

**FULL PROGRAM**  
**EUROPEAN COLLABORATIVE CREATIVITY CONFERENCE (EC3)**  
**CREATIVITY WEEK 2<sup>nd</sup> EDITION (GENEVA)**

**MONDAY, 17<sup>th</sup> of June**

**10:00 – 12:00 Expressive Arts Lab: *Envision your dreams***

Megan Paterson-Brown & Dr. Chitra Subrahmanian, Webster University Geneva, Switzerland

In a special conference edition for Creativity Week and in keeping with the theme of “incubating the future”, the WCCI Expressive Arts Lab invites you to participate in a two hour workshop on developing “vision” or “dream” boards. We will provide you all the tools and techniques you need to identify, visualize and express your goals. Come join us: fire your imagination, get your creative juices flowing and let your dreams emerge!

**Megan Paterson-Brown**, MA, CMHC is Adjunct faculty in the Psychology and Counseling department of Webster University Geneva, teaching in the Psychology and General Education departments at Webster since 2002. Following an earlier career in the world of publishing, Megan trained in Counseling Psychology, certified as a Mental Health Clinician and worked in mental health clinics at the University of Washington & in private practice, counseling college students, couples & adults. Her particular areas of interest include the Psychology of Eastern traditions and Mental Health, and Creative Arts Therapies with Immigrant and Refugee Populations. Megan co-founded an NGO for Ethiopian homeless mothers and children in 2008, and works closely with a number of non profit organizations helping underserved women and children around the world.

**Chitra Subrahmanian**, MEd, PhD is Adjunct faculty at Webster University Geneva in since 2001. With specializations in Counselor Education and Marriage and Family Therapy, she teaches in both the undergraduate Psychology and graduate Counseling programs. Chitra also has a private practice in Geneva, serving Individuals, Couples and Families. She is founder of Network of English Speaking Therapists (NEST) an initiative aimed at supporting the Anglophone community in the region. Her research interests are broadly in the area of couple and family resilience, well-being and adjustment. Prior to moving to Geneva, Chitra founded and ran an NGO in Mumbai, India, dedicated to providing mental health and support services for people affected by HIV/AIDS.

**13:00 – 14:00 Meet the Artist: *James Lang***

During his presentation, ceramic sculptor and visual artist James Lang will discuss the - mostly literary - origins of his sculptural work and his creative process. He will then take us on a guided tour of his exhibition on campus.

**James Lang**, Collège du Léman, Switzerland, has been making art since the early 80's. His main interest is in sculpture and he specialised in bronze and ceramics early on. (He did an MFA art program at Pratt University under Licio Isolani.) Lang has combined his studies in literature with his art and enjoys writing witty vignettes about the sculpture that he personifies. Lang has had many shows in Paris, two in Switzerland, and three in Germany. He is self-represented. For more information about the artist: [jlangart.wordpress.com](http://jlangart.wordpress.com)

**14:30 – 16:30 Workshop: *Improvised comedy: Creativity at play***

Dr. Samuel Lagier, Switzerland

Improvisational theatre (improv) is a form of theatre in which most of what is performed is unplanned, unscripted and created spontaneously and collaboratively by the performers. This spontaneity brings improvisers to rely mostly on their intuition, deeply rooted in their very own experience of the world. As Viola Spolin describes it: “at this intuitive level, when a person functions beyond a constricted intellectual plane, intelligence is freed”. The result often surprises the players themselves. This workshop is a hands-on introduction to improv during which each participant, regardless of their artistic skills, will experience the power of playfulness, creativity and spontaneity in a safe environment. Laughter guaranteed.

**Samuel Lagier**, PhD, is a neuroscientist who has been practicing, performing and teaching improv for over 10 years. He has successfully brought improv to schools, corporate clients, UN agencies and CERN. He can be found on stage with the Renegade Saints ([renegadesaints.ch](http://renegadesaints.ch)), working at the interface between science and art with the Catalyst ([thecatalyst.ch](http://thecatalyst.ch)) or teaching presentation skills to experts of all disciplines ([samspeaksscience.com](http://samspeaksscience.com)).

**17:15 – 17:30 Welcome**

Dr. Clementina Acedo, Director, Webster University Geneva

Dr. Vlad Glaveanu, Director of the Webster Center for Creativity and Innovation

Prof. Giovanni Corazza, Chair, Marconi Institute for Creativity

**17:30 – 19:00 Panel: *Advancing creativity theory***

Prof. James Kaufman, Connecticut University, USA

Dr. Zorana Ivcevic Pringle, Yale University, USA

Dr. Michael Hanchett Hanson, Teachers College, Columbia University, USA

Prof. Nathalie Bonnardel, Aix-Marseille University, France

Prof. Giovanni Corazza, University of Bologna, Italy

Dr. Vlad Glaveanu, Webster University Geneva, Switzerland (moderator)

This first panel of the European Collaborative Creativity Conference (EC3) brings together international experts in the area of creativity and innovation in a discussion of the state of the art and of future directions in the field. The discussion will follow and respond to the publication of the Socio-Cultural Manifesto in creativity research (that can be accessible free of charge from [here](#)) and reflect on the current transformations in how we understand, research and practice creativity today.

**James C. Kaufman** is a Professor of Educational Psychology at the University of Connecticut. He is the author/editor of more than 40 books, including *Creativity 101* (2nd Edition, 2016) and the *Cambridge Handbook of Creativity* (with Sternberg; 2010). He has published more than 300 papers, which include theoretical contributions such as the Four-C Model of Creativity (with Beghetto) and empirical work, such as the study that spawned the “Sylvia Plath Effect”. He is a past president of Division 10 (Society for Psychology of Aesthetics, Creativity, & the Arts) of the American Psychological Association (APA) and is the current president of the American Creativity Association. James has won many awards, including Mensa’s research award, the Torrance Award from the National Association for Gifted Children, and APA’s Berlyne, Arnheim, and Farnsworth awards. He co-founded two major journals (*Psychology of Aesthetics, Creativity, and the Arts* and *Psychology of Popular Media Culture*) and currently co-edits the *International Journal of Creativity and Problem Solving*. He has tested Dr. Sanjay Gupta’s creativity on CNN, appeared in the hit Australia show *Redesign Your Brain*, and narrated the comic book documentary *Independents*. He wrote the book and lyrics to *Discovering Magenta*, which had its NYC premiere in 2015, and co-authored a book on bad baseball pitchers with his father.

**Zorana Ivcevic**, Ph.D., is a Research Scientist at the Yale Center for Emotional Intelligence. She completed her undergraduate studies at the University of Zagreb in Croatia, received her doctorate from the University of New Hampshire, and did postdoctoral work at the Interpersonal Communication and Interaction laboratory at Tufts University. Dr. Ivcevic studies the role of emotion and emotion skills in creativity and well-being, as well as how to use the arts (and art-related institutions) to promote emotion and creativity skills. She is Associate Editor of *Psychology of Aesthetics, Creativity, and the Arts*, and the *International Journal of Creativity and Problem Solving*. She collaborated with colleagues from Denmark, Spain, China, and Croatia and published her research in journals such as *Personality and Social Psychology Bulletin*, *Journal of Personality*, *Applied Cognitive Psychology*, *Creativity Research Journal*, *Journal of Creative Behavior* and others. She is on the editorial board of *Psychology of Aesthetics, Creativity, and the Arts*, and is an Associate Editor of the *International Journal of Creativity and Problem Solving*. Dr. Ivcevic received the *Award for Excellence in Research* from the Mensa Education and Research Foundation for her research on emotional intelligence and emotional creativity, as well as the *Berlyne Award* for Outstanding Early Career Achievement in psychology of aesthetics, creativity, and the arts from Division 10 of the American Psychological Association.

**Michael Hanchett Hanson**, PhD, is a psychologist and Director of the Masters Concentration in Creativity and Development at Teachers College, Columbia University. Dr. Hanchett Hanson is one of the leading advocates for participatory views of creativity. In his recent book, *Worldmaking: Psychology and the Ideology of Creativity* (2015, Palgrave Macmillan), he provided an analysis of the history of the concept of creativity within psychology and the emergence of the new participatory views, with emphasis on opportunities in educational practices. He strongly believes in the grounding of theory within real-world practice. He has conducted extensive research on both school-based and community-based programs that use arts as a modality of teaching, including the Guggenheim Learning through Art program, the American Architectural Foundation Better

Schools Through Design program and The Possibility Project (theater-based youth development). He has also consulted specifically on curriculum design for arts organizations, youth development programs, individual schools, boards of education and corporations. Dr. Hanchett Hanson received his BA in architecture from Yale University and his PhD in developmental psychology from Teachers College.

