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The Dynamic Componential Model of Creativity: A Theoretical Framework for Fostering Creative Teaching in Higher Education

Weijing Han, Nur Aira Abdrahim, Noor Syamilah Zakaria & Norliza Ghazali

Faculty of Educational Studies, Universiti Putra Malaysia, Selangor, Serdang, 43400 UPM, Malaysia

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Abstract

The rapid development of society has led to an increasing demand for teachers' creative teaching in higher education institutions (HEIs) an imperative. However, teachers face significant challenges in implementing creative teaching practices. This paper aimed to explore the support system for fostering teachers' creative teaching, by considering it as a dynamic process and analyzing the necessary preparations from the perspective of the creative process. By drawing upon the Dynamic Componential Model of Creativity (DCMC), this study explored the potential preparations for teachers' creative teaching from the organizational dimensions. This study provided a macro-level analytical perspective for teachers' creative teaching, offering valuable insights into championing teachers' creativity and managing creativity within organizations.

Keywords: DCMC, Theoretical Framework, Creative Teaching, Organizational Development

Introduction

In numerous countries worldwide, teachers are required to incorporate creative teaching into their practice and actively explore teaching models that meet the current needs of talent cultivation (Cropley & Patston, 2019; Kandemir et al., 2019). Especially in the post-COVID-19 era, the normalization of hybrid teaching modes has presented teachers with an inevitable challenge of embracing creative teaching practices. Nevertheless, despite the widespread emphasis on the significance of teachers valuing and possessing the viewpoint of creative teaching, they are often regarded as lacking the essential knowledge, attitudes, skills, and classroom management abilities necessary to support the implementation of creative teaching (Kandemir et al., 2019). The pursuit of creative teaching not only requires teachers' active embrace of change but also necessitates robust organizational support as a strong backing. This underscores the necessity of the present study to explore how to foster teachers' creative teaching.

The study of creativity began in the 1950s (Ryhammar & Brolin, 1999) when scholars began to study the management of employee creativity in organizations with the aim of enhancing organizational creativity in order to increasing organizational competitiveness, by capitalizing the notion creativity among its employees. In the field of education, scholars have also been actively exploring creativity, focusing on how teachers employ creative approaches to teaching and learning on the one hand, and how to develop students' creativity through teaching and learning on the other. However, creativity research in organizational management and creativity research in teaching are like two parallel body of knowledge, but with little being connected to one another. Therefore, this study aimed to graft the research outcomes of the two fields, applied the research results of creativity in organizations to teaching, put teaching in the perspective of organizational management, and explore the possibility of creative teaching from the perspective of organizational management.

Reviewing the existing research findings, the current research on teachers' creative teaching in the field of education focuses on how teachers apply creative teaching styles to the classroom and design the implementation of a lesson, such as critical thinking cards (Holland & Ulrich, 2016), makerspace teaching-learning environment (Zimmer et al., 2017), escape room activities Edwards et al (2019), using reality television (Szyliowicz & Green, 2019), and using mobile technologies (Jahnke & Liebscher, 2020). It is undeniable that these research results provide valuable insights for guiding teachers in their specific creative teaching activities.

Nevertheless, it is not difficult to see through these creative teaching endeavors that current research has not paid enough attention to the support environment for implementing creative teaching in the design of creative teaching processes. For instance, what resources does the organization need to provide for teachers' creative teaching in addition to focusing on individual teachers' efforts when designing creative teaching? Creative activity has been recognized by many scholars as a dynamic process (Amabile & Pratt, 2016), wherein teachers, being integral members of the academic community, are influenced by their organizational and social environments (Ismayilova & Laksov, 2022). Consequently, their creative teaching endeavors should be characterized as a dynamic process that intricately interacts with their surrounding milieu.

This prompted reflection on the consequences of inadequate support and attention from an organizational perspective on teachers' creative teaching endeavors. Insufficient organizational support and attention may lead to teachers overextending their time and energy in pursuing creative teaching methods, potentially causing them to focus excessively on micro-level instructional practices and neglect interactions with the external environment. Such a situation could impede their long-term career development. Furthermore, in the long run, it could hinder organizational creativity and innovation. Therefore, this study aimed to provide support for teachers' creative teaching from an organizational perspective by taking a dynamic view of the emergence of the creativity process. By doing so, it sought to facilitate the sustainable development of creativity within organizations.

