

Psychosocial Determinant of Creativity among Secondary School Students in Saki, Oyo State, Nigeria

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Abstract

Correlational research design was adopted to examine the extent to which psychosocial factors predicted creativity among secondary school students in Saki, Oyo State, Nigeria. Six hundred and seventy-seven respondents (female=312; male=365) whose age ranged from 12 to 22 with mean age of 5.17 drawn using multistage sampling technique participated in the study. Three research questions guided the study. Data collected using Animashaun (2007) was analyzed with Pearson Product Moment Correlation (PPMC) and Multiple Regression at 0.05 level of significance. Results show that emotional intelligence and parental involvement have positive relationship with creativity level ($r = 0.194, P < .05$) and ($r = 0.172, P < .05$) respectively, while peer group influence has negative correlation with creativity level. The three independent variables jointly accounted for 21.2% of the variance in the prediction of creativity. There is need for teachers, parents, counselling psychologists and other stakeholders to design activities and leaning experinces that will make new ideas are to be generated, developed and transformed into value.

Keywords: Psychosocial, emotional, parental involvement, creativity, Saki, Oyo Nigeria

1.1 Introduction

Today's world of work is very dynamic because of the incessant need for businesses to develop new products and services. Therefore, for individuals to survive, they require creative abilities needed for a new generation of high-tech, high-skills industries and provision of quality services of various kinds. Thus, any adolescent that depends on old methods to tackle today's challenges may end up having an unfulfilled dream. The complexity of life challenges demands that one is forward looking in approach to issues; as the solutions to yesterday's problems may be inadequate and misleading in tackling today's problems (Runco, 2004). With rapid changes in technology and global competition in all facets of human endeavour, it is crucial than ever that adolescents who are the hopes of tomorrow are fully equipped with creative skills that will make them relevant, and be able to subdue hindrances capable of preventing them from translating their dreams to realities (Hassan & Ogunyemi, 2008). When these requisites skills are lacking, it has a great economical, political and social consequences for a nation like Nigeria where the adolescents and youth make up over a third (31.6 percent) of Nigeria's large and growing population (National Population Commission, 2013).

Creative thinking is the basis of all human actions which leads to decision that prompts a consequent action (Kirton, 2003; Cropely, 2006; Lubart & Sternberg, 1995; Runco, Johnson, & Gaynor, 1996). Thus, there is no decision without thinking and if anything is wrong at this perceptual thinking and decision-making stage, the consequent action would also be in the wrong direction. If properly done, rational, constructive, creative, realistic, productive and responsible behaviour will be the outcome, if otherwise, muddled, illogical, irrational, subjective, unrealistic, unproductive will be the case. Creativity can mean different things to different people. For some it means being imaginative or inventive, taking risks or challenging convention. For others it is about original thinking or producing something that nobody has come up with before. Some believe that the term 'creativity' only applies to those who possess artistic talents. Consequently, the range of scholarly interest in creativity includes a multitude of definitions and approaches involving several disciplines. Kao (1997) defines creativity as *'the entire process by which ideas are generated, developed and transformed into value. It comprises what people commonly mean by innovation and entrepreneurship. Similarly, Robinson (2001) posited that creativity is the process of developing ideas that are original and of value. The above definitions may have informed Animasahun (2013) observation that lack of creative potentials amount to foolish and irresponsible behaviours occasioned by poor thinking.*

Despite the potentials of creativity to transform a nation, there is growing concern on the underdevelopment of creativity in the society including Nigeria. In pre-colonial Nigeria for example, pot making, gold smiting, crafting, molding and other forms of creative arts were transmitted from one generation to the other. This practice over a decade is increasingly dying out. One 2012 study on creativity shows that 8 in 10 people feel that unlocking creativity is critical to economic growth and nearly two-thirds of respondents feel creativity is valuable to society, yet a striking minority – only 1 in 4 people- believe they are living up to their own creative potential. This observation was corroborated by Animasahun (2013) when the scholar reported that pingping has replaced thinking among sampled school-going adolescents in Nigeria who spend much time on their cell phones

pinging rather than engaging in creative thinking (Animasahun, 2013). Perhaps, what Nigerian society lacks is productive thinking which accounts for the aggravated social menaces including high crime rate in the society. As a result of unproductive thinking Animasahun (2013) posited that adolescents resort to crime and the subsequently drop out of school. Other researchers (Nwazueke 1989; Hassan & Ogunyemi, 2008) observed that development of creative talents in the society has been on the decline, and if nothing is done to halt the trend it might eventually lead to recycling old products and offering services using old pattern.

