Creative Box: Promoting the innovative approaches to building educational formats in youth work

IO1 – BUILDING OF STRATEGY FOR CREATIVITY DEVELOPMENT IN YOUTH WORK"

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Content

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Introduction

In our challenging economic climate, young people will need to develop the skills and understanding to pursue and develop innovative solutions in both their own lives and for the organisations they join and create as the community seeks new opportunities to meet the future. Many of tomorrow's jobs have yet to be created, and there is an ongoing skills mismatch between labour supply and demand. As well as training young people for specific professions, education systems must provide interdisciplinary knowledge to foster creative thinking. In addition, the idea of active, participating citizenship is now extended to children and young people.

Youth work sought to keep pace with changes in society and, accordingly, with circumstances, experiences, and expectations young. Thus, it must meet the mainstream requirement of creativity itself.

Analysis of educational experiments

In education, the importance of creativity is recognized as the most important skill of the 21st century, but the role of creativity in education policy is somewhat ambiguous. On the one hand, education and policy experts emphasize the role of education in fostering creativity (National Advisory Committee on Creative and Cultural Education, 1999; Shahin, 2010). On the other hand, a number of prominent educators have argued that the increasing standardization of education through policies emphasizing core skills and standardized testing has resulted in children's creativity actually diminishing as they progress through the education system (Hall & Thomson, 2005; Robinson, 2011).

One way to approach fundamental questions about learning, teaching, and education is from the perspective of complex dynamic systems theory. Over the past two decades, this theory has been increasingly promoted in the field of education as an approach to better understand learning and teaching processes (Jörg, Davis, & Nickmans, 2007; Koopmans & Stamovlasis, 2016; Steenbeek & van Geert), 2013; van Geert & Steenbeek, 2005).

The key difference between the complex dynamic systems approach and the transsystem approach is that the learning subject and the subject's environment shape each other. The teacher not only influences the student, but also vice versa. Thus, learning creativity takes place

in constant interaction with the environment. This fundamental principle of the approach to complex dynamic systems is shared with the basic principles of social constructivist learning theories. A transsystem approach, including an approach to complex dynamic systems, concretizes this general principle, combining it with other characteristics of complex dynamic systems applied to the nature of learning processes that arise through socially embedded interactions.

In "Mechanisms of Emergence" R. Keith Sawyer, 2004, directly linked developmental psychology and creativity through the concept of emergence. Emergentism has its roots in philosophy and natural sciences.

PHILOSOPHY - Metaphysics: Emergence https://youtu.be/X_IuG3kJY_g

Nowadays, humanity has reached such a level of development that the existing approaches cannot fully describe all the phenomena and processes necessary to fulfil the tasks. This especially applies to the development of science, the emergence of new technologies (virtual and augmented reality, a revolution in deep machine learning, robotics, a reusable rocket, artificial intelligence, etc.), rapid generational change (previously, the periods of generational change were about 10-15 years, now - 5- 7), interactions with the environment, the rapidity of time and the intensity of changes in the space (environment) in which a person lives. The laws of the universe and ideas about it have changed significantly recently, which was facilitated by the further development of physics and the discovery of new laws.

The modern environment is characterised by greater uncertainty, non-stationarity of properties, instability of system functioning, unpredictability of behaviour. In connection with this, the natural mechanisms of adaptation in living systems do not cope, and the question of the possibility of predicting processes and the reproducibility of experiments in living systems, especially in social sciences and humanities, is even more acute than before. It is especially important to take this into account when working with young people, because they will live in this more uncertain, constantly changing world and will be the ones who will take responsibility for the development of the society of the future.
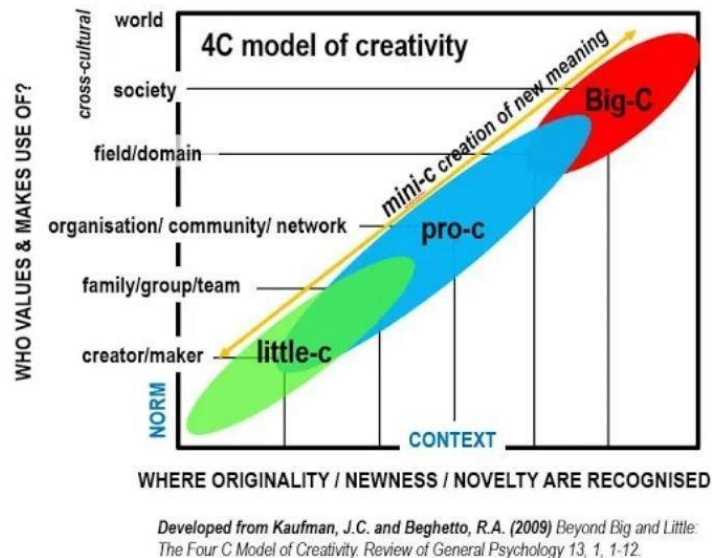
Building a strategy for the development of creativity

Currently, there are a large number of creative methods of different authorship, for the most part, all models complement each other, allowing you to concentrate on certain aspects. In order to create a holistic strategy, we suggest combining methods so that they positively influence team motivation and development.