Overview of the Dynamic Componential Model of Creativity (DCMC)

The components of DCMC

Amabile (1988) originally proposed a model of creativity and innovation in organizations, known as "A Model of Creativity and Innovation in Organizations", which put forth a conceptual framework encompassing a sequential sequence of five stages pertaining to individual creativity and organizational innovation. However, it illustrated solely the

constituents and the broad manner in which the individual and organizational elements interconnect. Subsequently, the model was modified and became known as the widely recognized the DCMC (Amabile & Pratt, 2016). One significant contribution of this model is its ability to go beyond individual creativity and connect individual creative processes with the organizational innovation system. It provides a comprehensive and systematic analysis of creativity, offering a perspective that integrates individual creative activities into a broader context, thereby avoiding the isolation of individual creative endeavors.

Compared to the initial model, the modified DCMC model has four main characteristics: (a) it views creativity as a dynamic and cyclical process; (b) meaningful work plays a crucial role in the creative process; (c) it considers the influence of human emotions; and (d) it encompasses both intrinsic and extrinsic motivations. Therefore, the DCMC model represents an open, interactive creativity cycle system involving individuals, organizations, and the external environment. It not only theoretically emphasizes the mechanisms of creativity but also takes into account the social attributes of individuals. This depiction of the DCMC model portrays vivid scenes of ordinary individuals engaging in creative endeavors, making the occurrence of individual creative behavior appear natural and grounded. The modified model describes the process of creativity in organizations from two dimensions, namely the organizational innovation process and the individual creative process. This study only explored the theory of the organizational innovation process.

The organizational innovation process consists of five stages (as illustrated in purple in Figure 1): Stage 1: Agenda setting; Stage 2: Stage setting; Stage 3: Producing ideas; Stage 4: Testing and implementing the ideas; Stage 5: Outcome assessment. The three organizational components depicted within the green box in the diagram represent the constituents of the "work environment" that exert influence on the individual components of the model. The "X" symbol signifies that all organizational components are multiplicative in nature, implying that each component is necessary for innovation (none can be zero). Moreover, in general, a higher level of each component corresponds to a higher likelihood of achieving successful innovation.

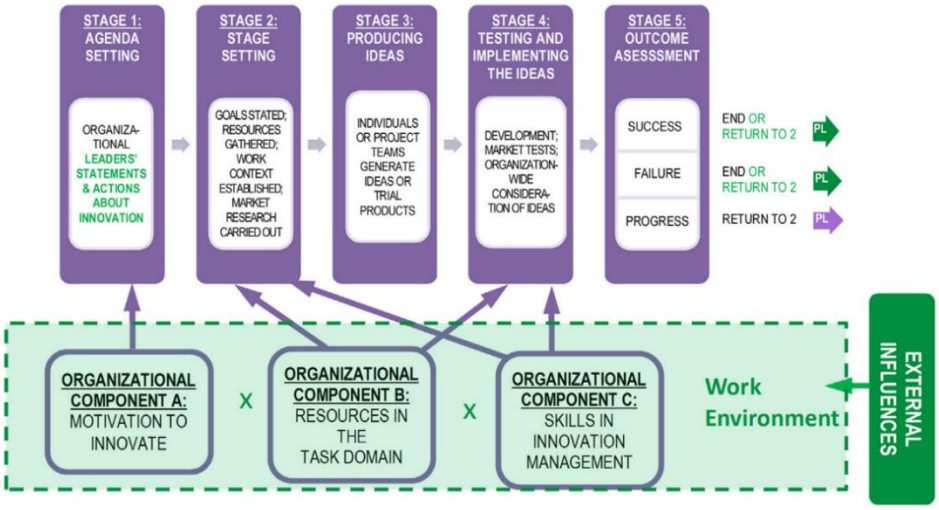

Figure 1. The Organizational Innovation Process of the DCMC (Amabile & Pratt, 2016, p. 162)

Rationale for Applying the DCMC in Creative Teaching

The Process of Creativity is Dynamic.

