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DEVELOPMENT OF CREATIVITY OF AN INDIVIDUAL: FOREIGN EXPERIENCE

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Topicality of the issue under consideration is due to the number of factors, namely: development of international relations, globalization trends and active policy of the state to implement the European experience in various spheres of public life, which implies the necessity of the development of creativity.

Modern programs for the development of creativity of Polish schoolchildren are described in the article; main focus is put on the analysis of Polish programs aimed at the development of creative potential, which provides a harmonious unity of standard, innovative and creative elements. Classes are based on the principles of: systematic and consistent learning, the efficiency of knowledge acquisition, individual approach to each student, clarity, development of creative individuality.

The following creativity development programs were analyzed: "University of Young Inventors" (Uniwersytet Młodych Wynalazców) and "Academic Center of Creativity" (Akademickie Centrum Kreatywności). Therefore, it has been found that the purpose of the programs of the Ministry of Science and Higher Education is the cooperation of schools and institutions of higher education.

The key tasks and objectives of a modern teacher, including the basic principles of traditional and modern education, are highlighted. It is determined that the integration of creative programs into the educational process helps to increase the effectiveness of learning and arise the interest of students. In order to improve the educational process in Ukraine it is recommended to use a combination of traditional and modern creative learning technologies in educational institutions.

Key words: *creativity development program, educational program, development of creative abilities, creative environment, creative partnership program, creative cluster, coaching methods, innovative didactic method*

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РОЗВИТОК КРЕАТИВНОСТІ ОСОБИСТОСТІ: ЗАРУБІЖНИЙ ДОСВІД

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Актуальність теми зумовлена розвитком міжнародних зв'язків, глобалізаційних тенденцій та активної політики держави щодо впровадження європейського досвіду в різні сфери суспільного життя, що актуалізує розвиток креативності.

Охарактеризовано сучасні програми розвитку креативності польських школярів. Основну увагу зосереджено на аналізі польських програм, які спрямовані на розвиток творчого потенціалу, що передбачає органічну єдність стандартних, новаторських та креативних елементів. Заняття будуються за принципами: систематичності й послідовності навчання, міцності засвоєння знань, індивідуального підходу до кожної дитини, наочності, розвитку творчої індивідуальності.

Проаналізовано програми розвитку креативності: "Університет молодих винахідників" (Uniwersytet Młodych Wynalazców) та "Академічний центр креативності" (Akademickie Centrum Kreatywności). Метою програм Міністерства науки і Вищої школи є співробітництво шкіл та закладів вищої освіти.

Виокремлено ключові завдання сучасного вчителя, основні принципи традиційної та сучасної освіти. Визначено, що інтеграція в освітній процес креативних програм сприяє підвищенню ефективності навчання та підвищує інтерес школярів. З метою удосконалення освітнього процесу в Україні рекомендовано організовувати освітній процес у закладах освіти на основі комбінування традиційних та сучасних креативних технологій навчання.

Ключові слова: *програма розвитку креативності, освітня програма, розвиток творчих здібностей, креативне середовище, програма креативного партнерства, творчий кластер, методи коучингу, новаторський дидактичний метод.*

Introduction of the issue. The development of creativity today is declared as one of the main tasks of education and upbringing of children, however, at the same time, the rigidity and stereotypes of traditional forms of education cannot contribute to its solution. In this regard V. Druzhynin stated: "Excessive regulation of school activities, lack of individual approach, standard programs, focus on the average student affects the psyche of each child, blocking the processes of actualization of creativity" [2:36]. The process of integration of various programs for the development of creativity into the educational process, which, once implemented in the course of lessons and extracurricular activities, helps to increase the effectiveness of learning and greatly improve the creativity of students.

A flexible system of organization of education in the system of extra- and postgraduate learning contributes to maintaining a high level of educational standards, implies the need for self-education, including recognition of the interests of the child, his/her creativity, as well as support for his/her success and, at the same time, involvement into socially-useful activities. Educational programs for children in extra (additional) education have different areas of application, but necessarily involve the development of creative abilities, as well as create conditions for the identification and development of gifted children.

In accordance with European requirements and state educational documents, the mechanisms for the development of creativity of young people capable of professional self-improvement and a creative approach to the implementation of tasks require optimization. Thus, the issues of creativity development in the education system are becoming urgent and increasingly important.

