation are proffered. The study outcomes have prompted ideas for future inquiry and as such, suggestions for further research are presented. The chapter concludes with a final statement about developing and promoting teaching for creativity and creative processes in Victorian State primary schools.

8.1 Creative process practice

The study was an investigation into teaching for creativity and creative processes for music educators in Victorian State primary schools. The title of the study includes two phrases, the first is “Teaching for creativity” which was adopted from the literature to describe the intent and know-how evident in the way teachers engage children in creative processes. It refers to teaching for creativity across the curriculum and in music. The second phrase, “Creative processes for music educators”, refers to ways in which music educators (generalists, music specialists or performing arts specialists) foster children’s creative process practice in music.

The final research outcome of the study was creative process practice as depicted in the model (Figure 59). The word “practice” was selected to describe the outcome because it is a “way of doing of something” (Oxford Dictionaries, 2018). The study found that creative process practice is when one seeks, hones and manages children’s individual “voice” in creative work and the ways teachers support children to do this is depicted in the model. Whilst creative process practice is applicable to finding a collaborative voice for a team of people, it has been specified in the research outcomes as an individual voice in recognition of the nature of creative process being experienced (and expressed)

differently for everyone. The word “voice” is used in this context to refer to one’s own way or ideas or expression, not to the literal singing voice. It was used by Participant 9 in the study, who explained that creativity is about “helping children find their voice,” meaning, “their own way.”

Creative process practice is important in music education because it can support children’s work in composition, improvisation, performance, responding to music and in other myriad “creativities” (Burnard, 2012) by providing a backbone or foundation to managing such tasks. It is a practice in that it is a way of going about things, and a way in which teachers can foster students to engage in creative work such as composition in the classroom environment. It is applicable to other learning areas and is a life skill that is continually honed through experience.

8.2 Overview of the study

The study developed from the findings of my previous research in which the music activities delivered by three generalist teachers showed minimal engagement of children in creative processes. Yet creative processes experienced during composition and improvisation are essential components of music education. The current mixed methods study was developed to generate data about teaching for creativity and creative processes by generalist, music specialist and performing arts specialist teachers. Currently there are no policy or curriculum definitions or strategies to guide teaching for creativity in Victoria. Yet – in what may seem to be an anomaly – it is an expectation and requirement for teachers to teach for creativity in music to address music-specific curriculum (VCAA, 2015) and to teach for creativity across all learning areas of the curriculum through the *Critical and Creative Thinking* capability (VCAA, 2015). The study culminated in a framework and a model to guide generalists and specialists to teach for creativity in music, however, based on the two-fold teaching background of the participants, the outcomes are applicable for music and non-music teaching.

Participants in the study

Three different categories of teachers in Victorian State primary schools were consulted during the investigation. The first category was the generalist teachers, whose role was the main classroom

teacher for one class of students with an expectation to deliver content from across the eight Key Learning Areas of the *Victorian Curriculum F-10* (VCAA, 2015): English, Mathematics, Science, Health and Physical Education, Humanities and Social Sciences, The Arts, Technologies and Languages (noting that some schools employ a specialist teacher to deliver content for a specific learning areas). The second category was the music specialist teachers. Their role in the school was to provide music lessons, usually in a designated music classroom, to each class in the school on a rotational basis such as once a week. The third category of teacher was the performing arts specialist teacher who taught Music, Dance and Drama (in combination or, for example, one artform per term) in an arrangement similar to that of the music specialist teachers.

Of the interview cohort, eleven of the twelve teachers had previously taught in the role of generalist and also in the role of specialist (in music or performing arts). The overlap of backgrounds in the participants has been referred to in the study as two-fold teaching backgrounds.

8.3 Resolution of the aims of the study

The aims of this research were:

1. To investigate teacher approaches to teaching for creativity by generalists, music specialists and performing arts specialists in Victorian State primary schools.

The investigation into teaching for creativity and creative processes for music educators has been completed.

2. To develop a model to guide primary school educators (generalists, music and performing arts specialists) and pre-service teachers, to teach for creativity in music.

The model of creative process practice in the classroom was developed and is appropriate for primary school educators and pre-service teachers. It comprises five strategies for teaching for creativity and is applicable for music and other key learning areas. In addition, a framework for supporting creative

processes in the classroom was developed. It comprises the same strategies as the model but stands as an independent framework.

8.4 Responding to the research questions

8.4.1 Research Question 1

1. How do educators teach for creativity and implement creative processes?

This study into practices of generalist and specialist teachers found they teach for creativity through five strategies that engage children in creative processes. These are:

Strategy 1: The teachers perceived that children have an innate sense of creativity and described it as the way they (children) work on things, that it is a way of being, and that creativity is about children just being themselves. To teach for creativity, the teachers recognised and celebrated children's creative processes and sought to activate, support and develop them. Strategy 1 is pivotal because everything else hinges on it. The participants understood that children's creative processes were demonstrated through a specific type of focus, the way they work on things. Inherent in the children's own ways of working was the sense of individuality revealed, which was developed through the act of participating in creative process practice.

Strategy 2: In order to develop and promote children's individual ways of working on things (Strategy 1), teachers strived to inspire children's experiences and broaden their imaginations (Strategy 2). They did this in two ways, first by diversifying their own teaching approaches (strategies and pedagogies) to demonstrate creative ideas and to model creativity, spontaneity, problem solving, play, experimentation, improvisation, and trial and error, among other aspects. Second, the teachers aimed to provide children with a broad range of experiences (and in the Arts genres) that the children's imagination could draw upon in current and future creative work.

Strategy 3: Specific tasks, processes and interactions in the classroom were key components of the practice of teaching for creativity. The tasks set by teachers for children were largely open-ended. Teacher interaction focused on specific strategies (such as implementing creative processes as discussed in the second part of this section). The strategies included skill development, applications of skills, scenarios to explore, setting-up situations and utilising small group work.

Strategy 4: Maximising the outcomes of creative processes focuses on the development of life skills, domain-specific skills and creativity ‘know-how’. Creative process practice is seen as both a life skill and a music skill in the context of this study.

Strategy 5: The way in which the teachers taught for creativity was through a specific pedagogy, which was self-directed learning. This particular pedagogy required children to make their own decisions from the early stages of a task through to completion. Motivation was a key factor required for the success of self-directed learning and teachers aimed for high levels of engagement at the commencement of open-ended tasks and other selected tasks that had real-life contexts (authentic learning approach). Self-directed learning supports the management of creative process practice.

8.4.2 Research question 2

2. Why do educators teach for creativity and implement creative processes in these ways?

The research found that the participants recognised the important benefits of creativity in children’s lives, in the present and for the future. The key response to this question is inherent in Strategy 4: it is to maximise the outcomes of creative processes. This strategy exemplifies the development of life skills as well as music skills that the teachers perceived children acquired through creative process practice. This understanding was one of the key motivators for teachers to teach for creativity and engage children in creative processes. The participants saw the value of creativity in their own lives, whether it was to do with art, music, cooking or learning something new. They had their own passion and commitment to creativity as a life skill. Additionally, they understood the need for children to develop creativity for future workplaces.

The teachers were further motivated to teach for creativity in specific ways because of a perceived lack of such teaching in the majority of the other classrooms in the school in which they worked. Teaching for creativity was found in the study to incorporate the notion that diversification of imagination and experience supports children's capacity to think outside the square and draw on a broader range of ideas within the creative process. The way in which teaching for creativity was described by the participants included their indication that it was a teaching approach that differed from more traditional approaches they had seen in most other classrooms in their school. The participants described their choice to teach for creativity as a reaction – even rebellion – against what they saw as overly teacher-directed approaches in the other classrooms within the school in which they worked. As such, the participants strived to implement creative processes because no-one else seemed to be working on creativity with children.

