



HANDBOOK CREATIVITY

IO 3 Guidelines



SUPPORTING, MOBILIZING & EMPOWERING
CREATIVE AND CULTURAL INDUSTRY
ENTREPRENEURS AND EDUCATORS
TOWARDS SOCIAL CHANGE

AUTHORS

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international CENTAUR Project Team

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Part A – On creativity

„We cannot solve our problems with the same thinking we used when we created them“

„A person who has never made a mistake has never tried anything new“

Albert Einstein

Preface- Introduction

Welcome to this little handbook. We want to give you a short overview of the present knowledge and concepts on creativity, and an explanation on how to best use the resources we provide as part of our European Union funded lifelong learning project.

Why did we start this project ? The recent difficult situation created by the impact of the COVID pandemic, but also of other crisis situations, made us aware, that necessary, but often unpleasant, measures to get control of the pandemic, and also illness related factors such as actual symptomatic COVID infections, including the still not completely scientifically explored long COVID syndrome, have a long lasting, far reaching impact on all areas of life, including psychological and physical health, but also on social networks and economics. On the one hand this requires increased flexibility and good coping strategies in all population groups, but this challenge also endangers European culture and the arts scene, that is in many areas strongly dependent on the social stage and social networks. Especially the performing arts have suffered substantially by both the pandemic and by the restrictions on all public contacts and events. Our project idea therefore is aiming at two strategies to improve this situation:

- 1) to improve the situations of artists that have been isolated from the public, and
- 2) to utilize the unique skills of these artists to help the members of the general public to improve their creativity, with positive impact on life satisfaction, psychological health, and resilience to adverse situations, that cannot directly be changed by the individual. Trainers active in adult education might serve as multipliers in addition to these artists.

In this approach we follow up on concepts and structures developed in our earlier lifelong learning projects, that had a focus on, respectively, resilience ⁽¹⁾ and happiness ⁽²⁾. The Internet platforms from both projects can be used as added tools, but are not obligatory to this project on creativity. All three aspects are closely related. You will find details on how to use the different components in the second part of this manual.

We follow the insight promoted by nearly all experts on the issue of creativity that creativity is not a genetically “given” permanent aspect of personality, but can be learned and improved by anyone (so it might be easier for some).

¹ <http://www.resilience-project.eu/>

² <http://www.key-competence-happiness.eu/index.php-id=25.html>

We also hope to create awareness of the positive aspects of art and give a small contribution to keep the European art scene alive in a difficult situation.

What is in a word?

Many definitions have been proposed. The well-known “Encyclopedia Britannica “ offers for example the broad definition :

„**creativity**, the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or device, or a new artistic object or form.“³

Closely related concepts

Similar to terms like resilience (see another related EU project⁴), creativity is often seen as overlapping, related to or interacting with a number of other psychological phenomena, such as “lateral thinking”, “divergent” thinking, open-mindedness, artistic spirit,

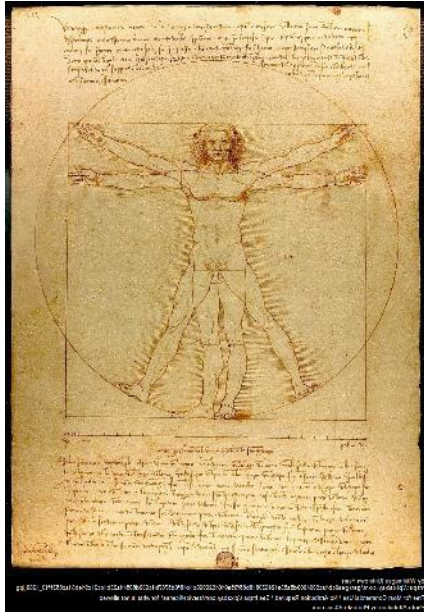
We also have included exercises on “mindfulness” as a strategy to keep creative ideas healthy and adequate, without limiting the development of a creative spirit, especially in the context of “positive” Psychology and humanities (1).

Inspiration is a concept closely linked to creativity, and the importance given to this factor is underlined by the Greek culture appointing “muses” – special personifications/goddesses (all female !, daughters of Zeus and Mnemosyne), consisting of the three from Boethia (Melete, Aoede, and Mneme, and , as creative additions to cover all forms of art, Calliope, Clio, Erato, Euterpe, Melpomene, Polyhymnia, Terpsichore, Thalia, and Urania. Each had a defined specialty field, Thalia for example, for comedy and pastoral (shepherd) poetry. So creativity was seen as related to divine inspiration. (Today we try to contribute with our little project).

Creativity is often, but not always limited to a specific area. Leonardo da Vinci is a frequently quoted exception, as he demonstrated a high degree of creativity in a broad range of areas, including even construction of siege engines, as also paintings, and sculpture. He was therefore called a “Renaissance man “(2, 3).

³ <https://www.britannica.com/topic/creativity>, accessed 12.12.2022

⁴ <http://www.resilience-project.eu/>



(but let us not forget women as famous renaissance artists, like Artemisia Gentilechi (4, 5)).



Artemisia Gentileschi ⁶

If we take Leonardo as an example, it might be a good approach not only to develop creativity in one area, but also to follow this example and use your liberated creative side also in other areas(2). Strategies and “soft skills” such as the ones we are training in our exercises usually can be applied in different areas, even if they have been developed in a specific area.

⁵ wikimedia commons https://commons.wikimedia.org/wiki/File:0_The_Vitruvian_Man_-_by_Leonardo_da_Vinci.jpg, accessed 12.12.2022

⁶ - Google Cultural Institute, Gemeinfrei, <https://commons.wikimedia.org/w/index.php?curid=37146117>

Theater as an important performing art, for example, requires building a number of skills, such as feeling free to speak in public, with a good voice and self-confidence. Theater is sometimes misunderstood as an art of “faking” or deception, while especially recent theater pioneers following concepts such as those of the writer Antonin Artaud (6) have underlined the main focus on dramatic expression of a truth- might it be of a personality, philosophical, poetic, or political or other ideas. Many young artists movements, such as the “Secession artists” like Klimt and Schiele or the philosopher Walter Benjamin (7) have warned against mimicry or simple copy -reproduction of objects or persons as a focus of art.

Theater as example also underlines that creative expression of an idea might only be possible, if some techniques have been fully mastered, becoming tools instead of challenges or handicaps in expression. Mastering complex techniques might be required for professional artists, but mastering simple skills can be a great experience that helps to enjoy and liberate everyone’s artistic expression and creativity. Enjoying the experience, or “flow”(8) , is open to everyone and has positive benefits, not only in itself, but also to improve wellbeing and psychological health, resilience and happiness, as we will show later. Transferring skills acquired in this way, can, as noted before, also be transferred and helpful in other areas (9).

