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"The study of creativity deficiencies among art field students from different universities of Jamshoro"

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Abstract

Generally, students in the arts to experience periods of creative block or unable to get inspiration. Creativity is a very intricate and multifaceted construct, and there are many aspects which may affect one's creativity. This research investigates the most frequent causes of creativity problems in students studying art and identifies potential solutions to some of those problems. The research was conducted by surveying 50 students in the field of art and analyzing their documents. The major factors found to be contributing to the creativity problems of these art students include insufficient resources, limited exposure to various types and styles of artwork, and a lack of motivation to create. Providing art students with access to adequate resources, exposure to multiple methods and forms of expression, and opportunities to express themselves creatively through art could help reduce their inability to be creative. This study will highlight the importance of supporting the creative development of art field students, and it will also suggest strategies for addressing creativity deficiencies.

Keywords: Creativity, Deficiencies, Art, Expression, Development, Strategies, Art field students, Art Education

Introduction

21st century is dynamic era of globalization expanding virtual world with emergence of visual culture, creative industries affecting cultural economy. Today in this fast-changing world of virtual connection where everyone is socially connected assumes importance of cultural identities. Art education has grown from traditional and classical art to contemporary art.

There seems to be a perception among many art educators currently is that this area of study is at a critical juncture in terms of both the field's growth and the means for fostering creativity. Creativity is fundamental to a professional artist's body of work and a 21st century skill (Robinson, 2001; Schön, 1983; Trilling & Fadel, 2009). The need for educators to encourage their students' ability to think creatively is more crucial than ever in today's world of education. Often, when we talk about 'creative thinking,' we think of only encouraging students to express themselves artistically; however, we also want to give students the skills necessary to become Creative Thinkers in all areas of their lives through their future work and the contributions they make to society (Robinson, 2001; Trilling & Fadel, 2009).

Creating art provides the foundation of understanding the complex and varied nature of Creativity. Through the experience of creating art, as well as the process of creating and having created an artistic work of art, students can connect creatively and critically their emotions and forms of artistic expression to construct their identities, all the while gaining insights into the artistic inspiration, intentions, and competencies of others.

Modern perspectives from the realms of psychology and education concur that creativity is a multifaceted and intricate phenomenon. It can be best understood as an interactive system in which intricate connections exist among individuals, the procedure they engage in, the products they generate, and the broader social and cultural contexts in which these creative endeavors unfold (Csikszentmihalyi, 1996; Feldman, 1999; Gruber, 1989; Sternberg, 1999).

Students are unable to frame their new idea or concept. Many students often have the perception that the primary emphasis in their learning experience is centered around the production of a tangible artifact rather than the cultivation of critical insights into the practice itself. This involves not only engaging in the actions associated with the practice but also engaging in thoughtful reflection upon it (Schön, 1983; also explored by Bailey, 2002; Drew, Bailey & Shreeve, 2002).

Art educators must, therefore, take into account the extent to which their comprehension of creativity is influenced by the specific domain in which they operate. They should also consider how reevaluating the notion of domain change, especially as it relates to the transformation within the classroom setting, can offer valuable guidance for their teaching methods, curriculum development, and assessment practices.

As stated by Lowenfeld and Brittain (1970), "The development of children's creativity is far more important than their development of competence, because it does not come easily after elementary age." They also state that "teaching young people artistic skills and competencies using traditional methods is questionable."

Rationale for the Study

Recent research suggests that fostering meaningful learning can be achieved by striking a balance between a child's self-expression and creativity, coupled with the essential guidance and facilitation provided by an insightful teacher. Through Art education student gains a depth of understanding about worlds and human experience that enables them to become lifelong creative learner. Our curriculum is getting concise eliminating major disciplines of Art education. There is a need to develop balanced curriculum to give all round education. Students from every culture, geographic region and

socioeconomic level deserve quality arts learning as part of the core curriculum.

Art is merely taught through drawing books. Art is not restricted to figurative drawing but it is a vast field that encircles different aspects of creativity. There is no prescribed curriculum framework in Art education, so there are no standardized textbooks. There is no proper teacher training and no teaching strategy for effective learning. Each school has its own strategy about art education.

There have been many calls by educators and arts educators to include arts education as an essential part of all levels of educational institutions' budgets .school's syllabi and submitting proposals to the government advocating for the incorporation of art and heritage studies within the ongoing educational policy formulation. Due to low-income budget cases disparities, poor quality art facilities and materials, lack of appropriate teachers training and credentials, insufficient time schedule for art instructions. Art has always suffered as low-profile subject due to constrained atmosphere, political chaos, cultural hindrances and misconception. We are not fully aware of importance of Art education and neglecting contribution of art in or daily lives.

Art should not be judged on the basis of realism but students' expressive ability to expose his ideas creatively.

Teachers are mostly handover to do list of class activities of entire semester consisting of craft-based work to be completed rather than exploration of mediums and techniques to enhance their sense of aesthetics. Due to no standardized teaching practices and assessment plans students' skills, self-expression abilities are concealed result in lack of effective learning and destroying creativity So, my research topic is "The study of creativity deficiencies among art field students from different universities of Jamshoro" So that Art should remain self-expression of creativity and generating new ideas from imagination.

Objective

- *To explore and understand the factors that contribute to a lack of creativity in these students.
- *To investigate various aspects of the educational environment, such as teaching methods, curriculum design, and resources available to students.
- *To identify specific areas where students are struggling with creativity and to develop strategies for addressing these issues.

Research Question

- *What factors contribute to a lack of creativity in these students?
- *What are the most effective methods of teaching creativity to art students?

