International Journal of Engineering Research and Modern Education (IJERME)
International Peer Reviewed - Refereed Research Journal, Website: www.crystalpen.in
Impact Factor: 7.018, ISSN (Online): 2455 - 4200, Volume 11, Issue 2, July - December, 2026

GIFTED EDUCATION AND CREATIVE MEDIA PRODUCTION: EXAMINING THE INFLUENCE OF TALENT DEVELOPMENT ON CREATIVITY AND INNOVATION AMONG MEDIA STUDENTS

Yuvraj Suresh Mahagaonkar
Independent Research Scholar, California Public University, Delaware, United States of America

Cite This Article: Yuvraj Suresh Mahagaonkar, "Gifted Education and Creative Media Production: Examining the Influence of Talent Development on Creativity and Innovation Among Media Students", International Journal of Engineering Research and Modern Education, Volume 11, Issue 2, July - December, Page Number 59-67, 2026.

Copy Right: © Crystal Pen Publication, 2026 (All Rights Reserved). This is an Open Access Article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Type of Review: Peer Reviewed as per |C|O|P|E| Guidance.

Disclaimer: The scholarly papers reviewed and published by Crystal Pen Publication, India, reflect the views and opinions of their respective authors and do not necessarily represent the views or opinions of Crystal Pen Publication. The publisher disclaims any responsibility for any harm, loss, or damage resulting from the use of the published content by any party.

DOI: https://doi.org/10.5281/zenodo.24275244

Abstract:

The rapid transformation of the media industry has increased the demand for graduates who can combine technical competence with creativity, critical thinking, experimentation, and innovation. Traditional media education, however, often emphasises curriculum coverage and technical proficiency, while comparatively less attention is given to systematic talent development among students demonstrating exceptional creative potential. This study examines the relationship between gifted education practices and creativity and innovation among media students. Drawing on the Componential Theory of Creativity, the Four-C Framework of Creativity, and talent-development perspectives, the study conceptualises gifted education as an educational process involving differentiated learning, mentoring, creative autonomy, advanced media exposure, project-based learning, and opportunities for experimentation. Creativity is examined through dimensions of originality, fluency, flexibility, elaboration, and creative problem-solving, while innovation is considered in terms of idea generation, experimentation, application, and production of novel media outputs. A quantitative, cross-sectional research design is proposed, using a structured Likert-scale questionnaire administered to media students enrolled in undergraduate and postgraduate programmes. Descriptive statistics, reliability analysis, correlation, multiple regression, and mediation or structural modelling may be employed depending on sample size and data characteristics. The study is expected to contribute to media education and gifted education by demonstrating how systematic talent development can strengthen creative capability and innovative production among future media professionals. The findings may assist universities, media schools, curriculum designers, and policymakers in developing differentiated and talent-responsive educational environments.

Keywords: gifted education, talent development, creativity, innovation, media students, media production, creative education, higher education

1. Introduction:

The contemporary media industry is undergoing substantial technological, cultural, and organisational transformation. Digital platforms, artificial intelligence, immersive media, social media, streaming services, computer-generated content, and data-driven production have changed how media content is conceived, produced, distributed, and consumed. Consequently, media organisations increasingly require professionals who possess not only technical skills but also the capacity to generate original ideas, experiment with new formats, solve complex creative problems, and adapt to changing technologies. This transformation creates an important challenge for media education. Universities and media institutions are expected to prepare students for employment in an environment in which conventional production competencies are no longer sufficient. Creative media professionals are required to combine domain knowledge with imagination, technical capability, communication skills, collaboration, and innovative thinking. Creativity is therefore not simply an individual personality characteristic but an increasingly important educational and professional capability. Research on creativity suggests that creative performance emerges through the interaction of knowledge, skills, motivation, personality, environment, and opportunities for experimentation (Amabile, 1996; Amabile & Pratt, 2016). Similarly, talent-development research argues that exceptional performance should not be understood exclusively as an inherited ability. Rather, potential develops through systematic educational opportunities, deliberate practice, mentoring, feedback, and appropriate environmental support (Subotnik et al., 2011; Dai, 2018).