Current state of the issue. Problem of creativity and its development was

reviewed by foreign scientists (E. Bos, J. Gilford, A. Maslow, K. Rogers, R. Sternberg, P. Torrence, E. Fromm, H. Walles) and domestic scientists (O. Antonova, D. Bohoiavlenska, V. Druzhynin, O. Dubaseniuk, V. Kan-Kalik, T. Liubart, A. Matiushkin, V. Moliako, Ya. Ponomarov).

Concept of "creativity" is relatively new in modern science, which explains the diversity of ways of its interpretation and understanding, including the lack of unification of the available definitions. It appeared in literature in the middle of the last century, however, it quickly became one of the most discussed and researched phenomena in the world, ranking number one in scientific investigations of USA and Western Europe. A lot of applied strategists in the European Union imply the need to put the basis of modern economy on creativity and knowledge of culture, science and business. The EU Institutes recognized the role of creativity in the development of the social sphere and competitiveness, therefore calling 2009 "the year of European creativity and innovation" [7].

It should be noted that in the adopted "EU 2020 Strategy" [6], relating to economic development, the most important items were the following:

- mental development (development of the economy based on knowledge and innovation);
- sustainable development (an economy that uses more resources is more environmentally-friendly and competitive);
- inclusive growth (strengthening the sectoral economy);
- high employment and economic, social, territorial cohesion.

Aim of research is the analysis of modern programs for the development of creativity and substantiation of the possibilities of their use in Ukraine in order to create a favorable environment for the increase in the level of creativity of young people.

Results and discussion. Education is one of the main carriers of particular concrete ideas, therefore, its role in the development of the creative industry is extremely important, moreover, it should cover all ages: from kindergartens to the elderly.

In recent decades European countries have designed large volume of creativity development programs, while in Ukraine their share was and still remains relatively small. We will analyze the most popular of them in order to reveal their strong and weak points aiming at collecting and processing the best foreign experience for future transformation and adaptation it for the needs of our country.

Program Creative Partnership has been operating in the United Kingdom (UK) since 2002. Initially it was a local two-year pilot project, which later was applied as a state-level program. This project is considered an example of best practice in the field of creative learning in the UK.

The main goal of this program is to develop and ensure long-term cooperation based on three project groups: students, teachers and creative professionals. Since the program's existence, more than 2,700 schools, 90,000 teachers and more than a million students have participated [4].

With the help of professionals in such fields as art, architecture and science, the level of knowledge and competence is formed not only in students but also in teachers, who work under their supervision. Projects implemented under the program focus on various topics, including: new media, photography, art, design, literature, exact sciences, foreign languages, etc.

The *Creative Partnership* program is aimed mostly at students, but also affects other social groups. The positive results of the project can be seen on several levels. Thus, at the first stage the training offered by the Creative

Partnership program helps to identify students' creative potential. Thereafter, a series of stimulating benefits contributes to their pursuit of better advances in science. Education carried out in this way from an early age encourages further learning, as well as it helps to adapt to changing conditions in the labor market. Secondly, creative activity allows children to learn the concept of *"creative areas"* [4: 33].

Next example is *Creative Cluster Program* (Klaster kreatywny Imaginove), which has been implemented in Lyon (France) since 2005. It was developed by three institutions: Images Rhône-Alpes – one of the first institutions in the audiovisual industry; CITIA (Cite de l'image en mouvement) – an association in the field of animation and multimedia; Lyon Game – an association dedicated to video games. The project brought together more than 650 companies (including research laboratories and training companies) that operate mainly in the audiovisual sector. The cluster supports and promotes innovative solutions and collaboration between businesses, research institutions and training companies, it regularly monitors trends in the audiovisual sector and organizes international events (fairs and festivals). The cluster can be considered a positive example of a business approach in the creative industry.

The Art@work program has been implemented in Ireland for over 10 years by the Roscommon County Council. It is one of many art programs operating in the country. The project allows artists to use residencies for three weeks (funded by the Irish Arts Council) at a company in Roscommon County.

As part of the internship, the artist creates a work of art that connects with a temporary stay. The Art@work program is designed to bring works of art closer to the public. The total number of residences is about 50, namely: hotel, medical center, bakery, security, fire department and library. This initiative can be of a great aid for companies that require artists for their business and want to promote their products with the help of art.

The international program *"Tillt Europe – Creativity Flash"* has been operating since 2008 (Sweden, Spain, Germany, Belgium, France and Poland). It aims at establishing cooperation between the cultural and economic sectors. Assuming that culture helps to reveal creative abilities, the project should lead to the development of innovative solutions and improve the competencies (cultural, cognitive and instrumental) of its participants. The project is based on creativity as one of its main principles [4: 34].