A study by George Land (1968) cited in George & Jarman (1993) reveals that creativity is an unequally distributed traits and that non-creative behaviour is learned just as creative behaviour is also learnt. Some scholars suggests that creativity is a product of ordinary cognitive processes, which to some extent may be influenced, prompted, enhanced, fostered and facilitated (e.g., Bink & Marsh, 2000; Ward, Smith, & Vaid, 1997). Given that creativity is a skill that can be developed through some formal and informal processes, the formal processes in schools begins with a foundation of knowledge, learning a discipline, and mastering a way of thinking. Creativity as a skill is thus learnt by experimenting, exploring, questioning assumptions, using imagination and synthesing information. Learning to be creative is akin to learning a sport. It requires practice to develop the right muscles, and a supportive environment in which to flourish. Regretably, the various educational reforms, policies and curriculum in Nigeria did not properly make provisions for the stimulation of creative potentials among young learners in the various educational system starting from the primary to tertiary institution levels. These flaws in the educational sector have culminated to the recently high level of unemployment, increased rate of graduates who are unemployable, high incidence of unproductivity among youths in Nigeria.

Recently researchers and educational writers have extended the general meaning of creativity so that it is not simply about coming up with big ideas, but coming up with practical solutions to everyday problems and then applying them to real life situations. Everything around Nigerians-homes, education, medical services, transport and communication systems requires creative inputs. For this reason, attentions of previous researchers have been drawn to this highly essential construct. For instance, Kwanashie, Aremu, Okoi and Oladokun (2009) examined the impact of arts, culture and creativity on Nigeria's economy. Similarly, Olatoye, Akintunde, and Ogunsanya (2010) reported a positive relationship between creativity and academic achievements. For any intervention or programme to be successful in enhancing creativity among students, there is need to understand the role of sociological and psychological factors in facilitating or inhibiting creativity. Regretably, there is paucity of researches that attempted to assess how psychosocial factors predict creativity. This study therefore, examined the extent to which psychosocial factors predicted creativity among in-school adolescents in Saki, Oyo state secondary schools. The outcome of this study will undoubtedly benefit stakeholders such as the parents, educators, counsellors and policy makers in the process of stimulating, encouraging and sustaining creativity among learners.

1.2 The Concept of Creativity

The main source of growth in the 21st century is not competition, knowledge and technology, rather the fundamental drive to economical growth is identified as implemented human creativity (Florida, 2002). Creativity is the tendency to generate or recognize new ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, entertaining ourselves and others. Thinking is the highest of mental function and creative production, the peak of human achievement (Getzels, 2003). Creativity is an individual ability to produce novel things (Perry-Smith & Shalley, 2003; Wai, Lubinski, & Benbow, 2005), an imaginative process with outcomes that are original and of value (Robinson, 2001) and generally the most mysterious and critical human trait necessary for the advancement of humanity (Kerr & Gagliardi, 2003). Thus, Problem finding is one of the primary components of creativity thinking. According to Runco and Dow (1999) problem finding is being "sensitivity to problems". Problem finding is an act where individuals feel a challenge in discovering and formulating a problem that is to be solved.

Many studies have supported the view that highly creative individuals are open to new experiences, self-confident, eager to cooperate, less conforming, autonomous, and have high self-esteem (Dollinger, Urban & James, 2004; Shimonaka & Nakazato, 2007; Prabhu, Sutton, & Sauser, 2008; Lee, 2005). A researcher was of the opinion that creativity is much sought after thought process (Sutton, 2001). There were other currents positions in the creativity literature suggesting that creativity was not a fixed, trait-like quality of individuals but, rather, a skill that might be taught, learned, practiced, and improved (Amabile & Pillemer, 2011). Unfortunately, while the importance of cognitive development has become widespread, critical thinking is not. Most students do not score well on tests that measure ability to recognise assumptions, evaluate arguments and appraise inference (Cropely, 2006).