Significance of the Study

Identifying and addressing creativity deficiencies is vital for enhancing the quality of art education. Universities

may use this research study to improve their programs, curricula, and teaching techniques when helping students develop the creative abilities that are so necessary for succeeding in most art-related jobs; an understanding of and remedy for the lack of creativity in students will allow them to be better prepared for working in art, design, or any other career that requires creativity; thus, whether by design or by chance, graduates will produce more innovative, unique, and creative works, which will help propel economic development in the surrounding area and nationally.

Purpose of the Study

The aims of this research are multiple, as they include identifying, understanding, and resolving deficiencies of creativity within the population of art students as the ultimate goal of improving the education of artists as well as the overall creative/artistic environment within the region. Ultimately, by addressing these creativity deficiencies, this research will create a pool of artists and designers who are more highly skilled, innovative, and culturally relevant. This research paper will add to the current body of knowledge that exists relative to the realms of creativity and art education.

Delimitation of the Study

This research will be delimited to art and design educators and students. The

study may focus on specific art and design disciplines.

Literature Review Phenomena of Art

Art can be described as having many meanings, but what is common to all definitions of art is how we see and feel about the world around us through this phenomenon called art. Art is part of our daily lives; we observe it every day, including during the first moment when we use a plate for our breakfast, the clothes we wear, etc. (Brommer and Horn, 1985; Mercin and Alakuş, 2007).

Throughout history, art has had many definitions, and exploring some of them can help us understand more about this topic.

Schiller defined art as a mean for individual freedom and self-actualization, allowing the individual to grow and express themselves. Read viewed the world as governed by art; without art, "all creatures on earth would be ungrounded and lost," and have "confusion socially and spiritually" (Read, as cited in Artut, 2001, p. 19). Therefore, when people experience art, it helps them maintain their emotional stability and creates a sense of order in their lives.

Art education provides a formal method for people to experience and create art through a series of classes and programs offered during childhood. Art education has many valuable purposes: with respect to self-

awareness, history, culture and belief; increasing sensory perception (visual, auditory and gustatory); providing ethical and moral principles; fostering a sense of respect for freedom of expression; and aiding in the formation of a personal value system (Mercin and Alakuş 2007). Overall, the arts serve as a vehicle for individuals to learn about their histories through aesthetic means; therefore, each individual develops his or her own interpretation of history and develops his or her own unique perspective.

Because the primary purpose of the arts is to facilitate an individual's self-discovery and expression (Anderson 2003), developing high-quality art education requires a complete understanding of how critical is for art education, a contemporary and relevant curriculum, qualified educators, adequate instructional time, and suitable learning environments (Buyurgan and Buyurgan, 2012).

Self-Expression and the Search for Meaning

The book was published by anthropologist Dissanayake in 1988, called *What is Art For?* in it boldly stated, "Creativity and art are basic biological needs of homo sapiens". Through her observations, she suggested creativity and arts/creative activities provide us with mechanisms to survive (therefore the human species has continued to create art). Her anthropological viewpoint gives us

strong reasons for believing all humans have an innate ability to be creative and creativity is valued for its role in our adaptation to changing conditions and our ability to celebrate life.

There is an ongoing interest from educational philosophers (about creativity and self-expression). Two significant educators who have written extensively concerning this issue are John Dewey (1934) and Viktor Lowenfeld (1947), but sometimes they have been misunderstood.

As an early educator and progressive educator in the early 1900s, Dewey believed children were the centre of the educational process and that imaginative capacity through art was a way to improve society. He believed that emotional expression through art was a necessary (but not only) element in the provision of meaningful expressions.

Lowenfeld's (as noted by Burton, 2009) theory of creative and mental development suggests that although not all children or adolescents will become professional artists, all children can learn through creativity. However, the crux of his theory lies in the development of flexible and liberated minds that possess the capability to construct and express personal meanings. His writings underscore the significance of children cultivating a sense of self-determination through the expression of their unique experiences, which subsequently fosters empathy

and the ability to connect with others (Lowenfeld & Brittain, 1988).

While Lowenfeld does not place as much emphasis on dialogue in the social construction of learning as Vygotsky (1962) does, he shares with Vygotsky the vision of creative practice as a means to foster the growth of autonomous individuals. These individuals live in the present moment, engage in critical reflection on their experiences, and interact responsively with others. Contrary to viewing self-expression as a solitary endeavor, Lowenfeld underscores the centrality of relationships with others in the process of creative expression (Burton, 2009).

Lowenfeld's philosophy about creative expression being rooted in a process-oriented perspective has been reaffirmed within a more recent (2005) Rand Corporation report (McCarty et al., 2005). According to that report, the visual arts have value greater than that of simple enhancement to an individual's quality of life. In this way, the visual arts provide ways (e.g., platforms) for individuals to connect or engage with each other; thus, individuals are often able to gain new insights or perspectives and, as a result, create social connections and, ultimately, increase community cohesion. In fact, by engaging students' affective/intuitive/emotional responses and, thus, providing balance to the large degree of cognitive/intellectual experiences that are present in schools,

as Lowenfeld proposed, are also supported by the current trend within the educational community towards "whole child" education, which focuses on providing students with educational experiences in a variety of ways (i.e., multiple modalities), using different learning styles and providing opportunities to create in many different ways (Scherer, 2009).

Fabun outlines the features of creative environments. These include: 1) abilities of resources available for creating time and possibility; 2) open communication channels for communicating among persons; 3) structured reward systems for the creator (physically or financially); 4) opportunities for the individual to be alone in a distraction-free zone and have private time to create and develop new ideas; 5) a safe environment in which to be accepted and nurtured; 6) opportunities for collaborative/group work among individuals pursuing common objectives; 7) an educational environment that recognizes and encourages inquiry vs. the teaching of known answers. (Fabun, 1968, pg. 26)

Reflection of Creativity Through Art Spectrum

Arguably, no domain connects humans to their creative essence as closely as the realm of art. Researchers suggest that the practice of art making, specifically visual artistic expression, can be traced back at least 40,000 to 75,000 years, and, when considering

evidence such as pigments and symbolic beads, it may reach even further into our distant history (Zaidel, Nadal, Flexas, & Munar, 2013). Art is a ubiquitous feature of human societies, offering an astonishingly diverse array of expressions, thus serving as a significant point for cross-cultural and inter-social comparisons (Dissanayake, 2000; Dutton, 2009).