Mihalyi Csikszentmihalyi is often seen as a pioneer of a systematic approach to understanding creativity⁷. The author drew attention to the diversity of the creative process, and to the importance of the “flow” aspect, indicating immersion in the creative process, and to the importance of learning experiences to develop creativity.

More recently, cognitive Psychologists, such as Mark Runco⁸ have proposed to describe different stages of the creative process, that also underline the interaction with the social environment and feedback during the process.

Can creativity be measured?

Measuring creative capacity is a challenge in cognitive Psychology, and several instruments have been developed, such as the well established Torrance Test of Creative Thinking (TTCT)(11), but all tests have a focus depending on definitions and field where it is to be applied. So, further discussion is to be recommended in this area of research (12) (13). We therefore provide a special questionnaire to guide the selection of exercises to develop different aspects of creativity in the context of artistic activity and performing arts, not intended as a research instrument or diagnostic tool, but only to support work with our project.

Is there one central creativity center in the brain?

While Psychiatry and Psychology had promoted “centers” or smaller areas in the brain as being responsible for all forms of activities, attitudes and personality aspects in the 18th and 19th century,

⁷ [Mihalyi Csikszentmihalyi](#) : *Creativity: Flow and the Psychology of Discovery and Invention* (1996),

⁸ See for example his contributions to the new „Encyclopedia of Creativity“ and his chapter on creativity in 10. Kreitler S. *New horizons in creativity*. New York: Nova Science Publishers, Inc.; 2022. pages cm. p.

research of the 20th and 21st century has demonstrated, that complex networks, some using special neurotransmitters, are mainly responsible and are linking different areas of the brain(14), though some data also underline the role of different brain areas at least for some special aspects of creativity (15), and some researchers found significant differences between some brain areas for example in art and non-art studies students (16).

Is creativity part of a person's genetic heritage and therefore cannot be changed?

To answer this question, we have to consider two major developments. Several authors have identified genes probably related to creativity (17)⁹, but research of the last decades has demonstrated that the genetics of a person or group can be changed (epigenetics) reflecting the need of adaptation to changing environments, confirming Mihalyi Csikszentmihalyi's earlier observations. So far, limited research has been done in this area (17, 18). Environmental influences including aspects such as nutrition(19) and educational activities(20, 21) can improve creativity, while recent studies also indicated, that some mental health problems developing over the life time, such as the "frontotemporal" form of dementia, might have a negative impact on creativity (22). Even application of placebos can on the other hand have a positive impact, as demonstrated recently by Rozenkrantz et al.(23), and physical activity and sports can also have a positive influence on creativity scores(24).

Which benefits does creativity bring for mental health ?

Creativity is seen by most researchers as a positive capacity that can promote psychological resilience, increase life satisfaction, and training creativity might also help persons with psychological problems, such as Dyslexia (20). Further, art therapy has become a standard component in mental health prevention and treatment programs, including different fields, such as creative media, music, and dance therapy, or even new developments such as "museum" therapy (25) and successful application has been reported even in disorders like dementia, as noted before (26). The related, but not identical field of "Ergotherapy" with a strong focus on creativity also has become a fixture in most advanced mental health programs. Artistic achievements and all works of art can also be obviously emotionally and existentially pleasing both to artists and audience and constitute a welcome outcome as indicated by the long history of artistic production in human history.

It might be noted that medical disorders, such as severe depression, or dementia, might, as already indicated, inhibit creativity and, especially in case of substantial problems in this and other areas, should receive treatment. Creativity exercises and activities can support treatment, but would usually not be sufficient and should not replace state-of-the art medical or Psychotherapeutic treatment. Minor barriers such as creativity inhibiting habits or thinking patterns, can also be addressed by Psychotherapy, but again creativity building activities and exercises can be helpful to make treatment more effective.

⁹ Associated genes include dopaminergic, serotonergic and other genes (a1-antitrypsin, neuregulin, Brain-derived neurotrophic factor)

What benefits does creativity bring for physical health?

Creativity improved through art therapy(27) has been also recommended and has a long history for example also to support rehabilitation after different physical medical problems (28-32), such as reported for myocardial infarction by some authors like Sittarame(33), or in stroke rehabilitation(34), though it might be too early to give concrete recommendations in regard to prevention, in spite of documented success in some areas, also including diabetes(35).

Conclusions and summary

Creativity is a complex phenomenon, can be developed by anyone at any time in life and can contribute to a rich and better life. It is therefore important to give space for this important issue in everyone's schedule. Strategies taken from the vast knowledge pools of artists can be a significant contribution to this aim, and our project has developed a platform including tools to support this process.

Recommended further reading:

Mark Runco, Steven Pritzker: Encyclopedia of Creativity, Academic Press (1999)

Hardcover ISBN: 9780128156148, eBook ISBN: 9780128156155

Note: This is the most comprehensive handbook, and might be a standard for scientists from different disciplines, but too large and expensive for casual reading and with a strong focus on economy and management.

Mihalyi Csikszentmihalyi : *Creativity: Flow and the Psychology of Discovery and Invention* (1996), (different editions in different languages)

A classic, but still interesting to read

Creativity- citations in the text

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Part B: The manual- how to use CENTAUR

The team consists of partners from 4 countries (Germany, Austria, Greece, Cyprus and Iceland), including a representative of the refugee community with Syrian –Dutch background. They are active in NGOs and Universities, bringing together not only different cultural backgrounds, but also different disciplines, including medicine, psychology, education, art and management. Members are described in detail in the following chapter.

Limitations and future activities

The present project cannot cover all aspects of creativity, or include all the artists that could offer „hands-on experience“ in creativity and creativity building. We have carefully reviewed artists presented to avoid those with dubious activities, or extremist positions not respecting human rights, even and especially as art can and should be politically responsible. The platform is open to include artists who state their interests and can contribute significantly to the project aims, while uploads are reviewed by the editorial board, consisting of the partners and external independent experts, both artists and educators. A strong consideration is given to human rights standards, especially those of the EU, and to non-violent messages.

The following chapters of part B summarizes the different components (intellectual outputs (IOs)) as described by the respective responsible partners. It is intended as an explanation of these components and should serve as an extended manual of the components in addition to the online explanations. They also include a presentation of the team and the partner teams in all 4 countries.

[The team: \(more details later on\)](#)



The team: Team meeting (photo T. Wenzel, 2022)

IO1: Needs identification, user requirements and exercises development framework

Creative Arts Sector (CAS) entrepreneurs and educators are facing extreme difficulties, due to the COVID-19 pandemic and its consequent impact and restrictive measures. The CENTAUR online platform offers a new no-barrier solution by providing reliable information on effective and constructive entrepreneurship skills and educational techniques, that are easily accessible, easy to apply, evidence-based, and can contribute to better immediate coping and quality of life. The project team has developed a framework for the identification of needs and requirements of the target groups of the platform, as well as the development of the exercises that the platform contains. The purpose of the framework was to use a multidisciplinary and multidimensional approach to define user's needs, in order to better address their deficits, and to bridge the gap and create a pathway between the approaches of the organizations that participate in the consortium.

