CreDev

Creativity training methodology

The “Creativity development in adult education” project is funded by Nordplus program

Nordplus

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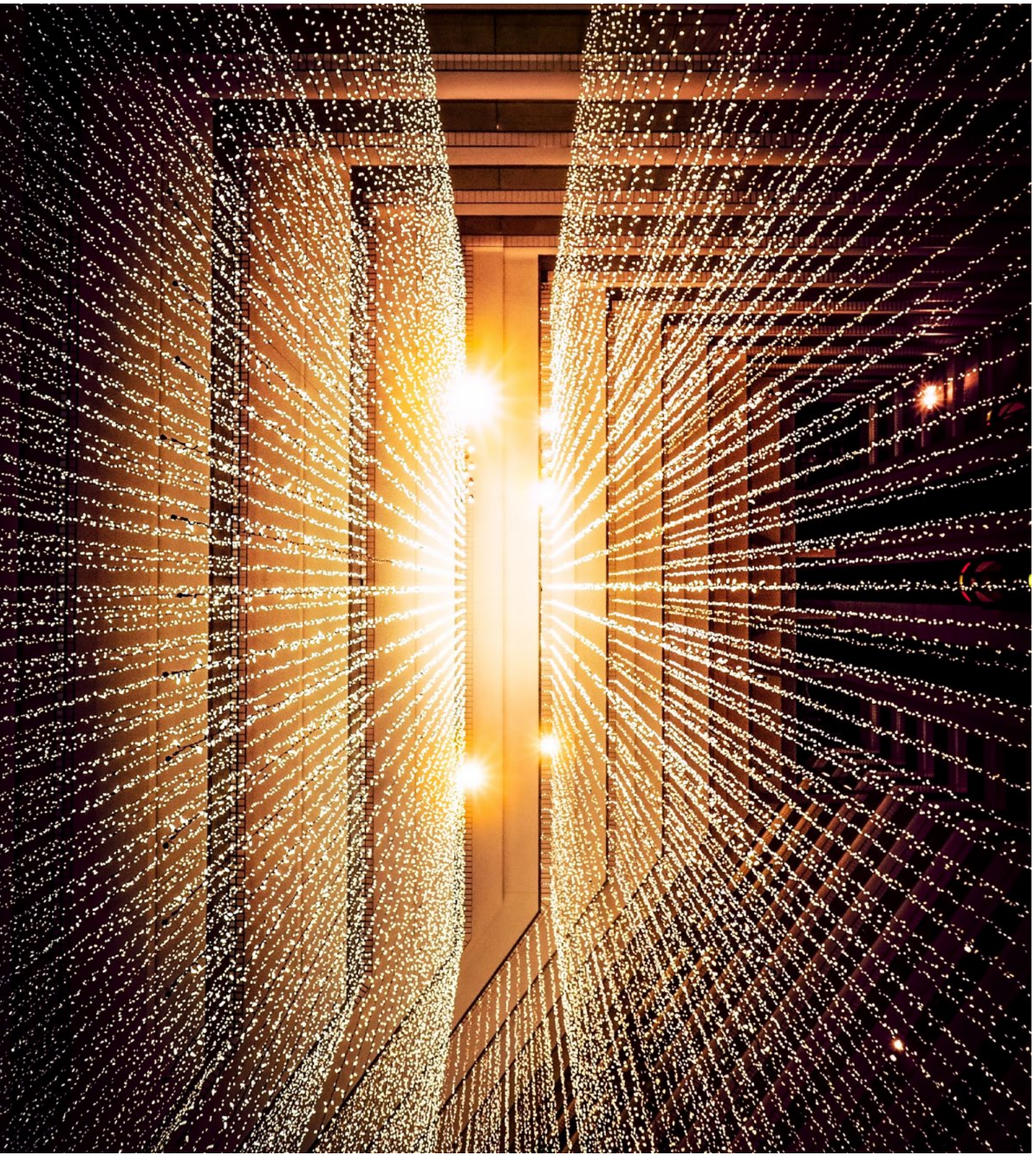


Creativity definition

Formal education has time and time again been criticized for turning out "conformists" and "stereotypes" rather than "freely creative and original thinkers" (Rogers, 1970). One of the reasons why education systems have been regarded as barriers to developing and "releasing creative potential" is that the teaching focuses on "knowledge acquisition" (Davies, 2002). Knowledge, as an outcome of education is said to be no longer sufficient (Scoffham, 2003; Guilford, 1975). This is because it is difficult to know what knowledge will be needed in the future (Parnes, 1970). In some researches have stated that creativity has come to be seen as "key to economic competitiveness in advanced economies" (NESTA, 2002).

The EC announces 2009 as the European Year of Creativity and Innovation. By 2020, the Fourth Industrial Revolution will have brought us advanced robotics and autonomous transport, artificial intelligence and machine learning, advanced materials, biotechnology and genomics. These developments will transform the way we live, and the way we work. Some jobs will disappear, others will grow and jobs that don't even exist today will become commonplace. What is certain is that the future workforce will need to align its skillset to keep pace.

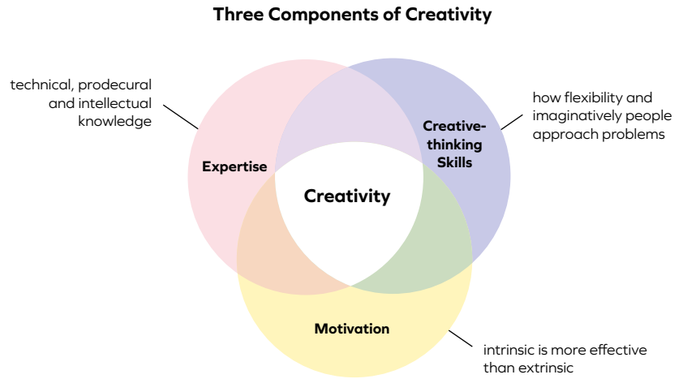
A new Forum report, The Future of Jobs, looks at the employment, skills and workforce strategy for the future. The report asked chief human resources and strategy officers from leading global employers what the current shifts mean, specifically for employment, skills and recruitment across industries and geographies. Creativity will become one of the top three skills workers will need. With the avalanche of new products, new technologies and new ways of working, workers are going to have to become more creative in order to benefit from these changes. Robots may help us get to where we want to be faster, but they can't be as creative as humans (yet).

The concept of creativity is not a well-defined in scientific research and within the context of education (Plucker, Beghetto, & Dow, 2004). Two main aspects are stand out: creativity is about creating something new (original) and useful (worthwhile) (e.g., Mumford, 2003; Plucker et al., 2004). In their review study of 90 recent studies on creativity, Plucker et al. (2004) came up with the following definition: Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social group'.

Creativity is the act of turning new and imaginative ideas into reality. Creativity involves two processes: thinking, then producing. If you have ideas, but don't act on them, you are imaginative but not creative. Creativity is hence a process or a thinking process to be exact and comes from the word 'create'. What is 'created' or 'generated' is the idea. This definition will serve as a general working definition and starting point to be further explored, refined, developed, and adjusted to specific contexts or domains.

Creativity is unconventional thinking, the generation of non-traditional ideas, unconventional solutions and, ultimately, unconventional results - I'm different!

The three creativity components were featured in Theresa Amabile's book The Social Psychology of Creativity: competence, motivation and creative thinking.



Other authors also take into account environmental factors and personal skills.

Summing up, the common factors, inherent for all creativity models are knowledge, skills, motivation, personality traits and social environment.

Here are a few common attempts to describe what creativity means. **Creativity is:**

A common definition from Webster's: Creativity is marked by the ability or power to create, to bring into existence, to invest with a new form, to produce through imaginative skill, to make or bring into existence something new.

Carl Rodgers: The emergence of a novel, relational product, growing out of the uniqueness of the individual.

Henry Miller: The occurrence of a composition which is both new and valuable.

John Haefele: The ability to make new combinations of social worth.

Mihaly Csikszentmihalyi: Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one… What counts is whether the novelty he or she produces is accepted for inclusion in the domain.

Rollo May: Creativity is the process of bringing something new into being. Creativity requires passion and commitment. It brings to our awareness what was previously hidden and points to new life. The experience is one of heightened consciousness: ecstasy.