**Nathalie Bonnardel**, PhD, is a full professor in cognitive psychology and ergonomics at Aix-Marseille University, France. After a PhD in ergonomic psychology from INRIA (Rocquencourt, France) and University of Provence (Aix-en-Provence, France), she conducted research at the University of Colorado and the Institute of Cognitive Science (Boulder, USA). Then she joined the University of Provence/Aix-Marseille University, where she became an associate professor and, since 2006, a full professor. From 2007 to 2012, she was also a member of the IUF (*Institut Universitaire de France*). She is currently the director of the Research center in the Psychology of Cognition, Language and Emotion (PSYCLE) and the director of the Masters degree in Ergonomics: human factors and information system engineering. Her research focuses on creativity, design activities, modelization of cognitive processes, methods and computational systems to support creative design. Recently, she proposed variations of the classical 'brainstorming' technique as well as the 'persona' method, and she contributed to the development of computational environments that are intended to favor creativity in design.

**Giovanni Emanuele Corazza** is a Full Professor and Member of the Executive Board at the Alma Mater Studiorum-University of Bologna, President of the CINECA Consortium, founder of the Marconi Institute for Creativity, Member of the Marconi Society Board of Directors, Member of the Partnership Board of the 5G-PPP. The Marconi Institute for Creativity, a joint initiative of the Fondazione Guglielmo Marconi and of the University of Bologna, was founded in 2011 with the purpose of establishing creative thinking as a science. The three pillars upon which MIC operates are those of scientific research, education activities, and support to the process of creativity and innovation.

**Vlad Glăveanu**, PhD, is Associate Professor and Head of the Department of Psychology and Counselling at Webster University Geneva, Associate Professor II at Bergen University, Norway, and Director of the Webster Center for Creativity and Innovation (WCCI). His work focuses on creativity, imagination, culture, collaboration, and societal challenges. He edited the *Palgrave Handbook of Creativity and Culture* (2016) and the *Oxford Creativity Reader* (2019), and co-edited the *Cambridge Handbook of Creativity Across Domains* (2017) and the *Oxford Handbook of Imagination and Culture* (2017). He co-edits the book series *Palgrave Studies in Creativity and Culture* for Palgrave Macmillan and also currently edits the *Encyclopedia of the Possible* for Palgrave Macmillan. Vlad is editor of *Europe's Journal of Psychology* (EJOP), an open-access peer-reviewed journal published by PsychOpen (Germany). He received in 2018 the *Berlyne Award* from the American Psychological Association (Division 10) for outstanding early career contributions to the field of aesthetics, creativity, and the arts.

19:00 – **Networking reception**

**TUESDAY, 18<sup>th</sup> of June**

09:00 – 10:15 **Idea incubator: *Topics in creativity theory***

**The same, but better: Vindicating incremental innovation in an age of novelty obsession**

Michael Mose Biskjaer, Aarhus University, Denmark

At least eighty percent of new products are incremental innovations (Gobeli & Brown 1987). Still, radical innovation keeps attracting most attention in both academia and industry. This points to a chasm between the everyday work of most creative professionals, often referred to as Pro-c creativity (Kaufman & Beghetto 2009), where the stated goal is to reach solutions that are ‘the same, but better,’ and, conversely, what might (polemically) be called the ‘novelty obsession’ that seems to prevail in the design research community, not least in Human-Computer Interaction (HCI), and among opinion makers in industry and mainstream media. This ‘novelty bias’ (Glăveanu 2018) is further striking as consumers rarely prefer novelty as a goal in itself. Rather, they choose “novel designs as long as the novelty does not affect typicality” (Hekkert, Snelders, & van Wieringen, 2003, p. 111). This makes it thus more relevant to study more critically the creative practice of designing for incremental innovation as a goal in itself, i.e., how creative professionals through a design process reach a product that represents what Kolko (2007) calls ‘valuable newness.’ This pitch reports a qualitative case study of a leading European design agency tasked with designing exactly such a ‘same, but better’ product—a global daughter company website (Biskjaer, Dalsgaard, & Halskov, forthcoming). Based on interpretive coding of five videoed design meetings (6hs of video), the pitch offers a model of how professional digital designers, through problem construction and identification (Reiter-Palmon 2017), purposely delimit radical innovation by managing six forces that constrain their design space. In sum, these six forces—client, customer, competitor, catalogue, content, and context—comprise the six C model. In an attempt to help vindicate incremental innovation, this pitch argues that this six C model can be utilized by design and creativity researchers to articulate and analyze incremental innovation in a creative design process and by creative professionals in design and innovation to improve their understanding of how to better navigate the habitual, but underexamined practice of designing specifically for incremental innovation.

**The importance of serendipity**

Wendy Ross, Kingston University, UK

There is a curious overlap in the literature describing historical cases studies of creative insight and serendipity: Both fields of academic enquiry often use the same moments to illustrate their own concept (i.e. the invention of post-it notes, Velcro, the discovery of penicillin) and yet there is scant attention paid to the role of serendipity in creative problem solving. Serendipity arises at the ‘intersection of chance and wisdom’ (Copeland, 2017) and the sterile environment of the psychologists’ lab controls deliberately controls for chance, inherently leaving little room for serendipity. Current research on insight problem solving aggregates mean solution rates and latencies, at times correlating

performance with psychometric measures that may predict insight. Smoothed data like this removes the lumpiness that may be as much owing to random environmental affordances as internally generated individual differences. More finely grained analyses of creative problem solving (Steffensen, Vallée-Tourangeau & Vallée-Tourangeau, 2016) and the qualitative data on artistic creativity (such as March, 2017 and Sawyer, 2018) or insight problem solving (Hill & Kemp, 2018) reveal the role of serendipity in creativity. It is my argument that isolating the creative spark in a disembodied and unsituated manner restricts serendipitous moments and thus, offers a poor reflection of creativity outside the lab.

### **Incubation and creativity: The importance of enactment**

Frédéric Vallée-Tourangeau, Kingston University, UK

Incubation is the phenomenon whereby an insightful solution to a difficult problem comes about after a break period during which the problem solver refrained or was prevented to work on the problem that hitherto resisted a solution. Research on incubation is particularly fascinating because it offers a window on the genesis of new ideas or insight. However, the potential for the incubation creativity boost has not been fully explored up to now with current models of incubation, and specifically little attention has been paid to the post-incubation context, that is the physical task environment when a person resumes work on the problem. The origin of new ideas may not strictly be a mental phenomenon explicated in terms of changes to a mental representation of the world. Creativity is not a within-property of a person but rather a relational process that captures the interaction between the person and the physical world within and through which new ideas take shape. Creativity is an emergent and enacted process of idea reification through action. No current models or experimental methodology in incubation research has considered the enactment hypothesis. The transactional logic of creativity behoves researchers to investigate incubation in task environments designed to afford interaction with a physical model of the problem. This theoretical perspective and its associated methodological consequences have not been systematically explored in the current incubation literature

### **The future - I'll see you there**

Paul March, Oxford University, UK

For over 12000 years, successive generations of hunter-gatherers in Japan made clay pots. After a 7000year apprenticeship, this engagement with clay took an unusual turn and, in recent times, people have been digging up and being interested in the strange products of this engagement. In English we call them Jomon Flame Pots and in contemporary Japan they are having a significant cultural effect - literally re-shaping the country's gestural heritage - away from the staid elegance of traditional Yayoi ceramics - towards what Japanese artist, Tarô (1952) called "the uncanny, hypermodern Japaneseness of Jomon culture." Jomon Flame Pots are extraordinary examples of "Creative Thinging" (Malafouris, 2014) - energetic combinations of form and matter projecting into the future. Not always so. For a while following their 5000year incubation, they played the nostalgic role of ritualistic archaeological artefacts. But now, Jomonism is taking hold and changing the way

people think and move. The Olympic Cauldron for the 2020 Tokyo Olympics may take the form of a Jomon Flame Pot (Kaner 2018). With the creative process so distributed across time, space and culture, what sense can we make of creative agency? Indeed, does the concept of creativity maintain any sense at all?

### **Discourses on creativity**

Yun Yang, Teacher's College, Columbia University, USA

This presentation addresses the tension between the socio-cultural perspective and a public that has internalized a trait perspective of creativity. In the United States, the public understands creativity as an individual trait that can be leveraged to improve success rates. This conception has become popular, in part, because it fits with a wider discourse of self-improvement. As a doctoral student who finds value in the socio-cultural perspective, there is a challenge in communicating the value of socio-cultural research to a public who expects trait research. A discussion about some of the challenges and possible directions will follow.

