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Developing Creative Minds through Family Support in Children

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Abstract

This study investigated family influences on the creativity of school children in painting and drawing in primary schools of Eldoret Municipality. The target population was 120 pupils aged between 9 to 14 years in 12 primary schools, 60 parents of the selected children and 24 teachers of arts and craft in the selected schools. The targeted sample of pupils was from class 4 to 7. The schools selected were categorised into: class A (high cost), B (middle class) and C (lower class). Data was collected by the use of questionnaires and analysed by the use of frequencies, percentages and Kruskal-Wallis test. The study established that the role of parents in developing talents in creative areas was vital and it was influenced by the following factors: love shown to children, interaction between children and parents, time spent together with children at home and activities done together with children at home. Based on these findings, various suggestions and recommendations were made that would benefit both parents and the society in nurturing creativity in painting and drawing at the family level.

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Introduction

Most people still believe that it is only the school that can identify and develop the hidden creative potential talents in children in such areas as painting and drawing. Yet, if families were very much concerned with every developmental stage of the child, they would be in a better position to identify those hidden potential talents in such areas as arts and craft much early and help in their development. Kenya, as a nation, is sitting on a goldmine of potential talents of children in painting and drawing that has not yet been exploited. The colonial socialization made us believe that it was only through academics that one can succeed in life. These beliefs and attitudes have been instilled in Kenyans such that it is hard to convince one that creative talents such as painting and drawing can earn someone a very comfortable living. This is shown in the way we view children who do not perform well in national examinations like the Kenya Certificate of Primary Education (KCPE) and Kenya Certificate of Secondary Education (KCSE). The society tends to see success in life in terms of good

performance in national examinations. The society does not stop to consider that the same children may have wonderful talents in creative areas such as painting and drawing that can be harnessed for their own good. Mutero (2000) observes that pressure to excel stifles the nurturing of creative talents.

Guttridge (as cited in Winzer, 1987) observes that the nation's future lies in their talented children, and not in oil, timber, gold and gas. Guttridge (ibid.) further asserts that it is the blindness to this reality of talented children that had brought about the failure of the society not to develop them. There are potential talents in every child, and should be exploited at an early age to come out fully. Kimathi (2000) notes that some parents observed that each child has his/her hidden talents and therefore, the parent's role is to identify and magnify them.

This paper therefore takes the view that a nation, can tap into the talents of its children in areas of arts and craft at an early age. According to Mwiria (1987), primary school children have numerous talents that

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can be exploited in this country but some parents put demands on their children to perform well in academics ignoring their talents. Some of the demands imposed on children are quite impossible to achieve. The *East African Standard* (1996, January 23) reported that a child aged 15 years was beaten to death because he had not performed well in the end of term examination in Kilgoris, Transmara District. There have been also some incidences where children have been humiliated due to poor performance in academics. There are also cases where children have been made to repeat classes several times in order to go to the next class. Mwakisha (1999) has noted that parents put pressure on their children to do well in academics so that they can join the professions of their (parents') choice. She argues that this is meant to compensate for what the parents missed at school. This pushing of children to excel in academics is what kills children's initiative in developing their creative talents. Given such incidents, it is necessary to examine family influences on children's creative abilities as an alternative to excelling academically.

Bloom (1985) observes that developing a talent in areas like painting and drawing is not something that can be achieved over-night. It does take a long time and commitment. It also needs strong discipline of mind. Therefore, it calls upon both parents to decide on how they would like to rear their children so as to develop their creative talents. In advanced nations like Hungary, Norway, Finland, Iceland, Sweden and France, this is already happening, where either the mother goes to work and pursues her career for a given time while the father remains to look after the child as he grows and helps him develop his talents. This arrangement alternates such that after a certain stage, may be at the age of 5 or 6, the mother would come home and let the father go to work. Bloom (1985) further observes that countries like Hungary, Norway, Finland, Iceland, Sweden and France recognise such arrangements since the state recognises that child rearing is just like any other professional career. These countries have also invested heavily in family policies. Some of the Third World countries have not reached such a stage.

Azuma (1986) has noted that:

When rearing her children a Japanese woman does not need a husband except as a supplier of money. A child is taken as the first priority to a woman. The mothers' devotion and indulgence evoke a strong sense of dependence in the child (p. 7).

In respect to this, one is bound to wonder as to how many modern parents take children as their first

priority. In traditional African Society, children were given first priority and marriages that did not have children were not appreciated and recognised. Children made strong bond of marriages. The society believed that children are the future guardians of the society in various ways.

