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The Creative Education in University in china

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ABSTRACT

The main purpose of creative education is to develop students' initiative and creativity. Creative education has a deep historical background, and research and practice about it have never stopped throughout history. The key to the realization of creative education lies in the establishment of creative environment, the training of creative teachers and the use of creative teaching methods. Since colleges and universities are the main bases for training talents, it is essential to implement creative education in colleges and universities. However, the development of creative education in China still faces some challenges and needs corresponding countermeasures to cope with them. This study uses literature research method to provide a comprehensive description of creative education, including its concept, historical evolution, and specific methods, analyzes the current situation of creative education in China's colleges and universities, and gives corresponding suggestions. This study can provide some theoretical basis for the study of creative

education and give some substantial and practical suggestions for the development of creative education in China.

Keywords: Creative education; universities; creative environment; creative teachers; creative teaching methods

I. INTRODUCTION

In modern times, the knowledge-based education emphasizes the transmission of scientific knowledge and improves the cognitive level of science and culture. After entering the 21st century, education pays more attention to the development of human intelligence and improvement of students' intelligence and skills, besides students' moral and scientific culture. Jihong Li et al (2021) argued that since the 1990s, training and developing highly qualified creative talents have become an important goal of education and teaching around the world, and one of the main areas of research in all sectors. In the past 30 years, information technology and technological means have developed rapidly. Human beings have started to enter the information society. The demand for creative talents has increased rapidly (Honglai Yan, 2021). Min Zhao (1991, 01:75-83) thought that in this new era, the growth rate of knowledge is accelerating, the amount of new knowledge is increasing geometrically, and the speed of knowledge transformation is soaring. These have a very significant impact and challenge on the traditional mode of knowledge acquisition. Ruihua Wang et al. (2014, 9:48-49) argued that in order to apply the knowledge accurately in practice, students need to actively "construct" and "recreate", so as to obtain "core" knowledge with wide coverage, strong transferability, and high generalization, which requires students to experience the cognitive process with creative thinking. Deping Yang (2000) mentioned that the era of knowledge economy requires more comprehensive quality improvement and highly creative cultivation of people. Education and the development of society are mutually compatible, but education should have a certain sense of advancement in order to promote the development of society. Therefore, creative education is bound to emerge in the era of knowledge economy and information society.

Creative education aims to develop students' potential creativity and stimulate learning initiative, which is a comprehensive and new educational model for cultivating talents. With the rapid development of the economy in the past few decades, the research on creative education has been flourishing all over the world. Yamamoto (1975,4(2):213-225) mentioned that the United States was the first country to begin scientific research on creative education, marked by the publication of "On Creativity". Japan established the Creativity Society and the Institute for Creativity Development in the 1980s, and has been quite successful in building teaching materials for creative education, developing creativity-related curricula, and educational methods. According to the article written by Olszewski et al. (1987:6-28), developed countries such as Britain and France put the core objective of education reform on improving the quality of the nationals. Since the 1990s, the development of the information age has led researchers to realize that creative

potential does not exist only in the minds of geniuses, but that ordinary people can also be developed (Jiaming Cheng et al. 2012). With the use of computers in education, computer-supported collaborative learning (CSCL) has come to the forefront, which focuses more on individual responsibility and group collaboration in the learning process. China's economy is growing rapidly in recent decades. According to China's GDP data for 2016-2020 published by the National Bureau of Statistics of China, the GDP increased from RMB 7,463,951 billion in 2016 to RMB 1,015,986 billion in 2020. The rapid development of economy has led to an increasing shortage of new creative talents in society. In the early 20th century, famous Chinese educators Boqian Zhang and Xingchi Tao recognized the importance of creative education and put forward relevant educational theories and practical requirements. Founded in 1985, the China Invention Association established the "Creativity Development Committee", the "Branch of Creative Education in Universities", the "Branch of Creative Education in Middle and Primary Schools", etc. to promote the development of creative education.

