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Parenting style and creative potential of children

Estilo parental e potencial criativo de crianças

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ABSTRACT

These days, individuals must be able to think and produce creatively. Therefore, stimulating creative abilities forms an important objective for educators and professionals. Parenting style that includes daily child-rearing practices, creativity specific parent-child interactions, and perceptions about creativity relates fundamentally to the development of creative potential. These constructs shape children's understanding of their environment enabling them to form a mindset, personal qualities, traits and skills that help determine attitudes towards creativity. This preliminary study explored the relationship between parenting style and children's creative potential. Participating parents responded to questionnaires assessing the level of rigidity structure in daily child rearing practices, creativity specific parent-child interactions, and parental perceptions of their children's creative self-efficacy. Their children completed the Evaluation of Creative Potential (EPoC) instrument that measures convergent and divergent thinking in graphic and verbal domains. Although, we found no statistically significant relationship between parenting style and creative potential, several parent-child interactions correlated significantly with parental perceptions. The more parents encourage novelty, the more they perceive their children to show creative behavior. Additionally, too much support for direct creativity could diminish certain creativity - related behaviors such as fantasizing. These findings support the notion that parental attitudes and interactive behaviors

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are significant predictors of children's creative abilities, thus suggesting possible avenues for further research and educational practices to support novel, discovery activities.

Keywords: Parenting style. Multivariate model of creative potential. Evaluation of Creative Potential.

RESUMO

Hoje em dia, as pessoas precisam ser capazes de pensar e produzir de forma criativa. Por isso, a estimulação das habilidades criativas constitui um objetivo importante para educadores e profissionais. O estilo parental que inclui práticas cotidianas de educação dos filhos, interações entre pais e filhos especificamente voltadas para a criatividade e percepções sobre a criatividade se relaciona fundamentalmente com o desenvolvimento do potencial criativo. Estes construtos moldam a compreensão das crianças sobre seu ambiente, permitindo-lhes formar uma mentalidade, qualidades pessoais, traços e habilidades que ajudam a determinar atitudes em relação à criatividade. Este estudo preliminar explorou a relação entre o estilo parental e o potencial criativo das crianças. Os pais participantes responderam aos questionários avaliando o nível de estrutura de rigidez nas práticas cotidianas de educação dos filhos, as interações entre pais e filhos especificamente voltadas para a criatividade e as percepções dos pais sobre a autoeficácia criativa de seus filhos. Seus filhos preencheram o instrumento de Avaliação do Potencial Criativo (EPoC), que mede o pensamento convergente e divergente nos domínios gráfico e verbal. Embora não tenhamos encontrado qualquer relação estatisticamente significativa entre o estilo parental e o potencial criativo, várias interações pai-filho se correlacionaram significativamente com as percepções dos pais. Quanto mais os pais incentivam a novidade, mais eles percebem que seus filhos demonstram comportamento criativo. Além disso, apoio excessivo à criatividade direta poderia diminuir certos comportamentos relacionados à criatividade, como a fantasia. Estes achados apoiam a noção de que as atitudes dos pais e os comportamentos interativos são preditores significativos das habilidades criativas dos filhos, sugerindo assim possíveis caminhos para pesquisas e práticas educacionais adicionais para apoiar atividades inovadoras e de descoberta.

Palavras-chave: Estilo parental. Modelo multivariado de potencial criativo. Avaliação do potencial criativo.

Parenting style and creative potential of children

Creativity is an essential quality for personal and global socio-economic growth as rapid technological advancements and increasing competitiveness require the ability to think and produce creatively (LUBART; BESANÇON; BARBOT, 2019; PUGSLEY; ACAR, 2018). The acquisition of skills related to creativity such as open mindlessness, persistence and mental flexibility, risk taking and curiosity contribute to individual and global well-being both in the present and for generations to come.

