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***The effectiveness of creative pedagogy  
methods – creativity training  
(types and effectiveness of creativity trainings)***

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Creativity training, according to Nęcka (1998: 11-12), is derived from three premises:

- 1) the humanistic vision of the man as a creative being by their very nature,
- 2) the distinction drawn between potential and crystallised creativity, and
- 3) any research that reveals the “ordinariness” of intellectual operations which take part in the creative process.

In addition to that, creativity training, Szmidt (2007: 296) claims, “can be recognized as a form of psychological training, or, to be more exact – psychoeducational one. Most often, the main aim of psychological training is to develop some specific forms of behaviour (skills and habits) which, in some definite situations, can ensure that the trainee will achieve the intended results.”

Creativity training, Szmidt (2007) confirms, usually takes place in four stages:

- 1) group formation (exercises of interpersonal potential),

2) creative light seeing (exercises developing basic creative thinking skills),

3) creative combinations (the art of combining different associations and ideas), and, last but by no means least,

4) creative expression (drama-based exercises).

Necka (1998) speaks of two types of creativity trainings – as far as its techniques are taken into consideration:

1) the first group includes those methods, the aim of which is to solve a specific problem – termed creative task (problem) solving,

2) the goal of the second group of techniques, in turn, is to develop creative skills of both individuals and groups of people – called *sensu stricto* creativity training.

According to Szmids (2007), there are some model characteristic features of psychological (psychoeducational) training to which he includes:

a) group work learning (the development of interpersonal relationships),

b) repetitiveness (so as to improve the overall quality),

c) contract (where initiative, truthfulness, openness, right to withdraw from an exercise, discretion, refraining from judgements or making use of the “I” announcements are emphasised),

d) teacher as a facilitator (the atmosphere of safety and trust),

e) experience-based learning (with generalizations to follow),

f) the importance of sending and receiving return messages (one's influence on others), and, finally,

g) reference to the skills learnt (in real-life situations).

What is more, creativity training can be treated as a form of help in creation, too. Characteristic features of this type of training, Szmids (2007) continues, are:

a) making use of group work process dynamics,

b) signing a contract between group members,

c) respecting one's right to refuse to take part in an activity,

- d) interpersonal and assertive communication,
- e) the variety of techniques used,
- f) treating the three spheres of creative attitude (cognitive, emotional-motivational and proceeding) in a harmonious manner,
- g) precedence of proceedings building up the atmosphere of safety and trust over instrumental ones,
- h) the importance of music,
- i) drama-based tasks,
- j) constant return messages,
- k) cultivating the atmosphere of ludicity,
- l) behaviour and works criticism but not people,
- m) the variety of teaching materials.

The effectiveness of creativity trainings is strictly dependent on creativity trainer's skills and work style. Szmidt (2007), on the basis of his experience, makes the following list of principles to be observed by any creativity trainer:

- 1) one needs to create appropriate group atmosphere for its members – the importance of creative warm-up activities,
- 2) one needs to refrain from overusing scientific terminology,
- 3) one needs to sign a contract with the group,
- 4) one needs to oppose any impatient aspirations to any results,
- 5) one needs to make a selection of exercises – “between boredom and fear” (neither too easy nor too difficult),
- 6) one cannot suggest ready solutions but, rather, give prompts,
- 7) one needs to make sure the training ends well,
- 8) one needs to show to the group members the way that the skills acquired can be applied in real-life, and, eventually,
- 9) one cannot take offence at those who do not enjoy the training.

Góralski (1996: 15-16), in turn, to take a different example, claims that effective functioning of any creativity training takes place when the following, between ten and twenty, skills and abilities are in force

1. the skill to break habitual ways of perception of task-based situations;

2. the ability to explore unconsciousness, to submit ideas and concepts, even when they seem vague and poorly justified;

3. the skill to pay attention to others, the ability to perceive emotions, attitudes, approaches, thoughts and actions of the members of the group;

4. the ability to see different properties and functions of objects, events, phenomena and processes, and their inter-relationships and circumstances;

5. the ability to question, to achieve emotional and intellectual detachment to what is obvious and certain;

6. the skill to quickly and adequately adapt to new situations;

7. the ability to think in an abstract manner, to move from specific to general and to the placing of order and clarity in the perception and interpretation of complex things;

8. the skill to 'try something in a different manner', to choose unexpected and difficult to observe opportunities, to adapt to the task, to find what may, in a given case, lead to a solution;