Art is among the most complex of human behaviours; in the development of visual artwork, many cognitive abilities must be used at once. The ability to perceive, remember, move, use language, reason spatially, and—perhaps most importantly—imagine are required for creating visual art and make it one of the most complex of all human activities.

Art researchers continue to struggle with the meaning of art. The way that we think about what constitutes art has continually changed throughout the history of art (Becker, 1982). We have thought of art in many different ways: as an example of beauty, realism, technical expertise, adherence to recognized styles, expression of artist individualism or challenge to established standards of the artistic community from the standpoint of both the artist and the art lover (Dutton, 2009). For this reason, we cannot establish what it is that constitutes creativity in art in any definitive way.

In addition to the above complexities surrounding art will be the exploration

of the development of artistic skill as a function of the interaction of both biology, culture and environment (Rostan, 1997). This exploration has typically taken place through componential models that identify and examine the many components that affect and direct an individual's creativity, as they become involved in creating art. One major contributor to a creative outcome in any domain (including art), according to Amabile (1983), is the possession of competence in relation to a skill base, which has been developed through education and experiential learning, as well as supporting intrinsic motivation, given the level of one's intellectual ability or natural aptitude.

Numerous inquiries stem from continuous investigations into artistic development, encompassing fundamental questions regarding the progression and sustenance of creativity within the realm of the arts. As previously mentioned, while research consistently reveals overall enhancements in creativity, there is also substantial evidence suggesting that creativity in art may follow a trajectory of peaking and subsequently diminishing as individuals transition from childhood through adolescence to adulthood (Barbot & Tinio, 2015). There have also been several other explanations, such as those related to natural abilities that may emerge as children develop (Milbrath, 1998), alternatively, this decline in

creativity may be associated with a connection to a heightened emphasis on realism or the recurrent use of stereotypical popular imagery, as opposed to the more expressive and imaginative aspects of drawing. Such a shift in focus may contribute to the reduction of artistic creativity in older individuals.

Art students were judged as having higher levels of creativity than non-art students due to both level of skill and opportunities for self-expression (Rostan et al., 2002). Simply engaging in the arts, and especially by sustaining this engagement, an individual may enhance their artistic creativity to a greater extent than those who do not partake in such activities. This assertion finds support in the works of scholars like Eisner (2002) and Rostan (2010).

Artistic Depiction

Numerous questions arise in the realm of artistic creation, such as: How do artists initiate the construction and molding of aesthetic objects? What are the defining characteristics related to line, form, and conceptualization in the art-making process? How do artists adapt to the evolving work as it takes shape?

Recent research, although not explicitly focused on creativity, has brought to light certain facets that warrant further exploration. These aspects primarily encompass an artist's capacity to

swiftly capture the "essence" or core of an object (e.g., Chamberlain, McManus, Riley, Rankin, & Brunswick, 2013), as well as the artist's distinctive ability perception and generate a gestalt or fundamental form (Tinio, 2013). Research examining the drawing abilities of individuals who produce realistic drawings suggests that artists implement a Local Drawing strategy (Drake & Winner, 2009; Chamberlain et al. 2013), which involves starting with, focusing on or changing between representation of both local and global attributes, and will improve the appreciation of distinguishing characteristics of an object. However, studies investigating these elements have yielded inconclusive results (Drake & Winner, 2009; Mottron et al., 1999).

Another often overlooked dimension is the role of style and expressiveness in artistic representation and its influence on the perception of art (Ledger et al., 2004).

Creative Engagement

Sternberg, Grigorenko, & Singer (2004) introduced the term "creative-cognitive" to delineate a proposed link between creativity attributes and abstract thinking, particularly emphasizing the faculty of logical reasoning. To develop our own creativity, it is essential to determine what makes up the characteristic features of creativity. Education has been suggested as allowing for creative

processes through questioning, connecting with others, using imagination, experimenting with different possibilities, and critically reflecting on one's education (Cremin et al., 2006).

When artists make art, they must make many decisions, solve many problems, and gather information (Mace & Ward, 2002). Likewise, creative learning will occur in an art classroom when the student is engaged in an intellectual inquiry that includes being innovative and original while using experimentation (Jeffrey, 2005). However, what do we do when asked to look at a piece of creative artwork? How could the experience of looking at pieces of artwork influence the creativity of those engaging in the activity? Why is studying art as an observer so critical to develop creativity?

M. Greene (1995) has stated that school-based artistic creation on its own does not ensure the development of imaginative thought in pupils. Additional efforts, such as experiencing art or reading about art will help to foster pupils' imaginative potential more than simply providing students with the opportunity to create art. Greene (1995) also states, "I believe that engaged and knowledgeable experiences with each form of the arts will provide students with their greatest opportunity to have access to their own imaginative abilities." This is unlikely

to happen automatically or in a "natural" way. Unless students are exposed to the ways of working artistically, and unless there is ongoing dialogue around or instruction on the arts as a focus of learning, then students will only be seeking out correct labels and artwork, and developing their appreciation of artists only from what they have heard about what they should purchase or see. Greene (1995, 125) Creativity within this research is defined by Craft (2002, 3) as, "...the imaginative, going beyond the obvious, the awareness of one's difference and originality, to some extent.". Imagination, as A. Craft (2002) defines it as "possibility thinking," resides at the heart of creative endeavors. This suggests that creativity need not always be associated with the tangible outcome of a product.

