# Artistic Creativity Development Curriculum for Trainers.

ACDC4you

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## MODULE 1: INTRODUCTION

**Artistic Creativity Development Curriculum for Trainers** – a **25-hour Training Programme** for **Musicians** and **Adult Educators** as **Creativity Trainers.**

This Training Programme represents the second intellectual output developed within the **ACDC 4 YOU | Artistic Creativity Development Course for You** funded by the Erasmus+, the EU's Programme for Education, Training, Youth and Sport under the Key Action 2: Cooperation Partnerships in Adult Education.

### ⊚ TARGET GROUP

**ACDC 4 YOU** training programme is targeted at all potential creativity trainers of adults – adult educators, musicians and other cultural workers with no prior training and / or professional experience in adult education.

### ♫ LEARNING AIM OF THE PROGRAMME

The overall learning aim of the **ACDC 4 YOU / Artistic Creativity Development Curriculum for Trainers** is to prepare adult educators, musicians and other cultural workers - as facilitators of music-based creativity trainings for adults and at the same time gain creative confidence and develop 'creativity literacy' themselves.

## ᗒᕂ LEARNING OBJECTIVES

Upon completion of the ACDC 4 YOU training programme, the trainees will:

➢ Develop / improve andragogical competences necessary to facilitate adult learning;
➢ Understand what creativity is and comprehend its importance in tackling global challenges as well as in everyday problem-solving scenarios;
➢ Learn about the creative process as well as tools and techniques for individual creativity training;
➢ Analyse creative collaboration processes in teams and learn to facilitate them on the level of an organisation;
➢ Explore ways of using musical expression in general / participatory music in particular to boost individual and collaborative creativity.

## 🖥 DEFINITIONS AND KEYWORDS

For the purposes of **this programme**, the partnership has agreed on the following terminology and definitions:

➢ **Creativity** - our capacity to generate ideas / responses that are both original, unusual, or novel in some way, and useful (practical or suited to the context in question).

➢ Creativity is finding new associations between known things. In other words, **creativity is about connecting existing things in new ways**.

➢ **Big 'C' Creativity** - eminent creativity reflected in world-changing achievements, like artistic masterpieces or scientific breakthroughs.

➢ **Little 'c' creativity** – everyday creativity.

➢ **Creativity Training** - an instruction to develop individual's capability to generate novel and potentially useful solutions to various problems.

➢ **Participatory Music** - a form of musical expression when the audience members become performers and / or creators (everyone present is actively doing something: playing an instrument, singing or chanting, and / or dancing, e.g.: a bluegrass jam, campfire singing, a hip-hop cypher).

➢ **Andragogy** – means the understanding of the science and practice of adult learning. This contrasts to pedagogy, which is the understanding of the science and practice of children learning. In the Greek, Andra = adult, Peda = child. In the Greek, andragogy means "man-leading" while pedagogy means "child-leading."

➢ **Adult Educator (AE)** - someone who teaches, supports, and facilitates the education of adults by applying the principles of andragogy. The term of Adult Educator refers to a variety of

professional roles such as a teacher, a facilitator, a trainer, a coach, guidance and counselling staff and others. What these roles have in common is that a major part of the professional activity takes place in direct contact with the adult learner(s) and consists in initiating, supporting, and monitoring the learning processes of these adults.

➢ **Teacher** - someone who has a sum of knowledge, concepts, and theories that he or she transfers to a group of students through various methods. Therefore, teaching typically involves transferring or imparting theoretical knowledge, it is an activity of shaping a person's way of thinking and doing things by providing necessary guidance and instructions.

➢ **Facilitator** - someone who has the skills to moderate and run a learning process where knowledge is shared by and extracted from the participants themselves.

➢ **Trainer** – an expert in the respective field - having knowledge of and practical experience in a specific topic and providing guidance, instructions and coaching to someone, to impart skills and knowledge to an intended level, for a specific purpose. A Trainer could be considered as a blend between a Teacher and a Facilitator.

➢ **Adult Learner** – a mature person involved in the learning experience.

➢ **Trainee** – a person undergoing training.

## ✍ TRAINING CONTENTS

The training programme consists of the following **6 training modules** for trainers to work with adults to prepare them as creativity trainers:

1. Introduction of the Programme
2. Key elements of adult educator's competencies
3. Creativity and innovation: skills for the 21st century
4. Principles and tools for creativity literacy training and self-development
5. Creative collaboration processes in teams
6. Promotion of creativity in teams using participatory music approach

The total recommended duration of the entire **ACDC 4 You Training Programme** is 25 hours; the recommended average duration of each module is up to 5 hours.  The trainer can decide to deliver a module either shorter or longer, based on the needs of the trainees. Each module is flexible and not all content elements of a module must be applied in a training session. The descriptions of Modules were prepared in accordance with the common pre-agreed structure.

The above modules may be adapted by trainers and educators to the needs of their specific trainees. The content and exercises are suggestions based on **the ACDC 4 You Collection of Best Practice Examples in creativity development using musical expression.** Trainers are free to select the content most suitable for the training needs of their trainees.

This training programme is available in all ACDC 4 You partner country languages: English, Lithuanian, Bulgarian, Romanian, and Spanish.

*ACDC 4 You* is a European transnational partnership project promoting the development of adults' creativity through using creative processes of participatory music and raising awareness of creativity as a crucial and the most coveted skill for the future economies across Europe and the globe.

The project consolidates the competencies of adult educators and musicians for developing innovative resources introducing a new type of trainers prepared to teach adults' creativity. The main aim of the project is to equip adult educators, musicians and other cultural workers with the skills and knowledge necessary to become successful facilitators of music-based creativity training for adults and at the same time gain creative confidence and develop 'creativity literacy' themselves.

Additional information about ACDC 4 You Project is available at *https://bit.ly/3eHjfw2*

## MODULE 2: KEY ELEMENTS OF ADULT EDUCATOR'S COMPETENCES

### 🔔 LEARNING AIM OF THE MODULE 2

This module aims to provide trainees with the basic knowledge of adult learning they will need to be able to run effective adult education and training events.

### LEARNING OBJECTIVES

At the end of this module, the trainees will be able to:
- ➢ Understand the concept of andragogy;
- ➢ Recognise the more common characteristics of adult learners;
- ➢ Relate principles of effective adult education to what is known about how adults learn best;
- ➢ Have a basic understanding of what motivates adult learners to participate and learn in adult education;
- ➢ Gain an understanding of the design of a learning event and be able to apply it in practice (including understanding on teaching methods and techniques that encourage adult learning);
- ➢ Understand the dynamics of teacher-learner interaction and relationships that are developed in a group of learners, learn to communicate effectively and lead the group to the desired result.

In this section the trainer aims to encourage the trainees to introduce themselves in an interactive way, introduce them to the Module, and work on expectations.

The trainer is free to choose the most suitable format depending on the composition of the group, if the group members already know each other, whether they feel relaxed or tense. For this purpose, a warm-up activity, an icebreaker, a name game, or a plain self-introduction speech could be suggested, such as for example:

## ✍ ACTIVITY 1: NAME GAME

- ➢ Ask trainees to sit in a circle and introduces themselves by their name.
- ➢ In the second round, everyone repeats their name and adds an adjective describing themselves starting with the same letter (such as Traveling Therese).
- ➢ In the third round, introduce a ball and only the person who holds the ball speaks. They need to say their name and adjective and then throw the ball to someone else and say that person's name and adjective.
- ➢ Ask trainees to switch places in the circle so that they are not sitting next to the same people as before.

## ✍ ACTIVITY 2: I'M THE ONLY ONE WHO

- ➢ Standing in a circle, ask trainees to think of something positive that makes them unique.
- ➢ Explain that once they have something in mind, they should go to the centre of the circle and say "I'm the only one who… "(for example, I am the only one who speaks 5 languages").
- ➢ If anyone shares this characteristic, they take a large step towards the centre of the circle. If not, they stay in the same place.
- ➢ Go on a few rounds until all or most trainees have shared something.
- ➢ Ask trainees to share something unexpected or that most caught their attention through these exercises.

✍ **ACTIVITY 3: TRAINEES' EXPECTATIONS AND QUESTIONS**

➢ Distribute one coloured post-it per person and ask them to write down their main expectation regarding this training (not more than 3).
➢ Once everyone has done so, get trainees to walk around the room and try to find people with the similar expectations. You should end up with a few groups formed.
➢ Ask each group to share their expectations and put them up on the flipchart.
➢ After everyone has shared their expectations, make sure you connect them to the agenda of the training and clear those expectations that won't be met.
➢ Go over the titles of each session of the training and briefly share the session goals. Distribute another POST IT to each trainee and ask them to write any pressing question about the training agenda, if they have any.
➢ Ask them to connect their questions to agenda then address and clarify any pressing issues.
➢ Let trainees know that they should contact you during the breaks if they have any other questions.
➢ Thank trainees for their involvement and invite them to participate actively in the sessions in order to make the best out of this learning opportunity.

## 2.1. ANDRAGOGY – THE ADULT LEARNING THEORY

### 2.1.1. Andragogy vs Pedagogy

Popularized by educational theorist and adult education pioneer Malcolm Knowles (1913-1997), **andragogy** is a philosophy that emphasizes learning through lived experience, applied skills, discussion and practical problem-solving. With its focus on individual identity, andragogy stands in contrast to traditional pedagogy, which frames the student as a blank slate or empty vessel poised to receive knowledge.

While it is sometimes interpreted as synonymous with "adult education," for the purposes of this discussion, andragogy is better defined as a set of principles that can be applied flexibly on their own or in combination with pedagogical methods, with value that transcends a specific student age or stage of life.

The terms "andragogy" and "pedagogy" are of Greek origin, both including the Greek verb "ago", which means "guide", and the Greek words "andras" (man) and "paidi" (child) respectively. Thus:

➢ **Pedagogy** = p*aidi* (child) + a*go* (guide)
➢ **Andragogy** = a*ndras* (man) + a*go* (guide)

You can conclude from the above that pedagogy is a child-focused teaching approach, whereas andragogy an adult-focused teaching approach; or, formally, pedagogy is the art and science of helping kids learn, whereas andragogy is the art and science of helping adults learn.

### 2.1.2. Andragogy and its principles

In 1984, Knowles suggested 4 principles that are applied to adult learning:

**1. Adults need to be involved in the planning and evaluation of their instruction.**

While both adult and younger trainees must feel as though they are playing an active role in their own learning experience, for adult trainees this is particularly important. They must truly be an integral part of the development and implementation of the curriculum, as well as of the evaluation process. Getting feedback from adult trainees allows you to achieve this, as it offers you the opportunity to design the instruction and learning activities based upon the needs and wants of the adult trainees.

**2. Experience (including mistakes) provides the basis for the learning activities.**

What matters most in regard to adult education isn't the end result, but the learning experience that is gathered through instruction and activities. Rather than offering memorization tasks, create projects and exercises that encourage adult trainees to go out and explore the subject matter, thereby gaining experience. By doing this, adult trainees can learn from their errors and master their skills sets through first-hand experience. Adult trainees can take on their own approach when solving problems, which will give them the chance to use their knowledge in a practical way. There will be trial-and-error involved, which is what makes the overall learning experience more meaningful and effective.

**3. Adults are most interested in learning subjects that have immediate relevance and impact to their job or personal life.**

Adult trainees need to be able to tie the subject matter to real world benefits and applications. If they cannot see how a module or activity will give them an advantage in real life, or how a particular training course is going to apply to real world situations, then they won't be excited about the learning process. Adult education professionals can increase engagement by integrating real-life scenarios into adult learning courses. This way, adult trainees have the opportunity to directly see how what they are learning can be used in the real world.

**4. Adult learning is problem-centred rather than content-oriented. (Kearsley, 2010)**

The content being offered in adult training courses should be problem-centred, as adult trainees will want to immediately see how the instructions will help them to solve an issue they might encounter outside of the learning environment. This often means that the subject matter should offer them the chance to fine tune skill sets and acquire (and retain) practical knowledge by doing, rather than just memorizing.

Create activities that allow adult trainees to delve into specific tasks, such as simulations, that enable them to store the information in their long-term memory through repetition and experience.

## 2.2. ADULT TRAINEES' CHARACTERISTICS

### 2.2.1. Adult development stages and learning

> ✍ *ACTIVITY 4: THINK AND REFLECT*
> ➢ How life events prompted you to / distracted from learning?
> ➢ How were your learning needs changing as you aged?
> ➢ What effect certain life events had on the motivation to start learning?
> ➢ How learning has affected the flow of your life?

As we mature mentally, emotionally, and physically, we can accomplish additional learning tasks. This process is often described as proceeding through stages or the concept of "developmental stages of learning", which will help us:

- ➢ Respect individual differences within developmental stages.
- ➢ Be aware of the strengths and limitations of trainees at different stages.
- ➢ Provide instruction appropriate to one's level of development.

Daniel J. Levinson (1978) classified five developmental stages of learning by chronological age:

1. Pre-adulthood (birth to age 22)
2. Early adulthood (age 17 to 45)
3. Middle adulthood (age 40 to 64)
4. Late adulthood (age 60 to 85)
5. Late late adulthood (age 80 and over)

**The 4 Adult Development Theories**

1. **The Behavioural / Mechanistic Approach**
   - ➢ Instruction created to prompt a certain behaviour
   - ➢ Behaviour in response to stimuli (positive reinforcement)
   - ➢ Trainers provide opportunity for practice and give grades, prizes, or praise for reinforcement

2. **The Psychological / Cognitive Approach**
   - ➢ Focuses on an individual's "internal developmental processes"
   - ➢ Learning is based on life experiences, so development is different for each individual
   - ➢ Gould's Stage/Phase model – Gould identifies four false assumptions that must be overcome to move through life:
     - – Age 16 – 22: "I will always live and believe in my parents world"
     - – Age 22 – 28: "Doing things my parents' way will bring results and if it becomes too difficult my parents will step in and show me the way"
     - – Age 28 – 34: "Life is simple and controllable"
     - – Age 34 – 45: "There is no evil or death in the world. The sinister has been destroyed"
   - ➢ Instruction should encourage thoughtful reflection & discussion, and students should be receptive to new ideas and be open to learning through others' perspectives

3. **The Contextual / Sociocultural Approach**
   - ➢ Learning is influenced by society and culture
   - ➢ Sociocultural development can be affected by race, gender, ethnicity, age, sexual orientation, and norms within society
   - ➢ Educators need to encourage cultural awareness and respect in the classroom

4. **Integrated Approach**
   - ➢ Holistic approach to teaching and learning
   - ➢ Encompasses social, cultural, life experience

**The impact of developmental tasks on learning**
   - ➢ The challenges that arise at different stages of life have a crucial impact on learning
   - ➢ The primary engine that drives learning are life changes

- ➢ Meeting an immediate need is the best way to get ready for learning
- ➢ Meeting an internal need is the best motivation for learning.

### 2.2.2. Multiple Intelligences and how they affect learning

The theory of Multiple Intelligences was developed by Howard Gardner. He claims that all human beings have the following nine multiple intelligences:

- ➢ **Verbal-Linguistic Intelligence** - well-developed verbal skills and sensitivity to the sounds, meanings, and rhythms of words
- ➢ **Mathematical-Logical Intelligence** - ability to think conceptually and abstractly, and capacity to discern logical or numerical patterns
- ➢ **Musical Intelligence** - ability to produce and appreciate rhythm, pitch, and timber
- ➢ **Visual-Spatial Intelligence** - capacity to think in images and pictures, to visualize accurately and abstractly
- ➢ **Bodily-Kinaesthetic Intelligence** - ability to control one's body movements and to handle objects skilfully
- ➢ **Interpersonal Intelligence** - capacity to detect and respond appropriately to the moods, motivations, and desires of others.
- ➢ **Intrapersonal Intelligence** - capacity to be self-aware and in tune with inner feelings, values, beliefs and thinking processes
- ➢ **Naturalist Intelligence** - ability to recognize and categorize plants, animals, and other objects in nature
- ➢ **Existential Intelligence** - sensitivity and capacity to tackle deep questions about human existence, such as the meaning of life, why do we die, and how did we get here.

According to Gardner,

- ➢ All human beings possess all nine intelligences in varying amounts.
- ➢ Each person has a different intellectual composition.
- ➢ We can improve education by addressing the multiple intelligences of our students.
- ➢ These intelligences are located in different areas of the brain and can either work independently or together.
- ➢ These intelligences may define the human species.

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#### ✍ ACTIVITY 5: FIND YOUR SYTRENGTHS

To help understand how you learn best, take this short HYPERLINK "http://literacynet.org/mi/assessment/findyourstrengths.html" Multiple Intelligences Self-Inventory. There are just a few questions to answer, which should take approximately five minutes to complete.

- ➢ **Invite trainees to reflect in pairs/ small groups:**
- ➢ Based on the results of the Multiple Intelligence test, how do you best learn?
- ➢ How would you describe this result to others?

### *2.2.3. Adult learning styles*

Learning styles are simply different ways in which we think and learn. Understanding and addressing learning styles when preparing instructional materials will enhance the entire teaching and learning process. There are many approaches to categorizing learning styles. The four most widely recognized:



*Figure 1. https://vark-learn.com/*

The acronym VARK stands for Visual, Aural, Read/write, and Kinaesthetic sensory modalities that are used for learning information. Fleming and Mills (1992) suggested four modalities that seemed to reflect the experiences of the trainees and trainers. Although there is some overlap between them, they are defined as follows.

➢ **Visual (V)**: This preference includes the depiction of information in maps, spider diagrams, charts, graphs, flow charts, labelled diagrams, and all the symbolic arrows, circles, hierarchies, and other devices, that people use to represent what could have been presented in words. This mode could have been called Graphic (G) as that better explains what it covers. It does NOT include still pictures or photographs of reality, movies, videos, or PowerPoint. It does include designs, whitespace, patterns, shapes, and the different formats that are used to highlight and convey information.

➢ **Aural / Auditory (A)**: This perceptual mode describes a preference for information that is "heard or spoken." Trainees who have this as their main preference report that they learn best from lectures, group discussion, radio, email, using mobile phones, speaking, webchat and talking things through. The Aural preference includes talking out loud as well as talking to oneself. Often people with this preference want to sort things out by speaking first, rather than sorting out their ideas and then speaking. They may say again what has already been said or ask an obvious and previously answered question. They have need to say it themselves and they learn through saying it – their way.

➢ **Read/write (R)**: This preference is for information displayed as words. Not surprisingly, many trainers and trainees have a strong preference for this mode. People who prefer this modality are often addicted to PowerPoint, the Internet, lists, diaries, dictionaries, thesauri, quotations… Note that most PowerPoint presentations and the Internet, GOOGLE and Wikipedia are essentially suited to those with this preference as there is seldom an auditory channel or a presentation that uses Visual symbols.

➢ **Kinaesthetic (K)**: By definition, this modality refers to the "perceptual preference related to the use of experience and practice (simulated or real)." Although such an experience may invoke other modalities, the key is that people who prefer this mode are connected to reality, "either through concrete personal experiences, examples, practice or simulation" [See Fleming & Mills, 1992, pp. 140-141]. It includes demonstrations, simulations, videos, and movies of "real" things, as well as case studies, practice, and applications. People with this as a strong

preference learn from the experience of doing something and they value their own background of experiences and less so, the experiences of others. It is possible to write or speak Kinaesthetically if the topic is strongly based in reality. An assignment that requires the details of who will do what and when, is suited to those with this preference, as is a case study or a working example of what is intended or proposed.

## ✍ ACTIVITY 6: DO YOU KNOW HOW YOU LEARN?

Here are three interesting and fun questionnaires you can complete to help you identify your individual learning style and/or preferences as well as strategies:
- ➢ VARK for trainees https://vark-learn.com/the-vark-questionnaire/
- ➢ VARK for trainers https://vark-learn.com/the-vark-questionnaire/teaching-questionnaire/
- ➢ What are your learning strategies https://vark-learn.com/the-vark-questionnaire/strategies-questionnaire/

**Reflection question: Why do some experts say that knowing your learning style does not contribute to improved learning?**

This statement is true, in the same way that knowing you have a disease does not cure the disease or weighing yourself does not fix obesity. It is the next step that is important – when people make changes to their learning, based on their VARK preferences, their learning will be enhanced. They do this by using strategies that align with their preferences. It is what you do after you learn your preferences that has the potential to make a difference.  Your VARK Profile of preferences needs your efforts and actions – after you find out about your VARK preferences.  *Your VARK preferences can be used to help you develop additional, effective strategies for learning and for improving your communication skills. Explore the strategies here* *https://vark-learn.com/strategies/*

## 2.3. MOTIVATING ADULT TRAINEES. FROM DEPENDENT TO SELF-DIRECTED LEARNING

### 2.3.1. Internal vs External motivation: how to cultivate motivation to cultivate learning?

Motivation is a key factor for successful learning because it can stimulate people' need to learn.

Adult trainees are stimulated to learn in a variety of ways. Some adults are motivated by external factors (better jobs, promotions, higher salaries, etc.), and others utilize internal factors (the desire for increased job satisfaction, self-esteem, quality of life, etc.) to engage in their learning. As identified by Knowles et al (2012), "the most potent motivators are internal pressures". Internal motives are hard to recognize because they are not visible motives that can be perceived or

observed tangibly. For example, social motivations are the active stimuli that generate the inner desire for learning. Some adult trainees join classes to meet people, perhaps because of their sense of isolation and loneliness. Others are motivated to learn because they love the intellectual activity involved with gaining new knowledge and skills. Something inside them makes them have a strong desire to learn. Intrinsic motivation represents engagement in an activity for its own sake: people who are intrinsically motivated work on tasks because they find them enjoyable. Task motivation is its own reward and doesn't depend on explicit rewards or other external constraints. In contrast, external motivation refers to behaviour that makes trainees act not because they are interested in the learning, but for some benefits of external, for example, money, grades and honour, social or family pressures, or (!) a threat of punishment. Compliments, appreciation, and acknowledgements are all sources of extrinsic motivation. Both internal and external motivation can play a vital role with the trainees' attitudes about learning. Therefore, it is very important for trainers to know why adults are learning. Sometimes, adults are motivated to learn by one type of motivation, and sometimes, both kinds of motivation influence adult trainees.