H. H. Fox: Any thinking process in which original patterns are formed and expressed.

E. Paul Torrance: Fluency, flexibility, originality, and sometimes elaboration.

Roger von Oech: Creative thinking involves imagining familiar things in a new light, digging below the surface to find previously undetected patterns, and finding connections among unrelated phenomena.

The creativity can be used to utilize the students´/ trainees ability to create new points of view, possibilities and alternatives through the imagination.

The student/trainee is able to produce new information and is also able to analyze the matters again by using creativity. There is a creativity dimension in every human being.

Working life expects not only individual but also interpersonal and networking competences. These include abilities in creative problem-solving, system thinking, goal orientation, team working, and networking.

Creativity is the ability to produce work that is both novel (i.e. original, unexpected) and appropriate (i.e. useful, adaptive concerning task constraints)

In education, the term creativity is often used but seldom defined. Teachers might ask students to use their creativity in the design of a project, or might refer to a student's response as creative, without explaining what they mean. A lack of definition of this concept might result in erroneous assumptions (Beghetto, 2005), leading teachers and students to identify creativity only with talent, the arts and personal characteristics. In this methodology creativity will be outlined as: unconventional thinking and actions, analyzing and processing, generating non-traditional and original ideas, unconventional solutions and, ultimately, unconventional results.

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Objectives of creativity

Main objectives of creative thinking processes are to:

- ➔ **think beyond existing boundaries**
- ➔ **to awake curiosity**
- ➔ **to break away from rational, conventional ideas and formalised procedures**
- ➔ **to rely on the imagination, the divergent, the random**
- ➔ **to consider multiple solutions and alternatives**

Principles

Most important is the freedom of action, judgment and verbal expression .

- ➔ **Learning and teaching methods must be applied creatively and in a value-adding way so that the students take responsibility for their learning and actively strive to reach their learning goals**
- ➔ **The methods must support the students' creative problem-solving**
- ➔ **In working life, problems are solved and innovations are created in groups and networks. Working life expects not only individual but also interpersonal and networking competences. These include abilities in creative problem-solving, system thinking, goal orientation, team working, and networking**
- ➔ **Successful creative process can only be achieved when both – trainers and learners (mentors) have wish, interest and motivation to be involved in the process**
- ➔ **Getting participants out of their comfort zone and promoting communication within audience with similar creative interests. We always let learners to help each other, but we follow if they are helping right**
- ➔ **Depending of the problems explored we try to make intrigue about what is going to happen and potential problem solutions**
- ➔ **To ensure equal opportunities for anyone regardless of their social background, education level, nationality, language spoken, religion and culture pre-set behaviours**
- ➔ **Synthesis of different kinds of thinking**

Think out of the box. Deliberately remove barriers of tradition and habit, perceptual, emotional blocks and overcome limited resources that block creativity. These blocks to creativity have to do with habit, learned rules, traditions, and cultural norms. We learn ways of thinking and doing from an early age. We learn what is acceptable and what is outside of acceptable behavior. Societies that prize conformity inhibit individuality. Highly creative people are often seen as rebels and mavericks because they question traditions and rules. I do not advocate throwing all rules and traditions overboard. It is possible to remove barriers and blocks to creativity in a moral and ethical way by questioning the way things have always been done within the boundaries of your moral and ethical limits. We get used to observing things in a particular way based on our interests, needs, biases, values, and past learning. People with strong perceptual sets are prone to quick decisions and conclusions, rather than looking for alternatives. To be more creative, take a minute and examine alternatives. De Bono's Lateral Thinking is a technique for breaking free of our perceptual blocks, as is Synectics. Emotional blocks to creativity are feelings such as anger, fear, anxiety, hate, and even love. Sometimes people experience these temporarily through home or work circumstances, or problems with peers, parents, partners, and children. Chronic sources of insecurity are things like fear of rejection, fear of being different, fear of failure, fear of ridicule or criticism, fear of people like supervisors or those with authority over us, timidity or poor self-concepts. The right attitude for developing a creative lifestyle is a willingness to take risks, a willingness to fail, a willingness to be different, a willingness to stand out, a willingness to question, a willingness to laugh at oneself. Sometimes a lack of finances, information, people, and time inhibit our ability to be innovative. This is an excellent opportunity to think creatively. How else can you make this idea work? What other people are available who might help? What can I substitute for the expensive resources I think I need?

Practice divergent and convergent thinking. Divergent thinking is the generation of multiple answers to a problem. Think of many and various alternatives. Brainstorming is a great example of this technique. The secret to brainstorming is not to evaluate ideas as they are generated, but to name or write down as many things as you can regardless of their possible utility or value. The first things we think of are the usual, the known and the mundane. The longer you continue with this process, the more likely you are to come up with new ideas. Another technique is to break objects and ideas down into its component parts to analyze those parts and the relationships between them. Convergent thinking is deliberately putting diverse and disparate ideas, concepts, and objects together to create a new object, idea or concept, or to find the best solution to a problem. De Bono's Six Thinking Hats is an excellent example of a convergent thinking technique.

Pursue new experiences. Putting yourself in the way of new ideas and new experiences will help you open your mind. The more you develop a curious mindset and openness to new experiences, ideas, places, people, and objects, in other words living creatively, the more likely you are to produce creatively.

Make time to think. No one is creative under pressure. Pressure, whether time pressure or emotional pressure, inhibits creativity. Positive emotions are conducive to creativity. Take time to think, to relax, to be happy. Maslow's self-actualized person is the epitome of a fully creative person. Many religions link spirituality and creativity through meditation. For Christians, this includes prayer time. The Holy Spirit is a creator and allowing the Holy Spirit to suggest new ideas and actions to you is a natural outcome of a vibrant relationship with God. Sarah Stockton has some very good suggestions here.

Make time to study. Creativity requires knowledge. Both divergent and convergent thinking requires thinking content. People who know nothing have little with which to be creative. Some of the best creative producers are those who can use knowledge from one domain in another.

PRACTICAL EXAMPLE FROM FINLAND:

> The concept of innovation pedagogy (TUAS) contributes to the development of new generations of professionals, whose ways of producing, adopting and utilizing knowledge make innovative thinking and creating added value possible. Students take responsibility for their learning and actively strive to reach their learning goals.

Tools

Portfolio / e-Portfolio

In the portfolio the students/trainees describe and communicate their learning, competence, where she/he has succeeded well. They may also show that they've found out what to develop further. Portfolio supports the development of the students / trainees individual expertise and learning. Portfolio is indicating professional growth. The student / trainee collects her/his own personal portfolio during the education. It is simple: collect, select, reflect, perfect! Reflection is important: why I choose these materials? Portfolio can be a traditional printed portfolio (folder or briefcase) or digital e-portfolio. Portfolio helps to identify the students´/ trainees own know-how. It can be utilised for example in a work search or scholarship applications. It helps to differentiate from the other students or applicants. There are a lot of instructions online on how to create a portfolio.

Learning diary

Learning diary helps the student/trainee to examine and analyze her/his learning and personal growth, develop the self-assessment skills and reflection skills, to learn the identification of the weaknesses and strengths of the learning, develop communicative skills, increase the understanding of the concepts and theories, integrate theory information to the practice (for example in practical training). The student / trainee must write learning diary regularly, at least once a week. The length of the diary is not remarkable. Study module or course learning diary as a tool for the evaluation of the learning to both student/trainee and teacher. Learning diary shows the students / trainees process of development of professional skills. It can contain own objectives, feedback and new objectives. Starting point for the diary is at the beginning of education, training or course.

QUESTIONS TO ANSWER IN A LEARNING DIARY:

- What do I learn?
- What remains unclear?
- What kind of thoughts the lecture woke?
- Where should one ask about from or one should find out?
- One can also answer these type of questions:
- What kind of worker would I be in the future?

Or one can write in learning diary: "I wish I were this kind of worker"… and describe as carefully as possible the situation dreamt after education/training. Where would he/she work? What would be the strengths in one's work?

SWOT analysis

Strengths, weaknesses, opportunities and threats. SWOT can be used at the beginning of training, education or course. SWOT analysis is a useful technique for understanding students or groups strengths and weaknesses, and for identifying both the opportunities open to the students or groups of trainees and the threats they face. It supports the self-analysis and it helps to acknowledge and build one's own strengths. SWOT helps in developing the self-knowledge. Result can be the description and reflection of own strengths, weaknesses, opportunities and threats or an action plan based on this knowledge.

