

Addendum: Using the Contexts & Norms Framework to Make Sense of Acts of Creative Self-Expression

Norman Jackson

The 4C model of creativity

The 4C model of creativity¹ seeks to develop a comprehensive and inclusive concept of creativity that can accommodate individual's creativity in the lifelong and lifewide dimensions of their life from the humblest to the most significant of scales and impacts. If the model is 'correct' then acts of creative self-expression must be accommodated by the model. In this addendum I try to relate the acts of creative self-expression I described in my article 'A Holiday in Scotland – Opportunities for Creative Self-Expression'² to the 4C model.

The 4C model has four categories that relate to the manifestation of creativity, but they are not uniform in character. Two of the categories might be viewed as meta-contexts within which particular contexts, situations and physical social-cultural environments are located.

- 1) *little -c* creativity can be present in any aspect of a person's life
- 2) *Pro-c* - creativity can be present in an individual's work or other area of expertise.

A third category of eminent creativity (*Big-C*) is not a meta-context, rather it is the recognition of exceptional achievements or performances that impact on culture in any context or domain where expertise is required. A fourth category (*mini-c creativity*) refers to the cognitive and emotional process of constructing personal knowledge within a particular sociocultural context in order to develop/change understanding.

Viewing creativity as a phenomenon involving unique people interacting in unique ways with their unique contexts, situations and environments means that any frameworks within which creativity is considered and judged need to acknowledge the contexts, and material and social-cultural world in which creativity emerges. In a collaboration with Carly Lassig³ we incorporated the dimensions of contexts, and norms, values and subjective judges into the 4C framework to enhance its meaning and value as a cognitive tool (Figure 1).

