

## SMART EDUCATION – NEW PARADIGM

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### DEVELOPMENT OF CREATIVITY AS THE BASIC COMPETENCE IN THE POSTINDUSTRIAL DIGITAL SOCIETY

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**Abstract.** The relevance of this paper is defined by methodological and practical needs to obtain new methods and technologies for developing creativity and exclusivity, mastering communication skills of teenagers in the contemporary digital world, learning rules of effective teamwork aimed at achieving mutual results. The topic arose in the process of development of creative industries. The theatre is a creative industry.

The paper describes results of a sociological experiment carried out in the form of a theatrical production made by a group of teenagers during a 6-day training (collective initiation and realization of the Creative camp model, 2019). The target was to reveal creative potential of the respondents in a small artistic group in the atmosphere of creative social activity, to develop skills of effective communication, situational leadership, artistic potential, project thinking, responsibility.

The participants had a common task to write a script and make a production upon the well-known fairy tale *The Magician of the Emerald City*. The respondents were free to choose the topic of the performance. They chose the characters they were going to play in their own. In this process we reckoned to the method of social constructing and formation of creative proactive personalities together with the Gladwell theory of promotion of social innovations by potential supporters of social changes (connectors, mavens, salespeople) (Gladwell, M. 2002)

It was important to stress positive experience of the respondents in overcoming at least one personality problem since in the course of one experiment it was possible to work on just few of them. That's why we did not supposed to distribute all the types of innovative personalities suggested by M. Gladwell. A participant performed creatively the part he had chosen. Analyzing the results, we could define the type of innovative activity showed by each participant – the connector, the maven, the salesman.

Cooperating with creative approaches of other group members each respondent had to think over and align his/her actions with others. In the course of the experiment collective discussions with elements of psychological performance increased content of knowledge, influenced development of personal qualities required for innovative and creative activities.

The group named friendship as the topic of the performance. While discussing which events of the fairy tale characters' life journey could be included in the script we worked simultaneously on understanding of negative sides of our personal lives and opportunities to change them. The experiment confirmed the hypothesis that a key to success of any project was a positive image of the future and personal participation of each member in creation of the vision of its final fulfilment. It is rational to develop for each participant an individual plan of mastering attractive personal qualities appropriate for innovators (connectors, mavens and salespeople), to define them clearly and play these roles while working on other projects. Ability to develop technologies of creative consolidation in virtue of collective construct is the most important quality required for live in the contemporary digital society. The personality problems shown in the course of the experiment defined the choice of the qualities necessary for teenagers in their future life in the creative digital society.

**Keywords:** social experiment, social design, creativity, digital society

### **Introduction**

Development of post-industrial society and digital process in it set new requirements for organization and development of human resources. Industrial society required standardization, mastering basic skills of writing, reading and counting and development of personal competence: conformity, discipline. In predictable and consistent society thorough execution of instructions.

Contemporary reality distinguished by quickly changing economy where people must be able to generate something new, assume values of creative society. On the one hand, the digital society is based on professional skills, on the other hand, it is looking for unknown capabilities which cannot be developed by the educational system: creativity, ability to work with controversial information. This is the controversy of modern age.

The young generation has few opportunities to develop necessary skills because the contemporary education conveys following strict instructions. Enforcement of ready answers and lack of flexibility evoke growing antagonism of teenagers. Modern teenagers can use digital instruments,

quickly find information, music, communicate with friends through messengers and social networks accounts.

They live dip in the virtual world and spend their more time than in the real one. They communicate in social networks more than face to face and deprive themselves of development emotional intellect. They have no experience of developing in the real world such skills as effective communication, teamwork, consensus for achieving mutual goals.

Thus, we come across growing controversy between requirements of post-industrial society focused on development of creative industries and education of the younger generation. This generation will build and develop the digital society.

### **Purpose of the study**

The experiment (the Creative camp) pursuers the objectives to set up a method through work at a play adaptation and production:

- a) to prepare a person for future life in an active social environment specific for the digital society possessing “The Power of Context”,
- b) to master skills in the participants of the experiment required for self-actualization, revelation of personal exclusivity in the collective environment – creative thinking, communication skills, responsibility, situational leadership (“The Law of the Few”),
- c) to set up a creative consolidation social group for achieving goals.

### **Methodology, methods**

1. The approach rests upon the method of social construction. Social construction means construction of structural basemen of social reality by people. L. Vasilenko explains the term ‘social construction’ as active interference in the social environment as the beginning of multiplication of social innovation. “Once initiated a informational process continues its independent life and shows elements of synergetic cooperation with possible upsurge of self-organization and overriding befurcation points leading to a new level of organization” (Vasilenko L., Vasilenko V., 2013: 245).

2. Social background for forming and spreading of social construct is shown in the paper Human Resources in the Context of Epidemic Social Processes (Vasilenko L., Gubernova M. 2014: 67). The authors draw attention to the concept of Canadian researcher Malcolm Gladwell stating that ideas, goods, information and types of behavior are spread same as viruses and require the following three components (Gladwell, M. 2002: 138):

- friendly social enviroment («The Power of Context»);
- a positive image («The Stickiness Factor», «social virus»). «Stickiness Factor is also relatable to Consumer Behavior in the sense that a product needs to produce a stimulus or sensation».

– potential bearers of this image («The Law of the Few»), «20% of the nations population stimulate the occurrence of trends», success provides a few people of the following types: «Connectors, or natural socialites with many connections»; «Mavens, information specialists who share their new-found information with others»; a «Salesmen, who persuade people into agreeing with them on several level».

