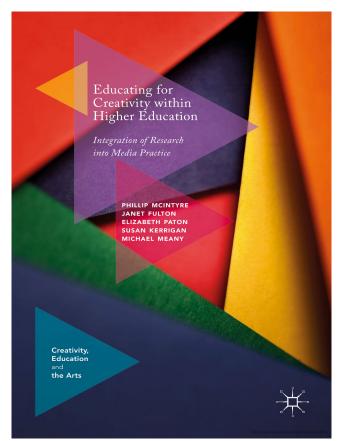# Educating for Creativity within Higher Education: Integration of Research into Media Practice. McIntyre, P., Fulton, J., Paton, E., Kerrigan, S., Meany, M. , London, UK: Palgrave Macmillan, 2018. 240 pp. eBook ISBN 978-3-319-90674-4

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At present, higher education is undergoing a profound transformation induced by innovations within higher education (HE) systems. This is not just about the innovations of the Bologna Convention and its associated skills approach, but also about conversions that are evolving within higher education itself. With all the developments within higher education and beyond, there is a pressing need for the higher education system to form a creative personality to address the challenges in both society and the economy. Graduates are expected to solve non-standard tasks under uncertain conditions and become acquainted with conditions of continuous change in the environment. The educational process, thus, requires change and improvement. *Educating for Creativity within Higher Education: Integration of Research into Media Practice* by Phillip McIntyre, Janet Fulton, Elizabeth Paton, Susan Kerrigan and Michael Meany was published in *Education and the Arts Series* in 2018. The book includes theoretical, historical, and contemporary foundations of creativity in education. The authors devote the bulk of the book to the historical heritage of creativity to fill the gap as many papers on creativity often fail to outline its culturally-situated nature. The authors employ not only a consciousness-raising approach to understand the field of creativity but also go beyond with a research-informed approach. Their practical approach includes both historical and theoretical comparisons between different 'streams' of creativity studies. One unique contribution to the book is Systems Centered Learning, or the 'Systems approach' for short. While setting up their Systems Centred Learning approach, the authors turn to other methods including those applied by P. Bourdieu, M. Csikszentmihalyi, J.P. Guilford, M. Runco, and A. Craft. The second half of the book focuses on documenting the success of their adaptation of Michael Meany's integrated model for curriculum design and teaching creativity (2017) within higher education. The authors provide detailed information on the approach and present-day, well-organized evidence in support of its value and feasibility by making attempts to link research and classroom practice with teachers and students serving as the target audience. The discussions in this book are based on a diverse set

of systems around the world, but most heavily focus on UK, US, Asian, and Australian settings. One of the many achievements of the authors is the way they prove the significant impact of creativity on the whole field of educational settings.

The book is organized into 12 chapters following a similar pattern. The introductory chapters give a short overview of the authors' goal to improve the field of educational settings based on theoretically-informed, practically-oriented, and robustly-tested models of creativity.

Chapter 1, 'Setting the Scene', serves as an excellent introduction to the topic and contains several sets of ideas on creativity mostly within Pierre Bourdieu's sociological approach and the systems model of creativity originally proposed by psychologist Mihaly Csikszentmihalyi. The authors analyze research literature on creativity and address a host of important topics, such as innovation approaches to educating for creativity and describing their efficiency and use across cultures, as well as focus on research approach, interlinking of theory on creativity with creative media practice that generates iterative set of learning cycles. This chapter lays the foundation for further chapters in the book.

Chapter 2, 'Deep Background to the Project', brings to the fore the differences and similarities that arise from attempting to understand the concept of creativity. The authors attempt to help the reader understand that the Eastern perception of creativity is similar to but distinct from the understanding in the West. And despite being accepted in many cultures, Western creativity discourses are not universal so far. What is more, examining correlations and connections between different cultures, the authors come to the point that some cultures accept similar views on creativity. Throughout the chapter, the authors concentrate on an individualist outlook on creativity, which dates back to the civilization of the Greco-Romans. The presented ideas play a crucial role in the characteristic way the vision of the creative world developed Moreover, they generate a long-term discourse that has played an integral part in the way creativity was intended. Directing the readers' attention to the relationship between the concepts of understanding of the field of creativity, firstly, it is highlighted that there is a need to admit that globalization has contributed to the exchange of ideas from culture to culture. Thus, it has formed understandings of creativity in various parts of the world. Secondly, the authors indicate that, at first glance, there are distinct cultural and linguistic heritages that act as a key to different conceptions of creativity around the globe, with traditions and local practices fostering that thinking.

Chapter 3, 'The Evaluation of a Psychology of Creativity (across periods of time)', contains an overview of the most influential scientific studies of creativity. Originally, under the influence of Charles Darwin's 'Origin of Species', the study of creativity had to undergo some transformation. Having observed the tendency in developing the study of creativity, the authors illustrate that Sigmund Freud was the founder of one of the key approaches to that study, which appeared in the 20th century. The authors pay a great deal of attention to the tests for measuring creativity proposed by Gilford, but as the authors note, those systems of measurement did not prove to be effectively implemented. However, both Gilford's and Torrance's tests throughout the 1960s managed to dispel doubts that creativity could not be measured. In addition, the authors underscore that pen-and-paper tests (psychometric tests) leave some uncertainty, though being intended to quantify individual differences between creative and non-creative subjects. Further, Roger Perry published studies of the right and left hemispheres of the brain with regard to creative thinking that are elaborated on in the book. The authors provide some examples of the attempts to study the effects of the social environment relating to creativity as well as the social impact on creative individuals, proving that interactive groups are less creative than individuals working alone. In the chapter, there is also a thorough description of the 'teacher to student' relationship with its positive and negative effects on creativity.