The target groups of the CENTAUR project are:

- Professionals in the creative arts sector.
- People working with adults on a regular basis who have so far not made efficient use of online activities and the creative fields (teachers, social workers, employees of NGOs, international organizations, national or private centers).
- Every-day people who wish to enhance their life skills by developing creativity.

The development of the framework helped the consortium to:

- identify the needs and requirements of the target groups across the partner countries.
- create a common approach towards the set of exercises and practices of the eLearning platform, gathering data and input from all partner countries.

The framework has been the starting point for the development of the CENTAUR eLearning platform, which is addressed to organizations and individuals active in the creative arts sector, educators and adults, and provides them with an innovative e-space for training and promoting their own skills and the creativity of their target groups.

The project team has created a collection of practices and exercises for the platform, on how to best build the target groups' resilience, taking under consideration the culture, social and working practices, language and institutional organization of the partner countries. The framework was used as a benchmark for delivering the collection of practices and exercises of the platform.

To collect all the necessary information, a thorough research was conducted, based on two autonomous but interconnected stages:

- Creative Arts Sector (CAS) + Adult Education Ecosystem Mapping Report; To describe the current situation and structure of these two sectors in the partner countries.
- Questionnaire development/distribution; To collect information regarding the needs and requirements of professionals pertaining to the Creative Arts Sector (CAS) and the adult education sector.

The analysis of the results shed light on the current training needs of our target group and helped us develop a curriculum tailor-made to their needs and requirements.

The findings have revealed that the majority of the training needs, as those were identified by the participants, don't concern technical and vocational skills in the narrow sense, but transversal skills; communication skills, composure/emotional regulation, and work ethic are among the highest rated by the respondents.

Moreover, the changes that COVID-19 pandemic has brought on the industry and the consequent radical transformations it has introduced to the labour market, have given rise to the need of training in skills such as resourcefulness/problem solving, and tenacity (persisting through adversity and staying motivated).

Finally, the research has revealed that skills such as self-awareness and self-efficacy, as well as self-motivation are considered very important, which means that relevant practices and exercises have been included in the platform.

SHORT GLOSSARY - (definitions of terms used in this output)

Framework: A real or conceptual structure intended to serve as a support or guide for the building of something that expands the structure into something useful.

Creative Arts Sector (CAS): The term describes businesses with creativity at their heart – for example design, music, publishing, architecture, film and video, crafts, visual arts, fashion, TV and radio, advertising, literature, computer games and the performing arts.

Target group: The primary group of people that something, usually a campaign or project, is designed to appeal to.

Adult education: A practice in which adults engage in systematic and sustained self-educating activities in order to gain new forms of knowledge, skills, attitudes, or values.

RECOMMENDED READING

- Becker, Carol, and Ann Wiens, eds. *The Artist in Society: Rights, Roles, and Responsibilities*. Chicago: New Art Examiner Press, 1995.

- Cultural and creative sectors, <https://culture.ec.europa.eu/cultural-and-creative-sectors/cultural-and-creative-sectors>
- Terry Flew, *The Creative Industries: Culture and Policy*. SAGE Publications Ltd; 1st edition, 2011
- Rosamund Davies (Author), Gaudi Sigthorsson (Author), *Introducing the Creative Industries: From Theory to Practice*. SAGE Publications Ltd; 1st edition, 2013

WISEFOUR AND THE PROJECT TEAM

Wisefour is a boutique research and technology agency with extensive experience on creating digital solutions, such as online platforms, digital toolkits, educational games and e-learning courses. The company also organizes adult education sessions in several topics and has extensive experience in designing e-learning training curricula. Through the projects that we have implemented, different areas of knowledge have been approached throughout the years.

There are four staff members in Wisefour's project team, who work closely together in the project and participate in the development of the project's outputs and in all horizontal tasks. The Wisefour team was also the leader of IO1, Needs identification, user requirements and exercises development framework.

The members in the project team are:

Katerina Kadena

Mrs. Katerina Kadena, Chemical Engineer, received her Diploma from the Polytechnic University of Patras, and her postgraduate degree in business management of MBA from CIIM. In 2014, she obtained a degree in Law from the European University of Cyprus. In 2018 she was admitted as a PhD candidate in the Department of Informatics in collaboration with the Laboratory of Bioinformatics Human Electrophysiology of the Ionian University.

Role in the CENTAUR project:

Leader of the Wisefour project team and responsible for the quality assurance of all deliverables on behalf of the team.

Maria Kadena

Mrs. Maria Kadena, she holds a Bachelor's degree in Law from the European University of Cyprus. She is an expert in Legal and Ethics topics as well as a certified DPO for the new GDPR. She has extensive experience in EU project management, innovation management, and dissemination activities.

Role in the CENTAUR project:

Responsible for the legal assistance throughout the project's lifecycle.

Apostolos Foukas

Mr. Apostolos Foukas holds a Bachelor in Humanitarian Studies from the National and Kapodistrian University of Athens, as well as an MSc in Library and Information Studies from City University of London. He has extensive experience in EU project management, innovation management, and dissemination activities.

Role in the CENTAUR project:

Responsible for monitoring the progress of milestones and deliverables, preparing reports, identifying risks and organizing dissemination activities.