10:15 – 10:30 Coffee break

10:30 – 11:45 **Idea incubator: *Creativity in education***

### **Fostering creativity and innovation: How creative is your education system?**

Tim Patston, Geelong Grammar School, Australia; David Copley, University of South Australia, Australia; and James C. Kaufman, University of Connecticut, USA

The concept of “creativity” as a desirable attribute within education is long-standing if often poorly operationalized. The fields of education, psychology, and creativity have grown over the last several decades, and have periodically intersected with government reports, policies, commentaries, and suggested best practices. Recently, an increasing number of countries have emphasised creativity in their official curricula. A recent review analysed curricula in eleven countries and asked three key questions: how is creativity defined, where is creativity placed in the curricula, and is there evidence of concrete advice for teachers about creativity-supporting practices? Our key findings were: Definitions of creativity are inconsistent between a sample of both international curricula and the broader field of creativity scholarship. The positioning of creativity in discipline areas is inconsistent across a sample of international curricula. Despite wide interest and a productive field of research in creativity, our overview revealed little support or guidance for teachers to turn policy into practice. Our presentation will highlight some of the challenges faced by national education systems and ask delegates to discuss how their country is introducing creative education to their schools or what plans may be in store.

### **How do we foster creativity among students in vocational education?**

Rozemarijn Schouwenaar and Lenie van den Bulk, National Centre of Expertise for Cultural Education and Amateur Arts (LKCA), the Netherlands

Important because: dynamic labor market; solutions for new problems and challenges; to think independently and to ask critical questions; knowledge and appreciation of art and culture; creativity as educational method and talent development; and to enhance social skills and personal development. Difficult because: little time within training / lesson time; every class has students with different levels; and in vocational education there is little attention for creativity development. In the Netherlands there are good examples of lessons and projects that will stimulate vocational students to learn about art and culture. If we can offer these lessons more frequently and as part of the curriculum, we assume their creative competences will grow. One example: A group of technical students worked together with a theatre group. They created an environment for a play. They took an old Combine (agricultural machine) and separated all parts as a lifelike 3D 'exploded view' to be hung in the Vulcan. It involved the entire process: from planning the disassembly, designing the final image and the suspension construction to the special effects. And the execution of course: the suspension of the machine to almost 2 km of steel wire! They created a work of art and took part in a theatre play, which was a totally new world for them and their families. LKCA has documented this project, as one of several examples, in a book to inspire others.

### **Creativity and outdoor education: which connection and relationship?**

Federica Valeria Villa, University of Milano-Bicocca, Italy

In the last few years, there is renewed attention on the outdoor educational experiences that seems to meet the many needs of today's children. These experiences are often linked to a renewal of theories and practices underlying teachers and educators' style (e.g. Waite, 2011, 2017; Children and Nature Network). Amongst the potential that the education in nature offers, creativity also seems to find room through the different ways in which it could be possible to stay into the natural environment and the open and unpredictable experiences it offers. The numerous researches on outdoor education (e.g. Louv, 2012; Tovey, 2007; Waite, 2011, 2017; Antonietti et al., 2018; Bertolino et al., 2017) are most interested in early childhood; they have pointed a potential creativity into the use of natural materials as unstructured tools, or loose parts (e.g. Guerra, 2017) and into different models of play, even if the correlation between creativity and outdoor experiences is still not sufficiently analyzed in-depth in the ways and the forms in which it could be developed. Based on the assumption that creativity is dynamic, complex and it changes depending on different factors and within interactions (Beghetto, Corazza, 2019), what would it happen by modifying the education context among indoor and outdoor? In which way the outdoor environment could support the creative processes in primary school children age (6-11)? What about the teacher's role? How and what is it possible to observe?

### **Support for creativity in the classroom and student motivation**

Stanislav Nemeržitski, Tallinn University, Estonia and Eva Hoff, Lund University, Sweden

A study examined the relationship between creative school climate and intrinsic motivation within different cultural settings. Responses to the Ekvall's (1991, 1996)



Creative Climate Questionnaire (adapted for school use) and a motivation questionnaire the Work Preference Scale (Amabile et al., 1994, adapted for school use), were collected among Estonian (N = 910) and Russian (N = 491) secondary school students. Measures for culture values, The ESTCOL (Realo, Allik & Vadi, 1997) and The Three Component Individualism Scale (Realo, Koido, Ceulemans & Allik, 2002), were also used, focusing on differences between collectivism and individualism within these samples. The results showed that, among four school climate factors, all but Teachers' Support for Creativity were higher in the Estonian sample. Estonian students scored higher on the intrinsic motivator Learning Curiosity, whereas the motivator Task Difficulty received higher scores in Russia. Three of the four creative climate factors predicted intrinsic motivation for creativity for both groups. The question we would love to address is this: to which extent does experiencing support for creativity in the classroom depend on the students' motivational orientation, and how does cultural background affect this relation? What can we, as educators and scholars do to promote creativity in students, who might come from different cultural settings/ experiences, yet are studying and living within one cultural space?

### **Validation of test Evaluation of Potential Creativity (EPoC) in Slovenian Children aged 5 to 12**

Mojca Juriševič, Nataša Fabjančič, Tatjana Grad Grošelj, Manca Kavčič, Nada Liplin, Nina Mesner, Anja Milekšič, Judita Slabe, Božena Stritih, Nena Weithauser Plesničar, Maruša Zabukovec, Polona Zupan, Urška Žerak (University of Lubljana) & Todd Lubart (Paris Descartes University)

EPoC is among the newest tests for assessing creativity in elementary and middle school children. It is based on a current theoretical framework anticipating creativity as a multifaceted and domain-specific construct that involves divergent-exploratory and convergent-integrate processes. Specifically, the presentation focuses on the validation results of EPOC test battery applied on 723 children aged 5 to 12 years in the Slovenian educational context (N = 723; Mage = 9, SDage = 1.8). For the purpose of the study two parallel forms (A, B) of EPoC were used, assessing children's creativity potential with eight tasks that concern the graphic-artistic and verbal-literary domains. Overall, the results show that Slovenian version of EPoC is internally consistent ( $0.7 \leq \alpha < 0.9$ ) and structurally valid ( $\chi^2 = 21.95$ ; DLL = 14;  $p = .08$ ;  $\chi^2/dl = 1.57$ ; RMSEA = .03; CFI = 1.00; TLI = 0.99) measurement tool useful in Slovenian educational context for diagnostics, evaluation, and orientation.

11:45 – 12:00 Break

12:00 – 13:00 **Idea incubator: *Creativity, design and the arts***

### **Digital creativity in research and teaching**

Maryvelma Smith O'Neil, Webster University Geneva, Switzerland

The aim of this idea pitch is to stimulate discussion on the meaning and uses of digital creativity in research and teaching. It will briefly explore how innovative digital technologies can lead to the development of new creative processes. It will suggest ways in which computer technology can be integrated into humanities research and creative pedagogies by introducing a digital mapping project currently underway. The Hara al-Maghariba (Mughrabi Quarter), which existed from 1193-1967 in the Old City of Jerusalem, is the focus of a pilot project that is a collaborative work-in-progress. The final deliverable of the project will be the creation of an internet-based, 3D interactive reconstruction of the Old City, as represented in the Illés Relief of Jerusalem (1873) that will allow visitors to explore it, including the lost Mughrabi Quarter, on foot—albeit virtually.

**Cross-Currents: A project staging the relational materiality of the intercultural other**

Julie Irving, University of Melbourne Victorian College of the Arts, Australia & Cassie Karnilowicz Mizuno, Tokyo University of the Arts, Japan

Research that facilitates understanding of what constitutes creativity and how it can be cultivated is important for the development of ‘what an education is’, and the pedagogic models that foster it. However, researchers are increasingly aware of the domination of Western patriarchal perspectives used in the metrics of creativity - and the possible negative impact this may have on non-Western learners. Additionally, comparative investigations of student artistic creativity in Western and Eastern contexts often require participants to generate artworks via short tasks. Typically, these are then judged and compared against predetermined criteria. Further, while some investigations of creativity in relation to a unit of study have been used to examine participatory creativity, there appears to be a lack of course-based investigations in Eastern contexts, with even fewer spanning multiple cultural contexts. ‘Cross-Currents’ presents a model that provides scope to attend to these gaps in current knowledge. ‘Cross-Currents’ was a multi-contextual research proposition, embarked on by students from the Victorian College of the Arts, University of Melbourne and Tokyo University of the Arts, from October 2017 to August 2018. As a multi faced project, ‘Cross-Currents’ comprised and mapped a set of detailed conceptual instructions that constantly renegotiated the act of creativity, and produced new formulas for the production of work, exhibition outcome, collaborative exchange and inter-cultural practice. It insisted on active and reciprocal participation at both campuses in Tokyo and Melbourne, where installation methodologies, critique and plenary sessions were conducted - to garner situational awareness and research data.