In 1999, the third meeting of the Chinese Ministry of Education formally proposed the development of quality education. Quality education is an education with the fundamental purpose of improving the basic quality of human beings, respecting the subjectivity and active spirit of human beings, focusing on developing their intellectual potential and forming their sound personality based on their character. Such thinking has laid the foundation for the subsequent development of creative education. Chinese researchers and scholars have incessantly emerged with their views on creative education. Professor Zhaoyi Chen believed that the key to implementing creative education on campus is to teach creative thinking in the process of teaching and counseling (Youyi Tian, 2007). Zhao Hai (2000:12-14) mentioned that the implementation of creative education has a comprehensive and all-round impact on students. It also has a positive impact on the overall psychological quality of students.

The purpose of this study is to introduce the current development of creative education in China, and provide a way to facilitate the development of creative education in China. The study is a comprehensive expository type using the literature research method. The study includes what is creative education, the historical development of creative education, why creative education should be implemented, how to realize creative education and the current situation of creative education in China, and countermeasures to prompt creative education.

II. PROBLEM OF STATEMENT

Colleges and universities are the key bodies to deliver talents to the society and supplement the lack of talents in economic development and social construction. However, the education system in colleges and universities faces challenges to educate and prepare the next generation of talents in China due to the rapid development of economy. The traditional teaching mode has many shortcomings and people have gradually realized that a new open teaching method should be adopted. However, the road of university education reform is long and the traditional input teaching mode still dominates in the current

Chinese college classrooms. The present education management model in China has following shortcomings.

Social consensus on creative education is not enough. In terms of education management concept, the education management concept is lagging behind and education management is rigid. Although many Chinese experts and scholars have begun to introduce and study creative science since the reform and opening up in the late 1970s, there is not yet a community-wide consensus on the whole. Many schools do not pay much attention to creative education and therefore do not have a strong enough social force to implement creative education. Many universities emphasize their own authority and uniformity in education management and put students' obedience in the first place.

In terms of cultivating talents, the talents cultivated by the traditional education model do not have enough creativity and foresight, and students' individuality cannot be fully reflected. Zhongmin Lin (1992) argued that university students in their 20s are in the critical period of creative thinking development, and after more than a decade of learning the basics, it is a very good golden time to focus on developing creativity in universities. The classroom is still dominated by traditional teaching methods, which need to be optimized. Quanqi Li (1994) argued that western education adopts a permeable educational model, in which the teaching of knowledge is permeated by the teaching of abilities and methods. Therefore, they require understanding the nature of knowledge in experience, practical hands-on skills, knowledge in action, and practical exploration, and require that knowledge should be proven in practice. In particular, students are encouraged to challenge and doubt books and celebrities, to move forward in eliminating doubt, to grow in challenging exploration, and to develop the practical ability to independently identify, analyze, and solve problems. In comparison, Chinese students learn knowledge by listening to teachers directly, and do not have or seldom have the opportunity to explore, discover, and solve problems independently by themselves. The education process highlights the subjectivity of teachers, but the students' subjective initiative is neglected. This causes students to focus more on the inheritance of learning than on their development. Under this education method, students' independent thinking and innovative ability of knowledge cannot be developed effectively, which is not conducive to the cultivation of innovative talents.

In terms of education evaluation, the traditional education evaluation method is rather single. The same standard is adopted for different types and levels of universities and students with different ability tendency.

There is lack of professional training courses for university students' creativity. Xinyan Wu and Chang Yao (2010(8):99-101) analyzed 1200 literature related to creativity and creativity training of college students in China from 1999 to 2009. They counted 40 literature related to creativity training, 167 literature related to creativity training combined with subject teaching, 119 literature related to scenario research on creativity training, and 902 literature related to theoretical research on creativity training of college students. There are 902 articles in the literature related to theoretical studies on the cultivation of college students' creativity. From these data, we can see that there is a lot

of literature on creativity cultivation among university students, among which theoretical studies and studies integrated with subject teaching are relatively abundant. However, there are few studies on creativity training courses, which indicates that creativity can be trained in a separate and special way.

In order to develop creative talents to meet the needs of society and make the university students prepare for their future, it is urgent to improve the educational management system and explore the new way of creative education in China.

