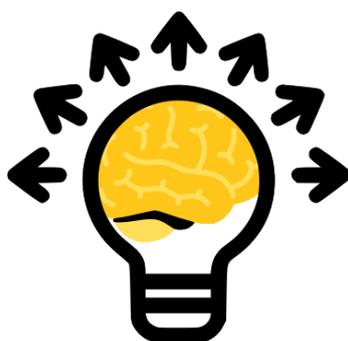

Creative Toolkit for Adult Education

IO1 – THINK DIVERSE!



Co-funded by the
Erasmus+ Programme
of the European Union



Think Diverse

PROJECT NUMBER: 2020-1-IT02-KA227-ADU-095146

Creative framework IO1 - Think Diverse!

Summary

Introduction to Creativity	2
Creative Framework Goals and Structure	4
Theoretical and practical approach on creativity and diversity	5
Brief analysis of the term "creativity"	5
Creativity: the key to the future	6
Think Diverse and Creativity	7
Epstein creativity Test.....	8
CREATIVE SETS.....	10
Italy.....	11
Performance Art.....	11
Creative Set – gender diversity	13
Artistic Performances.....	14
Spain	15
Video "Diversity" – mental diversity.....	16
Creative Set – mental diversity.....	17
France	18
Improvisational theater	19
Creative Set - clichés and stereotypes	19
Bibliography.....	21

Introduction to Creativity

Creativity is a **relational** and **contextual phenomenon**. Its possibility to shape itself that its manifestation in creative and innovative actions occur through interactions with other people and the context of the action.

The Think Diverse! project proposes to develop creative skills in adult education, especially at a time in history when more and more people are forced to change jobs and career paths. This need also applies to many young people under 35, who struggle to fit into a labor market that requires soft skills in addition to specific technical skills.

Over the past 40 years, many scientific publications have pointed to a close relationship between creativity and a number of positive attitudes in adults, such as the ability to effect a positive change in attitude, a more open attitude toward new intellectual stimuli, and the maintenance throughout life of higher cognitive skills. It becomes evident, then, how creativity can be a valuable element in fostering learning, improving opportunities in job search, and facilitating transitions in the event of a career change.

Quoting Tsai (2012) in "The Necessity of Creativity Development in Adult Learners for Lifelong Learning," **Lifelong Learning** "the role of creativity, within adult lifelong learning, is to trigger and facilitate the optimization of learned knowledge and skills, enabling as an end result increased responsiveness to change

Consistently, today's challenges, the result of changing economic and labor scenarios, require strong adaptability, an expression of new ways of thinking, based on problem-finding and creative solving.

In this direction, creative thinking education ensures that adults can adapt to an accelerated world marked by constant innovation, thereby increasing their employability.

The goal of Think Diverse! is to integrate Key Competence 8 "*Competence related to Cultural Awareness and Expression*" in the field of Adult Education by fostering awareness on the topic of Diversity; i.e., to prepare adult education professionals by developing creative competencies, including with reference to Cultural and Gender Diversity; Developing creative competencies in adults working in the field of social promotion and diversity; Raising awareness among project target groups of the relevance of creative competencies; Experimenting with innovative practices in the field of training; Creating a new model of collaboration between companies specializing in research and training and arts-creative organizations.

Because creativity is a valuable element in fostering learning and improving opportunities in job search and facilitating career transitions, emphasis in the **project's IO1 activities** was placed on understanding how ideas and meanings are creatively expressed and communicated in different cultures and across a range of arts and other cultural forms. Given

that KC8 sees at its core creativity declined with respect for the diversity of genders and cultures.

For creative behaviors to be more visible, produce innovation, and create an enduring capacity for creativity, conditions are needed to encourage this way of thinking and acting—a "climate for creativity," without which there is no chance for creative actions to appear and endure.

Actions that increase creative potential:

- **Encouraging** creativity
- **Helping** to recognize creative abilities
- **Supporting** creativity

Creativity has its origin in many ordinary skills and abilities, not in an isolated talent. Therefore, it is useful to stimulate and promote simple skills, sensitivity and efficiency, and arouse curiosity.

Creativity, according to Ken Robinson, is not a distinct skill that some people have and others do not. It is a function of intelligence—it takes many forms, draws on many different skills, and we all have different creative possibilities. Creativity is possible in any form of activity in which human intelligence is actively involved. **Creativity is only possible, however, under favorable social conditions.**

We all live in the world of knowledge explosion, rapid change and uncertainty. One of the basic ways in which people gain a sense of security is by developing **a sense of community and group membership.** "Toward a Theory of Education" by Jerome Bruner (1966) deals with the social aspect of learning. The author describes the "deep human need to interact with others and pursue common goals," calling it the "principle of reciprocity." Bruner states that interdependence is a source of motivation that every teacher should use to stimulate learning.