Self-directed learning was the embodiment of creativity as a life skill because it encouraged children to manage their own creative work through generating options, making decisions and appreciating the diversity of the ideas of others. Children's self-management of tasks gave the teachers time to workshop ideas with individual students or small groups through a process of listening, guiding and encouraging.

Finally, the teachers knew that creativity goes beyond learning content. They saw it as something that can be carried through life as a survival technique, a way of figuring things out, a way of getting through difficult times, a way of broadening the scope of what is possible and, arguably, a way of experiencing a sense of intrinsic happiness. The model of creative process practice demonstrates a way for children to explore the self-management of their own creative processes and, ideally, internalising this skill such that it can be transferred to other areas of life or drawn upon in the future.

8.5 Significance of the study

The study has significance for several reasons, primarily because it provides insights into teaching for creativity by Victorian State primary school teachers at a time when such strategies are expected of

teachers. Although the *Victorian Curriculum F-10 Critical and Creative Thinking* capability and the Music curriculum, along with the AITSL *Australian Professional Standards for Teachers*, carry the expectation of teachers educating children about creativity, it is to be regretted such strategies are not provided to teachers within these documents. Accordingly, this study has significance for the field of music education to support teachers to engage children in creative processes in music.

From a music education standpoint, the findings contribute to the field significantly because creative process is considered as a practice that is not limited to – and indeed applies much more broadly than – improvising or composing. Creative process is practice that is not only applicable to music (Burnard, 2012) but to explorations outside of the discipline.

The research outcome should be seen as a form of encouragement and support to generalist teachers in delivering music education in the general classroom. The model reflects the teaching background of the participants and is applicable to generalist and specialist teachers in music or performing arts. Conceivably, the model may to lessen the gap between practice and theory for generalist teachers in delivering music activities that feature creative process engagement such as composition or improvisation.

Teaching for creativity

The research outcome yields five teaching for creativity strategies in which there is currently no such guidance for teachers in educational documents pertaining to curriculum or policy in Victoria. As such, the research outcomes offer support to teachers in the teaching of the *Critical and Creative Thinking* capability in the *Victorian Curriculum F-10* and to meet the *Australian Professional Standards for Teachers* to show teaching strategies that support children's development in critical and creative thinking.

The study reflected the actual practice of teachers in Victoria as described by the teachers. Rather than support a deficit model, in which theory is the only basis for the development of outcomes, the study

focused on the strengths and practicalities of current teacher practice. The study is significant because it gave a voice to current teaching practices of a sample of Victorian State primary school teachers in 2017-2018. This period reflects an educational climate of the continued promotion of creativity in children's learning. The findings present integral and somewhat immediate data about teacher perception and practice of teaching for creativity including aspects of the *Critical and Creative Thinking* capability since the compulsory inclusion of it in curriculum in Victoria in 2017 (the same year that the study commenced). The study provides data about this change-over phase of education in Victoria. The findings in the study contribute to perceptions of curriculum change, teacher practice and the field of creativity in education.

The study was reflective of Victorian teacher practice, providing a glocalised (Robertson, 1994) picture of teaching for creativity and creative process. Yet with respect to the *Critical and Creative Thinking* capability present in the *Australian Curriculum* (and the Music component of the *Australian Curriculum* for that matter), the study has relevance to teachers across the country. The relationship between *Critical and Creative Thinking* and teaching for creativity is optimally explored in the study and there is space within the process element of *Critical and Creative Thinking* to delineate creative process as an important part of children's learning.

The study has a wide reach in that creativity in education is a topic that is of interest in education in countries around the world. Creativity is a globally recognised trait, skill and experience for the development of young people; "21st Century societies are increasingly demanding workforces that are creative, flexible, adaptable and innovative and education systems need to evolve with these shifting conditions" (UNESCO, 2006, p. 5). The findings from this study may be relevant internationally because whilst they reflect the practice of teachers in Victoria, Australia, there is a cited ongoing need (Craft, 2005; Thomas, 2016) for further research into teaching for creativity across the globe.

Creative process

Teacher approach to creative process has been a key focus in the findings. Data have been generated that contribute to the field of creative process research. This specific focus has led to new ways to describe and present teacher approaches to teaching for creativity in which the concept of creative process practice has been developed.

Approaches to teaching for creativity are at the forefront of the practice of the twelve Victorian State primary school teachers in this study; at the heart of their practice is recognition of the value of creative processes in children's education. Ideally, this might offer a guide for other teachers who are less confident in teaching for creativity.

The research problem was the minimal amount of data about creative process in primary school contexts regarding teacher approach and classroom practice. Certainly, there has been a gap in knowledge of current practices of Victorian State primary school teachers around creative processes. There had been a call for research on teacher practice and voice within this topic area. Thomas (2016), speaking 'globally', stated, "it is important to capture the voices and perspectives of teachers regarding creative education. Current literature remains limited in this area. Therefore, formal and informal interviews, and detailed narratives may prove useful in capturing the views, challenges and needs of teachers regarding creative education" (p. 244). This sentiment was enshrined in the present study which utilised formal interviews and specifically noted the views of the teacher participants in relation to teaching for creativity and creative processes. The resulting research outcomes are thoroughly based on teacher practices and "voice" for the benefit of informing future practice.

Significance for teachers

The model of creative process practice reflects the current practices of primary school teachers in a geographically diverse range of Melbourne schools (relating to the interviews) and Victorian State schools (relating to the survey).

The study aligns with the concept of meta-cognition as found in the VCAA implementation of *Critical and Creative Thinking*; it also resonates in the *High Impact Teaching Strategies* of the current *Victorian Teaching and Learning Model*. As such, this overlap supports the use of the model in relation to the teaching of meta-cognition with an awareness of creative process experiences and, ultimately, creative process practice.

Curriculum writers

This study has provided data about the ways in which teachers think about creativity in Victorian State schools. As such it provides a source of feedback to curriculum writers. For example, whilst *Critical and Creative Thinking* focuses on thinking in the generalist classroom, there is more of a focus on ‘doing’ in the specialist classrooms – but the research emphasises the importance of both thinking *and* doing in generalist classrooms. It can be argued that there is a certain type of thinking that comes from ‘doing’.

Pre-service teachers and teacher educators

The research outcomes are relevant to pre-service teachers and teacher educators in arts education courses within teacher education degrees. Engaging in creative processes is an important component of arts education practical based experiences for pre-service teachers because it provides essential praxis experiences in which to “demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area” (Australian Institute for Teaching and School Leadership, 2011, p. 10). Relevant texts for pre-service teachers recommend that in planning lessons or units of arts learning, creative processes are an essential component of the lessons (Dinham, 2016; Sinclair et al., 2012). Teacher educators may utilise the model to support the way in which they teach about creativity, creative process, critical and creative thinking and children’s creative processes in teacher education degrees.

Performing arts teachers

There is minimal research about the work of performing arts teachers in Victorian State schools because it is a relatively new category of specialisation seen in schools. The study has contributed new knowledge towards a greater understanding of the perception and practice of performing arts specialist teachers, specifically in Victoria. The survey, in particular, articulated the thinking and work of performing arts specialists in relation to teaching for creativity and creative processes. The findings about performing arts teaching could be further delineated from the study for use in future writing about this largely unknown and new area of teaching specialisation and in turn, this could inform teacher education and professional development.