III. LITERATURE REVIEW

THE CONCEPT OF CREATIVITY, CREATIVE EDUCATION, AND CREATIVE TALENTS

The common denominator of any definition of creativity is that it highlights the characteristic of "creation" and produces a new product, either in the field of ideas, such as a theory or concept, or in the form of a practical product, such as a work or new technology. Emanuel (1984) argued that creativity can be described as regeneration and construction, and it must include novelty, freshness, and originality. Chongde Ling (2000) defined creativity as the intellectual quality of using all known information to produce something novel, unique, socially significant, or personally valuable, according to a certain purpose. The National Advisory Committee on Creative and Cultural Education (NACCCE) presents a definition about creativity, which is a useful framework for educators - 'imaginative activity fashioned to produce outcomes that are both original and of value (Khanna, P et al. 2014). This definition expresses five characteristics of creativity: using imagination; a fashioning process; pursuing purpose; being original and judging value. In 2003, the publication of Paul B. Paulus and Bernard A. Nijstad's, *Group Creativity* (2003), gave an even further impetus to scholars to shift from the past focus on individual creativity to a focus on collaborative group creativity.

As far as the development of creativity is concerned, the famous psychologist Feldman (1999) argued that the development of creativity is not the result of a single factor, but requires the support of the family environment, the support and encouragement of parents, the guidance of teachers, the interaction between peers, and the opportunity to practice. Robinson (2003) mentioned that creativity should occur in an environment that encourages and awakens the ability to be creative as well as to think. Hoşgörür, V, and Bilasa, P. (2009) mentioned that individual creativity is essential in the information society. Creativity becomes invention and invention becomes technology and production.

The training of creativity should include two aspects. (1) Different training procedures are used for different kinds of creativity. For example, the training of students' creative talents cannot be limited to a single training process such as "creating problems - solving problems", because the development of human creative talents is inseparable from the whole process of forming a multifaceted and complete personality. The training of creative talents can be realized by encouraging students to ask their own questions or by teachers guiding them to ask and solve problems. (2) Apply various organizational procedures to

stimulate creativity, such as syntax, which emphasizes that the decisive factor in the formation of original ideas is the procedure. Researchers define it as "making the familiar unfamiliar", meaning that a person is forming an attempt to have a new view of the familiar, carefully assuming a different view from the fully accepted one, forming an unusual approach to well-known phenomena and things.

Creative education was developed by creativity training and driven by creativity theory. Borgaman (2000) believed that creativity can be nurtured and developed in ordinary people through accurate creative education. Creativity must be taught in a way that students have a deep understanding of knowledge, and it must be taught in a cognitive understanding manner.

Beetlestone (1998) thought that a creative approach gets the best education. Chongde Ling (2000) argued that creative education should be an education where the three groups in a school work together to achieve the five types of efficiency. The three groups are the school leadership, led by the principal, the teachers, and the students. The five types of effectiveness are creative leadership by creative school leadership; creative school environments by creative leadership; creative teachers; creative teaching by creative teachers; and creative students by such teaching. Specifically, creative education should permeate all educational activities, as shown in Figure 1.

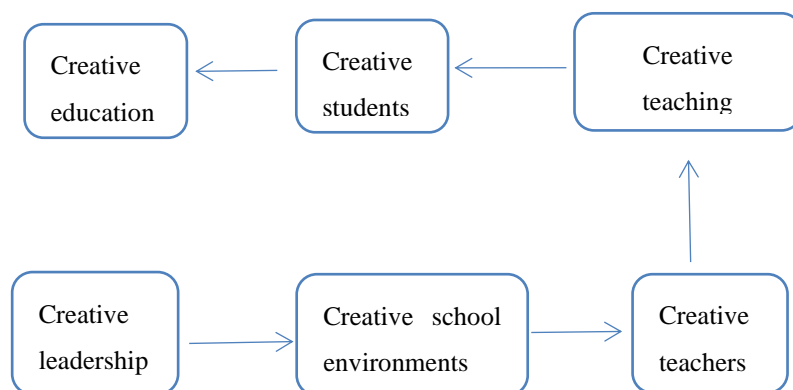


FIGURE 1. The five types of effectiveness in a school

Creative education will enhance people's imagination and develop confident and independent individuals. Şule B. (1991) mentioned that creative education allows individuals to benefit from the opportunities they face, to have new perspectives on problems, to question things, and to make predictions. Erdoğan (2000) argued that education takes training creative and innovative people as the main purpose. Modern society needs creative, active, and productive people. Cultivating creative talents with innovative consciousness and ability has become the goal pursued by education in all countries.