Creative Framework Goals and Structure

The Think Diverse! project aims to adopt the new methodologies and pedagogical approaches to adult learning, translated into training models and modules, seeking open and flexible ways of teaching, with the ultimate goal of improving the skills of specialized adult education personnel.

Aiming at skill development through **art and creativity** aims to promote creative skills in adult education, with the aim of fostering more comprehensive and organic personal and professional development to ensure greater employability. It is to build a **stock of skills useful** for their future including the development of their creative potential..

The **toolkit** is developed through the method of co-design between experienced adult education practitioners and creative sector professionals in order to integrate methodologies and tools from the creative sector within a framework of creative pedagogy validated in the literature (Lin, 2011), based on 3 dimensions: creative learning, teaching for creativity and creative teaching.

"CREATIVE LEARNING" implies a paradigm shift: from a top-down approach to learning to a process in which individuals learn through such means as questions, searches, manipulations, experiments and even purposeless games, stimulating spontaneous learning and enhancing divergent and creative thinking.

The **"TEACHING FOR CREATIVITY"** dimension aims to identify the creative abilities of young adults and to encourage and provide opportunities for the development of those abilities (Jeffrey & Craft, 2004: p. 81). The focus here is on learners, who are to be empowered to implement their skills through the adoption of new strategies for learning to learn or to explore new possibilities, so as to arouse curiosity and motivation to learn.

"CREATIVE TEACHING" refers to the use of innovative and creative approaches to make learning increasingly interesting and effective; here it is the practitioners/educators/trainers who play a key role, since they must equip themselves with a set of tools that can stimulate the imagination and creativity of the people in front of them.

Innovative tools will be prepared for each of these 3 dimensions with the aim of developing young adults' creative skills, transferring to practitioners a new approach to creativity development.

In the works proposed in **I01**, each partner prepared some tools and materials, forming so-called **"Creative Sets."**

Theoretical and practical approach on creativity and diversity

[A support for the creative sets – A theoretical & practical approach of creativity & diversity](#)

Brief analysis of the term "creativity"

This brief analysis is essential, as it is not possible to assign a single definition to the term creativity. Among the most common notions are those of idea, discovery, invention, innovation, but none that manages to represent its complexity. Therefore, it is possible to speak of creativity in terms of the creative process, defined over time by many scholars and researchers as the only possible definition since it is the most objective. Moreover, the creative process is present in the form of potential in every individual.

Each individual, in fact, is considered as the pivotal element, necessary to activate creative processes, but only if he or she is properly stimulated through certain factors, one of which is the context.

Educating and training for creativity can and must be done, at all ages; to succeed, we need to dispel the 'false myths' of creativity and restore ethical and relational meaning to this much abused term..

The idea of creativity as an attribute of a human being came into being only in the twentieth century because the creative act has long been perceived as a precipitous and exclusive characteristic of divinity: *"That man could be creative in thought and action was considered blasphemous until a few centuries ago"* (Bendin, 1990, p. 13). This is why many still today, when referring to man, prefer to use the term "originality" rather than "creativity."

The adjective creative since the 1970s has been loaded with connotations that make it synonymous with 'productive,' 'inventive,' 'imaginative,' and, most importantly, has become a noun concerning a specific professional activity. In some contexts, however, the adjective creative has also taken on a deterrent meaning.

This has happened because a drift of the term creative has been produced in common language that has led to its qualification as contrary to logic and rationality. Creativity is thus no longer regarded as something exceptional, but as an everyday element in the lives of all individuals, a fundamental resource to be drawn on in the various occasions of life and work..

In a broader perspective, creativity is also regarded as a **common asset that can be developed for the purpose of a better individual and social economy**. Hence the value placed on all efforts to make behavior, thinking, as well as efforts to develop and stimulate all individual potentials more creative.

There are many **theories about creativity**. Some psychologists think it comes from unconscious impulses. Other researchers consider it a syndrome or complex (Runco & Sakamoto, 1999). Finally, researchers attribute it to personal qualities (Sternberg, 1999).

Creativity: the key to the future

What could be the most effective vision of creativity for adult education?

We need to set our sights on creativity as the key to the future.