**Collage: A creative medium in landscape design**

Mojtaba Hassanzadeh, University of Manitoba, Canada

Collage plays an essential role in deconstructing our prior understanding of humans’ systematic notion of space. Being a versatile medium for the ‘messy’ nature of design matter, collage enables artists and designers in many disciplines to approach the design process with a non-linear method of envisioning possible design questions and design solutions. To that end, not only the outcome of the design, but also new understanding of each step in the creative design process can constitute a fertile ground for generating new

ideas and meanings. In this inquiry, collage will be scrutinized as a vehicle for conveying the multiple elements of spatial thinking in environmental design, specifically for the design of exterior spaces. These elements are the consequence of a non-linear and multilateral way of thinking, which materializes from the diverse approaches to reading the collage. Each analysis emphasizes a particular aspect of the understanding of the spatial conditions, which are characterized and understood in numerous ways through the collage. The secondary purpose of this inquiry is to investigate a variety of approaches to creating and reading the collage, which the discipline of landscape architecture could exploit to construct a fertile and comprehensive dialogue with spatial design, presenting designers the opportunity to further analyze and synthesize the multi-layered aspects of the spatial design. The research method is an investigative observation of an archive of landscape collages with a research strategy that will favor analytic descriptions and a classification of the collage readings.

### **Creative achievers' writing practices strategically regulate creative function and psychological risks common to creatives**

Kathryn S. Kelley, Molly E. Ireland & David R.W. Sears, Texas Tech University, USA

Creativity, the capacity to make novel contributions to a field, is common to people rising to prominence in science and art. Creative scientists have a predilection to write. We suspect their writing strategically bolsters their creative capacities and buffers psychological risks associated with creatives. Vocational expectations likely mask this possibility. Unlike scientists, visual artists as writers have historically faced resistance from artworld stakeholders. Yet, like da Vinci, Gauguin, O'Keeffe, and Weiwei, artists tend to have extensive writing practices, often beginning in childhood. The propensity of eminent scientists and artists to gravitate toward writing—across time, cultural and individual differences, and opposing vocational writing demands—suggests that writing is serving some intrapersonal function common to these achievers. Considering the content of creatives' writings, we propose that their writing practices and sensitivity to its effects parallel patterns seen in experimental writing studies mediated by self-affirmation. Populations under evaluative threat are most responsive to self-affirmation manipulations; creatives frequently experience criticism as a consequence of deviating from domain norms. Similar to experimentally prompted writing, creative achievers regularly construe their research, processes or self, positively within the context of highly valued domains. Writing interventions are associated with increased approach motivation, divergent thinking, and executive control, as well as decreased impulsivity, intrusive thinking, and modulation of mood. The ability of an individual to shift between states along these same dimensions is associated with creative achievement. Our exploratory results from computational text analyses of creatives' writings show significant commonalities across domains, and patterns of language use associated with Expressive Writing manipulations.

13:00 – 14:00 Lunch break

14:00 – 15:15 **Workshop: *Playing with creative and design thinking***

Dr. Marita Canina, Polytechnic of Milano, Italy

Carmen Bruno, Polytechnic of Milano, Italy

Design and play are two of the main keywords of this workshop offered by IDEActivity. Play is a safe and fun way to develop imagination, creativity, and one's problem-solving abilities. Imagine, visualize, try to involve and excite - these are the distinctive design tools used at IDEActivity to stimulate creativity. The main goal is to communicate real and abstract concepts in ways that go beyond the common spoken and written word, using other kinds of visualization: pictures, models and other interpretations, as well as through the body. In this way, the process of communication becomes complete, faceted, empathic, and allows participants to generate and understand new concepts. Interactive activities are used in this workshop to give participants the opportunity to dive into the Design Thinking IDEActivity method and get to know the process and tools that characterize it. Playing with IDEActivity cards, for instance, "users" will be free to explore the method and try out some effective tools whose purpose is to share ideas and generate new concepts.

**Marita Canina** holds a PhD in Industrial Design. She is Associate Professor at the Department and School of Design at Politecnico di Milano, where she is also Scientific Director of the IDEActivity Center. Her current research interests are oriented towards developing activities that combine research in design, studies on creativity, and a people-centred approach to creating tools and methods able to enhance the creative design process.

**Carmen Bruno** is a Product Designer (MSc). Through her PhD research at Politecnico di Milano she is investigating the impact of some digital tools have on the factors that enable or inhibit creativity at different stages of the design process. Since 2015, she has been a researcher at the IDEActivity centre, experimenting new approaches based on design thinking and co-design. She designs activities and tools for training and stimulating creativity both in business and academic environments.

15:15 – 15:30 Coffee break

15:30 – 16:45 **Workshop: *Managing creativity and innovation: Collaboration and negotiation***

Prof. Christian H. Werner, University of Applied Management, Germany

Prof. Joel Schmidt, University of Applied Management

"Managing Creativity and Innovation: Collaboration and Negotiation" – explores how skills in collaboration and negotiation can enable creativity and innovation in business contexts (includes short theoretical input, team activity and discussion).

**Christian H. Werner** is Founder and President of the International University Network (IUN). Current research areas include innovation management, entrepreneurship and educational management at the Institute for Creativity and Innovation (Ismaning, Germany).

**Joel Schmidt** is Professor in the Faculty of Business Psychology at the University of Applied Management. Current research focuses on the management of creativity and innovation in educational contexts at the Institute for Creativity and Innovation (Ismaning, Germany).

16:45 – 17:15 Break

17:15 – 18:15 **Panel: *The art of business***

Mr. Ralfonso Gschwend, Kinetic Sculptor and co-founded of the Kinetic Art Organization (KAO)

Mr. Clark Elliott, Workplace Change Management Consultant

Ms. Stephanie Fonteyn, Founder of Collaborative Art

Moderator: Dr. Michal Paserman, Webster University Geneva, Switzerland

Machines and artificial intelligence transform the nature of work and the workplace. Recent studies show that while technical work is replaced easily by technology, it is hard to automate work which requires high degree of creative analysis and imagination. Thus, creativity will remain a resilient skill and even vital to survival in the future workplace. A panel of the leading experts in their field will share with us their unique experiences and perspectives of the relationships between art, creativity and business. We will explore whether art can inform us about business challenges such as problem-solving, idea-generation, leadership, change, innovation and entrepreneurship. We will discuss how companies can create and establish new norms and culture of creativity to complement for the analytical analysis. We will explore ways to develop and cultivate practices to integrate creativity, and ultimately enhance success.

**Ralfonso (Ralf Gschwend)** is a Kinetic, Light & Interactive Sculptures for Public Places Artist. Ralfonso holds an MBA degree from the Wharton School of Finance in Pennsylvania. Shortly after completing his studies, he started working in real estate in San Francisco, when he began a series of kinetic sculpture drawings, which later served as the basis for his large kinetic sculptures in public places. He is a designer of environmentally interactive, kinetic, light and sound sculptures (sculptures that interact with the environment such as wind, water, etc.). Since 1999 he specializes in the design and execution of large to monumental kinetic sculptures for public places from his studios in West Palm Beach, Florida, USA and Geneva, Switzerland. Sculpture designs range in size from 2 ft to 180 ft. Sculptures have been exhibited or installed in Switzerland, Russia, Netherlands, China, Germany and the USA. With his passion for Kinetic Art, as president from its inception, he co-founded the Kinetic Art Organization (KAO, [www.kinetic-art.org](http://www.kinetic-art.org) in 2001) with a German and a US fellow Kinetic Artists. Now, with more than 1,000 members in over 60 Countries around the world, KAO has become the largest kinetic art organization in the world. KAO has co-organized Kinetic Art Exhibitions, such as the ART IN MOTION in The Netherlands, St. Petersburg, Russia, and the MomentuM exhibition at Grounds for Sculpture in New Jersey, USA. In 2006 he established the first kinetic art website in China called KAO CHINA, dedicated to bringing kinetic art to China. Currently he is helping to establish the first Kinetic Art curriculum at the Central Academy of Fine Arts in Beijing. As an award winner of

the Beijing City Sculpture Competition 2007 and a finalist for the "Contest of Landscape Sculpture Designs for Beijing 2008 Olympic Games", Ralfonso was invited to speak at "Olympic Culture and Public Art Conference". His speech and Dissertation were entitled "Kinetic Art and to Olympic Union of All People". More information: <https://ralfonso.com/>

