

PROGRAM AT A GLANCE, CREATIVITY WEEK, 3<sup>rd</sup> EDITION  
SERENDIPITY IN THE CREATIVE PROCESS

IN PARTNERSHIP WITH THE SERENDIPITY SOCIETY AND  
THE INTERNATIONAL SOCIETY FOR THE STUDY OF CREATIVITY AND INNOVATION

WEDNESDAY, 9<sup>th</sup> OF JUNE

ALL TIMES BELOW ARE IN SWISS TIME (Central European Summer Time)

00:00 – 00:45 **Keynote: On uncertainty and its role in creative thought and action**  
Ronald A. Beghetto, Mary Lou Fulton College at Arizona State University, USA

This talk will explore on how different experiences and encounters with uncertainty, including states of “genuine doubt” play a role in creative thought and action. Implications for creativity theory, research, and practice will also be discussed.

Ronald A. Beghetto is an internationally recognized expert on creative thought and action in educational settings. He holds the Pinnacle West Presidential Chair and serves as a Professor at Arizona State University. Professor Beghetto is the Editor for the Journal of Creative Behavior, series editor for Creative Theory and Action in Education (Springer Books), and is a Fellow of the American Psychological Association and the Society for the Psychology of Aesthetics, Creativity and the Arts (Div. 10, APA). More information on Ron can be found at: [www.ronaldbeghetto.com](http://www.ronaldbeghetto.com)

00:45 – 01:45 **Paper presentations**

Margaret E. Webb, Daniel R. Little and Simon J. Cropper (University of Melbourne, Australia) – *Do ‘unusual experiences’ make ‘unusual responses’ seem meaningful? Investigating positive schizotypy underlying creativity as a bias for the prepared mind*

Is the tendency for schizotypy (a facet of openness to experience describing apophenia and magical ideation) to lead to a greater number of unusual associations due to the perception of meaningful semantic connections between distantly/randomly linked concepts, or due to a bias towards saying that objects are associated without perceiving any connection? To test this, we collated data on the alternative uses task from four studies ( $N = 521$ ) to generate a stimulus set (75 items) scored according to frequency of occurrence (five most, five median, and five rare uses per item). We asked novel samples of participants across three studies ( $ns = 189, 160, \text{ and } 249$ ) to complete adaptations of the alternative uses task, and then to rate the stimulus set according to whether the proposed uses were practical, original, inappropriate, novel, and predictable. We found that individuals high in positive schizotypy were consistently more likely to report perceiving meaning in uses across task types, and this relationship was most pronounced for rare

uses. This suggests that meaning-making may partially account for individual differences in schizotypy and openness.

Dan Harris (RMIT University, Australia) – ***Serendipity and the creative random***

This talk explores the power of a creative ecologies approach for the training and work of those in creative and cultural industries, with deep resonance and recognition of the peripatetic nature of all creative ‘success’. Despite big talk about 21<sup>st</sup> century skills and global workforces, this talk challenges teachers and practitioners to work outward from creative relational resonances and relationships into diverse disciplines and fields, using a more relational and ecological approach rather than the pervasive individualist ‘slash culture’ which currently dominates (Kim 2011). Extending systems and network theories to growing sustainable creative environments and practices, this talk celebrates the risk, surprise and accidental leadership of Australia’s resistant culture, pivoting between the Asia Pacific and the global north, to lead a more holistic and relational approach to creative production, sustainability and collaboration as the ‘lucky country’ that sustains its value and heart through continual fluidity if not innovation. Moving beyond Csikszentmihalyi’s (1999) systems theory model for creativity, a creative ecology (Harris 2016; 2017) approach starts with the culturally- and temporally-specific nature of creative practice and geopolitical resistance. Smashing Csikszentmihalyi’s binaries of individual/field, the creative ecology approach argues the interconnectedness of non-human, new materialist, and divergent thinkers as the best (yet most difficult) way forward in sustainably responding to globalisation and the crisis of the Anthropocene, from a non-centrist subjectivity that recognises power in the margins.

Alistair McCulloch (University of South Australia, Australia) – ***Serendipity and doctoral education***

Research is concerned with uncovering the unknown or explaining the as-yet not understood. One important mechanism through which this uncovering and explaining takes place is serendipity and many famous instances of chance favouring ‘the prepared mind’ can be found. Discussions of the role of serendipity in the research process tend to focus on discoveries made by established scientists and/or those in the STEM (Science, Technology, Engineering & Maths) disciplinary areas. Accidental discovery is, however, found in the PhD (in the work of early career researchers) and across all disciplinary areas. PhD students must make an original contribution to knowledge and, increasingly, are expected to do it more quickly than hitherto. The PhD process is often messy and iterative, conditions the literature suggests can contribute to (and benefit from) serendipity. Anecdotal evidence suggests that serendipity plays a significant role in many peoples’ doctoral studies. This was certainly the author’s experience. This paper draws on more than 350 responses to an online survey examining the experiences of doctoral degree holders or candidates about the role or roles (if any) played by serendipity in the pursuit of their doctoral degrees. It also explores the views of respondents on the conditions promoting or hindering serendipity in doctoral degrees. These results are examined in the context of developments in the contemporary doctoral degree, and recommendations are

made about the future design, organization, and pursuit of doctoral degrees so that serendipity may remain an important element in the ‘doctoral mix’.

01:45 – 02:45 **Panel: Designing for serendipity**

Danah Henriksen, Mary Lou Fulton College at Arizona State University, USA  
Punya Mishra, Mary Lou Fulton College at Arizona State University, USA

“...for us to truly create and contribute to the world, we have to be able to connect countless dots, to cross-pollinate ideas from a wealth of disciplines, to combine and recombine these pieces and build new castles”  
— Maria Popova, Brain Pickings

Creativity is combinatorial in nature, as creative ideas often emerge from combining pre-existing ideas and concepts in unique, fresh, and original ways. The novelty aspect of creativity means that there is often an element of the “unexpected” in creative discovery. Sometimes a creator experiences discovery (however big or small) through what can appear to be a happy accident, or unplanned creative emergence through unique combinations into new artifacts or ideas. This serendipity experience in creative work is real, important, and often surprising. But at the same time, it is also still often the result of circumstances and preparation—through the development and building of bits and pieces of what has come before—mixing, remixing and recombining ideas to create new forms, new structures, new possibilities. Hence, the famed remark from Louis Pasteur that “chance favors only the prepared mind.” This reflects how creativity requires the ability to recognize and see possibilities but also the opportunity to connect and engage with different views, perspectives, stories, ideas and more.

Increasingly, however, we live in a world of filter bubbles and echo chambers, where cognitive diversity, or the ability to challenge our own thinking and structures, can be difficult to find. The question for creative practitioners and researchers is how can we design to support such creative serendipity? How might we create systems and architectures that allow for creative happy accidents? In this panel we will explore the value of serendipity, and how physical and online spaces can be intentionally designed to enhance the chance encounter.

Dr. Danah Henriksen is an Associate Professor of Educational Leadership and Innovation in the Mary Lou Fulton College at Arizona State University. She studies the intersection of creativity, technology, and design in education. Her work has been published in peer-reviewed and practitioner journals and presented internationally. She is an Associate Editor of Education Policy Analysis Archives and serves as a creativity working group leader for EDUsummit—a UNESCO global consortium of educational technology leaders, and she is co-Chair of the Creativity SIG for the Society of Information Technology in Teacher Education. For more info: <http://danah-henriksen.com>.

Dr. Punya Mishra is Associate Dean of Scholarship & Innovation and Professor at the Mary Lou Fulton Teachers College, Arizona State University. He is internationally recognized for his work in technology integration in teaching; the role of creativity and aesthetics in

learning; and the application of design-based approaches to educational innovation. He has received over \$7 million in grants; published over 100 articles and edited 3 books. He is an award-winning teacher, an engaging public speaker, as well as an accomplished visual artist and poet. You can learn more about him at <http://punyamishra.com/>

02:45 – 03:45 **Paper presentations**

Mônica Souza Neves-Pereira (University of Brasilia, Brazil) – ***Serendipity and creative processes in the educational experience of Black people***

Creative processes tend to benefit from chance, luck or fortune. There is a concept for these situations, called “serendipity”. The field of research in the psychology of creativity has long tried to understand the possible relationships between chance (lucky or not) in human creation. Since 1928, when Alexander Fleming forgot his study material on a table in his laboratory, went on vacation and, on his return, found unexpected results in the material that led to the discovery of penicillin, the concept of serendipity has intrigued creativity investigators, suggesting relations between the two processes that are worth studying. The way we understand the creative phenomenon and its development processes will differently position us concerning the concept of chance. If creativity is understood as a human function, which develops along the individual’s life cycle, in his interactions with social others within sociocultural contexts, in a dialogical way, mediated by multiple processes of meaning-making and interactions with the world, the relationships between creation and serendipity take specific formats in different racial contexts. This presentation aims to discuss the encounters between serendipity and creativity by analysing the educational processes of black students. This theoretical approach consists of a very specific sociocultural context, where black people experience all their development processes in different ways, when compared to white people. Issues such as racism, discrimination and prejudice, permeate and undermine black students’ schooling experiences and possibilities to develop creativity, often making the perception and role of serendipity something even more complicated. Not even chance happens in the same way when we dealing with exclusive and discriminatory sociocultural contexts, characterized by prejudice and racism towards black people. We have to analyse these phenomena from their own perspective and consider that racism has the power to change the life experiences of different persons, making it very difficult for some people to take advantage of chance to engage themselves in acts of creation.

