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A Narrative Inquiry into Experiences and Perceptions of Creative Education in 21st Century Caribbean/OAS Contexts

By:

Juliet Denise Jones

A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Education

The University of Sheffield
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Acknowledgements

No man is an island. In the multitude of counsel there is safety. There is a friend who sticks closer than a brother. Give honour to whom honour is due. These are fitting maxims for acknowledging the support I received during my EdD journey. This experience would not have been possible without the love, support and encouragement of a number of persons.

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To my professional colleagues and other willing participants in the research, I am deeply indebted. I am grateful for their trust, candour and time

spent providing the narrative data for this study. Without them, there would be no narrative inquiry into creative education.

To my family: I will be eternally grateful to my mother who did not receive a secondary level education but taught me to read. She was my first and best teacher. She supported and motivated me to succeed academically. Even when her mind struggled against the early ravages of Alzheimer's disease, she expressed delight at the news of my acceptance into the doctoral program. Although no longer with us, my mother's influence lives on.

I am thankful, too, for my father who nurtured my love for books and ensured that I always had my school supplies. Like Mummy, Daddy is not here to see me complete this course but I believe they are both still cheering me on. Also, I express appreciation to my sisters, Katherine and Cheryl-Ann, their husbands, Marlon and Clifton and especially my dear son, Mark who fed, encouraged and supported me along the way.

I am equally thankful for my grandson, Malique, whose charm, entertaining chatter, laughter, playfulness, artistic expressions and enthusiasm for reading have provided sweet moments of necessary respite. As I say "thanks", I am reminded of a poem (author unknown) that I came across many moons ago:

> Thanks is such a little word,
> For all that you have done,
> So when this [note] says "Thanks" to you,
> It's only just begun
> To say how very nice you are,
> How kind and thoughtful too,
> And show the special gratitude,
> It's meant to bring to YOU!

Finally, my acknowledgements would not be complete without my giving all glory and honour, above all, to the Omniscient Creator of the universe in whom I continue to move and live and have my being. His enduring grace has enabled me to arrive at this juncture in my life narrative, poised at the threshold of a new journey towards the fulfilment of purpose.

Dedication

This study is dedicated to the
Academy of Creativity, Arts and Applied Studies
and the creative empowerment and transformation
of all who traverse therein.

Abstract

In this thesis, you will find an account of a narrative and auto/biographical inquiry into the experiences and perceptions of persons involved in creative education in 21st century Caribbean/OAS contexts. I wanted to elicit stories about creativity in education from a range of participants in postcolonial spaces. This is premised on my belief in the notion—expounded by people such as Ken Robinson (2001) and Rex Nettleford (2009)—that creative approaches are needed to foster creativity to help people/countries function as effectively as possible within the current global climate. As a creative practitioner, I am also interested in the distinction made by persons such as Anna Craft (see Craft *et al*. 2001), between creative teaching and teaching for creativity.

Here, too, I critically examine my personal and academic journey and the process of my narrative inquiry which involved forty-eight participants, using semi-structured, open-ended individual and group narrative interviews. These narrative interviews were 'thematised' and compared using an eclectic, theory-based axiological lens comprising perspectives on creativity in education, critical pedagogy and transformative learning.

Moreover, this thesis highlights new understandings that emerged from the narrative data about definitions of creative education; initiation into creative education, memorable experiences, challenging experiences, perceptions about the impact of creative teaching and values in creative education in the research contexts. Based on insights gained from the narrative interviews of the participants, this thesis suggests a re-visioning of creative education as 'critical-transformative pedagogy for creativity' that aims to empower learners for creativity learning outcomes through creative education that is aligned to ethical principles.

As such, this thesis also makes a recommendation for the practical application of the knowledge gained from this inquiry to the conceptualisation of a hybrid model of creative education as a core-curricular, creativity-focused pedagogical construct.

Juliet Denise Jones

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Prologue: Focus and Structure of the Thesis

As signaled in the title of this thesis: "A Narrative Inquiry into Experiences and Perceptions of Creative Education within 21st Century Caribbean/OAS Contexts", I adopted a constructivist and interpretivist approach to this study. This means that I worked with the research participants to create/construct an interpretation of the narrative data.

I initiated this narrative inquiry using the narrative interview as the primary method for eliciting stories of experience and perception of creative education. Reissman (2008) highlights the expansive scope of narrative-based research across various disciplines. This is due to the realisation that stories provide insight about human experience and facilitate the enactment of a relational ethic (Denzin, 2016).

I chose to apply narrative (plot) structure to this account of my study in an effort to achieve 'narrative complementarity' between my inquiry and my 'storying' about the inquiry. Like Sikes and Gale (2006), I subscribe to the view that "stories link and make connections; they provide a framework for comprehension….through the structure provided by a plot. Plots usually follow a linear, time ordered sequence, having a beginning, middle and an end" (p.30-31). This provided a unifying framework within which to place the different elements of the research narrative.

As such, the organisational (plot) structure of this thesis begins with an 'exposition' and ends with 'denouement'. This is shown in the Table of Contents and explained in the 'Contents of the Thesis' section and introduction to each chapter. The narrative/plot structure also undergirds my data collection method and analysis. This organisational framework is in keeping with Brooks' (1992) assertion that plot is integral to all oral and written narrative and it aids comprehension. He also tells us that "Aristotle…recognised the logical priority of plot" (p.5). (See also Ferguson, 1961). Blough (2004) highlights Freytag's (1896) pyramid of plot structure comprising the seven elements of exposition, inciting incident, rising action, climax, falling action, resolution and denouement (see Appendix I). These elements provided a useful narrative frame with which to scaffold the sections of this thesis.

Admittedly, my approach to the structuring of the thesis is unconventional. However, the required thesis components are subsumed within the narrative framework. This includes critical discussion of a wide range of relevant literature throughout each section of the thesis. Some scholars raise questions about the sorts of frames interpreters apply as to what equals 'comprehensability'. Baldwin (2016), for example, raises the argument that conforming to an Aristotelian plot construction fails to acknowledge that lived experience is fraught with ambiguity, ambivalence and messiness. He adds that representing lives in such a manner goes against the grain of various views on the relationship between narrative and life with reference to the notions of self and identity. Reissman (2008) has also expressed concern about what she calls 'the tyranny of narrative' and asserts that:

> …all talk and text is not narrative [and developing] a sequenced storyline, specific characters and the particulars of setting are not needed in many verbal and written exchanges…storytelling is only one form of oral communication (p.5).

I contend that plot structure is like the writing process. Although represented in linear form, it is complicated and multi-layered. There are plots with sub-plots and counter plots. While adhering to some sort of sequence, these sub/alternate structures are fraught with tension, intrigue, complication and conflict. In short: 'messiness'. For example, I witnessed, firsthand, the painful unravelling of my mother's conscious, coherent 'Self' narrative by Alzheimer's disease. In a paradoxical sense, though, my mother's encounter with this disease remains an undeniable part of her/my chronological life story.

I recall the dissonance I experienced when I could no longer 'get the story' from my mother about a family member or a family matter or simply how to deal with a situation. Gone were the stories full of history and information that I was yet to learn, that I could never, now learn. It is an example that might be said to represent a continual process of trying to make coherent sense of the ambiguity, ambivalence and complexity so characteristic of education and life in the twenty-first century (see Hutchings and Quinney, 2015; Tomkinson, 2011). To my mind, the narrative genre can support this quest for understanding. My mother's (and father's) stories--

situated in time and context--were keys to unlocking understanding of self, family and society.

So I opted to select narrative/storytelling (and by extension, plot structure) because I also believe that storytelling is a powerful medium that has transcended centuries. It has never lost its appeal. Storytelling has sustained its enduring ability to captivate, motivate, entertain and generate myriad responses to human concerns. This, essentially, denotes a signification of life itself. (Shakespeare, Hollywood and the proponents of major religious philosophies, I dare say, would agree).

Additionally, my adoption of narrative/plot structure to tell the 'story' of my research project, represents a rediscovering of my creative, auto/biographical, literary and dramatic self through my attempts to creatively synthesise and re-present the interview data. Notwithstanding my reliance on the elements of 'plot' as a structural frame, I operationalised narrative/plot structure differently by relating it to the narrative interview and data (see Baldwin, 2016). Evidence of this can be discerned in the dramatic scenes and auto/biographical vignettes that I have crafted, using interview data. In other words, the participants' responses to my plot-based narrative interview guide, (see Appendices II & III), provided the material for the dramatic dialogues.

While the data collection instrument that I adapted from Jovchelovitch and Bauer (2007) was useful for extracting dialogue from the interview transcripts to create dramatic scenes, I realised that I could not neatly align the responses to each of the five phases of the open-ended narrative interview schema, to the seven plot-structure elements of the thesis. A number of the participants did not follow the linear phases of the narrative interview schema. I had experienced what Reissman (2008) points out as the many different ways in which participants organise their narrative accounts during a narrative interview which does not necessarily involve narrativisation because some participants tend to summarise (p.23-25).

In hindsight, I might have contributed to this by apprising participants, up front, of the format that the interview would entail. I made a deliberate effort to resist my penchant for interjecting with questions while listening to their stories. Added to that, I wanted to remain ethically faithful

to the open-ended nature of the interview schema and the guidelines suggested by Jovchelovitch and Bauer (2007) for eliciting 'free-flowing', uninterrupted stories during the researcher-interviewee dynamic vis a vis awareness of power relations in conducting research (Sultana, 2007). I share more details concerning my interview method(s) in Chapter Three, the "Rising Action" of my narrative account where I elaborate on methodology and methods.

The challenge of selecting appropriate content from the interview data to create dramatic dialogue necessitated my re-situating some participants' responses which I deemed relevant to a particular chapter's focus. I also had to select storied excerpts that were appropriate for constructing and reconstructing the narrative plot of the thesis (Connelly and Clandinin, 1990).

As I re-scanned the data, analysing and interpreting what had previously been categorised (see Richardson and St. Pierre, 2005), I realised that I could not simply attempt a straightforward alignment between the structure of the interview guide and the sequencing of participants' responses as I looked for appropriate excerpts. Importantly, by doing this, I was able to 'foreshadow' important themes. It became apparent to me that my writing was emerging as a method of inquiry (Richardson and St. Pierre, 2005), as I tried to structure this thesis in multi-modal narrative form. (My inclusion of dramatic scenes in the reporting of my research is not without precedent. I elaborate on this approach in the "Preambulatory Avowal" section of Chapter One).

The decision to dramatise excerpts from the narrative data has been influenced by my schooling and professional development which included drama; training in drama/theatre-in-education; participation in an intensive summer course in the craft of visual and dramatic writing at New York University in 2000; involvement in theatre/radio drama with a faith-based amateur performing arts company as well as my collaboration with visual and performing arts (VAPA) professionals in my local system of education.

Immersion in these fields of creative endeavour piqued my curiosity about creativity in education and the ways in which it was being experienced. At every turn, there was a 'structured' story to be told and a story to be heard and I was nurtured, excited, educated, and transformed by those 'structured'

stories (having beginning, middle, end). That was the nature of my experience which influenced my affinity with story (plot) structure.

Finally, the structure of this thesis also includes an overview of each chapter's contents which also indicate that ethical considerations constitute the 'leitmotif' that weaves a connecting spine throughout the report. To conclude each chapter, an indication of the focus of the next chapter is given.

Outline of the Research

Purpose of the Research

With regard to the foregoing, I wanted to gain deeper insight into creative education within twenty-first century Caribbean/OAS contexts as experienced and perceived by a diverse sample of forty-eight stakeholders. This is premised on my belief in the notion--expounded by people such as Ken Robinson (2001) and Rex Nettleford (2009) that creative approaches are needed to foster creativity to help people/countries function as effectively as possible within the current global, technologically-advancing climate. As a creative practitioner, I am also interested in the distinction made by persons such as Anna Craft (2001), between creative teaching and teaching for creativity.

From my own professional experience, creative education has been primarily arts-based and generally aligned to academic learning outcomes. This study, however, did not focus on exploring the festival and creative arts in education nor teacher education programmes in creative education. Having come to realise that some scholars make a distinction between creative pedagogy and pedagogy for creativity, I became interested in discovering how my participants have experienced creative education and the perceptions that they have formed concerning its definition, role and impact.

The over-arching purpose of the research, therefore, was to (co)construct/interpret knowledge about experiences and perceptions of creative education, by giving voice to participants involved in varying learning contexts and expressions of creative education in the Caribbean/OAS geographical region.

Aim of the Research

The primary aim of this thesis is to present knowledge gained from the experiences and perceptions of persons involved in the field of creative education within different learning contexts. I wanted to elicit stories about creative experiences from a range of participants and to compare those stories against my own experiences and perceptions and theoretical perspectives. As

such, this thesis makes a case for the practical application of the knowledge gained from participants' experiences and perceptions to curriculum design and the practice of creative education. This aim gave rise to three key research questions:

Key research questions:

1. What is the nature of experiences of creative education in selected twenty-first century Caribbean/OAS contexts?

2. How is creative education perceived within selected twenty-first century Caribbean/OAS contexts?

3. In what ways do experiences and perceptions of creative education in selected twenty-first century Caribbean/OAS contexts articulate with theoretical perspectives on creativity in education?

Contents of the Thesis

Chapter One gives the 'Exposition' that offers background information concerning the research I conducted. The study's 'participant-narrators' are introduced through dramatic dialogue in the form of a mini screenplay consisting of verbatim excerpts from their narrative accounts. Following that, I present a brief critical analysis of the dramatic scene by first of all discussing the representational significance of the characters. Secondly, I briefly describe the 'setting' which explores the research context(s) of experiences and perceptions of creative education. Thirdly, the situation/conflict inherent in creative education is briefly examined with reference to ethical issues relating to creative education in postcolonial 21st century contexts.

Chapter Two, presents the 'Inciting Incident' that initiated the study. The discussion in this section of the thesis focuses on positionality and the theoretical framework used for comprehending and interpreting the data. Auto/biography, reflexivity, personal commitment, experiences, perceptions and ethics are explicated. The eclectic theoretical lens adopted for the study is also explained and rationalised vis a vis creative education in postcolonial contexts.

The focal point in **Chapter Three** is the 'Rising Action' of the research story where I deliberate on methodology and methods. A rationale is given for adopting a narrative methodological approach. This includes ethical considerations. The research procedure is described in detail and a description of the research participants and their contexts of experience is given. In addition, I describe and justify my use of the narrative interview method and identify some pertinent issues and challenges associated with the research process.

In **Chapter Four**, the 'Climax', I describe my analytical procedure and justify a comparative-inductive approach to my data analysis. I also indicate the challenges experienced/insights gained from the process of scrutinising the narrative data. Moreover, this chapter explains the significance of the analytical approach and deliberates on ethical considerations with regard to comparative-inductive analysis.

Chapter Five advances the dialogue from 'Climax' to the 'Falling Action' of this thesis. It consists of conclusions drawn from my comparative-inductive analysis and theory-based interpretation of the experiences and perceptions of the study's participants. These conclusions are supported by dramatic scene, auto/biographical vignette and quotations from the interview transcripts. I also explore the significance of the findings and the ethical dimension in participants' accounts of their experiences and perceptions.

Chapter Six: Easing the tension, inherent in this story of creative education in a postcolonial space, is the focus of this chapter. This is linked to the analysis of Dramatic Scene One in Chapter One. It also extends the discussion in Chapters Four and Five. This part of the 'plot's progression' offers a recommendation for a re-conceptualisation of creative education as a 'critical-transformative pedagogy for creativity'.

Chapter Seven, the 'Denouement', culminates the thesis by reflection on the research process and consideration of possibilities for future research and action aimed at promoting a hybrid model of creative education. These considerations include dissemination of the research findings and promotion of creative literacy through a variety of forums and further research. The chapter ends with my pedagogic creed for creativity in education and closing thoughts.

CHAPTER ONE
INTRODUCTION - EXPOSITION

1.1. Preambulatory Avowal (as opposed to 'Disclaimer')

The following dramatic scene (a mini screenplay), serves to introduce this narrative-based account of my inquiry into experiences and perceptions of creative education. It 'sets the stage' for the unfolding narrative plot. Incorporating performance dialogue into this thesis indicates an enduring exploration into my creative self. It also reflects my identity as a creative educator and fascination with creativity for educational development.

Although primarily intended to complement the narrative (plot) structuring of my argument, the screenplay format of the dramatic scene may be viewed as a means of exploring what Baldwin (2016) describes as the "multiple possibilities for narrative construction, [extending]…dilatory space…and engaging the reader" (p.536-549). In a paradoxical sense, the dramatic scene is less about narrative complementarity and coherence. It is more about my attempt to 'privilege the voices' of a representative range of research participants involved in the practice of creative education in a postcolonial space (see Smith, 2005).

In this way, too, I am given opportunity to become more intimately involved with the data in a recursive process of what Richardson and St. Pierre (2005) encourage as the nurturing of the researcher's voice. I am seeking to understand the ways in which 'voice' may be defined and beginning to interrogate/assert my own voice through performance text, utilising participants' interview data.

Researchers today have the advantage of operating in a postmodern context in which there exist multitudinous approaches to acquiring and sharing knowledge. The completed writing product bears the indelible stamp of the writer's style and psyche (Richardson and St. Pierre, 2005). The concept of 'voice', therefore, is integral to the (re)presentation of research data--especially narrative data—since, according to Schostak & Schostak (2008):

> voice…defines its own boundaries, its own surfaces and depths in terms of who can voice...and asserts existence and identity….Data has

no existence without the voice of the witness…..Without [research participants'] expressing view-points from their perspectives to each other, data cannot be made publicly visible. Without public recognition,   there is no data that can be evidence as a basis for understanding and explanation (p.212).

The use of the dramatic/filmic scene, therefore, may be said to signify: (1) a visibilisation of the narrative data, (2) conformity to forms of (re)presentation that are inclusive and empowering (Denzin *et al*., 2008) and (3) a rhetorical and critically dialogic channel that provides opportunity to see how narrative: transforms our reality; builds our awareness of things that we might have overlooked; augments our lives and allows us to probe and project our inner experiences (Ramchand, 1980).

Filmic narrative, then, offers a medium through which, to use words from Woodroffe (1980), "the events of the story, the personality, and motives of the characters flow outward to the reader….[This involves] a mediating consciousness through which the characters present themselves to the reader" (p.377). Chatman (1978) extends this idea in his assertion that films give narrative fresh points of view and provide insight into a character's consciousness.

Artistic re-presentation of research is, furthermore, a means by which one can submerge one's self into the research, forge deeper connections with others and explore undergirding societal structures (Neckles, 2013). Through the medium of dramatic dialogue, one is also able to engage in a kind of 'performance dialogy' that takes into account, to cite Freire (1996),

the [persons]-in-a situation" to whom the research was directed because research, like education, "… is not carried on by "A" for "B" or by "A" about "B", but rather by "A" with "B," mediated by the world- a world which impresses and challenges both parties, giving rise to views or opinions about it (p.74-75).

This 'performance dialogy' to which I refer is equally dialogic and narrative. It is dialogic in the Freirean concept of dialogue as an existential, humanising, liberating, equalising and critical thinking activity that carries with it the potential for social and educational transformation (see Freire, 1996). This, as I see it, is synonymous with reflexive and critical storying as

researcher/creative practitioner within a community of practice for creative education.

Contemporary academic scholars aligned to the field of performance ethnography, for example, Norman Denzin, make extensive use of the performative approach to the writing of academic research texts. In the text, Performance Ethnography: Critical Pedagogy and the Politics of Culture Denzin (2003) informs us about "the performance turn in the human sciences" and his desire "to chart a performance-based social science research" that is aligned to decolonizing and emancipatory methodologies (p.ix). Accordingly, the dramatic scenes in this thesis, titled Narratives of Experience: Voices from the Field may be seen to reflect Denzin's (2016) dramatically-crafted call:

Speaker One:

> We want a dialogical ethic that honors the essential human freedoms of expression….I need a relational ethic….When I write about my own life   and the lives of others…I have a responsibility to them. How do I tell the truth, do no harm, and honor and respect our relationship at the same time?

Speaker Two:

> We want a dialogical ethic, texts, performances and inquiries that speak to and with the other. We want works that re-engage the past and bring it alive in the present. The dialogic text attempts to [keep] the dialogue   alive, to keep the conversation between performer, inquirer and the audience ongoing and open-ended. The dialogic text enacts a dialogical ethic.   It involves more than empathy: it interrogates, criticizes, empowers, and creates languages of resistance (p.10).

Andreatta (2015) also offers another vivid example of research-based performance text (see Appendix IV). Other scholars such as O'Neill *et al*. (2002) make a case for "Renewed methodologies for social research: ethno-mimesis as performative praxis". Rossiter *et al*. (2008), similarly, speak about "Staging data: theatre as a tool for analysis and knowledge transfer in health research". Perselli (2005) also subscribes to the practice of "Re-envisioning research, re-presenting self: putting arts media to work in the analysis and synthesis of data on 'difference' and 'dis/ability'".

In addition, Horsfall and Titchen (2009) discuss the issue of Disrupting edges-opening spaces: pursuing democracy and human flourishing through creative methodologies. In the *Handbook of the arts in qualitative research: perspectives, methodologies and issues*, Knowles and Promislow (2008) elaborate on "Using an arts methodology to create a thesis or dissertation" (p.511-526). Phillips *et al.* (2009), likewise, engage us in discourse about defining and assessing 'doctorateness' as a dialogue of dance.

Furthermore, experimentation with performance forms of academic writing is encouraged by Snyder-Young (2010) in her article: Beyond an aesthetic of objectivity: performance ethnography, performance texts and theatricality. Additionally, Saldana (2003) discusses 'dramatising data' (also see Alexander, 2014); Davies, 2014; Cahnmann-Taylor and Siegesmund, 2013; Schechner, 2013; Phillips *et al.*, 2009; Womack, 2009; Butler-Kisber, 2002 [who focuses on poetry]; Barone and Eisner, 1997).

As indicated in the Prologue to this thesis, I refer to the dramatic scenes as 'Voices from the Field' because the dialogue consists mainly of verbatim excerpts from a cross-sectional sample of the research participants' interview transcripts. This 'field', from which the research participants 'voice', spans three Caribbean/OAS countries: Jamaica, the United States of America (USA) and Trinidad and Tobago (T&T). The scene is set in Trinidad and Tobago--a small twin-island, democratic state located just north-east of Venezuela, South America, at the southernmost end of the Caribbean region. Like Jamaica and the USA, T&T is a member of the Organisation of American States (OAS)[1]. T& T shares with the other countries in the region, a plural/cosmopolitan demographic, a postcolonial history and rich oral traditions as a common narrative denominator (for example, folklore, dub, rap, spoken word and rapso).

The Caribbean/OAS is culturally-rich, ethnically diverse and known around the world for its festival and creative artforms such as reggae in Jamaica, and rap in the USA. In Trinidad and Tobago (my homeland), there is carnival, calypso and the steelpan (the only percussion instrument invented in the twentieth century). It is from this creative and 'contested space'

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[1](see http://oas.org/en/member_states/default.asp)

(Neckles, 2013) that I write--that we, the 'voices' from the field of narrative inquiry 'story' about our experiences and related perceptions of creative education.

1.2. Dramatic Scene One

NARRATIVES OF EXPERIENCE AND PERCEPTION
VOICES FROM THE FIELD

FADE IN (WITH ON-SCREEN LOCATION TEXT):

Montage - aerial views of Port-of Spain, Trinidad and Tobago; Kingston, Jamaica; South Carolina, USA.

We HEAR MUSIC Instrumental UNDER

FADE IN:
AN ORDINARY (RESEARCH) DAY, 2015

Montage - a drama class, a creative writing class, a dance class, a visual arts class, a music class (including steelpan), a theatre production rehearsal – all in session.

ON-SCREEN TEXT
Narratives of Creative Experience: Voices from the 'Field'

CUT TO:

EXT.   CiE (Creativity-in-Education) BOULEVARD – DAY

ESTABLISHING SHOT: CREATIVE ED 21st CENTURY
                                          PRODUCTIONS BUILDING

INT.   BROADCAST STUDIO

A studio AUDIENCE is seated in amphitheatre style. The MODERATOR / PRESENTER's curved desk creates a collegial circular arrangement with the AUDIENCE.

The DIRECTOR signals "Going live in 5, 4, 3, 2, 1."

CLOSE UP (CU) of MODERATOR / PRESENTER

MODERATOR / PRESENTER
Welcome to our inaugural edition of Narratives of Creative
Experience:Voices from the 'Field' when we video-conference
live with persons involved in creative education
in the Caribbean/OAS region. This is the first in a series of
seven programmes based on a study conducted by Juliet Jones, a
doctoral student with the University Sheffield in England.

25

Miss Jones has been working in the field of education
since 1995 and joins us for this series of broadcasts.
MS. JONES, thank you for joining us.

MS JONES

It's a pleasure to be here to dialogue about such
an important topic in education, especially at a time
when problems in education and other spheres of global
life appear to be on the rise.

I am committed, as a creative education researcher,
to highlighting the experiences of different persons
involved in creative education in postcolonial
Caribbean/OAS contexts by giving voice to their,
rather, our experiences and perceptions.

MODERATOR/PRESENTER

Thank you for being here. I understand that most, if not all of
the members of our studio audience were actually participants in
your study?

MS. JONES

As a matter of fact, yes, they are the persons I interviewed.
Without them, I would not have had a study. I'm tremendously
grateful. I learned a lot from them.

We HEAR APPLAUSE

CUT TO:

MID SHOT (MS) of studio AUDIENCE

CUT TO:
CLOSE UP of MODERATOR

MODERATOR/PRESENTER

Our studio AUDIENCE is a focus group comprising a cross-
section of persons participating in the field of creative
education-educators, administrators, visual and performing arts
facilitators, performers and other professionals. Also joining us
are three other creative educators from Jamaica and South
Carolina, USA. You will get their names as we continue the
discussion.

                    MODERATOR/PRESENTER
The focus is on hearing stories about persons' experiences of creative education in the Caribbean/OAS region. We also have a 'Call-In' segment to allow us to get your feedback. So take note of the number on the screen.

The number to call is 1-273-284-8333[2]. That's 1- CREATIVE ED. We'll let you know when you can start calling in. Before we get the conversational ball rolling today, this message from our theoretical consultants. Don't go away. We'll be right back.

We HEAR MUSIC Instrumental

CUT TO:

ON-SCREEN TEXT SCROLLING with VOICE OVER (VO)

        Craft *et al* (2001): There has been a
universalization of the conception of creativity. We see the
current creativity discourse:
- operating in the economic and political field;
- acting as a possible vehicle for individual empowerment in institutions and organizations
- and being used to develop effective learning (p.1).

                                        DISSOLVE TO:

INT.   BROADCAST STUDIO - SAME

            MODERATOR / PRESENTER (cont'd.)

Welcome back to our live broadcast of Narratives of Experience and Perception: 'Voices from the Field', when we video-conference live with persons involved in creative education in the Caribbean/OAS region.

Before the break, we told you that also joining us on today's show are other creative educators-one from Jamaica and two from South Carolina, USA. Welcome DR. ENYAWED, DR. ATTEROC. MS. AIRAM, also from the USA, will join us a little later on. Thanks to you all and to our viewing, listening and

---

[2]This is a fictitious number.

           studio AUDIENCE for taking time out from your busy
           schedules to be part of this relevant discussion.

                                    CUT TO:

INT.   BROACAST STUDIO – SAME – LARGE VIDEO CONFERENCE MULTI-FRAME SCREEN

DR. ENYAWED, an African-American of medium build, smiles charmingly into the camera. DR. ATTEROC, nodding briefly, her Afro-Jamaican locks swaying gently as she does so, also smiles.

                        DR. ENYAWED
           It's my pleasure to be joining you.

                        DR. ATTEROC
           [Thank you for including me in this discussion of creative
           education in our region. This is an important issue in our
           region's educational agenda][3].

                   MODERATOR / PRESENTER
           To begin the discussion in today's programme, we begin
           with you, MS. JONES. Please tell us about your professional
           background and training and how you came to be involved in
           creative education and more specifically, this particular kind
           of research. What was your primary motivation? [4]

                        MS JONES
           This interest was sparked way back in 1996 when, as a
           neophyte secondary school teacher, I was introduced to the
           drama/theatre-in-education course at the University of the
           West Indies. That represented a turning point in the unfolding
           story of my career as an educator….

           That year that I spent on campus …opened up my eyes to
           begin to understand ways in which drama and theatre can be
           used to build critical awareness through a children's theatre

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[3]I have used square brackets to indicate fictional speech.

[4]The ensuing dialogue between myself and the MODERATOR/PRESENTER about my personal involvement in creative education is actual verbatim text/narrative data that I culled from the narrative interview with my principal co-participant (see Appendix III). Throughout the dramatic scenes, I have set off non-verbatim interview text with square brackets: [   ].

MS JONES (cont'd.)

production of "Papa Croc"[5], a children's story I wrote about a family in crisis. So that was how I began to become sensitised to the power of creativity--for building awareness about social issues. I became very concerned about this thing called family life that I think, too often, we tend to take for granted.

MODERATOR/PRESENTER

So, tell me a little bit more about your professional background and how you came to be involved in this type of work.

MS. JONES

And then, jumping to my involvement in a faith-based performing arts company: my pastor one day gave me the challenge of starting to do drama with the youth group. We started a radio drama series using a lot of improvisation, creative brain-storming, with me side-coaching, but the young people and the young adults actually coming up with the content.

We also started talking about establishing an academy of creativity and applied arts. [Those experiences have]…brought me to this point of participation with other creative practitioners in reflecting about personal and professional experiences and perceptions of creative education.

MODERATOR/PRESENTER

Thank you for giving us some insight into the motivation behind your research project. We'd now like to hear from a member of our in-studio focus group. MR. NITRAM?

CLOSE UP:

MR. NITRAM

I'm not sure about what you mean by creative education.

MODERATOR / PRESENTER

Interesting that you should say that because a number of persons in our survey have been saying the same thing. Here in Trinidad and Tobago, we talk about arts in education, arts integration, drama in education, theatre in education but to the best of my

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[5]I eventually published this children's story: http://www.amazon.com/Pap-Croc-Juliet-Jones/dp149189251X/ref+tmm_pap_swatch_0?_encoding+UTF8&qid=&sr=

knowledge, I have not heard 'creative education' in common usage.

                              MS. NASUS
My interpretation of creative education is…the pedagogical approaches that we use to let children learn outside of the school curriculum.

                    MODERATOR / PRESENTER
How do you respond to what MS NASUS just shared, MR.NITRAM?

                              MR. NITRAM
I'm a teacher educator with a focus on Literatures in English for primary and secondary teachers. I consider creativity to be the core of education and especially teacher education.

                    MODERATOR / PRESENTER
OK. Thank you. I've just been told that MS. AIRAM, also from South Carolina, USA, has just joined us. Glad that you could join the conversation.

                                                        CUT TO:

INT.   BROADCAST STUDIO – SAME - LARGE TELECONFERENCE MULTI-FRAME SCREEN

A young Caucasian woman, of average height and build, with shoulder length brown hair, smiles as she greets the MODERATOR / PRESENTER.

                              MS. AIRAM
I'm happy to. Sure….I grew up as a dancer and taught dance throughout high school and college. I was…given the opportunity to teach at a university-affiliated magnet school throughout my studies. I've never regretted this decision once. I finally found my calling, to teach students to develop a problem solving, creative way of learning about the world and how to find their place.

                    MODERATOR / PRESENTER
What you just shared reminds me of something Sir Ken Robinson (2001) said in his book: *Out of our minds*—that for a long time, we have been confusing academic ability with intelligence and because of that, many highly intelligent people have gone through school thinking they are not while many who are academically able persons have never unlocked their other hidden talents (p.7). DR. AIVAL, can you identify with MS AIRAM's experience?

                    DR. AIVAL
            I've always wanted to be a teacher, although that's one thing
            in terms of a profession. But I also had a deep passion for
            dance. I never trained formally as a teenager or anything but
            I was heavily influenced by Astor Johnson and the Repertory
            Dance Company[6] in Trinidad. I knew when I saw Astor's
            performance I knew that was what I wanted to do…and I
            thought, wow, I didn't realise that I could merge these two
            passions—teaching and dance in that way.
            …I decided to teach…and I took up a post as a physical
            education teacher.…I was a PE teacher and I had dance
            clubs.

                    MODERATOR / PRESENTER
            DR. AIVAL, that's a gripping story about how you came to
            be involved in creative education. I know you have more to
            tell but we have to break for another message from our
            theoretical consultants.

            When we return, the dialogue continues with our colleagues
            in the USA, Jamaica and our in-studio focus group.
            Stay tuned. We'll be right back.

We HEAR MUSIC UP and UNDER

                                                            CUT TO:

        ON-SCREEN TEXT SCROLLING with VOICE OVER (VO)

            Eisner (2004): The aim of education ought to be conceived as
            the preparation of artists.…The distinctive forms of thinking
            needed to create artistically crafted work are relevant not only to
            what students do. They are relevant to virtually all aspects of
            what we do, from the design of curricula, to the practice of
            teaching, to the features of the environment in which students
            and teachers live (p. 4).

                                                            CUT TO:

INT.   BROACAST STUDIO – SAME

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[6]Founded in 1972, The Astor Johnson Repertory Dance Theatre is a Caribbean-based company that aims to reflect Caribbean cultural expressions and issues through the medium of dance.

MODERATOR / PRESENTER
Welcome back to our live broadcast of "Narratives of Experience and Perception: Voices from the Field"--a programme aimed at facilitating dialogue about creative education in Caribbean/OAS contexts. Before the break, DR. AIVAL was sharing with us her experience as an educator being initiated into the field of creative education.

We HEAR two voices raised in argument.

VO 1
M'am, I'm sorry. We are ON AIR. You cannot enter the studio now.

VO 2
[But I'm supposed to be here! I was invited to join the discussion by the researcher, herself!].

VO 1
M'aam, this conference is only for educators. If you do not remove yourself, I…

MODERATOR / PRESENTER
It seems that we have a little drama happening in studio. Oh. CLEVA. She can join us. By way of information, this video-conference on creative education is not limited to educators. It includes persons from different fields who have experienced creative education.

MS. JONES
Yes. CLEVA was one of the participants in my study and I've worked with her in the faith-based performing arts company I mentioned earlier, for a number of years. So I think it would be interesting to get her perspective as well. I also think it appropriate for my auto/biographical input.

MODERATOR/PRESENTER
Ok. So CLEVA, tell us about your experience of creative education—how you got involved, and something about your background.

CLEVA
[Thank you. Sorry to be late. We had an emergency at the Centre.] I am a Registered Nurse. In terms of creative education, I had to do a drama course for one semester while being a student….That course was compulsory at the time….And the coordinator of my class said to us that this course is compulsory because drama helps in giving nursing care.

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I didn't fully comprehend that concept initially. Within the first class [the instructor] had explained that drama helps us as humans find creative ways of expressing anything that is difficult. Many of our classes were filled with innovative ways of interacting with difficult patients, staff and situations.

Also, I am a member of [a performing arts company] and this experience of being in an arts company wasn't just about being in the arts, or about dancing, drama or music. It was a holistic development tool in my life.

MODERATOR /PRESENTER

Interesting. That reminds me of something Elliot Eisner said in 2004:

"The highest accolade we can confer upon someone is to say that he or she is an artist whether as a carpenter or a surgeon, a cook or an engineer, a physicist or a teacher. The fine arts have no monopoly on the artistic" (p.4).

He also spoke about what education can learn from the arts about the practice of education. I agree with Eisner and I also believe that the arts do serve to augment/accelerate the development of an inherent creative capacity.

Very interesting, indeed. We'd like to bring you into the conversation, DR. ENYAWED.

DR. ENYAWED

First, with regard to my background…I've been around music for most of my life….I was very concerned about how all of the popular music….was appearing to reflect on a world that was troubled and a world that was suffering itself increasingly more from anything that was what I considered to be normal or Godly or moral.   I was very concerned about the impact this was having on youth ….

So then I purposed my work…that would be focused on …media literacy which is understanding the influence of music and media in shaping your attitudes and beliefs, choices, perceptions and behavior….having to do with the message and the music in adolescent health behavior.