Chongde Ling (2000) believes that creative talent = creative thinking + creative personality. There are five characteristics and specific performance of creative thinking: (1) Creative activities should be new, unique, and meaningful. (2) Creative activity must

have both thinking and imagination. (3) In the process of creative thinking, new images and hypotheses are created with suddenness, often called inspiration. In a certain sense, inspiration is the product of intentional attention. (4) In the clarity of consciousness of thinking, creativity is the unity of analytical and intuitive thinking. (5) In the form of creative thinking, it is the unity of divergent thinking and convergent thinking. According to the above manifestations of creative thinking, creative thinking should be an intellectual factor, while creative personality should be a non-intellectual factor. There are three characteristics and manifestations of creative personality: (1) healthy emotions, including the degree and nature of emotions and their sense of reasoning; (2) strong will, i.e., purposefulness, persistence (perseverance), decisiveness, and self-control; (3) positive personality consciousness tendencies, especially interests, motivations, and ideals. Accordingly, we can see that creative thinking and creative personality are essential for the cultivation of creative talents.

Creativity should not be considered simply as a gift, but more importantly as a result of acquired cultivation; education for creativity should not be limited to intellectual education, but rather as a whole task of moral, intellectual, physical, aesthetic and labor education. To realize the cultivation of such creative talents, we must rely on creative education.

IV. THE PHASE OF DEVELOPMENT OF CREATIVE EDUCATION

Creative education has a long history and a solid practical foundation. Liangshi Yan (1997) mentioned that with the advent of the economic era, creative education has received more and more attention from the world.

Creative education has a firm practical basis

More than 2,000 years ago, the Chinese educator Confucius already proposed the teaching principle of inspiring thinking and integrating learning and thinking: students should be instructed only when they have been thinking for a long time and still cannot come up with an answer, and they should learn to learn from one example to another. "The Book of Learning", a Chinese work on education and the earliest monograph on education in the history of education in the world, was the first to criticize human-informed teaching and advocate heuristic teaching. In the Tang Dynasty, the famous literary scholar and thinker Yu Han advocated independent thinking and innovation. In the Ming Dynasty, the poet Xianzhang Chen also proposed the teaching idea of "learning is worth having doubts". Then in the Qing Dynasty, the famous thinker Zongxi Huang advocated the spirit of "learning is worth being original". The famous modern educator Yuanpei Cai emphasized independent inquiry and self-learning. Xingchi Tao, the great modern educator, advocated "creative education" and proposed the five major emancipations of children.

In foreign countries, the "Socratic method" of Socrates in ancient Greece, also known as the maternal technique, advocated that students should explore the answers by themselves through inspiration. Czech Comenius, the originator of modern pedagogy, suggested that teachers should mobilize students' consciousness and enthusiasm for

learning. The German educator Stokoe D., who explicitly opposed academic teaching methods, disapproved of teachers filling the classroom and students listening passively, arguing that this was not conducive to the development of students' language skills. These are the practical foundations of the idea of creative education.

Stages of historical development of creation education

Regarding the development of creative education over a period of about 100 years, this paper divides it into 5 stages.

Budding period

Creative education emerged from the second half of the 19th century to the beginning of the 20th century. In the second half of the 19th century, the British psychologist Galton published his book "The Genius of Heredity", which presented many ideas about genius and creativity and is considered one of the earliest documents on creativity research. Inspired and influenced by Galton, the American psychologist Cattell studied the writings of prominent American disciplinarians. Later, Jatro published "The Psychology of Invention" and Ribut published "On the Creative Imagination".

Exploration period

The exploration phase of creative education was from the beginning of the 20th century to the 30s of the 20th century. In 1916, the American philosopher and educator Dewey clearly put forward the idea of creative education in his classic educational masterpiece, Democracy and Education. In the 1920s, the German psychologist Lelsch elaborated on creative imagination from the perspective of character science. The American psychologist Wallace's "The Art of Thinking" put forward the famous four stages of creative thinking, namely preparation, conception, inspiration, and testing (Zuoren Zhu, 1991).