Asdrúbal Borges Formiga Sobrinho (University of Brasilia, Brazil) – ***Good things come to those who wait or to those who work? A discussion about the importance of chance to creativity or vice-versa***

Can someone be creative by chance? The literature about creativity emphasizes that creative productions are the outcome of hard work, if not in a particular project, in a network of projects one individual is engaged during a given moment, and also involving projects developed during someone’s work and life trajectories. To exemplify this assumption and, through the mediation of the concepts of purpose and uniqueness,

problematize the relation between chance and creativity, it's presented a case study of a bachelor in Geography who created a tactile map for blind people use to walk at the campus of University of Brasília, Brazil. He certainly did not stumble or simply woke up someday with a totally unexpected idea. Instead, there are, much more than aspects of his personality and behavior, particularities of his interaction with family, teachers, colleagues, society and culture, and with the work itself, which shaped his uniqueness especially during the academic path and, thus, the uniqueness of the production chosen for this study. The findings can contribute for current and also further generalizations about what creative or at least innovative productions are made of and how they are made by the way some individuals work and interact with others and with environmental factors.

Takeshi Okada (University of Tokyo, Japan) – *Serendipity and inspiration*

Encountering outside of one's repertory could facilitate his/her creativity. Serendipity is one of such processes. Serendipity is the process in which by encountering unexpected incidences, people change goals and make discoveries or inventions. Inspiration is another such process that facilitates one's creativity. Inspiration is the process in which people encounter something outside of their repertories and become excited, entertain new ideas, and motivated to do something. Based on our studies on inspiration, I will talk about the similarities and differences between those two processes and discuss the relationship between them.

03:45 – 04:30 **Keynote: Who is at the wheel? Intentional serendipity as creative encounter – a decolonised, literary perspective**

Bem Le Hunte, University of Technology Sydney, Australia

Creative writers have a boundless canvas, using words as they do to explore the outer (and inner) regions of knowledge. Starting with the vast unknowns of the 'tabula rasa' or blank page, any pathway can lead in absolutely any direction. So where are the signposts? And how do writers rely on serendipity to guide them? From fiction that begins with the real to the real that veers towards fiction, I describe and argue for a practice I describe as 'intentional serendipity' – a complex combination of trust, openness, and contrivance – a downright forced encounter with the muse. I explore not the 'prepared mind' of Pasteur, but a more decolonised perspective on knowledge and where it resides – and ways that have been used to conjure inspiration – including through encounters with characters in the cultural imaginary that figure large in guiding serendipity – from Calliope, the Greek muse of epic poetry, to Lorca's goblin, Duende.

Professor Bel Le Hunte is an international author and an expert in the field of Creative Intelligence. Over the past three decades she has worked across a broad range of creative industries, from advertising and journalism, to publishing and new media. She's been a creative consultant, creative director, brand consultant and copywriter (in the UK, Australia and India) for over 500 brands across a diverse range of media – covering the world's most successful blue chip companies to social enterprises and start-ups. In her professional life, Bel has focused on digital innovation, educating consumers, clients,

students and colleagues on the creative potential of next generation technology since the time she was creative director on the launch of Microsoft Windows '95. Bel's research interests lie in the thinking, theory and practice of creativity and in trailblazing educational innovation. She also has a research interest in cross-media innovation, storytelling and the social, cultural and political impact of media consumption. At UTS, Bel is the course director for the Bachelor of Creative Intelligence and Innovation, responsible for the interdisciplinary integrity and inspiration behind this flagship combined degree. She teaches creative thinking, theory and practice across disciplines from Anthropology to Media and Creative Writing – and works with academics from across all faculties at UTS as well as with industry stakeholders, to create this world-first, future-facing transdisciplinary degree. Currently, Bel is working on her fourth book. Her novels, short stories, articles and commentaries are published internationally to critical acclaim. Her most recent passion is a start-up with fellow authors at [www.wutheringink.com](http://www.wutheringink.com) – the world's first author-run portal for published writers.

04:30 – 05:30 **Panel: Creative giftedness and serendipity in primary and secondary schools**

Connie Phelps, Emporia State University, USA

Tracy Russman, Olathe West High School, USA

Kent Hicks, Nelson Elementary School, USA

What interaction might serendipity play in the development of creative giftedness in children and adolescents? Gain insight and understanding of the real teaching and learning world of creative giftedness through discussions with primary and secondary level gifted facilitators and a teacher educator of gifted education. Based on the five-point Tannenbaum Sea Star Model of Giftedness imagery, the panel explores multivariate factors of creative giftedness with an emphasis on “chance” and specific examples from experienced teachers.

Connie Phelps, EdD, directs the Gifted Education graduate program at Emporia State University in Kansas, USA. She teaches 18 hours of classes and practica in the Gifted, Talented, and Creative program, including a creative teaching and learning course. During the past 17 years, she trained hundreds of gifted facilitators throughout Kansas and mentored former students as PhD candidates. Named the inaugural Dr. John E. King Endowed Professor at Emporia State University for her impact on students, she encourages serendipity and creativity in their classroom through her research in these areas.

Tracy Russman teaches gifted secondary level students at Olathe West High School in Olathe, Kansas, USA. Tracy brings a rich background of professional experiences in journalism to her gifted education classes. A graduate student in the Gifted, Talented, and Creative endorsement program at Emporia State University, Tracy applies creative teaching and learning strategies in her gifted classes that anticipate serendipity.

Kent Hicks taught Spanish high school classes in the Wichita Public Schools when he decided to pursue the Gifted, Talented, and Creative endorsement at Emporia State

University. Now a gifted facilitator at Nelson Elementary School, Haysville, Kansas, USA, Kent implements Creative Problem Solving (CPS) methodologies to enhance creative giftedness in his students and appreciates inspiration gained through moments of serendipity.

05:30 – 06:00 **Keynote: Breaking the line: Serendipity and linear, bounded models of creativity**

Wendy Ross, London Metropolitan University, UK

Creativity is the generation of something novel and useful. Both what counts as novel and what counts as useful have been matters of discussion, and this talk will not be rehashing those debates. Suffice to say that novelty is best considered as multidimensional; as too is usefulness. What has been less of a focus is the ontological locus of that creativity: it is overwhelmingly considered as residing in the inner characteristics of the creator. This hylomorphic model, describing a creator imposing an idea on inert matter and transforming it in line with an internally generated plan, dominates thinking about creativity. This is in no small part down to the casting of creativity as an epistemic virtue and the, for the main unwritten, third pillar of creativity, that of meaningfulness. That is, schizophrenic word salads are examples of something which is not creative even if novel and, arguably, as useful as some other forms of literature. This instinct to draw a line between true creativity and unintentional products underlies anxieties about creativity generated by non-intentional algorithms and puts accidentally created work of great beauty outside of the bounds of creativity research. It also reflects a mind/world dualism which inescapably permeates all our thoughts as we consider our interactions with the material world. However, a serious consideration of serendipity aims to break the binary nature of such thinking. In serendipitous moments, the environment is not an influence, harnessed in the service of the explicitly delineated human mind, nor is it the generator of ideas that are merely observed. Instead, serendipity forces us to dissolve these boundaries of agency and to distribute epistemic credit across both internal and external forces. Along the iterative heteroscalar pathway of creativity, serendipity is the moment when creativity is truly emergent from the properties of both person and material. Recognising that these moments exist and working towards identifying them adds to the complexity of understanding this intangible moment.

