



**TEACHERS' CREATIVITY NURTURING BEHAVIOURS IN ZAMBIAN SCHOOLS:
ARE OUR TEACHERS DOING ENOUGH?**

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Abstract

Creativity plays a crucial role in fostering innovative thinking and driving socio-economic development, particularly in developing countries like Zambia. However, it remains unclear to what extent schools, especially teachers, encourage and harness their students' creativity. This study had to achieve two objectives: first, to determine the behaviours of teachers that promote creativity among their students, and second, to evaluate the impact of teacher characteristics such as age, academic qualifications, level of teaching, and gender on their ability to nurture creativity. The study involved forty-eight in-service teachers who were enrolled in a degree programme at the University of Zambia. These teachers were administered with the Creativity Nurturing Behaviour Scale for Teachers, which assessed their overall creativity and specific components such as abstraction, creative thinking, motivation for creativity, and inquisitiveness during classroom interactions. The results revealed that teachers demonstrated slightly above-average abilities in fostering creativity, with motivation for creativity being the most effectively nurtured trait, while creative thinking appeared to be the least effectively nurtured. Teacher characteristics had only modest effects on enhancing creativity among learners. Interestingly, age and level of teaching showed an inverse relationship with creativity, as younger teachers were found to be more effective than their older counterparts, and primary school teachers were better at fostering creativity compared to secondary school teachers. Additionally, female teachers were found to be more adept at nurturing creativity than male teachers. These findings contradict the results observed in individualistic Western societies but align with

those from more collectivistic societies. This study provides valuable insights for policymakers and educators regarding the abilities of teachers to nurture creativity in Zambia.

Keywords: creativity, teachers, gender, age, qualification,

INTRODUCTION

Creativity plays a pivotal role in human development, serving as a catalyst for generating novel ideas and innovative approaches through critical thinking (Cropley, 1997; Kaufman & Sternberg, 2019). Regrettably, schools have not actively prioritized the cultivation of this essential skill among students within the classroom environment (Kaplan, 2019). Typically, creative abilities are regarded as inherently existing qualities, primarily manifested in the realm of visual and expressive arts. Creativity is often perceived as either a process or end product that does not necessarily require external influences from educators, parents, or society to nurture them, unlike cognitive abilities such as reading and writing (Lubart, 2021). Nevertheless, research has demonstrated that students taught by teachers who foster and nurture creativity tend to display higher levels of creative thinking (Lindström, 2006; Soh, 2015; Musonda, Trinity, Mulenga, & Daka, 2023). Consequently, it is crucial to incorporate creativity-promoting behaviours within teacher training programmes.

What is Creativity?

One of the challenges inherent in discussing creativity lies in its systemic nature, which cannot be understood out of context (Runco & Pritzker, 2020). Many people associate creativity with intelligence. However, although the two concepts are closely related, there are significant differences. According to meta-analysis findings by Kim (2005), "the correlation between creative potential and intelligence is generally around $r = 0.20$ " (Jauk et al., 2013, p. 213). While intelligence is ability to use convergent thinking, which rely on already acquired skills to solve a problem, creativity employs divergent thinking—creativity—to find multiple ways of solving a problem.

Creativity is the ability to produce original work that is significant and valuable in a specific context (Guilford, 1950). According to Guilford, creativity is a component of general intelligence that involves thinking outside the box, and it can be nurtured through the interaction between individuals and their surroundings. Creativity is evident both at extraordinary levels, as seen in individuals like Leonardo da Vinci, and in everyday professional and personal contexts. Creative thinking is influenced by several factors,

including individual traits and environmental elements. Research demonstrates that education can cultivate creativity to some extent (Mwamba, Musonda & Daka, 2021).

How teaching fosters creativity

The creative process occurs within the context of one's physical and social surroundings, including home, school, and organizational settings, as well as local, national, and international contexts. The environment provides resources and limitations that shape behaviour. Education plays a crucial role in preparing students for a society that values creativity. From a Vygotskian perspective, education acts as a mediator in helping children master their environment. Modern curricula focus on developing students' creativity, equipping them with the necessary skills for the future. This development can take various forms across disciplines such as visual arts, literature, music, mathematics, science, design, physical activities like dance and sports, social problem-solving, and more (Robinson, 2011).