Creativity has been believed as a dynamic process (Amabile & Pratt, 2016). Numerous studies and theories on creativity suggest that the convergence of various components is necessary

for the manifestation of creativity (Amabile, 1983; Sternberg, 2003). The DCMC model encompasses numerous dynamic factors, prominently emphasizing the interaction between individuals and the contextual environment. It not only integrates the individual's creative process into a comprehensive five-stage framework, encompassing preparation, implementation, and evaluation, but also underscores the five synchronous supportive processes at the organizational level within this progression. This model consistently considers individual creativity within the contextual framework, effectively amalgamating the interplay of various factors.

When discussing creativity within an educational context, the process of creative teaching by teachers is inherently dynamic. Creative teaching necessitates an openness to new experiences, a willingness to take risks, and a healthy dose of flexibility, spontaneity, and open-mindedness towards students (Ewing & Gibson, 2007). Hence, teaching is not a static endeavor, teachers should embrace the dynamic nature of the teaching and learning environment, and constantly adapt their instructional strategies. This entails fostering a mindset that values experimentation, iteration, and ongoing reflection on the effectiveness of teaching methods, thus underscoring the inherent dynamism in the process of developing creative teaching (Lily, 2004).

The DCMC Emphasizes the Everyday Creativity of Ordinary Individuals

The inception of the DCMC model originated from understanding the daily experiences of employees engaged in innovation projects within organizations (Amabile & Pratt, 2016). Similarly, teachers, being frontline practitioners in education, also integrate creative teaching as part of their daily work. Creative teaching is concerned with the teacher's personality, personal creativity, and manifestations in daily practice (Lapeniene & Dumciene, 2014).

As frontline practitioners in education, teachers themselves are an integral part of creative teaching as it forms a significant aspect of their daily work. Within these everyday processes of creative teaching, they need to balance multiple factors and make various decisions. Therefore, education should focus on the daily creative teaching experiences of ordinary teachers, providing them with the necessary support to foster sustainable development of their creative teaching practices.

Using the DCMC to Foster the Creative Teaching Process

This study attempted to employ the DCMC to design the creative teaching process. Firstly, it incorporated the five stages of both the organizational levels from the DCMC model. Secondly, it analyzed the specific elements involved in creative teaching activities within the educational context.

Stage 1: Agenda Setting

According to Amabile, this agenda-setting stage of the organizational innovation process can be started by a strategic imperative of the organization—a top-level choice to seize a specific opportunity. It can also be sparked by something outside the typical strategic planning process, such as an unexpected crisis or a chance finding made by customers, an employee, or another group within the company (Amabile & Pratt, 2016). Therefore, applying this concept to the cultivation of creativity in education can be viewed from two perspectives: the strategic development plans at the institutional level and the influence of external serendipitous opportunities.

Regarding strategic development plans, HEIs administrators need to clearly define educational goals and challenges, creating an environment conducive to fostering risk-taking,

change, continuous learning, and tolerance for mistakes, thus stimulating teachers' creative potential. Sternberg (2003) discussed the expectations of organizations in terms of creativity, arguing that in order to cultivate, appreciate, and promote creativity, it is imperative to establish a nurturing social environment, such as cultural diversity, availability of role models, availability of resources (e.g., financial support), and number of competitors in a domain. Therefore, HEIs should strive to become dynamic environments that encourage teachers' curiosity and foster a desire to learn and teach (Liu et al., 2020).

In terms of external serendipitous opportunities, changes in the external environment may trigger adjustments and innovations in teaching practices, such as the emergence of new digital media and the introduction of new teaching platforms. HEIs should encourage teachers to be flexible and adaptable, and to actively embrace these changes with an open mind and seek creative solutions (Pollard et al., 2017). Teachers should be encouraged to identify creative teaching opportunities that exist in their teaching practices, which can be based on the needs of the content, the interests and abilities of students, and opportunities for social change. By encouraging teachers to proactively seek out and utilize these opportunities in order to promote creative teaching practices and innovations.