8.6 Limitations of the research

Research design

The boundaries and scope of the investigation impose a set of limitations that must be identified. The investigation had several constraints within the research design. One such limitation was the purposeful omission (in the final design) of observations of teachers teaching for creativity. Certainly, it is acknowledged that this could have been a further valuable component of this qualitative research undertaking and it will be recommended in any corresponding future projects; a challenge will be not to endanger the authenticity of teacher practice by possibly leading the teachers to be rather deliberate in their approach on that day.

Another limitation in the research design was inherent in the first phase of data collection. The survey delivery system was not easily generative, resulting in the difficulty of generating survey responses from generalist teachers. A greater number of respondents may have been generated by seeking principal approval for all staff members to complete the survey during a staff meeting or in-house professional development session. Second, the length of the survey may have deterred principals from emailing the survey to teachers and, in turn, from teachers completing it. An improvement might have been to minimise the number of questions. A further limitation which should be addressed in a future

study was not investigating differences between music specialists and performing arts specialists but, instead, treating them as the one cohort.

A limitation of the interview guide was evident, yet it may have been a blessing in disguise. The wording did not specify specific music activities such as composition. This may be viewed as a limitation preventing further description of such music activities or contrastingly, a benefit to avoid the pigeon-holing of teacher ideas.

The uneven mix of the current teaching role of the interview participants requires discussion in this limitations section. Only two out of the twelve participants were generalists currently teaching in the role of generalist. This was a limitation in one sense and as has been previously noted, a benefit overall. Unfortunately, it meant that the generalist in the role of generalist ‘voice’ (of current practice) was minimised in comparison to the specialists. This limited the contextual ideas about the generalist classroom and gave amplification to the specialist classroom context within the study. The limitation had a benefit, however, and that was the considerable number of specialists with a generalist teaching background (teacher education and career experiences). These ‘generalist-specialist’ participants shared recollections of teaching for creativity experiences from their past generalist teaching roles. These recollections related to music education experiences (from their current role) yet at times referred to teaching experiences of Humanities, PE, Design and Technology, Mathematics and Science, and as such, contributed to the ‘voice’ of generalist teaching in the data.

Other limitations were inherent in the use of the phrase “creative process” because not all teachers used or resonated with that phrase. Thus, utilising the phrase may pose significant problems in attempting to communicate to teachers of the value of the model as an outcome of this study.

Finally, it is important to note the limitation that the practice of the teachers in the study was not portrayed as ‘best practice’; this would have required investigation to define best practice, a point that was beyond the scope of the study. The study rather focused on the actual practice within the limits

and time constraints of the investigation. The findings are a snapshot of descriptions of ‘teaching for creativity’ involving those who recognise the phrase as being applicable to their own practice.

8.7 Recommendations for further research

The study found that the field of teaching for creativity and creative processes in primary schools would benefit from further and deeper research through continuing investigation into teacher practice. The recommendations for further research are presented as a series of dot points. They indicate that the study raised further questions about teaching for creativity and creative processes. Additionally, there are varied research approaches that have been identified as areas of need and these are put forward as recommendations for future study in this field.

- Observational research is needed to investigate children’s creative processes in the primary school classroom. A study with an ethnographic approach involving extensive observations to study children’s creative processes is recommended.
- There is a capacity for the development of teacher wellbeing through teaching for creativity as was indicated in the data and this would be worthy of further research, particularly considering current rates of teacher burnout in their first five years of teaching (Mason & Matas, 2015). This would provide research to support an understanding of teachers’ mental health and, perhaps, that of children also. It was not within the scope of this study to focus on teachers’ and children’s wellbeing in relation to teaching for creativity. A sense of wellbeing and joy was expressed by the interview participants in the study and was carried through as part of the research outcome within the Teaching Strategy 4: Maximising the outcomes of creative processes. It recognises participants description of children’s own happiness, motivation and confidence-building that occurred because of and during creative work.
- There is a clear need for research to occur about the ways in which teachers recognise and support children’s creative processes. These would be best correlated in an investigation that acknowledges and explores flow theory in line with the work of Csikszentmihalyi’s (2014); relatedly, further research into play-based learning across age groups in primary school is

needed. Teacher recognition of creative processes in classroom teaching requires support and appropriate education about creativity in children. Professional development for teachers in this area is essential towards cultivating a classroom in which creative processes are present.

- The study did not provide a clear picture (nor was this the intention) of the creative processes utilised by generalist teachers in the delivery of music activities as part of their role as a generalist. Just one of the 12 participants reported on the ways this occurred (Participant 1), offering a new perspective that requires further investigation. Research is thus recommended to investigate the ways in which generalist teachers in the generalist classroom engage children in creative processes in music; more specifically, this might be undertaken where there is little or no access to instruments and where there may be a focus on listening-based or other tasks.
- The study found that despite a myriad of ways in which teachers teach for creativity in the primary school classroom (generalist and specialist), there was a perceived gap with respect to the adequate provision of appropriate theoretical knowledge to support children in key activities such as song writing. Professional development to support teachers in this situation is recommended, but research is also needed to learn about how best to support teacher learning and application of music theory in a teaching for creativity music classroom.
- Due to the relatively recent (2017) compulsory inclusion of the *Critical and Creative Thinking* capability into Victorian State primary school classrooms, there is minimal research about the ways in which this capability is visible in specialist performing arts and specialist music classrooms. Research is needed about the ways in which specialist teachers include or connect *Critical and Creative Thinking* into their arts teaching practices.
- A wide scale survey of classroom teachers about their perception and practice of teaching for creativity is needed, as this study did not have achieve a high enough response rate to be able to confidently report on the findings of the sample group. Additionally, this would be of interest with respect to specific age groups within the primary school, particularly in the middle years in relation to the noted slump in creativity in this age group (Darvishi & Pakdaman, 2012).

- Research on the ways in which teachers conduct formative assessment during children's creative process work is recommended. Formative assessment relates to children's progression of learning that occurs in-process. Strategy 4: Maximising the outcomes of creative processes is an appropriate 'space' for teachers to utilise formative assessment of the development of children's discipline-specific skills.

8.8 Chapter conclusion

Chapter 8 concludes the study into teaching for creativity and creative processes for music educators in Victorian State primary schools. The investigation found that there were clear, distinct and relevant ways to teach for creativity and engage children in creative processes and that these are pertinent for primary school generalists, music specialists and performing arts specialist teachers alike. The chapter commenced with an overview of creative process practice as the key research outcome, followed by an overview of the study. The aims of the study were resolved, and the two research questions were answered in accordance with the findings. It was proposed that the findings have relevance for teachers, pre-service teachers, teacher educators, policy and curriculum writers, and for the field of creativity and education more generally. Limitations of the investigation were put forward and suggestions for further research were listed. The study presented creative process practice as a sustainable and practical way for teachers to teach for creativity to support children to be "confident and creative" individuals.

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Appendices

Appendix A: Ethics approval RMIT University



College Human Ethics Advisory Network (CHEAN)
College of Design and Social Context
NH&MRC Code: EC00237

Notice of Approval

Date: **11 July 2017**

Project number: **CHEAN A 20898-05/17**

Project title: **'An Investigation into Creative Processes for Music Educators'**

Risk classification: **Low risk**

Chief investigator: **Professor David Forrest**

Status: **Approved**

Approval period: **From: 11 July 2017** **To: 1 September 2019**

The following documents have been reviewed and approved:

Title	Version	Date
Risk Assessment and Application form	2	8 June 2017
Participant Information Sheet and Consent Form (Principals)	3	5 July 2017
Participant Information Sheet and Consent Form (Participants)	3	5 July 2017
Interview Instrument	2	8 June 2017
Survey Instrument	2	8 June 2017
Timeline	1	29 May 2017
Response to CHEAN	1	5 July 2017

The above application has been approved by the RMIT University CHEAN as it meets the requirements of the *National statement on ethical conduct in human research* (NH&MRC, 2007).