Musical components

Integration of the musical elements in the lessons allowed to organize the learning process friendlier, more non-formal and allowed to make the learning process more effective.

Cooking as tool for international dialogue and English learning

To organize education of the disadvantaged adults and seniors in order to create the way of informal learning for the target group and to break the barrier of stereotype learning is beneficial in European societies. Some difficulties have occurred with seniors – they may be nervous in the beginning of the project, and can not concentrate. But non-formal environment and non-traditional creative methods bring very positive results, purifies mind and removes negative thoughts.

PRACTICAL EXAMPLE FROM LATVIA:

> Transformation of traditional environment for unusual activities: Riga Central Market launched innovative cooking TV show directly from the market space, where visitors can take part and taste specialities cooked in front of their eyes by invited celebrities who use only ingredients available at that moment for sale at the market.

PHOTO: YADID LEVY/NORDEN.ORG

Methods

All methods can be classified by impact, target audience and mechanism of action. Impact is reached using for example psychological methods that encourages expansion of creative potential, development of associative thinking and ability for innovation. Also instrumental methods based on pre-set task which strives for finding the creative solution may be impactful. To target an audience, we can use group methods or individual methods. Classification by mechanism of action includes game based methods, artistic methods, folk methods, methods aiming at simultaneous use of all senses (touch, smell, hearing, speech, visual perception), method of creating a non-standard composition from standard incompatible products, overcoming stereotypes through mixed approaches and associative thinking method.

Brainstorming

This is one of the best known and most used in the business world group based creativity process for problem solving. It is a method of getting a large number of ideas from a group of people in a short time. It can be used for generating a large number of ideas or solutions for well-defined strategic or operational problems, such as for engineering design processes. It forms also a basic framework or constitutes the initial phase for the implementation of many other groups based on creative techniques.

Storyboard

Storyboarding is a creativity technique for strategic and scenario planning based on brainstorming and used mainly by groups. It requires a leader, a secretary and takes place in a group of 8-12 people. The leader arranges the ideas generated by brainstorming in a logical order on a whiteboard creating a story. This technique allows identify the interconnections of ideas and how all the pieces fit together. It can be used to identify issues, problems, solve a complex problem and determine ways to implement solutions.

Lotus Blossom

This technique can also be used in scenario planning and is very useful for forecasting strategic scenarios. It is designed for groups and is used to provide a more in-depth look at various solutions to problems. It begins with a central core idea surrounded by eight empty boxes or circles. Using brainstorming, eight additional ideas (solutions or issues) are written in these boxes. In the next step, each of these eight ideas becomes the core of another set of eight surrounding empty boxes, which are filled in by new ideas using brainstorming. The process continues until a satisfactory solution or a sufficient number of ideas have emerged.

Checklists

This creative technique is used mainly for product improvement or modification. It involves applying a series of words, verbs, adjectives or phrases contained in checklists or tables to an existing product or service or its attributes. Osborn's Checklist is the best known and includes the verbs: put to other uses, adapt, modify, magnify, minify, substi-

tute, rearrange, reverse and combine. Each verb contains also an expanded definition in the form of questions. For example, the description of the verb substitute is: Who else instead? What else instead? Other ingredient? Other material? Other process? Other power? Other place? Other approach? Other tone of voice? (Osborn 1963). The method is to apply each of the verbs and its expanded description to a product or service.

Morphological Analysis

This method is another product improvement technique, permitting the in-depth analysis of products or processes. It involves applying a set of words to an item another set of words. Normally, one set of words is verbs and the other set are attributes of the product. Another way is that one set of words would be components of the product (breaking the product down into its parts) and the other set of words would be alternative solutions. The method is to combine each word of one set with each word of the other set. These two sets of words result in a two-dimensional matrix. A three dimensional matrix can be created by adding a third list of factors. The difficulty of this technique is the large number of ideas deriving of the multiple combinations that can be made (Higgins 1996, European Commission 1998).

Mapping Process

The use of maps is particularly useful in strategic management thinking in organisations, helping to organise discontinuities, contradictions or differences, and bring pattern, order and sense to a confusing situation, acting as a spatial representation of a perspective. There are many forms of mapping, including computer-based tools to support mapping:

Mind Mapping
It is an individual brainstorming mapping technique designed by Tony Buzan. It begins with a central focal point, a problem, an object, a name or issue, written in the centre of a piece of paper with a circle around it. Each major facet of the problem or the solution to the problem originating from the central idea is then brainstorming in order to generate new ideas. Each of those ideas are then written on lines drowned outward from the circle. The next step is to brainstorm those ideas in order to identify issues related to the problem, or solutions that are written on smaller lines that are drowned on the prime lines forming a branch. Additional perspectives such as implementation factors or further definition of the solutions could go on those lines. One branch may also be chosen in order to develop a whole new mind map based on that branch. When a mind map is completed, its possible interrelations and possible multiple appearances of issues, and its overall meaning in the context of the problem must be examined (Buzan 1983).

Mapping for generate collective creativity
The use of maps to support collective creativity is a more complicated process. It is necessary to introduce appropriate maps into a suitable type of organisation that would preferably be one employing multidisciplinary teams. It is also important that the participants find the maps useful for organising and planning their work.

The mapping process usually involves three phases: The first phase starts with a brainstorming exercise in order to initiate a discussion around the problem or the product. Normally, the participants are asked to mention all aspects they regard as relevant to the problem to be dealt with. During this process a large number of visual references are used to elicit the perspectives of the members with regard to the potential new concept. It is emphasised to the participants that the maps are intended to enrich the conversation, and should not be perceived as representations of the concept itself, but more as the semantic terrain or space, which covers all potential strategies. The knowledge elicited is discussed, and in about 2 hours is organised and structured by the participants into a map that intuitively understand. This map is the initial cognitive map, which describes all the problematic areas in brief outlines.

In the 2nd phase of the process, which serves to expose the individual participants' perspective both to themselves and to the other members of the group, the participants discuss the values that they associate with a very large range of objects and images. A number of these images are then selected that are considered to metaphorically represent potential aspects of the product strategy. In the 3rd phase, these images and appropriate annotations are arranged in a two dimensional space, positioning the images depending upon how the values of these objects relate to one another. In doing this, the group is mapping out a terrain constituted by the differences between the images, expressing the range of different product strategies open to the group (Fentem, Dumas & McDonnell 1998). For creating maps, many software applications are available (see further down in computer-based creativity techniques).

The Excursion Technique

Is a very useful technique for forcing a group to have new thought patterns to formulate strategies. The process involves five steps (Higgins 1996):

In the 1st step - the excursion - the consultant asks participants to take an imaginary excursion to a physical location (a museum, a jungle, a city, another planet, etc.), which has nothing to do with the real problem. After the excursion each participant writes down 8-10 images, which he/she saw during the journey (things, people, places or items) in the 1st of 3 columns.

In the 2nd step, the consultant asks participants to draw analogies or express relationships between what they saw on the excursion and the problem as defined, and to write them in the column 2 next to each of the items identified in the first column.

In the 3rd step, participants are asked to determine what solutions to their problems are suggested by the analogies or the relationships in column 2, and write them in column 3 beside the items and analogies identified in the other columns.

In the 4th step, participants share their experiences from the excursion: what they saw, their analogies and their solutions.

In the 5th step, as with brainstorming, participants may discuss on each other's ideas. Eventually the leader helps the group come to a common solution or a set of solutions to the problem.

Computer-based creativity techniques

Computer-based supporting techniques to stimulate the human creative process have an immediate and pragmatic aim, which is the implementation of computational models (computer software) for generate and organise ideas for creative work. They are used more frequently in research planning, product design, knowledge acquisition, decision- making, motivation, etc. We can distinguish groups of computerised creativity techniques, such as AI models, Idea Processors systems and visualisation and graphical systems.

Learning Café/World Café

The Learning Café method is a way to create learning and to learn. It is a cooperation method which is meant for a discussion and creation of information. It is suitable for bigger groups- about 12 persons. Discussion is important; explaining of own views and finding of the common understanding. The method teaches the making of joint solutions. Others views can be commented and can be questioned but it also are important to attempt to the consensus - finding the common opinion of the group. The learning café method is a process, simple and in it is concentrated on the solution of some themes or questions in the group. At the beginning the group is divided into the small groups by tables. During the process, the members of table groups will change from one table to another. The new group which has taken table discuss about the earlier groups outputs and creates them forward Finally the presidents of tables presents the final results.