Wendy Ross is a Senior Lecturer at London Metropolitan University. She is interested in how creativity and problem solving are facilitated by the interaction with an uncertain environment and the moment when cognitive agency is distributed across both person and objects. She investigates this in a variety of ways from experiments to focused ethnographies all using detailed videographic analysis. She is developing a theory of accidental cognition which looks closely at the way that accidents intrude on our thought processes and when we may be best placed to take advantage of these environmental hints. She is the co-editor of the forthcoming *Art of Serendipity and Serendipity Science*.

Gerhard Bruno Erich Lock (Tallinn University, Estonia) – *The unexpected, micro-moment opportunities and serendipity as pedagogical concepts in music, the arts and beyond*

In this paper the basic principles of the following concepts will be discussed and compared: 1) micro-moment opportunities and pedagogical creative improvisation (Houman 2017, based on Beghetto 2009), 2) the “interfere” principle as part of the Functional / Compositional Continuum (FCC) model (Bruford 2018, based on Lock 2011a), and 3) Serendipity (Ross, Vallee-Tourangeau 2020, Ross et al (under review)). Central in all three approaches are the being-in-the-moment as well as expectation and performativity aspects. Micro-moments in teaching invite to “expect the unexpected”: students may ask unexpected questions or act differently that may take the lesson off the planned course – pedagogical creative improvisation can help the teacher in such situations. The “interfere” principle enables the musician to decide how to participate in the running creative process: passively vs actively, extrinsically vs intrinsically motivated, craftsman-like (essentially recreative) vs artist-like (essentially creative), supplying the expected vs the unexpected – especially in musical improvisation. The FCC model can be applied also in other domains beyond music performance. Serendipity research observes planned and unplanned opportunities as cognitive process and performance “to better understand the interaction between a person and luck” and requires a “prepared mind” (Ross et al, under review). The outcome of this paper is a model (Lock 2017) that integrates these three concepts from the pedagogical viewpoint in order to enhance teaching and learning as cognitive, performative and improvisational process that requires awareness for lucky opportunities and openness for the Unexpected. This takes place between either keeping the process happening as long as it seems necessary (observe or be in the flow) or “interfere” if possible in the right “lucky” moment with a well balanced intensity to follow the track even where and how one didn't plan to continue. This applies both to the teacher and the learner within the process of self-directed (Grow 1991, Mõistlik-Tamm, Lock 2017) and self-regulated learning (Marijan 2017). Further the results of the above mentioned model-based questionnaire among school teachers (N=20) will be presented that has been conducted during the Tallinn University (TLU) Baltic Film, Media, Arts and Communication School (BFM) four days pilot postschooling course “Integrated teaching of creative subjects” (25./26.02, 20.04 and 21.04). The course embraces several creativity topics, collaborative group work methods, how to overcome obstacles in the creative process, motivation, special needs aspects as well as more specialized topics in the art, music, dance and film domain, including also creative thinking strategies as well as cross-domain concepts like composition and narrativity. Improvisation based on Preknowledge (the Known) as well as taking into account the Unknown (the New) in order to explore the Intriguing (NKI approach by Lock 2011b; Mõistlik-Tamm, Lock 2014) is hereby a crucial ability that, as one of the author's hypothesis, supports the recognition of Serendipity that again opens new doors to new creative solutions and achievements by all parts in the process.



Halima Ahmed, Kata Pauly-Takacs and Anna Abraham (Leeds Beckett University, UK) –  
*Effects of memory induction on creative thinking in younger and older adults*

The relationship between creative thinking and declarative memory operations, such as episodic memory (memory of personal experiences) has received much focus over recent years. Evidence has suggested that receiving an episodic specificity induction (a brief training in recollecting a recent experience) prior to completing a creativity task boosts creative performance in younger and older adults (Madore, Jing & Schacter, 2016). This is an interesting finding considering the decline in episodic memory associated with healthy cognitive ageing (e.g. Piolino, 2002). While there is support for the involvement of episodic memory processes in creative thinking, other forms of declarative memory, such as semantic memory (memory of general knowledge and facts), have also been associated with creative thinking (Kenett, Anaki and Faust 2014). Therefore, simultaneously examining the effects of a semantic induction is appropriate, especially considering that semantic memory is well-preserved in healthy ageing (e.g. Hertzog, 2011). This oral presentation will present a brief overview of 4 studies in which different episodic and semantic induction methods have been employed to investigate their contribution to creative thinking in younger and older adults, whilst also considering a control induction and a no-induction creativity baseline. The findings will be outlined in relation to induction effects and age effects on the different measures of creativity; ideational fluency, ideational originality and peak originality (statistical rarity of response).

Todd Lubart (University of Paris, France) – *Introducing the International Society for the Study of Creativity and Innovation + The Three Princes of Serendip: What's creativity got to do with it?*

This presentation will look at the famous story of the Three Princes of Serendip, which inspired Walpole's term "serendipity", which in turn got linked with creativity. According to legend, this tale started in Persia in 420, passed through Italy in 1557, then England in 1722 and finally led to a 24 hour marathon event in 2021 in Geneva. The trail, littered with indices that provide insights about factors that favor creativity, will be retraced to the original lame camel in Sri Lanka, where it all began.

Nathalie Bonnardel, Eric Bonetto and Nicolas Pichot (Aix-Marseille University, France) –  
*Serendipity and judgments of creative productions*

In line with debates on criteria that characterize a creative production and authors suggesting to take into account the intention of the individual who produced the creative production (Weisberg, 2015, 2018), we will raise a question related to serendipity: how are those creative productions that were not searched for and are thus unintentionally produced judged, by comparison with creative productions that were intentionally produced? To answer this question, in accordance with implicit theories that allow us to capture the naïve conceptions of creativity (Glăveanu, 2014), we will present studies conducted with a large number of 'lay-participants'. These participants were presented with scenarios describing productions that were produced intentionally versus

unintentionally (as well as novel vs non-novel or valuable vs non valuable). Results allow us to discuss the factors that influence judgements of the creativity of different productions and of the individuals who produced them.

Auguste Dumouilla, Marion Botella, Todd Lubart and Franck Zenasni (University of Paris, France) – *Generate and seizing unexpected professional opportunities, the serendipian creative potential*

21st century sees a new working relationship and a new management of professional careers. Some contextual (e.g. artificial intelligence) and personal factors (e.g. meaning of work) will strongly impact the labor market and increase the emergence of shorter and multiple career cycles (Bernaud, 2018; Greenhaus & Callanan, 2012). In order to deal with this problematic, we conceptualized a new construct: the serendipian creative potential. We mutualized two theoretical fields that were for the moment distinct: the happenstance learning theory (Krumboltz, 2009) and the multivariate approach of creativity (Lubart, Mouchiroud, Tordjman, & Zenasni, 2015). We discuss different areas of application and future research.

08:00 – 08:45 **Keynote: Anatomy of the unsought finding. Serendipity: Origin, history, domains, traditions, appearances, patterns & programmability**  
Menko Victor (Pek) van Andel (serendipitologist)

Mirabile dictu: My spinning 'serendipity stones', so called 'Celtic stones' (quod non!), my rattlebacks casted from lead by myself, will demonstrate a reproducible surprising observation. Serendipities are by definition surprising observations, followed by correct explanations. Such an observation can be an enigma, an anomaly or a novelty. Its explanation can be overcoded, undercoded, creative or revolutionary and result in a pseudo-serendipity: a sought finding in an unsought way (penicillin, f.e.), or serendipity : an unsought finding (X-rays, f.e.). It can result a discovery (science), invention (technique), or creation (art). My forty serendipity patterns will close the lecture and show that serendipity can't be programmed, but you can learn and teach it. QED.

Menko Victor (Pek) van Andel, born near Amsterdam in 1944, got his university degree in medical research in Groningen. In 1994 he published the first, only and last article on serendipity in the British Journal for the Philosophy of Science. His pet sin, his 'Spielerei nebenbei', to collect and study serendipities developed into 'Ernst im Spiel'. He is now regarded as 'serendipitologist', and still writing on serendipity and giving lectures, courses and master classes on serendipity in Europe, the US, and even South-Corea, for (PhD) students, investigators, and research leaders in universities, laboratories, companies (Philips, ASLM, Nestlé) and institutes (Royal Dutch Academy of Sciences) in Dutch, English and French. In 2015 he gave a TED talk on serendipitology in the huge University Aula. His last physical master class on serendipity was for Inspir'action at the Crealab of the CNES in Toulouse. His is a frequent contributor to the online conferences organised by the 'Serendipity Society' (a pleonasm?).