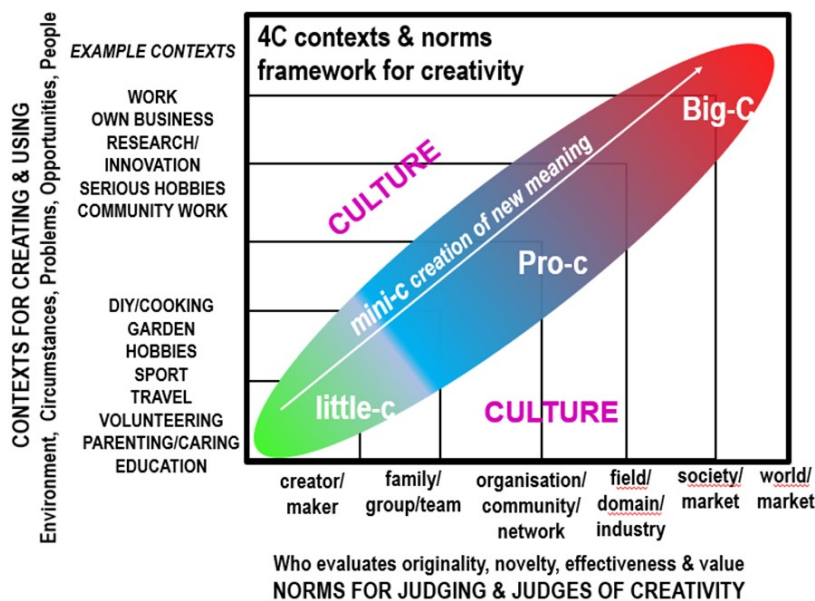


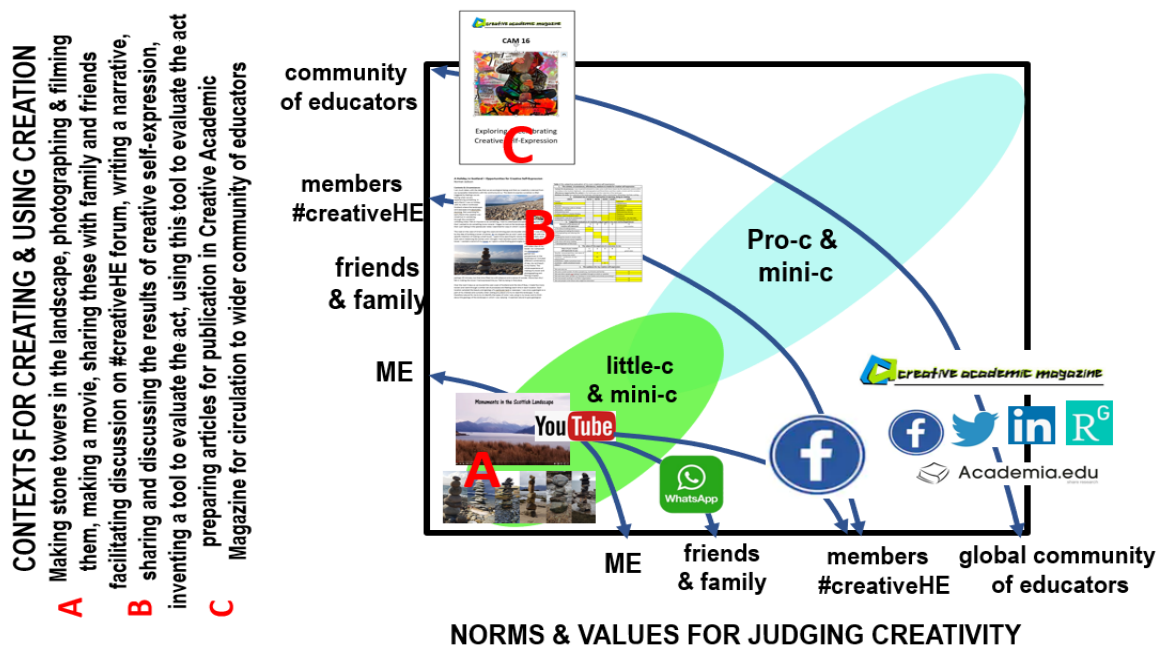
Figure 1 4C contexts and norms framework³ showing the categories of creativity in the model with example contexts and the people who create, use and judge creations. Developed from Kaufman and Beghetto's 4C model of creativity¹

Using contexts & norms framework to make sense of my acts of creative self-expression

In the article attached to this addendum³ I describe making some small stone towers when I was on holiday in the Scottish highlands and islands. Here I will try to show how the 4C framework might be used to explain the contexts for creative self-expression and the norms and values that are brought to bear when judgements of creativity are being made.

This scenario is mapped onto the 4C contexts and norms framework in Figure 2. The story begins (Figure 2) when I am embedded in a context and environment that has particular meaning to me.

Figure 2 My experience of making stone towers and several artefacts mapped onto the 4C contexts and norms framework^{2,3}



The initial context (A in figure 2) was a holiday in Scotland. I felt inspired and compelled to do/make something by the stunning locations I experienced. Essentially, I *played* at stacking and balancing stones in six different locations. I photographed and filmed my mini



monuments and gave them geological meaning. What I did was entirely for me. It gave me a purpose in a particular location and the act of making the towers made me feel happy as did looking at the photographs after I had made them. I was the only judge and valuer of my creations and I judged them against the norms of what I have done before.

While on holiday, over several evenings in the places we stayed, I used the photographs and videos I had made to make a short movie using windows moviemaker. I found some lovely Celtic pipe music that sent shivers down my spine and edited it into the movie. I really liked the finished movie which I judged against similar movies I had made before. Then I posted the movie in my YouTube channel so that I could share it via WhatsApp with my family and a few friends. (It's easy to share video once it is on YouTube). My family and friends gave me positive and encouraging feedback which told me they also valued my creation. They were judging it against their norms and values based on their experiences of these sorts of media.



A month later, in an entirely different context (B in Figure 2), as I was facilitating a discussion in the #creativeHE forum, I used my experience in Scotland to provide an example of creative self-expression. I wrote an article in which I interpreted the nature of the act of creative self-expression and developed a simple framework for self-evaluating the process. The article, tool and now this addendum are the vehicles for exploring the idea of creative self-exploration and codifying the understandings. They represent another suite of artefacts brought into existence through my self-expression (this time using

writing and illustrations as the medium and facebook and my website as the media for communication. In producing these I believe I have moved from the domain of little-c to Pro-c creativity: creativity that is entangled with the normative thinking, actions and behaviours of the domain of education and theories about learning. In expressing my ideas through writing and explaining them in diagrams I am using the symbolic language of my field (education and learning science) in order to make a contribution to the knowledge of the domain. I am harnessing my creativity to create artefacts that are not just for me but for an audience. By sharing my ideas with the #creativeHE community as I make my posts in the forum and on my website, I am testing ideas and inviting feedback.