Students' performance on measures of higher order thinking ability has displayed a critical need for students to develop the skills and attitudes of effective thinking (Robinson, 1980). Recent research findings by (Amabile, Mueller, Simpson, Hadley, Kramer & Fleming 2003; Parker, Summerfeldt, Hogan & Majeski, 2004)

has indicated that cognitive intelligence, academic degree and other documentation of accomplishments do not ensure success in life. Rather, creative thinking competence skills are among the core keys identified as sources of viable ideas which form the building blocks for human success. Creativity skills are the engines that can drive sustainable human development. It is well documented that creativity propels organization, catapult careers, and generate potent growth and viable outcome. The more creative a person is, the more self-reliant he becomes to enrich the quality of his own life, family, group and society at large (Akinboye, 2003). Teaching critical thinking skills therefore becomes the single most important thing that any country can do to enhance the development of her citizens.

1.3 Emotional intelligence

According to Douglas, Frink and Ferris (2000) creative skills or thinking need emotional intelligence. Expectedly, emotional intelligence is one of the factors that can affect creativity because EI has a set of skills that enables one to read and understand others emotions and utilize such knowledge to influence others in the pursuits of individual and organizational goals. Emotional intelligence refers to the ability to recognize and regulate emotions in ourselves and others (Goleman, 2001). EI is thus the ability to perceive emotions, to access and generate emotions so as to assist thought, to understand emotions and emotional knowledge, and to reflectively regulate emotions so as to promote emotional and intellectual growth (Mayer & Salovey 1997). There is growing recognition of the key role that emotions play in our lives. We are generally realising the limit of our minds and the need to balance intellect with feeling and emotion. The rapid change and the growing complexity of life challenges have made understanding and mastery of the emotions increasingly important. Castella (2001) observed that what really matters for success, character, happiness and lifelong achievement is a definable set of emotional skills. Emotional mastery is the ability to process our emotions so that their message gets to us and their energy is used for appropriate actions (Steve, 2001). It requires gaining an understanding of how our emotions affect us and how we can use them to improve the quality of our lives. Emotions are generated from the brain and the brain drives the body. This is probably why anytime people need creativity they tend to be in an emotional state. Creativity is tied to strong emotions, which both give it power and make it challenging (Akinboye 2003). Studies (Delroy & Gordon 1996; Echeveria 1997; Akinboye 2003) confirmed that it is within the area of emotional life that a sort of creativity is released and that there is a relationship between creativity and emotions.

Goleman (1999) posited that for creativity to occur the following five components of emotional intelligence are essential. First, self-awareness which is the ability to recognize and understand personal moods and emotions and drives, as well as their effect on others. To achieve this state, one must be able to monitor one's own emotional state and identify one own emotions. The second is **self-regulation** which is the ability to control or redirect disruptive impulses and moods, and the propensity to suspend judgment and to think before acting. Third is the **internal motivation** which is the passion to work for internal reasons that go beyond money and status which are external rewards, such as an inner vision of what is important in life, a joy in doing something, curiosity in learning, a flow that comes with being immersed in an activity, that is the propensity to pursue goals with energy and persistence. Fourth, is **empathy** which is the ability to understand the emotional makeup of other people. It involves skill in treating people according to their emotional reactions. This is only possible when one has achieved self-awareness—as one cannot understand others until they understand themselves. Finally is **Social skill** which is the proficiency in managing relationships and building networks, and ability to find creative common ground and build rapport for the commercialization of the newly created idea.