08:45 – 09:30 **Keynote: Creative problem solving in the repugnant kitchen**

Frédéric Vallée-Tourangeau, Kingston University, UK

Psychologists have had a hand kneading the creativity dough for some time. One research strategy involves exploring how people solve so-called insight problems. These often take the form of simple riddles formulated in a manner that invites a misleading interpretation and deliberately leads the problem solver to a point of impasse. Creativity here is measured in terms of people's ability to think up new ideas to overcome this impasse and solve the problem. Thus, insight problem solving offers a window on the origins of new ideas. Traditional insight research has contemplated this idea-creation process as a strictly mental phenomenon which frames both the understanding of its ontology and the methodology used to elucidate it. In this talk, I argue that there is much to be gained by adopting a transactional and systemic perspective on the origins of new ideas.

Methodologically, laboratory investigations of insight should afford interactivity: that is, problems to be solved should be presented in a physical form that encourages action and physical transformation of the problem. This research strategy is arguably much better aligned with how people solve problems outside the psychologist's laboratory, but more important it offers data that unveil the material traces of discovery and creativity. I explore the richness of these data as they reveal how some people overcome impasse and how others are stuck in epistemic limbo. Those who solve these problems do so through the gradual development of proto-solutions reified and scaffolded by physical changes that can be observed and acted on rather than mentally simulated.

Fred obtained his PhD from McGill University. His research has explored causal and Bayesian reasoning. Drawing inspiration from Hutchins, Latour, and Malafouris, he has been working on problem solving from a distributed cognition perspective, seeking to better understand how new ideas are distilled through action. He has edited *Insight: On the origins of ideas* (Routledge). In collaboration with Stephen Cowley (University of Southern Denmark), he has edited *Cognition beyond the brain* (Springer, now in its second edition). In collaboration with Linden Ball (University of Central Lancashire) he is editing the Routledge *International Handbook of Creative Cognition* (due out in 2021).

09:30 – 11:00 **Paper presentations**

Panu Forsman, Soila Lemmetty and Kaija Collin (University of Jyväskylä, Finland) –  
*Unsustainable creativity*

In our ethnographic data from Finnish technology companies, we have looked for different standpoints and different stakeholders to understand creativity in work organisations. When compared, managers approach creativity at higher level and emphasise competition standpoint, while employees see creativity as everyday phenomena emphasising problem-solving and interaction. These create a tagline, “*need to be creative to survive*”, but the discussion focuses on positive aspects instead potential caveats. From ethical and sustainable human resource standpoints, expert work is filled with several stressors legitimised and even glorified in these narratives. One such evident stressor is uncertainty

with expected negative outcomes (Peters, McEwen & Friston, 2017; Lee, Chang & Choi, 2017; Sarinopoulos et al., 2010). While managers are reproducing and legitimising economic growth paradigm behind creativity demands, employees are experiencing this demand in their everyday lives. Both are lacking critical inspection of uncertainty as a potential stressor. Even when stressors are experienced subjectively (Berker et al., 2016; Scherer, 2005), environmental uncertainty can be computed through active inference (Peters, McEwen & Friston, 2017) and adequate amount of stress can even be beneficial for creativity (Rich, 2016; Byron, Khazanchi & Nazarian, 2010), for better work organisations, managers need to be engaged with critical reflection illuminating their potentially toxic narratives reproducing and legitimating stressful structures and culture. Similarly, employees need to be empowered to strengthen their professional identities and expertise, and thus, enact in ways that enable positive uncertainty experiences instead of negative ones.

Eric Rietzschel, Kiki de Jonge and Bernard Nijstad (University of Groningen, the Netherlands) – *A creative idea is a useful idea: Towards a 'Covfefe' model of creativity*

Creative ideas and innovations never arise out of thin air, nor are they generated in a vacuum. Nevertheless, the predominant focus of creativity research is on people's ability to produce original ideas. In contrast, we propose a shift towards usefulness as the primary characteristic of truly creative ideas, and formulate a new conceptualization of creativity, that revolves around ideas' potential to stimulate novel insights, ideas, or goals. Building upon Donald Trump's infamous 'covfefe' tweet and –particularly– the sometimes highly creative responses it elicited, we articulate our 'Covfefe Model of Creativity' (CMoC). The CMoC approaches creative ideas as raw materials rather than end products, and posits that an idea is creative to the extent that it sparks a new insight, a new idea, a reconceptualization of a problem, or novel opportunities for implementation in an observer. A core implication of this model is that any one idea may 'be creative' for one observer, but not for another. We will explain how the CMoC integrates different lines of research in the creativity literature, and discuss how it aligns with previous conceptualizations of creativity, yet differs from these in several important ways. Finally, we identify theoretical and practical implications of the CMoC, arguing that a shift from generating originality towards working effectively with raw materials will be helpful for organizations, employees, and broader society.

Martin Sand (TU Delft, the Netherlands) and Karin Jongsma (UMC Utrecht, the Netherlands) – *Scientists' views on (moral) luck*

Scientific discoveries are often to some degree influenced by luck. Whether this fact is at odds with common sense intuitions about responsibility, is the central concern of the philosophical debate about moral luck. Do scientists acknowledge that luck plays a role in their work and – if so – do they find it (morally) problematic? In our talk, we will present the results of four focus groups with scientists and engineers at Dutch universities, whom we asked about their views on luck in their respective fields and its moral implications. Our participants made a sharp distinction between luck as pertaining to scientific career paths

and luck pertaining to the scientific practice *sensu stricto*. While emphasizing the existence of the former, they predominantly rejected the latter. Our participants underscored circumstantial luck as a key dimension of luck in science. Despite this, most participants insisted that there are ways of executing “control” in science: They believe that virtues, and skills can increase one’s chances for scientific success. The cultivation of these skills and virtues was considered a reasonable ground for pride. Rewards were often not tied to personal desert, but to their societal function. In our presentation, we will discuss these findings in more detail and indicate how they can be considered for the responsible governance of science and innovation, where luck is primarily seen as a challenge and source of uncertainty.

Thomas Baruzzi (University of Edinburgh, UK) and Joseph Corneli (Hyperreal Enterprises, Ltd.) - *Looking for Serendip, Feeling Zembla*

We theorise the practical uses of serendipity, towards a model of culture in which failure and confusion are acknowledged catalysts for learning and discovery. As a metaphor, we look at how (1) gallery art, (2) street art, and (3) observations on a *dérive* are apprehended. Our analysis suggests a surprising conclusion. Just as enlightenment disappears in a culture unattuned to meditative values, serendipitous learning cannot arise unless error, failure, and disappointment enter the equation.

11:00 – 12:30

**Panel: Chance encounters in media** with Ana Janeiro (Lisbon Polytechnic, Portugal) and Cecilia Zoppelletto (University of Westminster, UK)  
Moderator: Francesco Arese-Visconti, Webster University Geneva

How much do chance encounters and choices play a role in media creation? Through examples from the field of photography and film production, this panel will reflect on serendipity and its important and unpredictable contribution in the creative process. Ana Janeiro intends to describe the process developed to interpret archives through performance photography. It proposes to establish possible methods for contemporary visual interpretations of archives in which chance plays a part in interpreting. The visual work presented investigates family photographic archives from a particular period in Portugal’s past (1940–75), one that is scarred by colonialism and one of the longest-lasting dictatorships in history. The acts of performing for the camera critically interpret these archival images. The acts of performance are also acts of embodiment and serendipity. Some of the questions this paper attempts to answer are: What part can serendipity play in the acts of interpretation of archives? What part does serendipity play the acts of performance? Dr. Cecilia Zoppelletto will discuss how an apparently casual encounter between African and European art work can generate points of discussion on intercultural imagery. The keynote speaker Dr. Margherita Sprio will close the panel with a keynote related to the work of British filmmaker Carole Morley. Through the analysis of Morley’s documentary *Dreams Of A Life* (2011), Dr. Sprio will reflect about serendipity and working methodology in film production with a philosophical perspective.

Ana Janeiro uses self-portraiture and performance photography in her artistic research. She holds a PhD from the University of Westminster (2019) and an MA in Photography from the KIAD (currently UCA) UK. She studied fine Arts at the Universidade de Lisboa, in Lisbon. She teaches at the School of Communication and Media Studies of the Lisbon Polytechnic. She has exhibited in Portugal, UK, India, Brazil, and Belgium. She is represented in several art collections.

Cecilia Zoppelletto, born in Italy, living in London since 1994, has worked as a news producer for the Italian national broadcasting company RAI and as TV host and writer for the Italian network Antenna Tre Nordest. Cecilia is a Visiting Lecturer and PhD researcher at the University of Westminster, her research titled “Decolonisation through Development Films: Constructing and Reconstructing the Zairian Spirit on Film” explores the archives of the Democratic Republic of Congo and the country's national image on film of the post-independence. She is a documentary filmmaker, director and producer of *La Belle at The Movies* (2015), the short experimental film *Falling* (2017) and is currently in production of the film *Jews of Congo* (working title).