Lina Bitsakaki

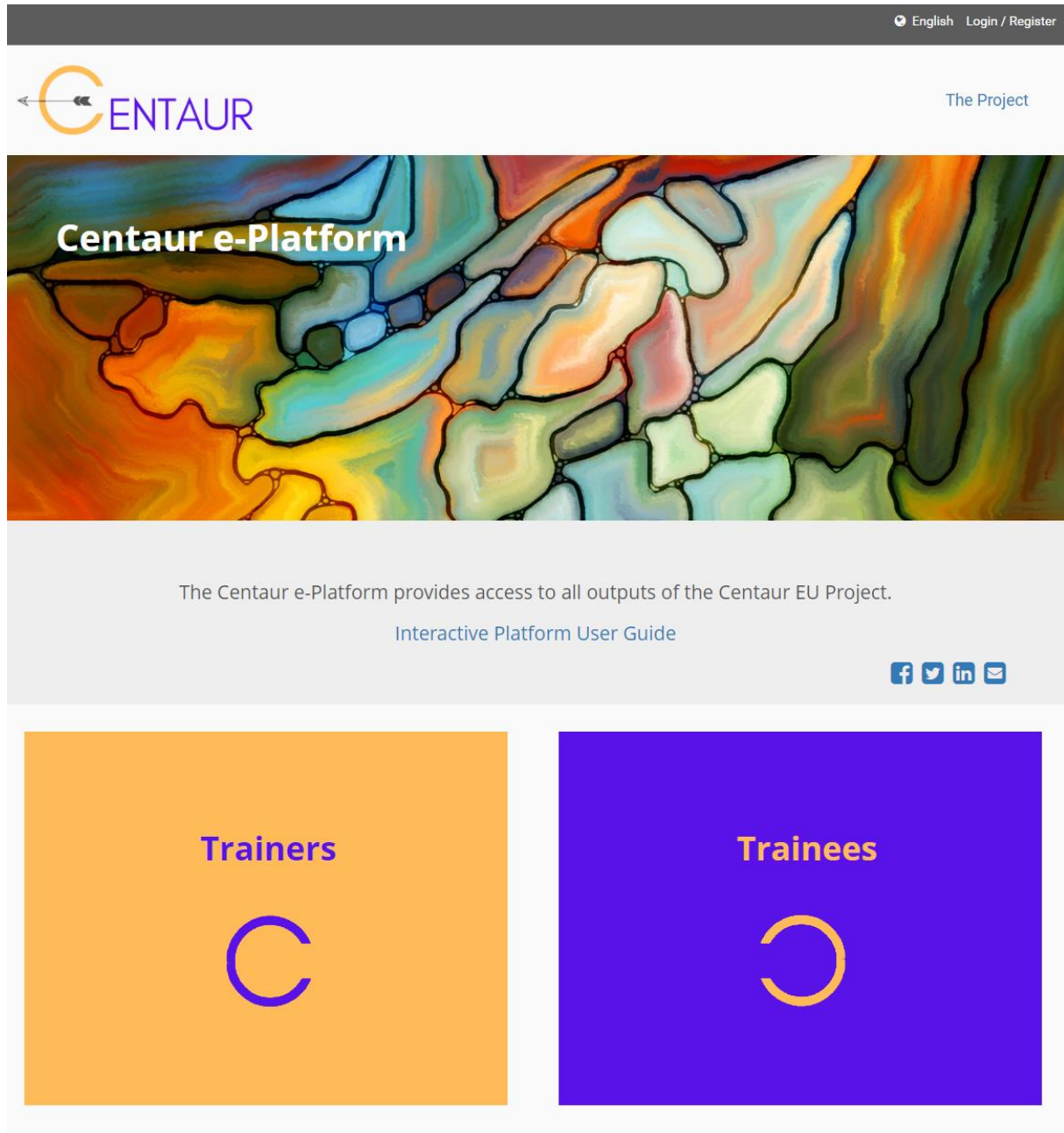
Mrs. Lina Bitsakaki holds a BA Degree in History and Archaeology from UoA, and an MA Degree in Field Archaeology on Land and Under the Sea from UCY. She has experience in content creation, proposal writing for cultural projects, fieldwork and dissemination activities.

Role in the CENTAUR project:

Involvement in the implementation of all tasks and activities.

IO 2 Online eLearning and networking platform

The backbone of the project, collecting all offers, is the e-platform:



The screenshot shows the top navigation bar with "English" and "Login / Register" links. The main header features the "CENTAUR" logo and "The Project" text. Below this is a large banner with a colorful, abstract background and the text "Centaur e-Platform". A central text block states: "The Centaur e-Platform provides access to all outputs of the Centaur EU Project." Below this is a link for "Interactive Platform User Guide" and social media icons for Facebook, Twitter, LinkedIn, and Email. At the bottom, there are two large colored boxes: an orange box labeled "Trainers" with a purple "C" logo, and a purple box labeled "Trainees" with a yellow "C" logo.

The following text is one of two sources on the platform structure, the second is the Online Guide "How to use the CENTAUR platform" on the platform itself.

The e-platform is an open access online platform that provides several services to the users, Trainers (Artists, Creative Experts, Adult Education trainers), and Trainees. With the term "open access" we mean anyone can a) access the content online without any barrier such as need of any login or payment, b) re-use and adapt the content to his/her own needs, since the content is available under the Creative Commons (CC) license BY-NC-SA.

The Online Platform provides access to the contents and tools developed in CENTAUR, such as the Guidelines, the Online Toolbox with exercises, the Artist/Trainer Database, the Self-Assessment Tool for identifying the exercises are more interesting to a trainee and a flexible tool, e.g., the CENTAUR mobile App, which provides self-study exercises, from the pool of the exercises, in an engaging way by making use of elements of gamification and Avatars. Learn more about this by reading the Online Guide “How to use the CENTAUR platform”.

- **Trainer Training Course**, addressed to Trainers. They can learn how to use the CENTAUR Platform. The study is inclusively online, self-paced and independent without any face-to-face training. The content is based on the Guidelines. The course makes use of gamification (e.g., badges, progress, if the Trainer is registered).
- **Networking Hub**, a trainer, accesses the CENTAUR Hub for Networking and Communication with other Artists and Trainers for exchanging ideas and experiences. This Hub supports the networking and interactive communication among artists, experts in adult education and adult learners. A Trainer first has to **register/create** an account on this platform, and then log on. Anyone may register since **open registration** is supported. Then, s/he may read posts in the forum, chat and blog.
- **Exercises**, a trainer may access the available set of the exercises, which appears as a list. The user may filter the exercises by applying a key-word based search or use the available Search Filters.
- **Adult Learners Space**. A trainer can use this Adult Learners Space, complementary to the face 2 face training mainly for communication reasons, that is: Publishing the face 2 face training agenda, Sending announcements and messages to the adult learners, Organizing video conferencing, Making available links, Invite the trainees to complete the SAT. The trainees may complete the SAT, send messages to the trainer, and chat to other trainees. This Space is available to a trainer after sending an application to the training administrators or CENTAUR partner.
- A trainee may search the **Artist/Trainer Database** for finding trainers that are carrying out CENTAUR based or similar training sessions and ask about the schedule of the training sessions and trainer’s availability. Information about the Trainers appears, such as CV, short description, contact details, photo.
- A Trainee shall make use of the **Self-Assessment Tool** to find the available exercises s/he is most interested in. S/he answers a questionnaire. According to the answers s/he has given, s/he will find out his/her degree of interest in percentages. The options to continue depend on whether the trainee plans to attend a seminar or whether s/he is a self-learner.
 - If s/he plans to attend a seminar, download or print the results sheet in pdf and **send it to the Trainer**.
 - If s/he is a self-learner, s/he clicks on the recommended skill. S/he will be redirected to the corresponding exercises on the exercise-database.