1.4 Parental involvement

According to contemporary research parental involvement is another variable which is documented to have decisive impact in the development of creative potential in a child. Parental involvement defined as engaged participation by parent in a consistent, organized & meaningful way in the consultation, planning, implementation and evaluation of programmes and activities that assist their childrens development. It include regular two-way and meaningful communication between parents and children in decision making (Barnardos National Children Resources Center, 2006). Studies show that among other things, parental attitudes can serve as stimulators or inhibitors of creative attitudes. Parents are the chief architects in shaping the personality of an individual as such their reactions to successes or failures of children are the basis for children's self-estimation and creativity.

1.5 Peer group

Peer group also has a strong influence on the pattern of creativity of young people. This is due to the fact that peers interact to share and develop ideas as well as intergrate different components of a task that were developed independently. Thus creativity can occur as members interact with each other as they build upon and critique or filter ideas. According to Castrogiovanni (2002) a peer group is defined as a small group of similarly aged, fairly

close friends, sharing the same activities. Member of a particular peer group often have similar interests and background, bonded by the premise of sameness. They are likely to influence the beliefs and patterns of behaviour which can also influence level of creativity among each other. Brown and Klute (2003) posited that peer groups are networks of interacting individuals who spent time together and share activities. In line with the above definition of peers as a team, West (1990) identified four team climate for creativity and innovation; 1).vision, referring to a shared commitment to clear objectives; 2).partipative safety, a sense that team memebtrs can participate in decision making and can share ideas without fear, ridicule or ostracism; 3). Task orientation, which refers to a shared concern of team members for achieving a good standard of performmance and 4) support for innovation, which refers to the expectation of –and support for the team. These factors have been found to predict creative performance in a number of empirical studies (Agrell& Gustafson, 1994; Bain et al. 2001; Burningham & West,1995).

1.6 Purpose of Study

The broad objective of this study is to examine the extent to which Psychosocial factors predicted creativity among secondary school students in Saki West and East Local Government of Oyo State, Nigeria. Specifically, the study will;

1. Assess if there is relationship between the independent variables (emotional intelligence, parents involvement & peer group influence) and the dependent variable (creativity).
2. Establish the composite contribution of the independent variables to the prediction of dependent variable.
3. Determine the contribution of each of the independent variables to the prediction of the dependent variable.

1.7 Research Questions

The following research questions generated from reviewed literatures guided the study;

1. Is there any relationships between the independent variables (emotional intelligence, parents involvement & peer group influence) and the dependent variable (creativity)?
2. What is the joint contribution of the independent variables to the prediction of the dependent variable?
3. What is the relative contribution of the independent variables to the prediction of the dependent variable?

2.0 Methodology

2.1 Study design

correlational survey design was adopted for the study. This is considered appropriate since information is collected without changing the environment (i.e., nothing is manipulated). Studies show that it is the best method for collecting information that will demonstrate relationships and describe phenomen as it exists. Bickman and Rog (1998) suggest that descriptive surveys can answer questions such as “what is” or “what was.”

2.2 Study Site

The study site is Shaki West and East (also spelt as Saki) Local Government Areas of Oyo state. It has an area of 1,569 km² and a population of 110,223 as at the 2006 census. Saki East Local Government Area has five major communities which are Ago-Amodu, Sepeteri, Ogbooro, Oje-Owode and Agbonle. Of these the LGA capital is at Ago-Amodu while Sepeteri is the largest community. Saki West headquarters is in the town of Saki and it has an area of 2,014 km² and a population of 278,002 as at the 2006 census. The town lies near the source of the Ofiki River, the chief tributary of the Ogun River, about 40 miles (60 km) from the Benin border. Saki is referred to as the food basket of Oyo State because of its agricultural activities. Shaki is an exporter of cotton, swamp rice, teak, and tobacco. Indigo is grown in the area for local dyeing, and the town is a centre of cotton weaving. Yams, cassava, corn (maize), sorghum, beans, shea nuts, and okra are grown for subsistence. Saki was puposively selected for the study because out of the 33 Local Gorvenment areas in Oyo state Saki inidigenes are said to be highly creative which culminated to their ability to mould aluminum pots (Ikoko) or (Ape Irin) used for large sacle cooking. Users of pots and sellers from far and near visit the town to purchase the well designed pots from their popupar market -Shaki Sango every Thursday.