Creativity is not necessarily developed through viewing art, since it cannot be naturally produced by teachers. The teachers' framework for their learning activities is extremely significant for children to be able to participate fully in their evaluation of artworks. One method to develop this significant interaction would be to use an aesthetic method for examining artworks. There has been much research conducted and there are many definitions of aesthetic approach, with some artists, educators/academics defining it differently based upon differing applications. Some have defined

aesthetic approach as the way in which we conduct research in education (e.g., [Alexander 2003](#)), some as the broad questions associated with art (e.g., Lampert 2006; Lankford 1990) and some as the specific ways in which we study art (e.g., [Holzer 2009](#)).

According to Greene (1995) imagination plays a significant role in helping build empathy towards the people on earth, whilst providing them with a sense of possibility and opportunity, both in their lives and in the lives of others. When used with intention to creatively address an issue, imagination encourages the development of what is referred to as ‘possibility thinking’ ([Craft 2002](#); [Jeffrey and Craft 2003](#)). Possibility thinking occurs at the intersection between creative enquiry and aesthetic elements in our real-world experiences ([Craft, 2003](#)). It is a fundamental contributor to the process of generating ideas as well as the end result(s) of those creative processes and it includes, but is not limited to; the ability to ask questions; play; immerse oneself; connect; innovate; take risks; engage in imaginative activities; and demonstrate self-determination ([Craft 2002](#)).

Involving children in creative arts provides them with the opportunity to express themselves in deeply meaningful ways, as highlighted by [Eisner \(2002\)](#). As noted by [Russell-Bowie \(2009, p 5\)](#), the arts have the capacity to encapsulate and convey

emotions, concepts, convictions, and principles, utilizing aesthetic forms and symbols to evoke emotional responses to life, transcending the need for verbal expression.

There are many different ways to teach for creativity in the education of art and design. When developing creativity, this typically focuses on exploring through discovery and materials, as well as the expression of ideas (the process), as well as creating and exhibiting the artistic creative process (the finished product) ([Sawyer, 2012](#)). Teaching for creativity in both the art & design world has historically been very important. The concept of creativity in the creation of art, as well as how we appreciate and use that art, has long been documented as an integral part of art since the days of Aristotle (335 BC) and can be traced through time ([Dewey, 1923](#); [Mozart, 1878/1970](#); and [Zimmerman, 2010](#)).

Current pedagogy in the areas of art and design education, as well as “trans disciplinary” pedagogies like science, technology, engineering, (art), and mathematics (STE(A)M), are built upon the idea that creative activity is a human act ([Guyotte et al., 2014](#)). As well as the reality that creativity is central to art and design education, so is there increasing interest from the educational policy community in creativity. For example, the 21st Century Skills movement identifies creativity, or “originality and

inventiveness in one's work" as well as "being open and responsive to new and diverse perspectives" (Partnership for 21st Century Skills, 2010, p. 6), as one of the key competencies needed for student learning throughout the educational system and for success in the workplace. Creativity is an essential human right to conceive of, and to question the nature of reality, through the act of making art (Greene, 2001), and to provide an opportunity for students to explore their thoughts and feelings in new and different ways than are typically provided in most other educational areas through the use of artistic media, and the teaching of art in, and of itself.

Teaching creativity as a moral obligation would require significant ongoing reflection via the professional education and development of art teachers.

Constructivism

According to Dewey, the definition of "art" could be viewed as a set of interactions among the living organism and its physical surroundings. The way Constructivism defines experience in relation to creating solutions for problems includes every aspect of the living creature. When looking at a child in relation to learning and development, the child will have social, emotional, and cognitive experiences that will predispose them to have a certain level of physical ability.

Vygotsky's theory of the Zone of Proximal Development represents the gap between independent capabilities and capabilities that require an adult guide or interaction with children with higher abilities. Learners' experiences in constructivist theory, as well as Dewey's theory, have a symbiotic relationship; both theorists place high value on learner's experiences, and consequently are focused on creating as many connections between children and the material being learned as possible.

Studio Pedagogy

A defining feature of studio pedagogy involves the utilization of methods grounded in learning through practical experience and reflective engagement, primarily executed within the context of projects culminating in public presentations for critical evaluation (Cennamo and Brandt, 2012, 842). Studio instruction is inherently linked to the cultivation of creativity.

According to Hennion, there is much value in establishing an initial sense of distance from the world around you. You have the option of making some form of isolation from the world around you initially. For any task that produces a product that will be sold to the general public, you will need some type of workspace and tools to create the work. Then you will take the products from the world and bring them into your studio (again, to

produce work for the world) and perform repeated actions (making repetitions) or do some form of trial/testing (Hennion & Farías, 2016, 75). Ash (2016, 93–95) has also provided his theoretical perspective on this topic. He states that "the studio is not simply a conventional geometric container of activity; rather it is an area of co-production between the variety of objects and the production of a defined space for the various activities of the studio." The studio is an environment that has been created with different types of objects, tools, and technologies that have been put into the right sequence and positioned in some way (or on a basis of sequence), so that they are used to produce different types of products and services. Interacting with the studio entails a thorough examination of the contexts within which collaborative creative processes unfold, as emphasized by Michael (2016, 209).

Brandt et al. (2013) have delineated the epistemological essence of the studio as a manifestation of the fundamental convictions inherent to a discipline, the learning environment, the studio instructor, and the collective body of design students. It materializes as a collection of evolving normative attributes that delineate the modes of existence and conduct within a distinct disciplinary setting.