It's important to remember that trainees have individual motivations, (and trainers do, too)! Determining what motivates a trainee can help trainers choose the right teaching strategies, timing, and "dose" of education.

✍ *ACTIVITY 7: WHAT IS YOUR OWN MOTIVATION STYLE?*

Instruction: take a few minutes to complete the following questionnaire assessing your preferred motivation style. These questions have no right or wrong answers. Your response offers insight about how you're motivated to learn. Begin by reading the words in the left-hand column. Of the three responses to the right, circle the one that best characterizes you, answering as honestly as possible with the description that applies to you now. Count the number of circled items and write your total at the bottom of each column.

Here is the link to the **exercise** http://marciaconner.com/assess/motivationstyle/

**Reflection questions:**
As potential adult educators, you are tasked with helping to motivate your trainees to learn. As with diversity, it is best to begin by knowing about yourself first. Think and discuss with your pair/ in small groups:
   ➢ What motivates you?
   ➢ What motivated you when you were a student?
   ➢ What did your trainers do to motivate you?
   ➢ Did it work for you?
   ➢ Did it work for everyone in your class?
**Consider your findings carefully as you get to know your trainees.** One of the greatest challenges in teaching is that time constraints make it difficult to match trainee readiness with the timing of learning experiences that are pre-scheduled or pre-determined.

### 2.3.2. Trainer/trainee dependency in Adult Education

Dan Pratt and associates (1998) studied 253 trainers of adults, across five different countries, and identified five qualitatively different perspectives on teaching (for more information refer to https://www.academia.edu/317238/Summaries_of_Five_Teaching_Perspectives) :

➢ transmission: effective delivery of content (an objectivist approach)
➢ apprenticeship: modelling ways of being (learning by doing under supervision)
➢ developmental: cultivating ways of thinking (constructivist/cognitivist)
➢ nurturing: facilitating self-efficacy (a fundamental tenet of connectivism)
➢ social reform: seeking a better society.

Perspectives are neither good nor bad. They are simply philosophical orientations to knowledge, learning, and the role and responsibility of being a trainer. Therefore, it is important to remember that each of these perspectives represents a legitimate view of teaching when enacted appropriately. Conversely, each of these perspectives holds the potential for poor teaching. However, if trainers are to improve, they must reflect on what they do, why they do it, and on what grounds those actions and intentions are justified. Besides resisting a 'One size fits all' approach to development and evaluation, how can these perspectives help in that process?

**Essential Question:** Which factors contribute to trainees' development as an independent or dependent trainee?

In order for our trainees to be prepared to make their own decisions, navigate through their own struggles and continue to be lifelong trainees, we as their trainers and support must help them to teach them *how* to learn.

| The Dependent Trainee | The Independent Trainee |
|---|---|
| ➢ Is dependent on the trainer to carry most of the cognitive load of a task<br>➢ Is unsure of how to tackle a new task<br>➢ Cannot complete a task without scaffolds<br>➢ Will sit passively and wait if stuck until trainer intervenes<br>➢ Doesn't retain information well or "doesn't get it" | ➢ Relies on the trainer to carry some of the cognitive load temporarily<br>➢ Utilizes strategies and processes for tackling a new task<br>➢ Regularly attempts new tasks without scaffolds<br>➢ Has cognitive strategies for getting unstuck<br>➢ Has learned how to retrieve information from long-term memory |

Elaborating on the "readiness to learn" principle, Knowles cites Pratt's four-quadrant model, with one axis depicting students' need for direction (in other words, the extent to which students can learn independently or require direction on how to synthesize content and application), and the other axis depicting the need for support or affective encouragement (Knowles et al., 2015, pp. 195–196). To individualize curricula along these axes as far as possible, it is recommended to limit the trainees' groups to small- to medium sized. A small group size allows the trainers to meet trainees at their individual stages of learning readiness, and to facilitate group discussion and self-direction more easily.
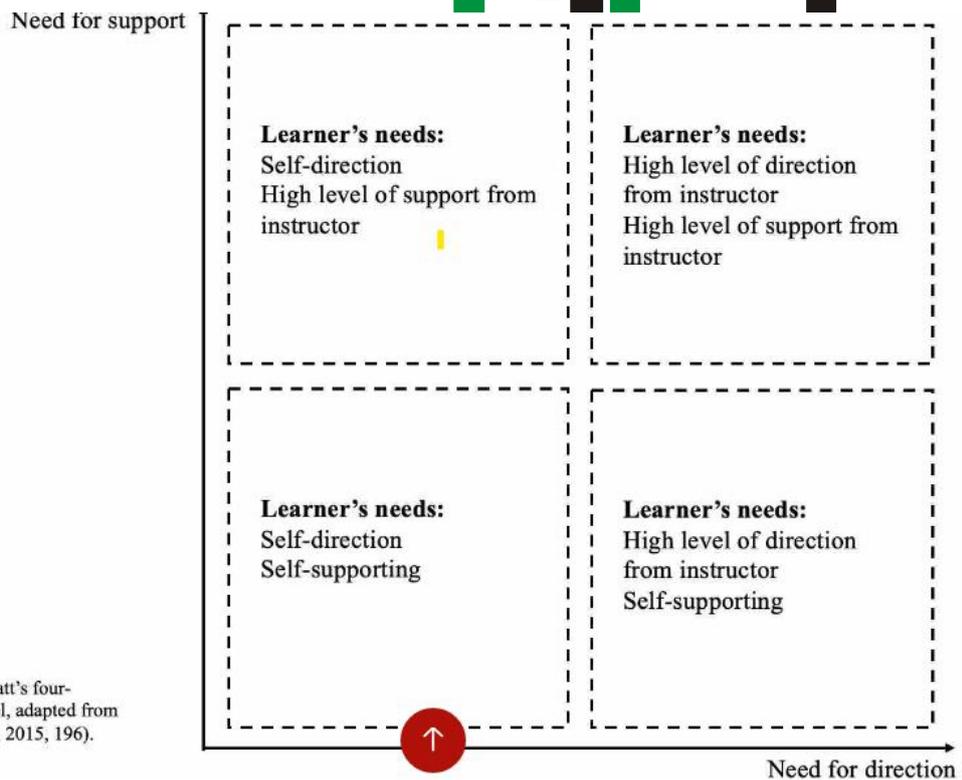
Diagram of Pratt's four-quadrant model, adapted from Knowles et al., 2015, 196).

*Figure 2 Diagram of Pratt's four-quadrant model,https://instructionaldesign2improvelearning.pressbooks.com/chapter/chapter-5-instructional-design-in-adult-professional-and-corporate-education-delivery/*

**Trainer's/ Adult educator's tasks are:**

➢ To identify trainees needs in direction and support in each learning situation
➢ To monitor how the identified needs are changing during learning
➢ Help trainees in becoming less dependent on their trainer
➢ Be flexible in teaching style and methods.
➢ The ultimate goal: self-directed learning.
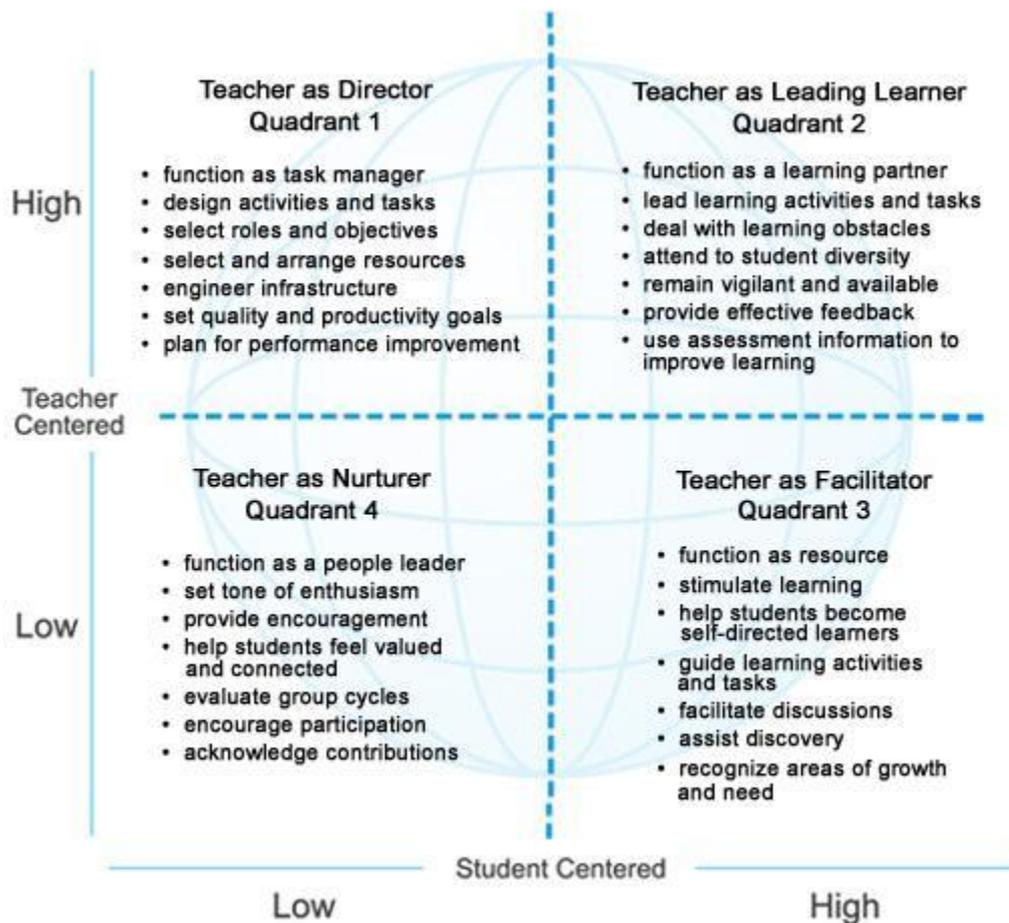
*Figure 3 The Four Quadrants of Trainer Directiveness, https://trainercenteredinstruction.weebly.com/key-features.html*

### 2.3.3. Teaching/ leadership styles (Kurt Lewin's 3 leadership styles)

Lewin's framework defines three styles of leadership, particularly around decision-making: autocratic, democratic and laissez-faire:

➢ Autocratic leaders make all the decisions themselves. They do not consult their team or let them make decisions. Once the decision has been made, they impose it and expect obedience.

➢ Democratic leaders take an active role in the decision-making process, but they involve others. They carry the responsibility for seeing that the decisions made achieve the desired outcomes.

➢ Laissez-faire leaders have very little involvement in decision-making, mostly leaving everything up to their team. As long as the team members are capable and motivated this can work but can create problems if not.

In Lewin's experiments he discovered that the most effective style of leadership was democratic. Overly autocratic styles led to revolution, whilst under a laissez-faire approach, people did not work together and did not work as hard as they did when being actively led.

These teaching styles highlight the five main strategies trainers use in the classroom:

➢ The Authority, or lecture style - is trainer-centred and frequently entails lengthy lecture sessions or one-way presentations. Trainees are expected to take notes or absorb information.

- The Demonstrator, or coach style - retains the formal authority role by showing trainees what they need to know. The demonstrator is a lot like the lecturer, but their lessons include multimedia presentations, activities, and demonstrations.
- The Facilitator, or activity style - facilitators promote self-learning and help trainees develop critical thinking skills and retain knowledge that leads to self-actualization.
- The Delegator, or group style - is best suited for curricula that require lab activities, such as chemistry and biology, or subjects that warrant peer feedback, like debate and creative writing.
- The Hybrid, or blended style - follows an integrated approach to teaching that blends the trainer's personality and interests with trainees' needs and curriculum-appropriate methods.

**What you need to know about your teaching style**

Although it is not the trainer's job to entertain trainees, it is vital to engage them in the learning process. Selecting a style that addresses the needs of diverse trainees at different learning levels begins with a personal inventory—a self-evaluation—of the trainer's strengths and weaknesses. As they develop their teaching styles and integrate them with effective classroom management skills, trainers will learn what works best for their personalities and curriculum.

**Conclusion: What teaching style is best for today's trainees?**

Whether you're a beginner in adult education, or a classroom veteran, consider that not all trainees respond well to one style. Although teaching styles have been categorized into five groups, today's ideal teaching style is not an either/or proposition but more of a **hybrid approach** that **blends the best of everything** a trainer/ adult educator has to offer.

---

### ✍ ACTIVITY 8: SNOWSTORM

Invite your learners to write down what they learned on a piece of scratch paper and wad it up. Give a signal for them to throw their paper snowballs in the air. Then each trainee picks up a nearby response and reads it aloud.

---

### 2.4. TRAINING EVENT DESIGN. METHODS AND TECHNIQUES IN ADULT EDUCATION

#### 2.4.1. Assessing the needs of trainees

Primary questions to answer when conducting a training needs assessment:
- Who are adult trainees?
- What kinds of learning experiences do trainees need?  What styles of learning do they bring to the training program?
- What the training-related and life experience do they have?
- What do they need to know to carry out their tasks/ solve their problems?
- What gap exists between what they know and what they need to know?

**Assessing the Adult Trainee**
Major characteristics of adult trainees as related to training:

- ➢ Need to Know: Want training delivered when they need it, when ready to progress to a new task or next stage.
- ➢ Self-Concept:  Desire to be recognized by instructor as independent and self-directed.
- ➢ Life Experience:  Expect instructor to recognize their prior accomplishments and knowledge.
- ➢ Task-centred and Practical:  Training should help them meet practical/ job-related needs.
- ➢ Internally Motivated:  Largely (but not exclusively) driven by internal rewards and not, for example, grades or parental approval.

✍ **ACTIVITY 9: ASSESSING LEARNING STYLES**

Assess your own learning style by taking a VARK test or revise the results received in he ACTIVITY 6 in the section 2 of this Module:
- ➢ VARK for trainees https://vark-learn.com/the-vark-questionnaire/
- ➢ VARK for trainers https://vark-learn.com/the-vark-questionnaire/teaching-questionnaire/
- ➢ What are your learning strategies https://vark-learn.com/the-vark-questionnaire/strategies-questionnaire/

By understanding what kind of trainee, you and/or your trainees are, you can now gain a better perspective on how to implement these learning styles into your training plans. Adapting to these different learning styles can involve breaking out of your tutoring comfort zone to use a teaching style that is different from those you normally use, and it certainly requires an element of creativity. An individual trainee may also require a variety of learning styles in a given session, depending on the kind of information learned and instruction given. If you are unsure about the best learning style for your trainee, you may consider cycling between the different styles as the session progresses.

**Conducting a Training Needs Assessment**

A training needs assessment consists of gathering at least six different types of data:
1. Determine Desired Performance:  At the end of training, what do you want trainees to be able to do?
2. Trainee Analysis:  How many, what is their expertise and experience, what do they need to learn to be able to do desired performance, what might be their response to training, etc.?
3. Learning Context:  Who will support the training, how will the training be organized, where, when, what are the values and beliefs of the trainees, etc.?
4. Content Expertise:  Who are the relevant experts to supply the content?
5. Training Expertise:  Who is available to skilfully deliver the training?
6. Logistical Requirements:  Will training be mandatory, what financial resources to develop materials, will it be held onsite, is travel a problem, is there a suitable space, how much time is available, what are potential roadblocks to address, etc.?

Identify a training program that you have determined needs to be developed:
  ➢ Consider each step of the needs assessment process.
  ➢ What data from the six categories do you have now?
  ➢ What data do you still need to gather?

Complete the table below:

| Type of data | What data do you presently have? | What data do you need to gather? |
|---|---|---|
| Determine Desired Performance | | |
| Trainee Analysis | | |
| Learning Context | | |
| Content Expertise | | |
| Training Expertise | | |
| Logistical Requirements | | |

Consider using the following **methods to conduct a training needs assessment**:
  ➢ Interview target trainees about their knowledge, experience, and expectations.
  ➢ Interview trainers who have developed similar training programs under similar circumstances.
  ➢ Interview content experts.
  ➢ Interview stakeholders in training (e.g., organization directors, clients, etc.).
  ➢ Gather documents related to desired outcomes of training.
  ➢ Analyze previous training materials in a similar subject area.

✍ **ACTIVITY 11: SUMMARY QUIZ**

**Review this topic on training needs assessment by discussing these questions:**

  ➢ What are the characteristics of an adult trainee?
  ➢ How can these characteristics influence training design?
  ➢ What are the various approaches to learning to consider when developing training?
  ➢ What information about the [TOPIC OF YOUR TRAINING] and training experience do you need to gather from trainees?

### 2.4.2. Design a training plan that meets the needs of your trainees
Primary questions to answer when designing a training program:
  ➢ What do I want trainees to be able to do as a result of this training program?
  ➢ What methods will I use to assist them to reach this level of performance and knowledge?
  ➢ What resources will be used to deliver this training program?

➢ How will this training be structured overall?

**Identify Learning Outcomes** - what trainees will be able to do as a result of participating in the training program. For example:
➢ Trainees in this workshop will be able to write explicit, concisely worded, and precisely defined statements that clearly identify a behaviour that is expected to be performed by trainees at the end of the training.

**Learning outcomes should include the following components:**
➢ Results/outcome oriented
➢ Measurable
➢ Focused on only major job-related tasks
➢ Behavioural statements (e.g., not just knowing or understanding something but demonstrating that they know it and understand it)
➢ Specific and precise about what they are to be able to do
➢ Clearly stated

**Learning outcomes can be placed into three major domains of learning:**
1. Attitudinal Learning: Outcomes that aim to change or enhance a trainee's attitude or motivation about a subject.
2. Cognitive Learning: Outcomes that aim to contribute to a trainee's body of knowledge about a topic.
3. Skill Learning: Outcomes that aim to help a trainee perform a job-related, behavioural task.

✍ *ACTIVITY 12: IDENTIFYING outcomes. SELECTING STRATEGIES*

**Task:** to identify an outcome for a training program you are considering developing. Complete the following tasks related to this outcome:

1. Write a statement for this learning outcome.
2. Identify what learning domain it is in (attitudinal, cognitive, behavioural).
3. Analyze the learning outcome statement according to the guidelines for a well-stated learning outcome. Does it have the necessary components for a complete learning outcome?
   a. Is it results oriented?
   b. Can you measure it in some way to determine if trainees have successfully demonstrated the outcome?
   c. Is it focused on only one major job-related task?
   d. Is it worded as a behavioral statement, something they actually have to do?
   e. Is the statement specific and precise about what they are supposed to be able to do.
   f. Is it clearly stated, with no clutter.
4. What is missing?
5. Ask your neighbor to analyze your learning outcome statement. How could it be improved?

**Select Learning Strategies (Experiences)**

Determine what learning experiences (strategies) are most effective and practical given a particular training context:
- ➤ Interactive Lecturette:  Detailed explanations with questions from trainees and trainer.
- ➤ Class Discussion:  Conversation with questions posed to elicit thoughtful responses from trainees.
- ➤ Small Group Exercises:  4-6 people answering questions or solving problems together.
- ➤ Two & Three-person Exercises:  Smaller groups designed for more intense discussion and problem solving.
- ➤ Case Studies:  Trainees analyse a written account of a realistic situation and how it was solved.
- ➤ Role-playing:  Realistic situation played out by trainees.
- ➤ Simulations:  Lengthy scenarios similar to problems in a job-related environment.
- ➤ Games:  Competitive activity that allows trainees to test their knowledge of and skill in a subject.
- ➤ Surveys, Quizzes, and Short Writing Exercises: Answer questions or write one or two paragraphs.
- ➤ Observations and Hands-on Work in Field:  trainees watching others accomplish a job-related task or practice skills they learned in training.



*Figure 4. https://mytutorsource.com/blog/teaching-methods/*
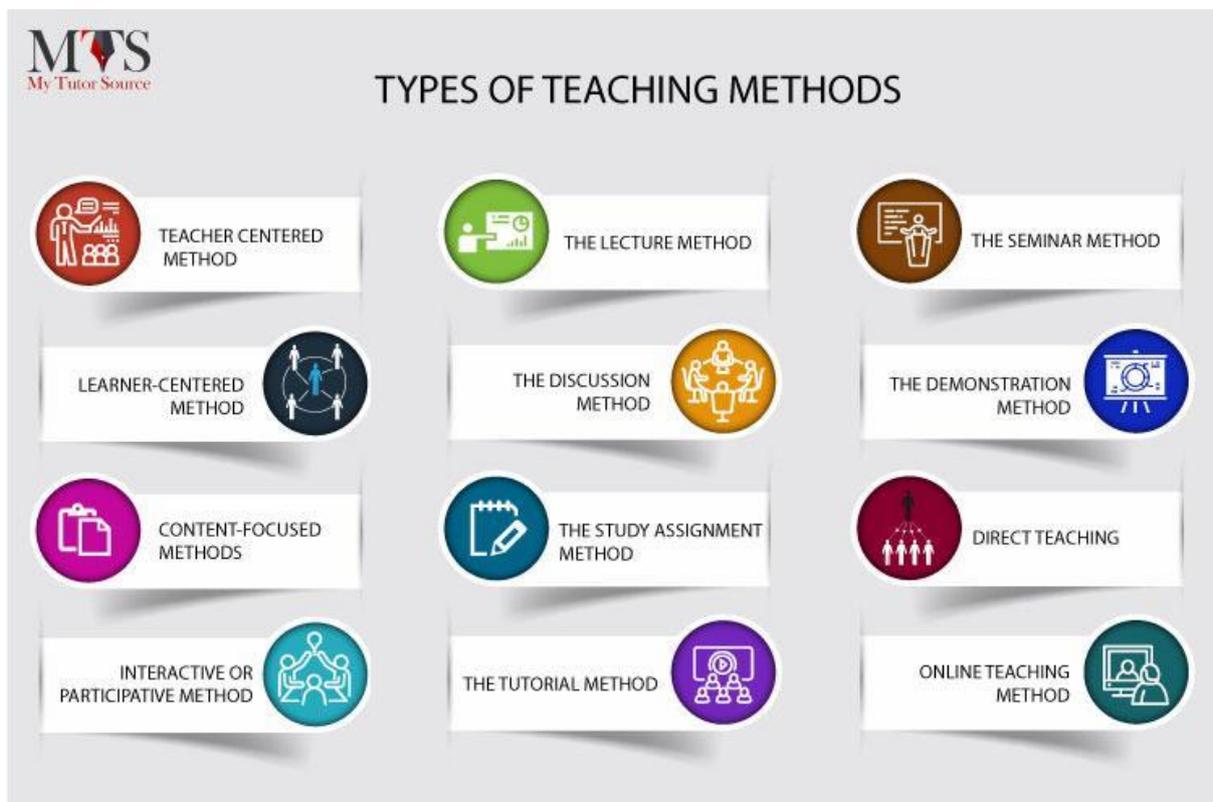
**Identifying Training Resources**

Several kinds of training resources need to be identified:
- ➢ Content Experts:  Available/willing to assist in development of training?
- ➢ Trainer(s):  Available?  Relevant experience?  Cost?
- ➢ Location(s):  Where?  Multiple sites?
- ➢ Building:  Suitable rooms available?  Adequate seating and media available (if applicable)?
- ➢ Travel:  How will trainees travel to learning site(s)?  What funds are available?
- ➢ Materials:  Books, pens, manuals, equipment, name cards, food, etc.
- ➢ Time:  How long? Training delivered across several months or concentrated in a few days?  Multi-part training?  When are trainees available?