2.3 Sample and Sampling Technique

Multi-stage sampling technique was used to draw a sample size of 677 from Saki West and East Local Government areas of Oyo state. In the first stage, stratified sampling technique was adopted in assigning the secondary students to two different strata of private and public schools. In the second stage, simple random sampling was used in selecting eight secondary schools, four from each stratum to ensure adequate representation. In the third and final stage, simple random sampling was used to draw 10% of the total population from each selected secondary schools. The sample was representative in terms of gender, age, religion,

class and school. Out of 850 questionnaires distributed by the researcher, 677 were correctly filled, thereby making the return rate to be 79.6% which was considered satisfactory for the present study.

2.4 Ethical issues

Prior to the commencement of the research approval was sought from the principals of the participating schools. The principals gave their consent after being satisfied with the objective of the research and the content of the protocol. Thereafter, the principal informed the parents about the research at a Parent-Teachers Forum (PTF) where they unanimously consented since it does not expose their wards to any form of danger. To ensure confidentiality of responses, the researchers did not include any identification data such as name, phone number, or contact address.

2.5 Instrumentation

A self-report questionnaire titled 'Success Potential Battery' (SPB) was adopted for data collection study. The scale was developed and validated by Animashaun (2007). The battery has 16 test on various subjects areas. However, for the purpose of this study five sections which were considered relevant was used. They are Section A which sought information on the participants' demographic characteristics such as age, gender, class, religion, school. The other three sections contained information on the three independent variables namely, emotional intelligence, parental involvement and peer group. The dependent variable was measured with test 6 which is a 33 item question to measure the creativity level of the respondents. Typical items on this section include; '*I bother to look critically at what people don't normally notice*'. *I like to generate new ideas all the time*. The questionnaire was designed on five point Likert scale format of strongly disagree, disagree, not sure, agree, strongly agree. The scoring was done using the manual since some statements were positively worded while others were negatively worded. The SPB demonstrated high internal consistency. The questionnaire is culturally appropriate hence it was specifically developed and validated using Nigerian samples. The author gave the following reliability index for the sections as follows; Emotional intelligence (0.75), parental involvement (0.66), peer group (0.775), creativity (0.72). To ensure that the instrument is reliable for the present study, it was pilot tested on 25 randomly selected students from different schools Ibadan, Oyo state, test retest within a week interval show a reliability index of 0.73. The instrument is therefore considered to have satisfactory psychometric properties.

3.1 Results

Descriptive and inferential statistics were used to analyse the respondents' demographic characteristics as presented on table 1. Results of Pearson Product Moment Correlation (PPMC) and multiple Regression Analysis (MCA) are presented on tables 2 to 4.

Sample characteristics

The demographic characteristics of the respondents analysed with descriptive statistics is presented on table 1

Table 1: Participants' Demographic Results

SN	Variable	Frequency	%
1	Gender: 1. Female	312	46.1
	2. Male	365	53.9
2	School 1. Private	288	42.5
	2. Public	389	57.5
3	Class: 1. SS 1	28	14.0
	2. SS 2	57	28.5
	3. SS 3	115	57.5
4	Age: 1. 0-12	188	27.8
	2. 13-15	368	54.4
	3. 16-22	121	17.9
5	Religion		
	1 Islam	284	42.5
	2 Christianity	194	28.7
	3 Traditional	199	29.4

The participants' demographic results revealed that 312 (46.1%) of the sampled population were female while the remaining 365 (53.1%) were male respondents. Two hundred and ten (31%) were in senior secondary school 1 (SS1), two hundred and five (30.3%) were in senior SS2, while two hundred and sixty-two (57.5%) were in senior secondary school 3. Respondents within the age bracket of 0 and 12 years of age were 188 (27.8%) while those between 13 and 15 years were 368 (54.4%) and those between 16 and 22 years were 121

(17.9%). The Table revealed further that 284 (42.5%) of the respondents were muslims, chritions (28.7) were christians, while the remaining 199 (29.4%) were practising traditional religion.