Francesco Arese Visconti is an experienced and published photographer. He worked for important museums and public institutions. Arese Visconti is the Head of the Media Communications Department and Photography Program Coordinator at Webster University Geneva where he teaches visual communication courses. As a member of the research faculty at Webster, he focuses his work on the migration processes in Switzerland and in Italy. In 2012, he published the book ‘New World – Stories of African Immigration and Integration in Switzerland.’ In 2015, Arese Visconti completed two projects on the Italian-Chinese community in Prato (Italy): ‘Hidden Identity – The Italian-Chinese community in Prato’ and ‘We, Prato.’ His current work is about Italian migration in the Swiss Confederation. Ten images from this research project were exhibited in 2015 at the EXPO in Milan and are part of his Ph.D. research at the University of Westminster (UK). Arese Visconti is also a member of the Union Suisse des Photographes Professionnels (USPP) and the organizer of the webinar series ‘The Looking Glass - A Webster Geneva live stream with an expert on a current topic’.

**Keynote: Chance encounters and *Dreams of A Life* (Carol Morley, 2011)**

Margherita Sprio, University of Westminster, UK

This presentation will address the ways in which the British filmmaker Carole Morley negotiates the politics of chance in her working methodology. Chance encounters and chance choices enable a multitude of possibilities for how our subsequent memory banks are created. To what extent can it be argued that Morley’s working practice embodies a ‘feminist politics of chance’ that is both inside and outside of her films? This question will be addressed in relation to her documentary film *Dreams Of A Life* (2011) that situates these overarching themes into a contemporary context. Based on a real life, this film is about a young woman, Joyce Vincent who died in her bedsit above a busy shopping centre in London in 2003 and whose body remained undiscovered at her home for three years.

The film negotiates the interrelationship between the politics of chance, femininity, race, loneliness, regret and mourning. Morley's forensic detailing of the life that Vincent led before her death, acts as a repository for women's historical invisibility. The circularity of the data that Morley uncovers gives credence to a life once lived but also to the unknown histories that women help to shape in the everyday. Chance decisions on the part of both the director and the subject of her film, enable us to rethink the significance of chance encounters and the resulting lives both lived and then extinguished. Oral interviews throughout the film give life to a woman who was once very loved but who still managed to escape the conventional grip of a life lived out in public. Morley's focus on the value of a woman's life forces the spectator to re-think their own relationship to discourses of serendipity and chance. This presentation will interrogate these issues and hopes to highlight the particular role that Morley's film plays in helping us to understand how to live a life where chance is no longer the forgotten barometer of contemporary discourses.

Dr Sprio is Reader in Film and Visual Culture, Deputy Director of the Graduate School and author of *Migrant Memories: Cultural History, Cinema and the Italian Post-War Diaspora in Britain* (Peter Lang, 2013). She is currently working on her forthcoming book, *Women in the Frame: Feminist Intimacies on the British Screen*, (Bloomsbury Academic). She studied Fine Art at Goldsmiths (University of London) and The Slade School of Art (University College London) and then worked for a time showing her work internationally before going on to gain her PhD at Goldsmiths. She moved from making photographic and film works to writing and teaching about film and visual culture. She joined University of Westminster in 2011 and has previously taught at a number of institutions in the UK including Birkbeck College, Goldsmiths, Middlesex University, Central St Martins and University of Essex.

12:30 – 13:15 **Keynote: Making my own luck: Creative professionals' 'serendipity strategies' and their implications for creative practice**  
Stephann Makri, City, University of London, UK

Some people experience serendipity more than others; these are people with a natural openness to and willingness to explore new ideas, a 'prepared mind' primed with relevant background information to create insight and the determination to turn unexpected circumstances into a valuable, unanticipated, and often creative outcome. Sound familiar? Creative professionals often harness serendipity as a means of facilitating and catalysing creative outcomes. So what can the rest of us learn from these professionals who are seasoned in spotting and seizing serendipitous opportunities? In this interactive keynote, I'll present the 'serendipity strategies' distilled from semi-structured interviews I conducted with 14 creative professionals including a comedian, composer, participatory theatre-maker and improvisational choreographer and discuss the implications of these strategies for creative practice. We'll also have plenty of time for discussion and reflection. In particular, I'll be inviting you to:

- Share your **serendipity stories**, especially those that resulted in creative outcomes, or led to innovation;

- Reflect on and discuss the **role of serendipity in your own creative practice** and **the relationship between serendipity and creativity**;
- Share your own **serendipity strategies**, especially those that have already (or might have potential to) result in creative outcomes, or lead to innovation.

Dr. Stephann Makri is a Senior Lecturer in Human-Computer Interaction at City, University of London and self-proclaimed 'prince of Serendip.' His research focuses on understanding how people find, interpret and use digital information and feeding this understanding into the design of digital information environments by proposing novel design principles and guidelines. He has conducted research both on understanding serendipity in general and in the context of finding information - known as *passive information encountering* (as opposed to active information seeking). Stephann has published more than 20 serendipity-related academic papers, including those aiming to understand its nature and scope, how to observe it on the Web, peoples' strategies for 'seeking serendipity' and how it can be disrupted. He also co-edited the book 'Accidental Information Discovery: Cultivating serendipity in the Digital Age' (Chandos, 2016). Stephann's serendipity research has featured widely in the media, including in the Sunday Times, BBC and ABC Radio and Readers Digest. For more information visit [www.stephann.com](http://www.stephann.com)

13:15 – 14:45 **Workshop: Improvised comedy: Creativity at play**

Samuel Lagier, Switzerland

Improvistional 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)).

14:45 – 15:45 **Meet the Artist**

Jan Van Mol (Addictlab)

Moderator: Julianna Sandholm-Bark, Webster University Geneva

The Meet the Artist Lecture Series was launched in March 2018 by the Global Citizenship Program on the Geneva campus in collaboration with the Media Communications department and the Webster Center of Creativity and Innovation (WCCI). As a learning



platform, its main goals are to integrate the arts across disciplines and majors, to activate students' potential for creative and innovative thinking through activities that are both cognitive and experiential – eg. curating, engaging with artists' creative process and art making, and podcasting – and to develop their capacity for lifelong learning.

Meet the Artist hosts events that enable professional artists, art professionals, academics, Webster alums and current staff to speak about their work to the Webster community.

Belgian Jan Van Mol has been called a concept king, a brand guru, a renaissance man, a pioneer in the creative industry by the international press. Jan started his own advertising agency in Brussels while still at school. MotuNui, was seen as a combination of a creative hot shop and a high level service company, resulting in a loyal client base in markets such as FMCG, automotive, retail, fashion, food and media. In 1997, he created Addictlab.com, a creative laboratory uniting thousands of creatives from all over the world, from different disciplines, publishing over 35 magazines or books, setting up exhibitions to accelerate their creative talent and specializing in out of the box collaborative processes and research. Addictlab has become a pioneer in collective intelligence with its own Creative Chemistry concept and tools. The lab's consultancy department to offer innovation to governmental bodies and companies, with cultural change transformation programs, 'fab Lab' installations, profiling tools to create agile organizations has been turned into a business unit called YourOwnLab. Addictlab and Yourownlab have set up collaborative ideation processes for companies such as Nike, Thalys, Novartis, Saint Gobain, BMW, Diesel, H&M, chocolate companies, govt bodies, cities such as Rotterdam, Kortrijk or Melbourne. When Addictlab is all about finding new ideas and Yourownlab about selling ideas, Jan created a new section in 2016 called the Addictlab Academy to share ideas. The Academy has opened up the lab tools and activities to kids from 5 till 105, and is now attracting over 200 kids per month, with a mobile bus visiting schools, a shop and concept store in Ferney Voltaire and a full list of workshops, a home schooling program, STEAM curriculum and camps, and even birthday 'labs'. As the United Nations created the Sustainable Development Goals, Jan developed the SDG Impact kit, and redesigned the addictlab.com website using the SDGS as a navigation system through people, projects and research. Addictlab is now defined as one of the catalytic places in Geneva to accelerate thinking and acting about the SDGS. The Addictlab site goes live again in February 2020, colliding with Jan publishing the SDGzine, a collaborative magazine and ecosystem on the SDGs with partners such as the University of Geneva and the Geneva Tsinghua Initiative. Jan's ideas, photography, art and design concepts have been published and exhibited in design shows, art galleries and fashion events. Describing himself as a creative wanderer and wonderer, he is taking on branding, advertising, photography, art and product design commissions. He moved with his wife and two kids from Belgium to Johannesburg, South Africa, and is now living on the French side of the border near Geneva.