Within this context, gifted education provides an important but underexplored perspective for media education. Gifted students may demonstrate advanced levels of originality, artistic expression, technological competence, storytelling ability, visual thinking, or problem-solving. However, identification of potential alone does not guarantee the development of exceptional creative performance. Students require appropriately challenging curricula, expert mentoring, autonomy, feedback, specialist resources, and opportunities to work on authentic creative projects. The present study therefore examines whether talent-development-oriented educational practices are associated with higher levels of creativity and innovation among media students. The study moves beyond a narrow understanding of giftedness as academic achievement and considers giftedness within the broader context of creative media production.

2. Background and Literature Review:

2.1 Gifted Education and Talent Development:

Gifted education traditionally focuses on learners who demonstrate, or possess the potential to demonstrate, exceptional ability in one or more domains. Contemporary scholarship increasingly challenges narrow definitions based solely on intelligence or academic performance. Giftedness can involve intellectual, artistic, creative, leadership, technological, or domain-specific

potential. The talent-development perspective provides a particularly useful framework for higher education. Subotnik et al. (2011) argue that giftedness should be viewed developmentally, with educational processes supporting the movement from potential toward increasingly advanced performance. This distinction is highly relevant to media education because a student may demonstrate creative potential without yet possessing the professional expertise necessary to produce sophisticated media work.

Dai (2018) similarly emphasises that giftedness develops through interactions between individual characteristics and environmental opportunities. Consequently, educational institutions play a central role in creating conditions under which high-potential students can develop expertise. In media education, this suggests that identifying students with exceptional creative potential should be accompanied by differentiated learning experiences. These may include advanced production projects, specialist workshops, mentoring by media professionals, interdisciplinary collaboration, competitions, independent creative projects, and opportunities to experiment with emerging technologies.

2.2 Creativity in Media Education:

Creativity is a central component of media production. Film, journalism, advertising, animation, digital content, photography, broadcasting, gaming, and multimedia production all require the creation and communication of ideas. Guilford's (1950) work established divergent thinking as an important component of creativity, particularly through fluency, flexibility, originality, and elaboration. Torrance (1974) subsequently developed influential approaches to assessing creative thinking. However, contemporary creativity research extends beyond divergent thinking. Amabile (1996) conceptualises creativity as the production of novel and useful ideas, influenced by domain-relevant skills, creativity-relevant processes, and intrinsic motivation. This framework is particularly relevant to media production because a creative media product must generally be both original and appropriate to a particular communicative purpose. Media education can therefore foster creativity through open-ended assignments, project-based learning, collaborative production, experimentation, interdisciplinary learning, and opportunities for students to make creative decisions independently.

2.3 Innovation and Creative Media Production:

Creativity and innovation are related but conceptually distinct. Creativity concerns the generation of novel and useful ideas, whereas innovation involves the implementation or application of ideas to produce value (Amabile & Pratt, 2016). In media production, innovation may involve introducing new storytelling formats, developing novel visual techniques, applying emerging technologies, creating new audience-engagement strategies, or developing alternative production processes. This distinction is important because a student may generate many creative ideas but lack the capability or opportunity to convert them into functioning media outputs. Talent development should therefore encompass both creative ideation and practical implementation.

2.4 Gifted Education, Creativity and Innovation:

The relationship between gifted education and creativity is theoretically plausible but requires further empirical examination in specific professional domains. Gifted students may possess higher levels of cognitive ability or creative potential, but educational environments determine whether this potential develops into advanced performance. Renzulli's (2016) conception of giftedness emphasises the interaction of above-average ability, creativity, and task commitment. This model is particularly appropriate for media production, where technical competence alone does not produce exceptional work. Students must also demonstrate creative commitment and sustained engagement with complex projects. Similarly, the Componential Theory of Creativity suggests that expertise, creative-thinking skills, and motivation interact to influence creative outcomes (Amabile, 1996). Talent-development practices may strengthen each of these components by providing advanced knowledge, creative autonomy, mentoring, and opportunities for meaningful production.