Four-C Model of Creativity

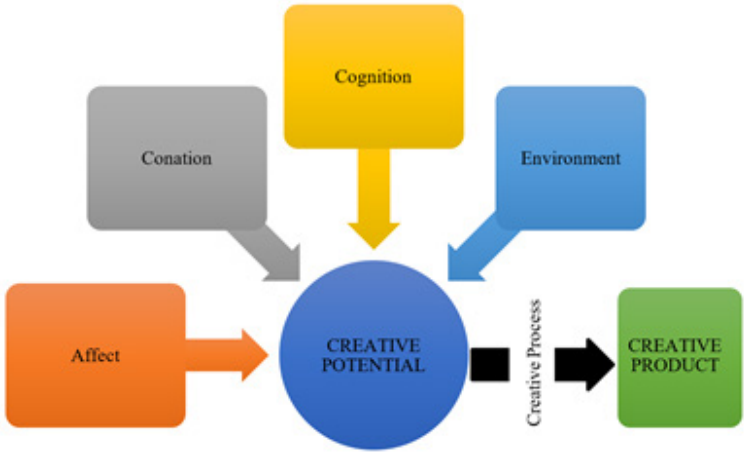
Creativity corresponds to the ability to produce new content adapted within its context. Rather than producing strange or off-topic ideas, creativity promotes originality with meaning and value in their context of production (LUBART; BESANÇON; BARBOT, 2019). Creativity manifests itself at four levels of achievement. At the personal level, *mini-c* creativity appears at the individual level when someone discovers something new and meaningful to themselves but not necessarily valued or recognized by others. *Little-c* creativity expands mini-creativity at the personal level through feedback and appreciation from others such as friends and family. The *Pro-c* level offers originality recognized by colleagues and associates in a professional environment such as the literary or scientific world. The fourth level, *Big C* creativity achieves eminence within a field through significant contributions recognized worldwide over time (KAUFMAN; BEGHETTO, 2009).

Multivariate Model of Creative Potential

Creativity guides the evolution of humankind. Since prehistoric times, our ancestors invented hunting tools, then improved them, an adaptation for their needs within their environment. The murals found in caves, such as those in Lascaux France illustrates how individuals achieved innovation within the sphere of visual communication (LUBART *et al.*, 2015). According to the Organization

for Economic Co-operation and Development (ANANIADOU; CLARO, 2009), children need to master a set of cognitive, social and emotional skills that enhance communication, cooperation, critical thinking and creativity in order to meet the challenges of the 21st century. Creative potential indicates what an individual *can* do when considering the implications of the environment, life experiences, and one's cognitive and emotional development. Creative potential can change and develop over time, and it is not necessarily a general creative capacity. For example, high potential within a scientific domain may not indicate high potential within another domain such as music. An individual's potential to create depends on the availability and accessibility to variables that, when combined contribute to the development of the creative process (LUBART; BESANÇON; BARBOT, 2019). This combination of components depicts the main principle underlying the Multivariate Model of Creative Potential (see Figure 1).

FIGURE 1 — MULTIVARIATE MODEL OF CREATIVE POTENTIAL



SOURCE: Dechaume and Lubart. The figure is adapted from the original: Lubart *et al*. (2015).

In the Multivariate Model of Creative Potential, cognitive factors refer both to general and specific domain knowledge and intellectual capacity such as mental flexibility and associative capacity. Conative factors include personality traits such as risk-taking and motivation. Affective factors relate to personal emotional qualities, and environmental factors consider the physical and social context surrounding the individual (e.g., school, community, family, culture). These components contribute to the *potential* for creativity and are engaged in the *process* through which a creative *product* may or may not be produced.

Creative potential is a latent capacity used during engagement with a task. A person who does not engage with a task will not be able to show or utilize their potential, and consequently, creative productivity within the task. Task engagement then relates to motivation as well as environmental factors that promote task engagement. For example, athletic potential to play rugby relates to the environmental conditions of physical stature and access to rugby training. Task engagement then becomes possible as a child grows physically and gains access to rugby practices. Otherwise, a child's athletic potential as a rugby player may remain latent and unexploited (BESANÇON; LUBART, 2015; STERNBERG; LUBART, 1995).