- If s/he is a self-learner the trainee may select from the exercises s/he is interested in, those addressed to the self-learners can be found by visiting the link: <https://training.centaur-project.eu/virtual-exercises> or by downloading the CENTAUR Mobile App.
- The Trainee by following the green box "self-study exercises" may download the **CENTAUR Mobile App**. The CENTAUR Mobile App provides selectively the self-study exercises in an engaging and playful way by providing Avatar(s) as presenter following a gamification approach. A Trainer can also use this App, so s/he can suggest, along with the results of the SAT tool, self-study exercises to a specific trainee which can be carried out without guidance but with the Trainers high supervision.

For the development of the Online Platform a free and open-source LMS based on PHP and MySQL is used, referred to as Open eClass (openeclass.org). The LMS is flexible and may support any scenario(s) for learning and fulfills Responsive Web Design, i.e., the platform will render perfectly on a variety of devices and window or screen sizes, such as mobile devices.

[Akadimaiko Diadiktyo – Greek Universities Network \(GUnet\)](#)

GUnet – Greek Universities Network (<https://www.gunet.gr>) is a non-profit organization, located in Athens, Greece. It was founded in 2000 by all Greek Universities with the mandate to drive the digital transformation and innovation in Greek higher education institutions (HEIs). The Greek Universities Network (GUnet) is a non-profit company with members from all 25 public universities in Greece. The mission of the company is to promote, facilitate and coordinate the development and use of advanced information and communication technologies (ICT), services and applications in the Greek academic community, as well to support the digital transformation and innovation in Greek higher education institutions (HEIs).

Team:

Pantelis Balaouras, Project and Technical Manager

Role in project team: Analysis of the Requirements, Design of the Platform and Coordination.

Dr. Pantelis Balaouras (male) holds a Diploma in Computer Engineering and a PhD degree in Informatics and Telecommunications. He has expertise in the design and deployment of multimedia-based e-learning and communication services, such as video conferencing, video streaming and on-demand services, multimedia digital collections, and IPTV services. He is the technical director of the GUnet's Center for e-learning and media production (mc.gunet.gr) and product engineer for the Open Delos platform (opendelos.org). Dr. Balaouras has been the project and technical manager of the national project "Academic Open Courses", which has coordinated and managed the development of more than 4000 open courses by 25 Greek universities, and has created the national portal for open courses in Greece (opencourse.gr).

Constantinos Tsibanis, Project and Technical Manager

Role in project team: Technical coordination of the development, development of the Platform

Constantinos Tsibanis (male) holds a BSc in Applied Mathematics, an MSc in Informatics and an MSc in Management and Economics of Telecommunication Networks. He works as an IT Manager at the Greek Universities Network (GUnet - <https://www.gunet.gr>), responsible for the design and development of e-learning services. He is highly experienced in designing e-learning services and successfully manages all phases of e-learning projects from needs analysis and requirements definition to technology selection, implementation, and training. He has also experience in technical project management and participation in several projects which involve collaboration with other Universities and research Institutes. He is the founder and development group leader of the Open eClass Platform (<http://www.openeclass.org>), an open source learning management system, supported by GUnet. He is also a researcher (PhD candidate) in the Department of Informatics and Telecommunications of the National and Kapodistrian University of Athens in the area of advanced e-learning systems using artificial intelligence and machine learning.

IO3: The manual (Thomas Wenzel, Jan Kizilhan, Reem Alksiri):

is what you are holding in your hand (or eye) now. It consists of a general part (part A), summarizing what we know about creativity, also in a scientific way (not too scientific we hope), and a „technical“ (not too technical) part B, that is a manual on how to use the different components of the project, such as the ePlatform, the exercises, and the self-assessment (SAT) tool and some additional helpful information, such as recommendations for further reading. We also have included short presentations about the teams for each component.

Creating a training curriculum

While the exercises can be used as stand-alone exercises, and users can select specific exercises identified by the SAT tool as being most relevant for them, it can be a good idea to combine exercises in a sequence fitting to the local situation, resources, and participants involved as trainers, trainees, and artists. We do not provide a standard recommended combination, sequence or curriculum as the settings or scenarios for the use of the project components might differ significantly.

Duale University Vaihingen- Schweningen

Internationalization is an important aspect of future-oriented studies and for a successful start to a career. With over 50 active cooperations worldwide, the Cooperative State University Villingen-Schwenningen offers interesting options to students to integrate themselves in a study program abroad and develop their intercultural competence. The strategic focus of internationalization is the cooperation with partner universities in Russia, Eastern Europe and the Baltic States. International students are welcome and contribute to the internationalization of the university and the study programme. Academic semesters, on-the-job training and summer school programs are all available to students of our partner universities in this respect.

Team:

Prof. Jan Ilhan Kizilhan

Prof. Dr. Dr. Jan Ilhan Kizilhan is a psychologist, author and publisher, with research interests in psychotraumatology, sexual violation, trauma, terror and war, transcultural psychiatry, psychotherapy, clinical psychology and psychotherapy, migration research and socialization-war research.

Professor Kizilhan studied psychology and sociology at the University of Bochum (Germany). He holds a Doctorate in psychology from the University of Konstanz (Germany). Since 2006, Professor Kizilhan is a project leader of the working group on Migration and Rehabilitation at the Institute of Psychology of the University of Freiburg. He is also a Professor at the Cooperative State University Villingen-Schwenningen, the Head of Department Mental Health and Addiction at the Cooperative State University Baden-Württemberg and of the transcultural psychosomatic department of the Medicine Donaueschingen in Germany.

In 2014, he joined the New Iran and Islamic Studies department at the University of Göttingen and became the founding Dean of the Institute for Psychotherapy and Psychotraumatology at Dohuk University in Northern Iraq. Professor Kizilhan is the chief psychologist of the Special Quota Project for Vulnerable Women and Children in Northern Iraq, funded by the State Government of Baden-Württemberg. Since 2016 he founding Dean of the Institute of Psychotherapy and

Psychotraumatology at the University of Duhok in Northern Iraq. Since March 2018 he is the director of the new Institute for transcultural Health Science at the State University Baden-Württemberg in Germany. He published more than 20 books and more than 120 researches in international journals. He is awarded many times nationally and internationally for his work.

Mag. Reem Alksiri

Mag. Alksiri is a human rights lawyer, and also artist, writing novels, poetry, and paintings, now also working on an opera libretto. She is from an artist family in Syria, had to leave the country because of the war situation, and is now a citizen of the Netherlands. She is coordinating an online group for women, who are survivors of persecution, (Persecuted women's international organization), offering online services to give emotional support, build self-confidence and a sense of empowerment in this group and developing art networks in refugee communities. She is also working with the CEHRI human rights NGO in the Netherlands, that is fighting impunity in different countries and is legal advisor of the World Psychiatric Association Scientific Section on Psychological Aspects of Persecution and Torture.