**Developing a Training (Instructional) Plan**

An instructional plan is a map that outlines the design of your training program and includes the following:

1. Training Program Title
2. Overall Description of Training
3. Learning Outcomes
4. Length of Training
5. Target Trainees
6. Overall Format for Training
7. Trainee Requirements /Participation
8. Instructional Materials and Aids Needed
9. Logistical Issues
10. Content Outline, including: 1) Major topics to be addressed; 2) Brief description for each topic; 2) Identification of learning methods to be used.

> ✍ *ACTIVITY 13: CONSTRUCTING TRAINING DESIGN*
>
> Take the outline for an instructional plan provided and construct a group training design:
>
> 1. As a group, choose a training topic relevant to most group members.
> 2. Get into four small groups of three or four.
> 3. The first group will complete the first two or three items in the instructional plan within approximately 3-5 minutes and then pass their results to the next group (or display the results on a board/ flipchart).
> 4. Each group in turn will complete two or three components of the training plan within 3 to 5 minutes and then pass their results on to the next group.
> 5. The fourth group will be responsible for the content outline.

### 2.4.3. Develop a training program based on a training plan

What content, learning experiences, and resources will you include?

Primary questions to answer when developing content, learning experiences, and materials for a training program:
1. What content do I want to teach trainees that will enable them to accomplish the stated learning outcomes?
2. What learning experiences do I want to use to teach this content to the target trainees?
3. What materials will I develop to supplement this learning?

When developing the content of a training plan (i.e., filling in the content outline), what should you consider?
- ➢ Have I consulted primary content experts?
- ➢ Have I provided enough information and learning experiences for trainees to accomplish the stated learning outcomes?
- ➢ Is there a balance of interactive, independent, and instructor-led learning experiences?
- ➢ Is there enough detail to allow a trainer to use the content outline to teach the training program?
- ➢ Have I included logistical detail such as allotted time, instructions, and resource use?

**Developing Learning Experiences**

A training program is built on a series of carefully designed learning experiences. When developing learning experiences, consider the following guidelines:
- ➢ Develop learning experiences based on a specific learning outcome.
- ➢ The learning experience should be appropriate for accomplishing the learning outcome.
- ➢ The learning experience should be appropriate to the learning domain.
- ➢ Use a variety of learning experiences.
- ➢ Allow for questions and student-to-student interaction in each learning experience.
- ➢ Consider constraints in facilitating each learning experience.

✍ *ACTIVITY 15: DEVELOPING LEARNING EXPERIENCES*

Take one clearly stated learning outcome and develop one interactive learning experience to help trainees accomplish it.

- ➢ Join a group of three to four people.
- ➢ Identify one clearly stated learning outcome.  This could be an outcome that a member of your group has already written or one that your group develops together.
- ➢ Determine what kind of domain of learning the outcome represents (attitude, cognitive, skill).
- ➢ Develop an interactive learning strategy that trainees can participate in to help them accomplish the learning outcome.  Consider the choices discussed in class.  Provide a brief description of this strategy below.
- ➢ Explain how this learning experience will assist trainees to meet the learning outcome you provided above.

**Developing Training Materials**

Training materials should be:

- ➢ Easy to understand.
- ➢ Economically produced.
- ➢ Relevant to one or more learning outcomes.
- ➢ Contribute as a secondary source of information and not act as the primary source.
- ➢ Complement the learning experiences in which trainees are engaging.
- ➢ Include as much practical, direct job/ problem-based information as possible.
- ➢ Describe process-oriented tasks in a step-by-step format, free of extraneous detail.
- ➢ Include illustrative examples that support text-based information.
- ➢ Minimal - trainees will use them primarily as a reference.

✍ *ACTIVITY 16: DEVELOPING LEARNING EXPERIENCES*

Using the learning experience you developed in the previous exercise:
- ➢ Develop a handout that supplements the experience and aids in understanding.
- ➢ The handout can be a worksheet, instruction sheet, or purely informational.

### 2.4.4. Implement a training program that you develop

Can you deliver the training program effectively?

Primary questions to answer when delivering training:

1.  Is the trainer prepared to facilitate the learning experiences in an engaging manner?
2.  Have the appropriate training materials been developed?
3.  Have questions been developed to challenge trainees and debrief the learning experience?

**Engaging Trainees**

Ten Steps to being positively engaging:

1.  Ask trainees what they want to learn from the training, and then list them.
2.  Probe trainees with questions frequently; interactivity should be a primary characteristic of the training.
3.  Encourage application of material by providing examples, posing job-based problems, and asking trainees to consider how they might apply what they are learning.
4.  Quiz and give feedback in a nonthreatening way.
5.  Start with questions instead of with providing information.
6.  Pose alternative, thought-provoking questions and scenarios to get students to critique and question and get beyond the obvious.
7.  Start with what trainees know to empower them and identify what to build on.
8.  Use both visual and aural(hearing) modes of learning.
9.  Use organizing techniques (e.g., 'Okay, we've just addressed...now that let's move to...) that help trainees keep track of where they are and what they've learned.
10. Use humour and stories to enhance content and maintain trainee motivation.

**Questioning**

Questions compel trainees to consider the information they are learning. They serve several learning purposes

➢ Explaining:  Asks trainees to explain their responses or poses a question that asks for elaboration.
➢ Problem solving:  Poses problems for trainees to answer.

- Debriefing:  After a class exercise or field study event, allows trainees to consider what they have experienced.
- Predicting:  Presents job/ problem-related, realistic hypothetical situations for trainees to consider.

✍ **ACTIVITY 18: IMPLEMENTING LEARNING EXPERIENCE**

As a group, implement the learning experience you developed in the previous section:

- Assume that your group is your target group of trainees.
- Try to involve all members of your group.
- Include questions in your learning experience.
- Consider the extent to which the learning experience is interactive and meets the learning outcome on which it is based.
- You have ten minutes to practice and ten minutes to facilitate this mini lesson.  Edit your learning experience accordingly.

Write down the answers to the following questions:

I. What questions will you ask your target group of trainees?
II. What interactive learning methods will you use?
III. Post-Implementation:  Evaluate the success of the implementation.  Do you think the learning outcome was achieved?  Why or why not.

✍ **ACTIVITY 19: GIVING FEEDBACK ON A LEARNING EXPERIENCE**

Provide feedback on the learning experiences in which you just participated.

- Was the learning experience engaging?
- Was it appropriately interactive?
- Was there a balance of instructor and trainee provided information?
- Were questions posed that challenged trainees?
- Did it help trainees meet the stated outcome?
- Was it completed in a timely manner?

> ✍ *ACTIVITY 20: REFLECTION QUIZ*
>
> Debate the following statement with two or three people sitting near you:
>
> *Trainers are not entertainers. They are professionals who are tasked with providing accurate, quality information so that trainees can perform their jobs/ solve problems effectively once they leave a training program. It is the trainees' responsibility to pay attention and not expect the trainer to motivate them to listen.*

### 2.4.5. Evaluate the training program based on whether the needs of your trainees have been met

Primary questions to answer when evaluating training:

➢ How can you assess if the learning outcomes are being addressed adequately during the development and delivery of training?
➢ How can you evaluate the effectiveness of a training program immediately after the delivery of training?
➢ How can you evaluate whether the learning from the training is being applied in a work setting after trainees complete a training program?

**When to evaluate?**

Evaluation of training can be separated into two primary categories:

➢ Formative: Occurs while the training is being designed, developed, and delivered. Allows trainers to determine what needs to change in their training plans and delivery.
➢ Summative: Usually completed immediately after training is conducted to evaluate the extent to which trainees enjoyed and believed they received valuable learning. Can also be conducted over the course of weeks or months after training.

**Evaluation Methods**

There could be several ways to evaluate the effectiveness of training during design, development, and delivery:

Formative:

➢ Needs Assessment Analysis
➢ Content Expert Evaluation
➢ Beta Test of Training
➢ Pre and Post Training Questionnaire
➢ Trainer Assessment
➢ Trainee Questionnaire
➢ Class Interview

Summative:

➢ In-class Questionnaires
➢ Post Training Questionnaires

- ➢ Post Training Debrief
- ➢ Interviews
- ➢ Journals
- ➢ Observations

When considering formative and summative evaluation methods for your own training program:
- ➢ What kinds of evaluation are likely to be easiest to implement?  Most difficult?
- ➢ What kind of evaluation are trainees most likely to respond to?  Least likely?
- ➢ What logistical issues do the various forms of evaluation pose for trainers and trainees?

**Evaluation Levels:**

Training could be assessed at different levels of evaluation to determine its overall effectiveness:

- ➢ Level 1:  Did the trainees enjoy the training?
- ➢ Level 2:  Did the trainees believe they learned something from the training?
- ➢ Level 3:  Did the training influence how trainees perform in their jobs?
- ➢ Level 4:  Did the training impact the larger organization?
- ➢ Level 5:  Was the training cost-effective?

### ✍ ACTIVITY 21: EVALUATING A TRAINING

Today you have been involved in a workshop on building a training program.  Consider your experience as a trainee and answer the following questions with members of the group with whom you have been working.

I. Develop three questions each at Levels 1 and 2 that will serve to evaluate this workshop:

Level 1
1. ……………………….
2. ……………………….
3. ………………………
Level 2
1. ………………………
2. ………………………
3. ………………………..

II.  Answer the questions developed by another group.

III.  What do you think of this group's questions?  Do they each get at the appropriate level?

IV. How could the trainers evaluate this workshop at Levels 3 and 4?  What are you as a trainee willing to do?  Not willing to do?

## ✍ ACTIVITY 22: REVISION QUIZ

Respond to the following questions by stating whether each is "true" or "false":

➢ Formative evaluation can be conducted at the needs assessment stage.
➢ Summative evaluation only measures whether trainees liked or believed they learned from the training.
➢ It is possible to evaluate training at Level 3 immediately after a training has been conducted.
➢ Evaluating a training at Level 1 is not useful for determining whether the learning outcomes have been met.
➢ Evaluation at Level 4 is impossible to conduct.

## ✍ ACTIVITY 23: FOLLOW-UP

To begin using the learning from this section immediately, consider doing one or more of the following in the next two days:

➢ Conduct a mini needs assessment of your target trainees using immediately available resources.
➢ Sketch out a rough outline of a training program that meets these needs.
➢ Brainstorm with those in your work environment the resources needed to implement the training.
➢ Determine roadblocks you will need to address in order to obtain these resources and carry out the training program you have outlined.

### 2.4.6. Sandwich Principle / Sandwich Design: why is it important? What is sandwich approach in teaching?

A teaching concept known as the **sandwich principle** is concerned with the personal, learning, and aesthetic needs of individual trainees. A traditional educational concept involves alternate teaching phases with respect to each stage of the process of group and individual learning.

Studies on attention span showed that adult trainee cannot keep focused to a lecture for more than 20 minutes at the beginning of the class. After the attention break, trainees have another increase in attention, but it lasts shorter than in the previous phase. Each next attention span become shorter and usually falls to only few minutes at the end of the lecture. As regular university classes last for around 45 to 90 minutes, the attention, and the ability to receive information disappear several times during the lecture. Irrespective of trainees' motivation or content of lecture, attention cannot be kept longer than 20 minutes. The best solution is to provide the most important information during the attention span and to present it in a variety of ways – the sandwich principle.

Sandwich principle is a type of teaching where lecture is divided in several phases separated by periodic activities or active discussions. The essence of sandwich principle is the interchange of phases of collective and individual learning, with four specific junctions between these phases.

**Sandwich consists of:**
➤ phases of collective learning (introduction, instruction and ending);
➤ phases of individual learning (motivation, processing, memorization and transfer of knowledge and skills)
➤ the bridges / connecting points between phases.



Sandwich Structure
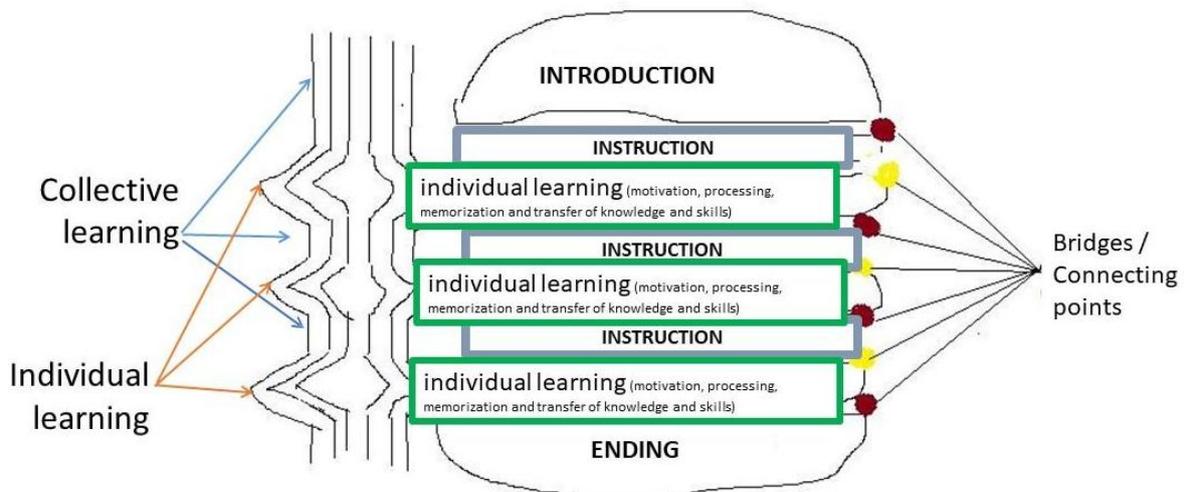
**Characteristics of Phases**

| | |
|---|---|
| Individual learning | – Working individually / in small groups / pairs<br>– Active methods applied<br>– Different tasks to compensate the differences between the trainees, to ensure an even learning load, and optimal time management<br>– Results presentation – traditional storytelling, raising questions, free (e. g. stage) presentation<br>– Recommended duration: 3 - 45 min. |
| Collective learning | – Transmission / reception of information<br>– Passive (lectures, ppt presentations) and activating methods (discussions, work groups presentations)<br>– Challenging but not overly complex content<br>– Not too long (up to 20 min.): to maintain attention span!<br>– IMPORTANT: more time to present the results of individual work |

**Bridges / Connecting points**

| | |
|---|---|
| A | Beginning of the introductory part: presenting the structure, topics, timing, assessing the trainees' knowledge, expectations, making contact with trainees |
| B | End of a collective activity – start of an individual activity. Important: clearly state the task (write down), indicate what results are expected and how they should be presented |
| C | End of an individual – start of a collective activity. Important: safe return of trainees to collective activities, shifting focus to these those activities. Only then are the results presented, discussed, views exchanged, and questions answered. |
| D | Transition to the topic or summary of an entire learning event. |

**Time management**
- Introduction (getting to know each other, topic of the event, learning aim, work program, working methods, working rules) - 15% (6 - 7 min.)
- Learning activity (collective and individual) - 80% (35 - 36 min.)
- Closing (summarising, evaluating, saying goodbye) **- 5%** (2-3 min.)

## ☑ EVALUATION TOOLS

### ✍ ACTIVITY 24: MODULE EVALUATION ACTIVITY

Today you have completed a training module on Key elements of adult educator's competences and practiced in building a training program (trainer summarizes the information provided during the module, i.e., lists the topics that were discussed).

Please complete the following tasks;

**Task 1 (15 min)**: Consider (individually) what from what we have discussed throughout the training you could apply to improve your training plan. What would you change and in what way? Please consider the following aspects:
  ➢ Formulating learning goals;
  ➢ Choosing the most suitable methods;
  ➢ Time management;
  ➢ Alternation of activities.

**Task 2 (10 min)**: share and discuss with your colleagues in the groups of 3-5:
  ➢ How your plan implements the Sandwich principle?
  ➢ In what way you have applied this principle?
  ➢ What training aims did you set initially? Have they changed? In what way?
  ➢ What methods did you initially include? What methods did you add at the end of the course? Which ones did you exclude?
  ➢ Has the time planning changed? In what way?

**Task 3 (10 min.)**: summary presentations from the groups on the major changes in their training plans.

## ✍ ACTIVITY 25: TRAINEES REFLECTION

The trainees are invited to reflect individually on the Module by answering the following questions:

1. What was your motivation for participating in this project and training?
2. What do you think you have learned during this Module and how beneficial it could be for you personally?
3. Could you reflect on how you were learning? Do you remember in which cases your learning was the most effective?
4. How do you think you could link what you have learned to your experience as a potential creativity trainer? What benefits it could bring for adult trainees?

At the end the trainees are invited to share their reflection with the group.

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# MODULE 3: CREATIVITY AND INNOVATION: SKILLS FOR THE 21ST CENTURY

## 🔔 LEARNING AIM

To introduce the learners to 1) why creativity matters, 2) what creativity is, and 3) how to get started being creative and practicing creativity.

## ☙ LEARNING OBJECTIVES

At the end of this module, learners will be able to:
- ➢ Understand when and why to use creativity.
- ➢ Explain why creativity is a skill one can learn.
- ➢ Understand what is involved in the creative process.
- ➢ Identify opportunities to initiate creativity.

## 📖 WARM-UP | SELF INTRODUCTION

Introduce yourself (if needed) and welcome everybody. To ensure an interactive and friendly working environment for the module presentation, invite the learners to take part in an icebreaker activity, described below.

### ✍ ACTIVITY 26: ICEBREAKER: IF I HAD BEEN...

- ➢ Invite the learners to speculate on their alternative existence if they had been someone else (or in a different period of time / different place).
- ➢ Possible questions to ask the learners: What job would you have had if you had lived in Australia / in the 14th century? How do you see yourself as a famous medic / soldier in the Queen's Guard?
- ➢ The expected result is for the learners to think "outside the box" and set the tone for the module's contents to be delivered.

> ✎ **ACTIVITY 27: ICEBREAKER: THE STORY OF MY NAME**
>
> ➢ As an alternative to the above icebreaker activity, invite the learners to share the story of their given names (if the names have a meaning / are related to a certain holiday etc.).
> ➢ In case some learners do not have a backstory for their given names, or they don't remember it; ask the learners something about their godparents.
> ➢ The expected result is for the learners to develop / strengthen a bond with the other learners from the group and set the mood for the module's contents to be delivered.

You can choose either activity, depending on the learners' communicativeness and willingness to participate. At the end of the icebreaker, compliment / remark on the learners' creativity and assesses the potential impact of it on this module's activities from a creativity point of view.

Following the icebreaker activity, introduce the Module 3 objectives and structure, as well as the key concept of the module – creativity as a skill of the 21$^{st}$ century, and the sub-concepts to be approached: definitions, related concepts, processes, elements, and assessment tools.

## 3.1 CREATIVITY BASICS

> ✎ **ACTIVITY 28: BRAINSTORMING SESSION**
>
> ➢ In preparation of the session, add the following questions to the WorldWall Random Wheel roulette and use it during the training, with the goal of having the learners share personal perspectives on creativity and the sub-topics covered by the current module, as follows:
> ➢ Question 1 – "Think of a word that you can best associate with creativity"
> ➢ Question 2 – "Is creativity the same thing as innovation?"
> ➢ Question 3 – "How many steps / stages of the creative process, from start to finish, do you think there are?"
> ➢ Question 4 – "Do you think creativity can be learned? Why / why not?"
> ➢ Question 5 – "Name one or a few differences between an average individual and an artist"
> ➢ In preparation for the module contents to be approached, announce the learners that the following topic will be **Creativity basics**
> ➢ Invite the learners to join a brainstorming session.
> ➢ Display / project the previously created WorldWall Random Wheel roulette.
> ➢ Either select 3-5 participants which will answer to the questions or allow everyone to respond at their own will (the first option ensures everyone will participate, the second one ensures the more introverted learners' comfort).
> ➢ Finally, results are to be analyzed, interpreted and discussed. Foreshadow the topic discussions by indicating the answers close or identical to the module contents.

### 3.1.1. The most recent Creativity definitions(s)

> **✍ ACTIVITY 29: WHAT COULD IT BE?**
>
> ➢ In preparation for the module contents to be approached, announce the learners that the following topic will be **The most recent Creativity definitions(s)**
> ➢ Begin the activity by thinking of an object and drawing a geometric shape on the board / flipchart available.
> ➢ Examples include: a circle, if you think of a bicycle / the sun etc.; a square or rectangle, if you think of a public place / building etc.
> ➢ Do not influence answers or provide comments hinting at the answer, but rather encourage as many diverse answers as possible.
> ➢ The learners are asked to guess what the shape could represent.
> ➢ They are allowed to guess as many times as they want, and then provide the answer to the question.
> ➢ After the object is revealed, invite the learners to reflect on why their answers were different, both among them and from the object that the trainer imagined.
> ➢ After listening to the answers provided following the reflection, link the answers to the core element of creativity - **generating or recognizing ideas, alternatives, or possibilities that may be useful**.

Continue the module's main discussion by going over the historic examples and etymology of the concept of creativity, to provide some context to the definitions of creativity from past and present. The textual information to be transmitted is available below.