Measuring Creative Potential

Evaluating creative potential can occur either by measuring individual components or within a scenario-based evaluation testing environment under explicit demands (BESANÇON; LUBART, 2015). The componential evaluation approach considers generalized, domain-specific and task-specific abilities by measuring individual differences. Componential measurement includes cognition indicated through level of mental flexibility, conation with personality traits such as openness to new ideas, and motivational factors found on scales and questionnaires. The scenario-based approach measures *potential* rather than an actual effective *accomplishment* because the situation occurs within a test environment instead of within a naturally occurring event. Scenario-based evaluation measures production capacity when individuals encounter a domain-specific creative task (e.g., artistic, writing, musical) in two distinct phases, divergent-exploration and convergent-integrative.

In the divergent-exploratory thinking phase, a dynamic movement occurs among various elements in order to explore reflectively. In the divergent-explorative phase, an individual transcends boundaries of a particular problem or task and searches for new directions. This phase engages mental flexibility, openness, persistence, curiosity, and motivation as the individual explores the given task. An individual's existing knowledge base, skills to investigate, and environment support cognitive functions in the divergent-exploration phase. The convergent-integration phase features assimilation, grouping, and selective treatment of the elements collected during the divergent-explorative phase. The selective process leads to elaboration of a single idea or solution through convergence and integration (BESANÇON; LUBART, 2015).

Effect of family environment

Creative productivity requires environment support (DENG; WANG; ZHAO, 2016). Familial-based relationships provide the cognitive and affective basis as children develop their creative capacity. Parenting style defines the family environment and essentially refers to daily child-rearing practices, attitudes, perceptions, and interactive behaviors between parents and their children (JANKOWSKA; KARWOWSKI, 2019). Parenting style helps develop creative potential of children by shaping their understanding of their surroundings and by their ability to construct mindset, personal qualities, traits, and skills (CROPLEY, 1967; RUNCO; JOHNSON, 2002).

Lautrey (1980) described two elements that, when present in the family environment, contribute to the intellectual development of children. First, disturbances in daily life impact assimilation of knowledge, and second, a state of re-equilibrium provides an eventual construction of new knowledge. Specifically, Lautrey described the family environment as a source of disturbance that resists the Piagetian assimilation scheme as a necessary condition for re-equilibrium, and therefore, eventual construction of knowledge. Lautrey found these disruptive processes evident in both the general physical world and daily family functioning with rules of behaviors and habits that evoked a sense of regularity in both environments. This regularity allowed children to see the results of their actions from both the daily family environment, random events similarly to those occurring within the general physical world.

Lautrey (1980) described three different types of family environments based on a continuum of rigidity. At the lowest end of the rigidity continuum, disruptive events fail to be regulated, structured, and assimilated. Children are in a constant state of disequilibrium and therefore, may experience less cognitive construction.

At the other end of the continuum, children experienced more predictable family environments. Relationships between events seemed simple, regular, and known. Although predictable and structured environments provided regularity as a necessary condition for cognitive construction, they did not permit many situations that stimulated a state of disequilibrium. Therefore, possibilities of cognitive constructions occurred on a limited, restrictive basis. More recently, researchers founded an authoritarian parenting style linked with a tendency to value compliance traits and they found that a more restrictive familial environment negatively predicted creative development in children (FEARON; COPELAND; SAXON, 2013; TENNET; BERTHELSEN, 1997).

Lautrey (1980) identified a third familial environment situated between the low rigidity and high end of the continuum. In this environment assimilation was not guaranteed because events were not always regulated in the same way. In this midpoint environment, between low rigid and high rigid environment, an individual entered a state of disequilibrium when they failed to relate two *previously* integrated events. A new mediating event was necessary for re-assimilation, and eventual cognitive construction. These constructions occurred through an extension, expansion, or elaboration of the initial scheme.