A period of exploration of the nature of creation

The exploration of the nature of creation took place in the 1930s-1940s. This period was mainly devoted to the exploration of the nature and methods of creation. Through the research and discussion in the first two periods, people gradually realized that creativity is not only for geniuses, but also exists among ordinary people, only with some degree of difference. Based on this, the object of research was expanded to include ordinary people. For example, in 1931, Crawford at the University of Nebraska proposed the trait enumeration method. In his book "The Method of Creative Thinking", there are many specific elaborations on the method of creative thinking. Osborne, the founder of modern creation science, was the first person to put Dewey's idea of creative education into practice. Brainstorming method and intellectual stimulation method were proposed by him. During this period, Xingzhi Tao who was the first proponent of creative education in China, published a series of treatises. He believed that everyone has the possibility of creation and proposed that "everywhere is a place of creation, every day is a time of creation, and everyone is a person of creation"(Sichuan Education Publishing House,1991).

The development period of creative education

The period of consensus and development of creative education was from the 1950s to the 1970s. In 1950, the American psychologist Gifford delivered his famous lecture "Creativity", in which the concept of creativity was introduced into the field of scientific research, causing a strong reaction to the issue of creativity all over the world, especially in the western developed countries. Since then, creativity research and creative education have been in full swing and have entered an era of exuberant development. The most important progress at this stage is that people have made the development of creativity the ultimate goal of education. During this period, more and more countries were looking at the issue of creative education. In particular, the U.S. government and the educational community were shocked by the launch of the first artificial satellite by the former Soviet Union in 1957. Since then, a revolution in creative education has taken place in the United States. The former Soviet Union placed a high priority on creative education. In the second paragraph of its constitution, it was stated that "the purpose of the state is the use by citizens of their creativity, talents, and gifts." Japan also began to study creative education during this period. Between 1960 and 1970, more than 250 books and translations on the culture of creativity were published in Japan. In China, the cultivation of students' creativity has been actively promoted in schools since the late 1950s. In Taiwan, creative education practices have also emerged. Although the basic theories of creativity and some theories of creative education were introduced to mainland China in the late 1970s, the real research on creative education was conducted in the 1980s.

The period of deepening of creative education

The deepening period of creative education has lasted from the 1980s to today. During the first four periods of exploration and research, creative education has been developed significantly. After the 1980s, the research on creative education was gradually formalized, systematized, and institutionalized. Educational research centers and foundations have been established in the United States, Japan, England, West Germany, and Switzerland. A number of universities in the United States have established institutions dedicated to the study of creativity. Japan has also established the Society for the Study of Creativity and the Institute for Creative Development. Many countries are deepening their creative education. During this period, experimental activities in creative education were carried out in various degrees of depth throughout China. Several creative education-related societies were established nationwide, such as the creative education branch of the China Invention Association for primary and secondary schools. More than 2,000 research results on creative education were published nationwide.

V. WAYS TO ACHIEVE CREATIVE EDUCATION

Creative education should be carried out at three levels: building a creative teaching environment, developing creative teachers, and using creative teaching methods.

Building a creative teaching environment

French philosopher Robert. Owen once said, "Man is a product of his environment". To cultivate creative talents, it is necessary to have an environment and atmosphere conducive to developing creative potential. The creative educational environment is multifaceted and described here in terms of the campus environment, the classroom environment, and the social environment. The campus cultural environment includes three levels: campus appearance cultural environment, management system cultural environment, and spiritual cultural environment. The external cultural environment refers to campus buildings, educational, and teaching facilities, etc. This is a low-level creative environment, but unique and interesting campus construction has a certain effect on students' creativity development at the subconscious level. The institutional cultural environment is a mid-level environment that includes school management mechanisms, organizational mechanisms, rules, and regulations, etc. These systems are the institutional guarantee of creativity education. The core and soul of creative education is the spiritual cultural environment, which is conceptual and deep-seated. The ideology, academic atmosphere, way of thinking, interpersonal relationships, teaching style, and spirituality of all teachers and students in the school are the contents of the spiritual culture environment. It is the hidden curriculum for creative education and cultivation of creative talents.