If we consider the methods of creativity, most often each of them works in some of the vectors of the reality of life:

- On the vertical plane, there is a movement from greater to less or vice versa, from the general to the exact, from the global to the exact senses, when the upper level must rest on the lower, the bigger part accommodates the minor one for further movement. Thus, James K. Kaufman and Ronald Baghetto's creativity method "4 C" ("The Four C") shows the levels of creativity development: mini-c ("transformative learning", which includes "personally meaningful interpretation of experiences, actions and ideas"), little-c (everyday problem solving and creative expression), Pro-C (demonstrated by people who are professionally or professionally creative, but not necessarily outstanding) and Big-C (creativity is considered fundamentally, historically significant in the field). This model is designed to help accommodate models and theories of creativity that qualify as an important transformation as a higher appreciation of creativity.

Developed from Kaufman, J.C. and Beghetto, R.A. (2009) *Beyond Big and Little: The Four C Model of Creativity. Review of General Psychology 13, 1, 1-12.*

- A horizontal vector, such as the TRIZ method of H. Altshuler, shows how universal principles of creativity form the basis of innovation. TRIZ identifies and codifies these principles and uses them to make the creative process more predictable. In other words, whatever problem you're facing, someone, somewhere has already solved it (or a very similar one). Creative problem solving involves finding that solution and adapting it to your problem. The use of TRIZ is to study these recurring patterns of problem and solution, understand the contradictions present in the situation, and develop new methods of using scientific effects. That is, we investigate the parallel processes that are around in this series of solutions in the meaning that they exist next to each other at the same in the horizontal plane, and our task is to look around surfing with the help of our focus.
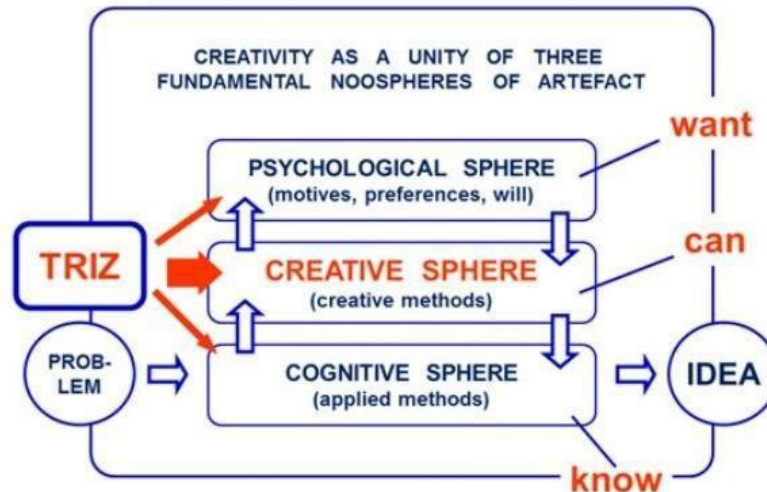
- In the procedural vector, the main vector of finding a solution occurs in the process itself, such as the method of placing a story from pieces on the board, creating improvisational stories, and role-playing improvisation. In the process of creating history, the non-standard, paradoxical, something that is difficult to notice in the usual flow, mode of life, is manifested, emerges.

Most methods anticipate a couple of motion vectors of finding a solution, but the main emphasis remains on the one only, while the form of creativity is what is found at the intersection of all three vectors, when a three-dimensional space is created for all three vectors to be taken into account. The solution at their intersection is the most complete and reveals all vectors. So, if you take the role-playing method, the process itself can be further enriched by highlighting the

background of the story, more details, who else is present in this process, which expands the horizontal view. In the same way, what is happening inside this hero, in fact, any figure, character, and what controls him when he does this, why, what is there in this that is hidden from the first glance, that adds a vertical look to what's going on. By gradually adding and layering planes, the space for creating a solution is enriched and such a solution emerges, which will consider various aspects the most.

Creativity is the process of creating something qualitatively new, when a creative product is the creation of fundamentally new qualities that did not exist before, but which are a way out of a dysfunctional cycle.

Solving the task itself has 3 major stages, creative acts:

- the actual state and setting how it looks like and appears as it is: this can be done by using three vectors to cover the entire plane as much as possible.
- directly a creative act, processing this material, where you can combine several methods as a form for experimentation, combination.
- objectification of the creative act, when we formalise the solutions that appear and experiment with the very embodiment in practice in systematic coordinated actions. Moreover, when our created solution meets reality in the future, it can be slightly modified, transformed, considering those variables which we did not take into account before or that appeared, which also gives flexibility and the ability to respond to any unforeseen changes more easily and more efficiently. In today's world, this is one of the priority areas of development.