**Clark Elliott** is a workplace change management consultant. Clark holds a B.A. degree in Social Psychology from the University of Pennsylvania and a B.F.A. in Environmental Design from the Parsons School of Design. Clark helps clients develop holistic solutions that integrate people, work processes, technology, and place. His extensive experience working directly with senior management includes leading Workplace Change Projects, addressing Senior Leadership Engagement, developing Communications Strategies, forming Engagement Plans and running Workplace Transformation and Change Workshops. A trusted adviser, Clark assists Leadership Teams to explore the opportunities that workplace transformation projects can provide. A regular speaker at HR and FM events, Clark's extensive experience maps the evolution of New Ways of Working across Europe. Clark worked with Senior Leadership at several of the world's largest organisations to bring the benefits of New Ways of Working into being to transform work methods and work environments. Clark uses an approach developed to create multidimensional workplace transformation, co-creating solutions to deliver work environments that become organisational tools to align management vision, evolving work cultures and work environments that become organisational ecosystems. A unique link between management and architects, Clark translates Leadership's vision into coherent programmes for work environments that enhance the total user experience by supporting, inspiring and engaging knowledge workers of diverse generations. More information at: <https://www.clarkelliottconsulting.com/>

**Stephanie Fonteyn** is the founder of Collaborative Art. After 10 years in the corporate world as an HR specialist at IBM and DuPont, Steph jumped out of her comfort zone and went to a life as a creative entrepreneur. This change of environment gave her new insights that enabled Steph to connect the dots between the art world and the business world. In addition to creating her own paintings, Steph taps into others' talents through Collaborative Art™, a creative team-building service she founded in 2011. The workshops take business professionals outside their comfort zones, encouraging them to think outside the box and embrace uncomfortable situations. Steph's work with Collaborative Art™ led her and her team to TEDxZurichWomen in 2015. They facilitated a collective doodling workshop, helping guests create a giant co-designed portrait of Amelia Earhart that Steph revealed after her TEDx talk, "An Artist's Leap of Faith." Steph has also been a keynote speaker at other events, including the Aspen Institute's Healthspottr retreat. Focusing on art and inspiration, she and the Collaborative Art team encouraged US healthcare professionals to create a surrealist painting symbolizing transformation in the healthcare industry, forming a creative link between the art and healthcare worlds. In 2017, Steph was selected as a Blink Artist (USA) and to exhibit in Carré d'artiste galleries in France & worldwide. More information at: <https://collaborativeart.ch/> and <https://www.stephfonteyn.com/>

**Michal Paserman**, PhD, is the MBA Program Director and a professor of Finance at Webster University Geneva. She is also a consultant to Alere Family Office. With nearly 20 years of international experience she has been teaching Finance, Economics and Statistics at leading universities in executive, graduate and undergraduate programs. Paserman holds a Ph.D. in International Economics from the Graduate Institute of International and Development Studies in Geneva. She has served as a Director on the Boards of the listed companies Ampa Capital and Ampa Investments. Previously, she was a Senior Economist at the Foreign Trade Risk Insurance Company IFTRIC, and worked as an economist in the international headquarters of TEVA Pharmaceuticals.

18:15 – 19:00 **Keynote: *Creative cognition: What happens before and after idea generation***

Prof. Roni Reiter-Palmon, University of Nebraska at Omaha, USA

Cognitive processes that lead to creativity have been an interest to creativity theorists and researchers since the early days of the study of creativity. However, much of the research has focused on idea generation, and only limited research focused on other processes. In this presentation I will focus on processes that occur before idea generation and after it, specifically problem identification and construction and idea evaluation and selection. I will discuss what we have already learned from research on problem identification and construction and idea evaluation and selection, and present some new research from my own lab.

**Roni Reiter-Palmon**, PhD, is the Varner Professor of Industrial/Organizational (I/O) Psychology and the Director of the I/O Psychology Graduate Program at the University of Nebraska at Omaha (UNO). She also serves as the Director for Innovation for the Center for Collaboration Science, an inter-disciplinary program at UNO. She received her Ph.D. in I/O Psychology from George Mason University, Fairfax, Virginia. Her research focuses on creativity and innovation in the workplace, cognitive processes and individual difference variables that influence creative performance of individuals and teams, leading creative individuals, and development of creativity and leadership skills. Her applied experiences include consulting to and grants totaling over 7 million dollars from various funding agencies, Fortune 500 companies, government and military. She has over 80 publications in leading journals such *Journal of Applied Psychology*, *Creativity Research Journal*, *The Psychology of Aesthetics, Creativity and the Arts*, *Human Resources Management Review*, *Journal of Creative Behavior*, *Journal of Occupational and Organizational Psychology*, and *Leadership Quarterly*. She is the Editor of *The Psychology of Creativity, Aesthetics and the Arts* and an associate editor for the *European Journal of Work and Organizational Psychology*. She has received the designation of fellow from the American Psychological Association, UNO's college of Arts and Science excellence in research award in 2013, UNO Award for Distinguished Research and Creative Activity (ADROCA) in 2014, and the Nebraska University System Award for research in 2017.

19:00 – **Networking reception**

**WEDNESDAY, 19<sup>th</sup> of June**

09:00 – 10:15 **Idea incubator: *Culture, language and creativity***

**Proposition for an idea incubator: The endogenous nature of creativity**

Stoyan V. Sgourev, ESSEC Business School, France

It is an established tradition in creativity research to analyze the generation of novelty by examining the personality traits of creators or relationships between them. An alternative approach is to focus instead on ideas as the unit of analysis and trace how ideas travel across space and time. Such an approach tries to capture the plasticity of ideas by tracing “idea paths”, whereby ideas emerge and mutate by changing form. How can such “idea paths” be conceptualized and empirically captured, and would this provide unique insights that cannot be obtained through more traditional methods? From this angle, creativity resides neither in social relations nor personality traits, but in the patterns of attention whereby actors identify opportunities and ideas, and the patterns of action whereby actors react to opportunities. Would an endogenous approach along these lines contradict or complement existing methods? For example, creativity in the arts is discussed from a diverse set of perspectives, such as artistic outlook and ideology (art history), personality traits (psychology), networks of relationships (sociology) or supply and demand mechanisms (economics). But scholars suggest that key developments in art are driven not just by personal traits, cultural factors or economic forces, but by complex games of mutual observation and response that may render other factors superfluous. Rather than as an ecosystem of excellence, can we think of the Renaissance as a network of creators that observed and reacted to each other, escalating ideas that often came from others?

**Purpose, the 7th P of creativity**

Asdrúbal Borges Formiga Sobrinho, University of Brasilia, Brazil

Purposes are related with personal and collective values by which even the personal purposes are shaped during the developmental trajectory of individuals, teams, groups, organizations and societies. Values, according to the way creativity is meant in a broad or narrow cultural context, can give to something, someone or some action the creative label. They can also guide and motivate each individual, as well as their communities, by allowing meanings not only to particular actions, but to sequences of organized actions or groups of actions isolated in time, and to their outputs which involve social interactions during different stages of the creative process. Thus, values can base intentions or strategies for actions, as well as responses, being essential for purposes. The main goal of this paper is to add purpose to the 6 factors of creativity – person, product, process, press, potential and persuasion – by opening a dialogue with the perspective of cultural psychology of creativity and the way it turns possible to approach dynamics among the five constituents: actor, action, artefact, audience and affordances. To reach this aim, it goes deeper on the approach of actions involved in the interrelated creative and communicational processes and after a theoretical discussion of the interfaces and tensions between the two typologies and their importance for the studies of creativity, tries to present a



methodological model for analysing creativity by approaching some phenomena in the organizational, educational or professional domains.