Prof. Thomas Wenzel

Is a Professor of Psychiatry and a Psychotherapist, working at Medical University of Vienna, Austria, collaborating with Prof. Kizilhan and with CEHRI and victims support organisations, in different international projects, and as Chair, World Psychiatric Association Scientific Sections on Psychological Aspects of Persecution and Torture and on Sport and Exercise Psychiatry, member AI Medical Group Austria. He is working especially with migrants in in post-conflict and war areas, and has a long standing second focus on art and mental health, with prior work in the theater, such as in different positions in the Vienna „Theaterbrett“ and alternative theater projects. He believes art and creativity to be key components of a happy and healthy life.

Short glossary and recommended reading:

See text of manual.

IO 4: The Self Assessment Tool (SAT-Tool)

How to use the SAT-Tool

Dear Artist, Trainer or Trainee,

- Do you want to learn simple ways to put yourself in a better mood?
- Do you want to expand your repertoire of expression?
- Do you want to learn creative methods to reduce stress?

But which of the many exercises offered suits you best right now?

The SAT tool will help you decide.

You find the SAT-Tool here:

Visit the link: <https://training.centaur-project.eu/>

Then, click on the green box "Self Assessment Tool".

By the way, you may change the language by using the upper right language menu .

It works like this:

You answer 36 statements according to your interests.

1. Click the most appropriate of the five answer-options.
2. Then click on the **Next** button to go to the next question.
3. At the end of the questionnaire, click on the **Submit** button.

Immediately afterwards you will receive your evaluation.

According to the answers you have given, you will find out your degree of interest in percentages:

The skills and training areas with a score between 75% and 100% comprise the recommendation: *are most interesting to you.*

Skills and training areas with a score between 50% and 74% comprise the comment: *may also be of interest for you.*

Between the skill and the degree of interest you will find a yellow bar, showing the percentage of your result.

To facilitate your overview, you will also find the rank of your interest directly next to the corresponding skill in the first column as a number (e.g., **3**).

Your options to continue depend on whether you plan to attend a seminar or whether you are a self-learner.

- If you plan to attend a seminar, download the results sheet in pdf and send it to your trainer.

If you are a self-learner, click on the recommended skill. You will be redirected to the corresponding exercises on the exercise-database.

Blickpunkt Identität

Blickpunkt Identität is an Austrian educational institution based in Southern Burgenland. The institution was established in 2006 as a network. Since 2009 we have been working as coordinators in international education projects and development partnerships. Through our international project activities, we are networked throughout Europe. We are constantly developing through research and

teaching. We offer integrative training and solution-oriented consulting and coaching for occupational, private and health-related lifestyles.

In our training activities we often work together with artists

In recent years, we have focused our efforts on the following areas:

- Positive Psychology as horizontal theme in education
- Resilience as horizontal theme in education
- Prevention of early school leaving
- School Development and Basic Human Needs

Staff members involved in the CENTAUR-project

Susanne Linde

head of Blickpunkt Identität



academic integrative trainer

certified consultant for systemic family and structural constellations

shiatsu practitioner

youth leader

Klaus Linde-leimer

head of Blickpunkt Identität



academic, integrative trainer

industrial and organizational psychologist

clinical and health psychologist

singer and composer

Affiliated expert: Ernst Leitgeb

Mr. Ernst Leitgeb was working in the medical field till 2022 and is retired now. He was originally studying meteorology and geodynamics at the University of Vienna. From 1995 till 2004 he was an Austrian delegate at CEN, the European Standards Organisation for TC251 Medical informatics and ISO, the International Standards Organisation

for TC 215 Medical Informatics. Mr. Leitgeb is specialized in developing and implementing blood bank systems, implementing ICU applications and designing special software for east asian adults not using latin characters. These courses were used as crash courses within organisations. The main goal of these applications is providing effective help to pass the equivalent of European A1 and A2 exams. Mr. Leitgeb was also involved in evaluating the Austrian Welfare Card (Sozialversicherungskarte) and setting up several IT systems at the new Vienna General Hospital (Allgemeine Krankenhaus Wien). During his active work he was in close exchange of experience (e.g. RFID) with Stanford University and MIT (Massachusetts Institute of Technology).

IO5 COLLECTION OF PRACTICES AND EXERCISES

Output O5 is a collection of practical, culture sensitive and easy to implement practices and exercises in the field of art creativity development. This collection aims to enable educators (trainers, teachers, etc.) in adult education in collaboration with experts from the creativity field to carry out specific exercises, in such a way that they can be well received by the group of adult learners. Furthermore, it aims to offer artists, professionals in the creativity sector and other learners (trainees) suitable exercises to enhance their life skills and creativity. Therefore, the main benefits are to promote and empower individuals in difficult situations and offer them some tools to work with.

At the CENTAUR's online platform there is a SAT tool (Self -Assessment -Tool) which is a questionnaire for adult learners to fill out in order to make it easier for them to find exercises according to their needs. It is presented separately in more detail. The identified areas within the SAT tool provide educators with filters to select the appropriate practices and exercises for their groups of learners. Furthermore, to provide artists and other learners exercises that can enhance their skills according to their wishes. Therefore it is essential to use the SAT tool first and then select suitable exercises based on the results of the SAT tool.

In the collection are three types of practices and exercises:

- **Self-study exercises** – Artists and other individuals (learners) can use the exercises themselves without any assistance to enhance their life skills and creativity.
- **Exercises with guidance** – Educators can implement the exercises by reading the description and have a dialogue with the experts if needed.
- **Workshops** – Artists offer workshops and educators can contact the artists if they want to offer the workshop to their groups of learners.

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Each exercise is described in detail. The three main areas that are used as a base in the search of the SAT tool are *Competence/skill*, *Focus on* and *Training field*. Within each area are 4-6 specific skills. Furthermore, the following information is provided: Type, group size, duration, method, materials, preparation, resources, tips for implementation and learning outcomes. Finally, one will find the description of the exercise.

Here are examples of each type of exercise and how they can be used:

Self-study exercise – For individuals (learners) that are searching for assistance in order to enhance their skills or find new creative activities. They can fill out the SAT tool questionnaire and the results will point out skills and competence in which the individual could strengthen himself/herself and subsequently the individual can select suitable exercise. *Self-Journaling* is an example of self-study exercise and is focusing on enhancing skills and competences such as self-expression, resilience building and entrepreneurial skills.