Problem-based learning (PBL)

It is a student centered pedagogy in which students learn about a subject through the experience of solving an open-ended problem found in trigger material. The PBL process does not focus on problem solving with a defined solution, but it allows for the development of other desirable skills and attributes. This includes knowledge acquisition, enhanced group collaboration and communication. The PBL process was developed for medical education and has since been broadened in applications for other programs of learning. The process allows for learners to develop skills used for their future practice. It enhances critical appraisal, literature retrieval and encourages ongoing learning within a team environment.

The PBL tutorial process involves working in small groups of learners. Each student takes on a role within the group that may be formal or informal and the role often alternates. It is focused on the student's reflection and reasoning to construct their own learning. The Maastricht seven-jump process involves clarifying terms, defining problem(s), brainstorming, structuring and hypothesis, learning objectives, independent study and synthesis. In short, it is identifying what they already know, what they need to know, and how and where to access new information that may lead to the resolution of the problem. The role of the tutor is to facilitate learning by supporting, guiding, and monitoring the learning process. The tutor aims to build students' confidence when addressing problems, while also expanding their understanding. This process is based on constructivism. PBL represents a paradigm shift from traditional teaching and learning philosophy, which is more often lecture-based. The constructs for teaching PBL are very different from traditional classroom or lecture teaching and often requires more preparation time and resources to support small group learning.

Case-based learning (CBL)

It is an established approach used across disciplines where students apply their knowledge to real-world scenarios, promoting higher levels of cognition. In CBL students typically work in groups on case studies, stories involving one or more characters and/or scenarios. The cases present a disciplinary problem or problems for which students devise solutions under the guidance of the instructor. CBL has a strong history of successful implementation in medical, law, and business schools, and is increasingly used within undergraduate education, particularly within pre-professional majors and the sciences. This method involves guided inquiry and is grounded in constructivism whereby students form new meanings by interacting with their knowledge and the environment.

Usage of unspecialized means

The Latvian Centre for Creative Initiative RIC is experienced on working with prisoners who usually don't have constant income source and cannot afford creative activities. During RICs creative workshop course RIC demonstrates them how to use unspecialized means at hand as tools to create handmade jewellery. Mostly they use polymer clays as it is one of the best materials for achieving fastest results. Within the workshops they use bottles to roll the clay, kitchen knives to cut it, forks and spoons to decorate, plastic packaging as pads, cookie stencils to get shapes. Each jewellery set made by prisoner needed less than 10 euro investments. Within this process RIC supports prisoner's socialization and improvement of the relations within their families: Handmade gifts are an ideal and surprising beginning of conversation. These activities help to distract prisoner's attention away from daily problems and force different thinking. Gained skills and practices can be further used to raise more income which prevents unwanted activities after release. Creative activities like this lead to spending more time at home and hence improving relations with other family members.

Unexpected involvement

This method has been widely used in Latvia during public events like family days, city celebrations and festivals. The main idea is to organize a creative workshop in a tent for passers-by in order to let them express their creativity, act together with their children, create memorable decorations and just have fun. Workshops raise interest about creative decoration making in order to continue looking for further opportunities to participate in creative workshops and to act creatively at home. Basic idea is to show how to achieve fast results with items that most of us already have at home, and give some ideas which visitors can further develop. It's beneficial to use the most updated decorating techniques and trendy colours for greater interest.

The creativity game "Associations"

A. Trainer starts the first object (item, phenomenon, concept, etc.)

B. The next participant should come and represent and show the coupled association: subject, phenomenon, concept, etc.

C. The next image should be associated with the previous one. NOT with the first one or some else one – just with the previous one

D. Participants show and represent their associations and name it shortly. One by one randomly

E. Participant represents it still

F. Participant represents it until the next coupled association will come.

Collaborative learning

Within collaborative learning it is possible to start communication between the workshop participants, their collaboration for the achievement of the result and exchange of opinions. Often it happens that trainers learn from participants; their approach is sometimes revolutionary. The leaders can be identified during the process which makes it easier to divide the participants in smaller groups for teamwork learning. Most often it happens that the lecturer explains the decoration process to everyone, and then everyone needs a little help, advices, support. For those who do not want to wait in line for trainer advice the advice of a neighbour can be helpful as well, and this peer-to-peer help sets a natural start for collaborative learning process even before the trainer starts it officially.

Appreciative discussion

While getting ready for different traditional celebrations, many people feels stressed as they don't know what the best gift would be for their family and friends. Having no ideas and being sceptical about one's abilities adds on one's anxiety. Tutors' support and encouragement in the beginning of creative workshop can identify even the hidden resources everyone has available. These resources can be used and transformed into a gift with a specific purpose, taking into consideration needs and preferences of the potential receiver of the gift.

PRACTICAL EXAMPLES FROM LATVIA, LITHUANIA AND FINLAND

Recycling workshops
RIC participates in various environmental projects. In a recent Estonian-Latvian cross border cooperation project almost 50 young people form Riga and Hiiumaa island were working together on upcycling issues according to a "Citizen" methodology. Young people shared their findings, conclusions and suggestions. Prior to that they learned during the creative workshops how to use recycling and upcycling for environment improvement. The activities helped to develop their teamwork, self-expression, argumentation and media literacy skills.

Outdoor education
The goal of this method is to train teachers and people working in early childhood education to take teaching out of classroom, to use creative methods suitable for outdoor. Environmental school of Finland has special training program for outdoor education, "Ulkoluokka", that specializes experimental, experience based, hands-on learning in authentic learning environments. Outdoor learning also develops social skills and teamwork abilities.

Communal planning project "Shared stations"
Shared stations was a communal planning project run by SYKLI and Metropolia polytechnic in 2012-2014. The goal of the project was to study how to combine communal planning, art projects, creative methodology and youth house into a working group. The project area was Malmi railway station in Helsinki near SYKLI offices. Goal was to engage local people, especially young to study how to make the station more enjoyable. Project results were pieces of public art made by young people at the station. Plans and planning methods became applicable to every station in Helsinki area. Knowledge was gained about difficulties in communal planning, successful methods and how to combine youth counseling and youth house activities to communal planning.

Unique Lithuanian multipart songs
It is believed that singing Lithuanian multipart songs helps to find inner balance and sets free ones own creativity. When singing multipart songs it is important to create harmony in song, not to be perfect individually, therefore everyone can sing such songs. Words are quite simple and interconnecting melodies involve participants into a cloud of sounds and, at the same time, help to free the mind and creativity or recover inner balance. Concentration gets easily lost in constant hurry and having large amount of information around. Multipart songs connect and unite people with different experiences, interests and cultural backgrounds. This unique singing genre is included into Unesco Intangible Cultural Heritage List. Lithuanian multipart songs can be performed together with woodwind instruments such as pan-pipes, block flutes, horns as well as with psaltery.

An educational culture for creativity

Despite the assumption that creativity is the current icon of the educational world, the claim is that schools and educators actually kill creativity. This is because in formal education there is a tendency to look for an "answer that is known before the question is posed", thus depriving pupils from investigating the issue by themselves. Unfortunately this caters for an academic, logical type of intelligence, which does not involve all students and all abilities; and it is focused on imparting notions rather than skills. Evidence shows that creativity is not always valued in schools, although creativity and knowledge acquisition can overlap. Formal education has created a culture that often "accepts only what is relevant". One aspect of creativity is its value, or appropriateness, therefore its relevance, but originality is also important. In schools, newness is dismissed for the sake of contextual relevance. One of the personality traits of creative people is their capacity to take risks, this quality is certainly hindered in a school environment, where the correct, standardized answer is the desired response.

Effective teachers are often compared to – and share the same characteristics of – creative teachers. The creative and effective teacher relies on a series of sources that include ICT, but also realia (i.e. real objects), manipulatives (i.e. resources that can be manipulated), and innovative resources. They generally do not restrain their lessons to textbooks.

The literature recommends taking off some of the pressure, first by giving clear and not conflicting priorities. Moreover, policies should offer a balance between freedom and control, and, most importantly, should provide enough time to teachers and students, away from propositional knowledg

Assessment and Creativity

Teachers can show that they appreciate creative expression and welcome uniqueness of responses also during the assessment process. Assessment is an essential component of learning and teaching, as it allows the quality of both teaching and learning to be judged and improved. With regards to creativity, the problem with assessment is how it is done. Current methods mostly do not take into account creativity, and may even stifle it. The literature recognises a barrier for creative learning in the way in which formal, national assessment, especially in the form of tests, is currently conducted. Testing has narrowed school provision at the expense of creativity. Therefore, creativity has to be valued by teachers throughout the whole educational process, from informal judgement to written assignments. Teachers can value students' creative expression and welcome uniqueness of responses, or foster creativity and motivation also by giving unusual tasks or assignments.