In other words, agenda setting's mission is to create a creative teaching context that motivates organizations and individuals to engage in creative teaching behaviors. The organization creates the environment so that teachers are consciously aligned to the organization's goals and are internally motivated to teach creatively, which in turn leads to organizational innovative reform.

Stage 2: Stage Setting

This stage emphasizes setting up sound processes for the achievement of organizational innovation goals, which includes a leadership structure, deadlines, budgets, evaluation metrics, and other factors, includes gathering the resources (including people and market information) deemed necessary to fulfil the goal (Amabile & Pratt, 2016). Specifically, this stage requires planning in three areas: people, resources and processes.

People. In the process of creative teaching, the people involved play a crucial role which including the leaders, teachers, and students. Leadership support serves as a vital catalyst for fostering teachers' engagement in creative activities (Cloonan et al., 2019). To facilitate the seamless execution of creative teaching practices, the establishment of a formal leadership structure is imperative. This leadership structure needs to clarify the responsibilities and obligations of each leader in driving creative teaching and ensure cooperation and coordination among them. Leaders should also formulate corresponding policies and measures to provide necessary organizational support for teachers, such as incentive measures, assessment measures, and future professional development opportunities.

In order to effectively seize external opportunities, organizations must provide teachers with a platform for timely access to emerging societal information. This fosters teachers' keen awareness and willingness to proactively explore new possibilities. Creative teaching is not a spontaneous process; it requires the concerted efforts of both the organization and teachers to attend to students' needs in everyday instruction. By starting from these needs, they can actively seek creative solutions, leading to significant enhancements in the success of creative teaching practices.

Resources. Adequate resources serve as the fundamental assurance for fostering teachers' creative teaching activities (Lapeniene & Dumciene, 2014). The resource mainly refers to such as the infrastructure, developing the right teachers, accessing relevant educational materials and technologies, and staying abreast of the latest pedagogical approaches and cutting-edge research advances. Patston (2017) implemented a creative teaching approach in a school, making all projects accessible on a website for others to observe and experiment with. This initiative enables teachers to have unrestricted access to resources for engaging in creative teaching and facilitates knowledge sharing among individuals.

Process. The process serves as a comprehensive map, guiding individuals involved to not only understand their current position at any given time but also navigate smoothly along the route towards the destination. First and foremost, the organization should establish a comprehensive flow for creative teaching, ensuring that all necessary steps and stages are clearly defined. Additionally, setting clear timelines and deadlines is crucial for maintaining accountability and ensuring progress in the creative teaching process.

Stage 3: Producing Ideas

According to Amabile, this stage refers to generating possibilities, which involves the creative thinking and efforts of individuals or small groups to produce various ideas and concepts (Amabile & Pratt, 2016). These ideas and concepts may encompass problem-solving, proposing new approaches, improving existing processes, and more. Therefore, the goal of this stage is to encourage and facilitate the generation of diverse, creative ideas by individuals and groups within the project, providing material and direction for the subsequent creative teaching.

Before discussing what organizations can do to generate creative ideas, it is useful to understand the process of generating creative ideas. Young (2003) provided a comprehensive exposition on a technique for generating creative ideas, which consists of four distinct steps: (a) Gather raw material: they are specific and they are general. (b) The mental digestive process: take the different bits of material and feel them all over. (c) Constantly thinking about it. (d) Take the new idea out into the world of reality. This study highlighted that the generation of novel ideas was facilitated through the recombination of existing elements, a perspective that has received further validation in the research conducted by other scholars (Jong & Hartog, 2008).

As a result, based on the stages described by Amabile and Young, organizations can take the following actions to support and facilitate the generation of creative ideas during the stage of generating possibilities:

Expanding the skill set. Creative teaching necessitates educators to possess a diverse array of skills that extend beyond instructional expertise. Within a dynamic framework of creativity, teachers' perspectives need to be broadened. In addition to subject-specific knowledge, teachers should acquire relevant knowledge in creative abilities, including insights from other disciplines, as this provides a broader scope for creative problem-solving. Collaborative engagement with project teams enables teachers to complement each other's knowledge and skill gaps. Furthermore, teachers must exhibit the capacity to translate these creative designs into instructional practices, thereby achieving outcomes that surpass traditional teaching approaches.