- **Exercises with guidance** – Educators can search for exercises they would like to use and offer groups they are working with at the time. They can ask their learners to fill out the SAT tool and then select suitable exercises according to the result of the SAT tool. In some cases, the educators can implement the exercise themselves and in other cases they can contact the author (artist) that developed the exercise for advice and dialogue. *The Seed of Joy* is an example of exercise with guidance and is focusing on enhancing skills and competences such as communication, self-motivation, open-mindedness and self-efficacy.
- **Workshops** – Educators can contact the author (artist) offering the workshop and find out when the artist is available to offer the workshop. There is contact information about the artists so it is easy to contact them. *Ordinary Magic* is an example of a workshop and is focusing on enhancing skills and competences such as self-motivation and perseverance, learning from experience and creativity development.

It is important for educators to be aware that the exercises in this project have the main aim to support and empower adult learners. If individuals face psychological difficulties or specific needs, it is necessary to enable them to find additional sources in treating their specific needs and refer them to other specialists.

SHORT GLOSSARY- (definitions of term used in this output)

Method: *Methods are* techniques used to help learners to achieve the learning outcomes of the exercise. Examples of methods: Group work, discussion and individual work.

Learning outcomes: *Learning outcomes are* statements that describe the knowledge or skills that learners should acquire by the end of a particular *exercise* or practice.

Type: There are three types of exercises; Self-study exercises, exercises with guidance and workshops (see explanation above).

RECOMMENDED READING

Adair, John Eric. (2007). *The Art of Creative Thinking: How to Be Innovative and Develop Great Ideas*. London: Kogan Page, 2007.

Boden, Margaret A. (2010). *Creativity and Art: Three Roads to Surprise*. Oxford University Press.

Cameron Julia (2020). *The Artist's Way*. Profile Books Ltd, UK.

Cameron, Julia. (2003). *Walking in This World : the Practical Art of Creativity*. New York: Jeremy P. Tarcher/Penguin.

PARTNER INFORMATION

LISTAHÁSKÓLI ÍSLANDS AND THE PROJECT TEAM

Listaháskóli Íslands (The Iceland University of the Arts) is the only art university in Iceland and offers art education in various fields of art. The role of Listaháskóli Íslands is to encourage progressive thinking in the arts and to stimulate innovation and development and offers education in the arts at the university level and conveys both knowledge and professionalism in the arts to Icelandic society.

There are three staff members in the project team of Listaháskóli Íslands. They work closely together throughout the lifetime of the project. They participate in the development of most outputs and are leading output 05, *Collection of practices and exercises*. The university's expertise is very useful in this project.

The members in the project team are:

Björg Jóna Birgisdóttir

Björg Jóna has a MS degree in School Counseling and has worked in the educational field at various levels through the years both as teacher, trainer, and guidance counselor. Furthermore, she worked as an administrator at university level and for the last years worked as a Director of Academic Affairs at Listaháskóli Íslands. Björg Jóna has participated in several European projects both as project coordinator and project partner.

Role in the CENTAUR project:

Björg Jóna takes full responsibility for all tasks that Listaháskóli Íslands is responsible for both in the field of research and management, especially in output 05. She is leading the project team.

Anna Sigurðardóttir

Anna has a degree in MHR (Master of Human Relations) and has worked in the educational field at various levels through the years both as teacher, trainer, and guidance counselor. Anna offers courses for adults and encourages people to practice continuous education and job development. Anna has participated both in Nordic and European projects.

Role in the CENTAUR project:

Anna is a specialist in educational counseling and as such brings professional input into the CENTAUR project. Her main tasks are working in the intellectual outputs, especially output 05.

Björg Stefánsdóttir

Björg has a MA in Museology and her background lies within the cultural sector with focus on visual arts. She was a director of the Icelandic Art Center for various years and has a great experience and knowledge of the Icelandic art and cultural field. Recently she became the head of the International Office at Listaháskóli Íslands.

Role in the CENTAUR project:

Björg is working on the CENTAUR project and her main tasks are dissemination and working on some of the intellectual outputs.



IO 6 Engaging flexible tools for exercises

Output O6 is a Mobile App, referred to as CENTAUR Mobile App based on modern Graphical User Interface which combines elements of gamifications and Avatars, in an engaging approach. The Mobile App provides specific, self-study exercises addressed to trainers and trainees using the audio-visual language with which the users are familiar aiming at increasing the level of engagement. The tool is available online and can be downloaded to

- a. support trainers (first target group) in adult education in choosing fitting self-study exercises, presented by an avatar, to propose for a specific trainee in contact and under supervision by the creativity experts and educators,
- b. provide the trainees (second target group) remote but engaging access to specific self-study exercises.

Technically, the Mobile App communicates with the online platform (IO2), and pulls from the hosted exercises (IO5) a specific set (self-study) and present them in an engaging way to the trainees.

The user can download the CENTAUR Mobile App. By opening the Mobile app appears three options for selecting specific exercises, from the pool of the online exercises, that can be carried out as self-study exercises, not in a face-to-face setting, with or without the high supervision of the trainer. There are three option, one that presents the short duration exercises (up to 30 min), the medium duration exercises and the long exercises. The user may select the exercise s/he wants to carry out. Upon completing the exercise (a form of activity), the user may inform the app and receive his/her award. Each exercise is presented by an Avatar Presenter. A default male or female Presenter Avatar, depending on the artist, appears, and in case that the artist has provided consent, her/his avatar appears as the Presenter Avatar.

Part of the IO6 output is the Adult Training Space addressed to trainers. This functionality is available via the CENTAUR platform and not the Mobile App. The Trainers may apply to the CENTAUR partnership to receive access to a Training Space for a specific training session by sending an email to the local partner or GUnet. The Trainer may make use this space for communicating with the trainee group, that is send announcements, messages, chatting, calendar. A special component here is a remote teaching option to facilitate contact and teaching the tools and exercises through open sources video-conferencing tools, such as Big Blue Button (BBB), or announcing links to popular videoconferences services, such as Google Meet, Zoom, Microsoft Teams, just for mentioning some. This could be extremely useful in crisis periods, for example in lockdown situations.

The trainer may find the contact points in the project website under the Partners Section (<https://www.centaur-project.eu/partners>).

Pantelis Balaouras, Constantinos Tsimpanis, Alexandros Diamantidis, Ernst Leitgeb

Additional information: Some artists and their messages

Creative arts have found new strategies to be present not only in museums, that are limited in outreach, but into communities, mobilizing them by workshops and free- to- use public art and spaces. (all photo copyrights: Jakob Lindner / hinterland)



2021 - Krongarten Palace by Baris Seyitvan

"Sedir" is used both for sleeping and for conversation, by placing it on the roofs and by the water in the hot cities of Kurdistan, which is the geography I live in. It is better known as "diwan" in Europe. Due to the high cost of technological cooling devices, families have continued to use this traditional method for many years. This object, which was used by almost everyone on its roofs due to the hot air, also increased the relationship between the neighbors. Thanks to this object that each owner has made for himself, they strengthen their neighborhood relations. They could talk about their cultural, political and daily problems in this way. I think these neighborhood relationships are in Krongarten.