ASSESSMENT FOR CREATIVE LEARNING	
Informal judgements	valuing uniqueness of responses, asking open-ended questions and tolerating ambiguity making informal judgements
Written, oral or practical assignment	giving unusual assignments; using a plethora of media; gathering evidence by using portfolios or course work
Formal public examination	evaluating creativity in national tests

Creative partnership examples

There's many different ways people could work together, but when we have shared understanding of the ground rules, things flow more easily. Chaotic or unstable systems build poor work atmosphere. It's easier to get things done when the basics aren't continually questioned. In this chapters we present six partnership models: Latvian schools' creative partnership, Visual thinking strategies, Creative partnership with health centers, Innovative cooperation between higher education institutions, Taikusydän and Moving towards Multiprofessional Work.

The model of Creative Partnerships in Lithuanian schools is unique in that it allows teachers to use it genuinely, i.e. adapted to meet the needs of a particular school, as an institution, and its members. First of all, educators carry out the institution's self-assessment, then plan a unique project of creative process, implement it and evaluate it. A year later, the self-assessment is carried out once more to monitor personal (institutional) progress. During the implementation of the Creative Partnerships http://www.kurybinespartnerystes.lt/en.php, educators are provided with professional development opportunities - experience-based learning at the workplace in collaboration with creators (architects, musicians, directors, designers, etc.). This form of learning is available to all members of the institution without any exceptions. Educators continually collaborate with creators to look for and then apply innovative, non-traditional educational methods in pedagogical activities, adapt the school's internal and external spaces for formal and non-formal education, share knowledge and combine them to create more attractive and present-day challenges meeting educational process.

During the collaboration teachers and creators involve different subjects (mathematics, history, chemistry, biology, physical education), experiment, search and discuss to solve specific school issues. For example in one class students face discipline problems while in other class children lack motivation to study or they have difficulties in analyzing literary works and in the other one they are not able to listen or do not dare to ask questions during the lesson. Creators and teachers are looking for creative ways to solve these issues. During Creative Partnerships http://creative-partnerships.com teachers are directly engaged in the planning, implementation and evaluation of creative learning activities. The development of qualification takes place in the workplace, in cooperation with external partners - developers. At all stages of the project, teachers have a unique opportunity to acquire and develop these competences:

- General competences (e.g. communicative skills, critical thinking);
- Management organizational competences (e.g. project planning and coordination);
- Cultural competences (e.g. the opportunity to try various artistic expressions in collaboration with the agents of creation and creating practitioners).

Since 2011 more than 138 school teachers throughout Lithuania have worked on Creative Partnerships and more than one thousand teachers have improved their professional competences in the area of creative partnerships. Online, you'll find an example of Lesson integration focused on problem solving.

Visual Thinking Strategies

Museums are the primary sites for interacting with visual art in most communities and can be a great partner for any group of learners who wish to create new perspectives. Tampere art museum has trained two persons to run educational and co-creational tours in the museum, using Visual Thinking Strategies (VTS). Visual Thinking Strategies methodology is created by Abigail Housen. The Visual Thinking Strategies curriculum and teaching method uses art to help students think critically, listen attentively, communicate, and collaborate. VTS has been proven to enhance reading, writing, comprehension, and creative and analytical skills among students of all ages (Landorf, 2006).

The use of humanities has become increasingly popular also in medical education. The communal viewing of artistic paintings can be used as a modality to increase sensitivity, team building, and collaboration amongst medical trainees. VTS has been implemented in education strategies with carefully selected "medical art pieces" to stimulate cognitive thinking, teamwork, and critical learning in medical residents and faculty. For example, one faculty housestaff retreat was held at a museum. The medical team gathered a piece of art and responded to the question, "What is going on in this picture?" (Reilly, 2005). The facilitator maintained focus on the artwork, pointing to the area being discussed and paraphrased each comment. The facilitator asked for evidence when interpretations are made: "What do you see that makes you say that?". The facilitator's responses acknowledged the ambiguity of meaning and the value of hearing multiple points of view. The facilitator linked comments, pointing out that there are two very different possibilities being examined or that two ideas are similar or complementary. Participants moved out of the realm of right answers and into the process of weighing and considering "evidence" that is required by both art and science.

VTS TEACHING METHODS

1. All students have the opportunity to express their opinions about the artistic piece
2. Students all receive positive affirmations for their contributions in the form of paraphrasing and pointing by the facilitator
3. Students learn to value each other's comments as a means of viewing the art for multiple meanings
4. The facilitator maintains neutrality but shows interest in each comment
5. Each participant comment is acknowledged
6. The facilitator points as people talk, seeking to confirm understanding but also keeping eyes on the image
7. Teachers encourage active participation
8. Instructors continually point at the painting, maintaining the group's focus on the art piece in front of them

TYPICAL QUESTIONS ASKED BY THE VTS FACILITATOR

1. **What's going on in this picture?**
2. **What do you see that makes you say that?**
3. **What else can you find?**

PHOTO: JARI KUUSENAHO/TAMPEREEN TAIDEMUSEO

What's going on in this picture? Alternative interpretations are discussed on the Tampere Art Museum exhibition "Mediterranean light".

Learning together with working life — creative partnership with health centers in Southwest Finland

The cooperation with the organizations of the working life is especially significant in adult education. Present needs of working life must be acknowledged to foster the success in the future. The innovation pedagogics defined by Turku university of applied sciences (TUAS) is based on an experiment, the division of information and know-how and on the connecting of different points of views. The innovation pedagogics combines teaching, research and development work in cooperation with the actors of the working life. Innovative methods produce professional skills that helps the student to understand the demands of the modern working life.

Cooperation with two health centers in Southwest Finland started by working with mind mapping needs and ideas for cooperation. The health centers named themselves as godparents / "kummiterveyskeskukset" who are providing different learning opportunities for the students. The students have carried out e.g. health promotion events for the staff and patients and taken part on exhibition events (eg. IKINÄ-messut). The events are carried out by using creative methods.

Innovative cooperation between higher education institutions

Public health nurse students from TUAS and teachers who are studying school wellbeing in the University of Turku (UTU) studied together in the theme of school communities and health and wellbeing. The students were working in small, multiprofessional workshops and reflected the results of school health promotion study.

Workshop is a cooperative teaching method in which the students work among themselves in the small groups. The workshops can be carried out in many different ways. The teamwork can be also prepared before the workshop. In this case the teams have more time for presentation and discussion.

TAIKUSYDÄN — The heart for arts, culture and well-being in Finland

Taikusydän project (2015—2018) is a multisectoral coordination and communication center for activities and research among the broad field of arts, culture and well-being. It aims to make arts and culture become a permanent part of well-being services. The objective of Taikusydän is to integrate the arts and culture into mainstream health strategy and policy making. In addition, Taikusydän focuses on improving the working possibilities of professional artists and art institutions providing opportunities for artists to develop their practice. Research evidence has been gained to show the effectiveness of arts interventions in hospitals and other healthcare settings. By supplementing medicine and care, the arts can improve the health and welfare of people who experience mental or physical health problems.

MOMU — Moving towards Multiprofessional Work

The main objective of Moving towards Multiprofessional Work in Turku is to define and develop new multi-professional working skills and environments for professionals in art and social work. These skills respond to the needs of the European labour market in a rapidly changing society.

Latvian song and dance festival — a phenomenal partnership of the whole Latvian state

Latvian Nationwide Song and Dance Celebration is the greatest performance in the Land That Sings. The Celebration is a accessible to everyone. Urban and rural people from all walks of life maintain this tradition recognized by the UNESCO. Tens of thousands of people sing and dance once every five years. This celebration gives a fresh impetus to the Latvian culture, embracing the language, songs, dances, instrumental music and visual arts. Each new festival outlines the direction for future, stressing the need for creativity in each area. The Celebration week is a nationwide ritual, fostering the cultural self-awareness of Latvians and strengthening Latvian identity rooted in culture-based creativity. Preparation for Song and Dance Celebration is a continuous process that starts immediately after the final sounds of the previous event. Over a five-year period the concept of the next Celebration is developed, the repertoire considered, new pieces created that are acquired and tested in shows and approved in regional celebrations and special inception events. All singers, dancers, musicians as well as craftsmen in applied arts know that every five years they can present their village or town in Riga, the capital of the state.