Providing time and space. Organizations should create opportunities for teachers to think creatively for long periods of time, giving them enough time to explore, reflect on and develop creative ideas. For example, reducing teachers' burden of routine tasks and setting aside time for them to devote to creative thinking, or providing a quiet and creative work environment that helps teachers to focus and think for long periods of time.

Facilitation and questioning. Organizations can deploy facilitators or experts to help teachers assimilate acquired knowledge through questioning and guidance. These facilitators can stimulate deep thinking by posing challenging questions and providing thought frameworks. Additionally, they can act as reflective partners, assisting teachers in overcoming obstacles and inspiring their creative thinking. By employing facilitators and questioning techniques, organizations support teachers in digesting acquired knowledge and fostering their creative mindset

In short, as Sternberg (2003) stressed that the generation and dissemination of creative ideas involve a two-step process. The initial step, known as blind variation, refers to the generation of ideas by creators without a clear understanding of their potential success or selection within the realm of ideas. The subsequent step is selective retention, whereby the field in which creators operate decides whether to preserve or discard the ideas. Only those ideas that are selectively retained, deemed as novel and valuable, are considered to possess creativity. At this stage, the organization should focus on creating conditions that encourage teachers to generate a large number of creative ideas, without initially evaluating their quality.

Stage 4: Testing and Implementing the Ideas

This stage refers to the evaluation of the creative ideas generated in stage 3, which has two aspects: testing and implementing.

Testing

Since creativity entails a type of "knowing through doing" (Ross & Groves, 2023), it is inherently a risky activity. The development of new ideas to full implementation depends in part on the willingness of senior leadership to take reasonable risks and the mechanisms to support the development of new ideas (Amabile & Pratt, 2016). Therefore, organizations can provide support in the following areas:

Pilot testing. Select the most promising creative ideas for small-scale pilot testing, and assist teachers in developing actionable plans. Establish a robust data collection mechanism during the pilot implementation to gather data and feedback. Encourage teachers to share their experiences or lessons learned after the pilot, and based on the pilot results, determine how to further improve and whether to expand the pilot project to a larger scale.

Diverse perspectives. Involve stakeholders from different levels and departments within the organization in the testing process. This ensures a variety of perspectives and insights, leading to a more comprehensive evaluation of the creative ideas. As teachers, they have the authority to assess the ideas since they are the practitioners of creative ideas. Additionally, school administrators and education experts can also be invited to provide evaluation input

since they possess a greater understanding of teaching practices. There are also students who should be actively invited in and who can give the most direct feedback.

Track data. Implement a systematic data collection process to gather relevant data related to the tested ideas. This can involve defining data collection methods, developing data collection tools, training data collectors, establishing data collection procedures, ensuring data quality, maintaining ethical considerations and analyzing and interpreting data. This enables informed decision-making, evaluation of impact, identification of improvements, and continuous enhancement of educational practices.

Implementing

Implementing the ideas means finding the right way to put creative ideas into practice. And for ideas to be manifested in the world, a concrete material sensitivity is needed. Ross and Groves (2023) utilized findings from their extensive observational research to support the notion that creativity not only encompass the internal skills to generate novel ideas but also the ability to manifest creativity externally by effectively working with tangible materials. This implies that teachers need to be able to translate their ideas into concrete actions and demonstrate these creative ideas through practical manipulation or utilization of tangible materials. It involves the ability to transform creativity into creative practice, turning creative ideas and concepts into tangible behaviors. Hence, organizations may contemplate providing support for the implementation process in the subsequent facets:

Professional development. Creative teaching arises through teachers' active engagement with and adaptation to unforeseen challenges, requiring them to possess the capacity to effectively navigate novel situations and engage in problem-solving (Ismayilova & Laksov, 2022). Therefore, it is imperative for organizations to provide teachers with training and professional development opportunities aimed at bolstering their competence in the practical application and utilization of tangible materials. The organization should provide teachers with comprehensive guidance on pedagogical approaches, instructional strategies, and technological tools to enhance their ability to implement creative teaching. Additionally, the provision of workshops, courses, or coaching sessions that specifically focus on translating creative concepts into actionable strategies can also facilitate the achievement of this goal.