The next step in my unfolding process of creative self-expression (context C in Figure 2) will be to refine my ideas and share them with two or three peers whom I respect in order to get their perspectives and opinions on their value. Hopefully, they will give me the feedback I need to understand their value beyond my own judgements. My intention is to publish this article in Creative Academic Magazine. Here I will use my creativity in the production of the magazine weaving materials from different sources into what I hope will be a powerful and compelling narrative. This open access journal will reach a much wider audience through mail lists, postings in social media like twitter and linked in and two academic social media platforms – academia.edu and researchgate. In

this way I will share my ideas with the global community of educators who will judge them against their norms and values.

This narrative is intended to show how playing on a beach in Scotland can lead to ideas that might have practical and conceptual value in other entirely different contexts and ultimately may have value at a cultural level in a domain of knowledge.

Sources

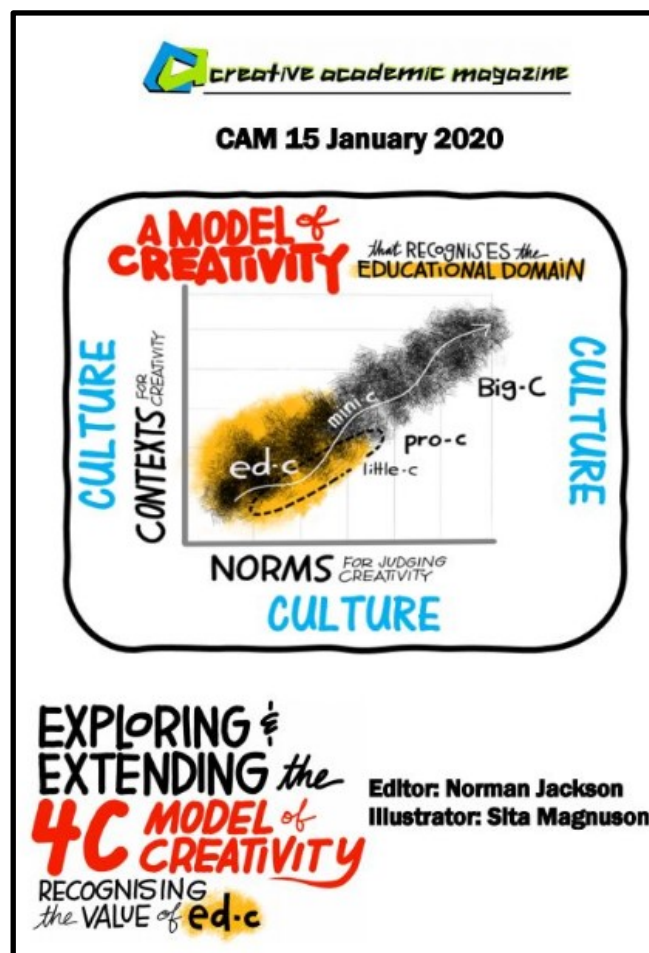
1 Kaufman, J and Beghetto R (2009) Beyond Big and Little: The Four C Model of Creativity Review of General Psychology Vol. 13, No. 1, 1–12 1

https://www.researchgate.net/publication/228345133_Beyond_Big_and_Little_The_Four_C_Model_of_Creativity

2 Jackson N J (2020) A Holiday in Scotland – Opportunities for Creative Self-Expression. Available at: <http://www.normanjackson.co.uk/creative-academic>

3 Jackson N.J. & Lassig, C. (2020) Exploring and Extending the 4C Model of Creativity: Recognising the value of an ed-c contextual- cultural domain Creative Academic Magazine #15 Available at:

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