Julianna Sandholm-Bark is Assistant Professor and Head of the Global Citizenship Program at Webster University in Geneva. She has a PhD in Art History from the Institute of Fine Art at New York University and an MA in English from the University of Geneva. In 2018 she launched the Meet the Artist Lecture and Podcast Series, and she is currently working on a

publication that will compile three years' worth of conversations with artists. For more information about Meet the Artist, please visit [https://wcci.webster.ch/events/meet\\_the\\_artist/](https://wcci.webster.ch/events/meet_the_artist/)

15:45 – 17:00 **Panel: Creativity and serendipity in film making and viewing of the short documentary *Freedom Dance* (Steven Fischer, Craig Herron, 2007)**

Panelists: Steven Fischer (film maker), Francesco Arese-Visconti (Webster University Geneva), Wendy Ross (London Metropolitan University, UK), Vlad Glaveanu (Webster University Geneva, Switzerland)

This is the story of a young artist and his newly wedded wife literally running for their lives - on foot, by truck, by bus, by train and by boat - on a gutsy and determined quest for personal independence. *Freedom Dance* chronicles the four months Edward and Judy Hilbert spent escaping the ruthless control of Communist Hungary under cover of the riotous 1956 Hungarian Revolution as documented by Edward in a series of sketches defined by adventure: his apartment destroyed by a Russian tank (while he was home); a tense smuggling out of Budapest; the robbery by an opportunistic escort; a dream-like Christmas in Vienna; and a punishing boat ride across the Atlantic to America and freedom. The decision to leave Hungary during a violent revolution is further complicated by the fact that Judy was still healing from the trauma she suffered in a German concentration camp at age 14. To survive the Holocaust and within 12 years endure four months as a refugee, homeless, defying the dehumanization from yet a second tyranny is glowing testimony to Judy's remarkable strength of character and incredible endurance. Revealed in her decision to stay with her husband during the most trying of times, under the most inhumane conditions, is a heart felt tribute to the inspiring beauty of true love. Character-driven animation brings to life the pages of a powerful collection of cartoons, drawn during the winter of 1956, from a cartoonist using his passion to re-tell the greatest achievement of his life: realizing the dream of freedom!

—Steven Fischer

Steven Fischer is a two-time Emmy nominated writer/producer/director, a Fulbright Specialist in Creativity, and is internationally sought to speak on storytelling and creativity. His credits include the critically acclaimed animated documentary *Freedom Dance* with Golden Globe-winning actress Mariska Hargitay, *Old School New School* with Emmy winner Brian Cox, and productions for Maryland Public Television/PBS, TV Asia, Romanian Television Network, Nalco/Ecolab, Nextel, and National Foundation for Advancement in the Arts.

Francesco Arese Visconti is an experienced and published photographer. He worked for important museums and public institutions. Arese Visconti is the Head of the Media Communications Department and Photography Program Coordinator at Webster University Geneva where he teaches visual communication courses. As a member of the research faculty at Webster, he focuses his work on the migration processes in Switzerland and in Italy. In 2012, he published the book 'New World – Stories of African Immigration and Integration in Switzerland.' In 2015, Arese Visconti completed two projects on the

Italian-Chinese community in Prato (Italy): 'Hidden Identity – The Italian-Chinese community in Prato' and 'We, Prato.' His current work is about Italian migration in the Swiss Confederation. Ten images from this research project were exhibited in 2015 at the EXPO in Milan and are part of his Ph.D. research at the University of Westminster (UK). Arese Visconti is also a member of the Union Suisse des Photographes Professionnels (USPP) and the organizer of the webinar series 'The Looking Glass - A Webster Geneva live stream with an expert on a current topic'.

Wendy Ross is a Senior Lecturer at London Metropolitan University. She is interested in how creativity and problem solving are facilitated by the interaction with an uncertain environment and the moment when cognitive agency is distributed across both person and objects. She investigates this in a variety of ways from experiments to focused ethnographies all using detailed videographic analysis. She is developing a theory of accidental cognition which looks closely at the way that accidents intrude on our thought processes and when we may be best placed to take advantage of these environmental hints. She is the co-editor of the forthcoming *Art of Serendipity and Serendipity Science*.

Dr. Vlad Glăveanu is Associate Professor and Head of the Department of Psychology and Counselling at Webster University Geneva, Associate Professor II at the Centre for the Science of Learning and Technology (SLATE), University of Bergen, 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 (2018), co-edited the Cambridge Handbook of Creativity Across Domains (2017) and the Oxford Handbook of Imagination and Culture (2017), authored *The Possible: A Sociocultural Theory* (Oxford University Press, 2020) and *Wonder: The Extraordinary Power of an Ordinary Experience* (Bloomsbury, 2020), and authored or co-authored more than 200 articles and book chapters in these areas. Dr. Glăveanu co-edits the book series *Palgrave Studies in Creativity and Culture* for Palgrave Macmillan. He is editor of *Europe's Journal of Psychology* (EJOP), an open-access peer-reviewed journal published by PsychOpen (Germany). In 2018, he received the Berlyne Award from the APA Div 10 for outstanding early career contributions to the field of aesthetics, creativity, and the arts.

17:00 – 18:00 **Panel: Chance encounters in art and nature** with Franziska Lauber, James Lang and Asthildur Jonsdottir  
Moderator: Julianna Sandholm-Bark, Webster University Geneva

What role does chance play in the working process of visual artists whose relationship with the natural world is of primary interest? This panel takes the form of three short presentations followed by a Q&A. Each speaker will showcase one or two artworks that they created over the past year. This selected artwork will serve as a conduit for a discussion of how the artist engages with the natural world and of how chance plays a role in their practice.

Franziska Lauber is a video and installation artist working in the field of human-animal-research. She received a BA in Fine Arts from the University of the Arts in Bern, and a MA of Arts in Public Spheres from the ECAV in Sierre. She is a member of the Swiss Artistic Research Network (SARN) and has had solo exhibitions in Switzerland and the UK, and group exhibitions in Switzerland, France, Germany, the UK, Sweden, Greece, India, the US, and Australia. She is Member of SARN - Swiss Artistic Research Network and founder of the Group "Sense of Forest - Sense of Place / On the possibility of perception as an artistic research method in the eco- and energetic system FOREST".

James Lang 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. For more information about the artist and his ceramic sculpture studio, please visit <https://atelierlang48.com/> and [jlangart.com](http://jlangart.com).

Ásthildur Jónsdóttir is an independent artist, researcher, curator and art teacher living in Geneva Switzerland. She has a PhD from University of Iceland, Doctor of Arts from University of Lapland, a MA from NYU and MEd from University of Iceland. She was a assistant professor at the Iceland Academy of the Arts, since 2009 until 2017. She has studied artistic actions for sustainability, community based art and participatory art practices when finding a balance between well-being and the integrity of nature. Concepts from critical, place-based education for sustainability, participatory pedagogy, collective efficacy and places /spaces are fundamental to her research interests. Her interests include arts and cultural movements that support sustainability at all levels. For a number of years she has been involved with issues concerning the ecology of the planet. In her work she is concerned about places/ environment, memories, recollection and identity through authorship and collaboration, questioning individuality, exploring what is unique and what is common.

Julianna Sandholm-Bark is Assistant Professor and Head of the Global Citizenship Program at Webster University in Geneva. She has a PhD in Art History from the Institute of Fine Art at New York University and an MA in English from the University of Geneva. In 2018 she launched the Meet the Artist Lecture and Podcast Series, and she is currently working on a publication that will compile three years' worth of conversations with artists. For more information about Meet the Artist, please visit [https://wcci.webster.ch/events/meet\\_the\\_artist/](https://wcci.webster.ch/events/meet_the_artist/)

18:00 – 19:00 **Keynote: Happy accidents in the visual arts – Examining the intersection between design and craft with chance and accident**  
Alan J Lawson (artist)

Skills based art dominates the history of Western art. Until fairly recently all art was judged largely on the merits of beauty and or the skill of the artist. In contemporary culture art is a

much broader church than at any time before, and the spread of conceptual diversity in the arts has in some sense been mirrored by a decline in the skills based approaches of the past. Art schools abandoned their drawing programs, sold off their cast collections, and drawing and painting programs embraced things like intuition, and the accidental. But is it entirely meaningful to abandon the language of drawing that evolved over centuries? Can intuition, or accident, be properly understood without the grammar that representational drawing developed? Is the language of drawing for example, an a priori requirement to the making of an accident? What role does accident, mistake, or chance have in the creation of a work of art, and can it be reconciled with the strict grammar of traditional practice.