This resting object, which was made only of wood long years ago, has recently been made of iron. These objects, which were previously made with detailed handwork and show the economic power of families, are nowadays made simply and without any aesthetic concern.



With the construction of this cultural object in Vienna, where the summer months have started to be very hot in recent years, it will be an area for evening conversations, music concerts, artistic and cultural exchanges, as it is used in Kurdistan. Thus, we will move this object, which has been used in the Middle East for centuries, to Vienna. (*Curated by Baris Seyitvan*)

In 2020 the Krongarten, designed by **Nives Widauer**, was all about Pomeglobe.

Pomeglobe is a non-profit peace project with an emphasis on intercultural dialogue. It examines the story of the pomegranate in different cultures in order to establish the fruit as a symbol for non-violent communication: *Show interculturality – spread peace.*



Because of its unique form, color and inner nature the pomegranate is a symbol of love, fertility, wisdom, beauty and might and plays a significant role in many religions, kitchens and mythologies worldwide. This, as well as the fact that the pomegranate has its origins in Mesopotamia and spread over the whole world, renders the globalized fruit the ideal emblem to enable and sustain communication between people with different opinions all over the planet.

We further invited the **Phool Patti Truck Artists** from Karachi, Pakistan to create a Truck Artist Krongarten (2018). For their first time they've been painting on a floor, and they have brought a lot of their Pakistani heritage to Vienna: typical forms of flowers and birds, as well as landscapes and their own Welcome feeling. An intercultural meeting space was being opened in the presence of the Ambassador of Pakistan Ayesha Riaz and the Truck Artists.

This project will be followed in 2023 by the „Conference of the Birds“, following the old Iranian epos. It aims at a cultural exchange through the arts.



© street photo: T. Wenzel, 2022

Art can be found everywhere – an example for street art in Vienna close to a community based local creative arts center.

Part C - EU guidelines and regulations related to data and copyrights in the online and creative fields

Introduction

The rise of the internet and digital technologies has revolutionized the way we create, share, and consume content. The online world provides unparalleled opportunities for creators, educators, and businesses to connect and collaborate with others around the globe. However, the use of copyrighted content online has also led to numerous legal and ethical issues related to intellectual property and data protection.

To address these challenges, the European Union (EU) has developed a comprehensive set of guidelines and regulations to protect intellectual property and ensure that creators, educators, and businesses can access and use online content in a fair and legal manner.

Data Protection Guidelines

The General Data Protection Regulation (GDPR) is a regulation in EU law on data protection and privacy for all individuals within the EU and the European Economic Area (EEA). It came into effect on May 25, 2018, and replaced the 1995 Data Protection Directive. The GDPR aims to give EU citizens more control over their personal data and to simplify the regulatory environment for international businesses.

The GDPR requires organizations to implement measures to protect the privacy of individuals and to obtain explicit consent before collecting, processing, or storing personal data. It also gives individuals the right to access their data, to request that their data be deleted, and to object to the use of their data for certain purposes.

These guidelines are particularly relevant for online businesses, educators, and creators who collect and process personal data from their customers, students, or followers. By complying with the GDPR, organizations can build trust with their audiences and avoid legal penalties for non-compliance.

Copyright Guidelines

The EU has also developed a set of regulations and guidelines to protect intellectual property rights and ensure fair compensation for creators. The most significant of these is the EU Copyright Directive, which was adopted in April 2019 and came into effect on June 7, 2021.

The Copyright Directive is aimed at modernizing the EU's copyright laws for the digital age and ensuring that creators receive fair compensation for their work. It includes several key provisions, such as:

Article 17 (formerly Article 13) - This provision requires online platforms to take measures to prevent the unauthorized use of copyrighted content. It places the responsibility on platforms to obtain licenses or agreements with rights holders and to remove infringing content.

Article 15 (formerly Article 11) - This provision grants publishers the right to charge platforms for the use of their content. It aims to ensure that publishers receive fair compensation for the use of their news articles or other written works.

User-generated content exception - The Copyright Directive includes a provision that allows users to upload and share copyrighted content for certain purposes, such as criticism, review, or parody. This exception aims to balance the interests of creators and users and to promote freedom of expression.

These guidelines are particularly relevant for creators who rely on online platforms to share their work and for educators who use online resources in their teaching. By complying with the Copyright Directive, creators and educators can ensure that their work is protected and that they receive fair compensation for their contributions.

Impact on Creativity

The EU guidelines and regulations related to data protection and copyrights can have both positive and negative impacts on creativity.

On the one hand, the GDPR and the Copyright Directive provide creators with greater protection and control over their work. By requiring organizations to obtain explicit consent before collecting and processing personal data and by granting publishers the right to charge platforms for the use of their content, these regulations aim to ensure that creators are fairly compensated for their contributions.

Moreover, the user-generated content exception in the Copyright Directive allows creators to share and remix copyrighted content for certain purposes,

In addition, some points to consider regarding the impact of EU guidelines and regulations on creativity:

Barrier to entry - The complexity of EU regulations can create barriers to entry for small businesses, educators, and creators. Compliance with data protection and copyright laws can be time-consuming and costly, which can discourage individuals and organizations from pursuing creative projects or entering the market.

Innovation - The GDPR and the Copyright Directive may also stifle innovation in the creative and tech industries. The regulations can limit the use of data and copyrighted content, which may make it more difficult for businesses to develop new products or services.

Education - The EU guidelines and regulations related to data protection and copyright can also impact education. Educators may be limited in their use of online resources and copyrighted material, which can restrict the quality and diversity of educational materials available to students.

Access to information - The Copyright Directive's Article 17 (formerly Article 13) has been a source of controversy, with some arguing that it could limit access to information and freedom of expression. The provision requires online platforms to take measures to prevent the unauthorized use of copyrighted content, which could lead to the over-removal of content that falls within the user-generated content exception.

Cross-border collaboration - The EU guidelines and regulations related to data protection and copyright can also impact cross-border collaboration. Differences in laws and regulations between EU member states can make it difficult for businesses and creators to operate across borders, which can limit the potential for cross-cultural collaboration and creativity.

Conclusion

The EU guidelines and regulations related to data protection and copyright are complex and far-reaching. While they provide creators with greater protection and control over their work, they can also create barriers to entry, stifle innovation, and limit access to information.

It is important for businesses, educators, and creators to be aware of these regulations and to comply with them where necessary. However, it is also important to balance the need for protection with the need for innovation and creativity.

Ultimately, the impact of EU guidelines and regulations on creativity will depend on how they are implemented and enforced. It is up to policymakers, businesses, and creators to work together to find a balance between protection and creativity in the digital age.

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