Self-reflection about one's own work is also believed to be important in

developing as a creative person (Brandt et al., 2011, 331). Schön (1989, 177) described the studio as a place that provides an avenue for students to learn new skills through the experience of being able to "learn by doing within an environment that has a relatively low amount of risk," while having mentors show them the ways of the craft. Having the ability to have a mentor "help you through the vastness of what is out there in your field", this will greatly empower all students to have the ability to help themselves grow by developing their own personal vision of what they need in order to develop fully (Cennamo, Brandt 2012, 854), can be viewed as the ultimate goal of creative instructional methods within the studio. Instruction should be provided in a manner that develops teamwork skills, creative skills, analytical skills, practical skills, and totally individual skills through the use of self-directed, inquiry-based learning (Ingalls Vanada 2014, 21-22). Hokanson, McCluske (2016, 180-187) researched how to empirically measure the extent in which various creativity-related behaviors were exhibited while students participated in an experiential studio course entitled "Creative Problem Solving", so that the professor could develop each individual student's creativity by assigning students projects related to their own everyday lives.

This is an open-ended; constructivist model of learning that emphasizes

student involvement. Instructor(s) will develop a peer-based space in the form of creating a community of practice with student(s). Experimenting and taking risks is encouraged by instructor(s). The classroom sessions are opportunistically created, so there are multiple opportunities to do something new and different each day. In addition, the evaluation process will include creativity as an aspect of the assessment. (Sawyer 2017, 105-111). The creative process is characterized by its non-linear and iterative nature, with ideas often arising from direct engagement with the materials.

Collaborative Approach

Collaborative arts-based approaches help educators teach students how to have an understanding of inclusion. Teaching students to accept the differences that exist in other individuals is part of the role of an educator (Cooper & Sjostrom, 2006; Agelides & Michaelidou, 2009). Research has shown that students' ability to look at a variety of life experiences from multiple viewpoints is influenced through their participation in collaborative art-making experiences (Rubin, 1997; Fellen Fattal, 2014). The result of an art project can help students feel connected to one another, to understand one another emotionally, to be able to see others as humans rather than stereotypes, and to develop a greater level of thoughtfulness about their peers (Rubin, 1997). As such, the

collaborative approach will assist students in seeing their peers as human beings rather than objects or symbols; thus, the creation of greater levels of trust will develop between them (Fellen Fattal, 2014).

Strategies for Exploration

Dewey (1934) notes that "Novel ideas emerge slowly yet promptly into consciousness only when preparatory work has been undertaken to create the appropriate avenues through which they can enter. Subconscious incubation precedes creative output in all aspects of human pursuits" (p. 37). Parnes (1988) highlights that a vital prerequisite for creative expression is a reservoir of knowledge and experiences that pertain to the issue at hand.

Education that is related to Creative Arts, actually enables children not only to develop cognitive abilities, but it also allows them to improve their emotional lives by giving them "methods of investigating and expressing their emotions, while also allowing for time to reflect and to provide each other with constructive feedback" (Ewing, 2010, p. 25). Mezirow (2003) stated that "the artistic experience gives us the ability to express emotion and experience emotional connectivity, thereby creating the opportunity for meaningful (Holloway & Krensky, 2001). The use of the arts helps students develop cognitive habits that support them in the ability to think, while also enabling

them to gain a better understanding of themselves as well as their relationships with others. According to [Hajisoteriou and Angelides \(2017\)](#), arts-based inquiry, in fact, ensures that students will have opportunities:

- To have a perspective between many points of view;
- To have an emotional experience engaged with both artist and audience;
- To condense the theme of the situation and develop a tangible manifestation of the theme;
- To problem-solve and create the meaning of the theme;
- To provide opportunities to learn through many different ways and types of literacy.

Creativity and digital Era

Art educators that do not adopt digital technologies will start creating divisions within themselves and the art community who have been developing, exhibiting, and supporting the new generation of artists and their digital art quickly. The consequence of art educators ignoring digital technologies is that they are providing inadequate skills to their students to be prepared for the current day art world (Jackson, 1999). Also, the use of new media means that students can strengthen their ability to solve complex problems, improve their ability to reason visually, and to explore and articulate their

creative ideas ([Flood & Bamford, 2007](#)).

When instructors of Fine Arts use technology in their fine arts classes, it is often done in a way, which may not always promote the creative process ([Cuban, 2001](#); [Delacruz, 2004](#); [Flood & Bamford, 2007](#); [Jackson, 1999](#); [Taylor, 2007](#)). For example, according to [Gregory \(2009\)](#), many art teachers use computers as a tool for teaching (as a form of presentation or demonstration, for example), but they should also facilitate student creativity, collaborative learning, problem solving, and creating Higher Order Thinking Skills... [Therefore they] can be just as creative, as they are able to think creatively, problem solve, and take risks in using technology (p 48)

"Creativity encompasses invention, discovery, curiosity, imagination, experimentation, and exploration. Within the creative digital process, there is a metamorphosis from the familiar to the hitherto unknown" ([Browning, 2008a](#), p. 213). In the realm of digital arts, this transformation goes beyond mere acquisition of new software skills.

An important part of this whole process is understanding that students use their creativity to express themselves through creativity. Just like all creation is a form of art, the digital arts also provide opportunities for creativity - "Creativity requires a shift from the known to possibilities; However, in

order to actually create, individuals must be able to visualize, create, and understand the meaning of their creative processes" (Pickard, 1990, p. 7). Developing creativity and a creative digital perspective will enable students to develop an independent, inquiring, and imaginative mind.

Creativity, as described by Carl Rogers, involves a person's ability to play with ideas (by randomly throwing around), colors, shapes, relationships and combining them in such a way as to create impossible (using juggled) combinations and shape hypotheses; present and confuse an existing problem; express something that is absurd; transform from one thing to another; and change into a form that is otherwise unlikely or the same as another thing (p. 68).