3. The following concepts were also based on this approach: the development of creativity through the elements of Nathalie Rogers' creative communication – writing, sound, movement, meditation, and drawing (Nathalie Rogers. 1993).

4. The concept of Joseph Campbell "The Way of the Hero" (Campbell J., 1949), Berger P., T. Luckmann, 1966), The Concept of "Therapeutic Theater" by Moreno, the Project Approach and the author's technology of Creating The Creative Team with Elements of Social Construction.

5. In Research «Common design and implementation of the model of the Creative camp with elements of creative social construction» (2019) 22 teenagers of 10-16 years from 20 cities of Russia took part in the training, the training lasted 6 days. The following instruments were used in the sociological experiment: a) description of qualities obtained by a social group (definition of goals, evaluation of the team's effectiveness; ability to find consensus for achieving mutual goals; skills of effective communication in the creative process of generation of individual ideas; art to cope with failures, equal opportunities for all members of the social group to make personal contribution to achieving mutual goals through diversity of creative practices – compiling a basic plan of the adaptation and words of his/her character, designing scenery and costumes, choreography; development of personal responsibility and effectiveness; developing skills of situational leadership and expert analysis) together with quick polls for defining corrections the experiment requires); b) identification of methods and situational reactions encouraging to acquire the defined qualities. Conscious living through and participation in creation of positive image with values, rules implemented in it can be transferred by teenagers to their real everyday life.

6. According to the study «Development of Talents in the Creative Society» (2018) common vision of the performance reflects metaphorically the desired future where the participants would like to live themselves. Such creative society possesses the following qualities: team spirit, creative thinking, freedom of manifestation of personal talents and acceptance of individuality, mutual self-actualization, recognition of personal value. The research method: half-structured in-depth interview. 78 respondents: members of the social movement Plead.

## **Results / Findings**

Building common vision activates creative potential (Wheatley M., 2006). People support willingly the projects they participate in personally and can discuss. Building common vision of the future knits the team, consolidates efforts for achieving the goals. The following notional aspects of the production were discussed in this experiment: What are we creating together? What the production we are creating together will be about? What is important for each participant in this process? What values we want to communicate to the audience?

The collective image of the performance was transferred by all participants to a sheet of Whatman paper as both a poster of the production and a visual image of the positive future they were creating. They also came up with the slogan: “We will go through this way together”.

Each of the participants wrote down personal goals and criteria of his/her personal success: what he/she wanted to understand, to learn, what qualities to develop, what to overcome, what results to leave with. The personal goals were not announced in public. Rules were fixed for the time of the experiment.

Personal qualities were worked at while each of the participants chose his/her character in the performance. They described the character according to a set algorithm (Pilar Alessandra, 2010). Through the metaphor of the character they actually described themselves: their personal fears, restrictions, difficulties they had come across in life. Description of characters in the lens of self-perception helped to understand what the person could learn from the character, what qualities he/she could develop in him/herself with the help of the character, how to transform negative personal aspects into personal advantages. It made to understand that there was no main or minor characters. Teenagers wrote themselves monologues and remarks for their characters within the set plot line as well as dialogues of characters and antagonists. This activity helped to develop empathic listening skills and art of having a dialogue.

Each day was dedicated to one of the types of evocative art – writing, movement, painting, sound, acting skills. The first day was spent writing the script and parts of the characters, correcting scenarios of the participants’ lives. The second day was dedicated to body practices, the third day – to drawing scenery, masks and paintings, transforming fears into resources, the fourth day – to developing of personal sounding with the help of voice exercises. On the fifth day we had the full-dress rehearsal.

Discussing “the way of a hero” (Campbell J., 2018) as the person lifeway the teenagers analyzed how the fairy tale the Wizard of the Emerald City reflected the way of the hero. They discussed how an individual

approaching his/her goal meets challenges, problems. Scenes of the play were chosen and written with reference to the above-mentioned factors. At the same time the teenagers worked at understanding their own life scenarios and possible transformations of negative once to positive.

On the last day we defined what was necessary for successful results, how the acquired knowledge could be put to practice.

### **Discussion**

In the future the teenagers will be able to use the gained experience of preliminary discussions by themselves. Their readiness was tested in the course of the experiment when they worked at collective choreography and draw scenery. Under unpredictable the experiment proved the following skills to be important to achieve results conditions:

- 1) Discussion and creation of common vision of the production for achieving goals;
- 2) Approval of common communication and cooperation rules for the group and for personal communication;
- 3) Distribution of parts in the play and individualization of the accepted part;
- 4) Complete freedom of choreography, design of costumes and scenery;
- 5) Acceptance of full personal responsibility for the results of the team.

During the final discussion the teenagers named the following skills adopted during those days as most important: teamwork, goal setting, creativity, living through the project creation, action in stressful, unpredictable situations, skills to make expedient requisite, accountability for the results.

Analysis of the results shows that the given approach allows to make teenagers ready for contemporary life while playing, help them to overcome their personal inhibitions in teamwork and get general positive results. Constructive cooperation aimed at creation and implementation of general vision lead to team consolidation and evoked a community-minded group ready to launch positive changes in life.

### **Conclusion**

The model of the Creative Theatre with elements of social constructing can be seen as an effective method of development of creative skills actual in the digital environment where teenagers are going to live.

In the post-industrial society it is difficult to forecast what teenagers will be and what knowledge they will need. So, we must pay attention to mastering skills of the XXI century – project thinking, managing difficult and unpredictable environment, creative approach to this world.

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