Purpose of the present study

Broadly, this preliminary study explored the relationship between parenting style and the creative potential of children. We examined three constructs: daily child-rearing behaviors, creativity-specific parent-child interactions, and parental perceptions of their child's creative self-efficacy. We perceive these constructs as important contributing factors in what makes a family environment-creative. We evaluated the creative potential of children through four constructs of task accomplishment in two specific domains using divergent-exploratory and convergent-integrative cognition. Finally, we determined the relationship between each of the three parenting style constructs with the four constructs of creative potential of children.

Method

The study methodology examined the relationship between parenting style through a battery of three questionnaires and the creative potential of children through a series of tasks on the Evaluation of Potential Creative (EPoC) instrument. The three parenting style constructs were correlated with each of the four constructs measuring creative potential of children.

Participants and procedures

The primary investigator received approval for the study from both the primary school principal and the regional inspector of the French National

Education. Parents of children ages 6-11 attending a local French primary school in a small rural village outside Paris received an invitation letter describing the study. Sixty-three of 80 families contacted signed and returned a consent agreement. Participants could withdraw from the study at any point. Respondents received a sealed envelope with instructions, a battery of three self-reporting questionnaires totaling 53-items, and separate return envelope for completed questionnaires. Participants completed and returned questionnaires to the teachers. Each participant represented a family unit rather than individual parents, as either one or both parents completed the questionnaires.

The parenting style battery included basic demographic items. Family unit participants were predominantly of French nationality (98% fathers and 95% mothers). Their ages ranged from 30 to over 45 years, with a median age range of 35 to 40 for both fathers and mothers. Most parents (70.2% fathers; 79.6% mothers) either completed technical or academic post-secondary education; some (17.5% fathers; 15.3% mothers) completed only high school. Some fathers (12.3%) did not complete high school or secured manual skill training, and a few mothers (5.1%) did not complete high school. Family size ranged from having 1 to 4 children, and 88.2% of the families reported having two or more children.

We evaluated participating children (41.4% girls; 56.9% boys) individually in a private room at school in two test sessions scheduled a week apart. The interim time frame served to neutralize normal fluctuations in participants' creative abilities. The school grade level of children included first grade ($N = 13$; ages 6-7 yrs.), second grade ($N = 11$; ages 7-8), third grade ($N = 12$; ages 8-9), fourth grade ($N = 8$; ages 9-10), and fifth grade ($N = 13$; ages 10-11). Classroom teachers determined the order of individual participation in order to minimize disruptions with the daily functioning of the school and children's learning. Of the 63 families who agreed to participate, 58 families persisted. Two parents failed to complete questionnaires, and one withdrew; two children were absent for the assessment of creative potential.

Instruments

The study used a battery of parent questionnaires to evaluate parenting style and a measure of creative potential of school-age children. The parenting style grouped three constructs including (a) daily parenting behaviors derived from Lautrey's (1980) instrument; (b) specific interactive behaviors based on the Climate for Creativity in Parent-Child Relationship Questionnaire – CCP-CRQ (KWASENIESKA *et al.,* 2018), and (c) attitudes reflecting creative self-efficacy items based on Karwowski's *et al.* (2011) research. We used EPoC during the

two evaluation sessions with children to generate eight constructs measuring potential creativity of children.

EpoC

We used the French version of EPoC, Evaluation of Potential Creativity (LUBART; BESANÇON; BARBOT, 2011) to estimate children's creative potential. We selected the EPoC instrument for its multidimensional rather than unidimensional capacity. Most traditional measurements of creative potential focus on either divergent or convergent types of creative thinking. The EPoC assessment engages children in the creation process where they both produce many ideas from a single stimulus and produce a single solution integrating several elements. In this way, EPoC measures divergent-exploratory and convergent-integrative tasks in two domains familiar to school-aged children (verbal and graphic). The EPoC assessment requires children to meet with a trained evaluator for two separate sessions, each about 45 minutes in duration. The overall evaluation consists of eight child-friendly tasks from two domains with four configurations: divergent-graphic (DG), divergent-verbal (DV), convergent-integrative graphic (IG) and convergent-integrative verbal (IV). DG and DV tasks provide scores for fluency based on the number of productions and are norm-referenced. The IV and IG tasks are criterion-referenced and scored by two independent, qualified raters (BARBOT; BESANÇON; LUBART, 2016). The first evaluation session includes a short warm-up phase followed by four tasks. The second session, approximately one week later, was comprised of the four remaining tasks.