9. the skill to adjust to otherness, to adjust to strangeness, to make 'their own' – also for others, not just for makers – what, in a creative act, is generally new, new and unknown, perhaps somehow dangerous, but certainly – requiring the effort to assimilate, to make it common, one's own and close;

10. the skill to reach an analogy, to identify convergences and similarities between seemingly distant and deprived of common points objects, phenomena, events and processes, to understand and to use these similarities skillfully when making an attempt to find the solution;

11. the ability to effectively use the second – besides intellect – cognitive power, that is intuition, the ability to implement its various forms and expressions, to understand the essence of intuition and the way to enhance and develop it;

12. the skill to improve language which is the primary means of rational learning, understanding, explaining and communicating with the reality;

we can say that language training understood in this way and taken in the perspective of using it in tasks solving, is a pro-training, initial training of generally understood resourcefulness;

13. the skill to overcome the shortage of funds, that is meeting the fundamental requirement to make every creative act possible;

14. the ability to reach values, and on this way, to fulfill reality in its multiple manifestations;

15. the demonstration of efficacy, that is showing that creative accomplishment produced a fully specified result, that this result is well-rooted in reality, which means that it is linked with a number of ties with all that has been waiting, and perhaps is still waiting for a solution that it – finally – has borne fruit, is perceived as important and indisputably useful.

It is important to note that Scott, Leritz and Mumford (2004) conduct a quantitative meta-analysis of programme evaluation methods based on seventy prior studies where they (2004: 361) try to show that “well-designed creativity training programs typically induce gains in performance with these effects generalizing across criteria, settings, and target populations.” Scott et al. (2004) ask not only 149 authors of articles on training published in *Journal of Creative Behavior*, *Creativity Research Journal*, *Roeper Review*, *Gifted Child Quarterly*, *Journal of Educational Psychology* to provide them with information regarding any additional unpublished works but also some 50 companies known to be conducting creativity trainings to supply information on trainings, their progress and evaluation. Based on further analyses, they (2004) divide their trainings into developing: divergent thinking, problem solving, creative activities and creative attitudes. The findings confirm the effectiveness of creativity trainings (with problem solving trainings being the most effective and those whose aim is to change participants' personality, and make them more creative – the least effective) or, as Scott et al. (2004: 361) put it “[a]n examination of the factors contributing to the relative effectiveness of these training programs indicated that more successful programs were likely to focus on development of cognitive skills and the heuristics involved in skill applica-

tion, using realistic exercises appropriate to the domain at hand.” It also turns out that the most effective training sessions are the ones which are conducted in small groups.

As we can see from the above-mentioned research by Scott et al. (2004: 382) “processes closely linked to the generation of new ideas, specifically problem finding, conceptual combination, and idea generation, proved to be the most powerful influences on the effectiveness of training” – the exact figures are presented in the table 1.

**Table 1. Relationship of core processes to variation across studies in effect size** (Scott et al., 2004: 376).

	Overall	Divergent Thinking	Problem Solving	Performance	Attitude/ Behaviour
Techniques	<i>r</i>	$\sigma^2$ <i>r</i>	<i>r</i>	<i>r</i>	<i>r</i>
Problem identification	.37 .48	.12	.55	.43	.57
Information gathering	.02 .06	- .20	.14	.39	-
Information organization	.17 .02	- .01	.59	.49	.45
Conceptual combination	.16 .14	.14	.12	.07	.17
Idea generation	.21 .18	.11	.25	.27	.40
Idea-evaluation	-.03 -.20	-.03	.51	-.39	.56
Implementation planning	.19 .05	.15	.50	.23	.57

	Overall	Divergent Thinking	Problem Solving	Performance	Attitude/ Behaviour
Solution monitoring	.17 .07	- .00	.48	.28	.29
Multiple correlation (R=.49)					

### Summary

*The article refers to Scott, Leritz and Mumford's (2004) quantitative meta-analysis of programme evaluation methods based on seventy prior studies where they (2004: 361) try to show that "well-designed creativity training programs typically induce gains in performance with these effects generalizing across criteria, settings, and target populations." Based on further analyses, they (2004) divide their trainings into developing: divergent thinking, problem solving, creative activities and creative attitudes. The findings confirm the effectiveness of creativity trainings (with problem solving trainings being the most effective and those whose aim is to change participants' personality, and make them more creative – the least effective).*

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