3.2 Research Question one: Pearson Product Moment Correlation(PPMC) was used to assess if there is any relationship between the independent variables (emotional intelligence, parental involvement & peer group influence and the dependent variable (creativity).

Table: 2 showing Correlation of independent variables and dependent variable

Variables	N	Mean	Std. Dev.	R	P	Sig
Ceativity level	677	51.28	13.14	-	-0.006	-
Emotional intelligence	677	32.13	8.08	.194**	0.015	Sig
Parental involvement	677	29.59	5.88	.172*	0.187	Sig
Peer Group inflence	677	27.82	6.83	.094		Ns

Correlation is significant at the 0.05 level (2-tailed).

The result from table 2 shows that there is a positive relationship between emotional intelligence, parental involvement and creativity level ($r = 0.194, P < .05$) and ($r = 0.172, P < .05$) respectively. On the other hand, there was negative relationship between peer group influence and creativity level at ($r = .094, P > .05$), it implies therefore, that an increase in emotional intelligence as well as an enhanced parental involvement would definitely impact on creativity level of the respondents. While peer group influence will negatively impact creativity level of the respondents as evident from results on table 3.

3.3 Research Question Two: In order to determine the composite contribution of the independent variables to the prediction of the dependent variable, Multiple regression Analysis was used and the result is presented on table 3.

Table 3: Regression Summary of Relationship Between the independent variable and the Dependent variable

R= 0.212						
R Square= 0.045						
Adjusted R Square= 0.030						
Std. Error of the Estimate= 12.94115						
Model	Sum of Squares	Df	Mean square	F	P value	Remark
Regression	1543.999	3	514.666	3.073	0.029	Sig.
Residual	32824.756	673	167.473			
Total	34368.755	676				

Table 3 shows the Multiple Regression Correlation Coefficient (R), indicating there was joint contribution of the independent variables on the creativity level (i.e 0.0212). This implies that there is a joint contribution of emotional intelligence, parent's involvement and peer group influence on creativity level. The independent variables contributed 21.2% of the variance in the prediction of creativity while 89.8% is accounted for by other variables not included in this study. Further verification to test the significance of the relationship using Regression ANOVA produced $F_{(3/196)} = 3.073, p < 0.05$. Since P value is less than 0.05 alpha levels, it confirmed that emotional intelligence, parent involvement and peer group have joint contribution to the prediction of creativity level of respondents.

3.4 Research Question Three: To assess the relative contribution of the independent variables to the prediction of the dependent variable MCA was also used, the result is presented on table 4.

Table 4: Relative's contributions of the Independent variables to the prediction of the Dependent variable

Variable	Unstandardized Coefficients (B)		Standardized Coefficients	T	P	Remark
	(B)	Std. Error				
Emotional intelligence	.235	.134	.145	1.759	0.008	S*
Parental involvement	.257	.216	.115	1.189	0.024	S*
Peer group influence	-5.892	.170	-.031	-.345	0.730	NS
Constant	37.771	5.029	-	7.510	0.000	

Table 4 reveals the relative contribution of the three independent variables to the prediction of the dependent variable as expressed by weights. The unstandadized regression coefficients was used to determine the relative contributions of the independent variables to the explanation of the dependent variable, the result

shows that emotional intelligence made the highest contribution ($\beta=0.145$, $t= 1.759$, $P<0.05$) followed by parental involvement ($\beta=0.115$, $t=1.189$, $P< 0.05$) were significant, while peer group influence made the least contribution ($\beta= -0.031$, $t= -0.345$, $P>0.05$).

4.0 Discussion

The outcome of this study showed a positive relationship between emotional intelligence, parent involvement and creativity level while peer group influence has no relationship with creativity level. This findings corroborates several previous studies (Mohammadi, 2008; Mayer, Brackett & Warner, 2004; Douglas, Frink & Ferris, 2000), who reported a close relationship between creativity and some psychosocial variables. This finding is plausible when one considers that creative process involves developing confidence in ourselves; developing good relationships with those we are being creative with; finding out what our talents and strengths are and increasing our positive emotion.