Terms of approval:

1. Responsibilities of chief investigator

It is the responsibility of the above chief investigator to ensure that all other investigators and staff on a project are aware of the terms of approval and to ensure that the project is conducted as approved by CHEAN. Approval is valid only whilst the chief investigator holds a position at RMIT University.

2. Amendments

Approval must be sought from CHEAN to amend any aspect of a project. To apply for an amendment use the request for amendment form, which is available on the HREC website and submitted to the CHEAN secretary. Amendments must not be implemented without first gaining approval from CHEAN.

3. Adverse events

You should notify the CHEAN immediately (within 24 hours) of any serious or unanticipated adverse effects of their research on participants, and unforeseen events that might affect the ethical acceptability of the project.

4. Annual reports

Continued approval of this project is dependent on the submission of an annual report. Annual reports must be submitted by the anniversary of approval of the project for each full year of the project. If the project is of less than 12 months duration then a final report only is required.

5. Final report

A final report must be provided within six months of the end of the project. CHEAN must be notified if the project is discontinued before the expected date of completion.

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College Human Ethics Advisory Network (CHEAN)
College of Design and Social Context
NH&MRC Code: EC00237

6. **Monitoring**
Projects may be subject to an audit or any other form of monitoring by the CHEAN at any time.
7. **Retention and storage of data**
The investigator is responsible for the storage and retention of original data according to the requirements of the *Australian code for the responsible conduct of research* (section 2) and relevant RMIT policies.
8. **Special conditions of approval**
Nil.

In any future correspondence please quote the project number and project title above.

Dr Scott Mayson
Deputy Chairperson, College Human Ethics Advisory Network (CHEAN A)
RMIT University

cc: Dr David Blades (CHEAN secretary), Ms Fiona King, Dr Rohan Nethsinghe.

Appendix B: Ethics approval: Department of Education and Training, Victoria



Department of
Education & Training

2 Treasury Place
East Melbourne Victoria 3002
Telephone: 03 9637 2000
DX210083

2017_003452

Ms Fiona King
School of Education
RMIT University
Building 220, 225-245 Plenty Road
BUNDOORA 3083

Dear Ms King

Thank you for your application of 10 July 2017 in which you request permission to conduct research in Victorian government schools titled *An investigation into teaching for creativity and creative processes for music educators, in Victorian state primary schools*.

I am pleased to advise that on the basis of the information you have provided your research proposal is approved in principle subject to the conditions detailed below.

1. Department approved research projects currently undergoing a Human Research Ethics Committee (HREC) review are required to provide the Department with evidence of the HREC approval once complete.
2. The research is conducted in accordance with the final documentation you provided to the Department of Education and Training.
3. Separate approval for the research needs to be sought from school principals. This is to be supported by the Department of Education and Training approved documentation and, if applicable, the letter of approval from a relevant and formally constituted Human Research Ethics Committee.
4. The project is commenced within 12 months of this approval letter and any extensions or variations to your study, including those requested by an ethics committee must be submitted to the Department of Education and Training for its consideration before you proceed.
5. As a matter of courtesy, you advise the relevant Regional Director of the schools or governing body of the early childhood settings that you intend to approach. An outline of your research and a copy of this letter should be provided to the Regional Director or governing body.
6. You acknowledge the support of the Department of Education Training in any publications arising from the research.

Your details will be dealt with in accordance with the Public Records Act 1973 and the Privacy and Data Protection Act 2024. Should you have any queries or wish to gain access to your personal information held by this department please contact our Privacy Officer at the above address.



7. The Research Agreement conditions, which include the reporting requirements at the conclusion of your study, are upheld. A reminder will be sent for reports not submitted by the study's indicative completion date.

I wish you well with your research. Should you have further questions on this matter, please contact Youla Michaels, Project Support Officer, Insights and Evidence Branch, by telephone on (03) 9637 2707 or by email at michaels.youla.y@edumail.vic.gov.au.

Yours sincerely



John Tomaino
Director
Insights and Evidence

24/08/2017



Appendix C: Participant Information Sheet and Consent Form (Principals)



Participant Information Sheet/Consent Form

Principals at schools in which participants are located	
Teaching for creativity in Victorian State primary schools, with a focus on creative processes in music education practices.	
Title	
Chief Investigator/Senior Supervisor	Professor David Forrest
Associate Investigator(s)/Associate Supervisor(s)	Dr Rohan Nethsinghe
Principal Research Student(s)	Ms. Fiona King

What does my participation involve?

Dear Principal,

Please allow me to introduce myself. I am a PhD student at RMIT University. As part of the research involved in my studies, my supervisory team and I (our names are listed above) are planning to investigate the teaching of creativity in primary schools in Victoria. You are receiving this information sheet because:

1). As principal of the school in which the proposed research is to occur, this is your *Information Sheet* to explain the study (and requirements) and to outline your role should you agree for the to participate and for teachers at your school to participate.

2). If you agree to participate, your role would be:

a). The provision of either

- An information email and the survey link (provided by the researcher) to teaching staff at your school, inviting teachers to participate in the study on behalf of the researcher, or

- Provide the researcher with a teaching staff distribution email list, solely for the purpose of the researcher to contact teachers at your school via email only, to invite teachers to optionally participate in the study. The list would not be used for any other purpose.

b). To agree to the participation of any teacher employed at your school who has elected to participate in the proposed research project being conducted by RMIT University.

Please read this sheet carefully and be confident that you understand its contents before deciding whether you consent for the research to take place at your school. If you have any questions about the project, please ask one of the investigators (shown above).

1 Introduction

Participants are invited to take part in this research project, which is called “Teaching for creativity in Victorian State primary schools, with a focus on creative processes in music education practices.” The teacher has been invited because they identify as a Victorian State government primary school generalist teacher or music specialist teacher, and because they have opted to take part.

Participant contact details will be obtained by your permission, as principal of the school, in which the teacher is currently employed.

The Participant Information Sheet/Consent Form tells the teacher about the research project. It explains the processes involved with taking part for teachers.

This sheet is the Principal’s Information Sheet/Consent Form. It explains to you, the principal, about the research project and the process involved, for yourself and the participant teacher, in taking part. r

Knowing what is involved will help you decide if you want to take part in the research.

Please read this information carefully. Ask questions about anything that you don’t understand or want to know more about. Before deciding whether or not to take part, you might want to talk about it with a relative or friend.

Participation in this research is voluntary. If you don’t wish to take part, you don’t have to.

If you decide you want to take part in the research project, you will be asked to sign the consent section. By signing it you are telling us that you:

- Understand what you have read
- Consent to take part in the research project

You will be given a copy of the Participant Information and Consent Form, and the Principal Information and Consent Form to keep.

2 What is the purpose of this research?

- The research is part of the completion of Fiona King's ***Doctor of Philosophy*** degree at RMIT University
- Fiona King's Doctor of Philosophy study is supervised by Professor David Forrest at the RMIT School of Art and Dr. Rohan Nethsinghe at the RMIT School of Education.

What is the project about? What are the questions being addressed?