MODERATOR/PRESENTER
Thank you DR. ENYAWED. Joining us from Jamaica is DR. ATTEROC who has been directly involved in this aspect of education that integrates the arts. Let's bring you into the conversation.

CUT TO:

INT.   BROADCAST STUDIO – SAME – LARGE TELECONFERENCE MULTI-FRAME SCREEN

DR. ATTEROC
…during my teenage years, I was actually a part of a performing group in Jamaica. I've done all the major companies and I have done all the performing arts schools. …I moved in to the Dance Ed. diploma.

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That took me step by step into youth empowerment, social work, project management until…I actually went to Suny Brockport after I left Edna Manley[7]…and…developed an acute interest in psychology and behavior as well— studying two things simultaneously. Now from there we had a call—clinical behavioural specialist and psychologist [to] teach the more conservative program, in terms of using the arts in education.…In my practice….I can do both at once.

MODERATOR/PRESENTER
Very interesting indeed. As a creative practitioner, myself, I have often used the sketch to stretch strategy to evaluate students' response to and understanding of subject matter. So, essentially, you have been able to integrate the arts into your work as a clinical psychologist.

DR. ATTEROC
I find that it is one of the simplest methods for one gaining insight into a student's psyche to assist a student in learning very quickly—mastering a concept that's difficult and having them express themselves and develop confidence and learn to integrate information in a new way. I am known as the dancing psychologist (laughing). They say to me if I do a workshop or I am doing any sort of training they all say well if she is speaking too technical…she can dance it for you.

---

[7]Edna Manley College of the Performing Arts

So it's a very powerful tool and I find it is very strong
especially in the aspect of therapeutic involvement….
It…bypasses all the nuances of the ego, of the nuances of the
mind, the ids. It cuts straight to the meat of the matter
because it's a very pure authentic and raw expression of a
person's sense of being. So even if somebody…has some
form of exceptionality, you can say to them: Can you draw?
Can you use play dough to create something?

         MODERATOR / PRESENTER
Thank you. I noticed that while DR. ATTEROC was
speaking, a number of you in our studio focus group were
nodding in agreement. We have opened up the lines. I
understand we have a caller standing by via Skype.
Hello. CALLER. Please tell us your name and make your
contribution.

                            CUT TO:

INT.   BROADCAST STUDIO – SAME – SCREEN

Members of the studio audience are nodding, musingly.

CLOSE ON: A WOMAN

The WOMAN, with a short, grey-speckled 'afro' hairstyle, is nodding--an
enthusiastic expression on her face. Her 'kinte' scarf accentuates her honey-
brown face. She is of medium build.

             WOMAN
Hi there. I'm ELEDA

         MODERATOR / PRESENTER
ELEDA, welcome. Can you identify with DR ATTEROC'S
experience?

             ELEDA
I started dancing at an early age and as I got older I went into
theatre. I got involved working in a school….It was supposed
to be a summer job because I was going back to England to
continue my studies in drama.…I was fortunate enough to have

           ELEDA (cont'd.)
a wonderful principal.…who also felt the same like I did
because not everybody's academic. Our children from the home
were – most of them were non-academic. You had one or two that
slipped through the cracks and were academic, but generally they
came from deprived areas and they all had late starts so that

through the arts they were able to progress and do better at their school work.

MODERATOR / PRESENTER
You said you had trained in England?

ELEDA
Yes.…I went to school in England and after that I did drama,
I trained in drama and voice. I trained in London….I did
voice and drama. I was supposed to have gone back but I
never did....I remember once going for an…audition for the
Academy for the summer school. I was bluntly told, I will
never get this….They said, [ELEDA] you're fantastic, you're
incredible as a dancer, you're just amazing – they won't take
you. You're Black. So, that I learned early in the game.
So when I came home from the summer holidays, I decided
I'm not going back to that.

MODERATOR/PRESENTER
Hmmmn. Some serious food for thought there when we
consider our postcolonial past and the vestiges of colonialism
we seem to be wearing, still, in the 21st century. Thank you
for sharing your story, ELEDA.

I believe we have another caller on the line? I'm told it's DR.
RALEUB, a well-known teacher-educator. This will be our
final call. Go ahead caller.

DR. RALEUB
[Thank you]. There was an affinity with me and literature
because it stirred that creative spirit, the poetry that helps you
to see the beauty of the world, to help you to analyze and
come to terms with who you are, stories and drama,
particularly Shakespeare….Literature for me is highly
creative and it stirred my creative spirit. So even though I was
not in dance and art…, I used that creativity in my own teaching
so that I would have students do skits, I would have mock trials,
I would get them to develop short stories, I would get them to do
creative things like design….They would do a designer model of
what the set of the story looks like.

MODERATOR/PRESENTER
Did you have the support of the school's administration
and your colleagues?

DR RALEUB

Not everybody shares that vision that arts education is essential. And if you're working in an environment with a principal, for example, that didn't share that vision, then it was not the kind of support you needed.

It was like a play pen—go ahead and enjoy yourself but not really seeing the importance of the development of these students, you understand, and that kind of feeling. The staff also will feel it. And if the principal doesn't come to concerts, the staff will not come. So to me that was the challenge, the lack of support from other people.

….It is not a shared vision…In a very real way, arts education is given token acknowledgement on paper. And you can't say we don't have it, but there is not the political will—not necessarily the government—the political will in the school, in the school environment itself as a platform for the development of our students.

MODERATOR/PRESENTER

I think that's a poignant note on which to wrap up today's programme. The focus today was on experiences and perceptions of creative education. Persons also shared with us something about their personal backgrounds in terms of education and training. We also gained insight into the nature of persons' pedagogical 'creativities' within different creative teaching/learning contexts.

We'd like to thank everyone that participated and you, our viewing AUDIENCE. This educational series: Narratives of Creative Experience and Perception: 'Voices from the Field', continues, same time next week, on our sister station, Radio CiE 7.1 FM.

Also remember to check out the editorial feature in our online CiE (Creativity-in-Education) Magazine tomorrow morning. In it, we feature our editor's critical analysis of today's programme content.

MODERATOR/PRESENTER (cont'd.)

Stay safe, stay creative. On behalf of the cast and crew we wish you a good day. We leave you with some thoughts on creativity from Goodreads (2016).

We HEAR MUSIC UP and UNDER

                                                                    CUT TO:

FADE IN:
Creativity Quotes

ON SCREEN TEXT SCROLLING SLOWLY

"The worst enemy to creativity is self-doubt."
                                                    (Plath: see Kukil, 2000)

"… students…are not here to worship what is known, but to
question it."
                                                    (Bronowski, 2011)

"It is, in fact, nothing short of a miracle that the modern
methods of instruction have not yet entirely strangled the holy
curiosity of inquiry; for this delicate little plant,
aside from stimulation, stands mainly in need of freedom
Without this it goes to wrack and ruin without fail."
                                                    (Einstein, 1949)

But unless we are creators we are not fully alive.
What do I mean by creators? Not only artists, whose acts of
creation are the obvious ones of working with paint [or]
clay or words. "Creativity is a way of living life, no matter
our vocation or how we earn our living. Creativity is not
limited to the arts, or having some kind of important
career."
                                                    (L'Engle, 2016)

"The true sign of intelligence is not knowledge but
imagination."
                                                    (Einstein, 1949)

"You can't use up creativity. The more you use the more
you have."
                                                    (Angelou, see Goodreads Inc., 2016)

"Creativity is as important as literacy."
                                                    (Robinson, 2001)

1.3. Critical Analysis of the Dramatic Scene

1.3.1. Characters in the Field

The 'live broadcast' of the video-conference featured persons from different parts of the Caribbean and the United States. It positions them/us as 'postcolonial actors' in the field of creative education. The 'characters' belong to a cross-section of stakeholders from different geographical, educational, vocational, social and cultural contexts of creative practice within the 21ˢᵗ century Caribbean/OAS region.

In addition, they represent practitioners and/or participants in each of the visual and performing arts (VAPA)—namely, visual arts (MS. AIRAM); dance (MS. AIRAM; DR. AIVAL; DR. ATTEROC; ELEDA); theatre/drama (ELEDA, MS JONES); music (DR. ENYAWED). In the non-VAPA areas, we have CLEVA—nursing, DR. RALEUB and MR. NITRAM—English literature and MS. NASUS (a technocrat attached to UNESCO). The latter three individuals have all been involved in the arts.

The dialogue of this representational 'cast' of characters in the scenario also signals important themes emerging from the participants' accounts about their experiences of creative education. Viewed from various perspectives relative to creativity, postcolonial concerns and impacts of educational approaches to teaching and learning, these themes are integral to the unfolding narrative of this thesis.

1.3.2. The Setting: Contexts of Experience and Perception

The dialogue in the dramatic scene introduces important issues that reflect negative attitudes that ultimately impact the quality of education, in general. ELEDA, for example, shares her experience of being 'othered': "You're incredible as a dancer. You're just amazing. They won't take you. You're Black" (see Shepherd, 2011; Ashcroft *et al*., 2006). In my own experience, the issues of 'colour' and race have reared their ugly heads. Even from blood-related quarters I experienced discrimination when my mother's half-sister remarked, "Dey too black!" when my great aunt suggested she choose us as flower girls for her

wedding. As a teacher, students have confided in me concerning racist remarks made by teachers towards them.

Although I live in a country where different races co-exist harmoniously, political agendas present undeniable tensions. Under-currents surface every five years during election campaigns. My Christo-centric upbringing and socialization have convinced me of the equality of all persons. However, postcolonial issues are real. They often manifest in Caribbean/OAS educational systems that continue to be saddled with the hegemonic vestiges of colonialism like elitism, over-academicism, academic marginalisation, prejudice and the like.

I refer to the sociocultural and historical factors highlighted in the dramatic scene as the geo-creative backdrop against which experiences and perceptions of creative education are being shaped (Dyer-Regis, 2010). The implication of this is that setting out to gather stories cannot be adequately studied unless the researcher, as Goodson (2012) asserts:

> embraces stories of action within theories of context'. If we do this, stories can be 'located'. This means they can be seen as the social constructions they are, located in time and space, social history and social geography (p.4).

1.3.3. The Situation: Ethics and Creative Education

Different points the characters make in the dramatic dialogue also lead us to consider ethical considerations in the practice of creative education. For example, DR. ENWAYED mentions the deleterious influence of popular youth music multimedia on learners in the digital age—one of the "wicked problems" of the 21st century (see Murgatroyd, 2010). Furthermore, the dramatic scene hints at issues to be ethically negotiated:

(i) between creative pedagogy and pedagogy for creativity (as might be inferred when comparing NITRAM's, MS. NASUS's and MS. JONES'S comments regarding the definition of creative education);

(ii) between traditional pedagogy and creative pedagogy (as seen when DR. RALEUB mentions lack of understanding and collegial support) and

(iii) between creative education for academic achievement versus creative education as an ethic of care and empowerment (as illustrated with CLEVA, the

nurse, DR. AIVAL, the Physical Education teacher with dance clubs and DR. ATTEROC, the dancing educational psychologist).

1.4.   Summary of Chapter One

In this chapter, I have 'set the stage' for the ensuing sections of the thesis. In 'setting the stage', I have utilised a dramatic medium to introduce my research narrative which incorporates dialogue created from the research data, auto/biographical content and an introduction to some of the theoretical perspectives on different aspects of creative education. In the Prologue, I outlined my narrative/plot-based approach to the study and the structuring of the thesis, introduced the topic of the research, the participants, contexts of experience and perception of creative education and the significance of the study.

A preview of the contents of the remaining chapters then followed. Next, the preamble to Dramatic Scene One situated this approach within the literature on performance ethnography. It also served to introduce salient issues in creative education. This preceded a critical analysis of the ideas discussed in the Dramatic Scene and introduced the concept of ethics in relation to the study's focus on experiences and perceptions of creative education.

To sum up, I presented the dramatic/introductory 'Exposition' that provided background, explanatory details concerning this account about my research project. I introduced the 'characters', the participants whom I interviewed for the study. Then I discussed the 'setting', that is, the research context(s) of experiences and perceptions of creative education. The discussion continued with the significance of the elements: character, setting and situation which introduced ethical consideration pertaining to creative education in Caribbean/OAS 21st century contexts.

1.5.   Preview of Chapter Two

In the next chapter, I critically explore positionality from a deconstructive standpoint. Additionally, I review relevant theory on critical pedagogy, transformative learning, creativity in education and ethics to continue connecting the dots between experiences, perceptions and creative education in 21st century Caribbean/OAS contexts.

CHAPTER TWO
INCITING INCIDENT: EXPLORING POSITIONALITY AND THEORY

2.1.   Introduction and Overview of Chapter

This chapter elaborates upon issues which were 'foreshadowed' in Chapter One. According to Freytag (1896), the inciting incident initiates the main action of a story. Theoretical perspectives on creativity in education, critical pedagogy, transformative learning and ethics related to what I was hearing within the particular context of the study. These perspectives, therefore, constitute the eclectic framework that undergirds my study.

Before delving into a review of the literature, I first of all explore positionality in terms of auto/biography and reflexivity. In the next section, I establish a connection between experiences and perceptions of creative education and relevant theoretical perspectives. This connection, to my mind, provides a rationale for the study and a lens for the critical interpretation of the data. It also shows the ways in which theory may be applied to an understanding of the socio-historical reality and practice of creative education within the research context.

Thirdly, the distinction between creative pedagogy and the concept of pedagogy for creativity is examined. The discussion then progresses to a consideration of critical pedagogy and transformative learning with reference to teaching/learning for creativity in postcolonial contexts. Finally, ethical issues concerning creativity in education are raised with a view to distinguishing the theoretical framework as an ethically-based, interpretive construct for analysis of the narrative data.

2.2. Deconstructing Positionality: Auto/Biography and Reflexivity

Writing centuries ago, Shakespeare imbued his character, Polonius, with a practical wisdom that today's researcher is well-advised to consider:

> This above all-to thine own self be true,
> And it must follow, as the night the day,
> Thou canst not then be false to any man.
> > (The Tragedy of Hamlet, Prince of Denmark,
> > Act I, Sc. 3, l. 564-566)

Centuries later, Allies (1999) echoes the meaning inherent in Polonius's advice to Laertes when he says that researchers should acknowledge "personal, philosophical, theoretical, ideological, cultural and practical positions arising [from their] experiences, beliefs, attitudes, perceptions and assumptions" (p.2). In my view, two words can be applied to this statement: 'deconstruction' and 'positionality'. Derrida (1997) explains the concept of deconstruction as an analysis that seeks to discover the process of a writer's thinking:

> to find the tensions, the contradictions, the heterogeneity within their own corpus….Deconstruction is not a method or some tool that you might apply to something from the outside….Deconstruction is something which happens from the inside (see Caputo, 1997, p.9).

This helps me to explore my own positionality in my research/writing-up process by extending the notion of deconstruction to the concept of reflexivity.

Reflexivity, that is, an internally-focused, critical and 'de-constructive' self-analysis, is important. Regardless of the research methodology or method chosen, the reality that is researched cannot be separated from the person who researches it (Pring, 2000). Neckles (2013) describes reflexivity as a process of hermeneutic reflection during which experiences are being interpreted based on a heightened awareness of our personal responses to those experiences.

The reflexive process also involves an evaluation of personal responses against the influence of social and cultural contexts. Said another way, reflexivity necessitates adopting a critical approach to probing what Stern (2013) refers to as the "unsaid assumptions that challenge singular meaning" (p.61). It is

especially crucial to adopt a reflexive stance in all aspects of research because "research contexts are characterised by socio-cultural, historical and situational factors in terms of political agendas and power relationships that can impact educational structures and research agendas" (Muhammad *et al*., 2014, p.3-6).

Neckles (2013) extends this idea when she says, "there are multiple social realities and ways of seeing and making sense of the world…and the knowledge that one constructs [and disseminates] emanates from personal life stories and…subjective interpretations of the situations and circumstances experienced" (p.29).

The foregoing perspectives support the case for deconstructing various aspects of my positionality with reference to my research project and theoretical framework. To elaborate:

- ➢ As an individual socialised in a multicultural, postcolonial context, I have experienced/witnessed socially unjust practices such as othering, stereotyping and racial prejudice.

- ➢ As an educator/administrator, I have had to grapple with the effects of disruptive, educational 'innovations' coupled with excessive testing systems, inequitable 'meritocracy' and academic and socio-economic marginalisation.

- ➢ As a creative practitioner in the digital age, I am concerned about the possible deleterious effects of popular youth multimedia on youth.

- ➢ As a consequence, I am interested in creative pedagogy that utilises culturally-relevant media as a means of engendering critical thinking and transformative learning. I have also witnessed the appeal of creative pedagogy to learners but I have also seen resistance by some educators to such an approach.

- ➢ I hold strongly to the view that ethics is an imperative for education--especially in light of the many social ills that plague societies in our world today.

Becker (1967) contends that "it is not possible to do research that is not inherently influenced by personal and political sympathies….[We] cannot avoid taking sides, for reasons firmly based in social structure" (p.162, 239). My

positional assertions, therefore, reveal some of the influential impacts on my research focus and theoretical inclination. Reflexively de-constructing my positionality, furthermore, facilitated my writing process as a 'method of inquiry' according to Richardson and St. Pierre (2008). As was mentioned in Chapter One, they assert that "the [writing] product cannot be separated from the producer, the mode of production, or the method of knowing" (p.476-478).

Additionally, this approach has been useful for the development of the auto/biographical component in this thesis. As well, it has aided the process of connecting 'experiential/perceptual' with 'theoretical/ethical' (subsequently referred to as '*theorethical*') concepts that constitute an eclectic mix of perspectives that formed the interpretive platform for my inquiry into creative education.

2.3.   Connecting Experiential-Perceptual with Theoretical-Ethical

2.3.1. Creativity and Pedagogy

Preparing students to create solutions for the challenges of life in the twenty-first century certainly brings the issue of creativity to the fore. Robinson (2001) informs us that "throughout the world, national governments are re-organising their education systems to meet the challenges of the twenty-first century. One of the priorities is promoting creativity and innovation" (p.x). It is important, therefore, to inquire into the nature of creativity for ascertaining the various ways in which creativity may or may not be experienced, perceived, nurtured and expressed in educational practice.

The subject of creativity, however, is fraught with complexity. Tan and Gopinathan (2000), for example, describe creativity as a problem "beset with mysticism, confusing definitions, value judgments, psychoanalytic admonitions, and...philosophical speculation dating from ancient times" (p.310). Craft (2008) expands this view by informing us that early Greek, Judaic, Christian, and Islamic traditions initially conceptualised creativity from an 'other-worldly' philosophical viewpoint.

However, since the Enlightenment and particularly after the Romantic era, creativity has been increasingly viewed in terms of human insight, originality and subjectivity (Ryhammar and Brolin, 1999). Morrison and Johnston (2003) extend the notion of creativity as the ability to make something new which may include a concept, an artefact, a product, a process, an artform, a presentation or an explication. Often, this involves a process of making connections with prior knowledge, using the imagination, experimenting, taking risks and having fun.

Similarly, Sternberg and Lubart (1995) define creativity as creative intelligence in the generation of ideas. This is typified by a desire to think in unconventional ways, ability to tolerate ambiguity, tendency to take sensible risk; willingness to overcome obstacles and task-focused intrinsic motivation. They also stress the importance of an environment that supports creativity.

Their understanding of creativity is supported by Isaksen *et al*., (2010) who hold the view that everyone has the potential to find original and workable solutions to problems. They also think that creativity should be viewed as natural and observable. It does not occur only in the arts but can be seen in any area of human effort, more so when an individual explores new or original ideas, adjusts/enhances important aspects of his/her life and environment or resolves complex issues. A person functioning creatively, essentially, is operating in ways that can contribute to personal effectiveness and well-being.

Over time, researchers and practitioners interested in the subject of creativity in pedagogy have drawn on several traditions. Many of these traditions were cognitive in focus. Other traditions reflected affective or psychomotor emphases across a range of classical and contemporary perspectives from scholars like Gardner (2011), Maslow (1965), and Piaget (1959)--to cite a few. Table 1: Theories of Creativity and Implications for Creative Learning, on the next page, provides a succinct overview of some of the relevant theories, major proponents, concepts and implications for creative learning.

Table 1: Theories of Creativity and Implications for Creative Learning

Theoretical Category	Major Proponent	Concept	Implications for Creative Learning
Classical: Humanistic	Carl Rogers (1963)	The creative person is fully-functioning.	Nurturing natural curiosity, passion for learning and active imagination.
	Abraham Maslow (1965)	The creative person is self-actualised.	Providing opportunity for decision-making and problem-solving; dependency on others rather than self for idea formulation.
	Rollo May (1994)	Being creative is courageous.	Facilitating learners' pursuing unorthodox ideas that allow them to "dare to be different"—to think 'outside' the box'—to be creative thinkers and innovators.
Classical: Psycho-Analytic	Alfred Adler (1989)	Creativity compensates for perceptions of physical or psychological inadequacies.	Creativity should be cultivated in all learners by providing opportunity for creative expression as opposed to looking for 'creative genius talent potential'; contributes to development of self-esteem and learner efficacy.
	Carl Jung (1936)	Creative ideas emanate from a deeper source, from the 'collective unconscious'.	Learners should be guided to make personal connections with the gamut of human creativity by becoming familiar with the creative processes and products of other eras; socio-historical context is important to learning.
Classical: Constructivist	Jean Piaget (1959)	Creativity is a type of problem solving dependent on the child's thinking processes.	Developing learners' problem-solving processes provides opportunity for pursuing interesting challenges through use of hands-on approaches and exploration of materials.
Contemporary: Multiple Intelligences	Howard Gardner (`2011)	Creativity consists of an assemblage of nine different intelligences.	Every learner possesses at least nine distinctive ways of knowing that must be considered and validated when planning a curriculum that claims to cater to individual needs.
Contemporary: Triarchic	Robert J. Sternberg (2003)	Creativity is a cluster of three types of ability: Synthesising, Analysing, Practising.	Learners need to: have creative role models; take sensible risks; raise questions; define and pursue problems; have support for their ideas; puzzle over ideas; be evaluated with respect for creativity.
Contemporary: Optimal Experience	Mihalyi Csikzent-mihalyi (1996)	Creative individuals acquire competence in an area of interest that is pursued passionately with enjoyment.	The lines between play and work become blurred and learners will approach their work playfully.

De Bono (2017) has also made a considerable contribution to the process of creative thinking through his 'Six Thinking Hats' method. This constructive approach has been applied successfully in a wide range of contexts. The method enables persons to think laterally, in various roles/functions, to contribute to group dialogue and decision-making processes. The 'wearer' of the green hat, the creativity hat, has the responsibility to focus on new ideas, new perceptions, alternative options and possibilities.

Importantly, this type of thinking works in tandem with the optimistic 'yellow hat' thinker; the intuitive 'red hatter'; the reasonably judgmental 'black hat' that 'throws a cat among the pigeons'; the facts-focused 'white hat' wearer and the 'blue-hatted' 'gate-keeper' who ensures that the method's guidelines are observed. Clearly, this method involves critical and creative thinking which is important for problem-solving and to teaching and learning.

The various ideas about the nature of creativity and its relationship to teaching and learning, as Robinson (2001) would say, serve to "give a textured understanding of what creativity is [and] why promoting it is a necessity not an option" (p.x). Regardless of the theoretical orientation, the common theme of creativity as valuable to educational/personal development is discernible. Notwithstanding this value, Craft (2003) asserts that cultivating creativity in education could be limited by issues such as definition, tensions between policy and practice as well as curricular constraints arising from "centrally-controlled pedagogy" (p.124).

The National Advisory Committee on Creative and Cultural Education (NACCCE) Report (1999) further highlights the potential effectiveness of progressive instructional methods. These techniques encourage exploration, cooperation and experience that are often associated with supporting the development of creativity (p.iv; 103). However, some critics consider this approach to instruction as falling below the rigorous standards of traditional schooling. With regard to this, McWilliam's (2007) assertion resonates emphatically:

> We now know so much about the usefulness of creativity to mainstream enterprise and social futures that we cannot not address the pedagogical demands of creative capacity building with and for our students….It is certainly time to move 'creative' from rhetorical flourish to pedagogical imperative (p.10).

The question remains as to whether *creativity* as a "pedagogical imperative" for learning experiences lies in the realm of "rhetorical flourish" and incidental learning at policy, strategic planning and implementation levels of educational administration. Moreover, the extent to which educational policy d*eliberately* foregrounds teaching and learning *for creativity* in the practice of creative education in the research context, is debatable. It is, therefore, crucial to explore the experiences and perceptions of creative educators/learners.

Perspectives about creativity in education (CiE) reiterate the point I raised in my analysis of the introductory Dramatic Scene in Chapter One, concerning creative pedagogy vis a vis pedagogy for creativity. This distinction is mentioned in the NACCCE (1999) report which proposes that "creative teaching may be defined in two ways: first, teaching creatively, and second, teaching for creativity" (p.103).

Craft *et al.* (2001) reference the 'teaching for creativity' versus 'creative teaching' themes, discussed in the NACCCE (1999) report, as central to the issue of creativity in education. They further inform us that some contributors to the discourse who focus on 'creative teaching' appear to be suggesting an effective pedagogy. For those developing the idea of 'teaching for creativity', the major consequence for teachers and learners is a 'creativity for empowerment'.

Empowered, creative people question assumptions, see the world differently, are open to experiment, taking risks and making mistakes. They are also able to decipher connections often unseen by others (Lucas, 2001). This is consonant with one of the important goals of education: to assist students to think more productively by combining creative thinking that enables the generation of ideas and critical thinking that involves the evaluation of ideas (Kong, 2007).

2.3.2. Critical Pedagogy/Transformative Learning

Besides supporting creative thinking, critical thinking skills are essential for people living within postcolonial contexts. Education (in any context) is a politically contested space that is shaped by history, is challenged by a wide range of interest groups, and can operate in the name of democracy and justice while being totalitarian and oppressive (Kincheloe, 2008). Shepherd (2011) points out that the descendants of the enslaved eventually took power. Influenced by Euro-Christian missionaries and elites in charge of education, they became agents through whom slavery mentalities were continued.

Shepherd (2011) further states that the 'legacy of slavery model' persists not only in the mentalities and ideologies of those exercising power in the post-colonial periods, but also in their failure to: educate the population away from a colonial education which emphasised social control; respect the human rights claims of the masses; improve the social infrastructure; address widening economic gaps between rich and poor, and issues related to exploitation, marginalisation and 'othering'.

In light of these assertions, empowering persons to critically evaluate their thinking, life circumstance and educational experiences becomes a crucial imperative. Woodall *et al.*, (2012) tell us that empowerment, in its broadest, revolutionary connotation has to do with resisting oppression and injustice. It involves communities collaborating to increase their autonomy in situations related to their lives and health. In this sense, the theory of critical pedagogy (Freire, 2000) is relevant to this dialogue on experiences and perceptions of creative education. Freire's (1996) thinking is seen to corroborate Shepherd's (2011) view when he says:

> the structure of thought conditioned by the existential situation by which they were shaped…derives from the fact that the oppressed, at certain moments of their existential experience, adopt an attitude of "adhesion" to the oppressor….This does not necessarily mean that the oppressed are unaware that they are downtrodden. But their perception of themselves as oppressed is impaired by their submersion in the reality of oppression (p.27).

To counter this 'adhesion' to oppressive practices, Freire (1996) suggests that both teacher and student should engage in critical conversations about the

political, social, economic, cultural and educational architecture of their lives. This idea is in keeping with Egbo's (2005) assertion that while teachers may have limited opportunities to influence macro-level policies, they can create environments that foster positive educational outcomes for their students. This can be facilicitated by an instructional environment where critical thinking features prominently.

Connolly (2013) points out that often, the perception of 'critical thinking' is that it consists of mental gymnastics, with no reference to real world politics. He argues that in various fields, critical thinking is more focused on logic and argument, rather than addressing social justice. Freire (1996) would concur with Connolly (2013) since he advocates for a dialogic form of education arising out of critical reflection "as the practice of freedom" as opposed to the "banking concept of education" (p.52-54).

Additionally, Freire (2000) argues that many political and educational plans have failed because the designers neglected to take into account the "*men-in-a-situation*" for whom the program was directed (p.75) and that the more radical the person is, the more fully he or she enters into reality so that, knowing it better, he or she can better transform it (p.21). He further contends that education that solves the tension between teacher and student occurs when there is mutual recognition of the factors that eliminate incongruity. Thus, pedagogy as a liberating practice occurs "when the [teacher] first asks herself or himself *what* she or he will dialogue with the [student] *about"* (p.74).

Jay and Graff (1995) argue that Freire's critical approach to education was context-specific to the Brazilian scenario at the time. They also reason that Freire, in *Pedagogy of the oppressed,* does not acknowledge the possibility that all students, in other contexts, might not perceive of themselves as oppressed. As such, their preferences might not be in alignment with his critical theory. They further contend that "the radical teacher might have his or her mind seriously challenged by the conservative student" (p.203).

Admittedly, the points that Jay and Graff (1995) make should be considered. I argue, though, that facilitating democratic, critical dialogue is applicable in *any* postcolonial context. Moreover, such activity may serve to

engender a range of values such as respect for differing viewpoints, tolerance, recursive critical reflection and opportunity to 'voice' in an unregimented learning environment.

Integrating concepts from critical pedagogy into teaching and learning for creativity, therefore, may be regarded as a means of creating collaborative, dialogic zones of proximal development (Vygotsky, 1978). By so doing, individuals can advance towards liberating their post-colonial consciousness. This could support persons to analyse and voice their thoughts concerning power, authority and democracy. In essence, this would constitute a collaborative creation of a critical narrative that integrates new learning from one's sociocultural experiences (Van de Merwe and Brewis, 2011).

Notable figures in the Caribbean/OAS academic/cultural landscape would support this argument. For example, world renowned Caribbean artiste, (Bob) Marley (1980) implied a liberating conception of post-colonial existence implied in his transcendent lyrics: *"Emancipate yourselves from mental slavery, None but ourselves can free our minds" (n.p.)*. Echoing this call, acclaimed Caribbean scholar, Rex Nettleford (2009) urges us to "decolonise the consciousness" (p.115).

Although Freire (1996) does not directly relate his treatise on critical pedagogy to creative education in postcolonial spaces, engendering critical consciousness (*concientizacao*—as he calls it), ought to be an important aspect of creative learning. Plsek (1996) says that while there are many models for the process of creative thinking, the recurring theme is that the creative process involves deliberate analysis, use of the imagination to generate ideas and the ability to critically evaluate the ideas generated. In this way, the creative process becomes a balance of imagination and analysis for transformative learning.

Critical pedagogy can facilitate both the generation and evaluation of ideas in addition to fostering collaboration, flexibility and critical (self) reflection. It can engender changes in self-perception and motivation. This could then empower persons to contribute to problem-solving and social transformation because education is a major component of the sub-structures that support the social super-structure.

Craft *et al*. (2001) illuminate this idea further. They say that the debate that people need to be creative in order to navigate life in the twenty-first century has been influenced by social psychology. Craft *et al*. (2001) explain this in terms of the "prioritization of personal 'agency' emanating from the 'interactionist' branch of sociology" (p.5). This aspect of sociology, they explain, "highlights coping strategies…as the creative management of situations….[In other words, individuals] are constantly being creative in balancing the interests of the personal self and their social identity" (p.5). This is activated by critical thinking which, according to Freire (2000):

> discerns an invisible solidarity between the world and the people….[It is] thinking which perceives reality as process, as transformation, rather than as a static entity-thinking which does not separate itself from action (p.73).

Mezirow (1997; 1990) drew upon Freire's (1996) thinking to develop a theory of learning as transformation. Essentially, this involves a process of examining the premises that underlie our thinking and behavior. According to him, some individuals may be satisfied with merely accepting, without critical evaluation, the explanation of an authority figure. He argues that an essential component of being human is comprehending the meaning of our experience and making our own interpretations (rather than allowing our actions to be determined by the opinions of others).

In short, transformative learning results from critical reflection through which learners question the integrity of deeply held assumptions and beliefs, based on prior experience. The way in which an individual interprets an experience is mediated by the personal and historical context in which it occurs. This mediation affects the process and outcome of a transformative experience. Taylor and Cranton (2013) reiterate that this transformative experience is described in terms of past experience that shapes us and our meaning perspectives. It is a socially-constructed learning experience that constitutes the starting point for critical dialogue. Critical dialogue, then, is the essential medium through which a transformation is promoted and developed (see also Crowther and Lucio-Villegas (2013).

Facilitating critical dialogue in *education for creativity* is of vital importance in the glocal/cultural context of the digital age. According to Owens (2015), young people often spend most of their time with recreational media. This forms an integral part of their everyday culture and often contains content that might promote risky health and problem behaviors. This may be viewed as a form of cultural domination. Therefore, it is essential that creative educators acknowledge the potentially powerful influence of creative forms of media on the perceptions, ideologies, values and actions of learners.

Developing media literacy is an essential skill by which learners can be empowered to critically analyse and evaluate explicit and implicit messages and to *create* their own messages (Baker, 2012). As such, according to Craft *et al.* (2001), "empowerment is seen as essential to survival and the locus of creativity is…seen as lying within the individual" (p.6). Viewed through a critical/transformative lens, such an approach, applied to creative education, might serve to mitigate the negative impacts of oppressive forms of education/culture in postcolonial contexts. Indeed, this is an ethical concern.

2.3.3. Ethics and Creativity in Education

Fostering critical reflection is an imperative for facilitating necessary transformations of consciousness. Consequently, the knowledge generated through creative, dialogic interaction might support the promotion of social justice, equity and inclusion (Connolly, 2013). This is especially important for students that are socially, economically and academically marginalised. Notwithstanding this view, Espinoza (2007) argues that education is not only about equality, equity and a means to an economic end. This is in agreement with Connelly and Clandinin's (1990) belief that education is also a moral and spiritual quest.

Furthermore, the concept of an ethical theme as a platform for the practice of education is echoed in the Charter of the Organization of American States (A-41) (2018). This Charter highlights 'quality education' and 'reduced inequities'. It also includes the goals of promoting social justice, social security, the

education of peoples directed toward justice, freedom, peace, respect for the rights of the individual and the principles of universal morality (n.p., see Organisation of American States, 2018, Articles 1, 2, 3 and 17).

These goals bring to mind Runco's (2010) identification of positive values common to the world's great ethical systems and religions namely: integrity, compassion, sincerity, honesty and reciprocity. He further points out that when these values have been attacked, creativity and intelligence have generally been used for *dark* purposes for example, during the time of the Third Reich and in Dafur.

This narrows the discussion to a consideration of ethical thinking as an important theme in the practice of pedagogy for creativity. According to Gino and Ariely (2012), ethics in relation to creative thinking, has been the subject of scholarly interest. They inform us that creativity--defined as the ability to produce novel, appropriate ideas--involves two important dimensions namely, divergent thinking and cognitive flexibility.

While divergent thinking refers to the ability to generate ideas 'outside the box', cognitive flexibility, on the other hand, refers to the restructuring of knowledge in diverse ways to suit the demands of changing situations. Combined, divergent thinking and cognitive flexibility support creative problem-solving which may be construed from different viewpoints. However, when faced with ethical dilemmas, there is often the need to deliberate between self-serving interests and maintaining a positive self-image. Gino and Ariely (2012) state that recent research suggests that persons exhibit a tendency to resolve this dissonance:

> through self-serving rationalizations: they behave dishonestly enough to profit from unethical behavior, but honestly enough to maintain a positive self-concept as honest human beings (p.4-5).

This kind of rationalisation conflicts with Freire's (2000) insistence that "ethics…is inherent in all forms of educational practice….that is rooted in the ethical formation both of selves and of history" (p.23). He goes on to advocate for a universal human educational ethic that operates contrary to a capitalist, elitist, discriminatory orientation.

From such a vantage point, adopting an ethical stance in the practice of a pedagogy for creativity, therefore, could have the potential to contribute to a decolonising, transformative type of education. This is in keeping with Craft *et al.*'s (2001) assertion that "the…creativity discourse that has generated the 'empowerment' culture is that which switches the responsibility for social change from governments and large global forces back to the individual" (p.6).