Working mothers are not comfortable sitting at home all the time in the name of taking care of children. This shows the negative attitudes that the society has towards child rearing. Moulding children's characters and instilling values of talent development is not a short-term issue. This is an issue that needs a lot of devotion and commitment. Thalif (2000), also a news reporter, observes that while millions of children in rich countries are impoverished, the Nordic countries are happy due to high commitment they put on child rearing. This impoverishment of children affects their ability to develop their creative talents. To develop creative talents, a child also needs healthy minds. Therefore, parents have the responsibility of deciding what values to instil to the child to help in developing these creative talents. All along it has been widely thought that teachers as professionals are the only ones who can develop creative talents in children. Therefore, it necessary to investigate the role the family plays in influencing and identifying creative talents in children, specifically in the area of painting and drawing.

Critical Factors on a Child's Creativity at Home

There are various studies that had been carried out on creative talents of children in this country, but none focuses on the family, as a strong agent that can influence creativity in children, yet, the role the family plays is very important in nurturing children's creativity. Most of the studies have focused on other factors such as being handicapped, mentally retarded, child abuse, child neglect, child rejection, sexual abuse, rather than creativity. Yet the issue of identifying creative talents is so current that on the Kenya Broadcasting Corporation Mbotela (2001) has been very emphatic that the country does not appreciate, recognise, identify and develop creative talents that exist in the country.

Majority of the families still look at academics as much superior and valuable to natural talents that a child has. Some people argue that formal schooling, as found in most countries, may be the only best type of education to bring about rapid economic growth. Therefore, this makes both families and policy makers invest heavily in academic work rather than artistic areas. By concentrating on academics and ignoring creative talents in areas such as painting and drawing, the country has continued wasting what

would have been creative and talented citizens to serve it in areas different from the traditional professions, such as teaching, medicine, clerical, administrative work and many others.

The *Jua Kali* industry has shown that people have various creative talents that can be used given the right environment and early training. Most of the developed countries have had their fame through few people who are talented in areas like painting and drawing, like Picasso and Nadia who were and still are assets to their society. Developing countries have not invested in policies that encourage exploitations of creative talents. The author, therefore, sees the need to explore the role of the family in nurturing creative talents.

Children's Interaction with Parents

Family interaction is one of the most important aspects in child rearing. It is one area in which families learn the reactions of their children's interests. Brenda (1993) observes that parental responsibility is owed, not only to children but also to the society. He further contends that they expect parents to bring up their own children and so long as they meet their expectations to a reasonable standard, they will be respected for doing so.

While Brenda (1993) supports parents to bring up children themselves, the scholar does not illustrate what type of standard of the behaviour the society needs. The scholar does not also mention what the society expects from children who are brought up by parents themselves. The closeness of parents and free interactions with family members helps a child develop independent thinking and appreciation in what he does. This also helps parents to learn what type of materials they can provide. It is in this regard that Radford (1990) notes that Pablo Picasso (1881-1973) was a wizard painter who at the age of thirteen years was helped by his father who handed him painting brushes. Although Radford (1990) shows that Picasso's father helped him, he does not show the methods he used to help his son. He does not also show how Picasso related to his father. Handing him brushes does not show the various ways that his father used to help him develop his talents.

Motivational and environmental supports are very important in a child's activities. According to Hopkinson (1978), all those children who perform well early in their lives show that their homes provide stability and happiness. Durojaiye (1976) observes that the more sustained and emotionally extended family in the rural area, or a child brought up in traditional African family where he would freely

think is diminishing very fast. Extended family in traditional African society played a very important role in stimulating children's activities such as painting and drawing, woodcarving and stone carving. However, Durojaiye (ibid.) does not propose ways in modern society that can replace the extended family in helping a child.

Time Parents Spend with Children

According to Mwakisha (1999), many children complain of defective roles fathers play at home. She asserts further that many parents spend limited time with children. Being at home and providing basic needs by the father is not enough. Kamunyu (2000) notes that the moment one spends a lot of time with a child, he/she will develop confidence in one. This can make a child turn to the parent for any help. She notes further that however much parents are committed to their duties they must find time to be with the child.