The experience of Poland in the development and implementation of programs for the development of creativity proves its fruitfulness. Educational institutions in this country are under the jurisdiction of the Ministry of National Education and the Ministry of Science and Higher Education. After the reform of 1999, educational institutions were divided according to the stages of students' education and their age. The teacher alters the duration of classes while implementing the curriculum, including the content of programs, as well as the way they are adapted to the capabilities and interests of students, for he/she creates conditions for the creative development of children. The Ministry of Education of Poland pays special attention to the growth of professional skills of teachers, which are the main driving force of the planned educational reforms. The teacher of the future should be the mentor of the student, not just the carrier of data on particular subject. He/she must be perfectly trained to work with children, as well as to understand their problems, and be capable of cooperating with their parents [3: 62].

Fundacja Wspierania i Rozwoju Kreatywności (Poland) was established in 2004 and is engaged in educational

activities. The aim of the *Foundation* (Fundacja Wspierania i Rozwoju Kreatywności) is to support, develop and disseminate all forms and methods that stimulate creative thinking and creativity itself.

FWiRK teachers conduct trainings, workshops and classes for children, teenagers and adults in the field of creative thinking and creativity, design original programs, techniques, group and solo tasks, which can be exploited at schools and during extracurricular activities. The purpose of such activity is to find a proper environment for the development of creativity at schools and other places that can stimulate interests and invoke manifestation of talent among children and youth.

Foundation for Support and Development of Creativity is the only licensed partner of the international organization *Destination Imagination*. It has the exclusive right to execute the international creativity program for children and youth in Poland – *Eyes of Imagination*.

Destination Imagination (DI) is the world's largest program for children and young people focused on creative problem solving. It is implemented in 42 countries on six continents, and expands around 48 states in North America and in the Canadian provinces. DI gives the opportunity to discover and realize the creative potential of the child and is based on the concept of divergent thinking, assuming that there is more than one way to solve a particular problem. The program encourages children and young people to the creative process on their own, as well as it allows to identify a variety of talents, break communicative barriers, develop intrinsic motivation and increase self-esteem.

The program often detects "*rough diamonds*" thus allowing children to become technicians, scientists, actors, analysts, comedians, linguists, musicians in future.

DI members learn to solve problems creatively, cooperate, manage time and human resources, materials, finances, and ideas. Also, participants master the skills of effective communication and presentation of their products [5].

Trainings and courses are aimed at people of all ages who want to develop their activities in the field of creativity and support for children's development. Classes are mostly consist of practice, methods of active acquisition of knowledge and skills are used. They are attended by educators, teachers, coaches, professional babysitters, students of pedagogical and related specialties.

During the training various topics are discussed, namely:

- child development;
- creativity – what is it and how to develop it?;
- use of coaching methods while working with children and how to build relationships with parents;
- the necessary tools for the work of the teacher on the basis of a humanistic approach and ways of their development and enhancement;
- interpersonal skills of a creative teacher/coach;
- methods and techniques to support the creative development of children on the basis of creativity-oriented programs;
- ecological and economic ways of preparation of necessary materials for work with children.

During the trainings one practical class may last up to 9 hours / 45 minutes / 10.00-18.00 (lunch break 13.00-14.00) cost: PLN 850.

The implementation of programs for the development of creativity is conducted in several steps (Table 1).

Table 1

Gradual development of creativity in the process of program implementation

Stages of creativity development of an individual		
Motivational stage: – awareness of the importance of developing creativity for future activities; – motivation to search for non-standard solution of problems; – a sense of novelty	**Creative-activity stage:** - non-standard approaches to tasks; - research activities; - improvisation; - combination and design of material that will allow to reach the highest efficiency; - solving creative tasks, showing initiative and independence; - analysis and effective use of the material; - integration of knowledge; - organization of creative interaction according to "student-student" and "student-teacher" models	**Reflective stage:** - adjustment of the creative product; - reflection for the purpose of improvement
Methodical tools: diagnosis and analysis of the level of development of creativity of a personality; presentation of creative multimedia projects; organization of independent work as a means of developing creativity; use of clusters, mental maps, creative projects, multimedia presentations, simulation tasks; application of creative techniques		

Since 2014 two prominent creativity development programs have been implemented in Poland: *University of Young Inventors* (Uniwersytet Młodych Wynalazców) and *Academic Center of Creativity* (Akademickie Centrum Kreatywności), which aim to cooperate with schools and higher education institutions.