This, in my opinion, might be helped by the integration of concepts from critical pedagogy and transformative learning theory. This, in turn, has the potential to support the development of creativity characterised by critical ethical action for promoting the general good (see Irwin, 2000; Johnson, 2008).

2.4.   Summary of Chapter Two

This chapter presented the theoretical framework for my study which reflects an eclectic stance. The discussion began with deconstructing my positionality in relation to auto/biography and reflexivity in order to provide insight into the motivation behind my research and theoretical interests. The issue of connecting experiences and perceptions of creative education with theory was then explored. Next, the chapter discussed concepts related to pedagogy for creativity, critical pedagogy and transformative learning. Finally, the framework was examined as an ethical construct in relation to ideas from critical pedagogy and transformative learning and creativity. This constitutes a '*theorethical*' framework for comprehension of the knowledge derived from my inquiry.

2.5.   Preview of Chapter Three

The focus of Chapter Three is methodology and methods. It commences with an overview of the chapter. It continues with a rationale for employing narrative methodology and method(s). This includes a discussion of ethical considerations in narrative research in general, and with reference to my procedure, in particular. The participants, their contexts of experience and the primary data-collection method are described from a decolonising perspective.

CHAPTER THREE
RISING ACTION – METHODOLOGY AND METHODS

3.1. Introduction and Overview of Chapter

The seven-phased structure of this thesis brings my research narrative to the point of 'rising action'. This is the stage in a story's plot when events take on new 'twists' and 'turns', moving the story towards a climax (Blough, 2004). These 'twists' and 'turns' represent the convoluted process in which I engaged to address my research questions. Wellington *et al*. (2005) point out that "the research process is rarely neat, linear, coherent or straightforward" (p.95). It is therefore important to distinguish and justify the methodology and methods selected to source data.

One must ground this selection in the relevant literature, as this ultimately impacts on the findings and conclusions drawn (Sikes, 2004). In Chapters One and Two I introduced my research focus, presented my '*theorethical*' framework and affirmed my positionality. In this chapter, I describe and justify my methodological approach and procedures from a reflective/reflexive, auto/biographical and critical standpoint. According to Sultana (2007), it is crucial to give close consideration to ways in which power relations between the researcher and the research participants may be inherent in the research questions and data collection methods. This process of reflexivity, therefore, involves critical reflection on the researcher, the participants, and researcher accountability in interpretation of the data. Moreover, Sultana (2007) states that:

> being reflexive is important in situating the research and knowledge production so that ethical commitments can be maintained. Often ethics are then shifted away from the strict codes of institutional paperwork, towards moral and mutual relations with a commitment to conducting ethical and respectful research that minimizes harm (p.376).

Sultana (2007) further advises that reflexivity should occur from inception to completion of the research project because "a reflexive research process can open up the research to more complex and nuanced understanding of issues, where boundaries between process and content can get blurred" (p.376). In order to make visible my experiences as a researcher and my engagement in a

reflective/reflexive process, I include a number of auto/biographical sketches (see Winslow, 1995).

These auto/biographical sketches focus extensively, but not exclusively, on my research in terms of conceptualisation, methodology, methods and my writing process. They highlight, as well, my personal process as a doctoral student. As such, they comprise a combination of evaluative hindsight statements, vignettes, and snippets from my research journal. This journal contains personal reflections on my research process, notes from literature reviewed, progress-tracking and thought-tracking notes, task reminders, creative ideas, field notes/reflections and conceptual interrogation/clarification). As Hagberg (2008) would say, "we might call this a fidelity to the nuances of [my] lived [research] experience" (p.187) which, as the samples from my research journal suggest, has been a really convoluted encounter (see Appendices VI - IX).

Notwithstanding this 'messiness', to borrow words from Hagberg (2008), my research process "[holds] a great deal of significance for [my] larger comprehension of autobiographical knowledge" (p.187). Integral to the process of understanding auto/biographical knowledge is the unfolding of a research narrative that reveals much of the agonising, sometimes exhilarating feeling, questioning, clarifying and rationalising that characterised my research/writing experience. Al Hindi and Kawabata (2002) explain this kind of experience in the following way:

> Writing about research conducted in the more fully reflexive mode…requires the researcher to identify and locate herself [/himself] not just in the research, but also in the writing. She [/he] must be willing to…relive discomforting experiences, to look awkward and feel ill at ease. She[/he] must commit to paper and thus to the scrutiny of peers and others that which she [/he] might prefer to forget (p.114).

Ultimately, the importance of being reflexive, according to Hagberg (2008), lies in maintaining ethical obligations in locating one's research and in generating 'new' knowledge. In this way, institutional ethical codes and procedures become secondary to the building of ethical/moral and mutual relationships in the conduct and reporting of research.

So, this chapter progresses from an overview of the chapter contents to a critical discussion that seeks to establish a rationale for my choice of narrative research methodology. It goes on to give details about the participants (sample) and their contexts of experience/perception. Then I discuss issues pertaining to negotiating entry into the field, the data-collection method(s) employed, challenges encountered and my responses to those issues. I also include ethical considerations about the approach I adopted for the research project. But first: Voices from the Field: Auto/biographical Sketch # 1 on the next page. This auto/biographical sketch gives some background details about my initial research process.

> ### *Voice(s) from the Field: Auto/biographical Sketch #1: Backstory…*
>
> *I struggled to clearly articulate what exactly I was looking for--not that I didn't know what motivated me to initiate research into creative education. That was always clear to me. But my challenge was how to conceptualise, design and execute the study and then to apply knowledge gained from participants' experiences and perceptions of creative education in a practical way.*
>
> *I began to engage in a process of theoretical exploration, reflection and inquiry. This was facilitated by study school sessions introducing me to: authors like Tuhiwai Smith and the notion of decolonising research methodologies and concepts about positionality and ethics. My study then began to take shape as:*
>
> (1)   *I read for the Part I assignments that focused on creativity in education. Looking back, I understand now why a friend had advised me to do my initial written assignments with a focus on my interest in a possible research topic. My supervisor had also suggested considering areas of particular personal interest.*
>
> (2)   *I began to conduct semi-structured interviews with the selected participants. Postcolonial, transformative and ethical issues became visible in their accounts about their significant pedagogic experiences. Collectively, these were the experiences that led me to consider critical theory/ transformative learning and ethics as essential components of creative learning/learning for creativity in a postcolonial context.*
>
> (3)   *I became aware of, and keenly interested in, narrative approaches to educational research.*

3.2.   Inquiring through a Narrative Paradigm

3.2.1.   Why Narrative? The Qualitative 'Turn'

Denzin and Lincoln (2003) comment about the "failure of conventional science to deliver as promised on the narrative of social progress" (p.2-4). Qualitative research, they argue, provides an opportunity to explore questions that were hitherto inadequately explored. Denzin and Lincoln (2003) profile the qualitative researcher as a 'bricoleur' who comprehends that the process of research is interactive and influenced by socio-historical factors. The qualitative researcher also knows that every researcher tells stories about the fields they have studied.

Connelly and Clandinin (1990) assert that the use of narrative in educational research has gained traction mainly because human beings are "storytelling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of ways humans experience the world" (p.2). They also explain that the term 'narrative' refers to both phenomenon and method. They make the distinction between the phenomenon as 'story' and the inquiry as 'narrative'.

This speaks to what the literature refers to as the 'narrative turn'. The importance of the 'narrative turn', as Stanley and Temple (2008) observe, is indisputable and confirmed by the burgeoning of popular and scholarly interest in lives and stories. Connelly and Clandinin (1990) also emphasise the point that employing narratives in educational research is a way of characterising the phenomenon of human experience of their educational worlds. Narrative research is situated in a qualitative, constructivist paradigm which, according to Denzin and Lincoln (2003):

> assumes a relativist ontology (there are multiple realities), a subjective epistemology (the knower and respondent co-create understandings), a naturalistic (in the natural world), set of methodological procedures (p.35).

According to Sikes (2006), one cannot claim to represent the values and beliefs of persons involved in research if the study did not employ interview or written data. An observation schedule that yielded only numerical data would not suffice.

Essentially, in Sikes's (2006) view, this would constitute "narratives as data, data as narratives" (p.35).

With regard to the scholarly perspectives, narrative methodology was considered appropriate for exploring meanings inherent in experiences and perceptions of persons involved in creative education in twenty-first century Caribbean/OAS contexts with reference to: (1) the nature of selected participants' experiences in contexts of creative education; (2) participants' perceptions about creative education and (3) the ways in which experiences and perceptions of creative education compare with theoretical perspectives on creativity in education.

This study, therefore, is construed as a narrative construction of the reality of creative education, as represented in the storied nature of human conduct (Bruner, 1991), experiences and perceptions. The fundamental issue is the way in which narrative functions as an instrument of mind to (re) construct educational reality (Sarbin, 1987). Culture plays an important role in this dynamic because story and narrative are key elements of cultural configuration by which we obtain, classify and comprehend our experiences in the world (Saleeby, 1994).

3.2.2. Why Narrative? Cultural Affinity

The cultural significance of the narrative genre in the context from which I write, that is, Trinidad and Tobago, is also relevant to my rationale for adopting narrative methodology and methods. As Sikes and Gale (2006) assert, "storylines and genres arise out of, are associated with, and locate narratives within specific cultural and social milieu…[and] we come to [recognise differing narrative forms] and recognizing them, are also aware of the particular meanings they carry" (p.35).

As in many countries worldwide, the oral (narrative) tradition finds expression in a variety of artforms. This is in keeping with Denzin and Lincoln's (2003) notion that the field of narrative inquiry signifies a more disciplined evolution of storytelling as cultural representation and sociological text that has emerged out of numerous traditions—the strongest being oral history and

folklore. We are told by Liverpool (2003) that oral history changes the way in which one looks at issues because it puts people's voices at the very heart of the historical process. Brown (1990) also informs us that…oral history regards…experience from a vantage point totally different from that which has been made available in recorded history. For Phillips (2009), oral/narrative text plays an important role in the socio-cultural/political landscape by framing a collective identity to initiate political transformation. Likewise, Ramchand (1980) asserts that:

> [we are able] to see how the medium of the narrative distorts and reshapes our accustomed reality. [It makes] us aware of things which we…may not have seen and felt before….[This helps us]…discover and give shape to our lives and to our world….[It is] a way of investigating and projecting…inner experiences (p.3-4).

These inner experiences shape our perceptions of life events and provide knowledge about our world as experienced. The auto/biographical sketch on the next page illustrates how I was able to apply my personal/cultural engagement with narrative in my educational practice to the research project.

Voice(s) from the Field: Auto/biographical Sketch #2: Curriculum Study…

This doctoral research project became a journey of discovery. Each turn I took led me to something new. But this was not my first encounter with narrative as an integral part of my experience of educational research.

When I was enrolled in a postgraduate diploma-in-education programme in 2001, I decided to conduct a curriculum study aimed at developing and transforming oracy skills into writing skills, using a narrative approach to help my students significantly reduce the frequency of the Creole bare verb form to denote past action, in a variety of texts requiring verbs marked for the Simple Past Tense.

Since my students had demonstrated enthusiasm for sharing anecdotes, and since they were culturally attuned to narrative artforms (like calypso, rapso, extempo), I decided to move them from the familiar Creole to the 'unfamiliar' Standard English by using stories to provide a practical intervention for helping them develop 'bilingual' competence.

Narrative then became more than literary, or culturally-relevant. It became the primary method for my action/research. To borrow words from Wolterstorff (1980), "[the narrative form equipped me] for action….The range of actions for which [narratives] equip us is…nearly as broad as the range of human action itself….[They become] instruments of action that are all inextricably embedded in the fabric of human intention"(p.4).

I can say, then, that the narrative genre predisposed me for intentional research action to explore experiences and perceptions of key players in the field of creative education.

3.2.3. Why Narrative? Genre as Rhetorical Action

Research that emanates from the epistemological notion of knowledge as experiential and subjective will focus on the verbal (oral/written) accounts of research informants (Sikes, 2004). This speaks directly to the suitability of the narrative genre for my inquiry into experiences and perceptions of creative education. Miller (2015) argues that a rhetorically-sound definition of genre is more about the action that it is used to accomplish, than with its substance or form of discourse. Genre connects intent, and the effect of that intention, in relation to situated social actions. Understanding the relationship between rhetoric and context is key to understanding genre as rhetorical action.

In my view, the concept of 'situated rhetorical action' could be applied to experiences and perceptions of the (creative) educational world. Webster and Mertova (2007) point out that "narrative is not an objective reconstruction of life—it is a rendition of how life is perceived" (p.4). Moreover, narrative descriptions highlight human activity as decisive engagement in the world (Sikes and Gale, 2006). Appropriating words from Freire's (2000) text, *Pedagogy of freedom: ethics, democracy, and civic courage,* a study about experiences and perceptions of creative education is essentially a study that is fuelled by:

> …curiosity as restless questioning, as movement toward the revelation of something hidden…as search for clarity…[that] constitutes an integral part of the phenomenon of being alive. There could be no creativity without the curiosity that moves us and sets us…before a world that we did not make, to add to it something of our own making (p.37).

Narrative methodology and methods, therefore, provide a suitable vehicle, '*rerum cognascere causas'* (i.e. for discovering the causes of things). In the case of this thesis, 'the causes of things' refers to the nature, contexts and impacts of experiences and perceptions of creative education. With this in mind, after finalising the focus of my study, the research questions and the boundaries of the research, I set out to explore the 'narrative field' of experience and perception of creative education. With the requirement to obtain ethical clearance and with the guidance of my supervisor, I then began to grapple with ethical issues:

Voice(s) from the Field: Auto/biographical Sketch #3: My USP!!!

Soon enough, as the days and months progressed, I discovered that a study of this kind--in the way I was beginning to conceptualise it--was an extremely complex undertaking. I constantly heard my supervisor's voice ringing in my ear: *"Keep it simple, Juliet!"* But how was I to do this when I was trying to synthesise aspects of my socio-cultural/historical/ educational context that I deem crucial to an exploration and promotion of creativity in education, in a postcolonial context? To further complexify matters, in responding to my struggle to articulate my thoughts, my supervisor threw me a curveball:

JULIET: ... I guess this is where ethics and values and morals come in. What do I use my creative talent to do at the end of the day? We had the global economic meltdown because people were creative in the financial realm....So it can't be creativity for the sake of creativity. Not in today's world. Not in today's world at all....So, that's my value system that feeds into everything that I am doing.

SUPERVISOR: Well, I think...that is... your USP. Your unique selling point.
Ethics as my 'u-s-p'? I was still trying to wrap my head around creativity, and experience, and perception! That set my heart reeling! Really, though, I brought it upon myself. My research supervisor, listening closely as I struggled during a Skype conference to extricate myself from my "herding cats" cognitive entanglement, pinpointed what stood at the heart of <u>my personal philosophy for (creative) education</u>: **fostering the development of creative, ethical learners through ethical, creativity-generating teaching**....

3.3. Ethics IN Narrative Research: And the Moral of the Story is...?

Crotty (1998) tells us that the justifications we make about our choice of methodology and methods are determined by our conceptions about reality as well as our theoretical perspectives. I relate this to my personal philosophy and choice of narrative methodology and methods. That is to say, I am making a direct link between features of the narrative genre and an axiological positioning. The ultimate aim here, is to decipher the 'moral' of the (research) story which draws from a colourful assemblage of personal storied accounts.

According to Montello (2014), stories expose the strength, intricacy, and complexity of an individual's moral world by focusing on how he/she has arrived at a particular point in his/her life's unfolding history. Montello (2014) also believes that in order to come to terms with truths about differing moral aspects of human life, people need (a) narrative(s). For her:

> ...[the] goal is clear: to discern what matters…overwhelmingly, in the life world the speaker describes. To do this, a careful listener uses the same narrative competence that we use to read a good book. As in reading, we draw on four main elements of narrative…voice, character, plot, and resolution. These four elements…help us understand exactly how stories do the moral work that they do…..By carefully listening to other peoples' stories, we can begin to recognize what matters…to those who tell them, to the unique individuals, living within their own particular moral worlds (p.4-6).

In my view, this relates to the over-arching notion of an 'ethical theme'. This theme brings into sharp focus, the use of narrative to delve into ethical issues pertinent to experiences and perceptions of creative education in postcolonial contexts (see Singer, 2005). This is made possible by the multi-dimensional nature of narrative to facilitate the exploration of various voices and perspectives. Through this medium, those whose experiences might be excluded or ignored are included (see Hersh, 2016). Hersh (2016) calls this 'narrative ethics'. Essentially, this is an account that provides insight into an individual's character and conduct. In short, it makes the moral life intelligible.

Although some persons might criticise narrative inquiry as being overly concerned with the story of the individual as opposed to that of a group (see Connelly and Clandinin, 1990), I argue that every group or society comprises

individuals. To not privilege the individual as core to the group/community, is to deny that individual voice and agency. Ultimately, it all depends on how those particular stories are used, and for what purposes, and the ways in which the tellers of those stories are represented. However, Goodson (1997) gives a caveat against the belief that simply allowing people to "narrate" gives them voice and agency because, as he explains:

> narration…can [also] work to give voice to a celebration of scripts of domination…Stories and narratives are not an unquestioned good: it all depends. And above all it depends on how they relate to history and to social context.

Like Hinchion and Hall (2016), I do not think adopting a position "that persuasively argues for the 'unrepeatable uniqueness' of the individual…[diminishes or ignores]…the overwhelming significance of culture and context" (p.419). To my mind, ignoring the *person* is an ethical concern because all too often one can experience frustration at being treated as a name or number on a file and not as a *person* that the name/number *represents*. Such (bureaucratic) attitudes carry serious implications for the ethical conduct of research that ought to respect the *personhood* of each participant. To be facetious: when a man/woman commits a crime, does the court sentence the entire community? Each person is an accountable component of any community (Wenger, 2011). The research process requires an ethical respect for, and ethical response to, individual participants' stories (Corbally and Grant, 2015).

Notwithstanding the differing perspectives on individual versus 'socio-collective' ideas about narrative research, this thesis supports the view that the individual participant's storying of his/her lived experiences of creative education draws on, and is shaped by, available narratives in the socio-cultural context. In a nutshell, as Goodson and Gill (2011) tell us, narratives are "socially-provided scripts....Human stories are a personal elaboration and construction, but the elementary parts of narrative scripts are socially located" (p.60, 128).

Hersh (2016), moreover, says that people are innately narrative. They comprehend their lives, construct their environments and relate to each other through narratives that we express. In my view, when we privilege those stories

through narrative research, like Hersh (2016), we see how narrative or storytelling could be regarded as a central component of ethics.

Narrative inquiry, therefore, can be employed as a creative/decolonising, ethical research strategy. Not only does it *create* the phenomenon 'story' (see Connelly and Clandinin, 1990), it also signifies, as Denzin and (2003) posit:

> [a break] from the past and a new focus on previously silenced voices,…a concern with moral discourse [and] with critical conversations about how qualitative inquiry can contribute to contemporary discourses concerning democracy, race, gender, class, nation, freedom, and community" (p.2-4).

These are real social issues which the narrative researcher, in a postcolonial context, must acknowledge in the conduct of data-gathering. Goodson (1997) tells us that "the great virtue of stories is that they particularize and make concrete our experiences" (p.115). He also points out that "this should be their starting point in our social and educational study [because]…stories so richly move us into the terrain of the social, into insights into the socially constructed nature of our [creative educational] experiences" (p.115). I examine more of Goodson's (1997) thinking in the section where I focus on data-collection methods. Next, I discuss ethical considerations for my narrative inquiry into the field of creative education.

3.4. Procedural Points of Ethical Inquiry

Having declared my positionality and reflexive stance in Chapter Two, I must also take into account insider issues with regard to ethical research. Like Neckles (2013), I realised that the level of familiarity that goes with being an 'insider' does not guarantee an exclusive advantage to the research process and interpretation of the data. As an insider creative practitioner, I ran the risk of making assumptions about experiences and perceptions of creative education that I might otherwise have interrogated more deeply. Attempting to counteract this risk, I subjected myself to the narrative interview which I used as my primary data-collection method.

Despite the risks associated with my insider status, there was the definite advantage of being able to gain the informants' trust. Over time, I had developed

a long-standing relationship with a number of the study's participants. This relational dynamic certainly benefitted me in terms of recruitment and being able to access vital information about experiences and perceptions of creative education. More than that, our relationship as respectful colleagues and trustworthy friends would have undoubtedly contributed to uninhibited narration and 'voicing' of positions and concerns during the interviews. Time-wise though, this meant that a greater volume of data had to be transcribed. More importantly, I had to consider other ethical issues pertaining to fieldwork.

3.4.1. Anonymity, Confidentiality, Sensitivity, Safety: Issues in the Field

I did not think that there were any significant safety concerns for the participants and myself--other than what any individual might be exposed to in the normal course of a work day or regularly-scheduled activities. Moreover, mediated forms of data-collection such as the computer and telephone meant that participants responded in the safety of their residential/local environments. Outside of working hours, I conducted fieldwork in the safety of my home or participants' homes or other mutually agreed venues of convenience. Besides, I was previously acquainted with most of the prospective participants in my professional capacity as an educator/administrator. Neverthess, I was ethically obligated to pay attention to safety concerns, even though there was no apparent potential physical harm to participants, given the perceived low risk nature of the study.

I was also ethically bound to consider that experiences and perceptions do not take shape in a vacuum. That is to say, persons not directly involved in the study could be implicated in the participants' narrative auto/biographical accounts. I was also mindful that sensitive comments about participants' experiences in organisational contexts could emerge. This meant that I had to take steps to minimise any potential negative impact to the research participants.

I needed to consider whether or not my research raised any ethical concerns regarding anonymity and confidentiality and to determine possible ways of mitigating such issues, if necessary. This constituted a kind of 'scenario planning' which, as Amer *et al*. (2013) tell us, is regarded as a useful strategy

for preparing for possible occurrences. This, they add, can engender flexibility and innovativeness in persons and organisations.

This was important to take into account because the majority of participants are located in Trinidad and Tobago where 'everybody knows everybody'. Also, a number of the participants have held high level positions in the education system in which issues pertinent to politics and reputation abound. As such, I could not guarantee anonymity and confidentiality. However, in the writing up of this thesis, I still felt that it would be ethical to use pseudonyms. Names of individuals or organisations mentioned during face to face interviews were anonymised/kept confidential.

I also thought about the possibility that some participants might have experienced creative education negatively. This could have caused some degree of personal (emotional) discomfort. Actually, though, when negative experiences were being shared with me during the face to face interviews, I did not sense that the memory evoked a traumatic response. Rather, participants appeared to welcome the opportunity to 'vent' which, to borrow words from Ortiz (2001), enabled them "to experience a cathartic process of self-revelation and an introspective process of self-discovery" (p.192).

Having ensured that matters relating to recruitment conformed to principles of ethics and integrity, I took steps to ensure that: all personal data was secured in my study area under lock and key; analysis of data was done only by me; my personal computers were accessed by me alone; all digital recording instruments were kept in a secure place and only my supervisor was apprised of details regarding the progress of the research project. I also needed to engage in a kind of 'scenario planning' of potential risks/challenges to the study relative to internet-mediated channels of communication for data-gathering.

3.4.2. Internet-mediated Research

For internet-mediated data-collection, only password-protected applications, that is, e-mail and Skype were used. However, I was aware that these methods could also affect anonymity and confidentiality arising from data transfer in a virtual space where the public-private distinctions are not always clearly demarcated (Hewson, 2014). Moreover, despite password protection, there is the real threat of traceability of data and accounts being compromised by hackers. Explicit mention of the internet-mediated risks to anonymity and confidentiality was made in the information sheet and consent forms (see Appendices XI; XII). This would have further informed each participant's decision concerning whether or not to participate in the research project. This was communicated to prospective participants prior to data-collection.

Additionally, no mass recruitment through social media networks and other cloud computing media was done other than by invitation via email and Skype. Adequate information was provided for prospective participants and consent was also sought from the prospective forum administrator of a Caribbean Educators Network website. Also, my research did not include use of data aggregation tools that involve mining data from user profiles or transaction logs, Twitter streams, or storing data on cloud servers such as Dropbox. Neither was there any online sharing of datasets. This minimised the risks of data leakage and participant identifiability.

3.4.3. Recorded Media

My research also involved the production of audio and video recordings using a digital voice recorder and digital camera. I had to ensure that there was a clear agreement with participants as to how these recorded media would be used so I mentioned this in the information sheet and the consent form, detailing the purpose for which they might be used and the conditions governing such use (see Appendices XI; XII).

3.5.   Entering the Narrative Field

3.5.1. Negotiating Entry: Recruitment

Recruiting my sample was the first step in negotiating entry into the field. As mentioned earlier on, I shortlisted persons whom I considered satisfied my inclusionary criteria. Then I set out to discover with and through their/our stories of experience, empirical knowledge that could potentially contribute to educational practice by spotlighting creative approaches, perceptions and awareness of contextual factors related to their/our creative practice. This was not without challenge. I explain in the fourth auto/biographical sketch on the next page.

<u>*Voice(s) from the Field: Auto/biographical Sketch #4 - Recruitment Challenges*</u>

I did all that was required according to the University's ethics procedures: I prepared and distributed an introductory letter, detailed information sheet and consent forms (see Appendices X, XI, XII). Before sending to some individuals, I first requested either personally-face to face, by telephone or by email, their permission to do so. Not everyone responded to my request, even when gently repeated. While some of the academics readily agreed to participate and kept their word, ready to voice their concerns and contribute to discourse in the field, others became inaccessible, despite their promise to participate—including some persons with whom I had worked over an extended period of time. For a surprised (and surprising) few, it was an honour to be selected—that they and their story were considered important. For others, this represented an intrusion into their hectic schedules or a challenge to their perceived inability to respond to 'questions' for a doctoral study.

Because I had worked closely with members of the faith-based performing arts group, I expected that they would all willingly participate. To my surprise, a few persons firmly declined. Of course, I had to respect their decision but I will not deny feeling hurt and disappointed. It was only later on that a few admitted to me that they found all the 'paper' and text I had presented them in the information sheet rather intimidating. They, too, experienced feelings of inefficacy to participate in the research. In hindsight, I probably should have engaged them in conversation about the project and explained the purpose and content of the documents before handing out.

So entrenched was I in my role as 'researcher' that I did not pause to consider the perspectives and situations of my prospective participants as I was entering the field. This did not mean that I did not respect them or was unconcerned about their safety and well-being. I had taken our past relationship in theatre production for granted. I had also neglected to consider that in that former relationship, I was the 'director' spurring them on through long, arduous hours of rehearsal. Small wonder some of them 'ran, scared'. The reticence of some persons is not difficult for me to understand when I recall my own reaction, many years ago, to being told to "Go home and write a story and bring it back tomorrow", while attending a creative writing workshop facilitated by a well-known local author. I was petrified to the point that I could not return, did not return to that workshop.

I was finally able to find creative release during a class for my undergraduate BA programme. The lecturer's approach was non-intimidating and although I cannot remember, now, exactly what her approach entailed (I think she had us start journals and share bits and pieces of our entries with our peers), I gradually built the confidence to produce written pieces in a non-threatening relationship that had been forged during class sessions that had de-mystified the creative writing process and fostered a collegial environment. I had learnt, firsthand, about Connelly an Clandinin's (1990) maxim that "narrative inquiry occurs within relationships among researchers and [participants and]...feelings of 'connectedness'...are developed in situations of equality" (p.4). In hindsight, I realise this is a deontological (ethical) concern i.e. having to do with my researcher responsibility and my participants' rights (see Sikes, 2010). I felt gratified however, when one of those persons who did eventually agree to participate in the study, expressed pleasure concerning the content of his narrative about creative education, on reading the transcript of his interview that I had sent for member-checking.

Recruitment did not just involve careful attention to procedure. I also had to ensure that ethical standards were addressed. Potential participants were approached either personally—that is, face to face, via telephone or via the internet through Skype or a professional educators' network. In the case of seeking to obtain written consent via the internet, the potential participant was asked to read all relevant documents forwarded and to either print, sign, scan and e-mail the signed form or respond via e-mail to the request for their participation in the research. This included clear explanation of participants' right to refuse to participate or to withdraw from the research. At no time was coercion an issue.

Furthermore, no financial payments were offered to participants. I depended on the goodwill of participants and their interest in contributing to my research about creative education. This resulted from the professional/collegial relationships I had developed with many of them over the years. In-kind payment only constituted refreshments/lunch or dinner as might have been deemed necessary during fieldwork.

3.5.2. The Participant-Narrators: Contexts of Experience and Perception

In the previous section of this chapter, I established a rationale for my choice of narrative research. Additionally, I introduced 'auto/biographical' sketches that gave some insight into the conceptualisation of my research project, the methodology and writing process engaged. The 'auto/biographical' sketches highlighted, as well, my reflexive process as a doctoral student and researcher. In this section, I describe the study's participants and provide information about their respective areas of expertise within the research boundary that included Trinidad and Tobago, Jamaica and the United States of America (see Figure 1). Additionally, I justify my sample

Figure 1: Research Boundary: Caribbean/OAS Geographical Context

selection in relation to the conceptual framework for the study (Wellington *et al*., 2005; Trafford and Leshem, 2002).

After completing the Practitioner Certificate Course in Drama/Theatre-in-Education, for years I wondered what others, similarly trained, were experiencing in the field of creative education. Also, my experience of conducting a curriculum study and working in secular and faith-based contexts led me to begin to reflexively interrogate my own experiences and perceptions of the field. It was only when I joined the Caribbean EdD programme that I began to think of practical ways in which I could actually begin to investigate what some of the 'players' in the field of creative education have been doing, experiencing and perceiving. I thought that the selected participants could contribute significantly to the study based on their training, expertise and knowledge of/in the field. As such, I devised the following participant selection criteria:

(i)   Trained in the methods of creative pedagogy (drama/theatre-in-education);

(ii)   Use of creative instructional methods;

(iii)   Involvement in creative education at an administrative or policy level;

(iv)   Involvement in the creation of artistic products for non-academic educational/developmental purposes;

(v)   Involvement in arts-in-education activities/initiatives;

(vi)   Previous knowledge/observation of their creative practice through professional interaction and/or collaboration;

(vii)   Participation in performance/media arts/literary arts.

In Chapters One and Two, I also alluded to the broader socio-historical and educational contexts of my narrative. Here, I also highlight their contexts of pedagogic experience and perception because, to quote Goodson (1997), "…[teachers'] lives and stories link with broader social scripts-they are not just individual productions, they are social constructions" (p.116). Given the limitations of this thesis, it would not be possible to give extensive descriptions

of each of the participants so, in Table 2 following, I provide a summary of my key informants' professional qualifications, creative focus and context(s) of experience.

Table 2: Summary Description of Participants and their Contexts of Experience and Perception

No.	Professional/Creative Focus	Context of Experience
P1	Lecturer/Teacher Educator, Language and Literature; Doctoral student - Educational Leadership/professional identity	Attended creativity workshop in Barcelona in 2013 Experience in Curriculum Development and Administration, Professional Teacher Development
P2	Educational Psychologist, PhD Lecturer at performing arts college, Founder of an International non-profit youth guidance organisation	Also trained in dance; studied in the US; works with academically and socially-challenged youth to provide creative intervention; teacher educator
P3	Educational Consultant, PhD Workshop Facilitator	Trained in drama/theatre in education – England and was administrator at an arts school in London
P4	Educational Administrator, Lecturer, PhDSociology/Physical Education, Teacher Educator	Trained in dance locally and in Canada; worked creatively with academically-challenged youth
P5	Lecturer in Education, PhD, Teacher, Teacher Educator	Experience in Curriculum Development and Administration, Professional Teacher Development; attended creativity workshop in USA, involved in music (choir)
P6	Researcher /Lecturer in Education, PhD (Curriculum and Instruction), Public Health professional (*USA*)	Trained in psychology and public health; uses music/multimedia literacy with at-risk youth; is also a composer, musician, singer
P7	Doctoral student, curriculum administration, Language Arts teacher	Media /theatre production, director- worked with youth in faith-based performing arts company, teacher professional development
P8	Curriculum Administrator MEd-Curriculum; Diploma in Ed., English	Has used creative methods and autobiography involving ICT's to motivate at-risk students to write (narratives) creatively
P9	Teaching Assistant, Art Instructor, doctoral student (USA)	Trained in Art, Dance and Business; received choreography awards; teaches youth
P10	BA, Music Private tutor – music, artist, writer	Has been involved in the creative and festival arts; has worked with youth in local calypso artform; prefers to not teach in the public school system

Table 2: Summary Description of Participants and their Contexts of Experience and Perception (cont'd.)

No.	Professional/Creative Focus	Context of Experience
P11	BEd in progress; private tutor-home school; artist; writes poetry	Prefers to not teach in the formal school system; conducts visual art camps for elementary students
P12	BA, Music Visual and performing Arts (VAPA) Facilitator - Music; music teacher	Provides training for elementary school teachers; taught music at the secondary school level
P13	VAPA facilitator – dance; drama	Attended boarding school in England; taught drama and dance at a local orphanage; extensive involvement in theatre production
P14	Community theatre-in-education; theatre production manager; actor	Has worked with a range of learners and in community theatre in education projects; involved in theatre production and training; he now runs his own theatre production company (*P14 was P13's student*)
P15	English Language/Literature teacher	Has taught at the secondary school level (*member of a Caribbean Teachers' Network*)
P16	E-learning Manager; Lecturer, ICT	Has taught at the post-secondary school level (*member of a Caribbean Teachers' Network*)
P17	Administrator of local unit, international education agency;	Facilitates arts integration; educational development
P18	Ph.D. Media and Cultural Research-Communication for Social Change	Works with youth in community outreach programmes; was referred by two of my participants belonging to the faith-based company
P19	Lecturer, Programme Director, PhD	Teacher Educator-Drama-in-Education/Theatre-in-Education; Pioneered training programmes/community-based interventions using theatre-in-Education techniques; trained P7 (me) and P14 and P24
P20	Lecturer-music; Curriculum Administrator-VAPA, musician, Doctoral Student	Has worked with the Steelpan in Schools project; has been involved in community work; is involved in local music/festival arts competitions

Table 2: Summary Description of Participants and their Contexts of Experience and Perception (cont'd.)

No.	Professional/Creative Focus	Context of Experience
P21	Curriculum Administrator-VAPA, music, MPhil, Cultural Studies	Has worked with the steelpan in schools project; is involved in local music/festival arts competitions
P22	Curriculum Administration-theatre arts; MPhil-Cultural Studies	Extensive involvement in drama/theatre, involved in local music/festival arts competitions; has taught at the secondary school level
P23	Teacher Educator, MPhil; Theatre-in-Education Practitioner	Lecturer-English Literature; participated in children's theatre production which I scripted and co-directed
P24	Theatre Arts Teacher-Dance-Secondary school; University Tutor	Involved in curriculum writing; dance productions
P.25	Teacher at secondary level (*Tobago*)	Has been involved in theatre production
P. 26	Theatre/Media (film) Practitioner, B.A. Film	Theatre/film production; community/faith-based work
P.27	Teacher, Communication Studies/Literatures-in-English –	Involved in theatre production; teaches at upper-secondary level

Table 2: Summary Description of Participants and their Contexts of Experience and Perception (cont'd.)