Parenting style questionnaires

The battery of parental questionnaires was comprised of several instruments. The first set of 20 multiple choice single selection items evaluated a continuum of rigidity expressed in daily practices and habits related to organization of time, space, physical activities, and social life of their children (LAUTREY, 1980). We adapted the 22-item questionnaire by removing 2 outdated items. Responses did not follow a particular order in measuring level of rigidity to avoid possible bias. For example, the *most rigid* response could appear as response one, two, or three with a similar pattern for the flexible and least rigid responses. However, all *most rigid* responses received a value score of one followed by a score of two for a more flexible level and three for the least rigid level. Possible scores ranged from 20 for *most rigid* to 60 for the

least rigid level. An example for an item measuring least rigid to most rigid construct appeared as: "When it is time to go to sleep …"
(1) My child goes to sleep at a fixed hour
(2) My child goes to sleep according to an hour that we have set up, but this time may vary depending on the situation (ex: if there is no school the next day)
(3) My child goes to sleep when they want to

The second questionnaire in the battery explored parent-child relationships concerning specific behaviors and actions related to creativity. We asked two independent bilingual researchers to translate the English version of The Climate for Creativity in Parent-Child Relationship Questionnaire – CCP-CRQ (KWASENIESKA *et al.*, 2018) into French, (with an additional translation check, back into English from French). Parents responded to this set of 23 questions on a 7-point Likert-type scale ranging from *not at all agree* to *strongly agree*. These items evaluated the specific parental behavioral patterns that might shape children's mindsets towards creativity. The CCP-CRQ included four subscales: parental encouragement to experience novelty and variety (e.g., "I show my child the multitude of colours of life and its complexity"); encouragement of non-conformism (e.g., "I often encourage my child to think outside of the box"); support of perseverance in creative efforts (e.g., "When my child has problems I support him and encourage him to consider different solutions"); and encouragement to fantasize (e.g., "I talk with my child about funny and strange imaginary situations and ideas ...") (KWASENIESKA *et al.*, 2018).

The third questionnaire measured Parental Perceptions of their children's' creative self-efficacy (KARWOWSKI *et al.*, 2011). Items in this questionnaire evaluated parental beliefs concerning their children's' creative abilities. We modified the original 11-item 4-point Likert scale by removing one ambiguous item. In this measure, parents responded to the items on a 4-point Likert scale ranging from *not at all* to *absolutely*. An example of this construct item stated, "I think that my child is a creative person". We asked parents to complete the parenting style questionnaire either separately or jointly.

Results

Descriptive statistics of parental responses on all three questionnaires appear in Table 1. Similarly to Lautrey's work (1980), we formed three rigidity level structure groups of participating parents. Out of a possible score response range of 20 to 60, parents were identified as either having rigid rules

(29-36; $N = 22$), flexible rules (37-40; $N = 21$) or low rule (41-46; $N = 15$) in their home environment. The low reliability for this questionnaire in our study ($\alpha = .372$) along with an 8-factor model explaining only 51% of the variance reflect the independent nature of most items within this questionnaire.

The measure of CCP-CRQ (KWASENIESKA *et al.*, 2018) of parent-child interaction in our study showed relatively high reliability ($\alpha = .706$). The subscales of the CCP-CRQ provided more detailed information on the types and nature of creativity specific parent-child interactions. The range of the subscale's reliabilities was between $\alpha = .735$ (6 items-encouragement of non-conformism) to $\alpha = .801$ (7 items-support of perseverance in creative efforts). In the third questionnaire measuring Parental Perceptions (KARWOWSKI *et al.*, 2011), parents rated children as more creative rather than less creative on their perceptions of their children's creative self. The overall reliability of this questionnaire in our study was high ($\alpha = .804$).