➢ **Historical aspects**:

Archaeological research has shown that our modern Homo Sapiens (human) ancestors have been exhibiting creativity and creative behaviour since we split from our ancestral proto-humans around 200,000 years ago in Africa, as Nick Skillicorn pointed out. Moreover, there are scientific articles indicating a link between biology and human creativity. Examples of archaeological discoveries pointing towards creative early humans include (but are not limited to):
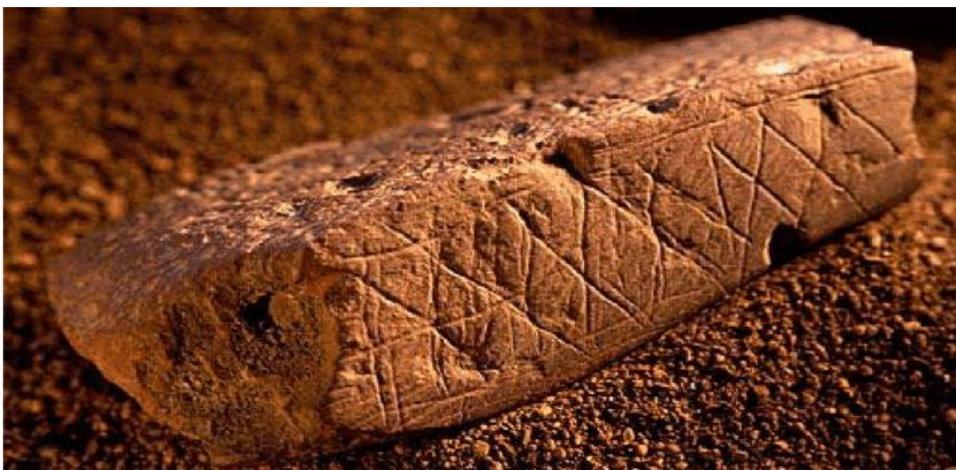


*Figure 5 - 100k – 75k years ago: Blombos cave in South Africa: engraved patterns on rock; shell necklaces and ground red pigment and stored it in abalone shell (container);*
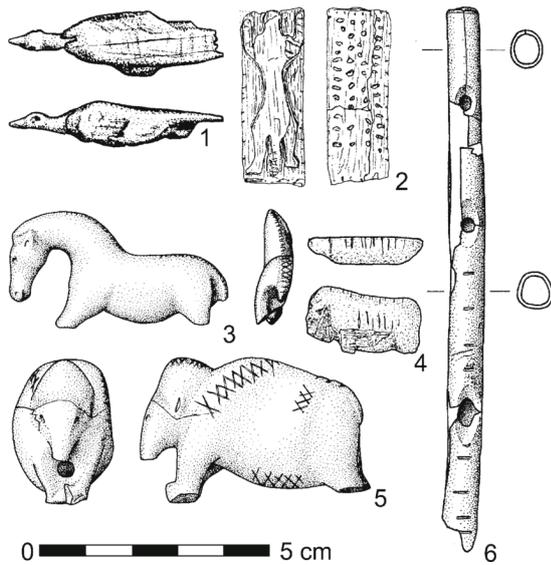
*Figure  6 - 43.000 – 35.000 years ago: Caves in Germany, Spain, Europe – musical instruments (flutes), figurines, cave art)*

In more recent times, we find examples of creativity accompanied by the artist's comments regarding their own work; it is interesting to point out that they did not tend to regard creativity as an intrinsic quality, but rather as an extrinsic driving force towards art and creation.

For example, the Greek philosopher Plato thought (as researched by Weiner, 2000):

*"The poet is possessed by divine inspiration. The works of poets are entirely the invention of the Muses, who possess the poets and inspire them… Art could be beautiful only if it descended from God. The artist's job was not to imitate nature but rather reveal the sacred and transcendent qualities of nature."*

Also, in the words of Michelangelo:

*"I saw the angel in the marble and carved until I set him free."*

It is thus, interesting to note that while we know of highly creative people from throughout human history, the concept of individual creativity itself is surprisingly recent. In fact, it was more common throughout history to believe that ideas came from external spirits than from the individual, or that people only exposed ideas which were already present and therefore could not claim these ideas for themselves.

➤ **Linguistic aspects**:

In what concerns the evolution of the actual term and its usage in literature over the years, we can find the following:

| • [ORIGIN OF CREATE](#) | • [ORIGIN OF CREATIVE](#) | • [ORIGIN OF CREATIVITY](#) |
|---|---|---|
| 1350–1400; Middle English creat (past participle) <Latin *creātus*, equivalent to *creā-* (stem of *creāre* – "to make") + *-tus* past participle suffix | First recorded in 1670–80; *create + -ive* | First recorded in 1870–75; *creative + -ity* |
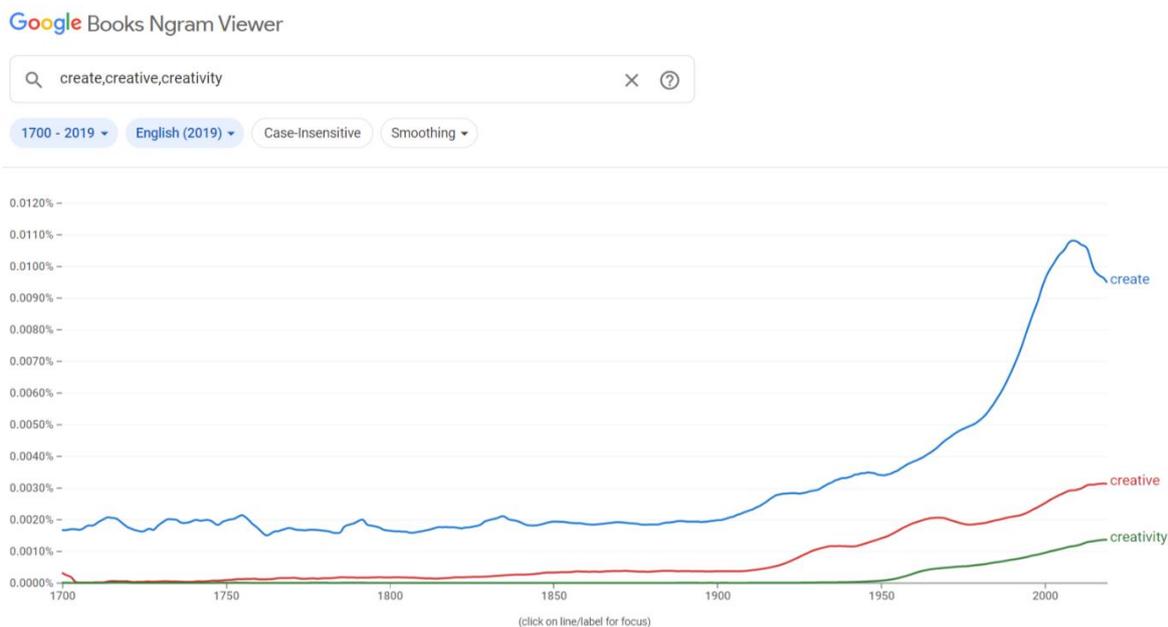


*Figure 7 - Google Ngram usage frequency chart of the words "create", "creative" and "creativity" since the year 1700*

The first usage of the word "creativity" appears to be an 1875 text [History of the Dramatic English Literature](#) by Adolfus William Ward, and it would not appear in the English dictionary until after World War 2. Before the 1950s, this was not a field or concept which was studied, until two pioneer psychologists called [JP Guilford and Paul E Torrance](#) set the foundations for the scientific field of Creativity Research. Fortunately, since then creativity has become much more accepted by society, and we now have much more information about how it works and the value which creativity delivers to society.

As for the definition of creativity since the term was coined, there is not, as of yet, one that is unanimously agreed upon. The most notable examples include:

➤ "the ability to produce or use original and unusual ideas" ([Cambridge Dictionary](#))
➤ "the ability to create; the quality of being creative" ([Merriam Webster](#))
➤ "Creativity is defined as the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others" ([Robert E. Franken](#))
➤ "[…] Creativity, then refers both to the capacity to produce such works, as in "How can we foster our employees' creativity?" and to the activity of generating such products, as in "Creativity requires hard work." ([Robert W. Weisberg](#))

> "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" ([Mihaly Csikszentmihalyi](#))

### ✍ ACTIVITY 30: REFLECTION

> Having finished this part of your presentation, invite the learners to reflect and provide opinions on the historical and linguistic aspects as well as the definitions discussed in this section – "Do you agree with the examples provided? Are the definitions in accordance with what you can describe as creativity? Would you like to define creativity in some other way?" etc.

### *3.1.2. Creativity vs. Innovation*

### ✍ ACTIVITY 31: DEBATE

> In preparation for the module contents to be approached, announce the learners that the following topic will be **Creativity vs. Innovation**
> Start the discussion by suggesting [the following video](#) as a debate topic.
> Play the video and the learners watch, observing how the crow in the footage resorts to various tools to retrieve the food from the increasingly difficult-to-operate setups
> Following the video, ask the learners whether the crow was creative or innovative, and why.



Figure 8 - Causal understanding of water displacement by a crow - https://www.youtube.com/watch?v=ZerUbHmuY04

> The aim of the activity is to foreshadow this module's sub-topic and raise the learners' interest.
> Continue the module's main discussion with a side-by-side comparison of creativity and innovation, with examples and conclusions. The textual information to be transmitted is available below:

"Creativity" and "innovation" are two words that are constantly thrown around in brainstorming sessions, corporate meetings, and company mission statements. There's no question that these values are highly prized in the fast-paced modern workplace, but do leaders who use the terms truly know the difference between them?

| ➢ **What is creativity?** | ➢ **What is innovation?** |
|---|---|
| That most human of qualities, creativity evidences itself in our ability to solve challenges or problems with novel solutions ideas. Shawn Hunter, author of Out Think: How Innovative Leaders Drive Exceptional Outcomes defines creativity as "the capability or act of conceiving something original or unusual."<br><br>The key factor is that creativity remains a great idea alone, not reality yet. Interestingly, creativity is very specific to people; animals have no way to communicate complex ideas, and much of what they do transfer is assumed by instinct or by example. | Hunter weighs in with his own definition of this also: "Innovation is the implementation or creation of something new that has realized value to others." Innovation is realized most vividly in the form of a tool, physical benefit, or aid that solves a problem or creates an advantage. These tools are not limited to humans – for example, according to the Science Times, birds and monkeys use sticks to pull food out of tight locations. So, innovation is far more possible for different species under different conditions and environments. |
| ➢ **Types of creativity** | ➢ **Types of innovation** |
| Arne Dietrich, Associate Professor of Psychology and Chair of the Department of Social and Behavioural Sciences at the American University of Beirut, Lebanon, conducted research into creativity that segments it into four types:<br><br>● **deliberate and emotional**<br>● **deliberate and cognitive**<br>● **spontaneous and emotional**<br>● **spontaneous and cognitive**<br><br>Aside from this classification, there is also the simpler-to-grasp approach of Big 'C' and small 'c' creativity; most investigations of creativity tend to take one of two directions: everyday creativity (also called "little-c"), which can be found in nearly all people, and eminent creativity (also called "Big-C"), which is reserved for the great. In short:<br><br>● **"Big C" creativity is defined by the national or worldwide creative canon, usually represented by artists.**<br>● **"Little C" is defined by the local or personal context, referring to normal individuals who find different ways of doing day-to-day things.**<br><br>People can experience each of the four types of creativity. Especially true for knowledge workers like researchers, lawyers, or doctors, | Doblin, a global innovation firm that helps leading organizations find human-centred solutions to business problems, created the Ten Types of Innovation Framework as a way to identify transformational opportunities, specifically in business. Based on research of over 2000 successful innovations, Doblin outlined three broad categories:<br><br>● **business model**<br>● **product**<br>● **marketing**<br><br>Business model: Internally focused, these configuration innovations analyse how an organization operates and creates revenue. These can be higher-risk as they sometimes change fundamental decisions on which businesses are built. Business model innovations are best pursued when owners and operators identify oversaturated markets, low customer satisfaction or outdated technology.<br><br>Product: Nearly always tangible, product innovations make existing material goods better in some way or are the creation of an entirely new product. It's the most common form of innovation; famous examples include smartphones, fidget spinners, wireless headphones, or foot-massaging insoles.<br><br>Marketing: Marketing innovation creates new |

deliberate and cognitive creativity may manifest while on the job, but spontaneous and emotional creativity may show itself during an artistic pursuit.

Deliberate and cognitive creativities use focused attention and formed connections between information stored in the brain and rely on the prefrontal cortex, while emotional and spontaneous creativities stem from the amygdala.

**Key takeaway: Creativity is the spontaneous development of new ideas and out-of-the-box thinking. Creativity is a necessary prerequisite for innovation, but they are not the same thing.**

markets or increases existing market share. Marketing innovations are new, positively disruptive ways for brands to talk to and engage with their consumers. Not only can marketing innovation introduce a new way of connecting with publics, but it can be as simple as promoting an existing product for a different use than what was first intended.

**Key takeaway: An innovation makes a demonstrable, often disruptive difference in a product, service, or industry. It is a fundamentally new, tangible shift and departure from the conventional.**

➢ What's the difference between creativity and innovation?

Creativity and innovation, while closely linked as part of a creation process, are not the same. Creativity isn't measurable, it's subjective, while innovation – at its most basic level meaning "new" – is measurable in the sense that an innovation is the creation of something new, whether it be a new product, idea, or method.

### ✍ *ACTIVITY 32: SOLVE THE HISTORICAL PROBLEM*

Invite the learners to attempt to find a solution to a real-life event which occurred at some point in history.

The learners are split in teams of 3 to 5 people. Each team is provided, at random, with a note mentioning a certain historical event. Some events have been changed to "alternate histories", some have not.

Suggested examples:

- the learner team members want to go to a barbecue (alternate history – fire was never invented); they need to sign a contract (alternate history – Johannes Gutenberg never invented the printing press); they need to get to a far away place very quickly (alternate history – the wheel was not invented) etc.

The teams seek to find a solution to the problem, based on the details provided. Then, discuss with the learners the level of involvement, thinking and satisfaction gained from the activity – if the case, you can also provide a printed handout for the feedback session.

The answers provided will be then discussed in the context of creativity and innovation – why and how should creativity be appreciated and the impact on both the self and the community, which solution was creative and which one was innovative etc.

Ideally, the teams having the "easiest jobs" will report an easier task-solving process, but less overall satisfaction; similarly, the teams having to deal with the alternate histories will report a harder problem solving process, but more overall satisfaction.

Debriefing: you will invite the learners to discuss why creativity is important in our lives (starting from the impact on our satisfaction in the learning process and sense of accomplishment).

### 3.1.3. The creativity process

✍ *ACTIVITY 33: CREATIVITY PROCESS STAGES*

➢ In preparation for the module contents to be approached, announce the learners that the following topic will be **the creativity process**

➢ Invite the learners to work in pairs and analyse the following image, then decide which steps they think correspond to the numbered shapes.

➢ In order to avoid confusion or if the task proves to be too difficult, provide the learners with the start and end stages of the process – "preparation" and "implementation".

➢ You can provide the example of "the scientific method" or other similar approaches, in order to incite the learners to provide answers.
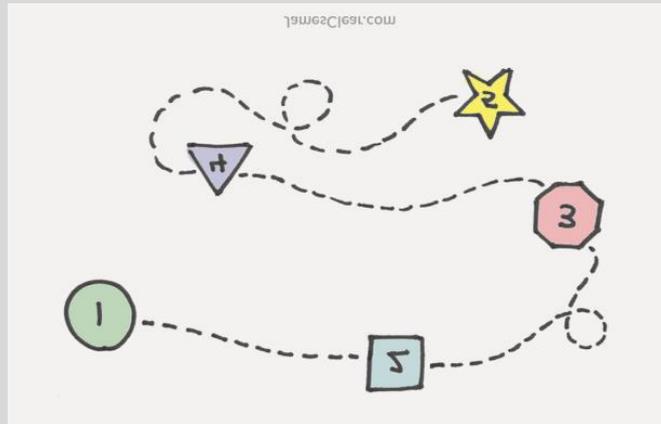


Figure 9 - Five-step creative process https://jamesclear.com/five-step-creative-process

➢ Following the end of the task, provide the detailed succession of the stages using the image below, then elaborate the topic using the textual information available below.
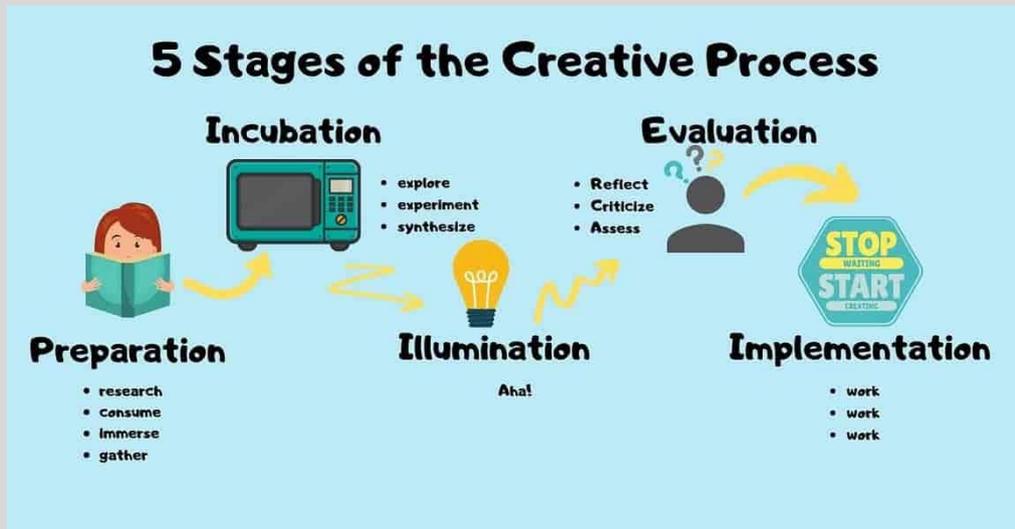


Figure 10 - The creative process https://ideapod.com/the-creative-process/

➢ Invite the learners to compare their predictions to the image in Figure 10

Graham Wallas' 4-stage creative process had been the traditional, accepted paradigm since 1926 until James Webb Young's 5-step process was published. The difference between the two was the Fifth Stage, equally important as the other four – implementation (Wallas' model only included preparation, incubation, illumination, and evaluation). Young's 5-step technique for creating new ideas influenced the world for decades in many ways. From business, advertising, to marketing, his 5-stage creative process is widely used to this day.

The five steps which are regarded as a creative process standard to this day are as follows:

➢ **The Preparation stage**

As you begin the creative journey, the first stage involves prep work for an idea generation. This is when you gather materials and conduct research that could spark an interesting idea. Brainstorm and let your mind wander or write in a journal to foster divergent thinking; this will help you consider all possible approaches to building out for your idea. In this first part of the process, your brain is creating its memory bank so that to draw on knowledge and past experiences to generate original ideas during the next stages.

➢ **The Incubation stage**

When you have finished actively thinking about your idea, the second stage is where you let it go. Part of creative thinking is taking a step away from your idea before you sit down to flesh it out. You might work on another project or take a break from the creative process altogether—regardless, you are not consciously trying to work on your idea. Walking away from your idea might seem counterproductive, but it's an important stage of the process. During this time, your story or song or problem is incubating in the back of your mind.

➢ **The Illumination or Ideation stage**

Sometimes called the insight stage, illumination is when the "aha" moment happens. The light bulb clicks on as spontaneous new connections are formed and all the material you've gathered comes together to present the solution to your problem. In this third stage, the answer to your creative quest strikes you. For example, you overcome writer's block by figuring out the ending to your story. It can take you by surprise but after the incubation stage, an idea has emerged. This can happen spontaneously, or it could be stimulated through an idea generation session.

➢ **The Evaluation stage**

During this stage, you consider the validity of your idea and weigh it against alternatives. This is also a time of reflection when you look back at your initial concept or problem to see if your solution aligns with your initial vision. Business professionals might do market research to test the viability of the idea. During this phase, you might go back to the drawing board, or you might forge on, confident in what you've come up with.

➢ **The Implementation stage**

This is the final stage of the creative process. It's when the hard work happens. Your creative product might be a physical object, an advertising campaign, a song, a novel, an architectural design—any item or object that you set out to create, propelled by that initial idea that popped into your head. Now, you finalize your design, bring your idea to life, and share it with the world.

In order to emphasize and recap the importance of the five steps, present an example of a creative process (either real or imaginary), from start to end – examples may include one of Leonardo da Vinci's famous paintings, creative plot unfolding of a famous book, personal examples etc.

The learners will have to break down the creative process into stages, then discuss the importance of each stage and the implications of skipping them.

## 3.2 DEFINITIONS OF CREATIVITY OVER THE LAST 10 YEARS

➢ In preparation for the module contents to be approached, announce the learners that the following topic will be **Definitions of creativity over the last 10 years**
➢ This exercise can be messy, so choose an appropriate setting where making a mess is acceptable (or bring the right materials).
➢ Bring an egg basket with sufficient eggs, and additional materials (wax candles, plastic straws, duct tape, ink, newspaper, spoons - any other materials you see fit, as long as there is a wide diversity).
➢ Invite the learners to get an egg from the basket you brought and explain the rules – relax for a few seconds with eyes closed, thinking of what a child would do for this challenge. The goal is to find as many unusual uses for the egg as the chosen materials allow.
➢ The learners split into teams of 3 to 5 people. Each team will get the option to choose whichever resources they see fit.
➢ The winning team will be the one(s) who comes up with the most uses for the egg.

➢ Following the activity, inform the learners that there was one more creativity definition which was not mentioned during the module presentation (referring to 3.1.1.), and mention Sir Ken Robinson's approach on creativity.
➢ Explain that the activity aimed at emphasizing the importance of creativity enabling and allowing adult creative expression.
➢ The textual information to be transmitted is available below:

While older and newer definitions of creativity are similar, overlap or are essentially the same except for wording, perhaps one of the most relevant perspectives on creativity nowadays belongs to the late Sir Ken Robinson. The British educator and author, most arguably known for his TED talk on schools and their effect on creativity, emphasized the creativity enhancing potential of opting for alternative didactic processes that put less emphasis on standardised testing, thereby giving the responsibility for defining the course of education to individual schools and teachers.