No.	Professional/Creative Focus	Context of Experience
P28 P's 29-39 (Focus Group 1)	Mechanical Engineer, Ph.D; (29) Safety Manager; (30) Project Manager; (31) Warehouse Supervisor;(32) Primary School Teacher; (33) Secretary; (34) Computer Technician;(35) Office Attendant; (36) Electrician;(37) Accounting Assistant; (38) Draughtswoman;(39) Chef's Assistant (11 persons).	Participants 28 – 48 have all been involved in youth empowerment/ community outreach in the context of the faith-based performing/ media arts company with which I worked as artistic director, 1995 to 2005).
P's 40, 41 (Focus Group 2)	Faith-based Company Directors: (40) MBA; (41) Bachelor of Business	
P's 42, 43 (Focus Group 3)	Sisters: (42) Doctor, (43) Lecturer/ Lawyer	
P's 44, 45 (Focus Group 4)	A couple: (44) Accounting Assistant.; (45) Office Courier (2)	
P46	Advertising Executive- MBA	
P47	Nurse	
P48	Former Fire Officer, Kindergarten Teacher	
	Total No. of Participants	**27 + 21 = 48**

My research sample was purposefully selected for their professional qualification, training, experience and extensive knowledge. I felt that their expertise and knowledge aligned to the purpose of my research (Patton, 1990). I selected persons who matched the criteria I had determined. This selection included individuals functioning within different sectors of the educational system. This constituted a stratified sample which Patton (1990) explains, illustrates characteristics of particular sub-groups and captures major differences rather than pinpointing a common core. Although I was aware that differences could surface during data-analysis, I wanted to gain insight into the experiences and perspectives of a broad range of persons involved in creative education over an extended period of time, to gain authentic knowledge about:

- how they conceptualised/defined creative education;
- how they were *experiencing* creative education;
- the contextual factors they *perceived* as impinging upon their practice/experiences;
- the impacts they *perceived* to be a consequence of their non-traditional/creative approaches to teaching;
- the value system undergirding their *experience*/practice of creative education.

I also rationalised that if I intended to do a comparative analysis of the narrative, auto/biographical data vis a vis theoretical perspectives, it would make sense for me to select informants from across the spectrum of stakeholders. Collectively, these persons represent over 200 years of experience as most of them have been educators for over 10 years--many of them in the 40-60 age group, with 20-30+ years in the field. So I set out to purposively 'sample' individuals from the following categories: Academics/educators (that is, with PhDs, doctoral candidates, M. Phil holders) in creative/literary arts, visual and performing/media arts; educational/curriculum administrators promoting creative education; teacher educators promoting/employing creative methods in education; Visual and Performing Arts (VAPA) curriculum experts and facilitators in art, dance, music, theatre); Drama-in-Education/Theatre-in-

Education facilitators in the formal education system and/or community-based contexts; experienced English Language/Literature teachers (who teach creative writing and literature); creative practitioner(s)/participants in a faith-based environment.

This variation approach to purposefully selecting my sample was also appropriate for signifying, in Wallin's (2009) words, "the character of creativity unfettered from orthodox appeals for standardization" (p.554). I also wanted to 'privilege' as many stakeholder voices as possible, as a collective, critical response to the call for creativity development in educational practice. Furthermore, according to Patton (1990), this particular strategy of purposeful sampling can allow for the capture and description of core themes that might emerge, to illuminate their principal (non-generalisable) experiences and significant, common thematic patterns.

In my searches of creative education studies conducted by Caribbean scholars, via EBSCOhost and ProQuest databases, I have found that most studies focus on creative pedagogies that employ the arts for academic purposes. I am yet to come across accounts of research that focused exclusively on eliciting individuals' stories of experience and perception of creative education. In the ensuing section, I discuss the narrative interview from this viewpoint which I introduce with an auto/biographical vignette. The vignette gives some insight into my motivation and concern about the need for employing a decolonising method to elicit stories of experience and perception.

__Voices from the Field: Auto/biographical Vignette: Test, Test and More Test!!__

My colleagues and I were in the throes of implementing systemic Continuous Assessment on a dizzying scale. As we sat in a planning meeting, criteria was being developed and different disciplinary areas were being assigned a percentage weighting in the overall assessment scheme. I sat there in inner turmoil as the discussion and debates continued: Those with responsibility for the arts subjects were presenting their argument for the assignment of 4 marks instead of 1 mark.

Someone whispered in my ear, quite scathingly, that the four arts subjects could NOT be allotted a whole four marks (for a 20% weighting) and expressed annoyance concerning the case being made. Clearly, that person was totally unaware of my partiality towards arts integration/creative education. I was equally concerned that much of what we were trying to do was not taking into deliberate consideration, the value outcome for the education system for the development of students skilful in critical and creative thinking, able to solve problems, visionary, thinking outside the box and receptive to new ideas (Ministry of Education, 2010).

I felt deeply saddened. There it was again! That lack of understanding of, and an alarming lack of appreciation for, creative approaches to instruction. We were mired in the testing cauldron of academic, postcolonial hegemony!

I also couldn't help thinking it ironic that the 'creative pedagogues' were lobbying for 'marks' but I knew that they were really advocating for recognition, respect and inclusion. They (we) were experiencing a level of professional marginalisation. They (we) were experiencing 'othering' by our own colleagues. And, they (we) wanted to be heard! No one was really listening to the creative educator's voice! I wanted to voice! I wanted someone to truly listen to my story and not filter it through preconceived notions, prejudice or bias!

I could not be guilty of the same attitude. I needed to ensure that my approach to eliciting stories as data facilitated participants' authentic, uncompromised, respected voicing.

3.6.   Eliciting Stories of Experience and Perception

3.6.1. The Narrative Interview: Ethical, Decolonising Method

In this section, I describe and justify my primary method for eliciting stories of experience and perception. I devised a semi-structured, plot-sequenced narrative interview guide to elicit the participants' stories in a focused, time-sensitive manner. I believe that adopting the narrative interview as the primary method of data-collection provided opportunity (that otherwise might *never* have come) for participants to 'voice', autonomously, about their experiences and perceptions of creative education.

The narrative interview, as Sikes and Gale (2006) tell us, utilises a post-structural approach to the conduct of research. It has emerged as a method that problematises the customary hierarchical structure in which a pre-determined set of questions is given by the interviewer to the interviewee. Also, according to Rolling Jr. (2010), the narrative interview has been of tremendous use to researchers concerned with conducting anti-oppressive forms of research. He describes the narrative interview as a method that neither attempts to confirm nor contradict. Rather, it "seeks what is possible and made manifest when our taken-for-taxonomic certainties are intentionally shaken" (p.99).

To my mind, these views imply that the narrative interview allows for equalisation in the interview situation. This represents a *decolonising* tactic for data-collection. I also think that this method is particularly well-suited to postcolonial contexts such as the Caribbean/OAS region in which this study was conducted. Furthermore, in making a case for the narrative interview as a decolonising data-collection method, it is useful to consider Sikes' (2006) vicarious experience of working within Caribbean/OAS contexts. We get a sense of this experience in the article, "*Decolonizing research and methodologies: indigenous peoples and cross-cultural contexts*" when she says:

> As a researcher committed to social justice, the tensions and dilemmas, the unease and guilt around the slippery slope of othering anyone caught within the gaze and scope of 'my' research were not new to me. I was familiar with arguments around issues of researcher-respondent symmetry and of problematics associated with insider/outsider

positioning….I was…uncomfortable with…claims to give voice via the various ethnographic, auto/biographical and narrative approaches that I tend to use, for 'giving voice' in itself, can be a domineering act (p.352).

Researchers need to acknowledge their privileged position with respect to their ability to craft research narratives which could harm, gag, under-represent or even marginalise individuals and groups (Hersh, 2016). As such, it made sense to me to recruit informants from as wide a cross-section of stakeholders as possible and to adopt a narrative elicitation method that could facilitate authentic 'voicing'. This represented my attempt to assume a decolonising stance '*re*: search' for narratives about creative education within the postcolonial context of my study.

This is a relevant and topical matter because it pertains to context and the conduct of ethical research. I say this because the issue of decolonisation has become a twenty-first century, globalised concern. The extent of this is seen in the United Nations establishing a charter that seeks the interests of territories under the administration of governing States, by affirming the principle of self-determination. This charter, says Ki-Moon (2010), ushered in a "wave of decolonization, which changed the face of the planet" (n.p.).

In synchronicity with this global, twenty-first century move is the 'modernist phase' of qualitative research. Denzin and Lincoln (2003) explain that "a new generation of graduate students across the human disciplines encountered new interpretive theories...[and]...practices that would let them give a voice to society's underclass" (p.22-23). Moreover, Sikes and Gale (2006) assert that narrative approaches to educational research should consider the capability of narratives to induce "responses in others, to transgress taken for granted ways of thinking and possibly to invoke an emancipatory agenda" (p.29-30). The implication of this idea for the narrative interview as a primary research method within the postcolonial contexts is its potential for supporting the conduct of ethical, democratic research (see Jovchelovitch and Bauer, 2007).

In addition, the narrative interview might be instrumental in empowering those that may be marginalised in some way. It can serve to make known their *subjective reality* in relation/opposition to their *social reality*. In the case of my

research, employing the narrative interview method might be considered 'anti-hegemonic' action initiated by the elicitation of experiential/perceptual 'truths' regarding creative life events. These 'creative life events' cannot be divorced from the context of society, history and power relationships. As Jovchelovitch and Bauer (2007) point out, a story is representative of individual, group and context and the researcher is obligated to truthfully represent the story that he/she elicits.

As a researcher utilising the narrative interview, I was seeking to discover and 'render with fidelity' (Jovchelovitch and Bauer (2007), the qualities of the participants' experiences of creative processes engaged in a non-experimental manner. I was keenly interested in the meanings conveyed about the socially constructed reality of creative education, as experienced by the participants (Denzin and Lincoln, 2003). This sociological approach to narrative inquiry also facilitated 'auto/biographical telling' through which I could explicitly incorporate my own experiences and perceptions, thereby highlighting what Denzin and Lincoln (2003) describe as "the intimate relationship between [myself as] researcher and what is studied" (p.13).

Since creativity in education is central to the study, I turn my attention to considering the way in which the narrative interview might be seen to function as a creative method. The following section develops this idea.

3.6.2. The Narrative Interview: Engendering Creativity

Earlier on, in Chapter Two, I referred to a definition of creativity as having to do with human *insight*, *originality* and *subjectivity* (Ryhammar and Brolin, 1999). I also cited Morrison and Johnston's (2003) extended definition of creativity as the ability to make something *new* which may include an idea, an object, a product, a process, a work of art, a performance, or an *interpretation*—all resulting from a *complex range of cognitive processes* underlying the creative development of their stories (Sternberg and Lubart, 1995). I thought I would apply these definitions of creativity to my narrative interview guide (see Appendix III), structured in five phases:

Phase 1: By exploring background details, one is selecting and building on prior knowledge--utilising a *complex range of cognitive processes* as the basis for creating something *new*.

Phases 2/3: By identifying a significant experience and responding to an initiating prompt to share about that experience and related perceptions, one is being *subjective*.

Phase 4: By critically reflecting on past creative experiences, one is being *insightful* about creative processes.

Phase 5: By reflecting on one's personal response to, and perception of the impacts of an experience, one is essentially sharing a possibly transformative *interpretation* of past events.

All of this occurs within a storied framework that is unique and *original* since each 'telling' is a *new* crafting. Indeed, the storying about creative experience and perception can be distinguished as the generation of little 'c' creativity as opposed to big 'C' creativity. That is to say, active, ordinary, conscious and intentional action and innovation versus extraordinary innovation, novelty and excellence within a particular field (see Craft *et al*., 2001). This ordinary little 'c' creative storytelling, engendered by the narrative interview guide, may be described as involving a process of narrative thinking (see Gale, 2001). To quote Bruner (2004):

> The culturally shaped cognitive and linguistic processes that guide the self-telling of life narratives achieve the power to structure perceptual experience, to organize memory, to segment and purpose-build the very "events" of a life" (p.694).

In responding to the open-ended narrative interview guide, the performance of storied telling about (a) significant event(s) in our experience of creative education, we, the participants, were essentially *creating* storied snapshots of ourselves, our experiences, our perceptions and our contexts of creative education. This harmonises with Lytton's (1971) view that at the core of creativity "lie the creative moment and the creative impulse, the most intensely personal experiences an individual is capable of … perceiving as well as doing" (p.10).

Having settled on what data-gathering method I would employ, I set out to begin conducting narrative interviews with the participants I had recruited. In the next section, I detail the procedure in which I engaged, over time, as I launched into fieldwork.

3.6.3 The Narrative Interview Guide

The data-collection method--a narrative interview guide (NIG)--constituted my primary means for data-collection in oral and written (hard copy and digital) form. This is the narrative interview guide of which I spoke in the previous section and in Chapter One when I sought to give an explanation of how I selected content from my participants' interview transcripts to help me craft the dramatic scene that introduced the main ideas in this thesis-narrative.

In epistemological terms, conventional narrative structure progresses towards the rising action in which the protagonist works towards resolving a central conflict but encounters obstacles along the way. Similarly, the narrative researcher must negotiate the tensions inherent in post-colonial research practices. This could be achieved by the researcher adopting a decolonising stance in the *action* of designing and implementing (a) contextually-relevant data-gathering instrument(s).

Such *action,* aimed at generating relevant knowledge, is the Aristotelian notion of action that Ferguson (1961) tells us about. He explains that:

> when Aristotle says "life consists in action," he is thinking of action…continually arising out of…the human psyche…[for] the human spirit lives most fully and intensely in the perception of truth (p.11-16).

This 'perception of truth', relative to narrative interrogation, emerges as the researcher elicits (life/event) stories from the research participants as well as from his/her consequent telling of their stories. As I indicated in the previous chapters, plot structure may facilitate this storied 'telling'.

According to Jovchelovitch and Bauer (2007), storytelling comprises two dimensions: the chronological (episodic) dimension and the non-chronological, which is constituted in the construction of a whole from successive events. This refers to the formation of a plot which gives coherence and meaning. Plot also

provides "the context in which we understand each of the events, actors, descriptions, goals, morals and relationships that usually form a story" (p.3). Jovchelovitch and Bauer (2007) further state that the plot provides criteria for the selection of events to be included in the narrative for "the clarification of [*implicit meanings*] that events have as contributors to the narrative as a whole....[Meaning] is not at the 'end' of the narrative; it permeates the whole story" (p.3).

On the other hand, Squire (2008) contends for the study of narratives as stories of experience rather than as events, for the purpose of adopting a research agenda that is more socially and culturally directed. She asserts that in considering personal narratives as event-centred, there is the tendency to neglect other significant elements such as the narrator's storying about him/her 'self'. She also states that stories can only represent the events they describe and they can have multiple meanings and variations in the re-telling of those stories.

Connelly and Clandinin (1990) extend the conversation by asserting that to study narrative is tantamount to studying the ways in which people experience the world. They add that this general concept encapsulates the view that education and educational research construct and reconstruct personal and social stories. They also speak about the selection of narratives to (re)fabricate narrative plots since time, place, plot and scene combine to create the experiential nature of narrative. They further state that the "principal attraction of narrative as method is its capacity to render life experiences, both personal and social, in relevant and meaningful ways" (p.8). Goodson (2012) would agree with Connelly and Clandinin (1990). He argues that given the ubiquitous nature of stories and our human tendency to spend an extraordinary amount of our lives following stories, it is:

> ...surprising, if not downright contrary, that so many of our educational endeavours, whether teaching or learning, pay so little attention to stories. Why are educators so parsimonious in employing the most important feature of our everyday existence? Is there a reason linked to the reproduction of the social order? Are stories too egalitarian, too inclusive, for an education system that seeks to select and foster certain groups and not others? (n.p.).

These perspectives are crucial to acknowledge because appropriate data-gathering methods generate rich qualitative data for analysis, interpretation and knowledge of the field. As Carter and Little (2007) explain, "epistemology determines and is made visible through method....Method is constrained by and makes visible methodological and epistemic choices" (p.1316-1328). Such choices should be based on reflective uses of narrative accounts. Atkinson and Delamont (2006) caution us that too many writers, ingrained in the "culture of the 'interview society',...are too ready to celebrate narratives and biographical accounts, rather than subjecting them to systematic analysis" (p.164-172).

With Atkinson and Delamont's (2006) caveat in mind, I attempted to *create* a narrative-based, 'emplotted' data-collection method that would engender critical reflection and facilitate the generation of rich data for in-depth/comparative analysis. Given that I wanted to elicit data in a non-intrusive, yet timely and cost-effective manner, I decided to adopt and adapt Jovchelovitch and Bauer's (2007) narrative elicitation guide (see Appendix II) which, they assert:

> …goes further than any other interview method [by utilising a]…self-generating narration schema [that] substitutes the question-answer schema that defines most interview situations. The underlying supposition is that the perspective of the interviewee is best revealed in stories where the informant is using his or her own spontaneous language in the narration of events (n.p.).

In using spontaneous language to narrate events through story structure, I argue that the informant is also creatively crafting an account of his/her experiences and perceptions. These considerations contributed to my creation of the open-ended narrative interview guide. As indicated earlier on, this interview guide is structured in five phases. These phases correspond to the elements of plot outlined in this thesis. To elaborate: Jovechelovitch and Bauer's (2007) five phases: preparation, initiation, main narration, questioning and concluding talk are paralleled in my narrative interview guide's plot phases of exposition, inciting incident, rising action, climax/falling action and resolution/denouement.

These phases facilitated the exploration of background details; identification of a memorable event; reflective telling/exploration of that event,

including high points and challenges experienced, and perception of/ evaluative personal responses to, the experience. In each phase, the researcher provides prompts for eliciting meaningful narratives. In this way, the narrative interview guide, to cite Jovechelovitch and Bauer (2007), "…envisages a setting that encourages and stimulates an…'informant' to tell a story about some significant event in their life and social context" (p.4). The narrative interview guide is presented in Table 3 on the next page.

Table 3: Narrative Interview Guide

Adapted from "Basic Phases of the Narrative Interview", Jovchelovitch and Bauer (2007)

No.	Phases	Parallel Elements of Plot	Narrative Elicitation Guidelines	Narrative Elicitation Prompts
1.	Preparation	Exposition (5-Ws re: back-story, context/ setting, character(s)	Explore and elicit back-ground details	Thank you for taking the time for us to do this interview. I am particularly interested in hearing your story about your experience as someone involved in creative education / an educator who uses creative strategies. (Adapt according to category of stakeholder involvement in creative education). First, could you tell me a little about your professional background and training and how you came to be involved in creative education?
2.	Initiation	Inciting Incident	Explain the narrative procedure Identify the experiential story event	As you reflect on (your instructional) practice/involvement, what would you say is one experience that stands out as memorable? (Adapt according to category of stakeholder involvement in creative education)
3.	Main Narration	Rising Action	Give initiating prompt; make no inter-ruptions; give non-verbal affirmations	Please tell me about that experience (Initiating Prompt)
4.	Questioning	Climax / Falling Action	Ask questions that explore challenge(s) and high point(s) of the experience(s)	Could you tell me, please, about any challenges that you experienced? What would you say was/were the high point(s) of that/those experience(s)/event(s)?
5.	Concluding Talk	Resolution/ Denouement	Ask questions that engender reflective and summative responses	As you reflect, how did you feel about that/those experience(s)? How were you impacted by that/those experiences?

3.7.   Exploring the Field: Data-Collection Procedure

In the previous section, I described the study's participants and provided information about our respective areas of involvement in creative education and the scope of that involvement. In addition, I gave details about the narrative interview guide and provided justifications for employing it as my primary data-collection method. In this section, I provide a detailed account of the data-collection procedure in which I engaged during fieldwork.

I used the narrative interview guide to collect data from face to face, Skype, written/e-mail, telephone and focus group interviews. I also gathered data from my field notes, auto/biographical notes, observations, journal records and the interview transcripts. This variety provided opportunity for me to collect rich data. Using this data, I could begin to construct an overall picture of the 'story' of creative education as experienced and perceived by the study's informants. As Connelly and Clandinin (1990) note, data collection methods can take many different forms for example, field notes, journals, interview transcripts, observational accounts, storytelling, letters, autobiographical writing, visual artefacts and pedagogical/administrative documents. The sense of the whole is construed from an extensive data source by emphasising the specific details that create powerful narratives.

Denzin and Lincoln, (2005), furthermore, tell us that with the use of several methods, researchers can gain deeper knowledge about the phenomenon being studied. They go on to state that mixing various methods, empirical items, standpoints and observers in a study enriches it by adding rigor, breadth, depth and complexity. In Table 4 following, I provide a summary of the narrative interview methods used in this study of creative education. These data sources included individual and focus groups face to face, Skype, telephone interviews and written responses to the narrative interview guide.

Table 4: Summary of Narrative Interview Methods

Summary of Narrative Interview Methods	
Face to Face (FtF)	16
Skype (Individual)	05
Focus Group (Skype)	01
Focus Group (FtF)	03
Telephone	03
Written (E-mail)	10
Total No. Interviews Conducted	**38**

Owing to logistical constraints, some of the locally-situated participants opted to do the written interview. I was curious about the ways in which this might affect the elicitation and quality of the participants' stories. While all of the methods yielded significant data, I noted some interesting variations in the nature of interactions and the generation of storied data, that is, between direct face to face interaction and computer/internet-mediated, telephone and written communication. This is presented, on the next page, in Figure 2: Comparison Matrix of Methods Used for the Narrative Interviews**.**

Fig. 2 Comparison Matrix of Methods Used for the Narrative Interviews

Face to Face (FtF)	Skype Individual	Focus Group (Skype)
Yielded a greater volume of data than the written interview	Yielded a significant volume of data	Challenging – not as much data yielded as direct FtF
Lasted much longer than the other interview methods	Facilitated long distance /overseas communication	Facilitated long distance communication
Dynamic interaction-greater emotional intensity	Convenient arrangement of time and venue	Convenient arrangement of time and venue
Facilitated non-verbal affirmation and encouragement for flow of story	Threat of connectivity issues and challenge with quality of audio/video	Threat of connectivity issues and challenge with quality of audio/video
	Facilitated non-verbal affirmation and encouragement for flow of story	Facilitated non-verbal affirmation but flow of story not achieved in one case

Focus Group (FtF)	Telephone	Written
Challenge of individuals arriving at different times	Yielded a significant volume of data	Significant but extensive data not yielded compared to FtF
Group camaraderie was engaging and supportive	Lasted as long as the Skype interview methods	Less time-consuming
Some initial misunderstanding about the interview	Challenge with quality of audio recording	Facilitated long-distance/internet communication
Facilitated non-verbal affirmation and encouragement for flow of story	Could not facilitate video recording	No transcription necessary
Allowed for interaction among participants	Convenient arrangement of time and venue	No member check necessary
	Facilitated non-verbal affirmation and encouragement for flow of story	Convenient arrangement for completion

At the start of each narrative interview, I gave participants an idea about the open-ended structure of the interview. The following auto/biographical sketch gives an idea about how my interviews generally got started.

<u>***Voices from the Field: Auto/biographical Sketch #5***</u>

Researcher: *So I'll ask you to please put this on. I'm just doing a voice test. When I conduct these interviews, I also use the digital camera. No one but myself sees this… I use this as a backup because I'm not too tech savvy.*

P. 19: *With all this equipment you'd better be soon.*

Researcher: *Well, I'm getting there.*

P.19: *You must be getting there soon.*

Researcher: *Well, I'm getting there. Alright, I have the memory card in – so I have this as backup. So while this is being set up I'll just share with you how the interview is structured. I created this guide based on the writing of Jovchelovitch and Bauer (2007) concerning the conduct of a narrative interview. So I'll not be structuring the interview according to the traditional interview schema. I do minimal talking and you do most of the talking with my just giving narrative prompts. What I have done with all my participants is to also share a copy of the audio so you'll have the entire voice file of the interview. If you'd like the video file I can share that too but the quality will not be very good.*

So, getting back to this. It's structured in just 5 simple parts where, initially, I ask you to share with me something about your professional background and training and how you came to be involved in creative education. I'll then ask you, as you begin the reflection on your practice, to share with me one or two, well it's up to you, memorable experiences--experiences that really stand out in your experience as a creative practitioner.

Then I will ask you to elaborate on that experience. Thereafter, to share with me some of the challenges you may have experienced relative to that particular experience and/or relative to your work as a creative practitioner. And finally, how you feel generally, how you felt and how you perceive yourself as having been impacted by your experience of creative education as a practitioner or in any other role or context. So that's it basically. As I said, you determine the length of the interview, so I will follow your lead. So thank you again and to begin this interview, could you tell me please, something about your professional background and training and how you came to be involved in creative education?

P.19*: Thank you Juliet. I'm honored that you're including me or including my experiences. It's a long story actually, how I got involved…*

I learned that my narrative interview guide was exactly that—a guide. As I initiated the interview by briefly indicating the focus and phased nature of our interaction, each participant responded uniquely—some not really needing any substantial prompting at all. They seemed to have consciously noted the general structure of the interview phases which I had shared with them at the start of the narrative interview.

Except for the written interviews, I told participants that I was only asking for approximately one hour of their time. Most of the interviews ranged in duration from approximately forty-five minutes to one hour, with a few extending to an hour and a half and one, to two hours. Two of the focus group interviews and one face to face interview lasted approximately half an hour. Although the duration was less than that of the majority, I felt that I was still able to collect a satisfactory volume of data--except in the case of one Skype Focus Group interview in which the narration did not flow. These were two sisters who were involved in the performing arts group with which I had worked.

Looking back on that interview and the transcript, I concluded that the fact that these two individuals had left the group a number of years ago and would not have interacted with me over a lengthy period of time, might have been a significant factor affecting their narration. Also, one of them admitted:

> *With me, my biggest challenge was I don't see myself as a creative person so being a part of a creative performing company, I had to deal with my own insecurities and my own intimidations.*

This made me realise that notwithstanding the difficulty I experienced conducting this interview, I was able to gather important information about the participant's experience and perception by applying the narrative elicitation technique recommended in the literature.

This technique had the added advantage of helping me to subdue my natural inclination to spout a barrage of questions. I simply sat back and allowed the person to tell his or her story and wait for the 'coda'--the natural pause-- before giving another prompt. The questioning phase, however allowed me, as an insider in the field, to not only probe deeper for clarification but also to identify with the nature of the challenges experienced by a number of the

informants in terms of negative attitudes, lack of knowledge and understanding about creative education and the struggle to persevere in the face of such obstacles.

From time to time, during the main narration phase, many of the informants would pause to ask if what they were saying was what I wanted to hear. This brings into focus, a potential weakness of the narrative interview that Jovechelovitch and Bauer (2007) identify as "the uncontrollable expectations of the informants, which raise doubts about the strong claim of non-directivity of the NI" (p.7). I countered this by responding that there was no right or wrong way for them to tell their story--that it was their own to tell as they saw fit.

During the concluding phase of some of the interviews, when I thought that the interview would come to a natural close (as signalled by the narrative prompt), some informants seemed to get a 'fresh wind' and more narration continued. Deeper insights into self and practice surfaced, as well as clarifications on earlier statements about their experiences and perceptions. It was also the time when we would engage in dialogue and I would share with co-participants my own experiences and perceptions of creative education. This aided my own reflection and reflexivity with regard to the nature of relationships within the research process. I also came to appreciate the tremendous value of field notes and reflective writing soon after the narrative interaction.

The use of audio/video recording was a back-up measure in the event of technical failure of one of the recording devices. Upon completion of the recordings, I set about the task of transcribing the interviews. Because re-presenting the views of the research participants with fidelity is an ethical concern, accuracy in transcription was a priority. I then sent the transcribed hard or soft copy of the interview to my informants for member-checking. This was accompanied by a member-check letter (see Appendix XIII), explaining that this was necessary to ensure accurate capture of their interview content as this had implications for interpretation during analysis. Only one participant indicated that a minor adjustment was needed.

3.8.   Summary of Chapter Three

This chapter presented the methodology and methods used for my inquiry into experiences and perceptions of creative education. A rationale was given for the narrative paradigm and ethical considerations were discussed. A profile of the research informants was then given. After this, the primary method for data-collection was presented. The chapter concluded with a description of the procedure engaged during fieldwork.

3.9.   Preview of Chapter Four

The focus of the next chapter is analysis. A rationale is given for the comparative approach taken for analysing the narrative data derived from my inquiry into experiences and perceptions of creative education in twenty-first century Caribbean/OAS contexts. This rationale also includes a consideration of the ethical implications of adopting a comparative approach to analysis. The stages of analysis are then outlined.

CHAPTER FOUR
CLIMAX: COMPARATIVE ANALYSIS OF NARRATIVE DATA

4.1.   Introduction and Overview of Chapter

This chapter brings us to the climax of this thesis narrative. It represents the climax to the rising action of methodology and methods. According to Freytag (1896), the moment of greatest tension in a story's plot is the climax. It is the moment when the protagonist's single big decision affects the outcome of the story. This stage of writing up about my research process represents my 'big decision' about an appropriate method for analysing the narrative data. It is this 'big decision' that led to the Findings. In the sections that follow, I detail my analytical procedure. Preceding this, I provide a justification for my adoption of a comparative approach to analysing the narrative data.

4.2.   Comparative Analysis of Narrative Data: A Rationale

The integration of comparative elements into various narrative texts contributes pattern, structure and aesthetic quality to our experiences. Through comparison, one can estimate, measure, note similarity or dissimilarity or draw an analogy between one thing and another, for the purposes of explanation or clarification ("comparison", Oxford English Living Dictionaries, 2017). According to Schrag (1992), a collection of stories can be pulled together in such a way that areas of similitude remain intact. These lines of similitude remain functional for combining and facilitating a range of discourses. Miles *et al*., (2013), tell us that comparison is a time-honored method. Ryan and Bernard (2003), moreover, assert that comparison may be applied to the analysis of narrative research text.

Xie (2013) refers to an epistemological mode of inquiry called comparativity. It is a reflexive thought process that involves comparing modes of thinking as opposed to simply comparing text. Xie (2013) further tells us that the comparative approach supports the acquisition of new understandings of ourselves and our contexts. For Kamberelis and Dimitriadis (2005), taking a

comparativity approach to the analysis of narrative data might be considered a means by which pedagogy, politics and interpretive practice inter-connect. Importantly, this could enable a researcher's focused deciphering of their own and others' positionality regarding issues and topics. Xie (2013) further tells us that by thinking in a comparativity, inter-cultural frame, we can test our ability to support transformation in ourselves and others to forge new relationships. Comparative analysis, then, could be likened to a fluid, open-ended choreography of the dance of comparative analysis that engages multiple elements (Janesick, 2000) in the search for meaning.

4.2.1. Inducing Meaning in Narrative Data

Initiating comparativity for epistemological purposes necessitates an inductive process. One cannot talk about a comparative approach to analysis without discussing the inductive process. Thomas (2006) describes the general inductive approach as common in a variety of qualitative data analyses. Thomas (2006) further explains that the inductive process facilitates the emergence of important themes without the intrusion of structured methodologies. He contrasts an inductive analytical method with deductive analyses used in experimental research. In hypothesis-testing studies, important themes are often occluded as a direct consequence of presumptions investigators make in the data collection and data analysis procedures.

An inductive approach provides an uncomplicated means of deciphering meaning from close reading of raw data to derive concepts, themes, or a model through the researcher's interpretations (Thomas, 2006). Ryan and Bernard (2003), similarly, state that many researchers might induce themes from the text itself, as well as other sources. They add that the process of inductive coding can facilitate the identification of themes that could be applied to an entire body of text.

Approaching the analysis of the data in an inductive manner provided the platform for the comparative analysis/interpretation and creative synthesis of ideas. That is to say, the emergent themes from the comparative analysis

informed the crafting of my *theorethical* framework. In the next section, I detail my analytic procedure.

4.3. Analytical Procedure

4.3.1. Initial Analysis: Inducing Themes, Exploring Theory

Initially, my analytical process was driven by an inductive strategy that became integral to the comparison of experiences and perceptions. This approach was implied in the introductory dramatic scene and its critical analysis in Chapter One). The process was readily facilitated by the narrative interview method which, according to Jovchelovitch and Bauer (2007), is a story-generating method that gives latitude for the particular analytical procedures adopted by the researcher.

I began the process of analysis during data gathering and transcription of the recorded interviews. Like Pahl (2009), "I became interested in [making] sense of talk as construction of meaning….[That is], how particular [creative] life experiences, articulated in talk" (p.196) might relate to postcolonial/twenty-first century issues in creative education. I began to make connections between participants' ideas, patterns in their stories, emergent themes and theoretical perspectives. While looking for experiences and perceptions of creativity in education, I was also interested in issues that related to the historical/postcolonial contexts of those storied experiences and perceptions.

I felt it necessary to adopt this approach, early on, because narratives are entrenched in a socio-historical background and a specific 'voice' can only be understood relative to a wider contextual reference (Jovchelovitch and Bauer, 2007). "Seen this way", to borrow words from Flick (2009), "knowledge organizes experiences, which permit cognition of the world beyond the experiencing [research/ing] subject" (p.87).

This, in my opinion, aligns with Jovchelovitch and Bauer's (2007) assertion that narratives suggest certain points of view and interpretations of life experiences in differing contexts. Experiential, perceptual, contextual and theoretical perspectives, therefore, were key factors in the development of my

analytical/interpretive lens. This lens was developed during and after data-collection--as opposed to having an a priori analytical frame imposed upon the study before data collection.

4.3.2. Secondary Analysis: Coding the Narrative Data

After detailed, verbatim transcription of the recorded interviews, I set about the task of vertical coding. By 'vertical' I mean that I scanned each transcript one at a time, using the coding labels: critical pedagogy, transformative learning, creative pedagogy, creativity in education and ethics. These labels were culled from my *theorethical* frame detailed in Chapter Two. As mentioned earlier on, my framework for comprehending the data was informed by my preliminary inducing of emergent themes as much as it was by theoretical perspectives. While assigning these codes to significant portions of the transcribed text, I was also able to identify important sub-themes within the storied accounts of experiences and perceptions of creative education.

In my view, the process of combining emergent themes with theory during my secondary analysis echoes Dewey's (1986) idea, in the text *Art as experience* when he says:

> It belongs to the very character of the creative mind to reach out and seize any material that stirs it so that the value of that material is pressed out and become the matter of a new experience…to admit them into the clear and purifying light of perceptive consciousness (p.189).

This relates to what Denzin and Lincoln (2003) describe as the "endlessly creative and interpretive" nature of qualitative research that allowed me to "construct qualitative interpretations…from field text" (p.37).

4.3.3. Final Analysis: Comparing the Narrative Data

Following the coding process, I then began the task of final comparative analysis. I was now scrutinising the narrative data horizontally. By this I mean, I began to compare themes and sub-themes within each coded category, across all of the participants' transcripts (see Thomas, 2006). The participants' responses within the phases of the narrative interview guide (see Appendix III), provided

me with an organisational frame for making sequenced comparisons. That is, I compared one category at a time across all transcripts, relative to participants' individual responses to the narrative elicitation prompts concerning:

1. Background details about involvement in creative education;
2. Identification of a memorable experience;
3. Accounts about a memorable experience;
4. Challenges and high points of the experience;
5. Reflective/summative statements relative to perception about impact.

These categories allowed me to look, with a narrative eye, at the sequenced events in participants' stories. At the same time, I was also able to look, with a *theorethical* lens, into experiences and related perceptions of creative education.

Given that the study's participants represented a cross-section of individuals involved in creative education, I was curious to find out what comparison within and among the data sets might reveal. This might have posed a challenge, though, because a number of participants would have fit easily into more than one category by virtue of their extensive experience and career paths. Bearing in mind the primary aim of the study and my *theorethical* approach, I regarded the participants' data as a whole narrative data set rather than as individual narratives. This could be regarded as 'equalising' the data. I had to be careful that I did not appear to privilege one group of participants over another since, to cite Denzin and Lincoln (2005):

> The researcher-as-interpretive bricoleur is always, already in the material world of values and empirical experience. This world is confronted and constituted through the lens that the scholar's paradigm or interpretive perspective provides. This paradigm is connected at a higher ethical level to the values and politics of an emancipatory, civic social science (p. 375).

Furthermore, Miles and Huberman (2013) caution that the qualitative researcher needs to be aware of the possibility of elite bias. That is, "overweighting the data from articulate, well-informed, usually high status participants and under-representing data from less articulate, lower status ones"

(p.294). To counteract this, I numbered each coded transcript consecutively, to correspond with the initially-assigned participant numbers identified in Chapter Three. Also, I tried to find ways to incorporate various participants' voices into the entire thesis narrative—that is, in the dramatic scenes, auto/biographical sketches, findings of the research and direct quotations.

4.4.   Summary of Chapter Four

In this chapter, I focused on discussing my analytical approach and procedure. I started by explaining the significance of the chapter in the overall scheme of the research narrative. Then, I provided a rationale for my comparative analysis of the narrative data. This rationale briefly examined the notion of comparativity. After that, I detailed my analytic procedure which involved inducing emergent themes, coding/categorising and compariing the narrative data in relation to theoretical perspectives.