- There will be a total of 60 teachers surveyed (from around Victoria) about the way they teach for creativity in the primary school classroom. (Participation is optional, and as such, variation will show in the number of school sites participating, and the number of teachers per school).
- Four teachers (one per school site) will be interviewed about the ways they teach for creativity.
- The same four teachers will be observed 'teaching for creativity' in their classroom during up to 3 x 1 hour observations
- Two teachers will be interviewed to provide critical feedback about a model to guide teaching for creativity (in music) developed by Fiona King in a later stage of the study.
- The project is an investigation into the ways primary school teachers facilitate creativity experiences for children in State schools in Victoria.

Aims of the research:

1. To investigate teacher approaches to teaching for creativity in generalist and music specialist classrooms in Victorian State primary schools.
2. The data from the investigation will assist in the development of a framework to guide primary school educators (generalists and music specialists) and pre-service teachers to teach for creativity in arts and music.

OVERALL GOAL—to deepen creativity experiences for children in music in primary school.

Research questions guiding the study are:

The main research questions guiding this study will be:

1. How do educators teach for creativity and implement creative processes?
2. Why do educators use and implement creative processes in this way?

The results of this research will be used by the researcher Ms. Fiona King to obtain a Doctor of Philosophy degree.

This research has been initiated by the researcher, Ms. Fiona King, RMIT University.

3 What does participation in this research involve?

Survey

Sixty primary school teachers from Victorian State primary schools:

Answer a series of questions in an emailed survey, about teaching for creativity at primary school.

Observations:

Four participants only (one only per four school sites):

Participants' classroom teaching will be observed by Fiona King. Up to three observations of one hour each will occur per participant. Fiona King will observe participants' lessons in a non-participatory manner and will take notes (only) during the observation about the ways the participants teach for creativity.

Interviews:

Phase 2

Four participants only (as per observations):

One semi-structured interview will take place with each participant. The interview time frame will be approximately 45 minutes-one hour.

Phase 3

Two participants only (one per school site):

One semi-structured individual interview will take place with each participant. The interview time frame will be approximately 30-45 minutes. The interview enables a critical dialogue to occur between the participant and researcher, in which the participant can offer feedback and critical evaluation about the model developed and presented (in the interview), by the researcher.

Document examination:

- If requested, participants will locate and present any relevant school documents that relate to school philosophy and teaching and learning approaches used in the school, for examination by Fiona King.

Audio-recording note:

The interviews will be audio-recorded at the consent of participants. Transcripts will be made of the audio recordings. Hand written notes only will be taken by the researcher Fiona King, during observations of teaching.

The location of interviews will be at a mutually agreed upon venue between the participant and researcher, such as the RMIT library or other public library. Teaching observations will occur in the normal classroom of the participant teacher.

Additional costs and reimbursement

There are no costs associated with participating in this research project, nor will you be paid.

However, teachers may be reimbursed for any reasonable travel, parking, meals and other expenses associated with the research project visit.

4 Other relevant information about the research project

- To summarise: A large group of teachers will be surveyed about the way they teach for creativity in the primary school classroom
- Four teacher participants will be interviewed further about the ways they teach for creativity
- Two teacher participants will be interviewed in a later phase of the study, to provide feedback and to share critical evaluations about a music teaching model, developed by the researcher.
- Interviews will be individually conducted.
- The project is an investigation into the ways primary school teachers facilitate creativity experiences for children in State schools in Victoria.
- This is an RMIT University project only, no other tertiary institution is involved.
- Fiona King is a current VIT registered teacher and has a current Working With Children card.

5 Do I have to take part in this research project?

Participation in any research project is voluntary. If you do not wish to take part, you do not have to. If you decide to take part and later change your mind, you are free to withdraw from the project at any stage.

If you do decide to take part, you will be given this sheet (Principals Information and Consent Form) to sign and you will be given a copy to keep. You will also receive a copy of the Participant Information and Consent Form received by teachers choosing to participate.

Your decision whether to take part or not to take part, or to take part and then withdraw, will not affect your relationship with the researchers or with RMIT University.

Teacher participation:

- Submitting completed questionnaire is an indication of teacher consent to participate in the study. Teachers can withdraw their responses any time if they change their mind about having them included in the study, before we have analysed and published the results.
- Teachers can stop the interview at any time.
- Unless teachers say that they want us to keep them, any recordings will be erased and information teachers have provided will not be included in the study results. Teachers may also refuse to answer any questions that you do not wish to answer during the interview.

6 What are the possible benefits of taking part?

We cannot guarantee or promise that you will receive any benefits from this research; however, you may appreciate contributing to knowledge, particularly about teaching practice in regards to 'teaching for creativity' for educators of today and in the future.

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There are no perceivable risks in taking part in this research.

This project will use an external site to create, collect and analyse data collected in a survey format. The site we are using is Qualtrics. If you agree to participate in this survey, the responses you provide will be stored on their host server. No personal information will be collected in the survey so none will be stored as data. Once we have completed our data collection and analysis, we will import the data to the RMIT server where it will be stored securely for five years. The data on the host server will then be deleted and expunged.

8 What if I withdraw from this research project?

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How is the research project being conducted?

10 What will happen to information about me?

- Participants will not be identified in the research records.
- Confidentiality: Identified data will be seen only by Fiona King (research student), Professor David Forrest and Dr. Rohan Nethsinghe (supervisors of the study).
- Dissemination of the data (results of the study) will contain pseudonyms for all participant names and school names.
- Results of the study will be presented in Fiona King's Doctor of Philosophy thesis and may be used in reports, papers, conference presentations or publications.
- The research data will be kept securely at RMIT for 5 years after publication, before being destroyed.

By signing the consent form you consent to the research team collecting and using information from you for the research project. Any information obtained in connection with this research project that can identify you will remain confidential.

It is anticipated that the results of this research project will be published and/or presented in a variety of forums. In any publication and/or presentation, information will be provided in such a way that you cannot be identified, except with your express permission. Confidentiality will be maintained through the use of pseudonyms for participants and for school names.

In accordance with relevant Australian and/or Victorian privacy and other relevant laws, you have the right to request access to the information about you that is collected and stored by the research team. You also have the right to request that any information with which you disagree be corrected. Please inform the research team member named at the end of this document if you would like to access your information.

Any information that you provide can be disclosed only if (1) it is protect you or others from harm, (2) if specifically allowed by law, (3) you provide the researchers with written permission. Any information obtained for the purpose of this research project and for the future research described that can identify you will be treated as confidential and securely stored.

11 Who is organising and funding the research?

This research project is being conducted by Ms. Fiona King, RMIT University. There is no external funding for this project.

12 Who has reviewed the research project?

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This project will be carried out according to the *National Statement on Ethical Conduct in Human Research* (2007). This statement has been developed to protect the interests of people who agree to participate in human research studies.

The research has been approved by the Victorian Department of Education and Training Ethics Committee, received on (date), for the duration of the PhD study.

13 Further information and who to contact

If you want any further information concerning this project, you can contact the researcher Fiona King on 9925 7480 or any of the following people:

Research contact person

Name	Professor David Forrest
Position	Chief investigator / Senior supervisor
Telephone	9925 3578

Email	david.forrest@rmit.edu.au
-------	---------------------------

14 Complaints

Should you have any concerns or questions about this research project, which you do not wish to discuss with the researchers listed in this document, then you may contact:

Reviewing HREC name	RMIT University
HREC Secretary	Peter Burke
Telephone	03 9925 2251
Email	human.ethics@rmit.edu.au
Mailing address	Research Ethics Co-ordinator Research Integrity Governance and Systems RMIT University GPO Box 2476 MELBOURNE VIC 3001

Consent Form

Title	Teaching for creativity in Victorian State primary schools, with a focus on creative processes in music education practices.
Chief Investigator/Senior Supervisor	Professor David Forrest
Associate Investigator(s)/Associate Supervisors	Dr. Rohan Nethsinghe
Research Student(s)	Ms. Fiona King

Acknowledgement by Participant

I have read and understood the Principal's Information Sheet.