Victor (1990) notes that, as a family of creatively talented children, one must be ready for very lively, curious, demanding, often adventurous and perhaps mischievous and difficult questions and also thousand unusual problems. Children have the capacity to ask many questions. They always want to know what they do not know; families have to be ready with answers if they are to satisfy these curious children. By asking all these questions, they are learning. Victor (1990) does not elaborate how families should deal with these million mischievous questions from children. There must be time set for children. This is the most valuable time a parent will learn more about his child's interest in areas such as arts and craft. It helps a parent share ideas about a possible future career based on the talents.

Bloom (1985) notes that, in a survey carried out, 75 percent of women interviewed believed that real fulfilment lay not in a job but in a home and children. According to Weru (1996), most parents spend much of their time in drinking places, social places discussing trivial issues without being at home in time with children. Instead, these parents use a lot of money to bribe children to call them good. Some buy a lot of fancy articles that stop children asking them where they spend most of the evenings after work. According to the African culture, children were not supposed to ask parents where they go and what they do with their time. But if we want to develop thinking and critical minds, we have to allow children to question our activities. It may not sound logical but children should be encouraged to do so, so that they have time with parents to ask what they think is disturbing them. Parents should explain sincerely

about their absence from home and the nature of their work.

Love shown by Parents at Home

Isaacs (1993) contends that in the family, a person has the assurance of being accepted and loved for what he is as a unique individual. He further asserts that it is possible in the family to stimulate and develop virtues and talents of children motivated by love. The stimulation of love in the family depends on both parents. They should show this love first towards themselves and act as role models. The moment this love is shown by parents, then it is obvious that children will also follow suit. In the event of misunderstandings between parents, a better way should be found that would solve such problem and avoid spilling over to the children. There must be tolerance towards each other. The main purpose is to build strong relationship.

A *Sunday Times* (1994, March 13) reporter notes that a home is not the beautiful magnificent buildings but the people and relaxed atmosphere; all the members of the family feel free and live peacefully and in harmony. This is the most important of all loving atmosphere. These are factors that make a home. A home can have beautiful buildings, modern cars, swimming pools, and still one does not find happiness. The conception of home and what makes it are always misplaced. The *Sunday Times* (1994, March 13) notes that a home is not just a house but also the people.

Love is commonly understood in three contexts, namely these are familial love, marital love and general love. In marital love, love is directed towards the opposite sex with the hope of making a family. In general love, we show our kindness, sympathy and general feelings towards mankind. This is the kind of love that Jesus of Nazareth in the Bible showed to all mankind. Familial love, on the other hand, is concerned with the love that shown to each member of the family irrespective of his age. It is this love that brings good relationships and understanding between the family members. Love brings people together. Parents are charged with certain responsibilities of guiding and stimulating children's interests in areas like arts and craft. This can well be done in a loving environment that allows children to reach parents easily.

Wang'ombe (1997) observes that while we want our children to perform well in school, we should communicate to them that our love and acceptance is unconditional whether they have passed or failed. He further points out that we should make them

understand that failing an examination is not abnormal and neither is it the end of the world. What is important is to help them cope. Although Wang'ombe argues that we should help children cope with failure, he does not suggest other alternatives a part from academic work. This is why it is important to investigate other ways that can help children also excel in other areas.

According to the *Sunday Nation* (1996, May 5), everyone has qualities, characteristics and potentialities, which are sometimes dormant. But the person best equipped to serve others is he who has managed to develop his talents. That is, someone with an all round type of education, which includes both cognitive and psychomotor skills. In addition, *Sunday Nation* (1996, May 5) observes that children from high socio-economic status complain that their parents bring them nearly all the basics and other luxuries; but what children mostly need is love. They argue that love is hard to come by from their parents. Several questions would arise from here. Does love miss from such homes because parents do not have time for children to interact with them, or does love miss because there are some family conflicts? For the purposes of this paper, if families were to treat love as one of the basics as suggested/stated in the *Sunday Nation*, the kind of attention needed from the family to develop talent could be established.

Griffin (1994) observes that children below 12 years should not be sent to boarding schools, as they need constant love of their parents. This love is meant to give them confidence in pursuing their talents. Bloom (1981) contends that the home has the greatest influence on the language development of a child and his ability in areas like arts and craft. Most development of talents in such areas like painting and drawing is viewed by psychologists, sociologists and anthropologists to start from home. It is the home that has to show and guide a child on how to use this language for his future interests. Dave (as cited in Bloom, 1981), notes that the quality of language used by parents and the standard they expect play an important role in a child's development of talents during the formative stages of development. Dave (ibid.) does not expound on what he means by the quality of language that should be spoken by parents during the formative years of a child at home so as to develop his creative talents in arts and craft.