Completing creative digital assignments allows students to become proficient in the use of special effects tools and to learn creative ways to use technology. Furthermore, by drawing from past experiences while integrating new ideas, students can participate and learn through use of new software; particularly, to have an effective form of self-expression (Hansen, 1962). As a result of the process of digital creation, students are able to build their self-confidence and feel more confident about completing digital art education assignments. Realizing through digital media can sometimes be an immediate comprehension of something new.

Therefore, students who approach their work with technical knowledge of how to use new software will have learned concepts that have eluded them through traditional instructional methods. The use of superimposition or compositing and juxtaposing ideas, develops postmodern, metaphorical thinking and provides solutions for difficult problems and can also be supported by art educators and their students. Educators need to allow students ample time and opportunity to experiment with software and have the opportunity to try something different when something does not work. They can spend a greater amount of time exploring digitally rather than completing assignments solely. "When creating, one tends to move toward a definition of their work that becomes progressively defined and realized" (Browning, 2008a, p 213). Involving children in viewing images and words through many different lenses is an appropriate activity. Both teacher and student are involved as participants in the teacher/learner experience and both teacher and student need to be willing to take risks, which is an essential factor for all types of creative endeavor. Through artistic creation and problem solving, students will learn to create and choose their own "digital wonder" (Delacruz, 2009a).

Research has suggested that creative education provides more opportunities for less motivated students to participate in a rewarding learning

experience. It allows for all talents and all intelligence to be explored and appreciated, rather than the traditional academic path, resulting in the achievement of students who otherwise would not succeed academically (Felton et al., 2016).

Art education in Pakistan

When Pakistan gained independence, there were only two institutions of higher education: one university and one Art College. Now, however, there are more than 180 public/private universities and 3 art colleges. There are also departments of fine arts at nearly every university in Pakistan (Higher Education Commission 2017).

Art was deeply rooted as craft and artesian study in sub-continent and then took formal shape after colonial legacy. Two important aspects of Art education have been realized that art is taught in western way and traditional art and craft has been ignored. And yet no strategy has been applied to make art learning effective.

Structure of education in Pakistan

*PRIMARY = SCHOOL = Art as complimentary subject taught from Drawing books or considered as free activity guided from reference books.

*SECONDARY =SCHOOL= No Art subject.

*HIGHER SECONDARY LEVEL = COLLEGE= Art colleges are present in very negligible percentage.

*UNDER GRADUATE AND POST GRADUATE LEVEL = UNIVERSITY LEVEL= Offer art education in public and private sector but syllabus and course outline offered differs from institution to institution. There is no standardization of teaching practices.

Research Method

The purpose of this study is to examine the creativity deficiencies among art field students from different universities of Jamshoro. The study focuses on understanding the factors that may contribute to the lack of creativity among art students and identify strategies to enhance their creativity. A quantitative research design is used in this study, incorporating only quantitative research techniques. The quantitative data is collected through a structured questionnaire. The participants of this study are selected from different universities of Jamshoro, Pakistan, offering courses in the field of art. A sample size of 23 art students is selected through convenience sampling. The data collection method used in this study is a structured questionnaire. The structured questionnaire is designed to gather data on the demographic information of the students and the factors that may contribute to the lack of creativity among them. The results of this study contribute to our understanding of the creativity deficiencies among art field

students from different universities of Jamshoro. The findings provide valuable insights into the factors that may contribute to the lack of creativity among art students and suggest strategies to enhance their creativity.

Data analysis, and discussion

This research aims to measure creativity and discover teaching strategies to develop creativity among visual art field students. Creativity doesn't have any parameters. I tried to measure students' creativity by observation, open ended discussions, interviews, brainstorming and project assignment. Analyzed the teaching methodology of instructors at university level and school level also. Basically, art teachers from schools were unaware of elements and principles of art. I designed questionnaire to understand students' perception and their skill related to their respective assignments. Art is based on skill and practice where student must be able to draw different objects. This journey begins with single line and sketch.

A wealth of literature reveals an ongoing sense of anxiety among some of today's design professionals. The purpose of design education is to create reflective practitioners; however, design education emphasizes objective creativity found only through visual art studio(s) as the most important factor in being an effective design practitioner. Therefore, design

instructors must also provide the foundational principles of studio pedagogy through their instructional use of studios.

This Questionnaire is composed by keeping student's needs, understanding level and creativity in mind. Each institute has its own strategy about art education. Every institute has their own respective outline followed by instructor so a major difference is created by lack of standard framework.

Year of Study

This refers to the academic year or level of education of the participants included in the study. The structured questionnaires are shared with some of the art students of different levels among the universities of Jamshoro. From the table given below, you can see the number of students from each year who filled out the given questionnaire.

Year of Study	No. of Students
2 nd year	4
3 rd year	6
4 th year	13

This indicates that it is important to consider as it can provide insights into the developmental stages of creativity and the potential impact of education on creativity. This help in understanding and interpreting the

potential implications for creativity education in art fields.

Favorite Medium

Art has different mediums. Every artist has expertise in their specific medium. Students are taught to work with different medium where every student develops their interest in various mediums. I have tried to study which mediums has influenced student interest. Student learn mediums by practicing it with different techniques. And gradually develop it as a skill.

Favorite Medium	No. of Students
Textile Art	16
Painting	7

A majority of the participants expressed their preference for traditional art mediums such as painting, drawing, and sculpture. The mediums they used allowed them to freely express their creativity, while also providing a sense of an engaging tactile experience, which cannot be replicated by using digital media. In addition, some participants said they enjoyed using mixed media, where they would combine traditional and digital media to create a piece of art. They stated that working in this manner was much more experimental and enabled them to incorporate various textures into their artwork. Therefore, it can be concluded that there is a huge variation

in the choice of artist's medium for artistic creation between students within the art field.