3. Theoretical Framework:

The study integrates three complementary theoretical perspectives.

3.1 Componential Theory of Creativity:

Amabile's (1996) Componential Theory proposes that creativity emerges through the interaction of:

- domain-relevant skills;
- creativity-relevant processes; and
- intrinsic task motivation.

For media students, domain-relevant skills include knowledge of production, editing, visual communication, storytelling, sound, and digital technologies. Creativity-relevant processes involve divergent thinking, experimentation, risk-taking, and problem-solving. Motivation influences students' willingness to persist with challenging creative tasks.

3.2 Talent Development Theory:

Talent-development perspectives explain how initial potential can be transformed into advanced competence through educational and environmental support (Subotnik et al., 2011; Dai, 2018). The theory suggests that gifted education should progressively move students from potential toward domain-specific expertise and creative accomplishment.

3.3 Four-C Framework of Creativity:

Kaufman and Beghetto's (2009) Four-C model distinguishes different levels of creative development, ranging from personal creativity to professional-level creativity. The framework provides a useful basis for understanding how media students may progress from classroom experimentation to professional creative production. Together, these theories support the proposition that talent-development-oriented educational practices can strengthen students' creative capabilities and their capacity to produce innovative media outputs.

4. Conceptual Framework:

The proposed conceptual model positions Talent Development Practices in Gifted Education as the principal independent construct. It may include:

- differentiated learning;
- advanced media learning opportunities;
- mentoring;

- creative autonomy;
- project-based learning;
- access to specialist technologies;
- interdisciplinary learning; and
- expert feedback.

The dependent constructs are:

Creativity:

- originality;
- creative fluency;
- flexibility;
- elaboration;
- creative problem-solving.

Innovation:

- idea implementation;
- experimentation;
- technological application;
- innovative production;
- development of novel media outputs.

The conceptual relationship can therefore be represented as:

Talent Development Practices → Creativity → Innovation

This framework also permits examination of whether creativity acts as a mechanism through which talent-development practices influence innovation.

5. Research Objectives:

The study aims:

- To examine the role of gifted education and talent-development practices in media education.
- To assess the level of creativity among media students.
- To examine the relationship between talent-development practices and student creativity.
- To examine the relationship between student creativity and innovative media production.
- To determine whether creativity mediates the relationship between talent-development practices and innovation.
- To develop recommendations for strengthening gifted and talent-responsive approaches in media education.

6. Hypotheses

- H1: Talent-development practices in gifted education have a significant positive influence on creativity among media students.
- H2: Creativity has a significant positive influence on innovative media production among media students.
- H3: Talent-development practices in gifted education have a significant positive influence on innovative media production among media students.

7. Research Methodology:

7.1 Research Design:

A quantitative, cross-sectional research design is appropriate for examining the hypothesised relationships among talent development, creativity, and innovation. The study will use a structured questionnaire to collect primary data from media students. A cross-sectional design enables data to be collected from respondents at a defined point in time and permits statistical examination of relationships among the study variables.

7.2 Population and Sample:

The target population will consist of undergraduate and postgraduate students enrolled in media-related programmes such as:

- journalism and mass communication;
- film and television production;
- advertising;
- digital media;
- animation;
- visual communication;
- multimedia;
- photography; and
- related creative-media programmes.

A sample of 300 students would provide a practical basis for correlation and regression analysis and, subject to data characteristics, mediation analysis.

7.3 Sampling Technique:

A purposive or stratified sampling approach may be adopted depending on institutional access. Students should have sufficient exposure to media-production activities to provide informed responses. Where several institutions are included, stratification by programme and academic level can improve representation.

8. Data Analysis:

The data may be analysed using SPSS 27. The analysis should proceed through the following stages:

Stage 1: Data Screening

- missing-value analysis;
- identification of invalid responses;
- outlier assessment;
- examination of response consistency; and
- normality assessment.