There are two distinct issues that arise. The first aspect is the quality language which means the grammatical aspect, which must be clear, simple and straightforward. The other aspect deals with the language used at home: fatherly, motherly,

persuasive, encouraging, motivating and educative to make children be free and be able to communicate with parents freely. There is also a language that is full of commands ridiculing and scaring that will not bring parents closer to children to make them develop their talents in areas of their interest. At school, children use another language like English or Kiswahili yet when they come home they use another language like Luhya, Kikuyu, Luo, among other languages. For example a child who uses English at school yet at home resorts to either vernacular or Kiswahili will end up with conflicting interests and thoughts. But the most cardinal points in language are its harsh use by parents. Most parents are fond of these words, 'stupid' 'foolish', 'dunderhead', and 'idiot' and so on. Such a language affects a child psychologically and can traumatize him/her into thinking himself "stupid". This may destroy a child's capacity to express himself in areas such as education and areas of talents.

MATERIALS AND METHODS

The study was conducted in Eldoret Municipality in Uasin Gishu County, located at the North Rift Valley region of Kenya. There are 17 Secondary schools, 48 Primary Schools and 186 Nursery schools in this region. There are about 21,853 pupils in these primary schools. These primary schools are also categorized according to the Educational Act of (RoK, 1968) into three classes: the high cost, middle and low cost. It is from the 48 primary schools that twelve schools were purposively selected in the Municipality because of unique positions in their various categories. The study used purposive sampling, based on the previous knowledge that the teachers had on the pupils performance in such areas as painting pictures and, drawings of pictures to select a sample. Certificates achieved at various levels of competition such as school levels, district, and provincial, national as well as school records of the targeted population were also utilised. This also assisted in arriving at suitability of pupils to the sample.

Teachers of arts and crafts were selected according to their interests and experience in the subjects. All teachers from Kenyan Teacher Training Colleges (TTC) are trained to handle arts and crafts but not all have strong interests and experience to guide such creative talents. This was why the study selected those with strong interests using purposive sampling. Therefore, out of the twelve schools selected with strong interest in arts and craft, two teachers were selected in each school purposively to form part of the sample. Sixty parents were also selected

randomly to represent the parents of the selected 120 pupils.

The main research instruments for data collection in this study were questionnaires. This study involved three categories of respondents, namely selected pupils who are creatively talented in painting and drawing, parents of the selected pupils and the teachers who teach arts/crafts in the sampled schools. Data analysis was done using descriptive statistics.

RESULTS AND DISCUSSION

How Children Develop Creative Interest

The findings of the study confirmed that observation is a very powerful learning tool in any given environment. What we see makes an everlasting impression on our minds. From the findings of the study both parents (43%) and children (14%) agreed that children developed their interest through observation of drawn and pointed pictures, from the environmental, textbooks, magazines and newspapers. This is in line with Adair's (1990) views that curiosity is one of the permanent characteristic of a vigorous intellectual and, one of the prime aims of education; to develop inquisitive minds. Children who are curious would like to know what is around them. Bloom (1982) notes that parents can ensure that they allow natural curiosity to guide children's tasks.

Reading of newspapers, magazines and textbooks came second on the ways children develop their various interests. This is supported by Ademola (1987) who notes that a child learns the role of an adult through participation in the actual situation of daily life. Children will always do what their parents are doing by reading and finding out some knowledge concerning their creative talents. Komes *et al.* (1984) note that parents of creatively talented children read to their children three times each day and expose children to a variety of experiences. Some parents in Kenya or developing world practice this. Reading as well as exposing children to various experiences is one way of developing their creativity. Willings (1980) notes that where the father is seen to be literate and still advancing in his learning, usually by reading, this serves as a motivator for children with creative potentials. Reading which pupils rated 27% showing that children are keen to see what their parents do and then take it up. Yet the reading culture in Kenya is collapsing. This is supported by *People Digest* (1997, February 28), that the society is full of taught illiterates who do not inspire children into serious reading. The article argues that the African continent, and Kenya included, risks being bounded

in modern version of the oral tradition which will alienate its thinking unless it gets quickly to nurture the culture of reading among her people.