At a cultural level, cross-cultural studies reveal that creativity is universally perceived in terms of novelty and value, although the definition of novelty and value may vary among cultural groups. Research on cultural dimensions, such as individualism/collectivism, highlights differences in the level of creative activity, the sources of creative work (individuals or groups), and the domains in which creativity is valued across societies (Amabile, 1983; Niu & Sternberg, 2006). Although there is a lack of meta-analyses on the effects of a creative school climate on students' creative achievements in the literature, this may be due to the challenges associated with defining and measuring creative accomplishments. Nevertheless, evidence suggests a positive link between school curricula and the cultivation and enhancement of students' creativity. For example, studies have indicated that active teaching methods employed in Montessori and Freinet schools can enhance the creativity of young children (Ward, 2012).

Studies have consistently demonstrated a strong positive relationship between the behavior of teachers in fostering creativity and the creativity of their students worldwide (Belio & Urtuzuastegul, 2013; Dikici, 2013; Forrester & Hui, 2007; Hondzel, 2013; Lee & Kemple, 2014; Manriquez & Reivera, 2005; Olanisimi et al., 2011; Olawale et al., 2010; Soh & Quek, 2007). Consequently, "educational theorists and curriculum planners have exhorted teachers to encourage creativity" (Cropley, 1992, p. 14) in their classrooms by

employing well-designed strategies that enable learners to cultivate their innate exceptional abilities for the betterment of society at large (Daka et al., 2023).

In the absence of reinforcement and intentional nurturing from influential individuals in children's microsystems, such as teachers and parents, children's creative potential may diminish due to a lack of platforms or opportunities for self-expression (Beloyianni & Zbainos, 2021). This is particularly true in collectivist cultures, such as Zambia, where conformity is encouraged and divergent thinking is frowned upon (Hofstede, 2001; Kaani & Machila, 2022; Serpell, 1992). Without appropriate reinforcement, creative individuals tend to restrain themselves from expressing their talents and novel ideas for fear of recrimination from society. Thus, schools should be used as outlets for young children's creative self-expression.

The Role of Teachers in Nurturing Creativity

Since creativity is widely perceived as a form of divergent thinking, it poses a challenge to both teach and measure this concept. The reason for this difficulty lies in the fact that creativity can have different interpretations and people may have varied meanings for different individuals. Consequently, a broad range of behaviours can be justified and labelled as creative, depending on cultural considerations (Cropley, 1992). As a result, educators, along with all other stakeholders in the field of education, struggle to grasp the concept fully in order to design an appropriate curriculum that fosters creativity. Moreover, creative behaviour often deviates from the norms of appropriate behaviour, particularly in cultures that emphasize conformity to societal standards. In such contexts, teachers may perceive creativity as a disruption to the teaching and learning process, considering creative students as rebellious and disruptive. This notion tend to lead to the creation of a "narrow view of inventive and innovative capacities," which instead favours the teaching of "recognition, recall, and reapplication of existing knowledge" (Copley, 1992, p. 1) at the expense of nurturing creativity in their students.

However, recent research is beginning to recognise that creativity can actually be nurtured, may be *not* necessarily taught in the conventional sense (Ata-Akturk & Sevimli-Celik, 2020; Belio & Urtuzuastegul, 2013; Beloyianni & Zbainos, 2021; Cropley, 1992; Dikici, 2013; Forrester & Hui, 2007; Kaplan, 2019; Lee & Kemple, 2014; Lindström, 2006; Olanisimi et al., 2011; Raturi & Bhandari, 2022; Soh & Quek, 2007). Before teachers can begin the effectively nurture their students' creativity, it is important that they "become

explicitly aware of the emotional and motivational basis of learning and thinking so that they do not concentrate only on its cognitive aspects.” They also need to “expand their own innovative and creative capacities” to “encourage more flexible and inventive thinking on the part of their students” (Cropley, 1992, p. 2).

Various factors influence teachers' perceptions of creativity and its nurturance, including creativity itself, self-efficacy beliefs in promoting creativity, years of experience, age, educational background, and school location (Hartley, 2015; Mullet et al., 2016). Mahama et al. (2023) found that tutors' creativity nurturing abilities vary as a function of their gender, age and teaching experience.

Gender has been the most commonly studied factor due to its significant impact on teachers' teaching (Karimnia & Mohammadi, 2019). Research by Mahmoud-Alali (2020) and Chang et al. (2021) found that male teachers tend to demonstrate higher levels of creative teaching compared to female teachers. However, Amzaleg and Masry-Herzallah (2021) reported that female teachers show a greater inclination toward nurturing creativity. While Mahama et al. (2023) found no significant differences across gender. Additionally, age (Li & Li, 2019) and teaching experience (Jin et al., 2021) have been identified as significant factors associated with teachers' creative teaching. Novice teachers are more likely to adopt creative teaching practices.