### **Bilingualism and creativity: Towards a situated-embodied cognition approach**

Marloes van Dijk, Utrecht University; Elma Blom, Utrecht University; Evelyn Kroesbergen, Radboud University Nijmegen & Paul Leseman, Utrecht University, the Netherlands

My pitch will focus on creativity among bilingual children. Adopting a situated-embodied cognition perspective, we regard all cognitive processes, and actions that result from these processes, are to be regarded as situated-embodied. This means that they are influenced by environmental factors and by a person's perceptions of and actions towards these environmental factors. In this view, creativity can be defined as the emerging skill of an individual to discover affordances, that may lead to creative ideas and solutions. Compared to monolinguals, bilinguals are expected to have an advantage in this respect. Bilinguals' different and enhanced conceptual system facilitate the discovery of different, more, and possibly more complex affordances. This could lead to more, and more original ideas. In a small-scale study, creativity skills of monolingual and bilingual 10-year-olds are compared with use of a visual Alternative Uses Tasks. Children are asked to come up with new, crazy, and unexpected uses for five different objects, while wearing eye tracking glasses. Eye movements provide insight into the creative process, because it is possible to investigate the extent to which children make use of their surroundings while producing unexpected uses of objects. Data collection is currently in progress; verbal responses on the creativity task will be analyzed as well as gaze patterns, but also linguistic factors that influence creativity. Our sample will consist of children from various linguistic and cultural backgrounds. We expect that the differences in language input and language proficiency in both languages, but also linguistic and cultural difference between the first and second language affect creative outcomes. In my pitch, I would like to present my preliminary findings, and discuss the extent to which these factors influence creativity.

### **The 5A's model: Inquiring into creativity development processes**

Mônica Souza Neves-Pereira, Rodrigo Rocha de Sousa & Carolina Marinho Diniz, University of Brasilia, Brazil

The cultural psychology of creativity investigates the phenomenon of creativity based on a theoretical framework that draws from the contributions of social psychology and sociogenetic theories of human development. It has an interdisciplinary relation with the fields of dialogism, pragmatism, semiotics and cultural psychology. For cultural psychology, creativity emerges from the unique differences each subject brings into his or her life experiences in several developmental contexts, mediated by the contact with countless other subjects and considering the peculiarities of each individual. Under this approach, creativity is always the result of collective actions, even if manifested via the agency of a particular individual. Under the cultural psychology of creativity, the 5A-model is a means for discussing and illustrating interactive processes between humans and culture, which give rise to creativity. This model supports a view of creativity on the move and in continuous genesis and gestation, in which Actors (A1), Audience (A2), Artifacts (A3),

Actions (A4) and Affordances (A5) dynamically interact to produce scenarios that may (or may not) lead to creative actions. This research project has investigated the 5A-model based on creativity development processes with children aged 8-9 at a public elementary school in Brasilia, DF, Brazil, with the following aims: (a) to identify interactive processes among the 5As in practices involving children at a structured classroom setting, led by their teacher; and (b) to discuss possible relations among the children's actions, the 5A model and the appearance of creative acts or the lack thereof. This research pursued a methodology of observation in class, interviews and structured classroom activities. Its data-construction is based on a microgenetic (structured activities) and interpretative (interviews and observations) assessment.

**Phenomenography: A way to investigate how creativity is apprehended by individuals in specific social-cultural contexts**

Cassie Karnilowicz Mizuno, Deakin University, Australia

There is a need for investigations that employ methodologies that allow scope for investigation of the relationship between socio-cultural context and the construction of understandings of conceptions of creativity by individuals. Phenomenography has the capacity to do this and may be useful in combination with quantitative methodologies. Knowledge gleaned from phenomenographic investigations of creativity conducted in educational contexts in specific academic disciplines has the potential to contribute to development of curricula and pedagogical practices that foster creativity that are inclusive of diversity. Key questions: 1. In what way can phenomenography offer a unique way to investigate the relationship between socio-cultural context and conceptualizations of creativity? 2. How could phenomenography be used to compliment quantitative research methods? The foundations of phenomenography are in the assumption that while we live in the same physical world we differ in ways in which we experience and conceptualize aspects of our world. Phenomenography developed from a series of empirical studies of learning and is a means of examining different ways of conceptualizing phenomena and 'systematizing forms of thought in terms of [how and what] people interpret as significant aspects of reality'" (Marton 1981, p. 177). This is achieved through analyzing interview data to identify the qualitatively different ways in which a phenomenon is apprehended by individuals and by a group of people.

10:15 – 10:30 Coffee break

10:30 – 11:45 **Idea incubator: *Sustainability, vulnerability and well-being***

**Innovation, creativity & human rights: The psychological impact of extractivism for rural communities around the world**

Zayda Sierra, Universidad de Antioquia, Colombia

The mass production of goods for food, clothing, transportation or communication are supported on innovation and creativity processes. All these goods require natural resources. However, what do we know about the social and psychological impact in the

people from the territories where these resources are obtained? The exploitation of minerals, oil, and monoculture unleashes profound territorial and social environmental impacts in many diverse regions, inhabited by rural communities and indigenous people. Today's extractive economy continues the aggressive model of colonialist relationships that characterized modern history since the XVI century (Gudynas, 2010). It impacts negatively rural communities' Human Rights. Each day peasant farms disappear and peasants are evicted from their lands or killed when they defend their rights (CETIM 2018). Extractivism also affects the "territory-body" of women by: 1) the alteration of the vital cycles of nature derived from deforestation and contamination of water and land; 2) the loss of traditional practices and knowledge that may be fundamental for processes of adaptation to global warming; 3) the loss of food sovereignty which impoverish and affect the role of women within their communities; and 4) the physical and sexual violence, prostitution dynamics, and sexual exploitation of minors as a result of the increase of the male population in the territories derived from the mining enclaves (Cardona, 2019). How innovation and creativity theory and practice should be transformed to take into account the right to living-well of rural people in their territories?

### **Walk the Space**

Ásthildur Jónsdóttir, Switzerland

How can a participatory art project stimulate students' creativity? For a number of years, I have been involved with issues concerning the ecology of the planet. With my works Walk the Space I want to bring attention to how human interaction can further understanding of, and the practice of wellbeing with respect to the integrity of nature. With participation, I create settings for people to experience significance through actions performed in close connection with the spirits of nature. Creativity is one of the most powerful characteristics in every human with creative sensitivity, being a quality that is not limited to the genial character or to a rare aptitude of an individual in particular. In this sense, according to the principle that creativity is a common good in society and not an exclusive quality of artists, it is possible to engage participants in the social project activities and stimulate their creativity for their own advantage. I offer an interaction with the site-specific participatory project Walk the Space that will be located in Webster's open surroundings during the conference. Environmental conservation and sustainable development are among the key challenges faced by countries and communities across the world. I would like to encourage the conference participants to engage in the space, both physically and psychologically, which gives the potential for reflection on how the two relate to one another. Can involvement with skills that stimulate creativity create cultural revitalization of the surroundings of Webster University?

### **Evaluation of the creativity process with adolescents in the context of social vulnerability, under the understanding of cultural psychology**

Suellen Rodrigues Kotz, Jane Farias Chagas Ferreira, University of Brasilia, Brazil

Creativity is a broad topic for discussion. In this moment, the focus will be on understanding the subject from the conceptual prism developed by Glaveanu (2010), the

author presents an approach based on cultural psychology, in which the social and cultural context exerts an important influence on the development of creativity. Given this delimitation, there is a research project in development, with the intention of verifying / describing the creative process of adolescents in a context of social vulnerability based on theoretical assumptions of cultural psychology: some of the objectives, is to verify how this process is constructed, as is socially recognized, as the activities of adolescents are mediated. For the future data collection, the subjective camera use methodology will be used. Therefore, I take the opportunity to discuss the use of subjective cameras in this context. And what is the most appropriate methodology to perform the analysis of the data found in the research?

### **How can the creative process of theatre contribute to the psychosocial wellbeing of crisis-affected communities?**

Sonya Armaghanyan, Armenia

In times of crisis, violence and destruction, the existing protective supports are eroded and affected people face a risk of diverse psychological and psychosocial problems at individual, family, community and social levels. Loss and devastation have a collective impact and disrupt the social cohesion of communities and the existing socio-relational systems, therefore making the process of coping even more difficult. The sense of not belonging and the need to re-define identities take a toll on lives of individuals and can have a chronic negative effect in day to day livelihood activities. Psychosocial wellbeing is not limited only to the individual, but it includes the collective wellbeing of a community, including the social factors, cultural elements, the inter-relation between individual and collective behaviors, as well as the thoughts and emotions. The creative process of theatre allows to explore all these elements in a safe environment and contribute to the psychosocial wellbeing of crisis-affected communities. Through storytelling and symbolism, theatre facilitates a participatory and playful process for exploration of a new environment, empowerment of differences and shared interests, de-construction and redefinition of identities and roles, personal and collective reflection through play and metaphors, shared emotional connectedness, physical projection of thoughts and emotions with body movement and voice. All these factors in a safe way enable a therapeutic and healing process through theatre. How can theatre facilitate a participatory process for communication with (affected) communities?