From the findings of the study, it was noted that the parents' and pupils' results differed on their rating of role models as a way of motivating one to creativity. Parents' results indicated that 17(33%) of the children were motivated by role models whereas children's results indicated 5(12.82%). There are many reasons here that could have led children to have given such percentage. One could be that, in Kenya, people do not value creative activities such as arts/craft very much as they value academic work. As Mutero (2000) observed, parents' pressure on children to excel in the examinations stifles nurturing of talents in such areas like arts/craft. These results are also supported by Mwiria (1987) who notes that well-off parents tend to stress academics rather than creative activities like arts/craft. Christie (1971) observes that children who have been tested for creativity have been found to have positive relationship with their fathers' occupational autonomy. But from the findings of the study, this did not tally at all. If this was so, most children could have selected role models as a source of their inspiration. Therefore, the pupils' results show that there are not many role models in the society to motivate them. Although the parents' results indicated that 17(33%) developed interests through role models, this could be because children were motivated by a few creative people around them.

Most of the role models in our society are those who have excelled in academic works rather than creativity in arts/craft. Christie (1971) observes that some of the architects they studied came from families where there was plentiful supply of successful and respectful relatives as suitable role models. Therefore, for a child to be motivated to a certain activity, he/she must see some role model. The role model aspect has been supported by Durojaiye (1971) who notes that children in traditional African society learnt from people around them. The people around the children were mostly members of the extended family and the members of the clan who could be blacksmiths. They acted as role models. Most children in contemporary society admire people with huge cars, expensive homes as role models and not certain skills in arts like painting/drawing. They also admire talents in music, drama and athletics. Role models also come as a result of a variety of activities that are performed in the village such as music, painting/drawing, poetry and so forth.

This is also supported by Abila (1994) who notes that most people mistake national schools and few private schools as centres of excellence. She argues that such schools do not cater for the creatively talented children but only those who are academically good. Furthermore, she argues that national schools only cater for those who conform to the established system and have no room for upgrading the talented children.

Time Spent with the Child/Interaction

From the findings of the study, 20(41%) of the parents spend time with their children, 27(55%) said they only occasionally spend time with their children and 2(4%) said that they never spend time with their children. From these findings, it is clear that at least 47(96%) spend time with their children. This is in agreement with what Janchandra (1988) advocates for the time a parent should stay with a child for both evenings and weekends. This is a clear indication that most parents have time with their children. Although the study indicated that parents at least had time for their children, the percentage shown for interaction while at home with the children was quite minimal.

Janchandra (1988) argues that a parent should stay with a child every evening and during the weekend at an average of 50-80% but when a parent is totally committed to his/her duty, at least 50% every weekends and evenings would suffice. This enables the parent to help and listen to a child's problems as well as encouraging his talents in such activities like arts/craft. Some parents also openly admitted that they had no time for their children because of heavy responsibilities that they had in their places of work. Some finish even half a year without being in touch with their children because of demands of their duties. Willings (1980) argues that a father being away from home for long periods tends to depress the performance of children in their activities. Omari (1982) too notes that when the father is away for a long time, there is a tendency for a child to only rely to a mother and ignore the father's advice. Parents should realise that being closer to the child helps him/her develop confidence in his/her work and activities.

This issue of time has also been raised by various people such as Weru (1996), Mwakisha (1999) and Folgeman (1987) who agree and emphasise that parents should have ample time with the child. They argue that most parents do not give enough time to children to explore and exploit children's potentialities like in arts/craft. Vallender (1987) observed that full-time mothering is unique in the sense that the mother has the time and hence, the patience to develop sensitivity to the child. This also

enables her to recognise and adapt to the child's individual needs. This is not something that our society may have recognised.

Most career women would prefer to pursue their career at the expense of child rearing. Although the modern society recognises parenting, it has not taken serious steps in helping it grow. This is why in Japan the society looks down upon a working lady who prefers working and entrusts a child to a stranger. This view is supported by Azuma (1986) who notes that:

If a Japanese mother had to work away from home the arrangement is tolerated on to the extent that she does not neglect her principal duty of child rearing. It is definitely regarded as unfortunate if the child had to be in the care of someone else while the mother works (p. 19).

Potential talents that children have cannot be exploited if time is not spared for them. It is impossible to develop African thinkers and creators of ideas in areas such as painting/drawing if the process of development does not begin right from homes and the children given individual attentions. The study also found out that interaction between parents and children is not adequate as it ought to be. Parents showed that 57% interact with children, 18% during meal times, and 8% during prayer time in the evenings. This is in disagreement with what Omari (1982) has suggested that a child feels happy when parents listen to him, share ideas together and play together in the evenings and weekends. Most parents take it that it is stressful to be with children all the time. There must be a programme that guides the activities at home. Time spared for taking children on the trip is time used to develop their interests in areas of talents and interest. This has been suggested by Kinyanjui (2000) who notes that most parents admit openly that they do not have time for children because of heavy and demanding responsibilities. However, as much as one is committed, there must be time for children; whether for creative activities or not.