STAGES OF CREATIVITY

- ☑ defining a task
- ☑ tension
- ☑ releasing
- ☑ refocusing on the task
- ☑ solving
- ☑ experiment
- ☑ correction
- ☑ realisation, objectivisation

The ideal key, a source for creative solutions, is the creation of a paradox, when you can combine things that at first glance are incompatible. Here, experimenting with a combination of methods, using the above reference points, will allow the field to reveal unexpected solutions that may surprise. After all, we often adapt in the world when there are difficulties, based on our experience and those of our predecessors, we copy those forms that are already known, but it is experimentation and combination to create something fundamentally new that allows us to find the most effective solutions that will be useful not only for the team, but also business, but will also maximally contribute to the spread of those values in society that social business carries and allows it to continue to develop in times of uncertainty.

Politicians, educators, and youth organizations can support and encourage young people's innovation, but much will remain outside the institutions and influence of adults. Innovation is often not a controlled process: it can be about young people experimenting in the field of electronic communications or asserting their authority through activism. Many of these examples challenge mainstream structures and processes designed to promote greater participation and thus encourage innovation, which can constrain and control young people, preventing further innovation. Innovation is also unpredictable. The main or most important results of an innovation may not correspond to the original intention. Many innovations produce by-products which

become more innovative or broader than the original idea that is evidence of emergence during the creativity act. In addition, the literature argues that processes such as electronic communications can lead to important innovations that are not always recognized as such. There is evidence that adverse conditions, such as poverty, exclusion, or failure, can encourage innovation in some individuals and groups. Recognizing the role of rebellion and anti-authority culture in innovation involves encouraging its further development, but any recognition of it or attempts to encourage it risks destroying it. This dilemma must be recognized by those who seek to promote innovation.

The best practices of educational experiments and development of innovative solutions for learner`s organizations

The theoretical part is created as a set of various tools - theory and practical methods, which are combined into a certain structure for practical application in various fields. The goal is to create creative skills for solving any problems together. Working in a team is an opportunity for everyone to express themselves in the process of cooperation and co-creation.

 Practical Exercise 1:

For the practical application of the provided theoretical material in the creation of projects, please work in pairs taking the step-by-step algorithm as a basis:

- Determine what exactly you want to create in your project and why this is important, the sense and meaning of that. These questions refer to the vertical vector. Try to find methods that will help you formulate this point more precisely. This point forms the mission, meaning and goals. For you to be motivated to do this project, it is important to find a personal need (value) of what you will do.

- Who will it benefit? What exactly? Defining your target audience is a matter of horizontal vector. It is important to pay attention to the needs of those for whom you are doing this project. Analyse what already exists and what needs it satisfies. What new things do you want to bring to meet the needs of society? Define methods for this.

- How will you do that? Procedural vector. This is the biggest space for creativity. This is an experiment. Depending on the task at hand, you can use different methods. Describe this stage and your ideas and plans.

- The stage of grounding your creativity. It is an opportunity to see the risks and ways to avoid failure and disappointment. This is testing and approbation of your ideas for reality. Define methods that will help you in this in the best way.

- The stage of improvement after approval and consideration of possible risks. Analyze and amend if needed.

When you decide that the project is ready for implementation, think about what you need for it. Try using the same formula: What? Why? For whom? (With whom?) How? Try to find some creative solution to solve this problem. If something is a problem, turn it into a task. If you have reached this point, then you already have enough practice to find a way to solve this problem. Both partners make notes for their own projects and help each other to cover all the questions.

Practical Exercise 2:

1) Make up small groups (3-4 people). Each participant presents own project shortly and altogether a group chooses one most interesting project and analyses it according to the algorithm, while an owner of it answers their questions, listens carefully, and observes making notes:

- an idea.
- implementation (Where? How? What creative techniques were used? What made it possible?)
- who found it useful and interesting? How well does it meet the needs of the target audience?
- what are the risks? - loss of relevance due to changes in the needs of the target audience, technical support, funding, availability and needs of the team, the need to change and develop the project.
- project capabilities: What does it create? What kind of product (useful information, connections between people, an environment for collaboration and co-creation)?
- prospects for further application in other conditions - Where? When? Why? For whom? For which types of activities?

2) Each participant shares own insights and observations, if there was anything he or she noticed that might be important to add or amend in own project. A participant whose project was discussed shares what important he found out as a vision of the world, what he or she would rather use and take into account further considering what was discussed creating a broader picture.

Evaluation

1. Which approach of creativity describes mutual interinfluence of the objects?

    a) Psychodynamic
    b) Transsystem
    c) Dynamic systems

2. What does the vertical vector imply?
    a) Containing parts, levels, layers, meanings
    b) Surrounding objects, processes
    c) Chain of action steps

3. Which vector investigates parallel processes?
    a) Vertical
    b) Procedural
    c) Horizontal

4. What is the first stage of creativity process?
    a) Finding paradox
    b) Realization and investigation of an actual state
    c) Merging several methods

5. Which phenomena proves the creation of by-products as results of creativity act?
    a) Paradox
    b) Emergence
    c) Disturbance

6. The stage of creativity when the appropriate form is searched for?
    a) Experiment
    b) Research
    c) Objectivization

7. Which stage is the ending one?
    a) Looking for the audience the project is beneficial for?
    b) Grounding, testing, implementing in the reality
    c) Improvement and risk tackling plan

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