The second and third research questions showed that emotional intelligence, parent involvement and peer group influence have joint and relative contribution to the prediction of creativity. This outcome gave credence to previous findings (Hill & Tyson, 2009; Avvisati, Besbas & Guyon, 2010) who reported that parental attitude, behaviour and actions have substantial impact on children's learning. This is result is probably based on the fact that parents are the chief architects in shaping the personality of their children. The quality of relationship with parents is key factor for the wholesome development of an individual. Secure bonds between parents and their children allow them the freedom to grow, explore, gain experience and become creative. This assertion of the role of parents on creativity of their children is in agreement with child development theory of Bronfenbrenner (1979) which describes how individuals, families, schools and communities interact through the education process to contribute in different ways to children learning outcomes.

Finally, Peer group also has an influence though not significant on the pattern of creativity of adolescents as evident on the results presented on tables 2 to 4. This corroborates Castrogianni (2002) and (Brown & Klute, 2003) who reported that creative work is sensitive to the social context of the creator. Peer social processes influence children's creative activity in classroom contexts. According to researchers, peer group is a small group of similarly aged, fairly close friends, sharing the same activities the members are likely to influence the beliefs and patterns of individual behaviours including their creativity. Creativity happens between people not, just between the ears. Whatever drives us as individuals, something magical and unpredictable happens when talented creative people get together. However, children and adults alike are highly influenced by their peers, but children who are still in the process of developing a value system especially with regards to creativity are more vulnerable to negative influences. Parents should take a proactive position in discussions about friendships during their children early childhood to lay the foundation for children making good choices later to enhance creativity.

5.0 Conclusion

This study has provided empirical evidence to suggest that emotional intelligence and parent involvement in the activities of their children have positive relationship with creativity. This outcome has implication for counselling psychologists, educators and policy makers to incorporate emotional intelligence components in the school curriculum in order to stimulate creative potentials of learners. The role of parents, the broader family, peer groups, neighbourhood influences and schools in fostering creative potentials of learners were also implicated in the study. This study has thus provided a spring board for further studies on variables that facilitate or inhibit creativity among young people in Nigeria. It is however suggested that researchers should conduct interventions applying principles of behavioural modifications in order to experimentally enhance creativity among adolescents in Nigeria.

6.0 Recommendations

Based on the results of this study the following recommendations are made in order to enhance to creativity among in-school adolescents;

1. In contrast, to learning by authority which requires students to use thinking skills such as recognition, memory, and logical reasoning abilities which are most frequently assessed by traditional tests of intelligence and scholastic aptitude. Teachers should stimulate creative thinking and learning in the students and this involve such abilities as evaluation (especially the ability to sense problems, inconsistencies, and missing elements); divergent production (e.g., fluency, flexibility, originality, and elaboration); and redefinition.
2. Teachers should also offer a lesson plan with plenty of opportunities for creative behaviors. They can make assignments that call for original work, independent learning, self-initiated projects, and experimentation. Teachers should have materials that provide progressive warm-up experiences, procedures that permit one thing to lead to another and activities that make creative thinking both

- legitimate and rewarding.
3. Parents should remove restrictions on children's desire to explore the world by not using discouraging words such as "curiosity killed the cat." They should be taught to learn by exploring, risking, manipulating, testing, and modifying ideas. Children should be taught to appreciate and be pleased with their own creative efforts. Unusual questions children ask should be respected.
 4. Parents can show children that their ideas have value by listening to their ideas and considering them. Overly detailed supervision, too much reliance on prescribed curricula, failure to appraise learning resulting from a child's own initiative should be discouraged.
 5. Opportunity should be provided for children to learn, think, and discover without threats of immediate evaluation. Constant evaluation, especially during practice and initial learning, makes children afraid to use creative ways to learn. Children's honest errors should be accepted as part of the creative process.
 6. Policy makers should review the curriculum and incorporate components capable of stimulating the emotional intelligence of learners which is desired for creative endeavours.
 7. The school authority and parents should make provision for environment that nurtures creativity.

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