4.5.   Preview of Chapter Five

In the next chapter, I present what I call the 'Falling Action'. Simply put, this refers to the presentation of my findings from my comparative analysis of the stories of experience and perception of creative education. These findings are presented with illustrative examples and are interpreted using the *theorethical* interpretive framework outlined in Chapter Two.

CHAPTER FIVE
FALLING ACTION:INTERPRETING EXPERIENCES AND PERCEPTIONS

5.1.   Introduction and Overview of Chapter

Freytag's (1896) concept of 'Falling Action' in a story's plot means that we are at the stage resulting from the Climax (analytical procedure). It is the point at which I highlight and interpret my research findings with reference to my research questions. Janesick (2000) says that qualitative design necessitates the construction of a real and forceful narrative of events in the research and the informants' stories.

The telling of the research narrative is incomplete without an interpretation of the meaning inherent in the narrative. Each narrative hearer/reader/viewer brings to the narratorial loop a subjective interpretation of such things as the author's intent, the protagonist's story purpose, characters' motivation, symbolism, irony, conflict, the moral of the story et cetera. Therein lies the power of narrative to stir the emotion, to stimulate the imagination, to challenge the intellect, to suggest meaning--existential, spiritual, philosophical or practical. In parable, fable, legend, allegory, folklore, movies, documentaries, video games--the list goes on--reside de-constructional meaning.

I had set out to discover: (1) the nature of experiences of creative education and (2) perceptions about creative education and (3) to compare these experiences and perceptions of creative education within selected 21st century Caribbean/OAS contexts, against theoretical perspectives. The crucial question was: How best could I interpret the narrative data that was emerging from my recursive, integrated research process of eliciting the story, analysing (making connections, discerning relationships), inducing themes and making comparisons?

According to Ryken (n.d.), when we discover a story's theme(s), we need to complete our interpretation by determining what the storyteller says. He also tells us that "one of the interpretive assumptions that we make of stories is that storytellers intend to communicate meaning….The primary rule of narrative

interpretation is…the rule of significance" (p.81-84). In my opinion, the significance of the stories of experience and perception could be revealed using an eclectic interpretive lens. Ryken's assertion helps me to explain why: "A story creates a whole world of interrelated parts (p.22)….[and] often [carries] a surface meaning that no one can miss, combined with difficult issues that require complex interpretive skills to notice and unravel" (p.39).

This statement brings to mind Bruner's (1991) postulation that while genres may signify social ontology, they also invite a certain kind of epistemology. They elaborate that the narrative genre "can be thought of…providing a guide for using mind, insofar as the use of mind is guided by the use of an enabling language" (p.15). In the case of this thesis, the 'use of mind' and 'enabling language' are located within a comparative-inductive deciphering of the narrative findings.

This was accomplished using my '*theorethical*' framework which combines perspectives from critical pedagogy, transformative learning, creativity-in-education and ethics. This eclectic interpretive lens assumes greater significance in light of my own socialisation within an integrated, storying culture that has played a significant role in shaping my identity. This culture represents a locus of existence characterised by multivocality, multiculturalism and hybridisation. In attempting to reflect this hybrid characteristic, therefore, I have drawn upon an eclectic mix of perspectives.

Pahl (2009) offers useful words for describing my approach to interpretating the findings as one that "examines [stories] and their meanings in [creative educational] life. [This] also acknowledges the situated nature of [stories, thereby] providing a methodology for thinking about [experiences and perceptions] in new and empowering ways that can be brought back into education" (p.130). As such, I include with my presentation/interpretation of the findings, personally crafted performative text and illustrative excerpts of participants' stories. This supports the comparative analysis by which I determined the following thematic categories:

- Understandings of 'Creative Education'

- Initiation Experiences into Creative Education

- Memorable Experiences in Creative Education

- Experiencing Challenges in Creative Education

- Perceiving Impact in Creative Education

- Values in Experiences and Perceptions of Creative Education

The dramatic scene in Chapter One foreshadowed these thematic categories by critically juxtaposing the perspectives of researcher, informants and educational scholars. In the next section, I consider some pertinent re/presentational issues. This precedes a critical, interpretive exploration of the stories of experience and perception.

5.2.   Re/presentational Considerations

Interpretation is the essence of research which represents the human penchant for inquiring into the (un)familiar (Kincheloe and McLaren, 2005). During my process of interpretation, I was able to consciously navigate between the familiar and the strange. That is to say, although the stories about creative education seemed familiar to me as a creative practitioner, they became strange to me as a qualitative inquirer in terms of developing a critical reflexivity (Jacobs-Huey, 2002; Smith, 1999).

My experience as a creative practitioner allowed me to connect in a deeply emotional way with the participants. I could truly empathise with their expressions of joy, frustration, concern and ethical resolve concerning creative pedagogy. This, of course, revealed my vulnerability as an insider researcher. To what extent would my familiarity affect my (re)presentation of the experiences and perceptions of the participant-narrators? Paradoxically, Tillman (2002) might argue, my vulnerability could be regarded as a strength from the vantage point of possessing "the cultural [and pedagogical] knowledge to accurately interpret and validate the experiences of [creative participants] within the context of the phenomenon under study" (p.4).

On the other hand, the participants' stories about creative education were strange to me as a qualitative inquirer seeking to make sense of the experiences and perceptions of other persons in varying educational contexts. Goodson (1997) urges us to ensure that "individual and practical stories do not reduce, seduce and reproduce particular…mentalities and lead us away from broader patterns of understanding" (p.116). No individual can presume to know the whole story. To quote Olesen (2005) as well: "Personal experience is not a self-authenticating claim to knowledge" (p.249).

Stake (2003) tells us that while we cannot guarantee that a narrative will tell us everything, the culture of interpretive study to search out emic meanings held by people produces its own story. However, as Stake (2003) hastens to point out, "the report will be the researcher's dressing of the [inquiry's] own story…[because] the researcher ultimately decides criteria of representation" (p.143-144). Notwithstanding my agreement with Stake's (2003) view, I felt obligated to give serious consideration to my re/presentational posture and to articulate this--given the postcolonial context of my study.

This meant that I was setting out to *perceive* more clearly, by *looking into* the hidden meaning of narrative 'tellings' (Woodroffe, 1980) within contexts of experience. Narrative 'tellings' provide us with a range of perspectives. In Montello's (2014) opinion, multiple perspectives are needed to construct a comprehensive montage of 'experiential truth'. My search for meaning in experiences and perceptions of creative education, therefore, involved "a kind of …[comparative] vision…[that] inhabits [other points] of view….that draws us] into a shared experience…the inside view of the whole story" (Woodroffe, 1980, p.387-393).

Viewed from this vantage point, the 'whole story' of this research narrative, includes relevant perspectives from persons in the field. In a Brunerian sense, the participants' individual stories about creative education constitute a particular embodiment (Bruner, 1990), that gives us a 'big picture' narrative of creative education in specific Caribbean/OAS contexts (Wollons, 2013). To elaborate, my interpretation is as informed by what the research participants and I have storied about our experiences and perceptions as much as it is informed by what

the literature has to say. In my opinion, this collective narrative validates voice, pedagogical agency, creative identity, collaboration, mutual storytelling and re-storying in postcolonial spaces (Connelly and Clandinin, 1990). (Arguably, the academic literature is a representation of various other researchers' and scholars' unique experiences and perceptions).

This chapter, therefore, assumes a dialogic style of interpretive discourse. Saldanha and Nybell (2016) are seen to endorse this approach to interpretation which can facilitate ongoing dialogue. This, I argue, is important for educational policy, professional development and practice. Saldanha and Nybell (2016) also point out that a dialogic approach to interpretation does not only allow for decoding of stories but also for making variations of meanings in a story visible, in a way that is methodologically ethical. They share their own experience and concern about this when they tell us:

> We each approached interpretation with some trepidation, born of concern that, in interpretation, we once again assumed the "upper hand" that we tried so hard to relinquish in the data gathering process….[We] were uncomfortable reappearing on the scene as interpreters with privileged access to the "real story," the "truth," and "the final word" (p.214).

I can identify with this view, having attempted, myself, to privilege the 'voices from the field' by utilising an open-ended narrative data collection method and by adopting a comparative approach to data analysis.

Despite having an increased awareness of the difficulties of narrative interpretation, we are obligated to account for what the stories we solicit require from us as listeners. The listener facilitates the telling of a story and it is the listener who responds in a dialogic manner (Saldanha and Nybell, 2016). This assertion brings to mind Freire's (1996) concept of *conscientizacao,* that is, critical, action-oriented, consciousness that fosters dialogue. He argues that dialogue alone, which requires critical thinking, can also generate critical thinking. In this way, a "thematic universe" enacts a complex relationship with "generative themes" through dialogic interaction.

In the same sense, this chapter presents a comparative-interpretative discussion of the findings from the stories of experience and perception of

creative education in twenty-first century Caribbean/OAS contexts. Although the discussion is based on my interpretation as a researcher 'writing up' about the inquiry conducted, I once more attempt to privilege the 'voices from the field' by including in-text quotations from the research participants in an Heathcotean manner (see Heathcote, 1985). This means that I have endowed the participant-narrators with the 'mantle of the expert'. In this sense, the participants are positioned as socially/experientially-based experts.

Furthermore, I submit that this endowment of expertise upon the research participants enables a democratic, dialogic deliberation on the findings from the field of narrative inquiry. In addition, investing the participants with 'expertise', it is hoped, might yield a broader comparative interpretation and authentic substantiation of the findings. Said another way, it facilitates an "illuminative evaluation" (P3, 2015) of the thematic conclusions. Added to that, this approach buttresses my attempt to reflexively (re)present the research participants in an ultimately ethical manner.

The endowment of expertise on participants assumes even greater significance in light of Randall *et al.*'s (1999) description of the entire research process as being "…value-laden, deeply ideological, and hence thoroughly political" (p.5). Furthermore, it synchronises with the notion of a critical epistemology that challenges ideas about impartiality and detachment (Denzin and Lincoln, 2005). Additionally, it is a narrative-based way for interpreting the findings of my study (Denzin and Lincoln, 2005) by utilising a structure that features teachers' and learners' own words to reconstruct perspectives together Blake Jr. and Blake, 2012). Through this 'collaboration', we can see how the perfusive form of narrative allows researcher and participants, alike, to communicate the meanings of occurrences (Stephens and Breheny, 2012). In this way, too, I can respond to Goodson's (1997) urgent call for us to develop:

> stories of action within theories of context (p.117)…[because] lives and stories link with broader social scripts. They are not just individual productions. They are also social constructions (p.116).

So we have as comparative-interpretive elements: narrative (storied) excerpts from interviews about experiences and perceptions of creative education; contextual and ethical considerations; auto/biographical, reflective inputs and theoretical perspectives. Cumulatively, these elements are scrutinised using the *theorethical* frame which I described in Chapter Two as my framework for comprehension of the research findings.

This framework was finalised into a hybrid interpretive lens comprising perspectives from: pedagogy for creativity; critical pedagogy; transformative learning and ethics. Utilising the *theorethical* framework as an interpretive lens, I go on to discuss the following: Inferring Understandings of Creative Education; Comprehending Initiation Experiences; Explicating Memorable Experiences; Illuminating Challenging Experiences; Deciphering Impact and Decoding Values.

5.3.   Exploring the Stories of Experience and Perception

5.3.1.   Inferring Understandings of 'Creative Education'

In telling any narrative about creative education, an important starting point is to examine the ways in which the field is defined.   This is an epistemological requirement that, in this case, hinges upon comparing the perceptions of persons directly involved in the field. I had not asked a direct question to elicit participants' understandings of the term 'creative education'. However, their responses to the narrative elicitation prompt: "First, could you tell me a little about your professional background and training and how you came to be involved in creative education?" drew attention to ways in which they defined the field. Drawing upon Andreatta's (2015) idea of "performance in a series of vignettes…to *show w*hat they say" (p.468), I again use verbatim excerpts from the participants' interview transcripts (in dramatic form) to illustrate participants' understandings of the term, 'creative education':

5.3.1.1. DRAMATIC SCENE TWO: VOICES FROM THE FIELD

Intro

Characters: Participant-Narrators: P5, 6, 7, 9, 13, 14, 15, 16, 17, 19, 20, 22, 24.

(*Note: Additions/changes to the verbatim dialogue have been placed within square brackets. I have also retained the participant numbers to facilitate easy cross-referencing with Table 2 (see p.59-61) in Chapter Three, that provides information about their contexts of experience).

We see a small room with a brown sofa, a vending machine and a large conference table with chairs. Sunlight streams in from the window. Some men and women are seated at the table. Their expressions are animated as they speak among themselves.

> **P 17**: Yeah, ok, right, so we were talking about the definition of creative education.
>
> **P7**: Yes we were.

One of the men (P6) rises and walks away from the group. He is deep in thought. He stops, turns to face the group, gesturing towards them.

> **P 6**: Someone involved in creative education….Does that mean using creative instructional strategies? Does that have to do with the performing or visual arts or does that just mean being creative, meaning doing something outside of the norm as an educational strategy?

As P 6 returns to his seat, P 17 turns to address him directly. P 17, dressed demurely in a dark grey suit, looks above her silver-rimmed spectacles.

> **P 17**: And what I, what my interpretation of creative education is…alternative definitions: arts and education, creativity in education, use of the various means of the creative arts.
>
> For me, creative education [is] the pedagogical approaches that we use to let children learn outside of the school curriculum …outside the formal school curriculum or informal approaches to education.
>
> **P 9**: I remember getting [a student] ready for a final senior presentation on a selected reading assignment. I let him create a visual for his book in my class that wowed the audience in his English class.

P 16 looks up from his i-phone to raise his hand, signaling he wants to say something. The others look at him and nod.

P 16: I am actively involved in designing learning experiences for mobile collaborative learning in formal and informal settings. I am leading a team, whose main job is to help faculty to design innovative and creative learning activities.

P13 leans forward, smiling.

P13: I've given forty years of my life to the Children's Home under the umbrella of theatre....I created programs for the children....We would get them to draw and then we'd get them to paint.

P 5: If ever arts education should be taken out of any curriculum it would be a crying shame.

P 20 : Visual and performing arts should be core.

P 6: I purposed [that] my work – God gave me a purpose in my work--would be focused on adolescents...on music and messaging ....what I would later learn to be media literacy which is understanding the influence of music and media in shaping your attitudes and beliefs, choices, perceptions and behavior.

P 14: I do a lot of life skills-based programs…. in my life-skill class I employ a lot of drama so that the participant would be able to feel and have a clearer understanding or should I say a better understanding of when you're explaining something to them.

P15 looks at her watch, shuffles some papers into her knapsack and rises from her seat.

P 15: I believe that to be successful as an educator, I must be creative.

P 15 waves a silent goodbye to the group. Some nod, others wave back. P 15 exits the room. P 19 looks up at the clock on the wall as P 19 rises from her seat and walks across the room to the window.

P 19: [I] came here to…Trinidad and…started working a lot here in what I had called…in my master's thesis…educative theatre. I thought I was an original. I hadn't heard 'educative theatre' anywhere and if you tried to find the word 'educative theatre' before 1980, I don't think you'll find it.

P22: We did educative theatre….calypso competition was a popular thing at the school.

The clock chimes the hour. They begin to gather up their papers and bags. P 24 rises from her seat. They hear voices in the background.

> **P24**: Parents as well as some staff members need to be educated about the educative value of the arts.

The other persons nod in agreement as they all exit the room.

As I reviewed the coded annotations that I had made during data analysis, it became clear to me that the majority of participants perceived the term 'creative education' as having to do with the integration of the visual and performing arts into teaching/learning for academic purposes. However, there were some differing perceptions that included the literary arts (P1, 5, 8); media literacy— involving popular youth multimedia music (P6); Information Communication Technology (P8, 16) and drama/theatre-in-education/edutainment. This included educative theatre for academic and community education purposes (P3, 7, 14, 15, 18, 19, 22, 26, 27). Interestingly, two of the participants (P23 and P26) expressed unfamiliarity with the term 'creative education'.

Defining a thing means that we specify its essential properties or the criteria which uniquely identifies it ("definition" dictionary.com, 2018). It involves describing, explaining or making something clear. However, when we define something, we do not only consider the denotative meaning. We also look into the various connotations of that term. This is the suggested meaning or signification of that term ("connotation" merriam-webster.com, 2018). Terminology is socially, culturally and contextually bound. Therefore, it can be understood as relating to/or suggesting purpose, methodology, sociological impact, philosophy, experience and perception.

Understandings of creative education are inextricably connected to pedagogical approaches. As indicated in the previous section, participants pervasively interpreted the term creative education as an arts-based field of practice. Even those individuals who mentioned creative processes involving literature, media or ICTs perceived creative education as an arts-based pedagogy. Admittedly, this points right back to my selection criteria and characteristics of my research sample. Nevertheless, gaining insight into the participants'

perceptions of the term 'creative education' provided opportunity for comparison with other perspectives.

The National Advisory Committee on Creative and Cultural Education (NACCCE) (1999) Report defines creative education as educational methods that support the development of original ideas and action for successful negotiation with increasing complexity in society and life in general. The report also points out that creative education is closely related to cultural education. Like creative education, culture (shared values and modes of behavior that typify social groups and communities: "culture", American Heritage Dictionary, 2018) has been generally considered arts-based. This general perception has important implications for pedagogy, assessment, the school curriculum and collaboration between schools and their stakeholders.

Craft (2008), extends the NACCCE's (1999) discussion of the cultural factor as a defining counterpart of creative education, when she criticises the disregard for macro-cultural or subcultural values and attitudes. She argues that different perspectives on creativity and how it may be exhibited and cultivated, indicate wider sociocultural values. These values may be collectivist versus individualistic norms as seen in Eastern as opposed to Western cultures.

Among participants, there was not any explicit mention of macro cultural values, shared attitudes or social conventions with reference to creative education. However, in storying about their experiences, they made reference to their involvement in addressing socio-educational issues such as public health education (P 19, 2015), impacts of popular culture on youth development (P 6, 2015), literacy development--in relation to the negative impact of school culture (P 8, 2015) and overly academic and elitist educational practices (P 5, 7, P23, 2015).

Although some participants explicitly mentioned the term culture and culturally-relevant instruction, they were referring specifically to (cultural) artforms in their stories about creative education. We see this, for example, when P 21 (2015) talks about:

> *…incorporating the steelpan to teach music education…Using this instrument as a tool and with it, we will also have dramatization and role playing. So it was not what people call strictly music but you taught music*

> *in a variety of ways that can reach children, and especially where we adhere to Howard Gardner's multiple intelligences theory* (p.3 of transcript).

Added to this is P 19's (2015) storying about her formulation of a youth program in response to a minister of culture's call for "*ways to…encourage young people to find alternative ways to live*" (p.19 of transcript). Her response to that call reveals her perception of creative education as "[*educative*] *theatre in education [and] drama in education with some elements of celebration theatre and reader's theatre*" (p.19 of transcript). This approach was seen as having the potential for sociocultural transformation.

Similarly, P 2 (2015) speaks of her involvement in a performing arts group that "*did what we call edutainment—using the arts as a formidable means of talking to other young people about cultural/social issues….That took me step by step into youth empowerment, social work project management*" (p.1 of transcript). Another example of participants' alluding to socio-cultural issues is found in P 6's (2013) statement that:

> *There are theories that are just out there that folks have been talking about for a while. Yes, the social cognitive theory—that's by Albert Bandura, and then the cultivation theory by Gerbner and Gross….The cultivation theory asserts that as children consume more of mainstream media, they become gradually cultivated into a programmed view of social reality….So I developed this approach called Music's Energy: Songwriting with Young People….I piloted a curriculum called Music's Energy: The Message in the Media…in an after-school setting with kids* (p.1, 8, of transcripts).

Additionally, Participant 8 (2015) stories about her studies at the master's level when she utilised narrative (autobiography), ICT and music (songwriting) for her research into "*the whole concept of 'aliteracy' where students can read but dislike reading*" (p.9 of transcript). She elaborates, saying that:

> *…all of them started off enjoying reading and then the school killed it…with its rigidity,…its read on demand,…its endless stream of ridiculous…boring assignments,…by pairing what should be a wonderful thing with punishment* (p.9 of transcript).

P 19 (2015) might classify this type of schooling as oppressive. This is evidenced when she mentions Agosto Boal's (1979) concept of *Theatre of the*

oppressed. In agreement, Participant 7 (2015) might also cite Paolo Freire's *Pedagogy of the oppressed.* P 19 (2015) tells us about her coordination of a theatre in education (TiE) project as an intervention for a public health concern:

> *So I was sharing through my walk-it puppets and when I went back to Nigeria I started a company with my students and we worked in the Cameroon border doing theatre in education based on health problems….A community health doctor had invited me to come and talk to these villages where the problem was gimmie worm. Gimmie worm is a devastating disease. It's a tiny little worm with eggs and it lives in water [that the villagers would fetch and drink without boiling]….*
>
> *Ingested, [the ginnie egg] becomes a worm 20 inches to 3 feet long going down through your intestines and it tries to escape out of your eyes or at your ankles and sometimes at the wrist. When it goes down through your veins and it comes out at your ankles, apparently it is excruciatingly painful….If it breaks, thousands of eggs come out….*
>
> *You go… to collect your fresh water from the spring…and thousands of eggs go in the water….You take the water…home and use for cooking, you give the water to your children, everybody drinks it and the ginnie worm starts again—so it cycles.*
>
> *So our TiE, our theatre in education walk-it puppets story was about the water, bringing it home, boiling it – where are you going to get the wood to burn for the fire to boil your water, they're chopping all the trees down. So you've got these whole areas of dry land and you've got a little village with no trees so that all kinds of negative, repeatable, recyclable problems are going on and what we were doing with the walk-it puppets was acting out the story of the ginnie worm (p.13 of transcript).*

From this account, we get a sense of creative education being perceptually defined as arts-based practice aimed at improving the social (public health) condition. We also get a glimpse into a particular way of living of a sub-group of people in a specific context. This participant also highlighted environmental concerns related to sustainable development. However, the emphasis is on an arts-based intervention.

Yet another illustration of creative education being defined as arts-related is seen in Participant 20's (2015) call for the expanded integration of the musical instrument, the steelpan and the visual and performing arts (VAPA) in education in Trinidad and Tobago. We understand this when he says:

> *This is something that we do every day in the Caribbean space…It is who we are. If we stop all of these [arts-based] disciplines…in the formal education system, we lose who we are as a people.*
>
> *There are some aspects of power that would like to keep things a particular way. The more you educate your population about who we are, in that rootedness, they would tend to rebel against what people want to be mainstream culture, so is that major battle. So those who have their own agenda and they have the finances and they have institutionalised lies and other things to prevent people from being educated in that way.*
>
> *Just to mention the recently held international conference; it was amazing to be part of it--to understand in a deeper way, what we would have given to the world; to bring all these people who were writing papers about something we created, yes, yes, yes.*
>
> *So it was good to sit down there and hear, actually, what this instrument that we created is doing to communities all over the world. And for me that was a high point, and it was good that it happened here, because we are struggling to accept it as our national instrument in certain pockets and, unfortunately that's why it is not being developed at the rate it should be in our country* (p. 4-6 of transcript).

The perspective of this participant illustrates the point that the participants' storied utterances also highlight social and educational issues pertaining to political/power relationships, cultural identity, socio-economic status, academic marginalisation and postcolonial attitudes that perpetuate a perception of indigenous (cultural) art forms as inferior (Smith, 2005). These attitudes are perceived as militating against the systemic institutionalisation of an arts-based curricular model for education (P 20, 2015).We also see creative education being perceptually defined, not as arts for arts' sake but for social goodness' sake (i.e. educational engagement/development, social intervention and social transformation).

Interestingly, one participant offers an expanded view of creative education. Participant 23 (2015) asserts:

> *I consider creativity to be the core of education and especially teacher education….My understanding of the concept of creative education goes beyond the popular notion of visual and performing arts…[There is a] division inherent in academic as against creative* (p.1 of transcript).

Like the differing perceptions of the research participants, contemporary literature is replete with varying definitional concepts about the nature of creative education/creativity in education. A quick search of databases and texts would yield topics such as problem solving, innovation, entrepreneurship, creative economy, creative pedagogy, social creativity, technology and creativity, creative literacy, strategic management, creativity in organisations, possibility thinking, teacher education, neurobiology, literacy development. Inarguably, the variety of perspectives on what constitutes creative education reflects the boundless complexity of creativity and the proliferation of related topics in the literature.

Despite the varying responses, taken collectively, the research participants' responses suggest a general understanding of creative education as primarily arts based. This leads us to consider an important interpretive aspect of qualitative inquiry that Charmaz (2005) points out, saying: "What people…do not say [about creative education] is often more telling that what they do say" (p.527). What is not explicitly stated is just as significant as what is actually stated. I am particularly concerned, like Craft *et al*. (2001), about the general lack of perception/definition of creative education as *teaching for creativity,* in the participants' accounts.

Recognition of the significance of developing creativity potential in the region's human capital is evident in the Caribbean Community (CARICOM)'s (2011) profile of the Ideal Caribbean Person as someone who:

> values and displays the creative imagination in its various manifestations and nurture[s] its development…in all areas of life;…demonstrates multiple literacies, independent and critical thinking, questions the beliefs and practices of past and present;…has developed the capacity to create and take advantage of opportunities to control, improve, maintain and promote physical, mental, social and spiritual well-being and…contribute[s] to the health and welfare of the community and country (n.p.).

In addition, the Ministry of Education-Trinidad and Tobago's Strategy Report, (2010) and Ministerial Priorities for Education (2015) highlight the following goals for education: contributing to excellence in innovation, critical and creative thinking, problem-solving, visioning, thinking outside the box, receptivity to new

ideas and ensuring that "our school curriculum and teaching methods are relevant and continuously updated and lead to innovation, entrepreneurship and wealth creation" (n.p.). These goals suggest a recognition of creativity as fundamentally essential to education and national well-being. Yet, if the majority of participants directly involved in creative education do not explicitly identify *teaching for creativity*, to what extent are these goals being realised? This led me to conclude that the composite understanding of creative education might be directly related to initiation experiences.

5.3.2. Comprehending Initiation Experiences

I continued to look into the participants' responses to the elicitation prompt: "First, could you tell me a little about your professional background and how you came to be involved in creative education?" During analysis, I made comparisons between formal and informal types of experiences that initiated participants into the field of creative teaching and learning. As with the findings in the previous section, the visual and performing arts also feature prominently in the participants' accounts about their entry into creative education.

At the formal level, some participants indicated that they were exposed to a range of visual and performing arts while others pinpointed a specific performing art. These experiences occurred within formal and informal settings. Professional training in drama-in-education, theatre-in-education, children's theatre and educative/community theatre participation were also considered to play a key role in initiating some persons into the field of creative education.

The formal school environment was also seen as an important initiating factor in terms of the school facilitating arts-based co/extra-curricular activities (such as theatre production, choral singing, participation in music festivals, and calypso[8] competitions). For example, P12 mentioned that while teaching at the primary level, she "*discovered that there were children with wonderful voices and no [musical] accompaniment*]". P8 taught at a school where there was a heavy emphasis on music. Participant 3 (P3) spoke about his involvement in the

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[8]An Afro-Caribbean musical artform that originated in Trinidad and Tobago

school play every year as a member of the dramatic society. He added that singing in the choir was also a creative outlet for him.

Some of the informal initiations into the field of creative education occurred within the home environment where participants said they were socialised into the arts by parents and/or siblings. P46's mother was an artist while his father was a playwright and actor. P41 recounted how she would observe someone playing the piano and would then be able to play the piece by ear. For P26, her parents were the major influencers of her initiation into creative education. She said:

> *I started… at a very young age where my parents had a youth outreach initiative in the community where we live. I was given responsibility for teaching a group of kids and was sent off to learn creative teaching techniques.*

Other experiences of being introduced to creative education included, for example, P16's description of his involvement in instructional design, using information technology. For P18, it was her multi-disciplinary work in media, community and youth development that she considered to be the entry point. Hairstyling was also mentioned by P44. Also, at both the formal and informal levels, English literature was regarded as having a significant influence on entry into creative practice. Interestingly as well, Participant 40 (from the faith-based performing arts company), addressed the issue of developing individual creativity. This is seen when he says:

> *I think it is much more than just the performance side. As I said before, the …conceptualisation and such like, of what creativity can do, what creativity represents….We want to unlock and release within people that creativity that [they] were born with and to give it some context and some definition as to what it means so that they in turn can go and unleash and release that energy to make the world a better place....To cause people to smile and be happy. And to cause there to be beauty and all the things that to me represent the better and more uplifting and genuine side of human existence, as distinct from some of the other things that we hear every single day.*

Notwithstanding the few exceptions, clearly, experiences of informal initiation into the field of creative education mirrored those at the formal level in terms of arts-based experiences. As with the findings in the previous section,

there was no explicit mention, by the majority of research participants, of developing creativity potential at individual and collective levels. Even Participant 23, who indicated that he regards creative education as core to education, did not elaborate. In hindsight, perhaps I should have probed his statement but I was limited by the fact that this participant opted to do a written interview, owing to his busy schedule.

There are critical ramifications of the apparent deficiency in awareness about teaching/learning for creativity. I use a quotation from P19 (2015) to introduce discussion of the implications of creativity-focused initiation into teacher/practitioner education programmes:

> *I was very fortunate to be invited to an IATA conference in Austria, and who was at this conference? People like Gavin Bolton and…Agosto Boal whom I knew about from my studies….He had been working with Paulo Freire…and then developed theatre of the oppressed and for two weeks I soaked up what this man had to teach* (p.11 of transcript).

5.3.2.1.   Initiation into a professional creativity paradigm.

Participant 19's experience hints at what Pahl (2009) might refer to as 'pedagogic habitus'. This refers to a set of concepts that combine with personal beliefs, over time, to influence dispositions and practice (also see Bordieu, 1977). This brings to mind the common refrain: Teachers tend to teach the way in which they were taught. Vrasidas and Glass (2004) echo this idea when they posit that research has shown that teachers' experiences as learners inevitably impinge on their practice. Initiation into *teaching for creativity,* requires teacher educators to exemplify innovative creativity-generating techniques.

Innovative professional development for teachers, according to Vrasidas and Glass (2004), provides opportunity for collaboration on real-world projects, sharing personal expertise and learning from peers. What happens during initiation can leave indelible etchings on one's disposition to practice. Participant 1's (2015) account of her experience at a creativity workshop illustrates:

> *We had to write…draw…take pictures,…dramatize, role play and…visualize….It was…soothing to the spirit but energizing and exciting….So some of the strategies…you can use with teachers….You can find ways to help students to craft stories in their mind, drawing on*

their experiences and put it together in ways that would make it enjoyable for a reader and make it enjoyable for them in producing it.

…One of the strategies in the workshop was guided visualization….It included settings, it looked at plots, you know, the characters, all those types of things. So the ability to tap into past experiences but also to imagine other experiences, those are some of the things that they were engendering for us.

…The idea of using photography was also a strong point for me….We had to take a picture of anybody…try to place this person in some kind of context and imagine that person's life, imagine a story and we had to do it with single people and then pull two single people together and create a story….So the whole experience, it just kind of freed the soul, freed that part of you that is not concerned with the utilitarian and the academic….It's all about the creative side of you—allows you to live in that not ideal world and to cope….The whole creativity thing , I think it is important because it is at the core of everything there is in a person.

This experience suggests the idea of developing creative identity and agency for negotiating real-world issues through creative methods. Additionally, it highlights the affective domain. This brings to mind the notion of teaching as a creative art: when enacted skillfully and appealingly, it may be designated aesthetic and intrinsically satisfying (Eisner, 2002). Such gratifying pedagogical experiences for creativity could create an enduring, memorable effect on teachers and learners alike. Memorable experiences have the potential to influence post-training intentions and practice (see Kim *et al.*, 2010).

5.3.3. Explicating Memorable Experiences

Participants storied during the second and third phases of the narrative interview to identify and reflect upon a memorable experience of creative education. Given the sensitive nature of certain accounts, I have not identified the participant numbers nor their contexts of experience in this section. However, I have once more included some verbatim excerpts from the interview transcripts. In this way, I continue to interweave the 'voices from the field' to compare "*Their story/my story/our story*" (Ellis and Berger, 2003) about unforgettable

experiences of creative education, against theoretical perspectives on learning and creativity.

In an attempt to (re)present the multiadic fluidity of meaning (Manning and Kunkel, 2014) in these memorable experiences, I share some of the participants' memorable experiences to illustrate significant qualities of the memorable experiences that allow us to see creative experiences and processes at work in various settings, for a variety of outcomes.

Desiring to (re)present the multiadic fluidity of meaning (Manning and Kunkel, 2014), I considered Denzin and Lincoln's (2005) description of the researcher as bricoleur/quilt-maker employing new representational techniques. Building upon this idea, I present a kind of *bricolage* of salient statements by participants about memorable experiences which support interpretation of creative processes at work for a variety of learning outcomes.

Analysis of the participants' memorable experiences of creative education revealed artistic; academic/literary; social/educative and therapeutic findings. Notwithstanding the varying contexts of these experiences and perceptions, again, the data was inundated with references to the arts. Therefore, this section, first of all, discusses memorable experiences that are primarily arts-based.

5.3.3.1.   Memorable experiences: artistic.

> *Performing with a local theatre company and international arts festival. During a performance a group in the audience would beat drums to show appreciation.*

> *Working for hours doing painting and art and craft with children.*

> *A creativity workshop. Activities included drawing, photography, dramatisation, visualisation.*

> *Representing the country in a theatre production as a main character who played the steelpan.*

> *A district-based song and dance festival in which students from 'low' performing school districts excelled.*

> *I...remember... one very beautiful music lesson from a young man....he made instruments with stones in bottles....He had them go around in circles beating this instrument.*

These examples of artistic memorable experiences present the arts as playing a significant role in teaching and learning. These examples also reveal creative processes and strategies employed in creative pedagogy. These artistically-based memorable experiences also suggest that persons were experiencing novel responses to the arts, creative methods of exploring different artistic disciplines, creative teaching strategies and outlets for developing creative talent. Eisner (2004) makes the compelling assertion that there is much that education can learn from the arts when he says:

> The arts provide the kind of ideal…[that] education needs more than ever…because our lives increasingly require the ability to deal with conflicting messages, to make judgements in the absence of rule, to cope with ambiguity, and to frame imaginative solutions to problems….We need to be able...to envision fresh options...and to have a feel for the situations in which they appear....the forms of thinking the arts...develop are far more appropriate for the real world we live in than the tidy right angled boxes we employ in our schools in the name of education (p.9).

Eisner's assertion reveals a deeply-rooted axiological position that the arts are essential for educational/personal development as well as for responding appropriately to life circumstances.

At the World Conference on Arts Education: Building Creative Capacities for the 21st Century in Lisbon (UNESCO, 2006), it was stated that the arts engender active engagement in creative experiences; promote cognitive development; facilitate the generation of unique perspectives on a range of topics; engage learners in artistic processes that integrate their own culture. Additionally, the arts can support the cultivation of creativity; initiative; autonomy, imagination, emotional intelligence, critical reflection, freedom of thought and action. The arts can also help to foster the development of a moral compass.

One of the aims of arts (in) education mentioned at the Lisbon (UNESCO, 2006) Conference is the development of individual capabilities. This aim highlights the importance of creative education for facilitating the development

of important holistic competencies. Also highlighted at the conference was that the arts provide an environment for a learner's active engagement in creative experiences, processes, and development. This makes learning more relevant to the needs of modern societies. Experiencing and developing appreciation and knowledge of the arts enables the development of unique perspectives on a wide range of subject areas.

5.3.3.2.   Memorable experiences: academic/literary.

The whole experience of the children's story became very important...getting into the children's autobiography--getting the children to tell their own stories as a means to improving their writing...and four publications came out of that.

An English Language Arts curriculum study that utilised a narrative approach and integrated drama to help students improve their grammar.