During preparation and implementation phases the festival serves as an important form of creative participation and partnership of population, resulting also in the development of group network and local government initiatives in organizing festivals. It is reaffirming local, regional and national communities through joint musical expression and cultural activities.

Participants are the most important element of the celebration. In their everyday lives they are bankers, shopkeepers, civil servants, and teachers, like millions of others in Latvia. The unique character of this tradition lies in its capability to change and develop alongside with the modern trends, at the same time maintaining the core values of that cultural expression, rooted in ancient intangible heritage and giving to participants an unique tool for personal and common creative inspiration realizing through creative partnership.

PHOTO: ILMĀRS ZNOTIŅŠ © LATVIAN NATIONAL CENTRE FOR CULTURE ARCHIVE

Using digital learning to learn sustainable development practices in Finland

SYKLI Environmental School of Finland is a national specialist vocational college. Its mission is to reinforce environmental knowledge. SYKLI and Business school PERHO are developing digital learning environments to teach circular economy and sustainable professional skills. The service is developed for four fields of practice: food services, business, travel and tourism and property maintenance. SYKLI brings circular economy into vocational education using gamification. The Circula is used in a workshop, based on game-based approach, to implement circular economy in learning entrepreneurship.

Creativity in training programs

Teaching for creativity might best be described as using forms of teaching that are intended to develop students own creative thinking and behavior. However it would be fair to say that teaching for creativity must involve creative teaching. Teachers cannot develop the creative abilities of their students if their own creative abilities are undiscovered or suppressed. Teaching for creativity include all the characteristics of good teaching — including high motivation, high expectations, the ability to communicate and listen and the ability to interest, engage and inspire. Creative teachers need expertise in their particular fields but they need more than this. They need techniques that stimulate curiosity and raise self-esteem and confidence. They must recognize when encouragement is needed and confidence threatened. They must balance structured learning with opportunities for self-direction; and the management of groups while giving attention to individuals. Teaching for creativity is not an easy option, but it can be enjoyable and deeply fulfilling. It can involve more time and planning to generate and develop ideas and to evaluate whether they have worked. It involves confidence to improvise and take detours, to pick up unexpected opportunities for learning; to live with uncertainty and to risk admitting that an idea led nowhere. Creative teachers are always willing to experiment but they recognize the need to learn from experience. All of this requires more, not less, expertise of teachers.

When students are being creative in the classroom they are likely to

- **question and challenge. Creative pupils are curious, question and challenge, and don't necessarily follow the rules**
- **make connections and see relationships. Creative pupils think laterally and make associations between things that are not usually connected**
- **envision want might be. They imagine, see possibilities, ask 'what if?', picture alternatives, and look at things from different view points**
- **explore ideas and options. Creative pupils play with ideas, try alternatives and fresh approaches, keep open minds and modify their ideas to achieve creative results**
- **reflect critically on ideas, actions and outcomes. They review progress, invite and use feedback, criticize constructively and make perceptive observations.**

To encourage the above is likely to require a change in the way schools are run and the way teachers teach. "The most powerful way to develop creativity in your students is to be a role model. Children develop creativity not when you tell them to, but when you show them." (Sternberg, 1996).

Although creativity is partly inherent, it can be educated and encouraged, says Asta Širiakovienė, associate professor at Šiauliai University, Faculty of Education and Social Wellbeing.

The development of children's creativity at school — at lessons, educational events and projects — largely depends on how teachers perceive this feature. There are many successful examples of creativity in schools, but some teachers do not understand that developing children's creativity is a creative process. Part of the teacher lack competences related to the development of children's creativity. Creative education at school is associated with more interesting and more fun learning as well as with the creation of an environment conducive to creative activity.

PRACTICAL TIPS FOR CREATING CREATIVITY AT SCHOOL

- provide students with the most diverse experience
- do not rush them
- do not rush to stick labels ("bad", "not suitable", etc.)
- try to find out what children really need. They must go to school with joy, and feel safe in it, they want to build and improve
- do not forget the opportunities for learning outside the classroom in traditional and non-traditional spaces that complement creativity, but unfortunately, they are not always fully utilized.

METHODS FOR THE LIBERATION OF FANTASY

- **In reverse or upside down:** This is a method in which ordinary, even stereotypical things are suggested to flip over and look at everything from the other side. Different ideas generating strategies can be used : If we tend to reduce something else, let's try to increase it now. Or if we speed up and accelerate something, then let's try to imagine what's will happen, if we slow down etc. This method of overturning gives not only great learning results, but creates a great learning atmosphere that enables you to experience a lot of positive emotions learn how to play as if it were not playing, as if playing. And this is one of the most important person-centered learning provisions
- **Increasing and decreasing / scaling:** This method enables to increase small things either thus reducing the "giant" or "dwarf" properties. This increasing and decreasing must be meaningful, useful, must give new opportunities to the object or phenomena and make it superior to the usual option
- **Recovery:** Characteristics of animate things are given to the inanimate things. This enables them to work actively under the most unbelievable conditions.
- **Moving vs. stiffness:** Similar like „recovery": static objects are given the opportunity to move, and moving objects are stopped.

CREATIVITY EXERCISES

1. **Let's make 3 pictures on a topic: "Inanimate things have faces".**
2. **Take your favorite cup in your hands. Write three things that nobody knows about him.**
3. **Take a pencil and a piece of paper. Shut up, imagine, close your eyes. draw a picture on the topic: "The sneezing affects me".**
4. **Lock in the toilet. Take toilet paper. Create your own "Self-portrait".**
5. **You got 100 Eur to proclaim your own town or village around the world. What will your idea be?**
6. **Prove senior in three sentences that he must have Snapchat.**
7. **Create the idea of the worst movie in the world. What it is about?**

Practical examples from Finland and Latvia

Example 1: Turku University of Applied Sciences training

The studies at Turku University of Applied Sciences are based on the innovation pedagogy. It is based on experimental learning, the sharing of information and competence and the combination of various perspectives. It aims at developing e.g the general innovation competencies of students. The students are seen as active learners who are motivated to self-development and maintaining and developing their professional skills.

General innovation competencies include individual, interpersonal and networking innovation competencies. Individual innovation competencies are described as capability of independent thought and decision-making, ability to work in a persistent and goal-oriented manner, capability of creative problem-solving and development of work procedures, and as the ability to assess and develop one's competence and learning methods. Interpersonal innovation competencies include the ability to collaborate in multidisciplinary teams and work communities, ability to take initiative and work responsibly, ability to carry out research and development projects by applying and combining knowledge / methods from different fields, ability to follow ethical and socially responsible principles and ability to carry out interactive and communicative tasks in the work environment. Networking innovation competencies are described as the ability to create and maintain professional contacts, ability to work in networked environments, capability of multiprofessional and multicultural cooperation and as the capability of international communication and interaction.

Teamwork training by playing

Nurses, midwifes, radiographer, occupational therapists and physiotherapists updating their diploma as adult students take the TUAS course Promotion of the Population´s Health and the Ability to Work and Function. Most of the students have long working experience in different social and health care sectors. Objectives for their teamwork training were the ability to identify own roles as team players, learn team working skills, be encouraged to express themselves and tell about own thoughts in team, and develop logical reasoning and creative problem-solving skills.

THE STUDENTS´ TASKS TO PREPARE THEMSELVES FOR THE CONTACT DAY ARE TO:

1. Study Belbin´s team roles independently and analyse themselves as team members. "What kind of team player are you from your own opinion? Think about the different teams in which you have worked earlier or in which at this moment. Are your ways of action in teams permanent? What kind of changes you have noticed in your ways to act in teams during your career?"
2. Try to find different examples of Escape room plays and read the players´ experiences.

In the implementation phase, the student group are at first randomly divided into three teams. The groups play in the Escape room each in its turn and other two groups discuss about the tasks at the same time. The task in Escape room is to find out the infection caused by the deadly virus and to find antidotes for it. The game supervisor has a camera connection into the room and she gives tips to the teams if necessary (Nicholson, S. 2015). All three teams get out of the room during the 45 minutes that is reserved for the game. After the game there is a short "debriefing" with groups. Most of the students like this kind of learning method. Some student don't like play games at all. On the basis of the students' feedback Friday afternoon is not a good time for playing. Especially the last team in the afternoon may have to wait for their turn for a long time.