Besides denouncing the long-term implications schools have on future adults and societies altogether, he pointed out one crucial aspect of creativity development in the present times – it is not something that is acquired, but rather something that is un-learned.

Some of the most important aspects of creativity and the variables which determine whether one is a creative adult are the following:

> - "In education, creativity is as important as literacy"
> - "As children grow up, we start to educate them progressively from the waist up. And then we focus on their heads. And slightly to one side."
> - "There isn't an education system on the planet that teaches dance every day to children the way we teach them mathematics. Why?"

The implications of the TED Talk that Sir Ken Robinson attended transcend the normal definitions of creativity. The approach is a rather holistic one, focusing on a multitude of variables and implications, rather than on a singular element – defining creativity.

The crowning moment of the speech was the following:

> - "We don't grow into creativity, we grow out of it. Or rather we get educated out of it" – Sir Ken Robinson

The implications of this moment may influence creativity defining attempts for the rest of the foreseeable future; however, it should not remain the only thing that is influenced. Instead, institutions and people should change and adapt, as to be able to shape future generations in a manner which would allow adaptability, progress and increasing (rather than decreasing) creativity with age.

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### ✍ ACTIVITY 36: REFLECTION

> - Display / project a worksheet or printed poster showing 4 ages of existence (5 years old, 10 years old, 15 years old and adulthood), without the corresponding creativity score.
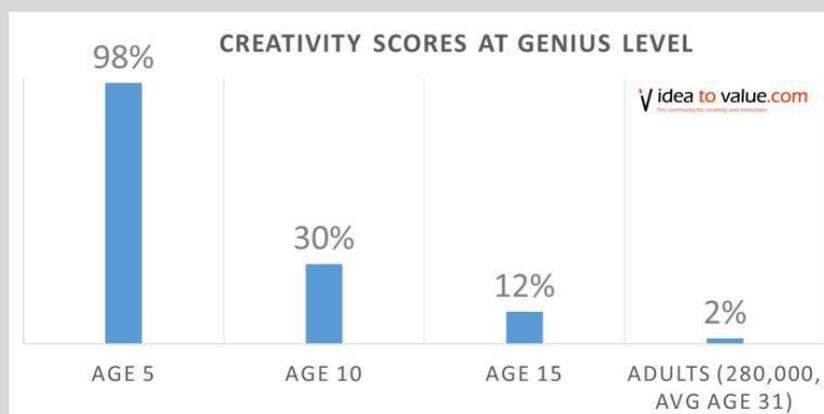


*Figure 11 - Evidence of creativity decrease with age*

> - Ask learners to guess the creativity score for each of the four ages.
> - After answers are provided, reveal the scientifically determined values (98%, 30%, 12% and 2% respectively).
> - The learners will be asked to compare and contrast their answers with the data from the statistics, then reflect and share opinions on the validity of Sir Ken Robinson's statements.
> - Then, elicit suggestions to improve the statistic discrepancy between ages.

**3.3 ELEMENTS AND DIMENSIONS OF CREATIVITY. WHAT MAKES US CREATIVE?**

✍ *ACTIVITY 37: BRAIN HEMISPHERES*

➢ In preparation for the module contents to be approached, announce the learners that the following topic will be **Elements and dimensions of creativity. What makes us creative?**



Figure 12 - The neuroscience of creativity https://www.youtube.com/watch?v=9CwyqtwtMHM

➢ The learners watch the video, then discuss the theory of the human brain hemispheres and their neuroscientifical purposes, from a creativity standpoint.
➢ Address the two-type categorisation of creativity mentioned in part 3.1.2, focusing on the learners' ideal / preferred type of creativity.
➢ Emphasize the importance of both types of creativity, referencing the textual information to be transmitted available below.

In the 1960, Nobel prize winner and psychobiologist Roger W. Sperry's research pointed towards a distinct set of traits between the two human brain hemispheres. Thus, the left hemisphere is specialized in:

➢ logic
➢ sequencing
➢ linear thinking
➢ mathematics
➢ facts
➢ thinking in words

while the right hemisphere controls:

➢ imagination
➢ holistic thinking
➢ intuition
➢ arts
➢ rhythm
➢ nonverbal cues
➢ feelings visualization
➢ daydreaming

It comes naturally to favour one set of skills and abilities, but it should not be neglected or overlooked that both sets are crucial for our ideal functioning in society.

Similarly, the co-author of *Creativity Inc.: Building an Inventive Organization*, Jeff Mauzy, provided in an interview an excellent argument towards avoiding favouring one type of creativity over the other; he stated that Big-C creativity, while regarded as the preferrable type, is comparable to its counterpart – small-c creativity:

"Everybody's looking for the big breakthrough. Meanwhile, they're going about their lives, making up each day as they go along, as the market shifts, as the office environment shifts, as the politics in the office shifts. And they're applying 'little c' creativity all the time. But they look at this 'big C' breakthrough and think, 'I've never done that; I'm not very creative" - Jeff Mauzy

By making a connection between the two conclusions, and adding the fact that a rather small percent of the population displays Big-C creativity, it should interest us to focus on developing the basic, more tangible small-c creativity opportunities and abilities.

### ✍ *ACTIVITY 38: IN HOW MANY WAYS ARE YOU CREATIVE?*

Ask the learners when and how do they manifest their daily, small-c creativity

After receiving a satisfying number of answers, provide them with the following handout, and ask them if they had thought of the entries listed as ways of being creative.

Following their reflection on the topic, invite them to try a few on the spot, and report the perceived effect on their creativity.
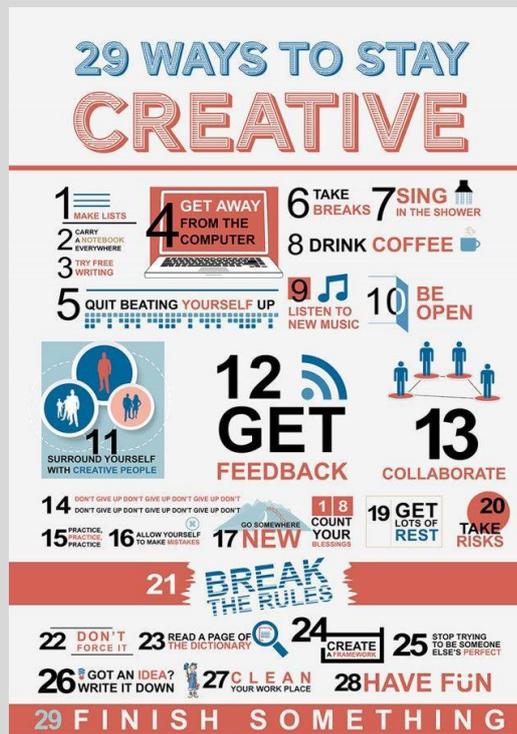
## 3.4 CREATIVITY EVALUATION TOOLS

### ✍ ACTIVITY 39: TORRANCE TEST OF CREATIVE THINKING

In preparation for the module contents to be approached, announce the learners that the following topic will be Creativity Evaluation Tools

Explain the rules of the test to the learners:

They start with some pre-existing drawn shapes which they must either develop into an image by either adding, reorganizing or finishing up. The resulting creations are then assessed by an evaluator.



They will be handed a copy of the test and will be invited to try it on the spot, during the module presentation. After they finish, they are asked to assess, intuitively, their own level of creativity.

Then, specific parameters of creativity assessment are discussed, based on the textual information available below.

Creativity assessment attempts to measure an individual's potential for creativity, which is defined as one's ability to generate novel and useful ideas. There is no single defining test used to measure creativity, and the attempt to evaluate this quality exists since the concept of creativity itself.

In today's scientific talk on the subject, it is accepted that creativity is a combination of cognitive, conative, and emotional factors which interact with the environment dynamically. As all these factors are present in human beings and all these variables affects us to a certain degree, it can be argued that a specific combination of them results in creativity.

The simplest way to assess creativity is through self-assessment; there are many major self-report personality tests (e.g., the California Psychological Inventory; Myers-Briggs Type Indicator) relying on creativity indexes; in order to quantify, however, combination of factors forming creativity, the most utilized framework is 4P, and it covers:

➢ Process: Mental processes involved in creative thought or creative work.
➢ Person: Personality traits or personality types associated with creativity.
➢ Product: Products which are judged to be creative by a relevant social group.
➢ Press (Environment): The external forces that effects creative person or process (e.g. sociocultural context, trauma)

Divergent thinking tests remain the most popular of creativity assessments, with the most-used instrument being the Torrance Tests of Creative Thinking (TTCT). The Torrance Tests of Creative

Thinking are scored keeping in mind several different creativity criteria. The most common criteria are:

➢ Flexibility: This captures the ability to cross boundaries and make remote associations. This is measured by a number of different categories of ideas generated.
➢ Originality: This measures how statistically different or novel the ideas are compared to a comparison group. This is measured as a number of novel ideas generated.
➢ Fluency: This captures the ability to come up with many diverse ideas quickly. This is measured by the total number of ideas generated.
➢ Elaboration: This measures the amount of detail associated with the idea. Elaboration has more to do with focusing on each solution/idea and developing it further.

While divergent thinking tests offer much to creativity research, additional tests created for a fuller battery of creativity assessment similar to IQ tests would benefit researchers. However, the unanimous acceptance of a single creativity assessment tool is not expected in the near future, given the extensive debate remaining over what an ideal assessment would entail.

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### ✍ ACTIVITY 40: DIVERGENT ASSOCIATION TEST

After explaining the variety and complexity of the potential assessment methods, invite the learners to take a different test from the one in activity 14.

Learners will take the test available at the following link: https://www.datcreativity.com/

And, following the completion of the test, they will compare their self-assessment with the result from this activity, and discuss if the two match or not and why.

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The learners will be invited to take another, different test, based on their willingness to try more than two tests.

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### ✍ ACTIVITY 41: EPSTEIN CREATIVITY COMPETENCIES INVENTORY FOR INDIVIDUALS

After explaining the variety and complexity of the potential assessment methods, invite the learners to take a different test from the one in activity 14.

Epstein Creativity Competencies Inventory for Individuals (ECCI-i) https://mycreativityskills.com/

And, following the completion of the test, they will compare their self-assessment with the result from this activity, and discuss if the two match or not and why.

### ✍ ACTIVITY 42: MODULE 3 EVALUATION ACTIVITY

Today you have completed a training module on Creativity and innovation: skills for the 21st century (including Creativity basics, The most recent Creativity definition(s), Creativity vs Innovation, The creativity process, Definitions of creativity over the last 10 years, Elements and dimensions of creativity - what makes us creative? and Creativity Evaluation Tools).

Please complete the following task:

**Task (10 min)**: Consider (individually) what we have discussed throughout the training. Then, provide an answer to the following questions:

- ➢ Do you define creativity the same way you did before attending the module?
- ➢ Can you name at least one difference between creativity and innovation?
- ➢ Why do you think that the word "to create" has existed long before "creativity"?
- ➢ What's more important - to achieve academic results or be creative? Both? Neither?
- ➢ Which type of creativity do you think has had a bigger influence and impact in our society – Big-C creativity or small-c creativity?
- ➢ How relevant do you find creativity tests? How important is the result to you?

### ✍ ACTIVITY 43: TRAINEES REFLECTION

The trainees are invited to reflect individually on the Module by answering the following questions:

- ➢ What was your motivation for participating in this project and training?
- ➢ What do you think you have learned during this Module and how beneficial it could be for you personally?
- ➢ Could you reflect on how you were learning? Do you remember in which cases your learning was the most effective?
- ➢ How do you think you could link what you have learned to your experience as a potential creativity trainer? What benefits it could bring for adult trainees?

At the end the trainees are invited to share their reflection with the group.

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# MODULE 4: PRINCIPLES AND TOOLS FOR CREATIVITY LITERACY TRAINING AND SELF DEVELOPMENT

## 🔔 LEARNING AIM

The aim of this module is to use creativity and innovation training to increase creative thinking skills, creative literacy training, problem solving skills, teamworking skills, design thinking and lateral thinking abilities through hands on exercises, tasks, and challenges.  The module is suitable for all, including those with little or no prior experience of creativity or innovation processes, as well as those who know the basics but ant to develop further.

## ☞ LEARNING OBJECTIVES

The learning objectives of this module are to:

➢ Encourage personal development, active participation and greater social interaction
➢ Engage in meaningful activities providing structure, purpose, wellbeing, intellectual stimulation, self-esteem and socialisation

### 4.1. INTRODUCTION

The trainer introduces themselves and welcomes everybody.

The trainer gives an introduction to the module objectives and structure.

The trainer establishes health and safety.

The introduction provides an opportunity for the facilitator to introduce themselves to the participants

During the introduction the group are asked to call out their expectations for the workshop and the trainer writes these expectations on a flip chart. Using the workshop aims to place a check mark against those expectations that the training will attempt to meet.

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#### ✍ ACTIVITY 44: INTRODUCTION

The trainer provides the trainees with a brief overview or introduction to the workshop. This includes:

➢ Trainer introduces themselves and welcomes everybody.
➢ Trainer introduces the workshop content. This involves a breakdown of what the workshop or lesson is about, providing information on the workshop/lesson topic or key themes.
➢ The workshop involves a combination of participative games and exercises to develop creativity and self-development.
➢ The workshop will increase creative thinking skills, creative literacy training, problem solving skills, team-working skills, design thinking and lateral thinking abilities through hands on exercises, tasks and challenges.
➢ This module is suitable for all, including those with little or no prior experience of creativity or innovation processes, as well as those who know the basics but want to develop further.
➢ Trainer establishes health and safety.
➢ Any additional information is provided.

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Following the introduction, the trainer leads the trainees through the following three activities, all three can be done or the trainer can choose from any of the following three activities.

The purpose of these activities is to:

➢ To promote team building and confidence building;
➢ To increase comfort, confidence and spontaneity;
➢ To support a culture of embodied agency, constructive thought, and generosity.

### ✍ ACTIVITY 45: ENERGY CIRCLE

The emphasis in this exercise should be on participation, that everybody is a part of the circle. For people who may be nervous about the workshop, it is an easy way to become involved without anybody being under the spotlight.

➢ Form a circle.
➢ Trainer turns his/her body fully to his/her right and makes eye contact with the person to his/her immediate right and claps his/her hands.
➢ This person then makes a similar gesture to the person on their immediate right, passing the clap on.
➢ Allow the clap to move all around the circle a number of times without either anticipation or delay and to get a rhythmical flow of handclaps going around the circle without a break.
➢ Trainer then changes the direction of the clap so that it passes to the person on their immediate left and passes all the way around.
➢ When this is clearly established, the trainer then explains that each individual in the circle can then pass the clap energy to his/her immediate right or left.
➢ When this is established, the trainer introduces a sound, for example 'yo' or 'ho' or 'ha', so that participants clap and make this sound simultaneously as they pass energy around the circle. Trainer makes eye contact with the person on his/her right, claps his/her hands and makes a loud energetic vocalization of 'ha', passed on simultaneously as a single gesture. The sound/gesture should be powerful and vigorous and involve a total commitment of body and voice.
➢ The clap/sound can also be sent across the circle. The speed should remain the same, the clap moves quickly across the circle the same as it does around the circle, and the emphasis should be on eye contact and a strong desire to get the gesture to its target.
➢ The trainer then talks briefly about how to pass the clap around more quickly and they do this by being ready and 'in the moment'.
➢ When the group is proficient at this, the trainer can then establish the rule that 'hello' is sent in the right direction and the word 'goodbye' is sent in the left direction.

✍ *ACTIVITY 46: COLUMBIAN HAND HYPNOSIS*

➢ Trainees walk randomly around the room always walking towards an empty space.
➢ Trainer says 'stop' and trainees pair off with the person nearest them.
➢ Trainer chooses one person to illustrate the exercise with; the trainer places the palm of his/her hand one foot in front of the trainee's face. The trainer explains that the trainee is now 'hypnotized' to the trainer's hand and the distance of one foot must always be maintained between the trainers hand and trainees face. Trainer then moves his/her hand back and forwards and the trainee should move too. Trainer can walk forwards or backwards, move up or down, etc.
➢ Pairs then decide who is A and B. A places his/her hand in front of B's face, with the tops of the fingers level with the hairline and one foot away from the face. A leads B around the room always ensuring that B's face is one foot from A's hand and avoiding other players.
➢ When A and B have had sufficient time to practice, the roles are reversed so that B now leads, and A follows.
➢ Trainer asks for three volunteers. A extends both of his/her arms so that palms are facing outwards. B and C are then placed one foot from both hands. As A moves hands B and C move accordingly. Participants can then be divided into groups of three and this part of the exercise can be practiced. Reverse roles so that all three in each group have a chance to lead.

Some questions the trainer might ask:
a. Which part of the exercise did you find easier? Leading or following?
b. Did the trainer make it easy to follow or did they make it difficult? How did they make it difficult? By moving their hand too quickly so that it became difficult to follow?
c. Who has the most control or power in this exercise? The leader or follower? (Trainees will usually say the trainer). Did the trainer sometimes abuse this power or exploit the other person? How? Why? A short discussion on power and equality can ensue. For example, within a relationship, people may often exploit each other rather than work in *harmony.*
d. Trainer can then ask trainees to *repeat* the exercise with the emphasis now firmly on the leader and the follower working in harmony. The concept here is that the leader  and the follower should share power by working together.

➢ When the exercise is repeated a second time, ask trainees: In what way did it *feel* different? Why? Is it healthy for us to exploit each other? Is it healthy to allow ourselves to be exploited?
➢ Working in pairs promotes teamwork and letting go of control. By allowing yourself to let go of control you can then release any feelings of pressure that can affect your positive mental health. It is important to allow yourself time to sit back and let someone else guide you. Building trust can help you to relax and also help you to let others give you help when you need it. Being responsible for someone else can get you out of your head, think externally about everyone's need and give you a sense of purpose.

> **✍ ACTIVITY 47: SHAPES**
> - ➤ Trainees walk around the room always moving towards an empty space.
> - ➤ Trainer calls out a series of tasks, which participants complete as quickly as possible without conferring or planning, to simply carry out the task as quickly as possible without any pre-planning. Work together as a team using your bodies in the space to complete the instruction.
> - ➤ The first task is 'Get into groups of three'. Once completed, instruct trainees to walk around the space again until the next task is called out and so on.
> - ➤ Other tasks are 'Divide into groups of four' then groups of five, groups of six. 'Using your bodies, make a three-dimensional shape of a car' or 'a train'. When the image is made the trainers says 'On my signal the car starts moving around the space'.
> - ➤ The following involve the participants forming letters, numbers, etc with the shape of their bodies. 'Get into groups of five and each group makes the letter X, then make the letter M'. 'Get into groups of four and make the number 103'. 'The whole group creates two squares, three triangles and two circles'. 'The whole group writes the sentence "I am a cat".'
> - ➤ Some questions the trainer might ask:
> - ➤ This exercise is about getting the group to work together. Did the group work together or were some people leading, some following, etc.
> - ➤ Discuss the idea that on stage a person's role is based not on what they do individually but more importantly, on what they do in relation to others. What can we do to work together in harmony in order to complete tasks as a group?
> - ➤ Discuss the idea of creating the shapes without thinking or planning, to have fun by simply doing the exercise as fast as possible in order to by-pass the brain.

## 4.2. IDEATION EXERCISES

### 4.2.1. Introduction

Ideation is the process where you generate ideas and solutions through sessions such as Sketching, Prototyping, Brainstorming, Brainwriting, Worst Possible Idea, and a wealth of other ideation techniques. Although many people might have experienced "brainstorming" session before, it is not always easy to facilitate a truly fruitful ideation session.

During Ideation, the aim is to generate a large quantity of ideas that the team can then filter and cut down into the best, most practical, or most innovative ones in order to inspire new and better design solutions.

**Source: Interaction Design Foundation (www.interactiondesign.org)**

How do great artists and innovators come up with their most brilliant ideas? And by what kind of process are they able to bring those ideas to life?

Creativity is as perplexing to us today as it was in the past. What science does show is that creative people are complex and contradictory. Their creative processes tend to be chaotic and nonlinear—which seems to mirror what's going on in their brains. Contrary to the "right-brain myth," creativity

doesn't just involve a single brain region or even a single side of the brain. Instead, the creative process draws on the whole brain. It's a dynamic interplay of many diverse brain regions, thinking styles, emotions, and unconscious and conscious processing systems coming together in unusual and unexpected ways.

But while we may never find the formula for creativity, there's still a lot that science can teach us about what goes into the creative process—and how each one of us can optimize our own.

### 4.2.2. The five stages of the creative process:

**Stage 1: Preparation**
The creative process begins with preparation: gathering information and materials, identifying sources of inspiration, and acquiring knowledge about the project or problem at hand. This is often an internal process (thinking deeply to generate and engage with ideas) as well as an external one (going out into the world to gather the necessary data, resources, materials, and expertise).

**Stage 2: Incubation**
Next, the ideas and information gathered in stage 1 marinate in the mind. As ideas slowly simmer, the work deepens, and new connections are formed. During this period of germination, the artist takes their focus off the problem and allows the mind to rest. While the conscious mind wanders, the unconscious engages in what Einstein called "combinatory play": taking diverse ideas and influences and finding new ways to bring them together.

**Stage 3: Illumination or Ideation**
It is a stage when after a period of incubation, the idea suddenly takes shape. After a period of incubation, insights arise from the deeper layers of the mind and break through to conscious awareness, often in a dramatic way. It's the sudden Eureka! that comes when you're in the shower, taking a walk, or occupied with something completely unrelated. Seemingly out of nowhere, the solution presents itself. This can happen spontaneously, or it could be stimulated through an idea generation session.

**Stage 4: Verification**
Following the aha moment, the words get written down, the vision is committed to paint or clay, the business plan is developed. Whatever ideas and insights arose in stage 3 are fleshed out and developed. The artist uses critical thinking and aesthetic judgment skills to hone and refine the work and then communicate its value to others.