I understand the purposes, procedures and risks of the research described in the project.

I have had an opportunity to ask questions and I am satisfied with the answers I have received.

I freely agree to participate in this research project as described and understand that I am free to withdraw at any time during the project without affecting my relationship with RMIT.

I understand that I will be given a signed copy of this document to keep.

I have noted the audio recording note in the Information Sheet:

The interviews will be audio-recorded at the consent of participants. Transcripts will be made of the audio recordings. Hand written notes only will be taken by the researcher Fiona King, during observations of teaching.

Name of Principal (please print)	_____
Signature	_____ Date _____

Declaration by Researcher[†]

I have given a verbal explanation of the research project, its procedures and risks and I believe that the participant has understood that explanation.

Name of Researcher [†] (please print)	_____
Signature	_____ Date _____

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Note: All parties signing the consent section must date their own signature.



Participant Information Sheet/Consent Form

Participants	
Teaching for creativity in Victorian State primary schools, with a focus on creative processes in music education practices.	
Title	
Chief Investigator/Senior Supervisor	Professor David Forrest
Associate Investigator(s)/Associate Supervisor(s)	Dr Rohan Nethsinghe
Principal Research Student(s)	Ms. Fiona King

What does my participation involve?

1 Introduction

You are invited to take part in this research project, which is called “Teaching for creativity in Victorian State primary schools, with a focus on creative processes in arts and music education practices.” You have been invited because you identify as a Victorian State government primary school generalist teacher or music specialist teacher, and because you have opted to take part. You included your email contact details in your survey response to indicate your interest. Permission has been obtained from the principal at the school in which you are employed.

This Participant Information Sheet/Consent Form tells you about the research project. It explains the processes involved with taking part. Knowing what is involved will help you decide if you want to take part in the research.

Please read this information carefully. Ask questions about anything that you don’t understand or want to know more about. Before deciding whether or not to take part, you might want to talk about it with a relative or friend.

Participation in this research is voluntary. If you don't wish to take part, you don't have to.

If you decide you want to take part in the research project, you will be asked to sign the consent section. By signing it you are telling us that you:

- Understand what you have read
- Consent to take part in the research project

You will be given a copy of this Participant Information and Consent Form to keep.

2 What is the purpose of this research?

- The research is part of the completion of Fiona King's ***Doctor of Philosophy*** degree at RMIT University
- Fiona King's Doctor of Philosophy study is supervised by Professor David Forrest at the RMIT School of Art and Dr. Rohan Nethsinghe at the RMIT School of Education.

Summary of the project

- There will be 60 teachers surveyed (from around Victoria) about the way they teach for creativity in the primary school classroom – generalists, music and performing arts specialists. (February – June, 2018)
- Nine teachers (one per school site only) will be interviewed about the ways they teach for creativity. (August – September, 2018)
- Three of those teachers will be observed teaching, in up to 3 x 30-60 minute observations. (August – November, 2018)
- The same three teachers will be interviewed to provide critical feedback about a model to guide teaching for creativity (in music) developed by Fiona King (November/December, 2018)

Aims of the research:

1. To investigate teacher approaches to teaching for creativity in generalist and music specialist classrooms in Victorian State primary schools.

2. The data from the investigation will assist in the development of a framework to guide primary school educators (generalists and music specialists) and pre-service teachers to teach for creativity in arts and music.

OVERALL GOAL – to deepen creativity experiences for children in music in primary school.

Research questions guiding the study are:

The main research questions guiding this study will be:

3. How do educators teach for creativity and implement creative processes?
4. Why do educators use and implement creative processes in this way?

The results of this research will be used by the researcher Ms. Fiona King to obtain a Doctor of Philosophy degree. This research has been initiated by the researcher, Ms. Fiona King, RMIT University.

3 What does participation in this research involve?

Survey

Sixty primary school teachers (from across Victoria):

Answer a series of questions in an emailed survey, about teaching for creativity at primary school.

Interviews:

Nine participants from around Victoria (one per school site):

One semi-structured interview will take place with each participant. The interview time frame will be approximately 30-40 minutes.

Observations:

Three participants only from across Victoria (one per school site):

Participants' classroom teaching will be observed by Fiona King. Up to three observations of 30-60 minutes will occur per participant. Fiona King will observe participants' lessons in a non-participatory manner and will take notes (only) during the observation about the ways the participants teach for creativity.

Critical dialogues

Three participants only: The final phase of the research

One semi-structured individual interview will take place with each participant. The interview time frame will be approximately 30 minutes. The interview enables a critical dialogue to occur between the participant and researcher, in which the participant can offer feedback and critical evaluation about the model developed and presented (in the interview), by the researcher.

Audio-recording note:

The interviews will be audio-recorded at the consent of participants. Transcripts will be made of the audio recordings. Hand written notes only will be taken by the researcher Fiona King, during observations of teaching.

The location of interviews will be at a mutually agreed upon venue between the participant and researcher, such as the RMIT library or other public library. Teaching observations will occur in the normal classroom of the participant teacher.

Additional costs and reimbursement

There are no costs associated with participating in this research project, nor will you be paid.

However, you may be reimbursed for any reasonable travel, parking, meals and other expenses associated with the research project visit.

4 Other relevant information about the research project

- To summarise: A large group of teachers will be surveyed about the way they teach for creativity in the primary school classroom
- Nine teacher participants will be interviewed further about the ways they teach for creativity
- Three teacher participants will be observed teaching and will be interviewed in a later phase of the study, to provide feedback and to share critical evaluations about a music teaching model, developed by the researcher.
- Interviews will be individually conducted.
- The project is an investigation into the ways primary school teachers facilitate creativity experiences for children in State schools in Victoria.
- This is an RMIT University project only, no other tertiary institution is involved.
- Fiona King is a current VIT registered teacher and holds a current Working With Children card.

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Research contact person

Name	Professor David Forrest
Position	Chief investigator / Senior supervisor
Telephone	9925 3578
Email	david.forrest@rmit.edu.au

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Reviewing HREC name	RMIT University
HREC Secretary	Peter Burke
Telephone	03 9925 2251
Email	human.ethics@rmit.edu.au
Mailing address	Research Ethics Co-ordinator Research Integrity Governance and Systems RMIT University GPO Box 2476 MELBOURNE VIC 3001

Consent Form

Title	Teaching for creativity in Victorian State primary schools, with a focus on creative processes in music education practices.
Chief Investigator/Senior Supervisor	Professor David Forrest
Associate Investigator(s)/Associate Supervisors	Dr. Rohan Nethsinghe
Research Student(s)	Ms. Fiona King

Acknowledgement by Participant

I have read and understood the Participant Information Sheet.

I understand the purposes, procedures and risks of the research described in the project.

I have had an opportunity to ask questions and I am satisfied with the answers I have received.

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Name of Participant (please print) _____	
Signature _____	Date _____

Declaration by Researcher[†]

I have given a verbal explanation of the research project, its procedures and risks and I believe that the participant has understood that explanation.

Name of Researcher [†] (please print) _____	
Signature _____	Date _____

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Appendix E: Survey instrument

Teaching for creativity and creative processes in Victorian State primary schools

Welcome!

Thank you for agreeing to complete this 10-12 minute survey.