The main forum for creative education is in the classroom. Therefore, to cultivate creative talents, a creative classroom environment is the core. In order to build a creative classroom, classroom teaching must become a new type of teaching process based on students' independent discovery and creativity. In the teaching process, we should advocate teaching democracy, encourage students to imagine, question, challenge authority, and not believe in books, so as to form a lively and active classroom atmosphere for students to learn actively and participate actively. In addition, professional training courses on creativity should also become the main arrangement of school teaching. In a US study, students who had received creativity training in school were on average 94% more successful than students who had not received creativity training in performing tasks that required creative skills (Jiawei Wang, 1986). The creativity training course can be based on the students' professional characteristics, training in various aspects such as academic psychological quality, thinking quality and innovative practical ability to enhance students' creativity.

Encouraging the development of creative education also requires a solid support, that is, a creative social atmosphere. Although there are still practical difficulties in building special schools for creativity and invention, there are many ways to support creative education in

various countries. For example, China's National Youth Science and Technology Innovation Competition, the Challenge Cup, the International Youth Science Forum in London, and the International University Innovation Alliance (IUIA) are among the many competitions and forums that have made the concept of creative education more and more popular. Dewey mentioned in "Democracy and Education" that "ideas determine action." The promotion of the general social environment can deepen and strengthen people's concept of creative education, and thus promote the progress of creative education.

Developing creative teachers

Creative teachers are those who are adept at incorporating the latest educational research findings, actively applying them to their teaching, having unique insights, and discovering effective teaching methods (Guoliang Yu, 1996). Therefore, a teacher's educational work is not simply the transmission of knowledge, experience, and culture, but more importantly, the shaping of students' minds and the transformation of their spiritual world. A good teacher should be a realizer of educational purposes, an organizer of teaching activities, an explorer of teaching methods, and a creator of educational activities. In the teaching process, teachers should first be good at designing teaching objectives scientifically and rationally; they should not only be good at identifying problems themselves in the course of lessons, but also good at guiding students to overcome various thinking stereotypes and encouraging them to imagine boldly and try bravely; they should be good at formulating and implementing the best teaching plan so that the class can stimulate students' curiosity; and they should be good at summarizing experiences so that the creative classroom can be optimized and progressed continuously.

Using creative teaching methods

To achieve the goal of cultivating creative talents, creative teaching methods are required, including heuristic teaching, discovery teaching, and research-based learning. Heuristic teaching focuses on guiding students' active thinking and fostering their creative thinking. The use of heuristic teaching should pay attention to two points. First, there should be a real understanding of the knowledge learned. Second, students should be guided to use their knowledge to solve problems. Creativity is improved through problem solving, and it is an important source of energy for creative thinking. Discovery teaching aims to promote students' exploration of the unknown and reinforce students' motivation to create. In the 1960s, the American De Bruner introduced the discovery approach to teaching and learning. Discovery teaching can effectively stimulate students' creativity. First, students acquire knowledge through discovery in learning. Second, students actively seek knowledge and are more motivated to learn. Third, once students have succeeded in their own quest, they become motivated to learn creatively. Research-based learning is based on students' development, providing them with the greatest space for thinking, exploring, discovering, and innovating, so that they are adept at discovering and recognizing meaningful new knowledge, new things, and new methods, and mastering the basic laws contained therein.

V. CURRENT COUNTERMEASURES FOR THE DEVELOPMENT OF CREATIVE EDUCATION IN UNIVERSITY IN CHINA

Bacon mentions in his Treatise on Habit that "thought determines behavior" (Yongcai Gui, 2011). Therefore, to satisfy the needs of innovative talents, universities and colleges must change their educational ideology. Not only should they inherit the educational concepts of their predecessors, but also combine the requirements of the times and establish innovative educational concepts. The first step should be to change the teacher-oriented classroom concept to a student-oriented one. In the process of educating students, teachers should act as an organizer, adjust the learning style of the course, set up more discussion, experience and experiment in the classroom, and give students enough space to explore. At the same time, teachers must pay attention to students' feedback in the teaching process and understand their mastery of knowledge through students' questions and insights. Teachers should be good at guiding students from multiple perspectives, so that students can think differently, play with their imagination, and ask more interesting and in-depth questions. Secondly, we need to establish an open educational concept from teachers to students. Economic globalization has made the world increasingly a closely connected organic whole. The concept of open education requires that students' learning should have breadth and depth, no longer limited to the classroom and books. University students receiving higher education are the main group of talents who will enter the economy and society, and their learning should be more connected with life and practice. In the process of teaching, teachers should widen the knowledge network and connect with the actual situation of social, economic, and cultural development. Meanwhile, economic globalization also gives teachers and students convenient conditions to refer to foreign forms of education, so both teachers who carry out teaching and students who learn knowledge should keep an open learning attitude.