Factors hindering creativity in Zambia

In Zambia, three main factors hinder teachers' ability to nurture creativity. The first obstacle is the quality of training that teachers receive (Banja & Mulenga, 2019; Kalimaposo, Daka, Phiri, & Mulenga-Hagane, 2023). The training provided to teachers is not designed to develop learners' skills beyond the 3R's (reading, writing, and arithmetic). The education system's philosophy is focused on imparting facts and general knowledge through rote learning, without encouraging learners to evaluate and apply this knowledge in new situations (Hennessy et al., 2015). This failure is evident in assessments students are given, particularly in grading mechanisms used, which require students to reproduce information as taught during lessons, and any deviations from model answers as prescribed by marking schemes are met with severe consequences. Conformity is the general expectation.

Secondly, the Zambian school curriculum lacks cultural responsiveness to the lived experiences of learners (Changwe, Mwanza, Daka, & Ng'onomo, 2023; Kaani & Nisbert,

2022: Joshi, McBride, Kaani, & Elbeheri, 2023). As noted by Clemensen (2015), this curriculum effectively distances children from their own local culture, rendering them alienated. Consequently, the knowledge acquired in schools has limited intellectual and creative applicability within students' immediate sociocultural contexts. Moreover, the curriculum fails to equip students with improved methods of harnessing their natural resources. Eventually, opportunities to think critically and inventively about the application of newfound knowledge to generate innovative ideas and products are severely hindered. Instead, students begin to engage in rote memorization and regurgitation of factual information.

Thirdly, the culture of Zambia is characterized by collectivist connotations that do not promote individualistic competition, which is closely linked to creativity (Mkandawire & Daka, 2018). The society, including teachers who are responsible for nurturing creativity, discourages children from challenging long-established norms of cooperation and unity, as it deviates from societal expectations. However, there is a lot of creative expression in through song, dance, and handcrafts, which are appreciated worldwide (Serpell, 1992).

Moreover, there are noticeable disparities in the gender roles assigned to children, with significant differences between boys and girls. Research has demonstrated that in collectivist cultures, boys enjoy more freedom to express their creativity compared to girls. Girls, on the other hand, are taught to be submissive and passive spectators, particularly in the presence of males (Mulenga & Daka, 2022). These attributes continue to manifest when girls grow up and become teachers themselves. Therefore, gender may have an influence on the creative potential of their students.

The current study

The aim of this study was to investigate the practices employed by teachers to promote creativity in Zambian schools. The specific objectives of this research were to (a) assess the extent to which teachers engage in behaviours that foster creativity and (b) determine how teacher demographics influence their creativity nurturing behaviours. The teacher characteristics under review are age, academic qualification, and the level at which they teach (primary versus secondary school). Given that creativity plays a pivotal role in both classroom discourse and national advancement, as it cultivates innovative and analytical thinking in young children (Raturi & Bhandari, 2022), this study will contribute to identifying deficiencies in the teaching and learning process, as well as teacher training, in Zambia.

Currently, teacher education programmes in Zambia focus primarily on producing graduates to impart subject matter knowledge rather than fostering critical thinking and creativity (Lee & Zuilkowski, 2017).

Findings from this study are intended to encourage stakeholders to engage in discussions and stimulate debate about the significance of prioritizing the development of teachers' abilities to nurture creativity in their classrooms. This could potentially lead to a shift in policy direction at teacher education level and improve educational outcomes of children graduating from Zambian schools.

METHOD

Research Design: This study employed a positivistic paradigm using cross-sectional quantitative design. This design is appropriate for the study because it allows for quantifying teachers' creativity nurturing behaviours across the four dimensions (abstraction, inquisitiveness, motivation and critical thinking) of creativity among children in their care.

Participants: The sample included 48 volunteer in-service student teachers, consisting of 54.2% females. Their ages ranged from 21 to 44 years old ($M = 34.6$; $SD = 5.8$). These participants were full-time primary and secondary school teachers who were pursuing Bachelor of Education degrees at the University of Zambia through distance learning mode. Out of the participants, 32 had diplomas, 12 held teaching certificates, and 3 held degrees. Since the participating teachers are drawn from across the country, it is a fairly good representation of the teaching fraternity in Zambia, albeit being relatively small.