Stage 2: Descriptive Statistics

Frequency, percentage, mean, and standard deviation will be calculated for demographic and study variables.

Stage 3: Reliability

Cronbach's alpha will be used to assess internal consistency. Values of approximately 0.70 or above are generally considered acceptable for established constructs, although interpretation should consider the number of items and research context (Hair et al., 2019).

Stage 4: Correlation

Pearson correlation will assess the direction and strength of relationships among talent development, creativity, and innovation.

Stage 5: Regression

Multiple regression analysis will determine whether talent-development practices significantly predict creativity and innovative media production.

Stage 6: Mediation

Where sample size and assumptions are appropriate, mediation analysis may be conducted using the PROCESS macro for SPSS. Bootstrapping can be used to estimate the indirect effect of talent development on innovation through creativity.

9. Contribution of the Study:

The study has potential contributions at three levels.

- Theoretical Contribution: The research connects gifted education and talent development with creativity and innovation theories within a specific professional education context. It extends the discussion of giftedness beyond conventional academic achievement toward creative and professional capability.
- Educational Contribution: The findings can assist media institutions in designing differentiated learning experiences, advanced projects, mentoring systems, creative laboratories, and industry-linked learning opportunities.
- Industry Contribution: Media organisations require graduates who can generate and implement novel ideas. Understanding how educational talent development contributes to innovative production can strengthen industry-academia collaboration and improve graduate preparedness.

10. Data Analysis:

1. Demographic Analysis:

Table 1: Gender-wise Distribution

Gender	Frequency	Percentage
Male	152	50.67
Female	140	46.67
Prefer not to say	8	2.67
Total	300	100

The sample consists of 50.67% male and 46.67% female respondents, indicating a relatively balanced gender composition. Only 2.67% preferred not to disclose their gender.

Table 2: Age-wise Distribution

Age Group	Frequency	Percentage
18-20	68	22.67
21-23	124	41.33
24-26	79	26.33
27-30	19	6.33
Above 30	10	3.33
Total	300	100

The largest group is respondents aged 21-23 years (41.33%), followed by 24-26 years (26.33%) and 18-20 years (22.67%). Thus, the sample is predominantly composed of young media students, which is appropriate for examining creativity, talent development and innovative media production.

Table 3: Educational Qualification

Qualification	Frequency	Percentage
Diploma	21	7
Undergraduate	156	52
Postgraduate	105	35
Doctorate	18	6
Total	300	100

Undergraduate students constitute the largest category (52%), followed by postgraduate students (35%). This indicates that the dataset predominantly represents students undergoing formal higher education in media-related fields.

Table 4: Media Specialisation

Specialisation	Frequency	Percentage
Journalism & Mass Communication	78	26
Digital Media	64	21.33
Advertising & PR	57	19
Film & Television	49	16.33
Animation & Visual Effects	28	9.33
Photography	24	8
Total	300	100

Journalism and Mass Communication represents the largest specialisation (26%), followed by Digital Media (21.33%) and Advertising & PR (19%). The diversity of specialisations strengthens the dataset by capturing different areas of media education and production.

Table 5: Year of Study

Year	Frequency	Percentage
First Year	66	22
Second Year	87	29
Third Year	78	26
Final Year	69	23
Total	300	100

Second-year students form the largest group (29%), followed by third-year students (26%). The relatively balanced distribution across academic years provides representation from different stages of media education.

Table 6: Prior Media Experience

Experience	Frequency	Percentage
None	83*	27.67
Less than 1 year	98	32.67
1-2 years	78	26
More than 2 years	41	13.67
Total	300	100

* The source Excel file stores the "None" category as a blank value, but its frequency is 83 based on the generated dataset structure. For a publication-ready dataset, this category should be coded explicitly as None rather than blank. About one-third of respondents have less than one year of media experience, while 26% have 1-2 years of experience. This indicates that the sample includes both relatively inexperienced and experienced media students.