Effective integration of resources can build a systematic creativity training course system. As mentioned earlier, creativity curriculum in China is lacking, and creativity training is mainly interspersed in the teaching of various subjects. Therefore, creativity training courses can be incorporated into the training plan and curriculum of each major in colleges and universities, and professional innovation training can be integrated into general creativity education. The combination of compulsory public courses, public elective courses and professional elective courses can effectively integrate creativity training courses to ensure that students of each major can not only learn professional knowledge, but also get more systematic and professional practice. The curriculum of creativity training is closely integrated with professional practice. At the same time, extracurricular activities and various competitions are good platforms for students to practice what they have learned in class, and to find problems, catch inspirations, solve problems, and improve their creative ability in time. For example, the "Challenge Cup" national extra-curricular academic science and technology works competition for college students, as well as the "Undergraduate Innovation Training Program" and "College Student Innovation Practice Base" carried out by some schools, have achieved good results. In addition, students have

received more than ten years of traditional education before entering university, so psychologically, even though they are in a different teaching environment, they may still have problems of personality bondage and lack of self-confidence. Therefore, colleges and universities can also try to combine the mental health education of college students with creative personality building, and include the cultivation of creative ability in the psychological quality training work. This would help college students get rid of personality bondage and increase their self-confidence.

Adjusting the evaluation and assessment system of universities. The current assessment system in higher education is mainly to give students a final test at the end of each semester, and students who achieve the standard score can get credit for the subject. However, such assessment is more concerned with students' understanding and mastery of knowledge, and cannot evaluate students' ability in other aspects. Students are not willing to spend more time on exploration and research in order to pass the final exam. Ruihua Wang et al (2014(9):48-49) mentioned that colleges and universities should improve the assessment and evaluation system. Students' character, professionalism, and ability should be included in the scope of assessment. The assessment should pay attention to the evaluation of students' development in non-intellectual aspects such as emotion, value, and life attitude, and enrich the capacity of evaluation.

VI. MANAGERIAL IMPLICATION

This study discusses the concept, development, and methods of creative education. Then, the current situation and actual problems encountered in the development of creative education in China are discussed, and corresponding suggestions for solutions are given. The study provides a comprehensive analysis and a detailed discussion of the necessity and feasibility of creating a new mechanism of creative education in universities. It gives some theoretical help for an in-depth study and practice of creative education in Chinese universities, and also provides some reference for other scholars' research.

VII. CONCLUSION

Higher education, as the center of the knowledge industry, is itself a part of the productive force, strictly speaking, it is the "productive force of the productive force". At the same time, the coming of the new knowledge economy requires universities to continuously create new culture, produce new knowledge, and creatively transform part of knowledge into productivity. The products of higher education are all congealed with creativity.

Creative education is the soul of higher education. Creative education is proposed as a new educational idea adapted to the development of the knowledge economy society, which can effectively overcome the shortcomings of today's education. The main purpose of creative education is the comprehensive development of students' creativity.

As one of the world's major powers, innovative talents are a strategic resource that is urgently needed for China's economic and social development to sustain its economic position in the highly competitive international community. Although the research on creative education in China has entered a substantial applied research stage, the

adjustment of teaching models in universities and the promotion of comprehensive creative education still face many problems, such as social consensus on creative education is not enough, the classroom is still dominated by traditional teaching methods, lack of professional training courses for college students' creativity.

In order to carry out creative education in universities and colleges, they must change their educational ideology, effectively integrate resources, build a systematic curriculum system for creativity cultivation, and adjust the evaluation and assessment system of colleges and universities. More scholars are needed to conduct in-depth research and explore other implementation methods. Colleges and universities need to practice these suggestions to test their feasibility, constantly optimize and improve them. Colleges and universities should practice culture of creative education in society and promote the steady and good progress of creative education to cultivate more creative talents in a steady stream.

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