**Stage 5: Implementation**
This is the final stage of the creative process. It's when the hard work happens. Your creative product might be a physical object, an advertising campaign, a song, a novel, an architectural design—any item or object that you set out to create, propelled by that initial idea that popped into your head. Now, you finalize your design, bring your idea to life, and share it with the world.

Of course, these stages don't always play out in such an orderly, linear fashion. The creative process tends to look more like a zigzag or spiral than a straight line. The model certainly has its limitations, but it can offer a road map of sorts for our own creative journey, offering a direction, if not a

destination. It can help us become more aware of where we're at in our own process, where we need to go, and the mental processes that can help us get there. And when the process gets a little too messy, coming back to this framework can help us to recentre, realign, and chart the path ahead.

For instance, if you can't seem to get from incubation to illumination, the solution might be to go back to stage 1, gathering more resources and knowledge to find that missing element. Or perhaps, in the quest for productivity, you've made the all-too-common mistake of skipping straight to stage 4, pushing ahead with a half-baked idea before it's fully marinated. In that case, carving out time and space for stage 2 may be the necessary detour.

At its heart, any creative process is about discovering something new within us and then bringing that something into the world for others to experience and enjoy. The work of the artist, the visionary, the innovator is to bridge their inner and outer worlds—taking something that only exists within their own mind and heart and soul and birthing it into concrete, tangible form (you know, not unlike that other kind of creative process).
Any creative process is a dance between the inner and the outer; the unconscious and conscious mind; dreaming and doing; madness and method; solitary reflection and active collaboration. Psychologists describe it in simple terms of inspiration (coming up with ideas) and generation (bringing ideas to life).

### 4.2.3. Techniques

**Source: Interaction Design Foundation (www.interactiondesign.org)**

Brainstorm, Braindump, Brainwrite, Brainwalk, Reverse Brainstorm, Prototyping, 5 Whys, 6-3-5, SCAMPER, Sketching.

Brainstorm: Group discussion to produce ideas or solve problems.

Braindump: A brain dump is a complete transfer of accessible knowledge about a particular subject from your brain to some other storage medium, such as paper or your computer's hard drive.

Brainwrite: Brainwriting is an idea generation technique where participants write down their ideas about a particular question for a few minutes without talking.

Brainwalk: Brainwalking is a classic brainstorm variant, which helps activate all participants and potentially enables lots of ideas. In the brainwalk each student or group writes a single idea on a flipchart, which is placed on a wall.

Reverse Brainstorm: Instead of thinking about direct solutions to a problem, reverse brainstorming works by identifying ways you could cause or worsen a problem. You then reverse these ideas to find solutions you hadn't thought of before.

Prototyping: Prototyping is an experimental process where design teams implement ideas into tangible forms from paper to digital. Teams build prototypes of varying degrees of fidelity to capture design concepts and test on users. With prototypes, you can refine and validate your designs so your brand can release the right product.

Five Whys: The Five Whys is a guided team exercise for identifying the root cause of a problem. Five Whys is used in the "analyse" phase of the Six Sigma DMAIC (define, measure, analyse, improve, control) methodology.

6-3-5: The 6-3-5 method is useful when new and innovative problem-solving ideas are allowed and needed. For example, when old structures and methods are to be broken.

SCAMPER: SCAMPER is an acronym formed from the abbreviation of: Substitute, Combine, Adapt, Modify (Also magnify and minify), Put to another use, Eliminate, and Reverse. SCAMPER is a lateral thinking technique which challenges the status quo and helps you explore new possibilities.

Sketching: Sketching refers to methods of visualization or representation of design ideas that support fast and flexible exploration.

**Ideation** is at the heart of the Design Thinking process. There are literally hundreds of ideation techniques, for example brainstorming, sketching, SCAMPER, and prototyping. Some techniques are merely renamed or slightly adapted versions of more foundational techniques. Here you'll get an overview of the best techniques as well as when and why to use them.

Ideation is the mode of the design process in which you concentrate on idea generation. Mentally it represents a process of "going wide" in terms of concepts and outcomes. Ideation provides both the fuel and also the source material for building prototypes and getting innovative solutions into the hands of your users.

**The Most Essential Ideation Techniques: Which Ideation Techniques Should You Choose?**

Due to the nature of ideation, it is extremely important to make use of techniques that match the type of ideas you're trying to generate. The techniques you choose will also need to match the needs of the ideation team, their states of creative productivity and their experience in ideation sessions.

How you develop the ideas with which to use ideation techniques will depend on the group and the needs of the group with which you are working. You as a facilitator may bring a particular idea, problem, or question to the group, which can be a catalyst for using the techniques.

You may also work with the group to identify the idea, problem or question they want to explore. If the group identifies more than one idea, problem or question you might want to select the one which works best for these techniques, or you might want to ask the group to vote on the topic to be used.

In this section you should aim to do an average of three ideation exercises. However, because these exercises are intellectually based and can be mentally tiring, we suggest beginning with a stretching exercise to empty the mind and free up the body which aids creativity. In between each exercise, we recommend a 30 second to one minute movement break.

**Structure of the Curriculum below:**
1. Stretch and Breath
2. Ideation Exercise One
3. Movement break
4. Ideation Exercise Two

5. Movement break
6. Ideation Exercise Three
7. Movement break

The best creativity comes when the brain is by-passed. The brain is best used as a tool within the overall functioning of the whole body.

✍ *ACTIVITY 48:  STRETCH AND BREATH*

➢ Form a circle. Each person gently massages the main muscle areas of the body, calves, thighs, stomach, chest, back, and arms and then a gentle massage of the facial areas and scalp. If you like add in a gentle jog on the spot.

➢ Standing with feet parallel and hip distance apart gently flex the neck up and down and from side to side, rotate the elbows and wrists, stretch out fingers, then rotate the shoulders, hips, knees and ankles, first one way and then the other. Circle shoulders forward and back again. Inhale and lift shoulders up towards ears, aim to touch ears to shoulders. Exhale and let shoulders drop down. Repeat two more times. Make sure the shoulder balls and blades are well dropped down and arms hang loosely at sides and hands and fingers are relaxed.

➢ Standing with feet parallel and hip distance apart, close eyes and concentrate on the breath, allowing it to naturally slow down and deepen. Extend your awareness to include the whole body. On the in breath imagine the breath filling the whole body. On the out breath imagine the body emptying. On each exhalation feel your hands and arms swell out and float away from the side of your body and imagine your breath is like a wave of the sea. At the beginning keep movements subtle and small, as the practice progresses, the feeling is that they are effortless and coming from the inside out…non-acting, non-doing…unification of the body and breath. Extend the movement gradually, breathing in as you raise the arms out and breathing out as you relax them, all the time imagining the breath as waves of the ocean flowing through you.

➢ Standing with feet parallel and hip distance apart, ask the participants to close their lips gently and to hum continuously. Encourage participants to bring the hum forward so they can feel a tingle on the lips. Hum for one minute.

➢ Standing with feet parallel and hip distance apart take a deep breath and raise both arms up to the sky while humming. As the arms reach the halfway point gradually turn the hum into an 'aaah' sound. Let the 'hmm' into the 'aaah' last for the length of a breath then drop the arms back down and repeat three more times.

➢ Standing with feet parallel and hip distance apart take three deep breaths, raising arms and heels all the way up on the inhale and lowering on the exhale for each breath. Repeat To finish stand still maintaining awareness of the breath and how you feel. For alignment, concentrate on the top of the head; imagine a silk thread pulling the whole body upwards as though the skull were being suspended from it. Visualise the vertebrae in the back as beads on that thread.

**IDEATION EXERCISE ONE - BRAINSTORM:**

During a Brainstorm session, you leverage the synergy of the group to reach new ideas by building on others' ideas. Ideas are blended to create one good idea as indicated by the slogan "1+1=3". Participants should be able to discuss their ideas freely without fear of criticism. You should create an environment where all participants embrace wild ideas and misunderstanding, and which will allow you to reach further than you could by simply thinking logically about a problem. Brainstorm aims to facilitate the sharing of creative ideas in a safe environment.

## ✍ ACTIVITY 49: BRAINSTORM

**1. Create the environment**

For group brainstorming, try to limit yourself to under 10 participants. You want to ensure everyone has a chance to participate in discussions. Try to be mindful of who will be attending—try to include participants from different backgrounds, disciplines, or perspectives to add more depth and creativity to the process. The group should appoint one person to record the ideas shared during the session, ensuring that nothing gets lost or forgotten. Make sure you choose a location that has enough room for everyone to remain comfortable. Keeping the room well-lit can also ensure that your participants stay alert throughout the process. You can use various brainstorming techniques for this process, so provide any materials or resources participants may need to perform them. For example, you may need to provide paper, writing tools or a whiteboard to enable participants to write down and share their ideas.

**2. Identify the problem**

Once you have gathered participants, outline the goal of the brainstorming session. Typically, these sessions aim to come up with as many potential solutions as possible. While not all solutions will seem possible, having a larger quantity gives you more options from which to choose. And through group discussion, everyone can participate in developing seemingly non-feasible ideas into realistic solutions. Even an idea people think is "bad" can spark a good or creative idea.

Next, you must define the problem the team aims to solve. You can also frame this step as questions you need to answer. Depending on your challenge, you may need to provide more specific questions to answer. For example, rather than solely asking, "How can we make our product better?" you can take a more specific, goal-related approach, such as "How can we make our product more user-friendly?" These goals can serve as guidance for participants' ideation process and keep them more focused.

### 3. Generate ideas

Brainstorming sessions use various techniques and exercises to generate ideas. One effective method is to start by having participants take time as individuals to brainstorm ideas. This step can be as simple as having everyone write a list of ideas on a piece of paper.

Explain to participants that they have the freedom to write down anything they believe represents a potential solution, no matter how impossible or strange they may seem. At this point, feasibility does not play a large role because you can develop ways to make these ideas more feasible during the group discussion phase.

Having participants develop ideas individually ensures everyone participates in the process. If you solely use group brainstorming, the shyer participants may find it difficult to speak up and share their ideas in front of the group. It can also be distracting as individuals try to come up with ideas and listen to others share their ideas simultaneously. They may focus on one person's solution, and then the group ends up with fewer options than if everyone had shared at least a few solutions they came up with individually.

### 4. Share Ideas

Once the participants have come up with their ideas, bring the group together to share and discuss them. Set rules for this discussion, stating that participants cannot criticize or judge others' ideas. There are various techniques for generating and developing ideas, but make sure that whatever you choose provides sharing opportunities for everyone to share. Try to keep the conversation focused on one idea at a time, allowing participants to discuss what they like about the idea and build onto it to make it even better or more feasible.

How you share and collaborate on ideas will vary on the brainstorming exercises or techniques you use. You may discuss each idea verbally or write down the list of ideas on a whiteboard. Some exercises have individuals write their idea on a piece of paper, then move it onto the next person to have them build upon it. Research the different techniques and incorporate ones that you believe can help spur creativity and active participation amongst your team.

### 5. Narrow the list of ideas

Now that everyone has shared and discussed the ideas generated, the group must narrow the list down to the two or three best solutions. The best solutions represent ideas that help solve the problems you outlined at the start of the session. One way to cull down the list is to discuss and assess each one on how it meets your needs, then have participants vote on their top three choices. Whichever ideas garner the most votes represent the team's best ideas, and then you can prioritize them in order of importance or feasibility.

This step requires the team to make judgment calls on the feasibility of the options. Depending on your situation, the group can ask questions about each idea to determine its potential. For example, you can ask whether you can implement each idea as is or if it would require additional resources or time. You can also ask how easily you can gain buy-in from relevant stakeholders or whether the solution would require making significant changes to the organization's culture or workflow.

### 6. Make an action plan

Once you have drafted the list of your top two to three ideas, you must develop a plan on what to do next. These steps vary depending on your situation, but you may need to present your ideas to management or relevant stakeholders before implementing any solutions. You may also need to conduct further research to ensure your solutions are feasible.

The questions you asked yourselves to determine your top ideas can serve as support or evidence when presenting your recommendations to stakeholders. If you share how you came to these conclusions, it demonstrates to your management team that you carefully assessed each of the solutions your team developed and determined why these ideas would work best. Once you receive approval, you can create a project team to begin testing or implementing their chosen solution.

**Individual vs. group brainstorming**
Participants can conduct the brainstorming process alone or within a group. Often, brainstorming sessions may combine the two—participants may start by brainstorming as individuals, then come together as a group to discuss their ideas and choose the most feasible solutions to pursue. While both methods are effective, they differ in some ways:

**Distraction**
Individual brainstorming provides participants complete focus to develop as many ideas of their own as they can. With group brainstorming, participants may focus more on what others say rather than coming up with as many as they would have on their own. Groups can sometimes have difficulty maintaining adherence to the rules or staying on task with so many individuals participating and sharing ideas at once.

**Perspective**
Individual brainstorming only brings the perspective of one person when developing ideas. Group brainstorming enables more diversity of ideas, as each participant can bring a unique perspective. These varying perspectives can help add depth to solutions, as everyone can provide suggestions and build on an idea to improve it. Combining the two methods can be effective for this reason, as the group can take an individual's idea and transform it or combine it with others' ideas to make an even better solution.

**Freedom**
Individual brainstorming gives participants more freedom to generate ideas without worrying about what others may think. While group brainstorming urges participants not to judge or criticize others' ideas, some individuals may still feel nervous speaking in front of others. When brainstorming alone, they may write down ideas that they otherwise would feel worried about bringing up in a group. This approach can allow them to explore more unusual ideas.

**Teamwork**
Individual brainstorming is a solitary process, while group brainstorming allows people to collaborate to solve a problem. When team members work together, each participant gains a sense of contribution toward devising the solution. Through their discussion, they also gain opportunities to learn more about one another. It can make the process more fun as different people provide different perspectives and solutions.

Source: https://www.indeed.com/career-advice/career-development/brainstorming-process

✍ *ACTIVITY 50: MOVEMENT BREAK*

There are an infinite number of ways to facilitate a movement break. Three possible options are listed below.

**Instructions**

Option One
- ➢ Trainees stand in a circle.
- ➢ Trainer asks trainees to close their eyes and touch their toes.
- ➢ Trainer invites trainees to hold the stretch, feel their spine, shoulders, and neck relaxing.
- ➢ Trainer asks trainees to gently sway their bodies side to side.
- ➢ Trainer will then count to ten, instructing trainees to slowly come back to a standing position by the time they reach zero.
- ➢ End with a full body shake.

Option Two
- ➢ Trainer invites the trainees to spread out in the space. Trainees can sit, stand, lie down, as they choose.
- ➢ Trainer plays 30 seconds of music and asks the trainees to move their bodies and stretch to the music.
- ➢ Note for the Trainer: it is good to have one slow piece of music, followed by one faster piece of music for this exercise.

Option Three
- ➢ Trainees stand in the space.
- ➢ Trainers asks them to visualise being a band of rubber balls, tightly wrapped around each other.
- ➢ Trainer demonstrates forming a ball with their body, curling up on the ground in a tense pose, squeezing their whole body as tight as possible.
- ➢ Trainees copy the trainer
- ➢ Trainer then announces that the band holding their right arm has snapped and relaxed, and relaxes their right arm onto the ground. Trainees copy.
- ➢ Trainers repeats this with different parts of the body until they are completely relaxed on the ground.
- ➢ The group then all stands in a circle for a full body shake.

**IDEATION EXERCISE TWO: THE FIVE WHYS:**
The 5 Whys technique is a simple and effective tool for solving problems. Its primary goal is to find the exact reason that causes a given problem by asking a sequence of "Why" questions. The 5 Whys method helps your team focus on finding the root cause of any problem.

The 5 Whys technique aims to facilitate creative exploration of a topic.

## ✍ ACTIVITY 51: THE FIVE WHYS

Step 1: Invite anyone affected by the issue

As soon as the problem or situation is identified (and all immediate concerns are dealt with), invite anyone at all on the team who was affected or noticed the issue to be involved in a 5 Whys meeting.

Step 2: Select a 5 Whys master for the meeting

The 5 Whys master will lead the discussion, ask the 5 whys, and assign responsibility for the solutions the group comes up with. The rest of those involved will answer those questions and discuss.

Anyone can be a 5 Whys master — there are no special qualifications, and it doesn't have to be the leader of the project or the originator of the issue. It's a good idea for the 5 Whys master to take notes for the meeting, unless he or she would like to assign someone else to this.

Step 3: Ask "why" five times

Dig at least five levels deep into the issue with five levels of "whys." This seems like the simplest part but can in fact get a bit tricky! Getting the right question to start with, the first why, seems to be the key.

When we conduct our 5 Whys, it can feel natural and almost beneficial to go down all potential paths and be comprehensive. However, this can widen the scope of how much learning and corrective actions need to occur. This is meant to be a 'lean' process in which picking one path allows us to perform just the number of corrective actions needed to solve a problem.

We often must tell ourselves we just need to pick one and go with it. If the same problem seems to occur again, then we can do another choosing the other route.

Together, we work through each of those five whys and discover actionable steps that have been or will be taken.

Step 4: Assign responsibility for solutions

At the end of the exercise, we go through each why question-and-answer pairing and come up with five related "corrective actions" that we all agree on. The master assigns responsibility for the solutions to various participants in the discussion.

Step 5: Email the whole team the results

After each 5 Whys process, someone involved in the meeting will write down what was discussed in the clearest, plainest language as possible. Then we add it to a Paper folder and—in one of the most important steps of the whole process—email the whole team with the results.

This makes sense to do, and not just for a company like Buffer that focuses on transparency. It's super useful for everyone on your team to stay in the loop and understand any steps you're taking as the result of a 5 Whys.

Source: www.mindtools.com

## ✍ ACTIVITY 50: MOVEMENT BREAK

Follow the instructions of the activity 50

## ✍ *ACTIVITY 52: IDEATION EXERCISE 6-3-5*

With the 6-3-5 method, a large number of ideas for solving a given problem can be created within a team of 6 people. The ideas are developed together: each participant gives first 3 proposals, which are extended by the others within 5 iterations.

The aim is to collectively develop as many ideas as possible for the given problem. The point is not the maturity of the ideas, but rather the quantity of the approaches and the integration of the whole group with the aim of discovering new creative ways to solve the problem.

➢ How to do it?

Phrase the problem you are dealing with in a concise sentence on the whiteboard.
Each participant receives a sheet of paper with an empty table (3 columns with 6 rows each).
For the first line each participant writes down 3 ideas to solve the problem.
After 3 minutes, the sheets are passed clockwise to the next person.
Everyone now tries to develop the existing ideas and write down 3 new ideas.
Steps 4 and 5 are run five times until all lines are filled.
The group analyses, evaluates and discusses the results together.

➢ When do you need it?
The 6-3-5 method is useful when new and innovative problem-solving ideas are allowed and needed. For example, when old structures and methods are to be broken. It is expressly not necessary that the team is familiar with the problem area, because new and unusual ways of thinking can better help to solve the problem.

➢ Keep in mind
The results are produced within a short period of time and are therefore seldom mature or can even lead to nothing. In particular, they serve as a pointer for the further development of ideas.

Source: www.podojo.com

## ✍ *ACTIVITY 50: MOVEMENT BREAK*

Follow the instructions of the activity 50

## ☑ EVALUATION TOOLS

The trainer allocates a fifteen-minute session at the end of each training session for a process of reflection and evaluation, providing trainees with the opportunity to group discuss and reflect on the learning that has taken place. The aim is to reflect upon learning and the experience of creating the work. Overall the aim of the reflection sessions are to establish a culture of reflection that seeks value in process. First of all carry out the wind down game or exercise to complete the workshop session and then complete the reflection and evaluation.

### ✐ ACTIVITY 53: EVALUATION EXERCISE PINKIE FINGER CLAP
➢ Stand and form a circle
➢ Trainer asks the group to hold their hands out to the side and to touch the little finger of each hand with the little finger of the person next to them.
➢ The whole group now watches the trainer and when the trainer claps, they all try to clap at the same time.
➢ Repeat several times until the clap is completely unified.
➢ Now the trainer can ask another person in the group to lead the clap and then another person.
➢ After several people have had a chance to lead, the trainer leads the clap again. On this round, the trainer repeats the clap more and more quickly until the whole group are giving themselves a sustained round of applause.
➢ The trainer congratulates the group on their efforts in the workshop and encourages them to congratulate themselves and each other.

**ADDITIONAL OPTIONS FOR EVALUATION**

**1. Participant Reflective Practise**

Each participant is provided with a page or a notebook and a pen at the start of the workshop or training. It is extremely useful for a workshop participant to keep a reflective practice log or diary during the training, for the scribbling of thoughts or key exchanges that occur along the way. It is also useful for them to think about further ideas and strategies and to articulate that thought in private contemplation. Everything that happens during the training can be seen as 'grist for the mill', and it is helpful to have a ready-to-hand tool for the pursuit and extension of thought and practice.

**2. Baseline Study**

If the training is conducted over several sessions, the facilitator conducts a baseline study during the first session of the training and reviews this at the final session. The purpose of a baseline study is to provide an information base against which to monitor and assess the training's progress and effectiveness during its implementation and after the training is completed.
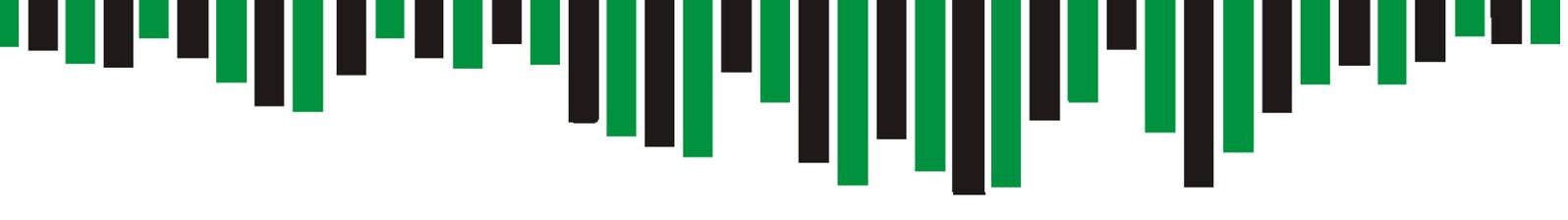
At the end of the training, the trainer holds a final group discussion session on 'learning gained' and distributes an Evaluation Form.