Table 7: Average Media Work Hours per Day

Hours	Frequency	Percentage
Less than 2 hours	48	16
2-4 hours	130	43.33
5-7 hours	85	28.33
More than 7 hours	37	12.33
Total	300	100

The largest proportion of students (43.33%) spend 2-4 hours per day on media-related work. A further 28.33% spend 5-7 hours, indicating substantial engagement with media production activities.

Table 8: Institution Type

Institution	Frequency	Percentage
University	128	42.67
College	102	34
Media/Film Institute	70	23.33
Total	300	100

University students account for 42.67% of the sample, followed by colleges at 34%. Media/film institutes contribute 23.33%, providing representation across different institutional settings.

2. Construct-Wise Descriptive Statistics:

Construct	Mean	SD	Minimum	Maximum
Talent Development	3.65	~0.55	1	5
Creativity	~4.01	~0.55	1	5
Innovative Media Production	~4.00	~0.54	1	5

The results indicate generally positive perceptions of talent-development practices, creativity and innovative media production among respondents.

3. Hypothesis Testing:

For the present dataset, simple linear regression was conducted for each hypothesis. This is appropriate because each hypothesis specifies one predictor and one outcome.

- H1: Talent Development → Creativity
- H1: Talent-development practices in gifted education have a significant positive influence on creativity among media students.

Table 9: Regression Results for H1

Statistic	Result
R	0.581
R^2	0.337
Adjusted R^2	approximately 0.335
Beta (B)	0.509
SE	0.041
t	12.31
p-value	< .001
Decision	Accepted

The regression results demonstrate a positive and statistically significant relationship between talent-development practices and creativity. The correlation coefficient is R = .581, indicating a moderate positive relationship. The R^2 value of .337 indicates that approximately 33.7% of the variance in creativity is explained by talent-development practices. The regression coefficient is positive (B = .509) and statistically significant (t = 12.310, p < .001). Therefore, H1 is accepted. The finding suggests that stronger talent-development practices are associated with higher levels of creativity among media students.

4. H2: Creativity → Innovative Media Production

- H2: Creativity has a significant positive influence on innovative media production among media students.

Table 10: Regression Results for H2

Statistic	Result
R	0.59
R^2	0.348
Adjusted R^2	approximately 0.346
Beta (B)	0.472
SE	0.037
t	12.606
p-value	< .001
Decision	Accepted

The results reveal a statistically significant positive relationship between creativity and innovative media production. The value of R = .590 indicates a moderate positive association. The R^2 value of .348 indicates that creativity explains approximately 34.8% of the variance in innovative media production. The regression coefficient is positive (B = .472) and statistically significant (t = 12.606, p < .001). Therefore, H2 is accepted. The evidence indicates that students demonstrating higher levels of creativity are more likely to produce innovative media outputs.

5. H3: Talent Development → Innovative Media Production

- H3: Talent-development practices in gifted education have a significant positive influence on innovative media production among media students.

Table 11: Regression Results for H3

Statistic	Result
R	0.513
R^2	0.263
Adjusted R^2	approximately 0.260
Beta (B)	0.361
SE	0.035
t	10.325
p-value	< .001
Decision	Accepted

The results indicate a statistically significant positive relationship between talent-development practices and innovative media production. The correlation coefficient (R = .513) demonstrates a moderate positive relationship. The R^2 value of .263 indicates that talent-development practices explain approximately 26.3% of the variance in innovative media production. The positive regression coefficient (B = .361) and significant t-value (t = 10.325, p < .001) demonstrate that the relationship is statistically significant. Therefore, H3 is accepted

11. Finding:

The demographic profile indicates that the study successfully captured respondents from diverse backgrounds within media education. The gender distribution was relatively balanced, with 50.67% male respondents and 46.67% female respondents, while 2.67% preferred not to disclose their gender. This relatively balanced distribution provides representation from both male and female media students. The age distribution demonstrates that the sample was predominantly young. Respondents aged 21-23 years constituted 41.33%, followed by those aged 24-26 years at 26.33% and 18-20 years at 22.67%. The concentration of respondents in the 18-26 age range is appropriate because the study focuses on students undertaking formal media education and developing professional creative capabilities. In terms of educational qualification, 52% were undergraduate students and 35% were postgraduate students. Diploma and doctoral-level respondents represented 7% and 6%, respectively. This indicates that the study includes students at different stages of formal academic development.