These two illustrations hint at a dilemma that creative practitioners often face, namely, balancing content area/curriculum demands with creative methods. According to Vacca *et al*. (2011), high stakes educational environments increase pressure on both students and teachers. In such environments, there is a pedagogical tension between content and process. The teacher, therefore, needs to strategically guide what students are required to learn and how they learn it.

The two examples highlighted above occurred in learning contexts characterised by curriculum, syllabus and time constraints. Nevertheless, these creative practitioners were able to successfully engage students in creative activities that supported their acquisition of subject-specific content knowledge and skills. The extent to which these activities explicitly targeted teaching for creativity was not mentioned. It is important to note, however, Boden's (2001) assertion that "creativity and knowledge are not opposed to each other, even though an overemphasis on current knowledge can sometimes smother creativity[--academic or otherwise]" (p.95).

5.3.3.3.　　　Memorable experiences: social/educative.

> *A national schools' project using theatre, dance, arts, song, music and drumming to build awareness about HIV/AIDS.*
>
> *A public education campaign I designed, whereby the concept of 'edutainment' was...utilized to transmit messages on HIV/AIDS in several at-risk communities....We utilized music, dance...to educate...these marginalized areas.*
>
> *An educative theatre production about domestic violence....The production triggered something...and they scrambled....We had to stay in character because this was hidden theatre we were doing....The police came and they stopped it.*

We see instances of social creativity for intervention and educational purposes at the community level. This type of creativity, while collaborative in nature like the initiatory and academic kinds of creative experiences cited earlier on, involves the interaction of a much wider body of persons. It occurs at the societal, community level and is socially-relevant. Its focus is education for social transformation.

This involves a certain degree of risk which we can infer particularly from the second account. Being risk-averse might hinder the potential transformative impacts of community projects like those mentioned above. This caveat is also applicable to organisations. The social manifestation of creativity, to cite Purser and Montuori (1999):

> ...has implications for where our creativity will lead us, because we are beginning to see that there are many different ways of understanding creativity, and each interpretation leads us down a different path of thought and action....[By this, we] enter into the moral domain: What are the ethical ramifications of our use of creativity?....The way we conceptualize and employ social creativity will play a crucial factor in the future of [communities and] organizations (p.3).

Ultimately, however, the social is constituted in the individual. In also focusing on the individual, it is often necessary to address psychosocial issues and dilemmas. The next two excerpts of memorable experiences shift the focus to the use of creative methods for therapeutic reasons.

5.3.3.4.   Memorable experiences: therapeutic.

Helping a student express, through art, how she was being sexually abused by a close family member.

Working with a problem student, using music and her talent for singing to reach and engage her.

These two examples of memorable experiences, relative to art and music, suggest the potential therapeutic effects of the arts in creative education.   This is significant because, as Healy (2010) tells us:

> Teachers are all too acutely aware that a mind preoccupied with worries or unmet emotional needs is a poor candidate for academic learning....If the "emotional" [part] of the brain is preoccupied with fears or anxiety, it may fail to activate the proper cortical switches for attention, memory, motivation, and learning...."Good stress", generated by exciting and manageable challenges, may enhance learning (p.239).

According to Tomaino (2013), since the 1950's, music therapists have attested to the effectiveness of musical components on cognitive, physical, and psychosocial functions on different ages and across domains. This includes medicine, early childhood development, neuro-rehabilitation and psychotherapy. The literature is also replete with reports on studies about the effectiveness of art therapy.

The arts allow for changes in physical and psychological functions. The arts, therefore, can contribute to breadth and balance in teaching/learning processes and curriculum content. The arts subjects, however, are not to be regarded as substitutes for each other. Each artform offers unique variations in learning (Harland *et al.*, 2000).

Different types of cultural artforms also featured in the participants' accounts of memorable experiences. For example, there was mention of: *"a children's television programme made up of African folk tales, doing drawings of them and telling their stories, and acting out the scenes"*; working with students to establish respect and recognition for the school's theatre arts program; launching a mobile puppet theatre to build awareness about violence prevention; staging of theatrical productions for Shakespearean texts; participation in drama and broadcasting workshops; creative coaching by guest artistes and students'

peers; observing someone playing the piano then playing the piece by ear afterwards. These findings give us a sense of creative teaching/learning processes involving a variety of the visual, performing, literary and media arts.

The memorable experiences could be interpreted as representing a type of group cognition (Stahl, 2006) in which ideas intersect to present significant knowledge. They might also be seen to instantiate inter-subjective experiences of particular creativity domains. This makes visible a kind of double-voicing in which the interplay between participant-narrators and larger socio-cultural discourses are made apparent. Hence, the stories might be seen to function, in a Bakhtinian sense, as zones of dialogic constructions (see Vitanova, 2013).

These dialogic constructions indicate the real-world connections being made in the practice of creative education. It is important to note, though, that the dialogic constructions of memorable experiences might be said to represent their stories as artful characterisations of themselves as creative practitioners. In a certain sense, we might regard this as another form of 'visibilising voice' vis a vis social concerns.

Besides drawing attention to the usefulness of creative education as intervention for dealing with a number of social and educational issues, these stories can work to reveal/revise the sense of self. The development of a creative identity, in my view, is key to effective teaching/learning for creativity. The dialogic construction of stories of creative experience and perception, additionally, has the potential to produce collective knowledge (see Frank, 2012).

These memorable experiences remain indelibly etched in the participants' creative psyche. Narrative plays an important role in this dynamic. Woodroffe (1980) tells us that the "…narrative is the medium through which...we interpret….the controlling theme…through…explorations of inner consciousness…and the many-faceted reality (p.377). Importantly, we are able to see how the narrative prompt to story about a memorable experience engenders reflection. As Participant 2 put it:

> *It's amazing that you ask me that now because I never really thought about my involvement. But now I'm talking about it, it really goes way, way back.*

Not only does this statement illustrate the reflective engagement of the participant. It also supports the case for promoting the concept of the reflective (creative) practitioner in teacher training/professional development for creative education. Like creative identity, reflection in and on creative practice should be germane to creative practice. Effective practitioners possess a tacit, intuitive knowing that equips them with coping mechanisms for dealing with a range of conflicting situations in their practice (Schon, 2016).

To my mind, this suggests that transformative learning may also happen during the process of critical reflection on positive and challenging pedagogical experiences in creative education. As the participants continued to 'story' about their experiences and perceptions of creative education, they also spoke about challenges faced. Findings and interpretation about these challenges are presented in the next section.

5.3.4. Illuminating Challenging Experiences

In this section, I highlight what I learned from my interrogation of the experiences and perceptions of the various challenges experienced in creative education. I found that some of the major challenges participants' experienced had to do with negative attitudes and opinions about (extra)curricular involvement in the arts as subpar or frivolous. Participant 2 (P2) put it like this:

> *We tend to think about the arts as a hobby…[and] we are still behind in understanding the elements and concepts of it that are therapeutic, scientific and cathartic….There is a historical value, there is a cultural value in all of it.*

Another participant shared a similar view saying that "*not everybody shares a vision that arts education is essential*". She also recounted a situation at school when her daughter did not complete a home assignment owing to her having to do a performance. She remarked:

> *I thought the performance was as important as the homework and that caused a big problem--meeting of all the parents….The whole meeting was about parents who didn't have their priorities right.*

Other participants also storied about (1) pedagogical challenges, (2) professional challenges, (3) organisational challenges and (4) administrative challenges. I

have categorised some examples of what they said during their narrative interviews, under these four headings, as follows:

5.3.4.1. Pedagogical challenges.

Having to do practical tutoring with a large group of students; *lack of teaching skills; perpetuation of traditional modes of instruction; student indiscipline; lack of self-esteem*; *severe behavioral problems despite creative efforts; teachers' lack of confidence to employ arts-based instructional strategies*; *student unwillingness to commit to the requirements of an arts-based project or assignment.*

5.3.4.2. Professional challenges.

Colleagues' perceptions of creative instruction as disruptive; time constraints and limited reach; trying to inspire a group; lack of understanding about the flexible nature of the creative process; lack of collegial support for arts-based intervention; risks of doing 'hidden theatre'; problems integrating ICTs; negative perception of artistic persons.

As we look into the pedagogical and professional challenges identified, we can discern that misconceptions abound about what really constitutes learning. In light of the traditional emphasis placed on content acquisition, we get a sense of creativity being perceived as being at odds with learning. However, learning involves going beyond simply acquiring new information. It also involves adding it to our existing knowledge and modifying, updating and rethinking our own ideas with regard to this new information (Robinson, 2001). Creativity and learning, therefore, are seen to be complementary.

The pedagogical and professional challenges highlighted above suggest plantation type attitudes and pedagogies (Bristol, 2012) and oppressive, 'banking' forms of education (Freire, 1996) that hinder creativity outcomes of creative education. These postcolonial issues are also present in organisational and administrative contexts as evidenced in the ensuing assemblage of their storied statements:

5.3.4.3.   Organisational challenges.

Lack of resources; limited monitoring of curriculum implementation; lack of adequate/suitable facilities to support creative exploration; academically-marginalised students; lack of financial support; lack of collegial and creative ethos; focus on school status based on examination results.

5.3.4.4.   Administrative challenges.

Stakeholder demands for a 'quick fix'; p*reference for traditional modes of instruction;* s*takeholder perceptions of creative education as unimportant*; *systemic inadequacies re: arts integration at the primary level;* p*ressure to complete examination syllabi*; l*ack of administrative support; resistance to VAPA as core.*

I can identify with these participants. To substantiate this claim, I have included another auto/biographical sketch. The content was taken, verbatim, from the transcript of *my* narrative interview--conducted by Participant 6, using the narrative interview guide which I designed. The inclusion of this auto/biographical sketch on the next page, is a continuation of my reflexive effort to make explicit, what might be some of the fundamental value-laden ontological assumptions impacting what I have chosen to emphasise (see Jones, 2016).

As a creative practitioner, I was conflicted in my experience of creative education within a postcolonial education system that places a premium on academic achievement, testing and competition for secondary education placement in prestige schools. Participant 4 (2015), similarly, speaks of challenges experienced teaching "*within a mainstream situation….People are looking for…hard core tradition…so I had to create my own space"* (p.6 of transcript).

Voice(s) from the Field: Auto/biographical Sketch #7: Challenges Galore…

Challenges, yes, that I share with other practitioners as myself in terms of the lack of understanding by fellow colleagues. I remember when I taught at a school in south Trinidad.…I remember having this class full of boys and they had to do a written report for English…so I had them role play a scenario in the classroom where there was an accident in the workshop and we were having a lot of fun.

It was very constructive fun. One boy got the bright idea to ski around the classroom with his hockey stick…At the end of the day, I got them to write reports and to structure these reports. I knew what the learning outcome was and I understood the strategy I was using. This…mature teacher…was walking past,…saw the boys moving around the class and he just assumed that they were misbehaving. He said, "Boys what are you doing?" I don't remember what my response to him was but, I mean, from time to time you meet with that type of challenge—lack of understanding.

Challenges, in terms of infrastructure, the physical space. Challenges, okay. You have constructive noise going on in the classroom setting but I always have to find ways to tell the children, "Okay, we can laugh but let's laugh silently so we don't disturb the class next door." The classrooms weren't sound proofed.

Challenges, in terms of having to manage your time really well. There was something else that came to mind, I don't recall. Oh, yes. Lack of understanding by others. I remember teaching an A level class.…I used a constructivist approach…an inductive inquiry method and had them go look at things – critical awareness, come back, report, do presentations, that kind of thing.

They were so…programmed in note-taking most of their school life…One or two of them challenged me and said, "Miss what are we doing here?" So then I had to take the time to explain and let them know, "Trust me on this. We know what we're doing." That kind of thing. But the lack of understanding when you adopt creative and non-traditional methods to doing instruction. That's who I am. If I am bored at the end of a session I know the children were bored and it's a horrible feeling.

The kinds of challenges that the participants mentioned militate against the development of creativity in teaching and learning. As such, their identification of the challenges presents a kind of problem-posing (Freire, 2000) for which creative solutions are needed to foster transformative learning; to empower teachers to engage learners through creative skill; to foster cultures of

creative thinking across educational and social communities. In Chapters One and Two, I referred to socio-historical antecedents that shaped the contextual factors of education. These antecedents continue to impinge upon educational systems in Caribbean/OAS spaces. My *theorethical* framework acknowledges this realisation in its synthesis of ideas drawn from critical pedagogy/transformative learning and perspectives on creativity as 21st century global priorities.

These perspectives help us to turn a critical interpretive eye on the challenges the participants experienced: To quote Freire (1996), these perspectives are "…appropriate for the methodology of thematic investigation and for problem-posing…to present significant dimensions of contextual reality" (p.85). Ali (2010), similarly, asserts that understanding the region's position in a post-colonial reality facilitates clarity of perspective concerning the influential antecedents to Caribbean education. These influential antecedents are dominant narratives that perpetuate colonial attitudes and practices that negatively affect education (Jules, 2013).

Importantly, the findings about challenges experienced do not only highlight personal, social and environmental factors that hinder the development of creativity. While storying about these challenging experiences, participants also indicated their responses to the challenges. These responses suggest their deeply persevering commitment to swim against the tide of static systems and myopic perceptions that hinder the attainment of creativity outcomes. As such, despite the challenges, they were able to also story about their perceptions about the impact of their creative practice.

5.3.5. Deciphering Impact

In this section, I focus on the research participants' perceptions about the impact of creative education in response to the narrative interview prompt: "How were you impacted by that experience?" I found, however, as mentioned earlier on, that perceptions about impact were also present in responses to other narrative elicitation prompts. This, perhaps, is testimony to the open-ended nature of the interview guide which did not confine the respondents into a rigid

interview schema. This allowed me to probe more deeply into their experiences and perceptions.

Perceptions about the impact of creative education were cumulatively positive as can be seen in the examples culled from their narrative interviews. To be specific: Participants thought that their experiences of creative education contributed to things such as: personal and professional development; empowerment of self and others to develop confidence; transferable life skills; cultural learning and expression; fostering self-esteem; development of creative talent/identity; supporting academic success; building discipline; therapeutic intervention; social entrepreneurship; new learnings/perspectives; industriousness; building communities of creative learning; collaboration; positive group dynamics; motivation/engagement; sense of belonging; initiates creative learning; sparks creativity.

As mentioned earlier on, I have attempted to (re)present the multiadic fluidity of meaning (Manning and Kunkel, 2014) about participants' perceptions of creative education. I again present *bricolages*--that is, a conglomeration of significant utterances about participants' perceptions about the impacts of creative education. This is in keeping with Denzin and Lincoln's (2005) conception of the researcher as bricoleur/quilt-maker utilising new representational techniques. Applied here, it seems paradoxical in the sense of fluidity of meaning being inherent in the concept of 'bric-olage'. However, the 'bricolage' works to give a snapshot overview of the perceived impacts of creative education. More than that, the 'bricolage' of utterances highlights patterns, subjectiveness and contextual realities (Chase, 2005).

5.3.5.1. Psychological impacts of creative education.

Personal growth and knowledge acquisition; develops confidence; aids maturity; music aids cognitive development; changing lives; developing confidence; building confidence; valuing innate talent; facilitating personal growth; transformative (change agent); promotes 'stick-to-it-iveness'; aids personal development and maturity.

Develops life skills; broadens outlook on life; aids development of coping skills; transformative; supports self-definition; aids self-discovery empowers people at any age /level; therapeutic; personal fulfillment; life-

> *changing; raises self-esteem; builds discipline; promotes individuality and authenticity; gives a sense of belonging and accomplishment; reduces idleness; fosters personal growth; produces a sense of pride; contributes to self-actualisation.*

As has been established in the literature and in this discourse, creativity in education is as much about the psychological, as it is about the social and the cultural. The participants' perceptions about the impact of creative education might be regarded, (as Chase (2005) would say), as their "retrospective meaning-making" (p.656). According to Chase (2005), narrative provides us with a means for comprehending/interpreting actions and events. It also allows us to determine the consequences of our actions and to communicate the narrator's viewpoint. Chase (2005) further tells us that "...when someone tells a story, he or she shapes, constructs, and performs the self, experience and reality" (p.657).

Making meaning of the self, experience and reality involves cognitive functions. Importantly, the participants' utterances relating to psychological impacts are based on the participants' pedagogical interactions and their observations of positive changes in behaviour. A number of accounts mentioned students with personal/educational challenges. Some of them exhibited negative behaviours and were profiled as under-achievers. However, the participants storied about creative pedagogical approaches that positively impacted these students' perceptions of themselves and validated their multiple intelligences (see Gardner, 2011; Healy, 2010).

This brings to mind the issue of psychological safety in the teaching/learning creative education dynamic. Starko (2001) tells us that:

> Whether an individual moves toward creativity and self-actualization can be affected by internal and external factors....Acceptance of the individual as having unconditional worth is at the core of psychological safety (p.321).

Healy (2010) asserts that the society's future depends on more effective teaching of all students with all kinds cognitive abilities. It is imperative to honor the importance of personal attributes such as motivation, self-discipline and creative innovation. These skills, developed within a non-threatening teaching/learning environment, are important factors in supporting educational development. This

leads us to consider another 'bricolge'--the educational impacts of creative education--which the participants also highlighted in their storying.

5.3.5.2.   Educational impacts of creative education.

> *Pedagogic development re: learning what works/does not work; feeling empowered; validates professional work; positive student-teacher relationship; affective hook of difficult, struggling learners; literacy development; self-motivating to improve pedagogical skills; ignites student interest; motivates students to learn; fosters harmonious pedagogic relationship; aids academics; recognition of professional worth.*

> *Fosters positive teacher/student relationships; facilitates community of creative learning/expression; supports academic achievement; empowers the academically-marginalized; supports academic learning; behavioural change--engagement; transformative results strengthen personal and professional resolve.*

> *Effective practical engagement and learning; promotes literacy development and comprehension; makes learning real; supports academic achievement for the struggling learner; ubiquitous appeal; skills development and transfer; develops creative talent and cultural expression and VAPA skills; sparks creativity; facilitates innovation.*

Wright (2000) reasons that given the complex nature of today's world, defining the process of learning is becoming extremely complex. He maintains, however, that educational principles such as teaching learners how to plan and solve problems, how to enhance their control, imagination and creative thinking can assist with the development of effective educational programmes. Wright (2000) adds that:

> the importance of this kind of learning lies in its emphasis on intellectual flexibility and lateral thinking, lifelong learning, whole person and cross-disciplinary education, and a shift in emphasis from learning *content* to learning *processes* (n.p.).

Robinson (2001) reinforces this point when he states that academic ability has been conflated with intelligence—an idea that has been institutionalised into testing systems, examinations and research. Consequently, many highly-intelligent people have transitioned through education feeling unintelligent while many academically-able persons have never discovered their other abilities (p.4-

7). He further maintains, in building his case for creativity in education, that "educating more people-and to a much higher standard-is vital. But we also have to educate them differently" (p.4).

However, despite the research-based knowledge and scholarly perspectives about the necessity for, and benefits of creativity-focused approaches to teaching and learning, this information has not been fully appropriated (Purser and Montuori, 1999; see also Nicholl and McLellan, 2008). The participants also drew attention to some positive social impacts of creative education. This is shown through a combination of some salient excerpts from their individual responses:

5.3.5.3.   Social impacts of creative education.

Facilitates community education, cultural learning/expression and volunteerism; supports national development needs; stakeholder involvement; critical to...civic-mindedness/citizenship.

Facilitates the creation of a dialogic space for interrogating serious social issues; fosters harmonious relationships and friendships; development of interpersonal skills; promotes connectedness; developed communication and social skills; develops conflict-resolution skills; fosters team-work; building relationship through creative learning.

Supports students from low socio-economic situations (SES); making real-life connections; skills development for real-world application; fosters collaboration; supports social entrepreneurship; promotes positive social and cultural values; fosters dialogue; contributes to positive group dynamics.

Educating for creativity cannot be thrust solely upon the school. It has to happen on a societal scale. All stakeholders need to be sensitised into an understanding that creativity in education encompasses non-traditional approaches to teaching and learning that allow for deeper modes of learning. These deeper modes of learning are crucial for equipping learners with the skills necessary for negotiating the demands of modern life characterised by technological and informational prevalence. It also brings to mind, notions of 'good school', 'education for all' and fostering the development of skills that empower persons to successfully navigate life.

5.3.6. Decoding values in creative education.

In my methodology chapter, I posed the question in an auto/biographical sketch: "*And the moral of the story is…?"* to introduce my discussion of ethical considerations in my narrative research. As I continued to interrogate the narrative data, I was able to identify the participants' moral and personal value systems underlying ethical actions in their creative practice (Rokeach, 1973).

Sikes's (2010) concept of a "bricolage approach to ethics" (p.3) is helpful for decoding values in the participants' stories: (Kantian) deontological concerns about duties and responsibilities; consequentialist concerns specific to the impact of practice on others; (Aristotelian) virtue ethics, concerned with promoting the general good; situational and contextual awareness and a (Buberian) relational ethics that is interpersonal and promotes connectedness and care for others. In the ensuing section of this chapter, I highlight some prime examples of participants' values orientation that I deduced from their stories of experience and perception of creative education, vis a vis their ethical actions.

Values, (in addition to the arts), are integral to participants' experiences and perceptions of creative education. I consider this to be of utmost importance because I believe that ethical practice in education is crucial. I make this claim emphatically because I have experienced ways in which even arts-based policy and pedagogies can create tense, plantation-type onerous structures and demands (Bristol, 2012) in my education system, in the name of school improvement initiatives. Teachers and parents have pointed out to me the tremendous disaffect for the arts caused by such systemic reforms. I alluded to this in Auto/biographical Sketch #5 when I spoke about a continuous assessment programme that was pegged to a high stakes secondary entrance examination in the local education system. Is it ethical to submit teachers, parents and students to these kinds of pressures that hamper rather than foster enjoyment of arts-based creativity in learning?

These considerations, to my mind, support the notion of *an ethical pedagogy for creativity*. This is unavoidably related to the global call for creativity in education for socioeconomic outcomes. In the Aristotelian and Kantian sense of promoting 'the general good' and fostering awareness of 'moral

obligation', an ethically-based pedagogy for creativity may further serve to encourage the development of social entrepreneurship. Defined broadly, social entrepreneurship involves the application of sound business practices to address a social issue in the form of an event, product or service for the purpose of social uplift. According to Peredo and McClean (2006), "the social entrepreneur aims in some way to increase "social value," i.e. to contribute to the welfare or well-being in a given human community" (p.59).

This means that creativity that leads to innovation and entrepreneurship is distinguished from the general business concept of entrepreneurship solely for profit. It is based on an intention to embark on a social enterprise for positive social impact/transformation. Such an approach could also promote the development of individuals' capacity in their everyday ethical actions. This, of course, would relate to the appropriation of ethics as a deeply personal process which could contribute to successful negotiation of the complexity and ambiguity of twenty-first century living. Essentially, to cite Doane (2002), this would amount to "a pedagogy that seeks to support [participants in (creative) education] to 'become' moral agents – to see ethics as something they are, [creatively], not merely as something they follow" (n.p.).

In sum, the findings from my comparative analysis and interpretation of the data reveal participants' perceptions about the nature of creative education; the ways in which they were initiated into the field; memorable and challenging experiences; perceptions about impacts of creative education and values inherent in their experiences of creative education.

Taken together, it is apparent that the findings of the study indicate conceptual, epistemological, pedagogical, cultural, political (Porath, 2016) and ethical points of intersection. From this, we learn that creative education in Caribbean/OAS contexts is experienced and perceived as a potent means of addressing pertinent educational, social, psychological and ethical issues. At the same time, these findings also represent dilemmas vis a vis the postcolonial reality within which they are situated. In addition, the collective narrative voice of the participants (Woodroffe, 1980), presents a primarily arts-based model of

creative education within educational contexts, beleaguered by postcolonial ideologies and structures (Jules, 2013).

However, when compared with the literature, this composite of experiential/perceptual themes stops short of an articulation of a deliberate focus on pedagogy for creativity with reference to situational context and regional development outcomes for sustainable development in education. This suggests a tension between the participants' experiential/perceptual understanding of creative education and theoretical perspectives. Clearly, this highlights the need for an alternative, contextually-relevant model that makes an emphatic distinction between creative pedagogy and pedagogy for creativity as postulated in the literature.

5.4.   Summary of Chapter Five

In this chapter, I presented and interpreted the findings from my inquiry into experiences and perceptions of creative education in Caribbean/OAS twenty-first century contexts. Re/presentational issues were discussed before an exploration of the major themes that emerged from the data. The classification of these findings was based on the plot-phased elicitation prompts of the Narrative Interview Guide.

My *theorethical* lens was then used to compare and interpret participants' understandings of creative education, memorable experiences, challenges, perceptions about impact and finally, intrinsic values in the stories shared. The argument was put forward that the findings suggest a tension between the participants' experiential/perceptual understanding of creative education and theoretical perspectives about teaching for creativity.

5.5.   Preview of Chapter Six

Easing the Tension in this story of creative education in a postcolonial space, is the focus of Chapter Six. This is linked to the argument presented earlier concerning the tension perceived in creative education within the research context. "Easing the Tension", therefore, makes a case for an alternative approach to the practice of creative education in 21st century Caribbean/OAS contexts.

CHAPTER SIX

EASING THE TENSION

6.1.   Introduction and Overview of Chapter

As the narrative plot thickens in this thesis narrative, it brings us to the point of diffusing the tension that has surfaced in the narrative. When focusing on plot, Montello (2014) tells us, "we recognize that stories create expectations as they go. One thing happens because of another. Stories supply implicit reasons for events" (p.84). For example, we eagerly anticipate how a story will end. We derive satisfaction from dramatic irony (knowing more than a character, what is going on). We enjoy seeing how the actions of one character affects other characters. We become emotionally riveted to the movement of a plot towards the solving of a mystery or the protagonist's attainment of his/her story purpose.

In the case of this thesis, I had set out to achieve the research purpose to discover some new knowledge about experiences and perceptions about creative education in Caribbean/OAS twenty-first century contexts. I return to my research questions and summarise how the study's findings directly addressed these questions.

Research Question One:

What is the nature of experiences of creative education in selected twenty-first century Caribbean/OAS contexts?

Earlier on in Chapter Five, I presented the findings from my narrative research into experiences and perceptions of creative education. The participants' stories revealed a range of experiences. These included, firstly, various arts-based initiation experiences into creative education in professional, social and familial settings. In addition, the participants' accounts of memorable experiences were artistic, academic, literary, digital, social, educative, transformative and therapeutic in nature. Contrastingly, the participants encountered a number of challenges in their efforts to enact creative pedagogies. They spoke about pedagogical, professional, organisational and administrative

challenges. These challenges highlight the imposition of limitations on their novel approaches to teaching/learning, the prioritisation of examination foci and the perpetuation of traditional methods of instruction.

Furthermore, the accounts of the experiences indicate socio-historical/ cultural issues and educational practices that relate not only to geographical contexts but also to postcolonial, global twenty-first century realities and ethical concerns. Importantly as well, narrative, values and creativity processes involving critical thinking featured prominently in the research informants' experiences of creative education in the various contexts of creative teaching and learning.

Research Question Two:

How is creative education perceived within selected twenty-first century Caribbean/OAS contexts?

In responding to the narrative prompts, the participants' perceptions of creative education as primarily arts-based became evident. From their vantage point as well, creative education has been instrumental in positively impacting individuals at psychological (emotional), educational (transformational), and social (interpersonal, cultural, entrepreneurial) levels of engagement.

The participants, however, also mentioned other persons' perceptions of creative education as sub-par to academic subjects and traditional forms of pedagogy. These negative perceptions are directly linked to the challenges a number of persons experienced in their efforts to practise and promote creative education. Morals, values and ethical principles relative to teaching/learning processes also featured in the perceptions of creative education.

Research Question Three:

In what ways do experiences and perceptions of creative education in selected twenty-first Caribbean/OAS contexts articulate with theoretical perspectives on creativity in education?

Despite challenges experienced and negative perceptions by some stakeholders in education, clearly, the study's findings reveal that creative education in Caribbean/OAS contexts is experienced and perceived as effective arts-based pedagogy. This relates to social, psychological, ethical, pedagogical and economic issues in education within postcolonial contexts.

In comparison with the literature, the participants' experiences and perceptions experiences are similar to experiences and perceptions highlighted by scholars in the field such as Pahl (2009); Phillips (2009); Eisner (2004); Craft *et al.* (2001) and Robinson (2001; 1999). These scholars all emphasise the value of creative education to personal, social, cultural, economic and educational development.

In addition, although experiences and perceptions of creative education in Caribbean/OAS twenty-first contexts reference postcolonial concerns, the participants did not directly contextualise creative education as occurring within a socio-historical, twenty-first century context requiring multiple literacies/skills and critical thinking/dialogic ability as postulated in the literature by persons like Freire (1996) and Boal (1979). More importantly, in light of the global call in the literature for creativity teaching/learning outcomes in education, creative education as understood, experienced and perceived by the research participants is seen to differ from theoretical perspectives which distinguish between creative pedagogy and pedagogy for creativity.

Having answered the research questions, inarguably, one can say that the study achieved its research purpose. Hence, this thesis will soon come to its inevitable end. However, the experiences, perceptions and practice of creative education will go on. One cannot say, therefore, that this research presents a resolution to the tension that the findings of the study suggest, that is, a disconnect between experiences and perceptions of creative education and deliberate teaching for creativity as postulated in the literature. Rather, one might suggest ways in which the tension might be diminished.

In my opinion, to 'ease' the tension is important, relative to the study's overall significance for education. Is the practice of creative education--as described in the experiences and perceptions of the research informants--

adequately responding to the glocal call for creativity in education? Clearly, from an interpretive stance that embraces multiple realities, there is need to welcome different views and approaches concerning creative education.

In this regard, this chapter offers a recommendation for easing the tension in this study by proposing a hybrid model of creative education. This model makes an emphatic distinction between creative pedagogy and pedagogy for creativity. In my opinion, creative education in postcolonial, twenty-first century contexts should also incorporate concepts and methods that do not only target the development of creativity in teaching and learning. Creative education as a means of supporting personal and social developmental, through critical thinking and transformational learning, is equally important. These elements also feature in the hybrid model.

In the ensuing sections of this chapter, therefore, I first of all contextualise the proposed hybrid model of creative education. Next, I explain the ideas that contributed to its conception and describe its integrative components. This explanation includes suggestions for the application of this model to pedagogical practice, teacher professional development and curriculum development. Thus, the discussion progresses under the following headings/sub-headings:

- Contemplating the Backdrop of Experience and Perception
- Easing the Tension: Synthesising Experience, Perception, Theory
- Enhancing Creative Education: The Hybrid Model
  - Harmonising the Creative Dichotomy: Creative Pedagogy vis a vis Pedagogy for Creativity
    - Developing Creative Literacy
    - Facilitating *Cre-activity*
    - Yes! The Arts!
  - Critical-Transformative Pedagogy: Sociocultural Considerations
    - Media Literacy
    - Dramaturgical Feature
    - Narrative Dialogicism
- The Hybrid Model: An Ethical Construct

6.2.   Contemplating the Backdrop of Experience and Perception

As was indicated throughout this thesis, the contextual relevance of any approach to creativity in education must be considered. Earlier on, I alluded to some of the socio-historical factors that impinge on the practice of creative education. Here, I again take into account some regional perspectives and global considerations. The Jules and Pannefleck (2000) findings on the State of Education in the Caribbean in the 1990s Sub-regional Synthesis Report, inform us that in the majority of countries, standardised tests are administered at the last grade of primary school for admission to secondary education. Academics is heavily emphasised, with language arts, mathematics, science and social studies being the main subjects tested. Jules and Pannefleck (2000) also tell us that countries in the Commonwealth Caribbean have all maintained and/or adapted, many aspects of the British educational system, despite regional efforts to cater to specific necessities of Caribbean culture and people.

My own educational context in Trinidad and Tobago (T&T) provides an example of some of the key issues raised by Jules and Pannefleck (2000). Not unlike its international counterparts, the Trinidad and Tobago education system is regarded as core to the development of innovative people for sustainable development. There is a political mandate in the PNM Manifesto 2015 to "ensure that our school curriculum and teaching methods are relevant and continuously updated and lead to innovation, entrepreneurship and wealth creation" (see People's National Movement, 2015, p.41). The Prosperity for All Manifesto 2010 also highlighted the goal of sustaining competitive advantage in a dynamic global environment where "knowledge, information and human capital are [considered] the main economic assets of advanced nations" (see The People's Partnership, 2010, p.29). As a consequence, many resources continue to be allocated to the education sector.

National progress is aligned to creative, enterprising individuals exiting the educational system. The expectation? They will be fully equipped to contribute to the country's sustainability and competitive advantage in a global marketplace. However, as far as is known, policy and reform initiatives do not

give primacy to educating for creativity. This suggests a major irony. To date, the returns on investment have not matched the resources expended. What is of even greater concern is the continuity of a systemic institutionalisation of academicism into testing systems which may be militating against the attainment of essential learning outcomes.

Delpiano (2011) informs us that despite having made considerable advances since 2000, especially in the areas of gender parity in primary education and in early secondary education, many students exit school without the requisite knowledge, skills and values for realising their full potential. This deficit is attributed to inadequate teaching and learning processes which negatively impact on many individuals' ability to lead happy, productive lives (see also Jules, 2013). Regional studies and monitoring agencies such as The Regional Project for Latin America and the Caribbean also report that despite some progress, challenges persist with reference to achieving educational goals by 2015-- especially the education quality goal (see UNESCO, 2013).

Robinson (2001) asserts that the development of human capital requires unconventional strategies to acquire the relevant skill sets. The Partnership for 21st Century Skills (2007) identifies a range of competencies for the millennial individual (see Appendix XIV). These skills are further categorised into learning and innovation skills (creativity and innovation, critical thinking and problem solving); information, media and technology skills (information/media literacy, ICT literacy) and life and career skills (flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, leadership and responsibility).

When compared with Sternberg and Lubart's (1995) concept of creativity, (discussed in Chapter Two), we can also discern characteristics of creativity (*italicised in* Appendix XIV), such as flexibility, tolerating ambiguity, creating new texts, openness to new ideas and problem solving, in the description of the skills that the Partnership for 21st Century Skills (2007) highlights. These twenty-first century skills can also be viewed in light of Seltzer and Bentley's (1999) notion of creativity as the central, underpinning theme of a framework for learning since creativity also refers to the ability to apply and generate knowledge

in a range of contexts. These ideas are relevant to the demand for creativity in education to address economic, social, environmental and educational challenges in the Caribbean/OAS region. With regard to this concern, in the next section, I discuss a synthesised approach to reducing the tension between experiences/perceptions in relation to theoretical perspectives on creativity in education.

6.3.   Easing the Tension: Synthesising Experience, Perception, Theory

In my view, knowledge derived from narrative research ought to do more than simply add to the fount of knowledge in the field. Research should also privilege the voices that constructed that knowledge. Moreover, the knowledge gained should be relevant to praxis. Having established earlier my desire to privilege the participants' voices, I decided to apply knowledge gained from the study to reducing the central conflict in this research narrative. This involved a process of synthesis.

Synthesis is a key element of the creative thinking process. It involves reorganization and redefinition, complex data assimilation, ideational fluency for adaptation, analysis and evaluation of ideas (Gimenez, 2016). This is summed up in Guilford's (1987) description of creative thinking as requiring "the organization of ideas into larger, more inclusive patterns…[which involves] both synthesizing and analyzing activities, in both perceptual and conceptual problems" (p.453).

Synthesising the differing perceptions, once again, allows me to creatively privilege the various 'voices from the field'. It also offers a new way of looking at creative education as including, but not limited to the literary, performing and media/digital arts and information communication technologies.

To my mind, this gives us an extended understanding of creative education based on the participants' collective knowledge and experiences. This amounts to a 'socio-constructional' perspective that is useful for enhancing the practice of creative pedagogies for innovative outcomes. Essentially, this constitutes a synthesised understanding of creative education--derived in part

from the experiences and perceptions of the study's participants. This reflects the unlimited potential of creativity which cannot be 'boxed in' to any static conceptualisation.