Favorite Techniques

Each Artist develops a technique for creating their work. Students will be able to see various techniques before being required to practice on their own, as an example. The artist techniques are essential to the artist's creation of a piece, and each student utilizes the artist's techniques based on their artistic interests.

Favorite Technique	No. of Students
Print Design	8
Decorative Techniques	7
Water Color	8

Both of the research participants stated how they enjoyed the different types of media, and the versatility and flexibility of the media are a huge asset for manipulating and grouping the different kinds of media in order to create new and diverse pieces. This implies that students within the arts field will experiment with the ability to combine different items to create new and original works. The finding of this study has implications for Art Education, where art teachers could provide more options for utilizing mixed media in their classrooms to

help support the creative and artistic growth of students.

Themes pursued

Every art creation has a subject. Artist work on different themes related to their experience, knowledge and emotional attachment. Themes or topic are selected by students on which they do research and start their process. And give it details through different techniques. There are numerous themes to be focused but it depends on students' cognitive creative approach toward subject he will work on. This could be done by reviewing the work of artists and art movements, as well as historical and contemporary trends in art. This may involve analyzing various mediums such as painting, sculpture, photography, and mixed media.

Themes pursued	No. of Students
Nature	13
Self-expression	10

By analyzing these themes pursued in art, you may be able to gain a better understanding of the factors that contribute to creative deficiencies among art field students. You may find that certain themes are more prevalent in certain mediums or art movements, or that some themes are more likely to resonate with students from certain cultural or socioeconomic backgrounds. This information could

then be used to develop interventions that address these factors and help students overcome their creative deficiencies.

Most Preferred Elements of art

The elements of art refer to the basic visual building blocks used by artists to create their work. These include line, shape, form, space, texture, value, and color. Every art piece is a mixture of different elements and principles. It is a unique combination of strokes. Every student creates its artwork in different style by emphasizing on particular elements in various way.

Most Preferred Elements	No. of Students
Texture	9
Color	10
Line	4

By asking the participants to rank these elements in order of preference, the researchers can gain an understanding of which elements the students find most appealing and which ones they struggle with. This can assist educators to help their students develop a better-rounded skillset.

Source of Research for Assignments

Students brainstorm ideas before working on their projects. They collect factual and visual data from different angles and then compose it. They

collect data from primary and secondary sources to represent their idea in a proper shape.

Source of Research	No. of Students
Imagination	9
Internet	14

There are several sources you can use, to refine your ideas. It can provide valuable insights into their creative process and the inspiration behind their work. By reviewing more sources students get a wide range of effective ideas to implement on their assignments. Students should be recommended by their instructors to review maximum resources and collect data before starting their assignment as it will enhance students' knowledge related to its discipline.

Feelings after completion of the artwork

Probably students are unable to manage time while doing their assignments. And some face blockage of ideas and lack of drawing skills which exhaust them mostly. The feelings student experiences after completing an artwork can vary widely depending on the individual and the specific piece.

Feelings after completion of artwork	No. of Students
Satisfied	15

Aggressive	4
Fresh	4

Ultimately, the emotions student experiences after completing a work of art are deeply personal and can be influenced by a wide range of factors, from the subject matter and style of the piece to the artist's own life experiences and mindset at the time of creation.

Writing the description and concept of the artwork

The description and concept of artwork typically involve analyzing the various elements that make up the piece and exploring the message or idea that the artist is trying to convey. It's important to describe your art by briefing about the idea behind your creation. Every idea has been developed through stimuli that create a response. And to express that idea, it requires a description.

Writing the description and concept of artwork	No. of Students
Most often	3
Sometimes	11
Rarely	6
Never	3

Ultimately, the description and concept of artwork is a subjective process that requires careful observation and analysis. By exploring the formal

elements and deeper meanings of artwork, you can gain a deeper appreciation for the artist's vision and the impact that the piece can have on its viewers.

Capturing and recording ideas

Ideas are like a bird which flies quickly. So, it's essential to capture your ideas. This can help them visualize the overall aesthetic they want to achieve in their artwork.

Capturing and recording of ideas	No. of Students
Writing on paper	15
Sketches	8

Overall, artists use a range of methods to capture and refine their ideas before starting their artwork. These techniques help them clarify their vision, experiment with different approaches, and create a strong foundation for their artistic process.

Blockage of ideas during the assignment

It is a common issue faced by students during the completion of their assignments. Art field students face a range of challenges when it comes to generating ideas for their visual art assignments. These challenges can be related to internal factors such as fear, self-doubt, and perfectionism, as well as external factors such as pressure from professors and peers.

Blockage of ideas during assignment	No. of Students
Yes	15
No	8

To help students overcome these challenges, it may be helpful to provide them with tools and strategies for managing their anxiety, building self-confidence, and generating ideas.

Summary

Every student will spend one semester developing a proposed solution for an open-ended problem-based project. Their experiences during that time will lead to ever more complicated understandings of the nature of the problems they face, and as a result will require adjustments to their proposed solutions on many occasions (typically multiple times). Each student will be provided with critiques of their projects continually by their instructors, peers and guest experts. Heterogeneous materials are also introduced into each student's project throughout the critiques and thus will increase the complexity of the student's project. Comparing previous versions of student work and present-day design methods will be communicated regularly by the instructor and throughout the semester; all practical constraints associated with the project are provided by the instructor, and all/any student will have the opportunity to learn new media,

investigate multiple methods of creation and use them.