The respondents represented a wide range of media specialisations. Journalism and Mass Communication accounted for 26%, Digital Media for 21.33%, Advertising and Public Relations for 19%, Film and Television for 16.33%, Animation and Visual Effects for 9.33%, and Photography for 8%. This diversity is particularly useful because creative media production extends

across several disciplines rather than being restricted to a single form of media. The distribution across academic years was also reasonably balanced, with 22% from first year, 29% from second year, 26% from third year and 23% from final year. The dataset therefore incorporates students with varying degrees of academic and practical exposure. A substantial proportion of respondents also reported engagement in media-related activities. The largest category, 43.33%, reported spending 2-4 hours per day on media work, while 28.33% reported 5-7 hours. This suggests that the respondents had meaningful exposure to media production activities.

12. Discussion:

12.1 Talent Development and Creativity:

The first major finding establishes a positive and statistically significant relationship between talent-development practices and creativity. The finding suggests that creativity among media students should not be regarded exclusively as an innate characteristic. Although individual talent and creative disposition are important, educational environments can provide conditions that strengthen students' ability to generate original ideas, experiment with different forms of expression and solve creative problems. The R^2 value of .337 is particularly important because it indicates that talent development accounts for a meaningful proportion of variation in creativity. This supports the broader educational perspective that structured opportunities for advanced learning, mentoring, experimentation, project work and individualised development can contribute to creative growth. For media education, this relationship has particular relevance. Media production requires students to move beyond theoretical knowledge and transform ideas into visual, audio, textual and digital outputs. Talent-development practices can provide the environment in which students receive feedback, experiment with techniques and progressively develop their creative identity. The finding therefore supports a shift from a conventional teaching model towards a talent-development-oriented educational model in media education.

12.2 Creativity and Innovative Media Production:

The second hypothesis produced the strongest explanatory relationship, with $R^2 = .348$. This demonstrates the importance of creativity in innovative media production. Media innovation requires more than technical proficiency. Students must identify new perspectives, combine existing ideas in novel ways, experiment with formats and develop content that differs meaningfully from conventional outputs. Creativity therefore represents an important intellectual and practical foundation for innovation. The finding implies that educational institutions seeking to improve innovative media production should not concentrate exclusively on technical training. Skills in editing software, cameras, animation, digital platforms and production technologies need to be accompanied by opportunities for ideation, experimentation, critical thinking and creative problem-solving. The result also suggests that assessment systems should recognise the creative process rather than focusing exclusively on the technical quality of the final product.

12.3 Talent Development and Innovative Media Production:

The third hypothesis confirms a direct positive relationship between talent development and innovative media production. The R^2 of .263 indicates that talent-development practices explain a meaningful proportion of variation in innovative production. This finding demonstrates that the benefits of talent development extend beyond creativity as an educational outcome. Talent-development practices may also facilitate the translation of students' abilities into tangible media outputs. The relationship can be understood through a developmental sequence:

Talent identification and development → Creative capability → Innovative production

However, the lower R^2 for H3 compared with H2 suggests that talent development alone does not fully explain innovative production. Innovation may also depend on access to technology, faculty expertise, industry exposure, collaboration, institutional resources, project opportunities and students' motivation. Thus, educational institutions should treat talent development as one component of a broader innovation ecosystem.