Undoubtedly, in the so-called 'information and knowledge society,' creativity assumes strategic importance at both the individual and organizational levels. At the individual level, today a person no longer finds himself occupying the same role for years. At the organizational level, competitiveness among companies is based precisely on **human capital**, that is, on the creative and innovative potential of its resources. **In this context, those who can think creatively succeed in solving existing problems, or in recognizing and solving new problems and opening new horizons.**

«The post-Fordist season calls for an organization of work whose center and fundamental resource are represented by a subjectivity not so much characterized by technical-professional qualification as by the ability to sustain the complexity of interpersonal relations, philosophy and processes of innovation» (Rossi, 2009, pp. VIII-IX).

Creativity is thus an important adaptive factor for individuals, businesses, organizations, and social systems.

The multiplicity of formative situations in which adult individuals may find themselves and which imply, to be such, some change are also inherently creative.

It is necessary, however, to build a suitable climate and, above all, to take incisive action that will yield lasting results.

Ultimately, to educate for creativity means to form the whole person (360° as is often said), to educate him or her for the common good, for active and responsible world citizenship, for dialogue and interdisciplinary and intercultural relations, to educate him or her for the service of others, to do good things well.

But what does "educating for creativity" actually mean?

Torrance (1977) had already argued that educating for creativity means:

- valuing new ideas;
- sensitizing subjects to stimuli;
- getting used to tolerance of new ideas;
- accustoming the subject to esteeming his or her own creative thinking;
- encouraging and appreciating autonomous learning;
- provoke the need to think creatively;
- train educators animated by a creative spirit.

Instead, numerous studies emphasize how creativity can be educated at any age.

Creativity is an intellectual process, a "space," an openness to other issues. **Creativity is thus translational and meta-disciplinary knowledge:** it is stimulated through contact with 'other' knowledge and made explicit through the possibility of transferring

content/techniques/languages/metaphors of knowledge from one context to another. Underlying this is an awareness of the importance of the creative expression of ideas, experiences and emotions in a wide variety of media, **including music, literature and the visual arts.**

Think Diverse and Creativity

In this context, the Think Diverse! project was presented during the Covid pandemics, with the aim of improving skill development and inclusion through **art and creativity**. The project's priorities revolve around a piloting of **innovative practices in the education sector**; activities to prepare and improve education professionals to address the challenges of equal treatment, diversity and inclusion in a learning environment; develop creative skills; and improve employability in adults, especially youth under 35; raise awareness among project target groups and the general population about the importance of creative skills, both in relation to adult education and the enhancement of cultural and gender diversity; create a new model of transnational collaboration between companies specializing in research and training and arts-creative organizations to develop the creative spirit and experiment with highly innovative training models based on creative methodologies..

The main idea is to **promote active citizenship and social inclusion through art**, especially among young people. This special audience should be reached through a relationship built with artists and cultural and creative associations. These artists and creative partners will collaborate in the creation and testing of training modules and outreach events - performances or any kind of artistic event.

In fact, social inclusion is both the goal and the result of creative activity, in which talent in artistic expression succeeds in overcoming physical, socio-economic, cultural, religious, and gender barriers, enabling a vast number of people to express themselves as equals. For this very reason, creative skills can become a valuable professional tool, useful in helping many young people under 35, even those with fewer opportunities, to find stable and satisfying employment.

Creativity has a multidimensional and developmental structure. It is characterized by lifelong developmental change.

At first it may seem that creativity is not really a skill that is in high demand in the **labor market**, We can rarely imagine a manager requiring creativity for some of the more common cross-functional office roles, such as administration, project management and so on. Perhaps some people may not even consider creativity as a skill, but more as a personality trait, or even a "gift," something we are born with that cannot be trained. But The labor market is changing, and by 2025, as indicated by the World Economic Forum's 2020 report called "Future of Jobs," new occupations are emerging and new skills are being demanded as a result of innovation in artificial intelligence (AI) and robotics.

The jobs most prone to obsolescence are those with a high, redundant, routine component, while future jobs are those that are highly connected with data and new technologies, for which a human component is required.

So what role does creativity play within this new scenario?

Creativity is a skill in demand for the future. So now is the time to consider what creativity is, whether it is a trait or a skill, and for what activities it is useful besides the arts. **Creativity is the foundation of any innovation process.**

According to the OECD, elaborated published in April 2019, "Creative insights and advances have advanced human culture around the world in a number of areas (Hennessey and Amabile, 2010[1]): in science, technology, philosophy, the arts, and the humanities." Accordingly, creative thinking can be regarded as "a tangible skill, grounded in knowledge and practice, that supports individuals in achieving better outcomes, often in limited and challenging environments."

The creative process always leads to the realization of a "tangible something" that corresponds to inventions or innovations.

he creative process always leads to the realization of a "something concrete" that corresponds to inventions or innovations.