The purpose of the survey is to find out about the ways in which you (as a teacher) foster, enable and promote children's creativity and creative processes in your classroom.

This survey is part of a PhD study being conducted by Fiona King, RMIT University. The study, *Teaching for creativity and creative processes in Victorian State primary schools*, has ethics approval from RMIT University and from the Department of Education, Victoria.

Q1 Please indicate your current position

☐

Classroom generalist teacher (1)

☐

Music specialist teacher (2)

☐

Performing arts specialist teacher (3)

☐

Other, please state (4) _____

Q2 In 2018 you are teaching

☐

Foundation (prep) (1)

☐

Year 1 (2)

☐

Year 2 (3)

☐

Year 3 (4)

☐

Year 4 (5)

☐

Year 5 (6)

☐

Year 6 (7)

Q3 Recall a time in your teaching career when you encouraged children to use their creativity.

Which thought bubble quote best represents the children's thinking at that time?

- ☐ "I wonder what would happen if..." (1)
 - ☐ "It would be fun to try..." (2)
 - ☐ "I never knew that would happen!" (3)
 - ☐ "Imagine if..." (4)
 - ☐ "Wow, interesting!" (5)
-

Q4a Here are four aspects of creativity. Which ones do you relate most to, when you think about creativity?

	A lot (1)	Moderately (2)	A little (3)
Creative personality (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative process (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative products (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Suitable environment for creativity (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4b

Which symbol do you think best represents the meaning of creativity?

☐ A (1)

☐ B (2)

☐ C (3)

☐ D (4)

☐ E (5)

☐ F (6)

☐ G (7)

☐ H (8)

☐ I (9)

☐ J (10)

Q5 Being creative is about

- ☐ Having new and original ideas (1)
 - ☐ Turning imagination into action (2)
 - ☐ Being inventive (3)
 - ☐ Being artistic (4)
 - ☐ Taking risks (5)
-

Q6 The Victorian Curriculum refers to four ways in which children's creativity can be developed. Please indicate two options that best describe the ways children are creative in your classroom.

- ☐ Creative expression (1)
 - ☐ Creative thinking (2)
 - ☐ Creative endeavour (3)
 - ☐ Creative collaboration (4)
-

Q7 Please indicate how the above creative elements are present in an average week in your classroom

	Rarely (1)	Once a week (2)	A couple of times a week (3)	Most days (4)	Daily (5)
Creative expression (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative thinking (including critical and creative thinking) (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative endeavour (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative collaboration (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8 Creativity is mostly related to

- ☐ Imagination (1)
 - ☐ Self-expression (2)
 - ☐ Problem solving (3)
 - ☐ Critical and creative thinking (4)
-

Q9 In a word, "creativity" in your classroom is about

- ☐ Thinking (1)
 - ☐ Doing (2)
 - ☐ Exploring (3)
 - ☐ Imagining (4)
 - ☐ Inventing (5)
 - ☐ Expressiveness (6)
-

Page Break

Q10 The next section is about the ways in which you foster, enable and promote children's creativity and creative work.

This will be referred to as "teaching for creativity."

Q11 For me, teaching for creativity is mostly about

- ☐ Developing children's ability to be creative (1)
 - ☐ Giving children confidence in their creative ability (2)
 - ☐ Fostering behaviours and ways of thinking that promote creativity (3)
 - ☐ Designing lessons and experiences for children to engage in creativity (4)
 - ☐ Teaching children about being creative (5)
-

Q12 Teaching for creativity is an important way to support (please select up to three responses)

- ☐ Children's thinking development (1)
 - ☐ Children's learning across the curriculum (2)
 - ☐ Children's ability to problem solve in effective ways (3)
 - ☐ Children's self-expression (4)
 - ☐ Children's confidence in their own ideas (5)
 - ☐ Children's life skills for the 21st century (6)
-

Q13 Teaching for creativity applies to all learning areas in the curriculum

- ☐ Strongly agree (1)
 - ☐ Agree (2)
 - ☐ Disagree (5)
 - ☐ Strongly disagree (6)
-

Q14 Teaching for creativity involves me in

- ☐ Planning open-ended challenges (1)
 - ☐ Giving children the opportunity to respond in their own unique way (2)
 - ☐ Allowing time for children to explore their own ideas (3)
 - ☐ Providing children with questions that have no right or wrong answer (4)
-

Q15 Teaching for creativity is evident in my teaching when I (please select two responses)

- ☐ Purposefully seek children's creative responses (1)
 - ☐ Allow children to respond imaginatively to a task (2)
 - ☐ Set a task that involves children in making something original (3)
 - ☐ Provide children with open-ended tasks in which there is no set answer (4)
 - ☐ Encourage and promote children's imaginative and individual responses (5)
-

Q16 Important ways I can help children to be creative are to (please select two responses)

- ☐ Model examples of how to use creative thinking (1)
- ☐ Ask them to respond creatively to complete a task (2)
- ☐ Encourage children to think in creative ways to solve problems (3)
- ☐ Explicitly teach children about being creative (4)
- ☐ Provide opportunities for children to use creative thinking in a range of learning areas (5)

Q17 The main teaching strategy I utilise to encourage children to be creative in my classroom is to

- ☐ Pose open-ended questions (1)
 - ☐ Engage children in collaborate creative work (2)
 - ☐ Ask children to find a range of new or different solutions to a problem (3)
 - ☐ Teach about creative thinking (4)
 - ☐ Teach about creative processes (5)
-

Q18 Children can develop creative thinking and expression skills best when they

- ☐ Work alone (1)
 - ☐ Work in pairs (2)
 - ☐ Work in small groups (3)
 - ☐ Share creative ideas during a whole class discussion (4)
-

Q19 I notice that children's creativity is mainly motivated by

- ☐ Their interest in the topic (1)
 - ☐ Their interest in being imaginative (2)
 - ☐ Their interest in making something new (3)
 - ☐ Their interest in self-expression (4)
-

Q20 Additionally, children's motivation to be creative is assisted by the way I

- ☐ Model the task (1)
 - ☐ Show interesting examples of the task (2)
 - ☐ Present the task (3)
 - ☐ Pose interesting questions about the task (4)
-

Q21 How important for educators to teach children about creativity?

- ☐ Extremely important (1)
 - ☐ Very important (2)
 - ☐ Moderately important (3)
 - ☐ Slightly important (4)
 - ☐ Not at all important (5)
-

Q22 Do you need to be creative yourself in order to support children to learn about being creative?

- ☐ Definitely yes (1)
 - ☐ As long as I give it a try (3)
 - ☐ Definitely not (5)
-

Q23 When children are creative during a lesson, it is usually

- ☐ At the beginning, in the introduction (1)
 - ☐ Anytime during the lesson (2)
 - ☐ During a specific phase of the lesson (3)
 - ☐ As part of a process of making something (4)
 - ☐ As the final outcome of a task (5)
-

Q24 To begin creative work with children, I would normally

- ☐ Model the ways in which I approach the task creatively (1)
 - ☐ Ask children to be imaginative and brainstorm ideas (2)
 - ☐ Teach in a way that is creative (3)
 - ☐ Use interesting resources to stimulate creative ideas (4)
-

Q25 I include time for creativity in my teaching by

- ☐ Encouraging children to seek creative solutions to problems (1)
 - ☐ Providing play-based learning opportunities for children to explore ideas creatively (2)
 - ☐ Facilitating children to use and apply their imagination to tasks (3)
 - ☐ Teaching in ways that address the *Critical and Creative Thinking* capability (4)
 - ☐ Including arts experiences in my classroom (5)
 - ☐ Other (please name) (6) _____
-

Q26 The main two pedagogical approaches that help me "teach for creativity" in my classroom, would be

☐

Inquiry based learning (1)

☐

Authentic learning (connecting to real world contexts) (2)

☐

Project based learning (3)

☐

Arts integration (combining arts and non-arts learning areas) (4)

☐

Play based learning (5)

☐

A specific arts based pedagogy (6)

☐

Other, please name (7) _____

This section is about the Arts and creative work in your classroom.