TABLE 1 – DESCRIPTIVE STATISTICS OF PARENTAL STYLE QUESTIONNAIRES

	PR	CC	PP	CC-SPCE	CC-ENC	CC-EENV	CC-EF
N	58	58	56	58	58	57	58
Mean	38.1	112	29.3	6.03	4.39	5.33	1.87
SD	3.84	11.7	4.19	0.67	1.14	0.85	1.14
Range	17	49	18	2.71	4.67	3.57	6
Minimum	29	90	20	4.29	1.83	3.29	1
Maximum	46	139	38	7	6.5	6.86	7
Skewness	-0.09	0.23	0.05	-0.48	-0.45	-0.51	2.85
Std. error skewness	0.31	0.31	0.31	0.31	0.31	0.32	0.31

Note. PR-Parental Rigidity, CC -Total score Climate for Creativity, PP - Parental Perceptions, CC-SPCE- Support of Perseverance in Creative Efforts, CC-ENC- Encouragement of Non-Conformism, CC-EENV- Encouragement to Experience Novelty and Variety, CC-EF- Encouragement to Fantasize.
SOURCE: Prepared by the authors.

The EPoC assessment provided data to examine the relationship between children's creative potential scores and their parent's responses on each of the three self-reporting scores on the parenting style questionnaires. Table 2 presents the Pearson's *r* correlation matrix used to examine these seven constructs.

TABLE 2 – PEARSON R CORRELATION BETWEEN PARENTING STYLE AND EVALUATION OF CREATIVE POTENTIAL (EPOC) CONSTRUCTS

	PR	CC	PP	CC-SPCE	CC-ENC	CC - EENV	CC-EF	DG	DV	IG	IV
PR	—										
CC	0.05	—									
PP	0.18	0.35**	—								
CC-SPCE	-0.13	0.47***	0.13	—							
CC-ENC	0.16	0.68***	0.21	-0.11	—						
CC-EENV	0.1	0.77***	0.27*	0.46***	0.24	—					
CC-EF	-0.14	0.11	0.1	-0.31*	0.06	-0.17	—				
DG	-0.15	-.05	0.03	-0.25	0.1	-0.02	-0.02	—			
DV	-0.14	0.04	0.2	-0.13	0.07	0.08	0.04	.25	—		
IG	0.26	0.06	0.02	0.09	-0.01	0.07	-0.05	.12	0.22	—	
IV	0.14.	0.06	0.22	-0.15	0.18	0.01	0.04	.22	0.43**	0.333*	—

*$p < .05$, ** $p < .01$, *** $p < .001$

Note. PR-Parental Rigidity, CC -Total score Climate for Creativity, PP - Parental Perceptions, CC-SPCE- Support of Perseverance in Creative Efforts, CC-ENC- Encouragement of Non-Conformism, CC-EENV- Encouragement to Experience Novelty and Variety, CC-EF- Encouragement to Fantasize

SOURCE: Prepared by the authors.

We were unable to identify a relationship between EPoC scores and the three questionnaires comprising our parenting style battery. We found a significant correlation between the CCP-CRQ scale (KWASENIESKA *et al.*, 2018) and the Parental Perceptions scale (KARWOWSKI *et al.,* 2011) (r = .348, *p < .01). Similarly, we found a significant correlation between the Parental Perceptions scale* (KARWOWSKI *et al.*, 2011) and the CCP-CRQ (KWASENIESKA *et al.,* 2018) subscale of Encouragement to Experience Novelty and Variety ($r = .270$, $p < .05$). We found a significant negative correlation between the CCP-CRQ (KWASENIESKA *et al.,* 2018) subscale of Support of Perseverance in Creative Efforts subscale and Encouragement to Fantasize subscale ($r = -.315$, $p < .05$). The intercorrelations among the EPoC tasks, indicated that verbal and graphic domains were not totally disconnected and that scores could be linked. For example, in an integrative-graphic task, children could mix verbal and graphic creativity when explaining their graphic production.