Love Shown to Children

The findings from the study examined the subject of love shown to the child and its effect on creativity. According Isaacs (1993) a child should be praised and encouraged for what he or she does. The praises and presents instil a sense of confidence in what a child is doing and make him/her improve. These views are similarly shared by Janchandra (1988) who asserts that parents should love their children without comparing or showing any discrimination at all. The learning of self-control, moral and development of

talents is also facilitated by a sense of love. It is only the child who is loved and cared for who is able to become eventually a caring adult and a loving parent.

From the study, parents indicated that they showed parental love in different ways: 25(51%) showed their love through praises, 17(35%) showed love through giving presents and 7(14%) by taking children on trips. This was also in agreement with Mutero (2000) who suggests that to stimulate children's interests and creativity, parents should plan trips to interesting areas that will help stimulate their interests and talents. From the findings of the study, it was very encouraging to note that at least most parents showed love in various ways. However, 17(35%) parents regarded presents highly as one way of motivating their children. Vallender (1987) posits that most of the schools with maladjusted children, mental hospitals and prisons are a result of people who were not loved in their childhood life and who were rejected. This shows that love is an important factor in early childhood life. It brings children closer to parents and able to interact freely as parents explore and exploit a child's talents in areas like arts/craft. In the absence of love, a child may not be given feedback on what he/she knows and exploit it.

According to Isaacs (1993), it is in the family that a person has an assurance of being accepted and loved for what he/she is unrepeatable as a unique individual with such talents like painting/drawing. He notes that a child should be praised and encouraged for what he/she does. These praises and presents instil sense of confidence of what a child is doing and makes him/her improve it. The findings also agree with Janchandra's (1988) view that parents should love their children without comparing or showing any discrimination at all. The learning of self-control morals and development of talents is also facilitated by a sense of love. It is only the loved and cared for child who is enabled to become eventually a caring adult and a loving parent.

Some children tend to expect more affection from parents than others. Therefore, parents should be able to know how to handle such children so that they are not scared when approaching parents. They should not be rebuked, since such rebukes can kill the interest in whatever creative activity the child had developed.

From the study, it was noted that children gave love as the first factor with a mean of 2.55 when they were told to rank factors that stimulate creativity, while parents gave it third position with a mean of 3.17. Teachers gave it second position. This indicated an

agreement as all respondents recognized love as an important stimulator to creativity. A loving home is not based on materials (Vallender, 1987; Hakuta, 1986). A loving home is based on happiness, understanding, sharing issues and helping one another.

CONCLUSION AND RECOMMENDATIONS

It has been noted that the time spent with the child is very important. The respondents placed it among the top priorities for stimulating creativity. From the findings, it was established that interaction with parents is paramount to the development of a child's creative ability. The study showed that children are not given adequate time by their parents. In addition, there are no role models for painting/drawing that can stimulate children to develop their creativity instead; children rely on their own curiosity and reading in our modern society to develop their interest in painting/drawing. It has been noted that parents think that identification and development of creative talents in such areas like painting/drawing was the sole responsibility of the teachers. Thus a lot of talents are wasted due to the failure by parents to notice children's capabilities while at home.

It does not matter with whom the child stays with. What is most important is that parents, guardians and friends develop positive attitudes towards the child's creativity. Therefore, parents should always find time to be with children most of the evenings and weekends. This can be planned well in advance so that it becomes a routine exercise. It is crucial to note that parental love is a very important element that should be shown to children not by merely buying presents and giving to them but should be shown through constant interaction and sharing of views, activities and the work the child does at home.

Furthermore, parents should strive to act as positive role models to their child. This can be done through reading of various books, magazines, newspapers and so forth. They also leave children to pursue their own creative capabilities. They should also discard their official status and interact with children freely. The reading of newspapers, magazines and books helps children to develop curiosity to get more knowledge in their creative talents such as painting/drawing.

Parents should also know that they stand better chance to identify talents at home rather than the teachers who may not be specialised in doing so. In this connection, the Ministry of Education Science and Technology should establish a department for talented children; this would enforce the training of teachers for talented children. In this way they can

help parents in identifying these talents. This also calls upon the government to have a policy for creatively talented children similar to the one it has for physically and mentally handicapped children.

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