Alan J Lawson is a Scottish artist. With a career spanning twenty years he has exhibited paintings and drawings widely across Europe and the United States, and his work hangs in private and public collections. Amongst his notable portraits are his paintings of the late philosopher Sir Roger Scruton, and the poet John Burnside, the latter is part of the permanent collection of the Scottish National Portrait Gallery. Alan has also published a number of essays, and reviews, on art and philosophy. Indeed, his interest in the broader humanities led him to co-found the Alpine Fellowship in 2012, as a place for artists, writers, and thinkers to convene at an annual symposium.

19:00 – 20:00 **Paper presentations**

Sarah Campbell (University of Exeter, UK) – *Process over Product: Valuing open-ended creative practice and interdisciplinary collaboration*

The University of Exeter launched a new Arts and Culture Strategy in October 2018, deliberately foregrounding the importance of purposeful encounters and mutually beneficial engagement. Moving the emphasis away from more conventional understandings of arts and cultural offers and focusing on ‘activating creativity’ as a fundamental principle, a fledging programme is in progress and piloting new ways of collaborating between artists and researchers. Too often, artists are offered relatively superficial placements with STEM (Science, Technology, Engineering, and Mathematics) academics, resulting in lightly conceived artwork that has no impact on working practices for either party. Arts and Culture Creative Fellows are paired with research groups where both sides are keen to learn new ways of thinking and working. Instead of requiring a clearly defined output, the collaborations are encouraged to be open and exploratory. Three Creative Fellowships were delivered in 2018-19, and all three research ‘hosts’ are seeking further funding to continue working together with their artists, demonstrating the positive impact of these encounters. By framing the Arts and Culture Strategy (including the Creative Fellowships) in relation to a creativity agenda, rather than a narrower arts and culture agenda, the emphasis of the programme is not on the finished artwork, but the mechanisms of ideas generation and development, prototyping and iteration, and collaboration and communication. This paper will discuss how a creativity-led approach offers rich territory for future interdisciplinary artistic and research collaborations.

Juan Du (Metanoia Institute, UK) – *Exploring integrating mindfulness Chinese calligraphy Enhanced Therapy (CCET) as a complementary psychotherapy to bridge underrepresented Chinese clients in the UK*

According to the National Institute for Mental Health in England (2003), Chinese clients tend not to request support from available psychological services and have been described as an “invisible population”. However, this does not mean that Chinese people in the UK do not experience mental health struggles or need psychological therapy support. There are obvious obstacles for Chinese clients to access psychological therapy, including therapists offering services that do not meet the clients’ social, cultural and linguistic needs; clients’ language barriers and a lack of awareness of mental health services within the minority community; perceived discrimination from professionals. Therefore, the need for psychological therapies to be culturally appropriate and responsive to Chinese clients has been recognised. Chinese Calligraphy Handwriting (CCH) as a mindfulness-based brush meditation intervention has been practised for thousand years in China, CCH traditionally uses a natural ink stone with water added to generate ink, which is then applied on rice paper in strokes, using a soft-tipped brush, in the form of the structure of Chinese characters. To Chinese people, calligraphy practice is not just a national art and cultural-historical heritage, it is, in fact, a well-known and familiar way of achieving relaxation and harmony of the body and the mind, which are also essential for physical and psychological functioning. Chinese Calligraphy Enhanced Therapy (CCET) is a complementary therapy designed as a culturally sensitive and non-threatening approach to bridging Chinese clients’ access to psychological therapy. The 4 sessions of CCET is an creative, innovative and integrative approach which also draws on cognitive theory, mindfulness theory and psychoanalytic theory. The design is inspired by my clinical work with Chinese clients in the UK and is also based on personal experience of psychotherapy practice and my role as a mindfulness teacher for community services. The research project is in progress, but it will be using a qualitative theory-building case study method, it will not directly aim to address the effectiveness of the CCET approach itself, but instead will hope to build an explanation for western psychotherapy field of how the approach works. I hope this research will provide benefit for culturally sensitive psychological therapy access for the Chinese Community in the UK and globally and improve the awareness of a cultural-sensitive psychological approach in the psychotherapy community and promote race equality in mental healthcare services.

Giovanni Emanuele Corazza (University of Bologna, Italy) – *Divergent creativity estimation: The home of serendipity*

Most of the efforts of the scientific community in the study of creativity are aimed at the understanding of the correlates to idea generation, both at individual and societal level. However, it can be argued that an even more fundamental role is played by creativity estimation: under the dynamic creativity theoretical framework, it is recognized that the extraction of originality and effectiveness from a creative idea is an active pursuit that transcends the single person or the single sociocultural milieu, and that can be performed using either convergent or divergent modalities. In the latter case, the pragmatic

consideration of all possible meanings, in all possible environments, and in all possible futures holds the potential for discovering potentialities that were completely unforeseen a priori: this is the home of serendipity.

20:00 – 20:45 **Keynote: Whose mind is prepared? Taking note of the intersections between skills, wisdom, fortune and chance in serendipity stories**  
Samantha Copeland, TU Delft, the Netherlands

The difference between serendipity and ‘dumb luck’ is the role of sagacity – that sense and wisdom that some have enough of, they are able to perceive the potential value in an error, a failure, or just happenstance. But what is the nature of this sense and wisdom? Serendipitous discoverers in our narratives about the past have been recognized as creative, persistent, perceptive; as mavericks, novices and experts; as insightful, open-minded, rigorous and sloppy...that is to say, inconsistently. In my work I suggest that classic, more cognitive views of sagacity lead toward an individualist narrative, that calls to mind great and innate geniuses of the Nobel kind. Drawing on the resources of enactivist approaches to cognition and action, however, opens up the concept of sagacity to discussions about what skills can be built to enable such perceptive, in-the-moment wisdom in response to chance, and about what kinds of communities support such skill-building. In turn, it widens the scope for whose mind can count as prepared – to the benefit, I argue, of serendipity itself.

Samantha Copeland, PhD (Philosophy) is an Assistant Professor at the Delft University of Technology (TU Delft) in the Netherlands, in the Ethics and Philosophy of Technology Section, in the Department of Values, Technology and Innovation. She was recently a postdoctoral fellow with the CauseHealth project funded by the Norwegian Research Council (2015-2018) at the Centre for Applied Philosophy of Science (CAPS-NMBU), wherein she worked on the role of serendipity in discoveries of causal relations in medicine. Her publications include: (2020) Serendipity in Science – Discoveries at the Intersection of Chance and Wisdom, Synthese; (2019) Fleming Leapt on the Unusual Like a Weasel on a Mole: Challenging the Paradigms of Discovery in Science, Perspectives on Science; and (2019, co-authored) Pharmacovigilance as Scientific Discovery: An Argument for Trans-disciplinarity, Drug Safety. She is a founder and chair of the Serendipity Society, an international, multidisciplinary society of serendipity researchers and entrepreneurs.

20:45 – 21: 45 **Panel: From Surprising to Inquiry: To which extent does serendipity open the doors to creative abduction?**

Panel chair: Mariana Vitti Rodrigues, State University of São Paulo, Brazil

Renata Silva Souza, State University of São Paulo, Brazil

Ricardo Peraça Cavassane, University of Campinas, Brazil

Is there a logic of scientific discovery? Assuming preliminarily that a logic of abductive reasoning may answer positively this question, we ask: to which extent can an investigation of the logic of abductive reasoning shed light to the process of Serendipitous Discoveries, or discoveries made by accident and sagacity? Abductive reasoning can be

characterized as a dynamic, collective, and recursive process of hypotheses generation which aims to explain curious, strange, anomalous, non-expected, accidental, or surprising phenomena. According to Peirce, it is the only kind of reasoning which introduces new ideas (CP 5.171). It is precisely the possibility of introducing novelties that makes abductive reasoning a weak, but fruitful and creative, kind of inference. In this context, it can be argued that abduction enables and constrains our creative imagination by encompassing a strategic combination of aim-directed and chance processes that results in trained guesses. Whereas abduction starts from the observation of a surprising fact, its conclusion should be accepted in an interrogative mode, as a hypothesis worth of further investigation (CP 6.528). In this context, Peirce states that abduction is 'a reasoning from surprise to inquiry'. Inspired by the Peircean notion of abduction, Merton (1957, p. 158) argues that "[t]he serendipity pattern refers to the fairly common experience of observing an unanticipated, anomalous and strategic datum which becomes the occasion for developing a new theory or for extending an existing theory.". Would serendipity be a kind of abductive reasoning? If so, what would be the role of accidental and chance processes to creative abduction? Are there any sort of logical mechanisms that guide the researcher from surprise to inquiry? To which extent can the process of serendipitous discovery be understood as a logical process of discovery? We invite you to discuss these questions by reflecting upon the extent to which serendipitous discoveries open the doors to creative abduction.