Simply put, it makes sense for the knowledge implicit in stories of experience and perception about creative education within a specific socio-historical milieu, to contribute towards shared understandings for building a creativity-based learning architecture. This is in keeping with the idea that 'story' can facilitate a synthesised application of knowledge. This is because synthesis is germane to a larger kind of narrative that embraces a broad cross-section of persons performing and voicing within a particular setting (Bruner, 1991).

Moreover, from a reflexive standpoint, the space from which I write is distinguished by hybridisation of races, cultural art forms, cuisine and languages. My Caribbean space/diaspora is hybrid. I am hybrid--having descended from African, Welsh, East Indian, Portuguese and French Creole ancestry (as the different oral accounts from my parents and relatives suggest).

Synthesising knowledge from experiences and perceptions of creative education, and other scholarly perspectives relates to the multi-faceted nature of creativity processes and their inter-relationships (see Klavir and Gorodetsky, 2011; White and Lorenzi, 2016). What we end up with is a 'hybridised', creative product of this particular narrative inquiry. The wider global milieu is also to be considered in this regard: The twenty-first century globalised world is characterised by interconnectedness, interdependence, multiculturalism, cosmopolitan features and a general increase in fusion and innovation (Burbules and Torres, 2000).

It is against this backdrop that I propose a hybrid model for easing the tension between participants' experiences and perceptions and theoretical perspectives about creative education for creativity development. Arguably, this has implications for efforts aimed at enhancing the practice of creative education within the research context(s).

6.4.   Enhancing Creative Education: The Hybrid Model

Various conceptual frameworks for creative education are discussed in the literature. For example: cognitive tools such as: the CPS – Creative Problem Solving approach (Parnes, 1981); confluent/complex models (see Lin, 2011); analytic process models of creative capacities (Mumford *et al.*, 1991); Tsai's (2015) three-dimensional spiral model consisting of initiation, operation and content and De Bono's (2017) Six Thinking Hats. These are just a few of many.

Implicit in any recommendation to support educational development is a recognition of what persons in the field are saying and doing. Since this thesis is primarily concerned with the experiences and perceptions of persons involved in creative education, the explanation of the hybrid model being proposed is supported with direct reference to some of the storied experiences and perceptions of the study's participants. In this way, the 'voices from the field' are once again given prominence by positioning the participants as 'experiential experts'. One is also able to get an expanded perception of some of the creative teaching/learning, transformative processes within creative education in the region.

Moreover, I am able to continue to reflexively experience my research writing as an evolving creative process that uncovers depths of meaning throughout the entire research narrative. However, this provides only a fractional understanding of the research topic (Richardson and St. Pierre, 2005) because the findings of a narrative inquiry, reported within the constraints of a thesis, are open to a range of on-going interpretations, discoveries and revelations. As Richardson and St. Pierre (2005) assert, "[p]aradoxically, we know more and doubt what we know. Ingeniously, we know there is always more to know" (p. 963).

In the preceding section, I discussed the application of a synthesised approach for alleviating the tension between participants' experiences and perceptions of creative education and perspectives in the literature. Drawing upon this synthesis, I propose a hybrid model of creative education that converges my *theorethical* framework (a composite of dominant emergent

themes and theory), participants' experiential/perceptual knowledge and other scholarly perspectives.

I argue that the synchronised integration of these elements into educational systems and processes can support the development of creativity in education in the research context. However, unlike the theoretical and analytical emphases on these concepts in previous chapters, the integrative concepts in the hybrid model are now viewed through an architectural lens. This architectural lens utilises the concept of (learning) architecture as "a complex or carefully designed structure" ("architecture", Oxford Living Dictionaries, 2017) that is used to illumine design elements (Scanlan, 2012). This can be regarded as a scaffold for creativity-focused curriculum design and instructional processes (see Appendix XV).

Similar to White and Lorenzi's (2016) multidimensional model of creative space, this hybrid model is designed to support contextual learning outcomes by "[conceptualising] creativity [in education] as a complex system emerging from the interplay of different components" (p.773). This interplay is represented by the arrows that integrate the various elements of the design to create an enhanced learning architectural dynamic (ELAD) (see Appendix XV).

These elements form the basis of a *critical-transformative, pedagogy-for-creativity* as a core-curricular construct for the empowerment of persons involved in the creative teaching/learning process. In this sense, empowerment extends beyond the process of simply gaining confidence and autonomy ("empowerment", English Oxford Living Dictionaries, 2018), to include developing one's creativity potential, sense of creative identity, critical thinking capability and ability to contribute to the social good. This construct, therefore, pivots upon a creativity-generating platform for:

1. fashioning teaching/learning environments conducive to the development of innate creativity potential;
2. fostering creative thinking and creative identity;
3. promoting contextual awareness and critical thinking;
4. engendering transformational learning;
5. encouraging ethical conduct for social transformation.

To achieve these aims, it is essential to have a clearly articulated understanding of the processes involved in the application of the integrative hybrid model to pedagogical design for creativity. With regard to the discrepancy between experiences/perceptions and scholarly perspectives about creative education, an important starting point would be to explore the integrative dimension of creative pedagogy and pedagogy for creativity presented in the hybrid model represented in Figure 3 below:

Figure 3: The Hybrid Model of Creative Education
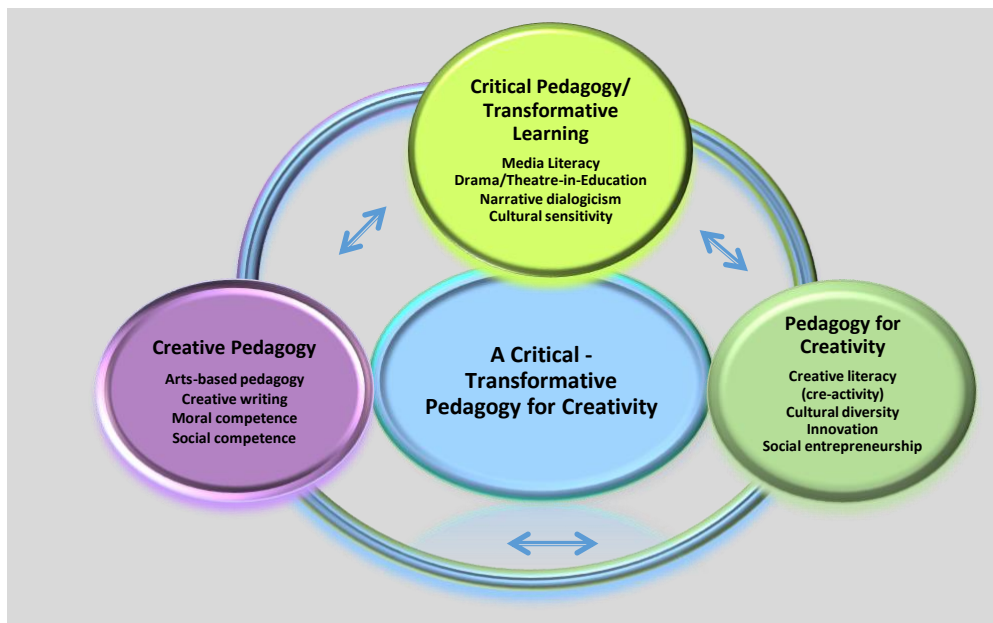
Key:

     integrative dynamic

6.5. Harmonising the Creative Dichotomy: Creative Pedagogy vis a vis Pedagogy for Creativity

The findings of this narrative inquiry into experiences and perceptions of creative education revealed the positive impacts of creative pedagogies in both formal and non-formal contexts. We were also informed about creative pedagogical practices utilising music, dance, art, drama/theatre and media.

Overall, however, participants did not explicitly mention strategies for developing learners' creativity. This does not mean that creativity processes were not engaged in many instances. Nevertheless, the creative pedagogy emphasis highlights a dichotomy that needs to be balanced if creativity in education is to be pervasively acknowledged in Caribbean/OAS contexts.

Interestingly, this dichotomy also exists in the literature. As was mentioned earlier on, some scholars make a distinction between creative pedagogy (creative methods used for instruction) and pedagogy for creativity (teaching for empowerment) (see National Advisory Committee on Creative and Cultural Education (NACCCE), 1999; Craft *et al.*, 2001). Tsai (2015), on the other hand, differentiates between *creativity education* (promoting creative thinking) and *creative education* (creative ways of teaching, thinking and learning).

Dewey (1986) might respond to this polarisation by stating that human beings tend to think in contrasting positions, "formulating beliefs in terms of *Either-Or* between which [they recognize] no intermediate possibilities. Although doing this might be theoretically acceptable, practical issues force us to find a middle ground" (p.242). Dewey (1986) further advises:

> Instead of taking one side or the other, [it may be] far better to indicate a plan of operations proceeding from a level deeper and more inclusive than is represented by the practices and ideas of the contending parties ….[This] means the necessity of the introduction of a new order of conceptions leading to new modes of practice (p.241, 250).

In light of Dewey's statement, we can consider Lin's (2011) framework of creative pedagogy in the search for a harmonising approach for the creative pedagogy-pedagogy-for-creativity dichotomy. This framework comprises three interrelated elements, namely, *creative teaching, teaching for creativity,* and *creative learning.* Lin (2011) asserts that the three interconnected elements foster the development of creative abilities and qualities by combining inventive/effective teaching and active, creative learning. The interplay of the three elements form a dialogic and improvisational process with creative inspiration, supportive teacher ethos, effective inquiry-based strategies, and learners' creative, autonomous engagement.

Jeffrey and Craft's (2004) article, "Teaching creatively and teaching for creativity: distinctions and relationships" is equally helpful to the discussion. While acknowledging the analytical usefulness of distinguishing between these two pedagogical methods--as outlined in the National Advisory Committee on Creative and Cultural Education (1999) report--they argue that teaching creatively and teaching for creativity are inter-dependent procedures and suggest, instead, that creative teaching and creative learning be emphasised.

6.5.1. Developing creative literacy.

I agree with Jeffrey and Craft (2004) that rather than dichotomise an integrative method, it is more practical to focus on creative teaching and creative learning. Nevertheless, I contend that explicit identification of the term *creativity (as indicated* in the hybrid model), is crucial within my research context. I say this because the entrenched culture of testing and prevailing perceptions of creative education as primarily (arts-based) creative pedagogy necessitate explicit mention of *creativity* as a critical outcome of learning--in general, and the development of *creative literacy*--in particular.

In my view, it would be strategic to accentuate creative teaching and creative learning as *creative literacy* because literacy development is high on the local, regional and global agendas. *Literacy* is a term that all governments recognise and have been prioritising for decades. Literacy has to do with an individual's "ability to identify, understand, interpret, create, communicate, compute and use printed and written materials associated with varying contexts,…[it] involves a continuum of learning to enable an individual to achieve his or her goals, to develop his or her knowledge and potential, and to participate fully in the wider society" (http://www.unesco.org/new/en/unesco/). In the twenty-first century, this includes the development of multiple literacies/twenty-first century skills.

UNESCO's definition of literacy fits well with Woods's (2001) statement that *creative literacy* is "literacy that brings about personal change, and that empowers and enriches" (p.65). This applies to both teacher and learner. Creative literacy instruction, therefore, with regard to the hybrid model, means teaching

and learning creatively to formulate and solve problems in novel ways (Sternberg and Lubart, 1995), in order to engender personal and social transformation. This would be based on processes involving broad conceptual knowledge, adaptive vocational and generic skills and essential knowledge, skills or attitudes, towards the desired end of the learning experience. The ability to *demonstrate* creativity is the main consideration (Spady,1994).

6.5.2. Facilitating *cre-activity*.

I refer to this ability to demonstrate creativity through creative teaching/learning as '*cre-activity'.* This necessitates providing opportunity for developing innate creative potential through explicit, creativity-focused instruction. As Starko (2001), explains, teaching that produces an enjoyable or creative learning outcome can only be said to enhance creativity when students have the opportunity to think creatively. Teaching to develop creativity shifts the focus from the teacher to the student. This relates to intrinsic processes of learning such as cognition, motivation and experience and creating (Joubert, 2001).

Students having the opportunity to choreograph or create a new kind of puzzle are thinking creatively. Creativity can also be enhanced as students formulate their own science experiments, discuss Elizabethan England from the point of view of a farmer, or rewrite "Snow White" from the stepmother's perspective. Thus, learning is restructured. Teachers do not only impart knowledge but also set problems (for which they do not always have answers), coach, collaborate with students to problem solve—teaching the what and the how of a discipline (see Starko, 2001). The teacher is then inspired to also think and respond creatively, thereby creating a recursive loop of creative teaching, creative learning and creative doing within a pedagogical event.

This could foster innovation which is the successful implementation of new ideas arising out of inter-related creativity (sub)processes (Trott, 2008). There are also implications, here, for what I call contextual educational outcomes. These may refer to global, regional and local policy for systemic educational change and the development of requisite competencies/multiple

literacies of the millennial individual. The ability to *demonstrate* (creative) learning is the key point (Spady, 1994).

We see examples of '*cre-activity*' in some of the participants' experiences: Participant 6's experience of creative *teaching/learning/creating* in his songwriting project, led to innovation. Participant 6 and his students engaged in collaborative, creative brainstorming to come up with countervailing themes/titles to some negative themes which they identified in popular youth music/multimedia. These then became songs that they created for the final production of a CD album (that Participant 6 said was actually nominated for a Grammy award!). Participant 8, also, engaged her aliterate students (able to, but unwilling to read), in a literary creative teaching/learning process that culminated in the creation and publication of students' songs and poems based on their reflective journals. One of her students, on his own initiative, got a CD made with his song.

Similarly, Participant 7 worked with a faith-based performing arts group to produce a radio drama series that promoted healthy lifestyle choices. The creative process involved collaborative brainstorming, side-coaching, improvisation, team-transcription, team scriptwriting and editing. Participants found the experience to be engaging and empowering. Likewise, there is also Participant 4's narrative account of her innovative integration of dance and physical education. This process involved the students being given opportunity to select some of the music and to co-choreograph and eventually stage a dance presentation that integrated different genres, for their school. Participant 4 also mentioned that these students were the so-called 'bad boys' in the school.

Altogether, these examples illustrate a creative teaching/learning (creative literacy) dynamic that facilitated the demonstration of creativity. This resulted from deliberate engagement in creative thinking processes that unlocked, harnessed and developed both the teacher/facilitator's and learner's creative and innovative potential to create something: a solution, artefact, text, image, performance, media, narrative et cetera.

Ferrari *et al* (2009) inform us that creativity is considered by many researchers as an essential skill for augmenting the learning process and that

creative learning requires innovative teaching as a process involving the application of new methods beneficial to learners and their creative abilities. They further state that "creative learning refers to the possibility for learners to develop their creative skills and to learn in a new, creative way while "innovative teaching" includes both the process of teaching for creativity and the application of innovation to teaching practices" (p.35).

In light of ideas from the literature and examples from participants' experiences of engagement in creative processes, I argue that the proposed hybrid model suggests a new way of thinking about modes of practice for creative education that harmonise the creative pedagogy/pedagogy-for-creativity polarity. These two components intersect at the point of creative literacy engagement for a creativity-generating learning outcome. Importantly, the kind of creative engagement noted in the Participant examples were scaffolded upon two important elements: (1) narrative and (2) the arts (music-songwriting, literature, dance and drama). The value of the arts cannot be denied as was mentioned earlier on.

Based on my own experience, teachers not proficient in the arts might be hesitant to employ arts-based techniques to teach for creativity. Does this mean that teachers have to be proficient in the visual, performing, media or literary arts? Not necessarily. Teaching for creativity does not necessarily equate to dressing up and performing. One does not have to be an artist, dancer, actor or published author to foster exploration of creative ability through sketching, movement, role play/improvisation or creative writing, in order to stimulate the imagination and various expressions of creativity. For example: using a simple scarf to activate a character in role, or allowing for improvisational role play, using a song or bringing in a guest artist(e) or creativity coach can stimulate creative teaching, learning and creating.

Notwithstanding the idea that one does not need to be a trained artist(e) to incorporate the arts into creative literacy, there are implications here for the sustainable development of creative (literacy) education through teacher education. From an auto/biographical experiential perspective, teacher education and professional development programmes that offer exposure to/training in

techniques of drama/theatre-in-education could tremendously enhance efforts towards the development of creative literacy. I am suggesting this approach because drama/theatre can integrate all of the artforms simultaneously. In addition, it can be a useful pedagogical strategy. Rasmussen (2010) elucidates:

> When we speak of quality drama in education, we apply different educational and aesthetic criteria. For example, improvised drama practices such as process drama, are closely associated to John Dewey's constructivist philosophy….Experiential forms of drama are valued as potential models for constructivist education and a corresponding aesthetics. From the perspective of the agent, the aesthetic experience results from an interactive…process, and this is also educational (p.529 – 546).

Drama in education has shifted in emphasis from the pupil's acquiring theatrical and improvisational skills to a recognition of drama as a teaching method. The success of the learning experience depends on the teacher's ability to skillfully guide student learning by challenging, arousing interest, increasing confidence, facilitating achievement and encouraging reflection, as opposed to merely suggesting a context, providing a stimulus or making remarks about an end product of an activity (O'Neill *et al.*, 2002).

Bolton (1979), moreover, tells us: "There is no doubt that the successful [creative pedagogue] must be a flexible thinker, often being required to promote a mode of thought differing from that of the class, in order to enrich the class thinking" (p.139). The possibilities are limitless when teaching for creativity involves creating a cooperative learning environment of inquiry and organising curriculum around creativity processes (Starko, 2001). In other words, *creativity as process* becomes the pivotal point of creative pedagogy.

It is noteworthy that the examples of participant experiences of instructional creativity-generating processes, cited earlier, involved dialogic interaction and students' transformational perception of themselves in relation to their autonomous engagement in learning and overall progress—academic and otherwise. Teachers/facilitators, too, also experienced new learnings as creative facilitators daring to take calculated, sensible, pedagogical risks, tolerate ambiguity and explore new ideas.

Teaching for creativity involves teaching creatively. Teachers cannot develop the creative abilities of their pupils if their own creative abilities are suppressed (National Advisory on Creative and Cultural Education (NACCCE), 1999; Joubert, 2001). For Participant 3, displaying her own creative talent was instrumental in helping students to learn new subject content and to express themselves creatively. We see this when she says:

> *I am known as the dancing psychologist. They say to me if I do a workshop or I am doing any sort of training, they all say, well if she is speaking too technical a language, she can dance it for   you….I teach the more conservative program in terms of using the arts   in education. I find that it is one of the simplest methods for one gaining insight into a student's psyche, to assist...in…mastering a concept that's difficult--having them   express themselves and develop confidence and learn to integrate information in a new way….I find it a very powerful tool.*

6.5.3. *Yes! the arts!*

It is noteworthy that the participant examples mentioned above, illustrate the impact of a (synthesised) *arts-based creative literacy* approach for harmonising the creative pedagogy/pedagogy-for-creativity dichotomy. We come full circle to the arts in education. Arts integration in *creative literacy* development is integral to the hybrid model in which teaching, in an Eisnerian sense, is considered an art.

As with an artist engaged in a creative process, it can be characterised as aesthetic; qualitative judgements are made during the course of creative teaching/learning towards creativity learning outcomes; it allows for contingency (i.e. it is not governed by prescriptions or routines) and end products result from a creative process (see Eisner, 2004). Indeed, teaching/learning through the arts is a complex process. In the hybrid interplay, this also involves critical thinking and dialogic interaction within the creativity teaching/learning community.

6.6.   Critical-Transformative Pedagogy: Sociocultural Considerations

Critical-transformative pedagogy is the third integrative element of the hybrid model of creative education being proposed. It functions in tandem with the critical pedagogy/pedagogy-for-creativity harmonised elements discussed in the previous section. Although there is a strong relationship between critical/transformative theory and andragogy (adult learning) in the literature, I argue that dialogic/critical thinking and transformative concepts (discussed in Chapter Two), can be applied to work with younger learners. Learning is evidenced by *changes* in levels of knowledge, understandings, attitudes and behaviors.

Moreover, when my seven-year old grandson tells me that a classmate told him that 'peach' skin is better than 'brown' skin, I am acutely concerned about the role of creative education in postcolonial contexts. Does developing creative literacy for the sake of creativity only, suffice? When local social media becomes 'a-buzz' with comments about the recently-appointed President of my country not having straightened her hair for the swearing-in ceremony, or when there was talk a few years ago about a certain politician on the election campaign trail being too 'black' to be our country's prime minister, I am convinced that there is critical need that creative literacy attend, as well, to issues of identity, personhood and postcolonial, sociocultural realities. Indeed, there is a critical need for critical-transformative pedagogy.

Hodkinson *et al.*, (2008) explain that the world is subjectively experienced and that individuals learn, develop and change through social interactions. They further assert that meaning is not given. It is produced and reproduced. Salomon and Perkins (1998), moreover, state that the conception of learning as a constructive process has come to be embedded in social and cultural contexts and interactions. In mutually dependent interactions, both sets of participants are learning, anticipating and rehearsing each other's responses (Bandura,1969).

This is important to consider because learning is now understood as influenced by social and cultural situations (Scanlan, 2012). This brings to mind

Dewey's (1897) conceptualisation of 'school' (formal or informal) as a form of community life and personal experience. Vygotsky (1978) also says that our identities are shaped by interaction with others. The historical development of more advanced mental functions is synonymous with "the history of the process by which the tools of social behaviour are transformed into instruments of individual psychological organization" (p.97). This is essential for facilitating dialogic interaction to develop critical thinking and transformative learning—so essential in today's digital, global scenario.

6.6.1. Media literacy.

The critical-transformative pedagogy component of the hybrid model also involves the development of media literacy. Media has become a major aspect of culture and it now functions as a socialising (cultivating) agent (see Gerber and Gross (1973). The rise of popular music multimedia in the digital age has massive appeal among youth. According to Owens (2015), youth often spend more of their time engaged with recreational media than any other activity. Of concern is the fact that the messages and themes in popular music multimedia often contain content promoting risky behaviours. In my experience of using lyrics from popular youth culture to teach elements of poetry to teenagers, students have expressed surprise at discovering deeper, shocking meanings in one of their popular raps. To my mind, those students experienced a change in perspective about 'their' music when they peered, with a critical lens, past the catchy rhythm and refrain, into the lyrics.

For Owens (2015), critical listening, close reading and critical viewing have the potential for developing academic, behavioural, emotional, moral and social competencies of learners. He further contends that students can engage in dialogic discourse to explore counter-themes to the negative themes encountered in popular music multimedia. Importantly, analysing and creating media are twenty-first century skills identified by the Partnership for 21st Century Learning. The inclusion of media literacy, argues Owens (2015), is particularly useful for supporting marginalized high risk learners who "are at greater risk for adverse academic, behavioural, emotional and social outcomes. By focusing on

creativity, critical thinking, communication and collaboration and aligning the classroom environment with real world environments, [these] students may be more engaged in learning" (p.91). Interestingly, these outcomes of media literacy also relate to dramaturgical elements in media. Drama is the 'stuff' of which good movies are made! Like media and literature, drama signifies life. It wields powerful influence on experiences and perceptions, language and culture.

6.6.2. Dramaturgical feature.

Earlier on, I recommended the adoption of drama/theatre-in-education techniques for enhancing the development of creative literacy. I suggest that relevant ideas from this area could also be applied to the discussion of the critical-transformative element of the hybrid model of creative education as a sociocultural dynamic. The social dimension within dramatic activity allows learners to: (i) engage as fellow-participants with the teacher--thereby eliminating a sense of being censured; (ii) strengthen their ability to perceive newly created artefacts and (iii) regard themselves as an organic part of the whole—collaborating to problem-solve by engaging in the creative process (Spolin, 1985). In this way, teachers/learners engage in experiential learning (Kolb, 2015) to create knowledge through the transformation of experiences.

Students working in groups to brainstorm a scenario and then vicariously entering a dramatic world to co-create that scenario, can create the right environment for critical-dialogic/transformative interaction and exploration of pertinent (postcolonial) issues. This is aided by the fact that central to drama is the resolution of a conflict. Lobman (2010) believes that the most worthwhile learning occurs with engagement in creative activities that serve to engender intellectual, critical, social, artistic and cultural use of their imaginations. He says:

> Learning in the absence of creative engagement can be said to more closely resemble what animals in a lab are able to accomplish than the rich meaning-making activity of which human beings are capable. Most current educational theories recognize this and focus in one way or the other on the importance of preparing children to be critical, flexible thinkers who are able to act creatively in the face of a rapidly changing world (p.199).

Drama/theatre pedagogy offers opportunities for enhancing collaborative practices of inquiry and social creativity (see Silius-Ahonen and Gustavson, 2012). Lehtonen (2012), as well, informs us that drama is a dialogical artform that develops awareness, understanding and critical thinking. Additionally, it synthesises action, intellect and emotion that can result in individual and community based societal transformation. This point is reinforced by John-Steiner and Mahn (1996) who say that when beginning an activity, learners depend on more experienced persons. This dependence involves transmission, construction, transaction, and transformation in a continuing, complex interplay.

Drama/theatre-in-education strategies also facilitate active feedback of social, cultural and individual sensibilities and habits of living through reflection. This, ultimately, enables personal transformation as well as cultural reconstruction (Lehtonen (2012). Craft (2008), likewise, speaks of creative teaching/learning as being situated in social and cultural contexts. It manifests in relationships, interactions, culture and cultural artefacts. This represents a collaborative/social and creative/cultural synergy—culture being understood as the socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human effort (www.ahdictionary.com).

In addition, Caughlan *et al*. (2013) comment that while Bakhtin (2004) developed dialogic theory through referencing literary texts, it is also useful for understanding the dynamics of classroom interaction. This complex social interaction engages learners in a dialogic process that enables diverse social voicings. Students and teachers alike, respectfully collaborate, explore, critique and reflect on each other's contributions. This dialogicism involves narrative since drama and story are closely interlinked.

6.6.3. Narrative dialogicism.

According to Woolland (1993), although they are not the same thing, it is difficult to sustain interest in a dramatic activity without a strong narrative. In a learning culture that prioritises creativity, the use of narrative as a pedagogical resource would cater to the natural tendency for human beings to communicate using narrative forms. Rodriquez (2002) shares a similar view. He asserts that

narratives challenge us to consider the implications and consequences of our actions, as well as to strive to understand and experience the world differently. This, to my mind, is a critical-transformative function.

Narrative methods can develop critical consciousness and reflection because as Rodriquez (2002) puts it, "we are indeed narrative beings [who] negotiate the world and our humanity through narratives [that] allow us to grapple with the ambiguity, diversity, mystery, and discontinuity that come with being in the world" (p.4). Additionally, narrative, from a sociocultural perspective, can occur through dyadic and group interaction which could contribute, ultimately, to borrow words from Faulkner (2015), to "collective narratives that reflect localized cultural meanings" (n.p.).

Hence, cultural oral narrative artforms, I suggest, could be another useful pedagogical strategy for effecting the critical-transformative aspect of the hybrid interplay. This could further support the development of creative literacy through what I term narrative dialogicism. An example of this would be the 'extempo' local (Trinidadian) oral narrative form in which there is a call and response kind of dyadic exchange that could embrace a wide range of topical and personal issues. This can enable creative teachers/learners, to quote Chesworth (2016), to "draw upon [their] funds of knowledge [to make] meaning of culturally situated social understandings" (p.304).

In addition, this approach could facilitate 'extemporaneous' feedback by both creative teacher/creative learner to engender deepened comprehension, metacognition and critical rumination in a constructivist learning paradigm where feedback, as Evans (2013) says, becomes "facilitative in that it involves [students making] their own revisions and, through dialogue, helps students to gain new understandings without dictating what those understandings will be….A co-constructivist perspective emphasizes the dynamic nature of learning [through teacher-student] participation in shared experiences" (p.7). In this kind of learning situation, each person is validated. Each person's voice can be heard. This is highly ethical.

6.7.   The Hybrid Model: An Ethical Construct

In Chapter Two of this thesis, I indicated that an important aspect of my theoretical framework for comprehending the experiences and perceptions of creative education included ethical considerations. As I conclude this chapter (which further explicates the proposed hybrid model of creative education), I think it appropriate to consider some additional ethical implications of a *critical-transformative pedagogy-for-creativity.* This particular approach to the practice of creative education seeks to equalise and validate each person in the creative teaching/learning interaction.

As such, it could be regarded as an approach that is socially just and closely aligned to a vision of what Apple (2013) refers to as "thick democracy" (p.126). This suggests an Aristotelian kind of virtue ethics that seeks to promote the general good. The morals and values evident in the stories of experience and perception of creative education imply creative teaching/learning that promotes a politics of difference. Advocates of the politics of difference generally claim that everyone should be acknowledged for his/her unique individual or group identities. These proponents value cultural pluralism because distinct cultures provide a basis upon which persons can develop agency and make sense of their lives (Gasson, 2000).

To make sense of one's life, one must think critically about one's situation in life (Freire, 1996). To exercise human agency, one must believe in one's ability to change one's situation in life. According to Bandura (2001), social cognitive theory postulates that individuals create experiences and effect events. The critical-transformative pedagogy for creativity (c-t pfc) dynamic of the hybrid model could contribute significantly to developing this kind of thinking and action for self and others based on changes in one's perception and one's collaborative creative learning experience.

Such action, I offer, need not be limited to situations involving power relationships. Drawing upon ideas shared by Participant 4 (2015), a c-t-pfc-based curriculum can incorporate spirituality and developing a positive, creative self-identity and attitude. As well, different people from the community (that P4

called 'The Elders'), could be brought into the creative literacy developmental forum for meaningful dialogue. Field trips would then follow so that "*in the same way they [are] learning from the elders, they [become] elders…and then when they [come] back into the [creative teaching/learning] setting … let them draw it [or] write a poem …[or] create a calypso*". This would constitute a type of 'cre-active' service learning that could later expand into social innovation and social entrepreneurship for personal and social benefit. This also relates to the development of social, emotional and moral competencies.

The implementation of the hybrid model may also be viewed as ethical practice because it incorporates narrative as a key component for developing social and cultural capital. That is to say, by collectively telling life stories, creative teachers and creative learners can strengthen social relationships that have supported their personal and professional development. In terms of cultural capital, the knowledge inherent in one's life narrative is vital to maintaining one's sense of self. This is a cultural activity, and the act of narrating brings that self into 'social being' (Alleyne, 2005).

Personal narratives, maintains Alleyne (2005), have also been used to thwart stereotyping through the representation of lives that run against the grain of the particular stereotype. Besides that, narratives are useful because the significant structures and processes which affect people tend be present in their personal narratives. This can aid the development of social content such as how to get along with others, how to maintain reasonable assertiveness, how to collaborate in making ethical decisions and taking collective, ethical actions (Salomon and Perkins, 1998). In this way, Dewey's (1897) idea of education as a social process and a form of community life can enable individuals to (creatively) exercise personal and collective agency for positive social outcomes.

6.8.   Summary of Chapter Six

This chapter focused on implications of the research findings and suggestions for its implementation. In response to the gap between experiences and perceptions and theory, this chapter offered a reconceptualisation of creative education as a hybrid model--with reference to Caribbean/OAS contexts. This

new approach comprises three elements for the sustainable development of creative literacy, namely: creative pedagogy, pedagogy for creativity and critical-transformative pedagogy. The chapter, therefore, sought to explicate these components which represent a synthesis of ideas culled from experiences and perceptions from my narrative inquiry and theoretical perspectives in the literature.

The interplay among the elements of the hybrid model: a critical-transformative pedagogy for creativity, first considered the harmonisation of the creative pedagogy/pedagogy for creativity dichotomy through a focus on creative teaching and creative learning (i.e. a creative literacy dynamic). The integration of the arts, media literacy and sociocultural considerations were then discussed. The chapter concluded with a brief discussion of the hybrid model as an ethical construct for positive social impact.

6.9. Preview of Chapter Seven

Chapter Seven, the 'Denouement', concludes this thesis by first of all reflecting on the research process. Next, possibilities for future research and action, aimed at promoting a hybrid model of creative education, are discussed. This discussion covers dissemination of the research findings and promotion of creative literacy through a variety of forums and further research. The chapter ends with my pedagogic creed for creativity in education and a closing statement.

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CHAPTER SEVEN: DENOUEMENT

I still agonise as I write,
Obfuscating, clarifying, revising,
Refashioning, refining.
Trogging laboriously,
through mountainous fields
of words, ideas, conceptions
of experience and perception.
Angst and anodyne,
Agonising as I write…
Yet, treasuring the moments
of intuitive delight when ideas flurry
like leaves floating on the wind of inquiry,
settling, then unsettling,
coinciding inquiry and discovery
in this, my reflexive research journey.

Juliet Jones

7.1.   Introduction and Overview of Chapter

The denouement, otherwise referred to as a tying up of loose ends, reiterates the controlling theme of the narrative. This literally brings a dramatic narrative to its conclusion. Notwithstanding the sense of finality this brings, the denouement can also signal future possibilities for the key players. As this thesis unfolded, I discussed educational and postcolonial issues, concepts and challenges related to the participants' experiences and perceptions of creative education in Caribbean/OAS twenty-first century contexts.

In the previous chapter, I discussed some practical ways in which a critical-transformative pedagogy-for-creativity might be of value to the development of creative literacy in the context of global, regional and local educational/development agendas. These recommendations were informed by ideas from participants' experiences and perceptions, as well as by theoretical and ethical perspectives.

In this final chapter, I reflect on the research process engaged including my experience of writing about the project. I also mention efforts made thus far to disseminate information about this study. Additionally, I indicate potential

opportunities for future research and action aimed at promoting a hybrid model of creative education.

7.2. Summary of the Research Process

I adopted a narrative and auto/biographical (constructivist/interpretivist) approach to explore the experiences and perceptions of persons involved in creative education. I wanted to compare the storied experiences and perceptions of participants with what the literature had to say. My primary reason for adopting this approach was that I wanted to privilege the participants' voices. I wanted to learn, too, about the ways in which the experiences and perceptions of others differed from and/or mirrored my own experiences and perceptions of creative education.

I had considered conducting action research, but I was no longer a teacher in the classroom at secondary level and the political and bureaucratic maze through which I would have had to meander made it a daunting prospect. Moreover, action research would not have been suitable given time constraints, work schedules and the unavailability of a stable group of participants. The scope of my research also did not extend to the creative industries or the festival and creative arts. I was primarily interested in discovering ways in which experiences and perceptions of creative education compared with creativity emphases in the literature.

The narrative approach I employed also allowed me to select participants from a wide cross-section of persons involved in creative education, including a few persons from two other Caribbean/OAS educational contexts. This has implications for future, more expansive study of creative education within Caribbean/OAS contexts. There were also research participants with whom I had worked in a faith-based performing arts company. This aided my reflexivity and critical contemplation about ethics in creative education.

Additionally, I wanted to employ a method that was amenable to cultural/critical oral traditions and experiences. So, I devised a semi-structured narrative interview guide. As the interviews progressed, I became aware of emergent themes that reflected issues relative to postcolonial, socio-historical

experiences and perceptions. The emergent themes also highlighted arts-based emphases in creative education for academic outcomes as well as innovative pedagogical practices, engaging and transformative creative learning processes and values.

My experience of this research project evolved as a very recursive process. Emergent themes merged with theory as I sought to make meaning of the storied data. This led to a synthesis of concepts from the participants' experiences, perceptions, critical pedagogy, transformative learning theory, creativity in education and ethical theory, to eventually form a *theorethical* interpretive lens for comparative analysis and critical interpretation of the findings. This proved to be quite challenging as I recognised the need for a coherent, whole narrative to emerge. This forced me to revisit the transcripts several times to cross-reference experiences and perceptions as I reviewed thematic categories. Though time-consuming, this revisiting of the data aided my attempt to prioritise the 'voices from the field'.

Through a continual comparative process, I was able to identify patterns and themes across experiences and perceptions of creative education. This brought about a heightened awareness of myself as a creative practitioner within a postcolonial education system. I began to reflexively interrogate my own practice and the limitations I had encountered along the way. Awareness of the postcolonial context and attendant ethical implications for the study weighed heavily on my mind throughout the study. I became cognisant of ways in which creative education has been impacted by postcolonial educational priorities and the vestiges of negative colonial mentalities that favour elitism, marginalisation and prejudice. I was also able to perceive creative education as a vehicle for transforming lives and contributing to the general good in society.