Q27 Do you consider creativity to be **only** associated with Arts activities? (Such as dance, drama, music, media arts or visual arts)

☐ Not at all (1)

☐ Partly (2)

☐ Mostly (3)

☐ Yes (4)

Q28 Are Arts activities part of your daily teaching?

☐ Not at all (1)

☐ Sometimes during the school term (2)

☐ During most weeks (3)

☐ Yes (4)

☐ Yes, I am a specialist teacher (5)

Q29 If you do teach the Arts (even a little bit), is Arts integration present in your teaching? (Do you combine an Arts learning area with other learning areas? Eg. Visual art and Science)

- ☐ Always (1)
 - ☐ Most of the time (2)
 - ☐ About half the time (3)
 - ☐ Sometimes (4)
 - ☐ Never (5)
-

Q30 When planning to engage children in a task in a creative way, would you utilise the Arts to help you do this?

- ☐ No (1)
 - ☐ Possibly (2)
 - ☐ Yes (3)
 - ☐ Yes I am a specialist teacher in the Arts (4)
 - ☐ Yes I am a specialist teacher in a key learning area such as PE, LOTE or Science (5)
-

Q31 Are Arts activities useful for you, when teaching for creativity?

☐ Extremely useful (1)

☐ Moderately useful (2)

☐ Slightly useful (3)

☐ Sometimes (4)

☐ Not really (5)

Q32 Teaching for creativity can occur in all learning areas (subjects)

☐ Agree (12)

☐ Disagree (16)

The next section is about creative processes in your classroom.

Q33 The best description of creative processes in my classroom would be times when

- ☐ Children explore multiple and unique answers to a question (1)
 - ☐ Children imaginatively respond to new ideas and concepts (2)
 - ☐ Children play around with an idea and evaluate the outcome (3)
 - ☐ Children begin to make something and evaluate it as they go (4)
-

Q34 The important learning outcomes of children's engagement in creative processes would be

- ☐ Understanding how to think creatively (1)
 - ☐ Learning to evaluate their creative ideas (2)
 - ☐ Learning how to express imaginative ideas (3)
 - ☐ Building confidence in exploring their own creative ideas (4)
-

Q35 Engaging children in creative processes provides educators with a practical way to ensure that children learn about creativity

- ☐ Strongly agree (1)
 - ☐ Agree (2)
 - ☐ Disagree (6)
 - ☐ Strongly disagree (7)
-

Q36 It is important that a creative process, in my classroom, must always have a finished, refined outcome

- ☐ Strongly agree (1)
 - ☐ Agree (2)
 - ☐ Disagree (6)
 - ☐ Strongly disagree (7)
-

Q37 By engaging children in creative processes, I provide children with the opportunity to develop their critical and creative thinking

- ☐ Definitely true (1)
 - ☐ Probably true (5)
 - ☐ Probably false (4)
 - ☐ Definitely false (2)
-

Q38 The best way I can support children during their creative process experiences is to

- ☐ Ask children questions about their creative ideas (1)
 - ☐ Encourage children to share their ideas with others (2)
 - ☐ Challenge children to apply creative thinking skills in purposeful ways (3)
 - ☐ Model ways for the children to explore their creative ideas (4)
 - ☐ Help children to understand that failure is as important as success (5)
-

Q39 Teachers should clearly explain to children what creativity and creative processes are.

- ☐ Strongly agree (1)
 - ☐ Agree (2)
 - ☐ Disagree (5)
 - ☐ Strongly disagree (6)
-

Q40 Which word or phrase best describes the beginning of children's engagement in creative processes?

- ☐ Motivation (1)
 - ☐ Play (2)
 - ☐ Questioning (3)
 - ☐ Identifying a problem to solve (4)
 - ☐ Gathering ideas (5)
-

Q41 When children are engaged in creative processes in my classroom, it is mostly during

- ☐ English (1)
 - ☐ Mathematics (2)
 - ☐ The Arts (3)
 - ☐ o Music (4)
 - ☐ o Dance (5)
 - ☐ o Drama (6)
 - ☐ o Visual Arts (7)
 - ☐ o Media Arts (8)
 - ☐ Science (9)
 - ☐ Digital Technology (10)
 - ☐ Design and Technology (11)
 - ☐ The Humanities (12)
 - ☐ Health and PE (13)
 - ☐ Languages (14)
-

Q42 Creativity can be defined in many ways. Please add your own thoughts.

☐ For me, creativity is (1) _____

FINAL Would you be interested in participating further in this study regarding the ways in which you teach for creativity?

☐ Yes, I am interested. (Please type your email address here) (1)

☐ No thanks (2)

Display This Question:

If When children are engaged in creative processes in my classroom, it is mostly during = o Music

Almost there! You have indicated that you sometimes teach music activities. Thank you for answering the following two questions.

Display This Question:

If When children are engaged in creative processes in my classroom, it is mostly during = o Music

Q41a

In music activities, I provide opportunities for children to engage in creative processes through

	Mostly (14)	Sometimes (15)	A little (16)
Composition tasks (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improvisation (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interpreting music in a particular way (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehearsing music (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performing music (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If When children are engaged in creative processes in my classroom, it is mostly during = o Music

Q41b I engage children in creative processes in music because

	Mainly (1)	Sometimes (2)	Minimally (3)
It is in the Victorian Curriculum (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It promotes children's ability to be self-expressive (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It builds further children's skills in singing and instrumental playing (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It provides creativity learning experiences (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Children like to compose and improvise in music (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is an important aspect of music learning (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Done! Please click the small arrow on the right to finish and exit the survey.

Appendix F: Interview guide

Interview guide

“Thank you for completing the teaching for creativity survey, and for participating in an interview today. This study has been approved by the ethics committee at RMIT University and by the Department of Education, Victoria. Thank you for providing your written consent. The principal of your school has also provided written consent. Further details relating to this have been provided to you in the Participant Information Sheet, which you received via email. The interview will be audio recorded. Let’s begin.”

Creativity/Teaching for creativity perception

1. Creativity. What does it mean to you?
2. How is teaching for creativity interpreted by your school or in your classroom?
3. Why do you teach for creativity?
4. How have you come to understand more about teaching for creativity?

Creative process

5. Let’s talk about children’s creative processes in your classroom. How do you foster or facilitate those?
6. Please tell me about the biggest learning curve you’ve had about engaging children in creative process activities.

Music

7. How do you/would you apply teaching for creativity to music activities?

8. How do you think/consider teachers may best foster children's creativity in music?

Teaching strategies and reflection

9. What insights have you gained about creativity in relation to the primary school classroom?
10. What would be your advice to teachers about creativity or creative processes?
11. What would be your advice to policy makers and/or teacher training institutes?
12. Are there any specific pedagogies or approaches or strategies?

Short background questions

13. How long have you been teaching as a specialist music teacher/specialist performing arts teacher/generalist?
14. Were you initially trained as a generalist or as a specialist?

Final question: Would you be available for further questions?

"Thank you for your participation in the interview today."

Appendix G: Mind Map example of teacher perception of creativity