The University of Young Inventors presented a program aimed at supporting high school students and stimulating development of their scientific activity, encouraging innovation and creativity. As part of the program, students and their teachers together with researchers develop projects, use university libraries and laboratories. Under the guidance of specialists, young people participate in project-based activities and can publish the results of their scientific investigation [3].

The Academic Center of Creativity aims to develop the competencies of future teachers serving as the representative office that teaches educators in an exemplary manner, based on the latest methods of didactics with the help of modern technologies, as well as disseminates relevant didactic methods among practicing teachers. The center tests exemplary methods of teacher-student work in various subjects. These methods are applied at preschools, primary schools, gymnasiums, lyceums.

The program is implemented jointly with the Ministry of National Education and funded by European Union, namely – the Operational Program of Innovative Economy.

As part of the program, there is cooperation with schools ("szkoły ćwiczeń"). Higher educational institutions independently choose the schools with which they sign corresponding agreement. The innovative didactic methods developed and researched within the project can concern only one level of training and

must comprehensively embrace the teaching of the relevant subject at each stage of education. The subject proposed for project implementation does not have to cover every level of education. For example, there may be 3 preschools or 2 primary schools and 1 gymnasium, etc.

Within the program "Academic Center of Creativity" students must conduct research on the effectiveness of teaching methods at different levels of education, the development of cooperation skills between teachers of different specialties, the organization of collective work of students and more.

Educational institutions funded under the Academic Creativity Center program are shown in table 2.

Table 2

Academic Center of Creativity

Uczelnia (Educational institution)	**Podstawowa jednostka organizacyjna uczelni** (Faculty)	**Obszar wiedzy** (Branch of knowledge)
Uniwersytet Przyrodniczo Humanistyczny w Siedlcach (University of Natural Sciences and Humanities in Siedlce)	Wydział Humanistyczny (Humanitarian Faculty)	obszar nauk przyrodniczych (Natural sciences)
Akademia Wychowania Fizycznego im. E. Piaseckiego w Poznaniu (E. Pyasetsky Academy of Physical Culture. in Poznan)	Wydział Wychowania Fizycznego, Sportu i Rehabilitacji (Faculty of Physical Culture, Sports and Rehabilitation)	obszar nauk medycznych i nauk o zdrowiu oraz nauk o kulturze fizycznej (Medical sciences, health sciences and physical culture)
Uniwersytet Gdański (University of Gdańsk)	Wydział Oceanografii i Geografii (Faculty of Oceanography and Geography)	obszar nauk przyrodniczych (Natural sciences)
Uniwersytetu im. Adama Mickiewicza w Poznaniu (Adam Mickiewicz University in Poznan)	Wydział Filologii Polskiej i Klasycznej (Faculty of Polish and Classical Philology)	obszar sztuki (Arts)
Uniwersytet Śląski w Katowicach (University of Silesia in Katowice)	Instytut Filologii Germańskiej Uniwersytetu Śląskiego (Institute of German Philology)	obszar nauk humanistycznych (Humanitarian sciences)
Uniwersytetu Jagiellońskiego (Jagiellonian University)	Wydział Fizyki, Astronomii i Informatyki Stosowanej (Faculty of Physics, Astronomy and Applied Informatics)	obszar nauk ścisłych (Exact sciences)
Uniwersytet Kazimierza Wielkiego (Casimir the Great University in Bydgoszcz)	Wydział Pedagogiki i Psychologii (Faculty of Pedagogy and Psychology)	obszar nauk społecznych (Social sciences)
Akademia Pedagogiki Specjalnej im. Marii Grzegorzewskiej (Maria Grzegorzewska Academy of	Wydział Nauk Pedagogicznych (Faculty of Pedagogy)	obszar nauk społecznych (Social sciences)

Special Pedagogy)		
Uniwersytetu Jagiellońskiego (Jagiellonian University)	Wydział Polonistyki (Faculty of Polish Studies)	obszar nauk humanistycznych (Humanitarian sciences)

Conclusions and research perspectives. The analyzed programs were positively received by both the academic community and teachers. Since the aim of the researched projects was to develop educational innovations and use modern pedagogical technologies, cooperation with the school allowed scientists to practically assess, verify and confirm the results of their investigation.

Analysis of the experience of the above-mentioned programs of creativity development in European countries showed that in order to improve the educational process in Ukraine it is important to organize the educational process in corresponding institutions based on a combination of traditional and modern creative learning technologies, namely: support for professional development; education in the field of entrepreneurship; creativity improvement for people of different social-, age-, citizenship groups; conducting joint seminars, courses, trainings for business representatives (in order to connect different environments); implementation of measures that develop the creativity of children and youth**.**

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