13. Recommendations:

The findings of the study suggest that educational institutions offering media-related programmes should move beyond conventional classroom instruction and establish structured talent-development programmes for students with creative potential. Such programmes should include specialised workshops, advanced media projects, mentoring, creative competitions, portfolio development, interdisciplinary activities and opportunities for experimentation. A structured approach to talent development can provide students with systematic opportunities to recognise, develop and apply their creative abilities in practical media contexts. A second important recommendation is to strengthen individualised mentoring and academic guidance. Media students possess different interests and creative strengths across areas such as filmmaking, digital content creation, journalism, animation, photography, advertising and multimedia production. Faculty members should therefore identify individual student capabilities and provide mentoring pathways suited to their interests and developmental needs. Regular feedback, one-to-one guidance and portfolio reviews can help students convert their creative potential into more developed competencies and professional outputs.

Educational institutions should also increase the use of project-based learning within media curricula. Students should be provided with opportunities to work on authentic media-production assignments rather than relying predominantly on theoretical classroom activities. Projects such as short films, documentaries, podcasts, digital campaigns, advertising productions, photo essays, animation projects and multimedia storytelling can allow students to apply conceptual knowledge to real production situations. Such experiential learning can strengthen the connection between creativity, technical competence and innovative media output. Another recommendation is the development of innovation-oriented media laboratories and creative studios. Media departments should provide students with access to contemporary production technologies, editing facilities, recording equipment, visual-production tools and appropriate digital platforms. Such environments can encourage experimentation, prototyping and collaborative production. Rather than treating technology merely as an instructional resource, institutions should position media laboratories as spaces where students can test new storytelling formats, production techniques and creative ideas.

The study also recommends greater interdisciplinary collaboration among media students. Students specialising in journalism, advertising, filmmaking, animation, photography, public relations and digital media should be encouraged to collaborate on common projects. Interdisciplinary teams can bring together different creative perspectives, technical abilities and

forms of media knowledge. This can support creative problem-solving and encourage students to approach media production from multiple perspectives rather than remaining restricted to a single disciplinary orientation. Stronger industry-academic partnerships should also be developed. Educational institutions should establish sustained relationships with media organisations, film and television production houses, advertising agencies, digital-content companies, publishing organisations and other relevant industry stakeholders. Guest lectures, internships, live projects, industry mentoring, professional competitions and collaborative production assignments can expose students to contemporary industry practices. Such engagement can help institutions align talent-development activities with evolving professional requirements and provide students with opportunities to apply their creative capabilities in authentic environments.

The findings further indicate the need to reconsider assessment practices in media education. Assessment systems should not focus exclusively on technical accuracy or theoretical knowledge. Appropriate weight should also be given to creativity, originality, experimentation, problem-solving, conceptual development and innovation. Institutions can develop transparent assessment rubrics that recognise original ideas, creative execution, effective storytelling and the ability to experiment with alternative media formats. Such assessment practices can encourage students to move beyond reproducing established approaches and develop independent creative solutions. Educational institutions should additionally encourage student media entrepreneurship and independent creative initiatives. Students can be supported in developing digital channels, podcasts, short films, independent advertising concepts, creative studios, social-media projects, documentary productions and other forms of entrepreneurial media activity. These initiatives can provide students with opportunities to transform creative ideas into practical outputs while simultaneously developing communication, project-management, leadership and entrepreneurial capabilities.

Another important recommendation concerns continuous faculty development. Faculty members should receive regular professional development in contemporary creative pedagogy, emerging media technologies, digital production practices and talent-development approaches. Educators play a central role in recognising different forms of student potential and creating environments in which such potential can develop. Faculty development should therefore include both technological competence and pedagogical approaches for identifying, mentoring and evaluating creative talent. Finally, institutions should develop an integrated talent-to-innovation framework that connects talent identification, mentoring, creativity development and innovative media production. Rather than treating these activities as separate initiatives, institutions should establish a systematic pathway through which students' creative potential is identified, nurtured and translated into innovative outputs. Such a framework could begin with identification of individual strengths, followed by specialised mentoring and project-based development, and culminate in portfolio creation, industry exposure and innovative media production. This integrated approach would strengthen the institutional capacity to convert giftedness and creative potential into measurable educational, professional and innovative outcomes.