Collaboration and support. Fostering a collaborative environment where teachers can seek guidance, share best practices, and collaborate with colleagues is essential in promoting successful creative teaching. Encourage peer learning and mentorship programs to support teachers in effectively translating their creative ideas into tangible behaviors. Furthermore, it even encompasses the possibility of seeking support beyond the HEIs, as exemplified by Zucker et al (2021) with a collaborative teaching approach involving teachers and families. This approach encourages parents to actively support their children's learning and engage in communication and cooperation with the school. Although the project primarily targets the preschool-age group, it is undeniable that schools and educators are not intending to confine education within a closed circle but rather endeavor to obtain as much support as possible from society at large.

Time and flexibility. The time and flexibility refer to allow teachers the necessary time and flexibility to experiment, iterate, and refine their implementation strategies. It is important to acknowledge that achieving positive educational outcomes often requires a

significant investment of time (TaoMing et al., 2022). Consequently, it becomes necessary for organizations to provide teachers with sufficient time and space to reflect on their experiences, learn from them, and make necessary adjustments.

Stage 5: Outcome Assessment

Every instance of creative teaching signifies the implementation of a project, and reaching this stage signifies the completion of a project. The organization is required to evaluate and provide feedback based on the outcomes. Scholars have put forth their perspectives on the evaluation of creative teaching. Harrington (1975) proposed a three-dimensional framework for creativity assessment: the creative person, the creative process, and the creative product.

The creative person assessment. Overall, in the context of education, the assessment of creative person should encompass both students and teachers (Pollard et al., 2017). Students, as both beneficiaries and active participants, wield a direct voice in assessing the effectiveness of teachers' creative teaching practices. This assessment involves evaluating various aspects, including their engagement and motivation in creative teaching activities, as well as comparing their learning outcomes to those achieved through traditional lectures. For teachers, it is necessary to evaluate their creative abilities, skills, and attitudes towards creative teaching.

The creative process assessment. Andersson and Palm (2017) investigated the process of teacher creativity formation, which provides some insights to process assessment. They introduced a professional development program (PDP) implemented in a school aimed at assisting teachers in enhancing their formative assessment practices. Through qualitative research, the study documented the changes in teachers' formative assessment methods following their participation in the program, such as the use of engaging exit passes, written feedback, and wise peers. This research on the process of teacher creativity formation perceives creative teaching as an incremental progression, facilitating teachers' reflection and improvement of their creative abilities.

The creative product assessment. Product refers primarily to the outcomes of creative teaching. Patston (2017) pointed out that within the classroom setting, these outcomes encompass a wide range of elements, including student learning and activities, teacher lesson plans and work, and the overall classroom experiences. Of particular importance is the need to carefully evaluate whether the new teaching approaches have effectively addressed the limitations inherent in previous instructional methods.

In addition to the above three points, the following aspects need to be further considered in order to safeguard the validity of the assessment:

Assessment tools. To ensure the objectivity and effectiveness of the evaluation, the selection of assessment tools is a crucial aspect that cannot be overlooked. Long et al. (2022) conducted a comprehensive examination of creativity assessments in the field of education and identified three primary categories of assessment tools: creative thinking or divergent thinking tests or tasks, self-report questionnaires, and creative products, along with the Consensual Assessment Technique (CAT) approach.

Recognition and celebration. It is encouraged to celebrate and recognize teachers who successfully implement creative ideas, showcasing their tangible outcomes and the impact they have on teaching and learning. Teachers' creative teaching behaviors are based on certain motivations, and the organization's recognition is an affirmation of their creative teaching efforts, and will motivate them to further creative teaching in the future. This recognition will motivate not only teachers who are already engaged in creative teaching, but also a wider range of other teachers within the organization to engage in creative teaching reforms.