### 3. Reflections throughout the day

Ask the participants to consider throughout the day how instructions are given, the positioning/ scaffolding of exercises within a workshop and ways of encouraging participants and giving feedback within a workshop.

### 4. Final Reflection and Evaluation Session

1. Participants either sit randomly in the space or in a circle.

2. Ask questions to reflect on the training. Questions include:

    a. Can we articulate what it is about a particular approach that makes it useful?
    b. How does it work upon or through the workshop participants?
    c. Can we arrive upon any guidelines for workshop participants to take away?

If time, the following extended questions can be used for the Final Reflection session:

➢ What moment – in practice, discussion or even outside the formal workshop activities - stands out in your mind? Try to articulate why that might be and go on to consider how it can add to your own personal development.

➢ Think of something someone said over the course of the training, which has stayed with you. This need not be some grand statement about life or society but could also be a passing comment or observation made on the side-lines. It may even be a comment or opinion with which you do not agree. Take the time to consider the statement or exchange further, why it has stayed with you, and what further value may be derived from it.

➢ Think of two (more or less) games, exercises, or improvisations that intrigued or excited you and reflect upon why that might have been (possibly for different reasons). Think further about how recognition of their potency can supply guidance for the way you select, teach, and use your material.

➢ Think of two (more or less) games, exercises, or improvisations to which you may have felt less of an affinity (possibly for different reasons). Think about what may have contributed to these responses, and whether you could imagine adjustments that might have disposed you more favourably towards them. Again, think beyond these specific examples to what could benefit your workshop strategies or teaching style.

➢ What further thoughts have you had during the training, regarding your own practice and development.
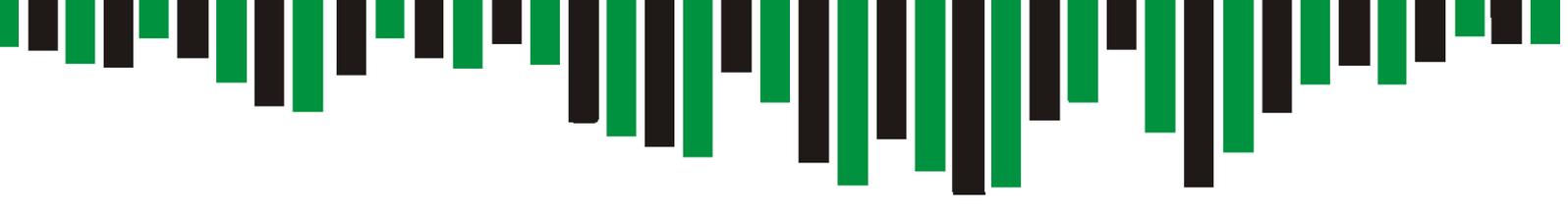
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# MODULE 5: CREATIVE COLLABORATION PROCESSES IN TEAMS

## 🔔 LEARNING AIM

The aim of this module is to develop and improve the skills of individuals to collaborate in teams to generate creative ideas collectively, pitch creative ideas to others successfully and implement those ideas in practice.

## ☞ LEARNING OBJECTIVES

At the end of this module, the trainees will be able to:

➢ improve the creativity and skills needed for working in a team
➢ understand better the separate stages of the creative development process and apply them while working in a team
➢ use effective tools and activities for generating new ideas and stimulating the creativity in teams
➢ improve creative skills like problem-solving, creative thinking, communication and innovation through the use of different means like brainstorming, writing, painting, dancing, music, etc.

**5.1. INTRODUCTION**

The trainer introduces themselves and welcomes everybody.

The trainer introduces the module objectives and structure.

The trainer establishes health and safety.

The trainer introduces key concepts around creativity, team collaboration and the use of the arts for boosting creativity in teams.

*Icebreakers*

Icebreakers are a great way of helping teams get to know each other and feel more comfortable collaborating. They also can contribute to a stronger team cohesion which is an important prerequisite for successful and effective collaboration in teams. Icebreakers need to be chosen depending on the nature of the team and whether the team members already know each other, or they encounter for the first time.

> ✍ *ACTIVITY 54: LET'S BUILD A STORY TOGETHER*
>
> ➢ The trainer starts the activity by writing one sentence on a sheet of paper but without completing it
> ➢ The trainer then passes the sheet to one of the participants who must complete the sentence and begin a new one without completing it
> ➢ Then this participant passes it to the next one who continues the story and so on
> ➢ Once all participants have taken their turn in writing on the storyline, the group can read the story out loud together which normally turns out to be pretty funny
> ➢ Depending on the nature of the group, the trainer and/or the participants can set a topic for the storyline
> ➢ This activity besides being a great ice-breaker can also improve the engagement and creativity of the group

> ✍ *ACTIVITY 55: HOW TO PLAY ANIMAL NOISES (OR MUSIC INSTRUMENTS)*
>
> ➢ The group stands in a circle
> ➢ The trainer (or another participant) starts the game by making an animal noise of their choice and a gesture typical for this animal
> ➢ The participants then take turns each one making their animal noise and related gesture
> ➢ Once everyone has had a turn, someone starts by doing their chosen noise and then passes it on to another participant, i.e. "lion-monkey", then "monkey-elephant" and so on
> ➢ As a result the group would have come up with a unique "concert" designed by the participants
> ➢ Depending on the nature of the group, the activity can be performed also with music instruments and thus result in an actual music performance

## 5.2. CREATIVITY IN TEAMS

Creativity could be considered the skill of the future especially in the context of a rapidly changing world and numerous challenges people face, both personally and professionally. Creativity is often associated only with the arts, but it goes far beyond that because it can be found behind any innovative and original idea one might have. Creativity in general can be defined as any act or idea that changes an existing situation or that transforms an existing situation into a new one.

Creativity is particularly important when it comes to working in a team. Organisations, groups, and individuals are often faced with situations that require creativity, problem-solving and innovative skills, and the expectations for new ideas, products and processes are constantly increasing.

Collaboration is one of the most important aspects of any productive team. In order to achieve good team collaboration, you should establish common objectives, set expectations and standards, focus on the individual strengths of the team members, encourage creative ideas, create a work-friendly environment, etc. It is important to set up collaborative teams with people who have different skill sets because this way they will be able to approach any problem from diverse perspectives.

A great way to boost creativity and collaboration in teams is the use of creativity exercises. They are an effective tool for generating new ideas and stimulating the creativity in teams. Creativity exercises can improve creative skills like problem-solving, creative thinking, communication, and innovation through the use of different means like brainstorming, writing, painting, dancing, music, etc.

Such exercises can be useful both for individuals and for teams to improve their group cohesion and creativity. Focusing on idea formulation, connecting different concepts, and adapting stories for specific purposes are all useful activities that people from different fields can use to improve problem-solving and critical-thinking skills.

Creativity exercises offer many benefits for individuals and teams, including:

- ➢ Improved flexible thinking
- ➢ Discovery of new solutions to repetitive problems
- ➢ Embracing work challenges
- ➢ Seeing new concepts through developing a creative vision to see objects, ideas and problems in a new way
- ➢ Improved teamwork skills like communication, problem-solving and unity
- ➢ Improved cognition, innovation, and idea generation

### ✍ ACTIVITY 56: DICTIONARY STORY
- ➢ Select a word at random from the dictionary
- ➢ Use the word you chose, the word above it and the word below it to create a short story
- ➢ Finding a way to create an interesting, cohesive story from seemingly random elements can improve your ability to make connections and combine ideas that don't necessarily relate

## 5.3. CREATIVE DEVELOPMENT PROCESS IN TEAMS

The creative process incarnates the transformation of an idea into a concrete outcome through taking up a series of actions. It involves critical thinking and problem-solving skills. The creative process is best described by social psychologist Graham Wallas who outlined the primary stages of the creative process in his 1920s' book on creativity called "The Art of Thought". According to his ideas creative individuals and teams generally go through five steps to turn their ideas into reality – preparation, incubation, illumination, evaluation, and verification.

Finding new and innovative ideas is an important part of the success of any team or organisation. Encouraging creative thinking and finding new ways to encourage your team to generate effective ideas can have a positive effect on your entire organisation. It can be argued that teams are more effective at generating successful ideas than individuals because they have more expertise and knowledge and are therefore better at addressing potential weaknesses.

### 5.3.1. Preparation

The creative process begins with preparation: gathering information and materials, identifying sources of inspiration, and acquiring knowledge about the project or problem at hand. This is often an internal process (thinking deeply to generate and engage with ideas) as well as an external one (going out into the world to gather the necessary data, resources, materials, and expertise). This stage requires conducting research and defining the concrete problem because creative ideas are always a solution to a specific problem or need.

### 5.3.2. Incubation

The second stage is when you take a step away from your ideas and clear your mind for a while, leaving it open to all kinds of thoughts and ideas. In this stage you can try out various ideas you might have and experiment with them to filter them out and come up with one that might work.

Some theories on incubation suggest that during the incubation period the unconscious processes contribute to creative thinking (unconscious work theory) while others say that the sole absence of conscious thought on a specific problem drives creativity (conscious work theory). In general, incubation effects are based on the idea that putting a problem aside for a while helps creative thinking and problem solving as unconscious processes are working on the problem while the individual is not consciously thinking about the problem.

During the incubation stage it is best if you perform a task that is very different from the problem you want to solve. In other words, if you're trying to solve a problem that requires spatial skills, it's better if you do something different during incubation that doesn't require you to think spatially.

> ✍ **ACTIVITY 58: INCUBATING**
> - ➤ After the preparation stage of generating ideas to a certain problem, take a break of 3 to 20 min.
> - ➤ During the break, do an undemanding, simple task. It could be something that is part of your everyday routine, but it needs to be something that takes your mind off the problem and that doesn't require a lot of attention.
> - ➤ The incubation task can be for example sorting items by colour or shape, solving simple arithmetic problems, or even doing something physical (making a cup of coffee, taking a shower, taking a walk, etc.)
> - ➤ It is better if the task is not related to the creative problem you're solving
> - ➤ After the break, go back to the problem and generate more solutions

### 5.3.3. Illumination or Ideation

The third stage is when all the information gathered and filtered before comes together and leads you to the solution to the problem. This can happen spontaneously, or it could be stimulated through an idea generation session.

To make the ideation process creative and exciting it is important to find the right idea generation process that empowers the team to generate meaningful results. Brainstorming sessions can be fun and energetic and idea generation exercises can allow for everyone to contribute and feel as part of their team. Such idea generation activities can help bring a team together and improve team collaboration.

There are many exercises for idea generation either for individuals or for groups, like brainstorm, braindump, brainwrite, brainwalk, storyboard, mindmap, S.C.A.M.P.E.R., S.W.O.T. analysis, Zero Draft, etc. However, in order to achieve the best results which fit your objectives you need to choose the right set of activities.

> ✍ **ACTIVITY 59: BRAINDUMP**
> - ➤ The trainer gives a topic which is of common interest to the group
> - ➤ The participants have 10 min to write down all the ideas they already have on the topic in question
> - ➤ After 10 min the participants will be "empty" of ideas and feel like they have exhausted their ideation potential
> - ➤ After the 10 min the participants have to discuss the ideas within the group
> - ➤ All ideas have to be shared but without debating and criticising the ideas
> - ➤ After sharing the ideas the participants should start thinking of new, innovative ideas
> - ➤ Having freed their minds, appropriate thinking techniques can help the participants look for ideas in very different directions

> **✍ ACTIVITY 60: BRAINSTORMING**
> - ➤ Brainstorming is a creative process which encourages free-thinking, co-creation, and team cohesion
> - ➤ It is a great way to generate new ideas that can't be done just by sitting down with a pen and paper
> - ➤ The purpose of brainstorming is to summon the collective thinking of the group by engaging with each other, listen and build on other ideas
> - ➤ In brainstorming participants basically generate ideas by interacting with each other
> - ➤ The ideas can be written down on a flipchart and later on discussed among the group in order to come up with a direction for future actions

This is where you can begin developing a plan of action and a more concrete idea of the end product. The illumination stage is when you finally get a clear idea of what you want to create in order to meet your initial goals.

This stage is an important part of the creative process because it allows you to transfer your inspiration and creativity into a tangible product. The illumination stage comes as a result (sometimes even subconscious) of inspiration and hard work. It is the quickest step in the creative development process, and it gives you a green light to dive into the fourth stage.

> **✍ THINGS TO CONSIDER DURING THE ILLUMINATION STAGE:**
> - ➤ The moment of illumination or in other words getting your brilliant and novel idea often happens unexpectedly when you don't even actively think of a creative idea or solution
> - ➤ It usually occurs when you are busy with something else such as doing laundry, driving, taking a shower, doing yoga, etc.
> - ➤ This stage is usually rather brief and involves a strong rush of insight in a short period of time
> - ➤ Start carrying a notebook to write down your ideas whenever and wherever they occur

### 5.3.4. Evaluation
The fourth stage is when you evaluate whether your idea is valid and consider if it's the right solution to your problem or need. Take your time for looking back at your initial goals in order to check if your idea is the right way to go. The ultimate goal of the evaluation stage is to answer the question "Is this worth doing?"

This stage requires self-criticism and reflection. This sometimes can be a challenge, so it is a good idea to consult peers, friends, or other people before moving on to the next step. As a result of the reflection done you might need to make some changes to the solution to polish it and make sure that it's both useful and innovative.

> ✍ **ACTIVITY 61: SIX THINKING HATS**
>
> This activity is a good strategy to enhance creativity within a group and evaluate the efficiency of a given idea.
>
> In a group, an individual or small team "wears" one of the hats. When reviewing the idea in question, each "hat" maintains its assigned perspective:
>
> - Logic: The logic hat represents the facts related to the product or idea.
> - Optimism: The optimism hat represents the possibilities for the product or idea with no barriers.
> - Judgment: The judgment hat addresses the challenges or problems with the product or idea by considering the opposite point of view.
> - Emotion: The emotion hat represents the feelings or perceptions associated with the project or idea.
> - Creativity: The creativity hat introduces new ideas or possibilities for the idea or product.
> - Management: The management hat oversees the discussion and makes sure the team represents all perspectives.

### 5.3.5. Implementation (Verification)

This fifth and final stage is when you transform your idea into reality. You design it, test it to see if it meets the defined needs or problem at the preparation stage and then finalise it to make sure that it's both useful and innovative.

In this stage you could prototype and test your idea to find out if it meets the defined problem or need in the preparation stage. If so, you can improve it until you get to the desired result.

### ✍ ACTIVITY 62: 6–10–14 RAPID PROTOTYPING

➢ Depending on the number of participants, divide them into small groups of 3-4 people
➢ Ideally you should have 1 trainer in each group to provide instructions when needed, or at least 1 trainer to help all groups one by one
➢ You should specify the expected outcome before starting the activity based on initially defined problems or needs and the generated ideas in the previous stages
➢ If you intend to run the activity as a competition between the separate teams, you should announce the winning criteria beforehand
➢ Introduce the rules of the activity, and namely:
   o The participants create a prototype solution on the topic in question for 6 minutes, 10 minutes and 14 minutes, with an additional requirement announcement between each of the steps.
   o For example, give as a first requirement "Design a prototype of a bird cage" and let the teams work on it for 6 min. Then add the requirement "The bird is an ostrich" and give 10 more minutes for participants to work on the design based on the new information. Then add the last requirement "The ostrich has a broken leg" and give 14 more minutes to improve the design in order to help the bird recuperate.
   o During the activity, reveal the requirements one by one and make sure all the groups receive the information at the same time
   o Depending on the goal, prototypes can take a lot of different forms – a storyboard, a paper prototype or a physical object
➢ After the exercise, give time to each group to present their design solution. This can give an opportunity for participants to learn how people approach the same problem from different perspectives.
➢ Rapid prototyping can be a useful activity for presenting new concepts to and getting feedback from potential users in the early stage of the design process, so that they can approve or suggest improvements for the further development of the desired product.

## 5.4. BOOSTING CREATIVITY IN TEAMS THROUGH ARTS

One of the best ways to boost creativity and generate new, innovative ideas beyond one's comfort zone is to get engaged in activities involving different forms of arts. This can increase the team's creative thinking and break up the monotony of the usual work process. Participating in art, in particular as a group where there is complete freedom of expression and no right or wrong answers, can improve the group's creativity and problem-solving skills.

The team building activities involving the arts are relaxing, lowering the stress levels, bringing calm and mental clarity to the group. The participants can be taken outside their regular routine and completely tap into creativity.

Creative team building exercises enhance team collaboration and allow participants to develop unique solutions and discuss them with the group. Furthermore, creating artwork as a group develops a shared sense of achievement and boosts each participant's self-esteem. As a result, participants feel bonded and motivated to take on new challenges.

Techniques from the following artistic disciplines can boost the creativity of your team and lead to the generation of new ideas:

### 5.4.1. Visual arts – painting

Painting stimulates the creative side of teams and teamwork and in the meantime, it also contributes to greater collaboration. With the appropriate set of techniques, teams can make quicker and easier decisions even on more difficult problems. Through painting teams can experience different means of communication and apply problem-solving techniques that can be reflected also at the workplace.

> ### ✍ ACTIVITY 63: MUSICAL ARTWORKS
> - ➢ The trainer and/or the group choose a topic of interest
> - ➢ Each participant is given a blank canvas and comes up with an artwork based on the chosen topic
> - ➢ Each participant then presents their idea to the group
> - ➢ Everyone starts painting the artwork
> - ➢ Every 15 min. music starts playing, the participants start walking around the artworks and when the music stops they sit at another participants' artwork and begin painting where they have left off

### 5.4.2. Theatre

Theatre is a medium through which people can explore and express new ideas, develop empathy and curiosity, as well as develop collaboration and teamwork skills. Theatre creates an interactive and positive environment in which the participants build creative and interactive social relationships. By putting themselves in a role and acting as themselves, the participants come up with new experiences and develop new knowledge of the problems they are working on.

In theatre, the participants can express their own creative thinking and reflect on it with other group members. Theatre activities can help participants understand better themselves, but also the other group members and get a different perception on the problem in question.

## ✎ ACTIVITY 64: IMAGE THEATRE

- The trainer begins by explaining the ideas of Image Theatre:
- Image theatre involves using our bodies to create still images to tell a story. The still image is created by the group working together collectively and should ideally show a key moment of action. Everyone within each team contributes to the one picture. The image is a sort of three-dimensional snapshot, which expresses the theme in terms of the relations between human beings as the picture is made of human statues communicating a single moment of action from the story or event.
- The group is split into smaller groups and each one decides on a topic, exchanges a few ideas around this topic and then chooses one to work on
- After deciding on the story, the group works on their feet to create three still images with their bodies. The participants become the characters, frozen in mid-action within the 'still picture', like statues, using their bodies to show a collective view. Remind each group to explore the image as fully as possible in terms of emotion, gesture, facial expression, use of the actors' bodies and space. The actors are using their bodies within the image to suggest what the characters are doing, how they are reacting to each other and to the situation taking place within the moment. The group must come up with images that everyone agrees on.
- The first two images show the problem as it exists now
- The third image shows the ideal image, where the problem has been overcome. The ideal image is an opposite image to the first.
- The second image must show a possible way of moving from the real to the ideal.
- The trainer moves from group to group and goes over the main points in relation to the theme and structuring of the images and improvisation, making sure everyone is clear on the focus of the improvisation and offering advice and encouragement as required.
- Each group, one at a time, presents their images. To begin the participants in the first group build and hold the first image. On a signal from the trainer they then make and hold image two (through a slow motion change) and on a signal from the trainer they then make and hold image three again through a slow motion change.
- After the three images have been shown by the first group to the audience, those watching are asked to briefly comment on what they see, focusing on what the images suggest. Discussion should focus on the story and images and the nature of the transformation from the real image to the ideal image. They can be asked to come up and actually change the image to offer further ways of dealing with the problem being shown.
- There are no right or wrong answers; participants are simply opening up areas for discussion as they explore what a particular theme means at this given time.

### 5.4.3. Dance

Dance can be a useful context in which to explore collaborative creativity from an embodied perspective. It could help individuals to see that paying attention to how they respond to others through movement is an important part of the creative process. It shows the importance of paying closer attention to how our bodies generate communicative signals, messages and hidden qualities that explain a lot about ourselves as individuals and team players, even if we are not aware.

Even if organisations already encourage active social interaction and collaboration through verbal communication, body presence and embodied signals play a significant role in conveying hidden, subconscious or even repressed experiences. A creative working process involves appreciation for even the "smallest" ideas through paying attention to movements of the group members, gestures, and embodied signals.

> ✍ *ACTIVITY 65: THE GROUP CHALLENGE*
> - The participants are asked to stand in a circle, entering one by one and connecting through one arm to another person
> - Each participant enters after saying something they have in common with the person they are connecting to
> - Once in circle is complete, the trainer asks the participants to create a choreography
> - Each of the participants proposes a movement to contribute to the choreography of the whole group
> - The trainer can intervene to help the group, if necessary
> - The group should decide on the music for the choreography
> - They should have 15 min. to prepare it and then present it.
> - Possible question for reflection after the activity could be:
>   - How do you feel right now?
>   - Are you satisfied with the results of the activity?
>   - How did the cooperation within the group go?
>   - What helped complete the task?
>   - What did not help with the task?
>   - What would you change in your behaviour?

### 5.4.4. Music

Since music is a non-verbal form of communication, it allows people to share ideas and concepts that go beyond the boundaries of language and culture. Making music and working with musical instruments increases the capacity for logical thinking and problem solving. Music shows the importance of cooperation between team members for achieving a common goal or solving a problem. It stimulates creativity, develops listening and communication skills, strengthens the teamwork skills and reduces the effects of stress and anxiety associated with work.

> ✍ *ACTIVITY 66: DRUM CIRCLE*
> - The trainer acts as a "conductor" who directs and synchronises the rhythm and pace of the group in order to achieve an overall harmonious music
> - The instruments are drums, metal and wooden percussion with African and Latino - djembe, agogó, clave, guirro, etc.
> - The session begins with a brief explanation of how to use each instrument and the meaning of the nonverbal signs, the conductor uses in the process.
> - Then follows improvised music created in-the-moment by the participants.