The game guides the team members to serve one common goal and when playing, it is still allowed to work is a personal way.

Nursing recording education for nurses and practical nurses (on the job training)

TUAS is tailoring several educations which serves the working life and companies. Workplace education is flexible and based on subscribers needs. In health care sector electronic nursing recording and common recording platform should be present. Nursing recording educations in elderly homes is implemented in groups: 10-12 staff members (nurses and practical nurses) are divided into small groups at the beginning of education. The task is to reflect some critical questions about nursing recording from their own units perspectives.

REFLECTING CRITICAL QUESTIONS ABOUT NURSING RECORDING:

1. What is recorded?
2. Why is it recorded?
3. Where is it recorded?
4. What kind of problems are in recording?

The participants reflect questions and answer each question on a label. After reflection the labels are collected and the trainer makes the summary together with the group. The staff is encouraged to have dialogue with their own colleagues and to get familiar with other units' staff using this method. They get the possibility to discuss about their own work in general.

Example 2: SYKLI Creative city planning methodology

Shared stations communal planning project — creative methods in communal planning

City planning process has moved away from the traditional methods towards co-creation. Planning has always been executed from the top downwards, by architects and officials. New methods include the residents in the process as shareholders. OPUS-project by Aalto university gave birth to the idea of city planning as a "city planning as multifaceted learning and networking process, that takes decades and the agents or operators change several times". Most important is that participation creates common understanding and creates new ideas. Functional communication is highly important. Residents have often strong opinions about the development of the area and bad communication frustrates them. Internet based communication is the key today. One example of communal planning and residents as stakeholders is the Young Voice in Helsinki since 2006.

Shared stations is an example of new trend in city planning. Planners ask the opinions and wishes of residents, businesses and users of common facilities and include them as shareholders in planning projects. In the Shared stations project (2014) the goal was to develop and experiment with communal planning at Malmi railway station. The process could have been duplicated in any railway station on Helsinki area. Art project was just a small part of the whole process. Sykli discussed with local people, businesses and officials about the goals for this project. Every one of these wanted a more enjoyable, safer station. The common opinion of the station was that it is unsafe, ugly and discouraging. Environmental and social sustainability was part of the planning. The project had many sustainable development goals like better waste management, diminished energy consumption, safety, accessibility, aesthetics and less vandalism. The project made an evaluation of all these aspects and gave proposals. Sykli made a new waste management plan, energy saving measures were proposed. Project group took a walk on the station with two people from Kynnys (Threshold) society with wheelchairs to assess the accessibility (Diec, J. et al., 2010).

Art as a communal project was part of the Malmi project actions
Malmi youth house was enthusiastic to take part in the project. They organized workshops where local youth could make drawings to be used as drafts for artwork that could be placed on the station. These successful workshops were organized as part of hip-hop – shows at the youth house. Design students from Metropolia UAS used these sketches as a base for picture boards that were printed on a weatherproof material and placed in Malmi railway station. The artwork were unveiled at the station with the youth house dance group performing at the occasion. The whole show took the passers by with surprise like a flash mob: Their reactions should have been filmed! The main goals of the Malmi project were not on the physical changes but rather on the process: How to engage people and how to make the stations enjoyable, safer and more accessible.

Future learning methods
Engaging Learning Environment project presents learning methods and environments of the future, combining new technology and teaching. This project was part of the Helsinki World Design Capital Year actions in 2012. One of the main figures behind this project is professor Kirsti Lonka. “We began to develop active learning methods in the 1980s,” she says. “The physical space and technology don’t really solve anything. It’s the pedagogical idea that matters. The emphasis is on students, student-activity, structuring and receiving information.”

Builders of Sustainable Cities is a game-based learning method where the players learn to look at our living environment and understand urban planning from a variety of perspectives as in exploring the possibilities for a community that is eco-efficient and still can sustain wellbeing. Learning acquires skills and motivation to participate positively in planning processes and discussions.

The method incorporates interactive game-based and collaborative learning. It is neither a board game nor a video game, for it is played in the physical world. Participants build models of urban areas, located in an imaginary Finnish city. The game facilitator provides the builders with assignments to guide them to think, discuss and learn together with others. In addition to the general principles of urban planning and construction, themes such as energy production, transportation, green spaces and social well-being are brought forth. Local experts in the subject areas assist the participants and assess their results. The game lasts four to five hours. Although the city and its areas are imaginary, the game operates according to real-world logic. At the same time, its fictitious nature enables free, pluralistic discussions and bold solutions. Participants end by recapping their experiences and going over what they have learned. The game situations are put into everyday contexts and compared to actual zoning processes. This ensures that participants will not come away from the activity with misapprehensions. The game provides the prerequisites for understanding the real urban-planning situations of one’s own environment. For the experience not to be isolated, it is important to create continuity: an opportunity to participate in assessing and developing one’s own environment and/or its actual zoning processes.

Example 3: Workshops by association Radošas Iniciatīvas Centrs

Combination of Artistic and Associative thinking methods

The WHO AM I? workshop for trainees
The goal of the workshop is to research the situation with past and present life situation, relations with society, to discover personal features and to analyze personal resources.

A sensitive decoupage mosaic technique is used in this workshop. Materials like silk colored paper, brushes, cardboard, scissors and glue are provided and the participants are asked to choose their colored papers and to create a tree. When the collage is finished, the facilitators apply ontopsychological research (Meneghetti, A. 2004), analyzing the created tree together with participants: The roots symbolized the stability, or opposite, uncertainty and doubts. The tree trunk presents life and life path, stable or problematic. Branches of the tree represent the mind and ability of common relations, current situation with self-improvement or degradation. Availability of fruits or flowers may incline readiness to bring fruitful investments to society. The workshop helps to take a look at one’s own world. The process helps to find a new point of view, promotes finding the solution of problem and one’s well-being.

The FREE IN MIND, GOAL ATTAINING workshop aims at preparing a positive environment for new goals and creative decision taking. The combination of artistic and associative thinking methods are applied here. Materials include pencils, bright and pastel colored pens, cardboard, paper. First there is a verbal researching stage. Together with participants RIC conducts the preliminary analysis, compares the situations with other participants and defines the problems to be addressed. They define which objectives are to be achieved, what concrete immediate results are expected and which steps to be taken to achieve the results. In order to purify the mind and remove negative thoughts, following art-therapeutic actions are performed: „Dancing sculptures” to purify the body by dance motions and meditative mandalas painting to purify the mind, Participants choose colors, combine them, combine the effect, apply the color and go through associating method. They research the choose color combinations, associate them with expectations, intentions, ideas and aims. To make up their mind on which goal to aim for, they create the symbol of their success with different materials. This process stimulates them to find new points of view and promotes goal achieving. The workshop is suitable both for individual and group work.

PHOTO: MAGNUS FRÖDERBERG/NORDEN.ORG

Creativity at work

The creative behavior is determined by three key factors: expertise on the topic, intrinsic motivation and openness to experience. Creativity is considered as an operation of a group, team or work communities. The social dimension of creativity can be defined as creative collaboration. The new innovations are often outputs of whole teams. The creativity appears best through reflection between colleagues and it requires new kind of creative leadership. Leaders must aim to renew themselves, have open interaction and be goal-oriented. Interaction is a vital part of creative working environment. Giving supportive feedback is an essential part of being a leader. Creativity techniques may be applied in almost any functional area of the company like strategic planning, corporate business strategy, product development and quality management.

Every worker has individual needs regarding creative activity. For everyone, one thing applies: Harsh words and humiliation can kill creative urge. Positive attitude and warm atmosphere nurse creativity. The identification of 'positive psychology' as a distinct branch of psychology, is generally thought to have followed Martin Seligmans work, although research that can be considered as falling under this banner has been undertaken since the 1960s with the pioneering work of early humanistic psychologists such as Abraham Maslow and Carl Rogers (Maslow, 1962; Rogers, 1961). According to researcher Maisa Huuhka (2010), the creative leader empowers, inspires, motivates and reveals the hidden potential of workers.