Learn from failures. Organizations must acknowledge the reality that not all creative ideas will yield successful outcomes. The creative teaching process is characterized by experimentation, trial and error (Lee, 2011). Consequently, organizations can establish platforms that foster a culture of sharing failures, encouraging teachers to be as comfortable discussing failures as they are sharing successes. This approach promotes a growth mindset where teachers learn from their failures and actively engage in discussions with their peers to identify opportunities for future improvements.

Conclusions and Implications

Conclusions

Applying the DCMC model to instructional design represents a proactive exploration of a support system for creative teaching. The study sought to understand the interactive dynamics and collaborative processes between organizations and teachers, with the goal of fostering an environment that facilitates the sustainable growth of creative teaching practices. Von Oech (1986) proposed embracing various roles, including explorer, artist, judge, and warrior, as a means to enhance creative performance. This encourages the author's determination to explore creative teaching support system employing the DCMC model.

In this study, the examination of creative teaching extended beyond the confines of the classroom instructional process. It adopted a broader perspective to investigate the contextual factors that influence teachers' engagement in creative teaching practices. The exploration of teachers' creative teaching attempts within the DCMC framework did not aspire to exhaust all the aspects and steps involved in the creative teaching process. Instead, it offered a perspective that considered teachers, organizations, and social environments as a systemic whole. Just as understanding of creativity requires a multidisciplinary approach (Sternberg, 2003), the examination of teachers' creative behaviors also necessitates a multidimensional perspective. Otherwise, there is a risk of mistaking a single aspect of creative behavior as the entirety of creativity. Therefore, this study serves as a catalyst, aiming to broaden the perspective of research on creative teaching.

As a concluding remark, the outcomes derived from the present study are succinctly summarized and presented in Table 1, serving as a comprehensive synthesis of the research exploration undertaken.

Table 1
Measures to foster teachers' creative teaching

Stage	Measures
Stage 1 Agenda Setting	(a) Clearly define educational goals and challenges (b) Creating an environment conducive to fostering risk-taking, change, continuous learning (c) Availability of resources（financial support，role models，new digital media，new teaching platforms） (d) Become dynamic environments
Stage 2 Stage Setting	**People** (a) Leaders: leadership structure, incentive measures, assessment measures, and future professional development opportunities (b) Teachers: awareness and willingness to proactively explore new possibilities (c) Students: actively engage and express their ideas **Resources** Infrastructure, developing the right teachers, accessing relevant educational materials and technologies **Process** (a) Establish a comprehensive flow for creative teaching (b) Setting clear timelines and deadlines
Stage 3 Producing Ideas	(a) Expanding the skill set (b) Providing time and space (c) Facilitation and questioning
Stage 4 Testing and Implementing the Ideas	**Testing** (a) Pilot testing (b) Diverse perspectives (c) Track data **Implementing** (a) Professional development (b) Collaboration and support (c) Time and flexibility
Stage 5 Outcome Assessment	(a) The creative person assessment (b) The creative assessment (c) The creative assessment (d) Assessment tools (e) Recognition and celebration (f) Learn from failures

Implications

This study has both theoretical and practical significance. First, in terms of theoretical significance, this study combined the DCMC model, applied the achieved research results of the creativity to the educational context, and illustrated the specific supportive strategies that can be provided by the organization in the process of teachers' creative teaching in the

context of HEIs, which extended the applicability of creativity theory in the field of higher education. Secondly, in the practical sense, it provided a guarantee for teachers' creative teaching from the organizational level, which provided a certain perspective for HEIs to manage teachers' creativity.

Limitations and Future Research Directions

This current study is subject to several limitations. First, it remained at the level of conceptual exploration of creative teaching and has not been implemented in practice. The lack of practical implementation limits the ability to assess the actual effectiveness and impact of creative teaching in real educational settings. Without practical application and evaluation, it is challenging to determine the practical implications and feasibility of implementing creative teaching approaches.

Secondly, it should be noted that within the DCMC model, there is a component pertaining to the individual creative process that has not been presented in this article. This aspect, together with the organizational innovation process discussed in this study, forms an organic whole constituting the overall process of creativity. It is an area that warrants further exploration and discussion in future research.

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