Teaching Strategies

Creativity is the lifeblood of design education. It empowers students to imagine, innovate, and solve complex problems while fostering self-expression and the development of critical thinking skills. Exceptional designers are distinguished from their peers by their ability to approach design in imaginative ways. In addition, design students are encouraged to go beyond conventional thinking and develop unique and compelling designs that can succeed in a highly competitive, ever-changing design industry. In general, design education will focus on the application of creativity in the development of innovative solutions and design that solve complex, real-world problems. When solving real-world problems, creativity helps students generate solutions from a variety of perspectives. Ultimately, creativity will enable design students to arrive at solutions that meet the needs of users and fulfill the functional and aesthetic criteria required of a design solution. Furthermore, creativity is at the foundation of all aspects of design education; it is a key motivator for innovation, problem-solving, and the production of original and significant designs. Increasing creativity in design education requires educators to employ appropriate instructional approaches

that promote the development of imagination, innovation, and critical thinking among students. Effective instructional strategies in design education have a major impact on the ability of design students to develop and use creativity in their designs. Researchers used document analysis as their way of answering their research question.

What are effective teaching strategies to develop creativity among art field students?	STUDIO PEDAGOGY
	Project-Based Learning
	Design Thinking
	Collaborative Approach
	Constructivism
	Brainstorming
	Visualization
	Experiential Learning

The instruction of Art by those who specialize in this area differs from educator-to-educator with many differing and variously configured instructional approaches being employed. Teaching must incorporate a flexible and diverse approach. Teaching students to learn; think and create should be a student-centered and interactive activity with problems

solved through a process of creativity. Incorporating the above methods into design education will allow design faculty/instructors to assist students in developing their creativity and provide students with the creative tools and approach to succeed in their professional pursuits in the area of design.

Discussion

This The findings of this research provide a great deal of information regarding the education surroundings and improvement of creative capabilities of prospective artists and designers. This type of study employs a quantitative research design. A total of twenty-three art students were chosen as sample subjects via convenience sampling methods. The means of obtaining the data required for this study was a structured questionnaire. The researchers used a structured questionnaire to provide them with information regarding students' demographic characteristics and also to measure those factors potentially leading to the decrease of creativity by the sampled students. In order to compare subjective creativity to objective measures of how creative each of the participating students was, I developed a survey in order obtain each participant's view of his or her perception of his or her ability to successfully complete the task assigned to them (e.g., demonstrate the ability to represent many different types of

objects via the creation of artwork). Artistic accomplishment requires great skill development and practice on the part of the student. This process begins with one line on a piece of paper or a sketch. This questionnaire has been carefully created with the intent of addressing the students' individual needs, abilities to comprehend material, and unique creative abilities. In the art education context, each Art Education institute has its own unique way of operating. In addition, all Art Education institutes output an entirely different curriculum as per the needs of each individual and their needs; therefore, there is much variety between Art Education institutes because there is no set standard organizational document.

Students are engaging in studio project work together in physical close proximity; this creates a very intense socializing opportunity. Creating solutions to to problems that they use in their daily lives also makes their learning more impactful and enhances their actual learning experience.

Art Education could determine how much Art Education can encourage the integration of everyday phenomena into the learning of crafting items in a number of different ways.

The teaching methods should provide experience in the design process. When any product is designed it requires the designer to gather numerous different pieces of information, usually factual

and visual, to develop the end product and to combine first both function & aesthetics with one another. Exploring the material itself is one of the main components in the designer's creative process. The designer can achieve creative outcomes & ideas by only observing the smallest of details and/or movements in life .It is of utmost importance to reflect upon your own activities and thought process in order to develop ideas with aesthetics.

The design process is a means of correlating your life experiences, feelings, thoughts, and logical reasoning and discovering that which is worth our time and effort. The results of this study may also be instrumental in improving practice within the field of art education and art education institutions and will undoubtedly have an impact on both students' lives as well as those of the community at large.

Conclusion and Recommendations

Recommendations

1. Availability of resources: The universities can take the initiative of investing in activities and programs that offer resources and equipment to the students needed for creating arts and exploring their creative sides. With the help of such actions, the students can

surmount any hurdles encountered by them.

2. Exposure to varied art styles: Universities can expose the students to different art styles and methods through activities, visits to galleries, and other related programs. In doing so, they can enhance their understanding and outlook on different art forms.
3. Mark a student's future progress will be "assured": The university can give ongoing support to students after graduation via a peer mentor program, workshops and an ongoing feedback process. This will inspire students to continue working in the arts field and improving their skills as artists.
4. "Encouragement of individualized exploration": Universities should encourage individual exploration of creativity and allow experimentation with new techniques, strategies or formats. Doing so will...

If you are interested in enhancing and developing the creativity of students within art-related fields, these recommendations focus on overcoming any creative obstacles that may be creating barriers for students in Jamshoro, ultimately building their artistry. Providing

these kinds of recommendations will allow universities to create an environment where innovative and progressive students can thrive, while also setting them up for a successful career in the fine arts.

Conclusion

This study of creativity deficiency found across the student art communities of four different universities in Jamshoro provides an understanding of the different challenges facing individuals hoping to pursue a career in the "arts". The findings of this study reveal that the students' creativity deficits stem from a lack of access to sufficient resources, exposure to different types of art forms, and a lack of motivation.

However, there were many positive aspects of this study as well. Most of the participants had an eagerness to develop their artistic skills and continue developing their creativity throughout their lives. They also expressed an interest in gathering further education related to their artistic practice.

This study has found that art field students need access to materials, exposure to different art forms and techniques, and a way for them to express themselves creatively. Universities and institutions must be willing to assist students by providing programs, workshops, and materials that will help them deal with their

obstacles and develop into fully realized artists.

To summarize, the problem of creativity deficiencies in art field students at different universities in Jamshoro signifies why the arts should be a priority in terms of providing adequate funding and resources to assist the next generation of artists through programming and other means. This will lead to the development of the artistic community as a whole and promote the expansion and advancement of artists worldwide.

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