Discussion

In this preliminary study, we explored three constructs of parenting style that may influence the creative potential of children. More specifically, we considered the effect of parental level of rigidity structure, explored the links between creativity specific parent-child interactions, and lastly, explored parental perceptions of their children's' creative self-efficacy. The conceptual basis for the parenting style component indicates how parents show their recognition and express their values to their children in a daily, repetitive manner. In doing so, they shape personal qualities and construct skills and traits which can either promote or inhibit creativity (KWASENIESKA *et al.*, 2018; LAUTREY, 1980). Our analysis did not find a statistically significant relationship between children's performance on EPoC tasks and parental levels of rigidity assessments. This finding merits a closer evaluation of each item related to the daily practices and habits between parents and their children and a review of the parental rigidity structure construct within the framework of creativity in the home environment. Furthermore, it is of interest to evaluate the nature of the relationship between parenting style and creative potential. Specifically, can this relationship be described as nonlinear as opposed to a linear, causal relationship?

Scores on the CCP-CRQ questionnaire (KWASENIESKA *et al.*, 2018) did not correlate significantly with scores on the EPoC tasks. However, CCP-CRQ (KWASENIESKA *et al*., 2018) scores did correlate significantly with Parental Perceptions (KARWOWSKI *et al.*, 2011) scores, and therefore indicated potential conceptual similarities between CCP-CRQ (KWASENIESKA *et al.*, 2018) and Parental Perceptions (KARWOWSKI *et al.*, 2011) questionnaire. The findings indicated that parent-child interactions correlated significantly with parental perceptions thus supporting the notion that parental attitudes and interactive behaviors are significant predictors of children's creative abilities (CSIKSZENTMIHALYI, 1996; GUTE *et al.*, 2008; KWASENIESKA *et al.*, 2018). Of interest is the significant correlation between parental perception of children's creative self-efficacy and interactions and behaviors relating to parental encouragement to experience novelty and variety. This result indicates that the more parents encourage novelty, the more they perceive that their children show creative behavior.

We found a significant negative correlation between the CCP-CRQ (KWASENIESKA *et al*., 2018) subscale of Encouragement to Fantasize with that of the CCP-CRQ (KWASENIESKA *et al.*, 2018) subscale of Support of Perseverance in Creative Efforts. This correlation provided insight into the type

of behaviors that may hinder a full engagement with creativity in the home environment. This may suggest that too much support for direct creativity can diminish children's engagements in behaviors such as fantasy, or that fantasizing is too demanding within the context of daily life. Fantasizing demands certain creativity related traits such as autonomy, independence, and questioning of authority and socio-cultural values which are possibly more difficult to adopt on a daily basis than conformity and compliance (PUGSLEY; ACAR, 2018).

Conclusion

Creativity corresponds to the ability to produce new content adapted within its context. Creative potential indicates what an individual can do when considering the implications of the environment, life experiences, and the person's cognitive and emotional development. The components of the Multivariate Model of Creative Potential, contribute to the potential for creativity and are engaged in the process through which a creative output may or may not be produced. Creative productivity requires environmental support. Familial-based relationships provide the cognitive and affective basis as children develop their creative capacity by shaping their understanding of their surroundings and by their ability to construct mindset, personal qualities, traits, and skills. Broadly, this preliminary study explored the relationship between parenting style and the creative potential of children.

The correlations concerning parent-child interactions with parental perceptions do not allow a causal link to be determined. However, they suggest possible avenues for further research and educational practices to acknowledge and support novel, discovery activities. Beginning with the most essential, everyday life events, parents who engage in creative interactive behaviors, value qualities related to creative self-efficacy, and maintain these competencies support the creative potential of their children. Identifying constructs within parenting styles responsible for the development of creative potential enable us to accept and integrate those practices and behaviors, into our families, schools, and communities. By incorporating these behaviors at the family level, we will be able to acknowledge their essence and utility at a larger, social level.

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