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Ricardo Peraça Cavassane is a Ph.D. student from the University of Campinas, Brazil. The provisional title of his doctoral thesis is "Are Big Data capable of predicting the behavior of complex systems?". He has recently published a paper (in English) with the title "Big Data: Truth, quasi-truth, or post-truth?". Ricardo is a member of the Research Group on Self-Organization of the Centre for Logic, Epistemology, and the History of Science at Unicamp, and of the Complex Systems Society.

21:45 – 22:45 **Paper presentations**

Andreia Valqueresma & Joaquim Luís Coimbra (Faculty of Psychology and Education, University of Porto, Portugal) – *Creative (un)certainties: Agency and fortuity in defining new paths to complexity in contemporary education*



Agency and fortuity may, at first glance, seem scarcely related concepts. However, when observing their intersections with creativity we come to understand fortuitous events as potentially rare occasions for its development, especially when supported upon a strong sense of personal agency. Indeed, the ability to confidently face the unexpected has long time been associated with creativity. Paradoxically, in the educational realm, standardized methods seem to prevail, leaving little room for chance and hazard. Often translated into uncertainty, fortuity tends to be envisaged as anxiogenic instead of recognized as invaluable in the process of diversifying meaning-making opportunities that can open new worlds of possibility and, therefore, truly enhance psychological development. To invert this course, we argue about the relevance of envisioning creativity as embedded in a complexity matrix, able to give sense and balance to an intricate web of connections between individual self-organizing structures and the sociocultural context. From an agentic perspective, this balance tends to rely on a strong (but flexible) sense of creative self-efficacy. Posing aesthetics as a path to psychological complexity we propose that, through art, one is guided to an intersubjectivity plateau, where fortuity becomes a fundamental element in the construction of a broader (and more complex) understanding of the plurality of worlds we inhabit. Backing this theoretical discussion in a mixed-methods study, aimed at exploring creative self-efficacy and aesthetic judgment's developmental processes in children and adolescents, we hope to discuss how non-linear routes might be equated with fortuity, and to underline how promoting psychological complexity (through aesthetic education) can unveil the importance of recognizing it as pivotal in the ramification of creative developmental trajectories.

Michael Hanchett Hanson (Teachers College, Columbia University, USA) - *Attention, serendipity, creativity*

Certain forms of right-left brain coordination have been associated with creative thinking as well as relevant forms of attention. Triangulating to this neurological perspective, case research on people who do creative work over the long term indicates important and intriguing links between attention, creativity and the environment, especially serendipity. A key implication is that, as creativity researchers, we may not be *paying enough attention* to an established subject of psychological research: attention itself. Here, international research will be able to highlight some of the most interesting questions. For, again, socio-historical contexts have been argued to influence both bilateral cerebral coordination – and, thereby, the kinds of attention we emphasize – and creative development.

Zorana Ivcevic (Yale University, USA) – *Making creativity happen: Serendipity in transforming ideas into products*

How are ideas transformed into products or performances? Creativity scholarship has been dominated by the study of divergent thinking defined as a “broad search for logical alternatives” that results in the production of multiple ideas to an open-ended problem (Guilford, 1975). This presentation focuses on the process beyond generating ideas. Initial ideas change through the process of continual problem finding and revising. Planning and

implementation of plans similarly need to be flexible and this flexibility opens doors for serendipity – discoveries that are not searched for or identified while searching for unrelated targets. Here I discuss how creativity reflected in actions, products, or performances benefits from serendipity that is based on both individual (openness to experiences, tolerance of ambiguity) and social factors (access to resources and social networks).

22:45 – 23:15 **Keynote: What's 'inside' the prepared mind?**

Vlad Glaveanu, Webster University Geneva, Switzerland

In this talk, I will examine the notion of the 'prepared mind', popular in both serendipity and creativity studies. While serendipity scholars are bound to consider chance happenings as the counterpart of the 'prepared mind', creativity researchers are by and large happy to separate mind from context and examine its contents and processes one by one. Engaging in the same exercise, I will start here from a different ontological position, one that consider mind and context as co-constitutive or interdependent. From this standpoint, it makes little sense to ask what is 'inside' the mind but, rather, what happens 'in between' mind and world in moments of creative serendipity. As a consequence, instead of intra-psychological 'things', we are invited to contemplate kinds of relationships established at the encounter between person and environment and, instead of cognitive processes like divergent and convergent thinking, consider more closely the dynamic between experiences of familiarity and unfamiliarity. There are three ways of relating to the world that I find essential for serendipity and, more broadly, for creativity: surprise, curiosity, and wonder. Surprise is the most basic experience of the three, indicating the emotionally charged discovery of something new and unexpected in our experience. It doesn't guarantee its further exploration but, at the same time, without it, there would be no curiosity or wonder which are both grounded in an awareness of the unfamiliar. Curiosity ultimately makes the unfamiliar familiar by applying categories that explain away its novelty while wonder takes another route, accentuating unfamiliarity by using surprise to question what we considered familiar in the first place. The ways in which surprise, curiosity and wonder shape our experience of serendipity and lead to specific creative outcomes is discussed in the end with a view towards expanding the prepared mind to a system of open and dynamic relations between self and other, mind and culture, person and world.

Dr. Vlad Glaveanu is Associate Professor and Head of the Department of Psychology and Counselling at Webster University Geneva, Associate Professor II at the Centre for the Science of Learning and Technology (SLATE), University of Bergen, 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 (2018), co-edited the Cambridge Handbook of Creativity Across Domains (2017) and the Oxford Handbook of Imagination and Culture (2017), authored *The Possible: A Sociocultural Theory* (Oxford University Press, 2020) and *Wonder: The Extraordinary Power of an Ordinary Experience* (Bloomsbury, 2020), and authored or co-authored more than 200

articles and book chapters in these areas. Dr. Glăveanu co-edits the book series Palgrave Studies in Creativity and Culture for Palgrave Macmillan. He is editor of Europe's Journal of Psychology (EJOP), an open-access peer-reviewed journal published by PsychOpen (Germany). In 2018, he received the Berlyne Award from the APA Div 10 for outstanding early career contributions to the field of aesthetics, creativity, and the arts.

23:15 – 00:00 **Keynote: Transforming uncertainty into opportunity: The science of serendipity as a tool for innovation and impact in a fast-changing world**

Christian Busch, New York University, USA

Modern life is full of chance encounters, changing plans, delayed journeys, human errors, and—yes—even pandemics. But what if we could turn such unpredictability into positive outcomes? Dr. Christian Busch has spent a decade exploring how, if acted upon, unexpected moments can enhance our worldview, expand our social circles, and create new opportunities for innovation and impact. In this talk, Christian will share research-based insights into how uncertainty can become a pathway to more purpose and success, for companies and individuals alike. This talk will focus on: a) Understanding the science of serendipity — what it is and how it can be harnessed; b) Exploring serendipity in the context of COVID-19 and other times of uncertainty; c) Analyzing how serendipity can be used as a tool for innovation and impact; and d) Harnessing concrete practices on how to cultivate serendipity for enhanced meaning and success.

Dr. Christian Busch directs the CGA Global Economy Program at New York University, and also teaches at the London School of Economics. His research has been published in outlets such as Strategic Management Journal, Entrepreneurship Theory & Practice, and the Handbook of Inclusive Innovation. Previously, he co-directed the LSE's Innovation Lab and co-founded the Sandbox Network, a global community of young innovators, as well as Leaders on Purpose, an organization convening leading CEOs. He is a member of the World Economic Forum's (WEF) Expert Forum, a Fellow of the Royal Society of Arts, among Diplomatic Courier's "Top 99 Influencers" and on the Thinkers50 Radar list of 30 thinkers "most likely to shape the future." Christian's bestselling book, The Serendipity Mindset (Penguin Random House), has been highlighted as a "wise, exciting, and life-changing book" (Arianna Huffington) and a "bracing and hopeful antidote to a world addicted to efficiency and control" (Daniel Pink), and was featured by outlets such as the The Guardian, BBC, Harvard Business Review, and Forbes.