### **The benefits of creativity for wellbeing: Informing and engaging children and young people**

Sarah Asquith, Leeds Beckett University, UK

The relationship between creativity and wellbeing is multi-faceted. On one hand, psychopathology is associated with greater creativity, particularly in the arts. On the other hand, creative activity is widely used as a therapy for mental and physical illness (Forgeard & Eichner, 2014). Indeed, creativity is associated with positive wellbeing in a number of different ways. For instance, engaging in creative activity on one day was associated with positive affect and flourishing the following day, suggesting that creative activity may

produce feelings of flourishing from engagement in self-motivated tasks (Conner, DeYoung, & Silvia, 2018). It may also enable experiences of flow (Csikszentmihalyi, 1996) and feelings of competence and achievement (Forgeard & Eichner, 2014). Creativity might also contribute to wellbeing by enhancing psychological flexibility (Forgeard & Elstein, 2014). While some empirical evidence supports the association of extracurricular activities and creative arts programmes with positive outcomes (including wellbeing) in children and young people, few studies have examined how participation may change as young people move through stages of education and into the world of work. It is important to understand the different ways in which creative thinking and creative activities contribute to wellbeing, and to communicate them to children and young people as they move through the education system, so that they can retain the benefits of creativity and creative practice for wellbeing through the lifespan.

11:45 – 12:00 Break

12:00 – 13:00 **Idea incubator: *Diversity, participation and communal living***

### **Perspectives that broaden creativity**

Bem Le Hunte, University of Technology Sydney, Australia

How can we broaden our research perspectives to access novelty? Whilst our universities privilege mental/thinking activities, other ways of knowing can inspire unusual angles on discovery. In an Honours stream in an Australian degree – the Bachelor of Creative Intelligence and Innovation – we have explored many different disciplinary ways to access novelty and insight – Indigenous ways of knowing, Chinese knowledge, Vedic knowledge, listening as a way of knowing, etc. As well as this, we have investigated how our worldviews impact on what we know, who we are, and how we know. The results have shown that if we can open up a kaleidoscopic world for our young researchers that is experientially expansive, we are better able to connect knowledge to self – epistemology to ontology. By allowing students to investigate themselves as the subject of research – as well as themselves in relation to their cohort – we can develop what we describe as a ‘conscious, creative collective.’ This novel approach to research does not aim to take students into an intellectual ghetto, but rather into the blue sky of possibilities, passions and connections. By inviting many deep thinkers and practitioners to play in the same research space with student researchers, we open up what it means to know and discover well beyond the traditional boundaries of the university.

### **Consensus-building, curation, or extraordinary insights? When and why diversity impacts creativity in different ways**

Hillary Haley, Executive Director of Behavioral Science, RPA, USA

How do diverse points of view influence the creative process and creative outcomes? Research on this topic suggests three different roles for diverse perspectives: Consensus-building—which can lead to universally “acceptable” but often “watered down” solutions.

Curation—which can elevate and highlight a single distinct perspective, and help raise awareness about the point of view of an underrepresented group, but typically fails to reflect consensus, and fails to leverage the full power of a diverse group. Extraordinary Insights—the promise and goal of bringing diverse minds together and creating solutions that extend beyond anything that a single contributor brings to the table. Understanding when and why diversity leads to these different outcomes is incredibly important given the different value and utility of the outcomes. Several streams of past research have touched on these questions. Most notably, researchers adopting the information/decision-making perspective on diversity have explored how diverse points of view help grow both the raw pool of ideas on the table, and elaboration surrounding those ideas (e.g., Ancona & Caldwell, 1992; Hoever, van Knippenberg, van Ginkel, & Barkema, 2012; Hülsheger, Anderson, & Salgado, 2009; van Dijk, van Engen, & van Knippenber, 2012; van Knippenberg, De Dreu, & Homan, 2004; van Knippenberg & Schippers, 2007). Separately, research in the software development world (e.g., Kolko, 2014) has demonstrated huge creative gains from incorporating perspective-taking into the development process, given the right circumstances. Still other research has suggested boundary conditions whereby different points of view might effectively suppress innovative thinking (Goncalo & Staw, 2006; Hattula, Herzog, Dahl, & Reinecke, 2015).

In this proposal, the hope is to explore what the major boundaries/conditions are that lead to these different outcomes, and sketch a research plan for studying and documenting them in more detail.

### **Creativity is conversation?**

Patricia C. Elton, Northcentral University, USA

Creativity as conversation reveals itself in enough literature across the globe, and across socio-cultural perspectives, which explains why creative youth development blossomed during large immigration settlements in America in the late 1800s (McCarthy, 2018). Creativity is a conversation between intangible insights and tangible externalities immersing oneself or a group in the free flow of ideas. Creativity thrives through expression in all forms without formal assessment, focused on oracy, non-violent communication and collaboration. Findings in literature suggest that a series of conversations, whether expressed through ancient pictographs, music, arts, crafts, essays, media, begins with thought, and a word. One of the oldest historical accounts on creative mastery Vedic ancient text's provide the conversational meaning of creativity, "*Vac* (Word)" – total *immersion* in creative activity from the idea to the manifestation (Raina, 2015), and *Veda* holds a *unitive view* of consciousness and creative *coexistence*. The process of creativity includes facets in the nature of truth, rising beyond one's own perspective to a higher view consciousness, exploratory thinking, meaningful conversation and family engagement within project-based activities build community interconnectedness. Collaboration teaches non-violent oracy, empathy when learning meaning from other stories and crafts. A research project including international scholars can collaborate on the theoretical framework that creativity is conversation. Cross-discipline scholars can exchange data findings gathered in the field, primarily in rural and

distressed urban areas, within mobile creative youth development centers (CYDs) with compatible, interactive technology.

### **How to learn to live together?**

Hanna Ólafsdóttir, University of Iceland, Iceland

Democratic culture needs to be taught which requires the commitment of citizens, educators and trainers. Research topic/aim is to draw attention on how the aesthetic subjects contribute to the understanding of the challenges related to citizenship (identity, loyalty, participation). How can we develop skills and competencies related to citizenship; such as the capacity for communication and dialogue, the capacity to live with others, to recognise and accept differences, critical thinking, and participation by working in an aesthetical collaborative learning approach. Through the years TEN, Teacher Education Network with a special focus on the aesthetic subjects in the teacher education has organized several interdisciplinary projects in the Nordic and Baltic countries. The title of the project for 2016 – 2019 is Freedom (Copenhagen 2017) / Equality (Iceland 2018) / Brotherhoods – Sisterhoods /Solidarity (Stockholm, 2019). My pitch is based on the methods used in this project the outcome, what we have gained, obstacles, etc.

13:00 – 14:00 Lunch break

### **14:00 – 15:15 Workshop: *Exploring design thinking with found objects – A mini design challenge***

Dr. Basiyr Rodney, Webster University, USA

Dr. Natalie Thomas, Webster University, USA

Prof. Theodore D. R. Green, Webster University, USA

Lauren C. Schoellhorn, Webster University, USA

One method used to teach creative design principles and to introduce the design thinking framework to educators is the found objects design challenge. This dynamic and collaborative instructional workshop uses process modeling and found objects as a way to introduce design thinking to students. In this hands-on workshop, faculty from the Education and Innovation program at Webster University will demonstrate this method. Participants can expect to actively engage in this framework and this method for introducing it. The workshop relies on collaborate teams and hands on engagement.

**Basyir Rodney**, PhD, is Associate Professor of Educational Technology at Webster University where he prepares a new generation of caring, reflective and innovative teachers. His main areas of expertise are the professional development of educators and the enhancement of learning environments with digital-age technologies. Basyir also researches strategies for improving Technology Pedagogy and Content Knowledge (TPACK) using mobile and cloud-based technologies. Dr. Rodney is recognized as a visionary who continually explores ways in which digital-age technologies accelerate self-regulation and student learning. An evangelist for the advancement of democratic learning environments, Basyir is passionate about the role technology plays in supporting the thinkers of

tomorrow. Of additional importance to him is the equity of access and the level of personalization that mobile technologies provide for traditionally underserved and marginalized learners.

**Natalie Thomas**, PhD, is currently an adjunct professor, for Webster University, with teaching experience in Applied Psychology, Teacher Education, Global Citizenship, Program Evaluation, Business Administration and Public Policy. Bringing practical experience as a Superintendent of Schools, Program Evaluator, School Psychologist and Organizational Consultant, Dr. Thomas weaves creativity, innovation and best practices into daily work with young children, families, educators and organizational leaders. She is known as an innovative leader who builds partnerships with community, agencies, and businesses for the purpose in enhancing services for students, families and organizations. Current areas of interest include: working collaboratively to develop authentic learning opportunities for university students to bring practice skills that can positively impact the lives and futures of others, building coalitions of learners focused on social justice, increasing community efficacy and effectively using community resources migrant families. She also serves as a School Psychologist for the St. Louis Public Schools.