10 TIPS TO HELP YOU UNLOCK YOUR CREATIVITY AT WORK:

1. **Get visual.** Regardless of your role, industry or responsibilities, visualizing data and ideas is an incredibly powerful tool to get your team thinking. Get off the phone, go in a room together (a virtual room will work, too) and use a whiteboard until your hand hurts

2. **Throw out the rule book.** The next time you get your team together to brainstorm, create and enforce a "no holds barred" idea session. Nothing is off the table; nothing is outside the realm of possibility. Avoid words and phrases like "but," "how would we" and "we can't." If necessary, designate someone to police those phrase s and keep everyone honest

3. **Work backward.** Figure the goal or ideal scenario 10 to 15 years down the road. Start there and work your way backward. Don't worry about the "how." Focus on the "what." Your road map will literally unfold itself

4. **Make a game of it.** At the start of your next meeting try a game to get the creative juices flowing. Have everyone write a random idea down, crumple it up and toss it onto the center of the table. Pick one idea at random and build it out. Or switch roles. Ask those assembled, "If you were me, how would you tackle this problem?"

5. **Write down absolutely everything.** No thought is too small, and no idea is too "out there." Anything can potentially have value to your business. You never know what word or phrase is going to spark the next word or phrase, which could then lead to your next big idea. Get it all down on paper. Find somewhere prominent to keep ideas displayed, such as an idea board or whiteboard

6. **Take mental breaks.** A lot of business leaders view social media and other distraction sites as time-wasters, instead of recognizing them for what they really are: mental breaks. It's practically impossible to nurture creativity in a tired, burned-out brain. Encouraging mental breaks is the key to developing employees' creative side and boosting morale

7. **Take a trip to happy hour.** We tend to spend our workdays chained to our coffee mugs. But did you know that a single beer can relx your brain, making you less focused on the negatives, and less likely to squash your good ideas?

8. **Get physical.** Engaging in a physical activity can help unlock your creative mind, particularly if your job is primarily sedentary. Go outside for a run, walk, bike ride or whatever activity suits you. (I'm a motocross guy, myself.) This will relax your mind, and afterward you can attack a problem or idea with a fresh brain. Inspiration might even strike mid-stride.

9. **Play to your strengths.** It's a common misconception that creativity exists only in people with specifically "creative" roles and skills and that the more analytical among us are too dull and logical. In fact, any skill can be used creatively. Are you an Excel wizard? Throw your ideas into a spreadsheet to categorize and dissect them and watch the brainstorm develop

10. **Get the words out.** The hardest part of any brainstorming session, alone or in a group, is getting the ball rolling. The easiest solution? Just talk. Or write. Start getting words out or down on paper, even if they're borderline nonsensical at first. It's all about getting over that initial hurdle, so the ideas can start flowing.

100 Simple Ways to Be More Creative on the Job

Listen to your inner muse.
Eat lunch with a different person each day.
Think how your biggest hero might approach your challenge.
Take more breaks.
Present your challenge to a child.
Ask the most creative people at work for their ideas.
Go for a daily brainstorming walk.
Brainstorm daily with a co-worker.
Play music in your office.
Tape record your ideas on your commute to and from work.
Work in cafes.
Exercise during your lunch break.
Get out of the office more regularly.
Take your team off-site for a day.
Take more naps.
Reward yourself, in specific ways, for small successes.
Turn on a radio at random times and listen for a "message".

Invite your customers to brainstorming sessions.
Introduce odd catalysts into your daily routine.
Take regular daydreaming breaks.
Redesign your office.
Dissolve turf boundaries.
Initiate cross-functional brainstorming sessions.
Play with fun toys in your office whenever you get stuck.

Arrive earlier to the office than anyone else.
Create a wall of images that inspires you.
Go out for lunch with your team more often.
Read odd books -- having nothing to do with your work.
Bring your project or challenge to mind before going to bed.

Block off time on your calendar for creative thinking.
Create a headline of the future and the story behind it.
Invite an outside facilitator to lead a brainstorming session.

Choose to be more creative.
Trust your instincts more.
Write down your ideas when you first wake up in the morning.
Make drawings of your ideas.
Don't listen to or watch the news for 24 hours.
Ask yourself what the market wants or needs.

Ask yourself what the simplest solution is.
Ask "What's the worst thing that could happen if I fail?".

Incubate (sleep on it).
Challenge everything you do.
Test existing boundaries -- and then test them again.

Know that it is possible to make a difference.
Benchmark your competitors -- then adapt their successes.
Create ground rules with your team that foster new thinking.
Play with the Free the Genie cards.
Create a compelling vision of what you want to accomplish.

Have more fun.
Use similes and metaphors when describing your ideas.
Laugh more, worry less.

Do more of what already helps you be creative
Conduct more experiments.
Ask for forgiveness, not permission.
Ask someone to collaborate with you on your favorite project.
Turn a conference room into an upbeat "think thank" room.
Think of three other ways to define your challenge.
Remember your dreams.
Try the techniques in Awake at the Wheel.
Go for a walk anytime you're stuck.
Divide your idea into component parts. Then rethink each part.
Transform your assumptions into "How can I?" questions.

Write down as many ideas as you can think of in five minutes.
Open a magazine and free associate off of a word or image.
Take a break when you are stuck on a problem.
Do whatever is necessary to create a sense of urgency.
Ask for help.

Work on hottest project every day, even if only 5 minutes.
Wander around a bookstore while thinking about your challenge.
Declare Friday afternoons a "no-email zone".
Look for three alternatives to every solution you originate.
Take a shower in the middle of the day.
Schedule time with the smartest people
Meditate or do relaxation exercises.
Keep an idea notebook at your desk.
Eliminate all unnecessary bureaucracy and admin tasks.
Recall a time in your life when you were very creative.
Decorate your office with inspiring quotes and images.
Take more risks outside of the office (i.e. surf, ski, box etc.)

Immerse yourself in your most exciting project.
Ask three people how they would improve your idea.
Ask for help when you need it.
Get fast feedback from people you trust.
Write your ideas in a notebook and review them regularly.
Pilot your idea, even if it's not read.
Use creative thinking techniques.
Visit your customers more frequently.
Enroll your boss or peers into your most fascinating project.

Imagine you already know the answer.
Ask stupid questions.
Create an "idea piggy bank" and make deposits dail..
Acknowledge all your successes at the end of each day.

Find a mentor.
Give yourself a deadline -- and stick to it.
Work "in the cracks" -- small bursts of creative energy.
Make connections between seemingly disconnected things.

Ask "How can I accomplish my goal in half the time?".
Remember your dreams -- then write them down.
Have shorter meeting.

Ask impossible questions.

BEST PRACTICE EXAMPLES:

The Achema company organizes essay and photography competitions and trips for their employees. At chemists' laboratory there are extremely strict internal procedures and safety requirements. The company seeks to ensure that professionals working in these precise environments can relax in their leisure time. Employees take initiatives by themselves organizing sports events or art and theater groups while some others write poems or paint.

In Pixar managed companies, every employee could learn all the work of other employees in the company. Pixar University was established at Pixar's animation film company, whose lectures and education were mandatory for each employee. This principle encouraged the creativity of all the employees. Movie scripts were created by everyone, even the director. It didn't matter what was written in movie subtitles. This creative corporate culture brought its employees together. They perceive their creative contribution as a general enterprise, they are happy of the company's overall activities.

Creativity and generosity are valued properties in society. One of the main ideology ideas at Hewlett-Packard is to respect and care for their employees. These actions reinforce and enhance the creativity of employees. There is a worker's leisure area at the Swedbank central office, where there are many table games, puzzles and other creativity-promoting things. The company initiates interactive programs, creativity training for employees and executives, there is a section in company's internal network, where everyone can propose new ideas. Employees by themselves arrange visits to various sections of the bank as an orienteering events at the Swedbank building. The insurance company Gjensidige Baltic organized the "The most accurate job place" competition in order to demonstrate that creativity and order are compatible. Employees actively participated in the competition.

Google is a strong supporter of creativity in the workplace, creating a "20%" program that gives its developers permission to spend 20% of their work hours on a creative project of their own. This way of thinking has caught on and has made its way into many workplaces, giving companies new ideas and strategies to grow their businesses.

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Project partners

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https://creativefutureideas.wordpress.com/

Pirkanmaa design, arts and crafts association Modus:
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Radošās Iniciativas Centrs:
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SYKLI Environmental School of Finland:
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