The hybrid model presented in Chapter Six reflects the way in which knowledge from the experiences and perceptions of participants, combined with auto/biographical insights and scholarly perspectives, could inform an alternative approach to the practice of creative education within postcolonial spaces. I regard this study and the hybrid model that I propose, therefore, as possessing a cultural

rootedness that gives an epistemic sovereignty to local and regional narratives of experience and perception about creative education.

Additionally, I regard this study and its findings as a groundbreaking contribution to knowledge about creative education in Caribbean/OAS twenty-first century contexts. Because of its comparative nature, it augments not only the body of local/regional literature on creative pedagogy, but also international literature by contributing knowledge about the professional lives, perspectives and practices of creative teachers and learners.

Juxtaposed with the literature, the findings from this narrative inquiry have also played a significant role in the development of a new conceptual framework for understanding and practising creative education as critical-transformative pedagogy for creativity. Furthermore, this new knowledge presents a contribution to indigenous ways of knowing and doing in creative education for creativity teaching/learning outcomes. This study, moreover, has presented ideas about creativity in education that can promote ethical practice through critical dialogue and transformative learning.

7.3. Possible Future Research and Action

It is not enough to simply conduct research. Research should have practical, systemic and social application. This, to my mind, is the underlying premise of the concept of praxis. Looking forward, the potential for the implementation of a critical-transformative pedagogy for creativity approach in education hangs in the balance, in light of current educational systemic policies, practices and economic constraints. This is exacerbated by the general complexity of today's world with so many things vying for one's attention.

Changing mindsets and advocating for the adoption of new approaches to teaching and learning can be a herculean undertaking. As such, a strategic approach might be to employ a multi-pronged, 'blitzkrieg' tactic. This would target a wide cross-section of stakeholders using a wide range of media and strategies to disseminate information, promote research and new approaches to teaching/learning for creativity intervention.

7.4. Disseminate Research Findings in Educational, Public and Digital Forums

To date, I have published an article in a regional education peer reviewed journal (see Jones, 2016). In that article, I highlighted my research project. I have also presented information about my research focus at a Caribbean-based international arts conference and two local educational conferences. My research interest has also been introduced to research participants who span a broad cross-section of persons in the field of creative education. In addition, I have been building awareness about my research agenda in institutional and public spaces when promoting my children's storybook which addresses serious social concerns.

With reference to future research and action, my first step would be to honour my promise to share an edited copy of my thesis with those participants who expressed a desire to receive it. I will also continue my efforts to disseminate information about this study in educational and general forums such as local and regional conferences, public and staff seminars, peer reviewed journals, public consultations, presentations to policy makers, curriculum developers, school administrators, school-based professional development workshops and local representatives of international educational organisations. My past and present positions in education could give access to these audiences. I also became a member of a teacher educator group which organises seminars, professional development workshops and conferences. I intend to explore the prospects of making presentations about the hybrid model at these events.

When I interviewed the research participants, I became acutely aware that the term 'creative education' is not a commonly-used term in the local context. Many of the participants perceived it as having to do primarily with arts education. I intend to highlight the term 'creative education' to engender discussion and shared understandings, thereby establishing a platform for a focus on 'pedagogy for creativity'. Creativity, then, could become a new buzz word among educational practitioners to set the stage for promoting dialogue about the creative pedagogy/pedagogy for creativity dichotomy.

Additionally, I will create an online website/blog. Available to a much wider audience than printed texts allow, digital tools can accommodate (a)synchronous interaction and feedback. During the course of my study, I joined an online Caribbean educators network. I will also explore opportunities for contributing content for an interactive webpage in that forum.

7.5. Promote Creative Literacy as Intervention

In Trinidad and Tobago, literacy development is high on the educational agenda. Considering the positive impacts of creative education noted in the stories of experience and perception, along with the many challenges faced by educators today, the concept of critical literacy as intervention might have wide appeal. A critical-transformative pedagogy for creativity is essentially an ethical construct that could facilitate the development of social, emotional and moral competencies.

The development of these competencies through creativity-generating teaching/learning techniques could be a mitigating factor in school attrition rates, school violence, anti-social behaviours like bullying, delinquency and absenteeism. Creative literacy could also be aligned with the response to intervention (RTI) approach for supporting students with learning difficulties (Linder, 2009). This, too, might provide opportunities for further research.

Utilising indigenous narratives with socially-relevant themes to promote critical thinking/transformative learning and creativity would feature prominently in my promotion of creative literacy as intervention. Exploring indigenous/Caribbean stories that promote awareness of serious social issues could be an essential component of critical-creative intervention. This could support critical thinking and transformative learning for developing academic, linguistic/creative writing skills, as well as other life skills such as problem solving, conflict resolution, positive inter/intra personal relationships, environmental and financial literacy. My children's storybook, Papa Croc (which was created in response to a children's theatre in education course assignment and subsequently published), could be one of these indigenous resources (see Jones, 2015).

7.6. Advocate for CiE Action Research

Advocacy for the creation of a creativity in education (CiE) action-research component to be introduced into teacher training programmes is another possible action step that could be taken. This could simultaneously involve teacher educator action research. It might also be helpful to explore ways in which resources like the deployment focused model (Weisz, 2004), the Concerns-based Adoption Model (CBAM) (Loucks-Horsley, 1996) and the Health Education Curriculum Analysis Tool (HECAT) have been used to ascertain the acceptability and feasibility of intervention programmes, teacher education programmes and curriculum guides. Learning from studies using these tools could be examined vis a vis implementing a critical-transformative approach to creative teaching/learning in various contexts.

An examination of suggestions in the literature for evaluating creativity teaching and learning will also be explored more extensively. I also intend to support the establishment of a creativity lab in the faith-based performing arts context that I mentioned earlier on. This would facilitate personal future ongoing action research. Learnings from the research could support the development of an organisational framework based on the hybrid model's creativity teaching/learning architecture.

7.7. Epilogue

In 1897, John Dewey published his noteworthy declaration concerning his beliefs about education, under the title "My Pedagogic Creed". As I bring this chapter in my academic and professional journey to a close, I borrow from Dewey's idea to declare my own pedagogical beliefs about creativity in education. Following, is my pedagogic creed for creativity in education.

My Pedagogic Creed for Creativity in Education

I believe that creative education may be conceptualised as critical-transformative pedagogy for creativity…

I believe that human beings are inherently creative and as such, can only be self-actualised through creativity-based experiences and perceptions. Individuals—at every age level, therefore, ought to be provided with ample opportunity to explore, develop, maximise and enhance their inner creativity potential…

I believe that viewed from an "other-worldly" philosophical perspective, human beings' innate creativity potential emanates from a divine source--that source being the Omniscient Creator. It seems logical to deduce that if humans were created 'imago Dei', then human beings' ability to create is indisputable and inevitable…

I believe that creative endeavours arising out of a creativity learning architecture ought to be purpose-driven towards the end of relevant, uplifting community, social and global impact…

I believe that core-curricular creativity constructs should extend beyond the ambit of course offerings and artistic expressions to include social realities. These realities differ from the alternative reality zones of cyberspace; these two realms are mutually exclusive in so far as the development of social competencies is concerned but may mutually combine through the process of creative innovation…

I believe that the engendering/harnessing of positive creative energies, frequencies and abilities through interdisciplinary curricular processes can produce socially-relevant, versatile, critical thinkers, problem 'resolvers' and innovators…

I believe that to promote creativity in education is to simultaneously foster what I deem to be some of the axioms of creativity: productivity; focus; sincerity, design; beauty; truth; technology (skill); agency; autonomy; savvy; finesse; equilibrium; motivation; contemplation; rejuvenation; redefinition; synthesis; synergy; panacea; panache; universality; unity; innovation; *cre-action*.

Finitione

Finally, looking back,
signposts landmark this narrative,
reflective-reflexive experience.
Diary jottings jump up,
into secondary illuminations
like spotlights on the pages
of inquiry and story.

Each revelation,
an evolution of perception.
Rerum cognoscere causas:
to discover, know, understand things,
learning more, yet knowing little still,
as I survey vast founts of mounting knowledge
sustaining seeking, re-searching.

Thankful for the faith
that kept me moving.
Forever forward.
Toward finalisation.
Now, looking beyond things past,
beyond agonising deliberations,
beyond things present,
toward heuristic horizons,
vistas of new beginnings.
Progressively exploring,
teaching, learning,
Creativity...

7.8.   References

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7.9.   Appendices

Appendix 1

Gustav Freytag was a Nineteenth Century German novelist who saw common patterns in the plots of stories and novels and developed a diagram to analyze them. He diagrammed a story's plot using a pyramid like the one shown here:
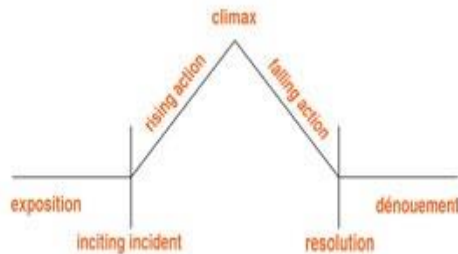
Freytag's Pyramid

1. Exposition: setting the scene. The writer introduces the characters and setting, providing description and background.
2. Inciting Incident: something happens to begin the action. A single event usually signals the beginning of the main conflict. The inciting incident is sometimes called 'the complication'.
3. Rising Action: the story builds and gets more exciting.
4. Climax: the moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.
5. Falling Action: events happen as a result of the climax and we know that the story will soon end.
6. Resolution: the character solves the main problem/conflict or someone solves it for him or her.
7. Dénouement: *(a French term, pronounced: day-noo-moh)* the ending. At this point, any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author. Sometimes the author leaves us to think about the THEME or future possibilities for the characters. You can think of the dénouement as the opposite of the exposition: instead of getting ready to tell us the story by introducing the setting and characters, the author is getting ready to end it with a final explanation of what actually happened and how the characters think or feel about it. This can be the most difficult part of the plot to identify, as it is often very closely tied to the resolution.

Source: http://www.ohio.edu/people/hartleyg/ref/fiction/freytag.html

Appendix II

The elicitation technique (Jovchelovitch and Bauer, 2007)

Basic phases of the narrative interview

<u>Phases Rules</u>

Preparation	Exploring the field
	Formulating exmanent questions
1. Initiation	Formulating initial topic for narration
	Using visual aids
2. Main narration	No interruptions
	Only non-verbal encouragement to continue story-telling
	Wait for the coda
3. Questioning Phase	Only 'What happened then?'
	No opinion and attitude questions
	No arguing on contradictions
	No why-questions
	Exmanent into immanent questions
4. Concluding talk	Stop recording
	Why-questions allowed
	Memory protocol immediately after interview

Appendix III

Narrative Interview Guide

Table 1: Plot-Elemental Phases of the Narrative Interview
Adapted from "Basic Phases of the Narrative Interview"
(Jovchelovitch and Bauer, 2007)

No.	Phases	Parallel Elements of Plot	Narrative Elicitation Guidelines	Narrative Elicitation Prompts
1.	Preparation	Exposition (5-Ws re: back- story, context/ setting, character(s)	Explore and elicit background details	Thank you for taking the time for us to do this interview. I am particularly interested in hearing your story about your experience as someone involved in creative education /an educator who uses creative strategies. (*Adapt according to category of stakeholder involvement in creative education*). First, could you tell me a little about your professional background and training and how you came to be involved in creative education?
2.	Initiation	Inciting Incident	Explain the narrative procedure Identify the experiential story event	As you reflect on (your instructional) practice/involvement, what would you say is one experience that stands out as memorable? (*Adapt according to category of stakeholder involvement in creative education*)
3.	Main Narration	Rising Action	Give initiating prompt; make no interruptions; give non-verbal, paralinguistic affirmations	Please tell me about that experience (Initiating Prompt)
4.	Questioning	Climax / Falling Action	Ask questions that explore challenge(s) and high point(s) of the experience(s)	Could you tell me, please, about any challenges that you experienced? What would you say was/were the high point(s) of that/those experience(s)/event(s)?
5.	Concluding Talk	Resolution/ Denouement	Ask questions that engender reflective and summative responses	As you reflect, how did you feel about that/those experience(s)? How were you impacted by that/those experiences?

Appendix IV

Performing Struggles With Food in Everyday Life

Maria Marta Andreatta[1]

Abstract
Based on a set of interviews conducted with a group of middle-class young adults in their late 20s and 30s from Cordoba, Argentina, between December 2012 and May 2014, some meanings about food in connection with body, health, and cooking are presented as a performance in a series of vignettes.

Keywords
qualitative research, new methods and methodologies, performance ethnography

Intro

Characters:

Norman Denzin as himself (voice in off[*])
Johnny Saldaña as himself (voice in off)
Maria Marta as herself

The curtain rises. A spotlight illuminates the center of an almost empty stage, except for one person sitting on the floor. It is a woman in her late thirties holding a bunch of papers, and looking a little unsettled.

Maria Marta: I have all these transcribed interviews (*shaking the papers*), and I've been analyzing them, looking for patterns, and deep meanings, and . . . whatever. The truth is I'm not really satisfied with the results. I want to be faithful to the people I interviewed, and I feel that all this analytic process is distorting what they say . . .

A voice in off speaks.

Norman Denzin
(*in off*): Why don't you just *show* what they say?

Maria Marta gets up, surprised.

Norman Denzin
(*in off*): Sorry, I didn't mean to scare you. Hi, it's Norm.

Maria Marta (*looking up, as if trying to find where the voice comes from*): Oh, hello. Thank you for stopping by to give me some advice. What do you mean with "just show what they say"?

Norman Denzin (*in off*): "The interview is an active text, a site where meaning is created and performed" (2003, p. 81). And be aware that "there is no inner or deep self that is accessed by the interview . . . There are only different interpretive (and performative) versions of who the person is" (2003, p. 86).

Maria Marta: OK. I think I get it. But then, what should I do?

Norman Denzin (*in off*): Maybe you can try drawing on ethnodrama. Let me introduce you to someone who can help you with this. (*Speaking up*) Johnny, come here please!

[1]CIECS - CONICET y UNC, Córdoba, Argentina

Corresponding Author:
Maria Marta Andreatta, Centro de Investigaciones y Estudios sobre Cultura y Sociedad - Consejo Nacional de Investigaciones Científicas y Técnicas y Universidad Nacional de Córdoba, Rondeau 467, 1° piso, (5000) Córdoba, Argentina.
Email: maryandreat@gmail.com

Appendix V

FOREWORD

In all its work, the Creative Arts Centre, U. W. I., seeks to understand and show how art can be of service to its society. This was the underlying question when the Children's Theatre class of '96 took as its project the challenge of creating an intervention into the too frequent horror of family murder-suicides.

Each member of the class devised her own project, but all faced the critical questions on the issue. What would make a father, the protector of his family, slaughter his own children? Do young children have a *right* to know that this most trusted relationship can turn fatal? Can this knowledge protect them? Can the theatre speak to this issue at the level of the child? Do we as theatre artists, have a right at all to bring such a nightmare into the imagination of the child?

The story which best allowed us to enter the children's world was Juliet Jones' 'Papa Croc'. Its production was a collective effort with original inputs from other members of the class. Our single performance, however, did not satisfactorily resolve the questions raised earlier. It is therefore important that Juliet Jones, on her own initiative, proceeded to publish this story.

Available to a much wider audience than performance permits, the book allows us all as parents to find our own resolutions to the questions. In so doing, hopefully, we are given the opportunity to make life less brutal for another generation. This is the ultimate service of the art.

Rawle Gibbons
Director
The Creative Arts Centre
U. W. I.,
St. Augustine.

1996 May 20

Appendix VI

Research Journal Extract (A)
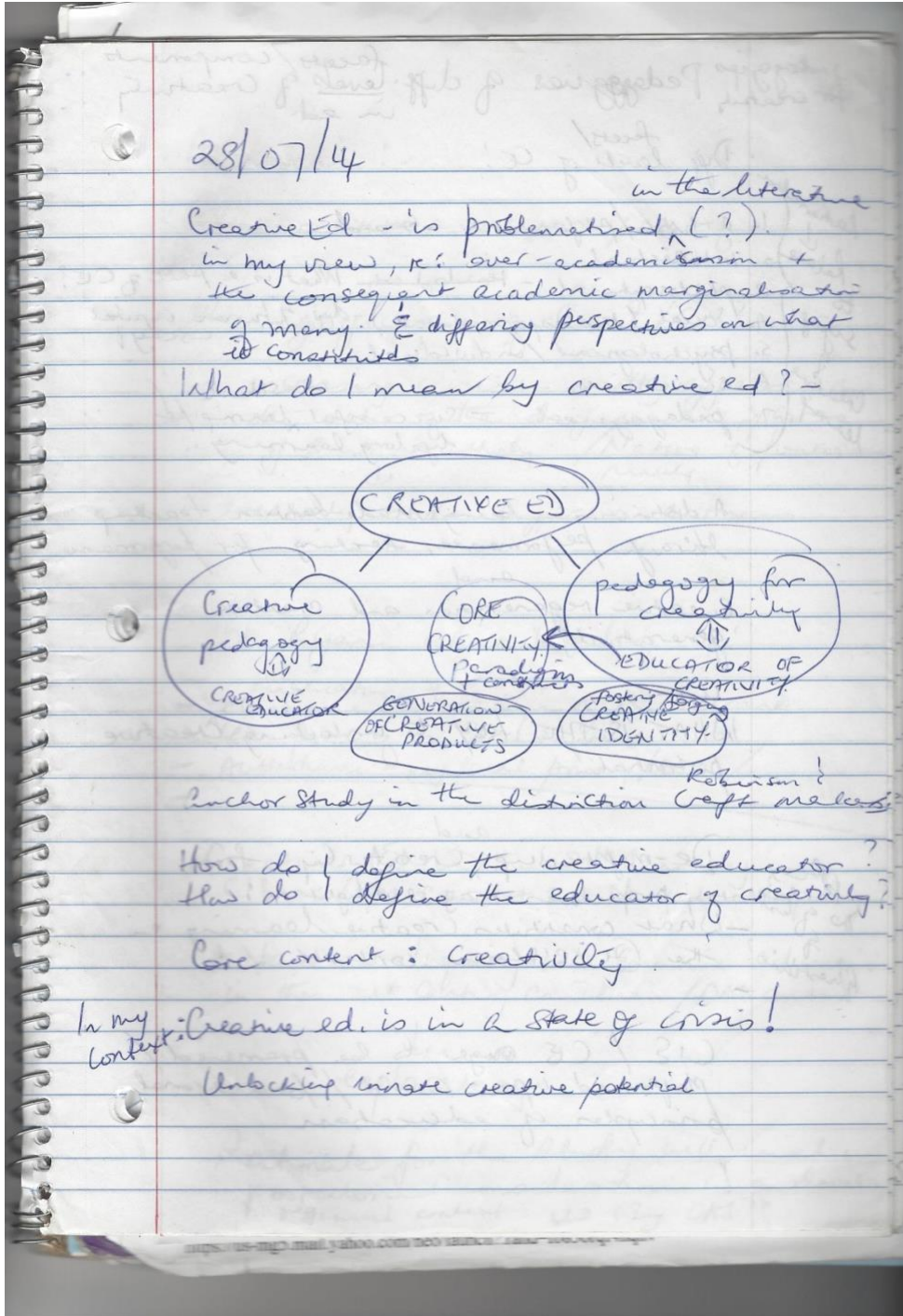
Appendix VII
Research Journal Extract (B)
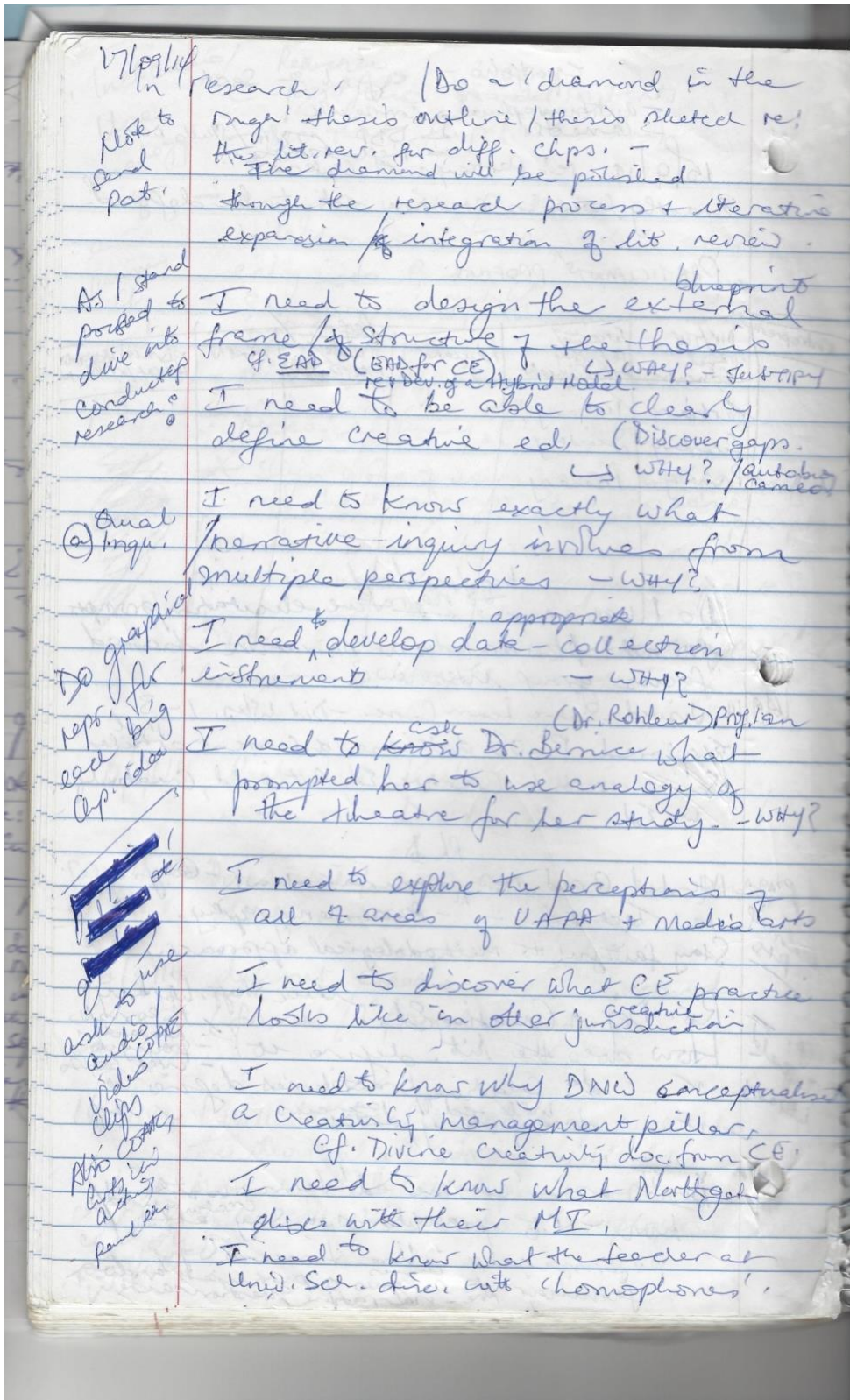
Appendix VIII
Research Journal Extract (C)

Call it a Core curricular Construct CtE as Emancipatory learning

Start with a vision of creativity in ed'

12/03/15

mixed genres: primarily narrative with expository, argument, description interwoven

— THESIS: Theoretical Framework

Vision of an academy of creativity in academic writing

of Bradley – Play + serious adventure in my quest to be comprehensive

ctpfc

'narrative' for 'narr. is what we do" it being the irrepressible genre + as a postcolonial decoloniser,

The process in which my supervisor guided me to engage helped bring clarity: (She asked me to tell her in one paragraph)

use dialogue

"Can you tell me in one paragraph what your thesis is about?"

I thought I knew:

Little did I know how difficult this would be. But it really helped me. I always knew my thesis/study would focus on creativity in ed. The 'how' precise what + of that unfolded as I went along reading, questioning, pondering, musing, interacting: Like Eisner ....

mixing of genres

Like Robinson, etc....

Yes, as an educator, researcher, public servant, idealist I wanted my study to have study to have practical relevance to ed'l, social, cultural + economic (competitive) postcolonial concerns. Above all, I came to the point of epiphany, I knew that I must emphasise the individual the personally the transformational, but in a corporate context

Appendix IX
Research Journal Extract (D)

22/04/15

THESIS PARAGRAPH

is a contested field

The term 'creative ed' ... connotes a range of ... contested concepts in ... central concern ... complex digital age namely relating to creativity field education today's Creativity the discourse ... and 'pedagogy in'. Amidst the ongoing debates, yet however its relevance is inarguable.

The inarguable point ... of resonancy is a global critical demand for a pedagogy for creativity that's ... address (pedagogies) (socio)economic, socio-cultural, political, literary and ... development ... in a complex digital age. Suggests alignment ... transformative ... postcolonial concerns in a complex of digital age. In the Caribbean/OAS region, the significance literature/research pertinent to the practice of forms of Practice of Creative ed. ... assumes greater significance in light of decolonising research methodologies ... the assumption ... appears to place a as opposed to greater emphasis on arts education ... and creative arts integration Creative education is problematised ... a decolonial for academic purposes perspective ... Pedagogy for creativity is problematised ... given the multicultural, multi ... composition of this postcolonial context. Moreover ... While the former may contribute to ... composite framework of pedagogy for the latter creativity has been articulated ... relevant and current literature specific to the region. A This narrative based study therefore ... The significance of this ... Neither ... Neither has there been a study that privileges the voice of the creative practitioner as opposed to the voice of the academic co-constructor of knowledge about creative practice / practice for creativity in the C'bbean/OAS educational context ... writing a narrative ... essentially ... Additionally, there does not seem to be any

Appendix X

Letter of Invitation to Participate in Research

Date---------------------

Dear Sir/Madam:

Subject: Invitation to Participate in a Research Project about Creative Education

I am a doctoral student in educational studies at the University of Sheffield. I would like to conduct a research project that focuses on investigating the experiences and opinions of persons involved in creative education in 21st century Caribbean/OAS contexts. The project's duration is estimated to be approximately eighteen (18 months) and about thirty participants will be recruited.

You are being invited to participate in this research project. However, before you decide, it is important that you understand why the research is being done and what it will involve. Please take some time to read the attached information sheet carefully and discuss it with others if you wish. Feel free to contact me if there is anything that is not clear or if you would like more information.

Take the time you need to decide whether or not you wish to be involved in this research. If your response is positive, kindly read and complete the consent form which has also been attached. If possible, I would be grateful to receive a response from you within one week. I may be contacted via email at edp12jdj@sheffield.ac.ukand by telephone: 1 (868) 686-0705.

Thank you for your time and I look forward to your kind participation.

Best regards
Juliet Jones
……………………………………………
Juliet Jones
Doctoral Student

Appendix XI

Participant Information Sheet

1.Research Project Title:

A Narrative Inquiry into Experiences and Perceptions of Creative Education within 21st Century Caribbean/OAS Contexts

2. *You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Feel free to ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.*

3. What is the project's purpose?

I am a doctoral student in educational studies at the University of Sheffield. I would like to conduct a research project that focuses on investigating the experiences and opinions of persons involved in creative education in 21st century Caribbean/OAS contexts. The project's duration is estimated to be approximately eighteen (18 months) and about thirty participants will be recruited.

4. Why have I been chosen?

You were selected based on your past and/or present participation in educational activities that integrate creativity/the visual and performing arts into learning and to participate in interview sessions.

5. Do I have to take part?

It is entirely your decision whether or not to participate in this project. If you do decide to take part, you will be given this information sheet to keep (and be asked to sign a consent form) and you can still withdraw at any time without it affecting any benefits that you are entitled to in any way. You do not have to give a reason.

6. What will happen to me if I take part?

Your involvement in the project may last from three to six months depending on the number, frequency and length of interviews agreed on at times convenient to

*you. During these interviews, you will be asked to share **yourstory** of your experiences of creative education and your views about the practice of creative education in the Caribbean/Organisation of American States (OAS) context-- whichever is relevant to you. You may choose to share your story with me in a face to face conversation, using Skype, the telephone, an online discussion forum or in a focus group interview (where applicable). Each time that we meet for an interview, you can simply continue to tell your story and share your opinions. I will be using a few questions or interview prompts that may help to focus our interview but hearing what you have to share about your experience and opinion will be most important.*

7. What do I have to do?

The duration and total number of interviews would be agreed by both of us at times and locations most convenient to you. There may be the need for three to five interviews each lasting up to an hour or as otherwise agreed. You have the option to choose either face-to-face or computer-mediated interview formats. Apart from making yourself available to participate in the interviews, I may ask that you read a summary of the transcription of our interviews to make sure that your story and views were captured accurately but it is entirely up to you to do this or not to do this.

8. What are the possible disadvantages and risks of taking part?

Your participation in this research would place some demand on your time. Also, if you have had any negative experiences of creative education, you might experience some discomfort in sharing about the incident(s).

9. What are the possible benefits of taking part?

Your participation in this project may provide opportunity for your voice, perceptions and experiences to be shared through networking, collaboration and sharing my research findings. By so doing, opportunity might also arise to showcase some of your work. I am also willing to share an edited version of my completed thesis with you, if you so desire, for your information, teaching practice or further research.

10. What happens if the research study stops earlier than expected?

Should this happen, you will receive an explanation.

11. What if something goes wrong?

If something which is directly related to this research goes wrong during your participation, you may raise the matter with me, the researcher in the first instance, or you may further If you feel that your complaint has not been satisfactorily handled, you may contact:
Dan Goodley, PhD

Chair of Ethics Panel
Professor of Disability Studies and Education
Director, MA Psychology and Education
University of Sheffield
School of Education
Western Bank,   Sheffield,   S10 2TN, UK   *Tel. No.*+44 114 222 2000

12. Will my taking part in this project contribute to promoting creative education in the region?
It is hoped that this work will highlight creativity in education for promoting critical and creative thinking, entrepreneurship and innovation. It is also hoped that practitioners will be impacted to empower students to discover other abilities that will aid their development into 'Ideal Caribbean Persons'.

12. Will my taking part in this project be kept confidential?
I cannot ensure anonymity and confidentiality for this study. The reason for this is the fact that the study will be taking place with persons and communities within a small geographical area where 'everybody knows everybody' and people involved in/familiar with creative education would be well-acquainted with the work of a number of the persons involved in this research..

Furthermore, the internet may/will also be used for us to communicate with each other and for me to interview you or request that you complete a short questionnaire via Skype, e-mail or an educational network/forum. Given the nature of the internet, there is the possibility that information I share may be traceable/accessed by persons other than those directly associated with the research project.

I do not expect that this will be an issue given the purely educational nature of the study which aims, simply, to find out how you and other persons have experienced creative education and what they think about how it is practiced in our region. With this in mind, you are free to decide whether or not you would like to participate in this research.

13. Will I be recorded, and how will the recorded media be used?

Only with your consent would any audio and/or video recordings of your activities be made/accessed during this research. These recordings will be used only for analysis and for illustration in conference presentations and lectures. No other use will be made of them without your written permission.

14. What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives?

<u>Your story</u> about <u>your experience</u> of creative education and <u>your views</u> about the practice of creative education in the region will be sought. The collection of this information is important to the research because it will contribute to increasing knowledge about creativity in education in our region.

15. What will happen to the results of the research project?

The results of the research project will form part of my thesis which is likely to be published via the University of Sheffield library.   Since this type of research will contribute new knowledge about the practice of creative education in the Caribbean/OAS region, the data collected during the course of the project might be used for publication in electronic formats for educational purposes.

16. Who is organising and funding the research?

The research is being organised and funded solely by me, the researcher.
17. Who has ethically reviewed the project?

The Caribbean Ed D administration has managed the ethics review process and this project has been ethically approved via the University of Sheffield's School of Education's Ethics Administrator.   The University's Research Ethics Committee monitors the application and delivery of the University's Ethics Review Procedure across the University.

18. Contact for further information:

Researcher: Juliet Jones: Tel. #: 1(868) 686-0705   E-mail: edp12jdj@sheffield.ac.uk
Supervisor: Professor Pat Sikes   E-mail: p.j.sikes@sheffield.ac.uk

Finally…

You will receive a copy of this information sheet along with a signed copy of your consent form should you decide to participate in this research project. Thank you sincerely for taking the time to read this information sheet and I do look forward to your participation.

Juliet Jones
Juliet Jones
Researcher
Date_____

Appendix XII
Participant Consent Form

Title of Research Project: *A Narrative Inquiry into Experiences and Perceptions of Creative Education within 21ˢᵗ Century Caribbean/OAS Contexts*

Name of Researcher: Juliet Jones

Participant Identification Number for this project: …………………………………….

Please initial box if you agree with the statement or mark and 'x' if you do not agree.

1.I confirm that I have read and understand the Information Sheet dated------------------------, *that* explains the above research project and I have had the opportunity to ask questions about it.

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.

Contact number of researcher: 1-868-686-0705

3. I understand that anonymity and confidentiality does not apply to this research owing to the small geographical context within which it is to be conducted and the use of the internet to collect data.

4. I give my permission for audio and/or video recordings relating to my activities, relevant to this research, to be used only for analysis and for illustration in educational conference presentations, workshops and lectures.

5. I understand that no other use will be made of any audio and/or video recordings relating to my activities that are relevant to this research, without my written permission, and no one outside the project will be allowed access except for the sole purpose of transcribing/technical editing for use in educational forums.

6. I agree for the data collected from me to be used in future research.

7. I agree to take part in the above research project.

_____   _____   _____

Name of Participant   Date   Signature

_____ _____   _____
Researcher   Date   Signature
(To be signed and dated in presence of the participant)

Copies: *Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/pre-written script/information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be placed in the project's main record (e.g. a site file), which must be kept in a secure location.*

Appendix XIII

Member Check Letter

August 23rd, 2015

Dear Research Participant:

Once again, I wish to thank you for your time and for sharing about your experiences and perceptions of creative education. This provided me with rich data concerning some of the creative practices in our region.

I had previously shared the voice file of our interview with you. Now, I am sharing with you, the typewritten transcript. I trust that as you review, it will be as pleasurable a reading for you as it was for me.

I have been looking into your narratives to learn what your experiences and perceptions of creative education suggest to me about:
(a)   contexts of creative teaching and learning
(b)   processes of creative teaching and learning
(c)   transformative impacts of creative teaching and learning
(d)   teaching for creativity.
I have also been giving critical attention to post-colonial and ethical considerations as I explore the data.

If you detect any inaccuracies in the transcription and/or if you have any comments concerning my approach to interpreting the data, please let me know by <u>August 28th 2015</u>. This is important so that I may accurately represent what you have shared with me.

Best regards

Juliet Jones
Researcher

Appendix XIV

C21 Skills and Creativity Traits

21st Century Skill	Description
Accountability and Adaptability	Exercising personal responsibility and *flexibility* in personal, workplace, and community contexts; setting and meeting high standards and goals for one's self and others; *tolerating ambiguity*
Communication Skills	Understanding, managing, and *creating* effective oral, written, and multimedia communication in a variety of forms and contexts
Creativity and Intellectual Curiosity	Developing, implementing, and communicating *new ideas* to others; staying *open and responsive* to new and diverse perspectives
Critical Thinking and Systems Thinking	Exercising sound reasoning in understanding and making *complex* choices; *understanding the interconnections* among systems
Information and Media Literacy Skills	Analysing, accessing, managing, integrating, evaluating, and *creating* information in a variety of forms and media
Interpersonal and Collaborative Skills	Demonstrating teamwork and leadership; *adapting* to varied roles and responsibilities; working productively with others; exercising empathy; respecting diverse perspectives
Problem Identification, Formulation, and Solution	Ability to frame, analyse, and *solve problems*
Self-Direction	Monitoring one's own understanding and learning needs; locating appropriate resources; transferring learning from one domain to another
Social Responsibility	Acting responsibly with the interests of the larger community in mind; demonstrating ethical behavior in personal, workplace, and community contexts