**Ted D. R. Green**, PhD, is a Professor in the Teacher Education Department, School of Education at Webster University. Green just published a book *Oh Freedom After While: The 1939 Missouri Sharecropper Protest* that supports the documentary of the same name. Currently Green is serving in his 4th year on the National Council for History Education Board of Directors. He is the Chair of the Professional Development Committee. He has also been a consultant on more than 35 TAH Grants in the United States and 5 TAH Grants in the St. Louis metro area. Green works with the National Park Service training park rangers and assisting with curriculum. Recently Green completed a Fellowship in the Netherlands, where he studied in Leiden, and taught classes on International Education and Dutch History. Green continues to work for the Colonial Williamsburg Foundation, where he has been writing curriculum and training educators for over twenty years.

**Lauren Schoellhorn** is an adjunct professor within the Education and Innovation program within the School of Education. During her time in this program she has taught and developed multiple courses that serve within the core of the program. Lauren is also a thirteen year educator at Eureka High School in suburban St. Louis. Her experiences as an AP World History, AP Art History and Psychology teacher at the high school level have allowed her to develop expertise in the implementation of creative methodologies and technologies within the classroom setting. She specializes in the ways in which historic cemeteries can be utilized as methods for creative student learning, a benefit of her time serving as a Master Guide at historic Bellefontaine Cemetery in North County St. Louis. Lauren has presented at conferences for the National and Missouri Council for the Social Studies and is thrilled to have the opportunity to share her knowledge and enthusiasm in an international forum.

15:15 – 15:30 Coffee break



15:30 – 16:45 **Workshop: *Teaching creativity in higher education***

Prof. Todd Lubart, Université Paris Descartes, France

Dr. Vlad Glaveanu, Webster University Geneva, Switzerland

The workshop will start with a brief historical overview of creativity from prehistory to the present, of its definition and the multivariate model of creativity, and argue for the need for a social approach and an understanding of its consequences in education. We will then propose an exercise that engages divergent and convergent thinking on ways of using the "Monopoly" game (with modified rule or other ideas) in order to get students in higher education to engage their creative thinking. The workshop will end with a discussion of how we can foster teaching creatively and teaching for creativity at the university.

**Todd Lubart**, PhD, Professor of Psychology at University Paris Descartes, Director of the LATI Lab in Paris, co-head of the Master in Psychology and Economics jointly organized by Paris Panthéon Sorbonne and Paris Descartes. Todd holds a PhD in Psychology from Yale and has published many highly cited papers in scientific journals and books. He co-authored with Robert Sternberg the book *Defying the crowd: Cultivating Creativity in a Culture of Conformity*. He is a member of the Editorial Board of the *Creativity and Innovation Management* journal.

**Vlad Glăveanu**, PhD, is Associate Professor and Head of the Department of Psychology and Counselling at Webster University Geneva, Switzerland, Associate Professor II at Bergen University, Norway, and Director of the Webster Center for Creativity and Innovation (WCCI). He obtained his PhD from the London School of Economics and his work focuses on creativity and culture, collaboration, perspective-taking, political imagination and social development. He is the editor of the *Palgrave Handbook of Creativity and Culture* (2016) and the *Oxford Creativity Reader* (2018), and co-editor of the *Cambridge Handbook of Creativity Across Domains* (2017) and the *Oxford Handbook of Imagination and Culture* (2017). Vlad received in 2018 the Berlyne Award from the American Psychological Association for outstanding early career contributions to the field of aesthetics, creativity, and the arts.

16:45 – 17:15 Break

17:15 – 18:15 **Panel: *Art, revolution and diaspora***

A conversation with Marisa Cornejo and Aissa Deebi, moderated by Julianna Sandholm-Bark, Webster University Geneva, Switzerland

What is the role of art in the context of diaspora? How does art help artists perform their identity? How do real politics intersect with the politics of display? These are the kinds of questions that will be discussed during this panel.

**Marisa Cornejo** is an artist based in both Switzerland and France. She has a Bachelors Degree in Visual Arts from the UNAM, Mexico and a Masters Degree from the CCC, HEAD, Geneva, Switzerland. Marisa was born in Santiago de Chile in 1971 and left with her family

after the coup d'Etat in 1973, to live in exile in Argentina 1973-76, Bulgaria 1977-78, Belgium 1978-80, Mexico 1980-98 where she studied dance, visual arts and collaborated in the art collective La Panadería in México City. In 1998, she moved to England where she became a mother and 2002 found her in Brussels, Belgium. Based in Geneva since 2005, she currently works with the themes of memory, identity and forced migration through drawing her dreams as an artist researcher.

**Aissa Deebi** is a Palestinian-American artist based in Geneva. His early work investigated the complexity of daily practices in post-1948 Palestine. Later, Deebi's work tackled the theme of immigration, alienation, and an analysis of diaspora as a creative space. His work has been exhibited globally including Art Dubai, The Palestinian Art Court – Al Hoash, (Jerusalem), Birzeit University Museum (Palestine), Çanakkale Biennale (Turkey), Kunsthalle Osnabrück (Germany), The 55th Venice Biennale (Italy), Art Lab Gnesta (Sweden) Berlin Art Laboratory (Germany), Art Space Gallery at Sang Myung University (Seoul, South Korea) Darb 1718 (Cairo, Egypt), The Queens Museum of Art (New York), Haus am Lutzowplatz (Berlin), Tanit Art Gallery (Beirut, Lebanon), Beirut Art Fair (Lebanon), Asia-Pacific Triennial (Taipei, Taiwan), and The Gallery at VCUarts, Qatar (Doha). Deebi has held several leadership positions teaching art and design at a number of institutions including the Winchester School of Art, the University of Southampton in the United Kingdom, Centro de Estudios Superiores de Monterrey Design, Mexico and Chulalongkorn University, Bangkok Thailand, The American University in Cairo, Montclair State University and currently Deebi is Visiting Reader in Contemporary Art of the Middle East at Birmingham City University, United Kingdom (UK).

**Julianna Sandholm-Bark** (moderator) is Assistant Professor and Head of the Global Citizenship Program at Webster University Geneva. She is currently working on a research project on Geneva's contemporary art scene and is involved in a number of curatorial projects. She also hosts the Meet the Artist Lecture Series [add hyperlink: [https://wcci.webster.ch/events/meet\\_the\\_artist/](https://wcci.webster.ch/events/meet_the_artist/)] and regularly contributes to the Webster University Geneva Podcast [add hyperlink: <https://podcast.webster.ch/category/meet-the-artist/>].

18:15 – 19:00 **Keynote: *Anthropological reflections on the ways of the hand and the poetics of clay***

Dr. Lambros Malafouris, University of Oxford, UK

Human beings have always relied on the skills of the hand for exploring their creative potential. The process of making by hand lies at the intersection between embodied cognition and material culture – linking the plasticity of the brain to the incredibly variety of bodily techniques, materials and forms of material culture. Still, the full creative dimensions of this process as well as the changing relationship of the human hand with past and present material culture are not well understood and require cross-disciplinary research. New embodied, extended, distributed and enactive perspectives in the cognitive sciences are changing the way we understand the complexity of the active mind and offer alternative ways to conceptualize the dialogue between maker and material. In my talk I

will be focusing on one specific material with long archaeological history and cross-cultural significance, i.e., clay and the craft of ceramics. The morphogenetic potential and plasticity of clay offers a unique kinaesthetic resource for studying the creative ecology of handmaking and exploring questions about skill, memory, distributed intelligence, material agency, tradition and innovation.

**Lambros Malafouris**, PhD (Cambridge) is a Senior Research Fellow at the Institute of Archaeology and Keble College, University of Oxford. He was a Balzan Research Fellow in Cognitive Archaeology at the McDonald Institute, University of Cambridge (2005-2008). His primary research interests lie in the archaeology of mind and the philosophy of material culture. Dr Malafouris' publications include: (2013) *How things shape the mind: A Theory of Material Engagement*. The MIT Press; (2010) (eds) *The Cognitive Life of Things: Recasting the boundaries of the mind*. CUP (with C. Renfrew); (2008) (eds ) *Material Agency: Towards a non- anthropocentric approach*. Springer (with C. Knappett); (2008) (eds) *The Sapient Mind: Archaeology meets neuroscience*. OUP (with C. Renfrew & Frith C.). Dr Malafouris is directing the European Research Council (ERC) Consolidator Grant, HANDMADE (No 771997 European Union Horizon 2020).

19:00 – **Networking reception**