14. Conclusion:

The study examined the relationship between talent-development practices, creativity and innovative media production among media students. Based on the analysis of 300 respondents, all three proposed hypotheses were supported. The first finding established that talent-development practices have a statistically significant positive relationship with creativity. The second finding demonstrated that creativity has a statistically significant positive relationship with innovative media production. The third finding confirmed that talent-development practices also have a statistically significant positive relationship with innovative media production. Among the three relationships, Creativity → Innovative Media Production produced the highest explanatory power, with $R^2 = .348$, followed by Talent Development → Creativity ($R^2 = .337$) and Talent Development → Innovative Media Production ($R^2 = .263$).

These findings collectively indicate that talent development and creativity are important components of innovative media education. The evidence supports an educational model in which students are not merely trained to operate media technologies but are encouraged to develop original ideas, experiment with alternative approaches and transform creative capabilities into innovative media outputs. The study therefore concludes that gifted education can play a meaningful role in developing the next generation of creative media professionals. However, talent development should not be implemented as an isolated intervention. Its effectiveness is likely to be enhanced when combined with mentoring, project-based learning, technological access, industry exposure, interdisciplinary collaboration and innovation-oriented assessment.

The central implication is that developing talent is only the first step; educational institutions must create appropriate environments in which talent can become creativity and creativity can become innovation. Accordingly, the study proposes the following developmental pathway:

Talent Development → Creative Capability → Innovative Media Production

This pathway provides a useful foundation for media educators, institutions and industry stakeholders seeking to strengthen creative and innovation-oriented education.

Overall Conclusion:

The empirical findings provide consistent support for the proposed relationships and demonstrate that investment in student talent development has educational and production-related value. The results reinforce the importance of treating creativity as a developable capability and innovative media production as an outcome that can be strengthened through appropriate educational practices. At the same time, the regression results explain only part of the variation in the dependent constructs. Consequently, future research should investigate additional factors such as technological infrastructure, faculty capability, industry exposure, student motivation, entrepreneurial orientation, collaborative learning and institutional innovation climate. Overall, the study demonstrates that effective talent development, strengthened creativity and innovative media production are interconnected elements of contemporary media education.

References:

1. Amabile, T. M. (1996). Creativity in context. Westview Press.

2. Amabile, T. M., & Pratt, M. G. (2016). The dynamic componential model of creativity and innovation in organizations: Making progress, making meaning. Research in Organizational Behavior, 36, 157-183. https://doi.org/10.1016/j.riob.2016.10.001
3. Beghetto, R. A., & Kaufman, J. C. (2007). Toward a broader conception of creativity: A case for "mini-c" creativity. Psychology of Aesthetics, Creativity, and the Arts, 1(2), 73-79. https://doi.org/10.1037/1931-3896.1.2.73
4. Dai, D. Y. (2018). A history of giftedness: The past, present, and future of gifted education. Teachers College Press.
5. Guilford, J. P. (1950). Creativity. American Psychologist, 5(9), 444-454. https://doi.org/10.1037/h0063487
6. Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The Four C model of creativity. Review of General Psychology, 13(1), 1-12. https://doi.org/10.1037/a0013688
7. Renzulli, J. S. (2016). The three-ring conception of giftedness: A developmental model for promoting creative productivity. In S. M. Reis (Ed.), Reflections on gifted education. Prufrock Press.
8. Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. Creativity Research Journal, 24(1), 92-96. https://doi.org/10.1080/10400419.2012.650092
9. Subotnik, R. F., Olszewski-Kubilius, P., & Worrell, F. C. (2011). Rethinking giftedness and gifted education: A proposed direction forward based on psychological science. Psychological Science in the Public Interest, 12(1), 3-54. https://doi.org/10.1177/1529100611418056
10. Torrance, E. P. (1974). Torrance tests of creative thinking: Norms-technical manual. Scholastic Testing Service.
11. Ward, T. B. (2004). Cognition, creativity, and entrepreneurship. Journal of Business Venturing, 19(2), 173-188. https://doi.org/10.1016/S0883-9026(03)00005-3