Data Collection Instruction: Data was collected using the *Creativity Nurturing Behaviour Scale for Teachers* (Sharma & Sharma, 2018). This scale comprises three subscales measuring abstraction, inquisitiveness, motivation, and critical thinking skills. The abstraction subscale is meant to determine whether teachers provide opportunities for students to explore their ideas, while inquisitiveness focuses on whether teachers encourage students to question and understand concepts and thoughts. The motivation subscale tests the ability of teachers to boost student morale and encourage learning from failures, rather than developing a give-up attitude. Lastly, the critical thinking subscale asks whether teachers stimulate objective analysis and evaluation of an issue in order to

form an independent judgement in their students. The instrument is a seven-point Likert scale ranging from 1 (completely disagree) to 7 (completely agree), with higher scores indicating creativity nurturing behaviour among teachers.

Data Collection Procedure: An English version of the *Creativity Nurturing Behaviour Scale for Teachers* was created on *Google Classroom*. The *Google Classroom* link to the document was then shared with potential participating student teachers enrolled in a mandatory Educational Psychology course at the University of Zambia through email addresses and the course *WhatsApp* group. In addition to informing participants that their responses were voluntary, confidential and for purposes of research only, an informed consent message was also sent to students explaining the purpose of the assessment tool they were responding to. Afterward, an Excel workbook was generated and downloaded for analysis. The data was then transferred to the Statistical Package for Social Sciences version (SPSS) 20 and analysed accordingly.

RESULTS

The study aimed to investigate the behaviours of Zambian teachers that contribute to the development of creativity. It had two main objectives: first, to assess how teachers perceive their own ability to nurture creativity, and second, to examine how demographic characteristics influence their nurturing behaviours. Data were collected using the teachers' creativity-nurturing behaviour scale, which evaluated their abilities across four creativity-related traits. The four creativity traits assessed were abstraction, inquisitiveness, motivation, and critical thinking. Participants rated their agreement with each trait on a scale ranging from 1 to 7, with higher scores indicating stronger agreement.

Teachers Engagement in Creativity Nurturing Behaviours

Table 1 presents the descriptive statistics pertaining to each creativity trait. On the whole, the participants indicated an average score of 5.15 ($SD = 1.36$) for nurturing creativity, out of a possible 7 across the four traits. Specifically, the participants demonstrated the highest levels of nurturing behaviours in motivation for creativity ($M = 5.32$; $SD = 1.69$) and inquisitiveness ($M = 5.31$; $SD = 1.57$), whereas fostering critical thinking received lower scores ($M = 4.91$; $SD = 1.55$). The ability to encourage abstract creativity fell between these two extremes on the measurement scale ($M = 5.10$; $SD = 1.47$). However,

no statistically significant mean differences were observed across all the traits ($p > 0.05$). Therefore, it can be concluded that the creativity nurturing tendencies among teachers were average.

Table 1: Means, Standard Deviations, and Correlation Coefficients

	Creativity Traits	<i>M</i>	<i>SD</i>	1	2	3	4	5	6
1	Overall Creativity	5.15	1.36	1.00					
2	Abstraction Creativity	5.10	1.47	0.89**	1.00				
3	Inquisitive Creativity	5.31	1.57	0.84**	0.70**	1.00			
4	Motivation Creativity	5.32	1.69	0.88**	0.73**	0.71**	1.00		
5	Creative Thinking	4.91	1.55	0.84**	0.68**	0.60**	0.67**	1.00	
6	Age of Participants	35.65	5.80	-0.13	-0.08	0.01	-0.18	-0.18	1.00

Note: ** Correlation is significant at the 0.01 level (2-tailed).

Effects of Teacher Characteristics on Creativity Nurturing

In order to assess the impact of teachers' demographic characteristics on their ability to foster creativity, the study examined the influence of age, academic qualifications, teaching level (primary versus secondary school), and gender on the outcome. The findings are presented in Table 1 above. The bivariate correlation analysis revealed weak and not statistically significant associations between age and creativity traits. Age was found to be negatively correlated with overall creativity nurturing behaviour of teachers ($r = -0.13, p < 0.05$), as well as abstraction ($r = -0.08, p > 0.05$), motivation for creativity ($r = -0.18, p > 0.05$), and creative thinking ($r = 0.18, p > 0.05$). Fostering inquisitiveness was an exception, with the lowest correlation coefficient ($r = 0.01, p > 0.05$).