## ☑ EVALUATION TOOLS

At the end of the module, the trainer can begin a reflection and feedback session by summing up what has been done during the training. The trainer then asks the participants to consider how instructions were given, the positioning of the exercises within the training and the ways of encouraging participation and giving feedback within the training. The trainer can then ask questions like:

➢ What did you enjoy most about the module training?
➢ What did you learn from the training?
➢ How did you feel about the activities and their length?
➢ Has the module contributed to improving your skills for working in a team? How?
➢ Has the module contributed to improving your creative skills when it comes to working in a team? How?
➢ As a result of the training, do you understand better the creative development process? How would you apply the new knowledge in your team?
➢ Are you more confident now for applying tools and activities to stimulate the creativity in teams?

### ✍ ACTIVITY 67: EVALUATION EXERCISE MAKE A MACHINE

➢ At the end of the training, ask the group to stand in a circle and think about a part of the module that they have particularly enjoyed and ask them to keep it a secret.
➢ Ask a volunteer from the group to come into the circle and do a short movement to represent the thing they are thinking of. Ask them to repeat this movement over and over continuously.
➢ Invite a second person to create a movement for their thought and again repeat it over and over continuously.
➢ Place the second person in relation to the first so that they start to become a machine.
➢ Continue adding more group members until everyone is included.
➢ You may want to invite each person or group to add a noise that goes with their movement.
➢ If you wish you can touch people to turn that part of the machine off and touch them again to turn them back on.
➢ Take some video footage or a photographs of the machine.
➢ Ask the machine to freeze, then go around each person asking them what part of the module training they were representing.
➢ End by congratulate everyone for their participation and contribution.

You can find more creative evaluation exercises below:

***Creative Evaluation Toolkit by Artworks Creative Communities:***

https://www.artworkscreative.org.uk/wp-content/uploads/2015/11/Creative-Evaluation-Toolkit.pdf

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# MODULE 6: PROMOTION OF CREATIVITY IN TEAMS USING PARTICIPATORY MUSIC APPROACH

## 🔔 LEARNING AIM

The purpose of this module is to provide adult educators and musicians with participatory music approach to promote creativity in teams

## ☞ LEARNING OBJECTIVES

- Participants will understand what participatory music is and know the benefits of music for cultivating creativity
- Participants will improve or acquire new skills to promote creativity using participatory music approach
- Participants will reflect on their practical musical experience and/or musical drill exercises and transfer it into the creativity training domain

## 6.1. INTRODUCTION

- ➢ Trainer introduces themselves and welcomes everybody
- ➢ Trainer gives an introduction to module 6 objectives and structure
- ➢ Trainer establishes health and safety
- ➢ Trainer introduces key concepts around creativity, teams, and the use of participatory music for boosting creativity in teams

**ICEBREAKER**

Icebreakers are a great way of helping teams get to know each other and feel more comfortable collaborating. They also can contribute to a stronger team cohesion which is an important prerequisite for successful and effective collaboration in teams. Icebreakers need to be chosen depending on the nature of the team and whether the team members already know each other, or they encounter for the first time.

> #### ✍ *ACTIVITY 68: ACTIVIE VIEWING OF VIDEO*
>
> Watch this video as an example of participatory music performance and comment.
>
> 
>
> https://youtu.be/XvKkIttJLcc
>
> Trainer will guide a discussion about the video using it as a reference to introduce Participatory Music concept.

## 6.2. WHAT IS PARTICIPATORY MUSIC

### *6.2.1. Participatory music making: music as social practice for all*

Participatory music making, a term coined by Thomas Turino (2008), characterizes activities that take place when people actively engage in a music interaction, and his concept emphasizes music making as predominantly social in nature.

All music experiences, according to Turino, are situated in social practice. Turino identifies four fields of music activity: (a) participatory, (b) presentational, (c) studio audio art, and (d) high fidelity

recordings. He insists each field is "rooted in a particular mindset that influences music making and reception" and defined "by its own frame of interpretation, values, responsibilities, practices, sound features, and distinct conceptions of what music is". Each activity displays a unique modality and level of involvement for one to experience music. We focus on Participatory music making (PMM) as a starting point to encourage group members to participate as active music makers.

PMM includes activities that take place when people actively engage in a music interaction. This engagement can be commonly conceived music making like playing an instrument, chanting, or singing as well as physical displays like dancing, toe tapping, or nodding one's head to the beat. Examples of PMM include singing a song around a campfire, participating in a hip-hop cypher, contra dancing at a community event, singing national anthems (or perhaps mumbling) at the Olympics, singing the traditional Happy Birthday, or doing hand motions to a children's song like Itsy Bitsy Spider. Overarching social interactions drive music experiences and PMM blurs the distinction between audience and performer because of its interactive nature. Participants are not necessarily professionals and might identify as amateurs or simply audience members. However, PMM describes a phenomenon in which people at any skill level partake in music.

If PMM were to be incorporated into a classroom, participation may occur at any level of skill from keeping a beat with an egg shaker—whether steady or erratic—to improvising a solo during a 16-bar break of a song. Music characteristics that lend to PMM include songs and pieces of music that are cyclical with high degrees of repetition, distinct forms, and melodic or rhythmic motives that are created in the moment. More nuanced elements of music such as dynamics and articulations are not usually planned. Often, individual parts and music lines are indistinguishable from the sonic collective. Likewise, improvisation, when it occurs, blends into the overall sound. Incorporating these characteristics into a PMM music making experience facilitates interactions that encourage a "balance of challenge and acquired skills," characteristics Turino (2009) suggests are a highlight of these socially musical exchanges. These qualities of PMM lend themselves well to differentiation, and music teachers should purposefully consider these qualities to develop diverse learning experiences through a variety of repertoire and instruments.

Getting creative with different movement and musical ideas can help everyone to release tension and get calmer. Music and movement can help us to relax, improve our focus and concentration, and it is an enjoyable way to bring us all together.

There are some activities that can help us to develop our creativity, such as playing an instrument, dancing, drumming, freestyling, singing in group and many more…

Many people believe that playing an instrument is difficult and expensive, but this idea is not right. For example, just using a triangle, a shaker or even a drum could be the perfect tool to join a music session with a group where everyone can participate without the need to be an expert and, therefore, feel relaxed and get lose their minds and their creativity.

Dancing can help us release energy and it also lets us express ourselves in our own way. If you try dancing for 2 min and then you talk to your classmates or the people on your group about how you felt before and after the dancing exercise, it is for sure you are going to see differences and changes. Music and dancing have this power, the magical power of changing our mood.

Another example about how music can help people to release tension and become more open-minded to be creative is "drumming". It is a great way to release stress and tension, we are all under

a lot of pressure in our day-to-day lives, which creates anxiety, so liberating these levels of stress can help support our immune system to function better and to feel better too.

Freestyling could be another opportunity to develop creativity through music, it is a chance to "get crazy" and even the shyest person can relax and take the exercise as a chance to participate.

Singing can be another task to improve our mental state and become more relaxed and creative, singing unites us, it brings people together, we feel part of something bigger, part of a group or even a community, we feel safe, and we dare to explore our artistic side.

Under this warm and enjoyable mode, we can even fell brave enough to participate and express ourselves in ways that were unthinkable before.

All this method of trying to get people more creative through music it is just an attempt to put their minds in the right place (calm, relaxed, free of anxiety and tension), to make them feel happier, free, to improve their mental well-being and to change their mindsets to be more adventurous and willing to explore their creative side, that we all have inside.

"Encouraging Participatory Music Making" by Cara Faith Bernaard and Christopher Cayari in Journal of General Music Education https://journals.sagepub.com/doi/10.1177/1048371320926608

## 6.2.2. Characteristic of participatory performances
- **There is no division between Artist and Audience**
  Lack of division performer(s)-audience
  Key for the engagement of all people involved
  Artists encourage audience to join performing, they bring them into the performance
  Musical experience with participants and potential participants

- **Stablishes different roles to maintain engagement for the different proficiency levels**
  Enables people with different skill levels to join in and enjoy the activity
  Even those who have never played an instrument can clap or dance along
  Also experienced performers can participate without being bored
  Creates a format that allows different roles and levels
  Different approaches to music can coexist

- **The value is given by the extent of the participation, not by the quality of the performance**
  The value of these performances for the participants is because people participated, not so much about the quality. It is about how many people joined in, how many people played, clapped, danced, etc. with you.
  It is about quantity, not quality

- **There is normally a suppression of individual creativity and expression**
  It is a more democratic activity generally. Decisions are made together
  It is non-hierarchical. Usually there is not a leader role
  It is uncompetitive. It is not about being the best

- **People can get in sync with each other**
  This is one of the reasons that make participatory music so powerful

By participating in the same styles, dance or movement routines, people start to create similar habits, values …

Helps to forget about differences and unite around common purposes

Creates a strong feeling of musical synchrony and solidarity

It makes you feel connected with people you might not even know. It makes you feel as one

Deep feelings of identification and belonging

> ✍ *ACTIVITY 69: ACTIVIE VIEWING OF VIDEO*
>
> Watch this video as an example of participatory music performance.
>
> 
>
> https://youtu.be/QXl7FKR93kg
>
> ➢ Notice the repetitive nature of the music and how people join in at random times.
> ➢ Can you identify how many people are participating?
> ➢ In how many different ways are people participating?
> ➢ Can you identify different performance levels? Describe some examples
> ➢ Can you spot potential participants?
> ➢ Is this a high quality musical performance as in a concert? Is the quality of the performance the most important thing for the participants?
> ➢ Is the experience more important for the participants? Which kind of experience is it?

### 6.2.3. Sound features of participatory music

➢ **Ensembles of similar instruments**
It tries to create unity
Reduces tensions and conflicts

Example: drum circles
➢ **Music and Dance typically together**
The key of PM is to encourage participation
➢ **Open music forms**
Typically, short and repetitive structures
Cyclical and short sectional forms
➢ **Feathered beginnings and endings**
People gradually join in, not always at the beginning of the performance
Also, people gradually fade out
No need to perfect coordination
➢ **Dense textures and timbres**
Many musical lines and layers
No need to perfect coordination
➢ **Wide synchronization and tunings**
Quality is not so important
➢ **High pitches are valued**
Quality is not so important
➢ **Timbre and dynamics usually stay consistent**
Difficult with many people and with different skills

## 6.2.4. Participatory music goals and values

➢ **High level of participation**
Sense of community
➢ **Open to all**
Get rid of inhibitions
➢ **Social inclusion**
Working together with others
➢ **Open musical forms**
Not strict music rules
➢ **Dense textures**
Not so exposed
➢ **Wide tuning**
Hides errors

✍ *ACTIVITY 70: ACTIVIE VIEWING OF VIDEO*

Watch this video. Look at how they, not only sing, but move together. Observe their physical connection.



https://youtu.be/0MtdyRDy4fU

By observing their gestures, can you feel their connection with each other? Their tight bond?

## 6.3. PARTICIPATORY MUSIC EXERCISES TO DEVELOP CREATIVITY

You love music. You listen to music all the time. Maybe you sing, play an instrument, or compose music.

You don't need to have musical talent to use music to enhance your well-being, and even your health.

Learn simple techniques to enrich your mind, body, and spirit through music. The methods can be applied in your daily life, particularly when you are feeling down or stressed out.

Developed by a board-certified music therapist and a vocalist / pianist / composer / recording artist specializing in Indian music, these strategies combine science with the wisdom of Eastern philosophy.

You will find out how to care for yourself by practicing coping techniques that are supported by music that is special to you.

You will learn not only how to listen to music in a new way, but also how to listen to the impact that music has on you.

Discover how to unlock your creativity.

### 6.3.1. EMOTION RADIO

The group decides a colour, an emotion, a situation, a word of some sort, and everyone just expresses themselves freely.

### 6.3.2. ROUND THE CIRCLE

The idea is everyone can think of just one little element. So, let's say I'm going to start with tun, tun, tun, tun, that's really simple. So, I start with something and the person next to me just adds one tiny element, there's really no pressure. It could be a sound, it could be a clap, a snap, body percussion, mouth percussion. Just any sort of idea that you have, don't think too much, just go with the flow be spontaneous and you'll be just fine.



### 6.3.3. CIRCLE SINGING

Bobby McFerrin style of circle singing. There's a leader and he or she will give parts to each group. You can go as simple or as complex as you like, don't hold back, just be yourself, go with the flow.

### 6.3.4. VOCAL LOOPING

There are wonderful looping apps that you can find on your phone. For example: Loopy.



> ✍ **ACTIVITY 71: ACTIVIE VIEWING OF VIDEO**
>
> All the exercises above mentioned are explained and showed in this video.
>
> 
>
> https://es.coursera.org/lecture/music-for-wellness/circle-singing-exercise-sU3yH
>
> Trainer will show a visual demonstration of the exercises to the participants, and they will test them all together.

### 6.3.5. HOW ARE THESE EXERCISES HELPING TO UNLOCK MY CREATIVITY?

There are few key points that will help to improve the student's creativity by:

➢ Learning new skills; these activities will provide opportunities for the development of new skills, techniques, new methods.
➢ Sharing other's experiences, knowledge, ideas, contributions, etc.
➢ Expressing themselves; they will help to give students the chance to express their thoughts and feelings. This is a crucial part of participation work as often students do not believe their views could be important or valued.
➢ Learning how to communicate and negotiate; being involved in creative activities may require communication and training, discuss different opinions or ways to see a matter.
➢ Increasing their confidence and self-esteem; all opinions and contributions are important and worthy of respect. Everyone deserves to be listened.
➢ Getting sense of achievement; students are proud of their creative achievements, working towards goals provides chances to gain self-recognition.

## 6.4. SOUNDPAINTING

### 6.4.1. Introduction

Soundpainting is the universal multidisciplinary live composing sign language for musicians, actors, dancers, and visual Artists. Presently (2021) the language comprises more than 1500 gestures that are signed by the Soundpainter (composer) to indicate the type of material desired of the performers. The creation of the composition is realized, by the Soundpainter, through the parameters of each set of signed gestures. The Soundpainting language was created by Walter Thompson in Woodstock, New York in 1974.

### 6.4.2. Analysis

The Soundpainter (the composer) standing in front (usually) of the group communicates a series of signs using hand and body gestures indicating specific and/or aleatoric material to be performed by the group. The Soundpainter develops the responses of the performers, moulding and shaping them into the composition then signs another series of gestures, a phrase, and continues in this process of composing the piece.

The Soundpainter composes in real time utilizing the gestures to create the composition in any way they desire. The Soundpainter sometimes knows what he/she will receive from the performers and sometimes does not know what he/she will receive – the elements of specificity and chance. The Soundpainter composes with what happens in the moment, whether expected or not. The ability to compose with what happens in the moment, in real time, is what is required to attain a high level of fluency with the Soundpainting language.

The gestures of the Soundpainting language are signed using the syntax of Who, What, How and When. There are many types of gestures, some indicating specific material to be performed as well as others indicating specific styles, genres, aleatoric concepts, improvisation, disciplines, stage positions, costumes, props, and many others.

### 6.4.3. Soundpainting and creativity

Soundpainting is an essential method for engaging participants of all ages, ability levels, and art forms in the creative process. Unlike learning to create within a single style, Soundpainting develops the creative voices of students through an array of structural parameters allowing individual choice and stylistic parameters. Using the composer, or "Soundpainter," as trainer, the innate creativity of participants is drawn out and developed constructively by way of the gestural choices of the Soundpainter, enabling each individual, each group, to express their own character in an experiential learning format.

Soundpainting is a fascinating tool to work creativity with any profile of participants. It helps practice listening, understanding the group energy and improve the individual skills to improvise with voice, movement or with a theatrical character. Its multidisciplinary structure gives every single participant the possibility to perform and to compose during the same workshop or project.

Soundpainting offers a new space of creativity through allowing participants to make mistakes and are encouraged to see their mistakes as a new possibility. They are welcome to feel comfortable with the coherence of their mistakes as individuals and as a group.

There is an immense need for tools like Soundpainting in creations and art education to catalyse creative processes and enhance harmonization across disciplines under one language. As the interest and demand for multidisciplinary creativity grows every passing day, Soundpainting lets participants discover new ways of thinking, new areas of personal strengths and new possibilities for group dynamics. Improvising freely within a given frame and not getting lost in the concepts of techniques result in artistic self-realization and creative fulfilment.

The Soundpainter (the composer, teacher, trainer...) standing in front (usually) of the group communicates a series of signs using hand and body gestures indicating specific and/or aleatory material to be performed by the group. The Soundpainter develops the responses of the performers, moulding and shaping them into the composition then signs another series of gestures, a phrase, and continues in this process of composing the piece.

The Soundpainter composes in real time utilizing the gestures to create the composition in any way they desire. The Soundpainter sometimes knows what he/she will receive from the performers and sometimes does not know what he/she will receive – the elements of specificity and chance.

The gestures of the Soundpainting language are signed using the syntax of Who, What, How and When.

Because of its multidisciplinary structure, every single of participant can try to perform as an actor, a musician a dancer or the Soundpainter during the same workshop. It is a challenge but a big discovery at the same time as a performer.

Development of creativity skill through soundpainting is possible not only for performers but also for the Soundpainter. A Soundpainter can try various combinations as much as the gestures s/he knows like how a cook can do a wide range of food with a number of materials he has. 42 gestures in the 1st level of Soundpainting language have 342 combinations. Within these opportunities, Soundpainter can always do better and develop himself/herself as a composer. Another common point between

other music education methods and Soundpainting is that the gestures of this language can be taught via games. Thanks to games, participant's attention remains at the top level and behaviours aimed to be acquired are delivered via games.

Soundpainting philosophy is based on the concept that 'there is no error'. So, even if a Soundpainter gives a wrong response to a signed gesture, this response now becomes a new material for the Soundpainter to be used. It is not possible for performers to repair their mistake and to stop and start again. This is not required. This situation enables performers to respond the gestures without fear and with no concern of making mistakes. Thus, it has possible impact on self-confidence of performers.

One of the most important aspects while learning the Soundpainting language is to get used to the Soundpainting philosophy. This philosophy advocates that 'there is no such a thing as error'. If a performer makes mistakes and performs a wrong content, he/she should continue performing and should not try to change it according to the correct content. It may seem easy to do, but it is quite difficult because we act as if we have been programmed about errors since our childhood. There are many artists from past and today seeing the error as an opportunity not a mistake. When the performers get used to the Soundpainting philosophy that error is an opportunity, new worlds of creativity will open for you as soundpainter and them.

Performance of Soundpainting is conducted with the response of displayed signs. Performers turn a gesture or symbol into sound and respond. They can make connection between gestures. Soundpainter sometimes knows what the result will be at the end of his gestures, sometimes does not. Performers, with unexpected end and surprise gestures, can think open-ended as there is no single true result. Or when the gestures are limited, they can determine the details. They may give different and unexpected responses to the surprising gestures like Point to Point and Scanning.

These features of Soundpainting multi-disciplinary universal sign language coincides with the characteristics of creative thinking. In the light of all these common points, it is thought that Soundpainting sign language, just like other music teaching methods, develops participant's creativity.

### 6.4.4. Soundpainting positive effects

Some of the benefits of a Soundpainting workshop are:

➢ to practice creative thinking with an open mind
➢ to discover that there is more than one right answer, multiple points of view
➢ to earn observe, analyse, and interpret
➢ to express feelings without words
➢ to practice problem-solving skills, critical-thinking skills, dance, music, theatre, and art-making skills
➢ to learn to collaborate with other children and learn to tolerate each other
➢ to build self-confidence; Because there is not just one right way to create with soundpainting, every child can feel pride in his or her original artistic creations

### 6.4.5. Visual demonstrations of the Soundpainting

On the website www.soundpainting.com it is possible to find all the information about soundpainting and how it develops around the world.



> ✍ **ACTIVITY 72: ACTIVIE VIEWING OF VIDEO**
>
> Attached are some videos of soundpainting activities carried out in different countries.
> > https://youtu.be/hp_AxCgtD1M
> > https://youtu.be/tKFjZEUbYdU
> > https://youtu.be/dd0FztQIr5w
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> > https://youtu.be/GmHH8e2L0vA
> > https://youtu.be/BVBn3PxcXGg
> > https://youtu.be/pC6Svpdiqoc
>
> Trainer will guide a discussion about the videos and how soundpainting improves creativity.

## ☑ EVALUATION TOOLS

➢ Qualitative analysis of the participants' reflections
➢ Development of a practical implementation project by each participant
➢ Test about the key concepts

**QUALITATIVE ASSESMENT**

Trainer will conduct an interview to participants with the following questions:

1. How important is music for you?
2. What role does music play in your life?
3. Were you involved in active music-making prior to coming here? If so, how?
4. Do you see yourself as a creative person?
5. Has this course or activities helped you to become more creative?
6. Have you felt comfortable participating in these activities to express your artistic side?
7. Did you feel relaxed to participate and express your creativity?
8. Do you think working in a group has been beneficial? Do you think you have learnt from your groupmates? Why? Why not?
9. Had you ever performed prior to coming here? If so, in what capacity?
10. How do you feel when you are performing? How does performing make you feel about yourself?
11. What might people in the audience be feeling/thinking when they watch you perform?
12. Has the experience of performing changed how you see yourself from a musical or artistic perspective? If so, how?

13. Has it changed the role that music plays in your life? If so, how?
14. Has the experience of performing changed how you see yourself in any other ways? If so, how?
15. Do you think performance experiences like this are important? If so, what types of benefits might there be for participants?
16. Do you think there is something we can take into consideration for next courses?
17. Is there anything else you want to tell me about your experiences and/or participatory music?

## ♀ REFERENCES

"Encouraging Participatory Music Making" by Cara Faith Bernaard and Christopher Cayari in Journal of General Music Education

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"The audience as artist? The audience's experience of participatory music" by Jutta Toelle and John Sloboda in Musicae Scientiae

https://journals.sagepub.com/doi/10.1177/1029864919844804

"Formulas and Improvisation in Participatory Music" by Thomas Turino in Musical Improvisarion, Art, Education and Society

https://books.google.es/books?id=dORvqtnG-4sC&lpg=PA103&ots=INfM6lZtKH&dq=%22participatory%20music%22%20creativity&lr&hl=es&pg=PP1#v=onepage&q=%22participatory%20music%22%20creativity&f=false