Chapter 4, headlined 'Towards a Sociology of Creativity', shifts our focus to studies of the societal influence on scientific institutions across the globe. The authors give a brief glimpse of studies on cultural changes in Western civilizations from 540 BC to AD1900, further proceeding to the exploration of cycles of creativity in painting. Considering these studies, the authors aim to show that social systems have a direct impact on the times and types of creativity dominance at the macro level at particular times in history. This chapter is extremely interesting and informative as it sums up the changes brought about by society, which played an important role in influencing creativity as well as valuing, validating, and recognizing creativity. The authors also deem it necessary to go into detail about the concept of social validation (Van Gogh). The point is that social systems do not only take on enormous importance in developing or influencing when and what types of creativity are dominant at particular times in history. Though, it is most crucial that social structures are necessary for creativity to occur at all.

Chapter 5, entitled 'Confluence Approaches and the Systems Model of Creativity', is concerned with switching over to focus on a number of confluence approaches suggested by some authors and studies. The essence of their approaches is that creativity can

only happen when all of the necessary components are present. In addition, the authors highlight influence-based ideas investigated by those researchers. Furthermore, the authors move to presenting and explaining the essence of the systems model of creativity together with the DIFI model. This systems approach appeared to be a basis for the set of works by several researchers. Each factor in the system is equally important, that is why the authors put so much effort into proving the approach's applicability. The viewpoint of the systems model differs from the generally held opinion. It is not about trying to find universal behavioral personality characteristics that can be attributed to all creative individuals. Switching from historically generated discourses, the authors aim to understand the gist of creativity. They show that it is vital to recognize a variety of interrelated forces that operate at multiple levels.

Chapter 6, 'Creativity, Education and the Systems Approach', introduces the application of research-based ideas connected with creativity in educational settings. It mostly concentrates on research conducted by Anne Harris. The latter considers creativity and education, going deeper into the investigation of the study of creativity. Harris attempts to characterize a process where educators can make their approach to creativity as effective, perfect, and useful as possible. Moreover, she puts in place a guide for teachers' use. She studies how an individual can improve the conditions for creativity in an educational setting. The key implication of the chapter is that learning can serve as a rehearsal and preparation for creativity in later life. While learning, the student acquires the content of the body of knowledge (domain) to the point that he or she can make relevant contributions to it.

Chapter 7, 'Developing Curriculum and Courses Using Systems Centred Learning (SCL)', highlights the role of the above-mentioned approach. Being applied in a diverse set of international settings, this systems approach proves to be universally applicable, providing globally-oriented thinking and basic principles for curriculum development. The authors address the need for revised versions of the systems model. Moreover, the authors raise awareness of how important the interaction between components of the system is. The system can be observed in full only if there is a better form of the 'student-teacher' relationship, which is crucial for the success of the approach. This chapter concentrates on the implementation of mechanisms in the form of surveys of students' assessment of the course and instruction, which helps to direct the educational process in the right direction. The authors summarize that SCL is essential at every stage of the educational process and contributes to improving the creative learning process of students.

Chapter 8, 'The Undergraduate Experience of SCL:

The Core and the Media Production Major', is of special interest as it looks into the interlinking of theory and practice. An extensive investigation has shown that peer-reviewed research into creativity helps to develop a useful set of skills that are necessary for students to implement their theoretical knowledge in practice. The aim of the systems approach is to help undergraduate students understand how important the theory and production elements of any program are. The authors draw readers' attention to the fact that the systems model of creativity tends to be introduced during the second year of learning. The conclusion is based on the implementation of the systems approach within the Bachelor of Communication Program at the University of Newcastle (UON) in Australia.

Chapter 9, 'The Media Production Project: Integrating Theory with Practice', mainly describes the stage when students are ready to make more creative decisions for themselves as they enter the last semester of their degree program. The SCL approach enables students to realize that there are many other ways to describe and experience creativity in addition to pedagogy and curriculum approaches. The authors pay much attention to the reflective practice method and provide readers with examples of the projects students undertake in their final year. The examples prove that this form of learning gives each student a deeper understanding of how they can then use their knowledge when entering the professional world.

Chapter 10, 'Adopting Systems Centred Learning for Other Institutional Settings', sets out to explain how the authors began the process of adopting the systems model in other institutional settings. It reflects on the delivery of a curriculum that is centered on creativity in other educational settings, mostly showing how the systems model was introduced at Monash University in Melbourne. The results of this study suggest that the delivery of a systems-centred program led to the reduction of some perceived cultural differences thanks to the students being involved in a globalised educational setting.

In the remaining two chapters, 'Creativity and the Postgraduate Experience' and 'Implications of a Systems Centred Learning Approach', the authors go deeper into investigating the use of SCL at the post-graduate stage. Citing C. Killen, J. Velikovsky, S. Coffee, D. Mohan Tan, and C. Harrison, who have been examining the systems-based approach to creativity, it proves that this approach has continued to be explored since it was initially proposed by Csikszentmihalyi.

To sum up, this book impressively blends research findings with practical implementation. It presents not only researched-based studies with regard to issues explored throughout the book but also investigates ways to further develop the model of Systems Centred Learning at all stages of educational settings across

the globe. The chapters are well nurtured with recent theory and research results. The authors should be commended for doing an effective job both presenting and explaining the importance of the systems approach. Overall, this book would be of primary interest not only to teachers, students, and scholars but also to anyone who is interested in exploring the issues of developing creative skills.