Although there were no statistically significant differences in the mean scores between genders overall ($p > 0.01$), female teachers ($M = 5.41; SD = 4.8$) exhibited better nurturing behaviours for creativity than male teachers ($M = 4.83; SD = 1.49$). The findings also indicated similar trends in nurturing behaviours across different subtypes of creativity as a function of gender. As expected, the qualification and experience of the teachers influenced their ability to foster creativity. The results showed that teachers with a diploma qualification ($M = 5.35; SD = 1.61$) were less effective in fostering creativity compared to teachers with a certificate qualification ($M = 4.62; SD = 1.75$), although the mean differences were not statistically significant ($p > 0.05$). This trend was consistent across all creativity traits.

Interestingly, despite participants with secondary teachers' diplomas being more effective in fostering creativity among their students compared to those with primary

teachers' certificate qualifications, teachers deployed in primary schools ($M = 5.22$; $SD = 1.58$) showed higher effectiveness than teachers teaching at the secondary school level ($M = 5.08$; $SD = 1.13$). However, when it came to inquisitive creativity, primary school teachers were less effective ($M = 5.25$; $SD = 1.75$) compared to secondary school teachers ($M = 5.36$; $SD = 1.41$). In other words, the results suggest that primary schools generally nurture creativity better than secondary schools. Although these results were not statistically significant, they challenge common assumptions unless teacher deployment in Zambia does not consider their academic qualifications. Higher qualification are presumed to have greater impact on the learning process.

A multiple regression analysis was conducted to determine whether gender, age, academic qualification, and level taught could predict teachers' overall creativity nurturing behaviour. The statistical analysis revealed that the model was not statistically significant ($F(4, 95) = 1.32, p > 0.05$), and none of the teacher demographic variables were found to be statistically significant ($p > .05$). Table 2 below shows the results of the multiple regression analysis. Furthermore, the results indicated that these four teacher characteristics accounted for only 10.91% ($R^2 = 0.11$) of the variance in teachers' overall nurturing behaviour. Gender seemed to contribute the largest share of the variability ($\beta = 0.23, p = 0.18$), while level taught had the smallest and negative regression coefficient ($\beta = -0.01, p = 0.97$), suggesting that primary teachers were more effective than secondary teachers, albeit the effect being negligible.

Table 2: Multiple Regression Coefficients and R^2 Statistics

	Predictors	Overall		Abstraction		Inquisitiveness		Motivation		Critical	
		β	p	β	p	β	p	β	p	β	p
1	Age	-0.13	0.41	-0.07	0.67	0.02	0.90	-0.24	0.13	-0.17	0.29
2	Gender	0.23	0.18	0.26	0.12	0.21	0.23	0.30	0.07	0.11	0.52
3	Qualification	0.18	0.26	0.23	0.15	0.13	0.41	0.06	0.69	0.18	0.25
4	Level Taught	-0.01	0.97	0.01	0.95	0.11	0.51	-0.04	0.81	-0.10	0.53
5	R^2 (%)	10.91		13.51		6.29		13.89		9.85	
6	R^2 adjusted (%)	2.62		5.46		2.42		5.88		1.46	

When overall creativity was divided into sub-traits, low variance-accounted for by the four predictors. The predictors ranked from highest to lowest were as follows: motivation for creativity ($R^2 = 13.89\%$), abstraction creativity ($R^2 = 13.51\%$), critical thinking ($R^2 = 9.85\%$), and inquisitiveness ($R^2 = 6.29\%$). The gender of the teacher was the best predictor for motivation for creativity ($\beta = 0.30, p = 0.07$), abstraction ($\beta = 0.26, p$

= 0.12), and inquisitiveness ($\beta = 0.21$, $p = 0.23$). Academic qualification accounted for a larger portion of critical thinking ($\beta = 0.18$, $p = 0.53$). The age of the respondent and the level taught (primary or secondary) were poor predictors.

In summary, the study results indicate that teachers' behaviours in nurturing creativity were slightly above average. Specifically, Zambian teachers were found to be more effective in fostering motivation and inquisitive creativity, but less effective in promoting creative thinking. Interestingly, the age of the participants was found to be a poor predictor of overall creativity, especially in terms of motivation for creativity and creative thinking. The findings suggest that teachers become increasingly ineffective at nurturing their students' creativity as they get older, which is counter-intuitive. Additionally, factors such as age, qualification, gender, and level taught showed low predictive power in facilitating creativity among teachers. However, teachers' ability to motivate their students to engage in creative activities and abstract thinking seem to benefit more from the four teacher characteristics, while inquisitiveness benefits the least.

DISCUSSION AND CONCLUSIONS

The objectives of this study were twofold. The first objective was to determine creativity nurturing behaviours among in-service student teachers at enrolled at the University of Zambia. The second objective was evaluate the influence teachers' age, academic qualification, gender and level at they are teaching. The findings revealed that the levels of creativity nurturing behaviours was above average and found motivation for creativity and inquisitiveness were the most well facilitated components of creativity. The reviewed demographic characteristics do not appear to improve creativity nurturing among teachers in Zambian schools.

Overall, it is expected that teachers have moderate skills to nurture creativity because Zambia's education system is not intentional focused on fostering creativity, but rather to transmit information without critically evaluating its application in everyday situations (Banja & Mulenga, 2019; Kalimaposo et al., 2023). While subjects such as mathematics, music, science, language arts, physical education, art and design, music and, technology and coding (Kaunda & Ailwood, 2021) do include features that encourage creativity among students, there are various factors that limit the extent to which teachers can fully enable their students benefit from these subjects.

The finding that female teachers facilitate creativity nurturing behaviours than the male-folk is consistent with Amzaleng and Masry-Harherzallah's (2021) findings, but contradicts Mahmoud-Allah (2020). This finding is interesting and counter-intuitive considering collectivist culture espoused in Zambia does not encourage women to challenge cultural norms by engaging in creative activities, let alone, encourage creative endeavours among their students (Lubart, 2021). Women are expected to conform to norms of society and any attempts to revote are met with severe consequences (Hofstede, 2001; Kaani & Machila, 2022; Serpell, 1992; Taylor, 2006).

This study reveals that the relationship between teachers' age and their ability to nurture creativity aligns with previous findings by Thurling et al. (2015). Thurling and colleagues reported that young teachers were effective in fostering creativity, albeit with very low effect sizes. Our findings suggest that this could be attributed to the changing cultural landscape in Zambia, where children and young teachers are increasingly embracing Western cultures that promote creative expression, unlike older and more traditional teachers who do not prioritize it (Taylor, 2006). However, our results contradict the findings of Ng and Feldman (2013), who found a strong positive association between these variables, as well as Khodabandeh and Jamali (2019), who found no significant differences in creativity nurturing based on age.

The influence of academic qualifications and the level at which the respondent was teaching - whether primary or secondary - on the nurturing of learners' creativity did not only show non-statistically significant mean differences, but also yielded low effect sizes. Instead, primary school teachers seemed to have a slight edge in nurturing creativity over secondary teachers, while certificate holders outperformed their counterparts with diploma qualifications. This is also unexpected because better qualified teachers are expected to have better ways of fostering creativity. These incongruent findings may be explained by the fact that in primary schools, children are still malleable and more open to teacher's nurturing influence than secondary school children.

The findings clearly indicate that teachers are aware of their role in nurturing creativity and actively strive to unleash the full creative potential of their students. However, there are significant obstacles within the education system. Teachers seem to excel at fostering aspects of creativity that incorporate local cultures, such as storytelling and artistic expression (Mkandawire et al., 2019). Unfortunately, such expressions of creativity are discouraged and even frowned upon by curriculum developers, who

emphasize Western values that disconnect children from their local culture and stifle their creativity (Clemensen, 2015). Thus, traditional ways of expressing creativity without direct socio-economic value at both individual and community level are slowly becoming redundant and dying off and replaced with more valuable western innovations (Taylor, 2006).

However, teachers' ability to foster creativity is limited by various school-related factors, including large class sizes, limited resources, rigid curricula, and the pressure to cover subject syllabi before important examinations (Clemensen, 2015). However, appropriate teacher training and continuous professional development for in-service teachers can lead to positive outcomes in fostering creativity in Zambian schools. It is important to note that most teachers currently lack the necessary skills, known as the Peter effect (Kaani, 2018). Therefore, expecting the current crop of teachers to significantly enhance their students' creative abilities under the existing circumstances is unfair.

In conclusion, these findings provide valuable insights into how teachers' characteristics relate to creativity. Despite the small impact, researchers and educators can utilize this information to create interventions that foster creativity in educational environments. Additionally, further research is necessary to explore other factors, such as teaching methods, and to conduct well-designed randomised trials that assess the influence of teacher-related characteristics. If Zambia's education system aims to tap into the innate talents and skills of the younger generation, it should prioritize nurturing creativity and ensuring that teachers are well-prepared for this significant responsibility.

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