Epstein creativity Test

We believe it is essential to illustrate two of Dr. Epstein's basic, practical tools on creativity. These tests are derived from more than 25 years of laboratory and field research on creativity by Dr. Robert Epstein, one of the world's leading experts on creative expression in individuals.

Questionnaire No. 1-Discovering one's creativity: <http://mycreativitieskills.com/>

Questionnaire No. 2 - Exploring your managerial skills on creativity: <http://mycreativitieskills.com/managers>

The first questionnaire measures *the four types of skills that help people express their creativity*. It has been scientifically validated with a sample of more than 13,000 people in 47 countries.

The second questionnaire is the full version of the Epstein Creativity Competencies Inventory for Managers (or ECCI-m), **an inventory of eight types of skills that managers need to stimulate creative expression in other people**. Although designed for the corporate environment, the test can also be **useful for parents and teachers**.

For both questionnaires, questions must be answered; there are no right or wrong answers, just select the answer that seems best. After answering the questions, a detailed report is provided that will give the scores and explain what they mean. This is just the first step; once



you know your ECCI-m score, **there are many paths you can pursue to improve creativity management skills**, such as games and exercises designed to strengthen these skills. This path applies to both questionnaires.

CREATIVE SETS

The project develops learning tools and resources, materials, modules and training courses to promote **creativity, culture and multiculturalism**.

In the training modules, called precisely Creative Sets, of the Think Diverse project, the way is paved for the evolution of a relevant strategy to be enhanced in the field of diversity management.

The distinct Creative Sets selected for Think Diverse! describe themselves as a tool to be able to develop a **creative approach**, a joint work between partners from 3 different European countries, to experiment with new models in the field of creativity. They are an illustration of the innovative strategy implemented.

For their creation, partnerships were created reflecting the priorities of the call, each creative set was dedicated to a type of diversity: **gender diversity** (Skill up & TAG, Italy), **mental/health diversity** (Curva Polar & Neotalentway, Spain) and interreligious and **intercultural diversity** (iriv & Lirac, France).

We want to suggest some practical exercises tested among the teams- working on stereotypes and commonplaces; a "geographical" diversity in the collected cities, Rome, Granada and Paris, as examples of modern, multicultural and diverse European cities.

An analysis of the three project countries and their thematic areas follows:

Italy

PRESENTATION: [Performance Art – An Introduction](#)

PRESENTATION: [Gender Diversity – I01 Creative Sets](#)

VIDEO: Creative [Set GENDER DIVERSITY - Italy](#)

Gender diversity is thematic focus of the Italian partner, as it is particularly emblematic of the situation of inequality between genders and of the difficulty of asserting the rights not only of women, but of all people whose personal and/or sexual identity does not correspond exactly to the binary model expressed by a Catholic and conservative majority.

In the project we chose to focus primarily on the man/woman universe because of the objectively very large number of people involved, but the focus is also on all people whose sexual preferences or identities do not fit into the traditional, heterosexual man/woman dualism.

Gender issues often have an elusive impact. One's gender identity can mark a whole range of disadvantages, or privileges, that the individual will face throughout life. It is therefore a coincidence that terms such as "femicide" are used in journalistic and legal circles, and statistically, in 2021, in Italy, out of 116 female homicide victims, 103 were killed by their partners (or ex-partners) through 'femicide.' This figure alone corresponds to 40 percent of all homicides committed in Italy.

The figure for 2021 follows a very similar trend over the past 10 years: it is therefore a consolidated phenomenon: on average every three days an Italian woman is killed just because she tried to get out of a violent or unsatisfactory domestic life.

Moreover, today, with increasingly early use of media and social media, where young people often lack adult supervision in accessing content on the web, forms of cyber bullying based on gender and perceived 'diversity' have become endemic.

The data presented are not much different from those in other countries, but they certainly make it necessary to rethink the models to be offered.

Diversity education, to be conveyed through courses, workshops and projects, can be, in the long run, a way to eradicate the phenomenon of gender-based violence and discrimination.

Performance Art

Why is Performance Art so relevant?

Performance Art plays a key role in the Think Diverse! project.

Performance Art cannot be compared to theater or dance, as it breaks the mold of representation, space and time. As it is interesting to consider the intersectional nature of this art form.

Performance Art mixes and **challenges boundaries**: it is not theater, it does not have a fourth wall, it is not dance, it does not follow a predetermined choreography with a precise rhythm with its structures. Performance Art establishes a **fluid relationship** with the audience, in which the viewer is also an integral part of the composition of a unique work in progress.

Similarly, **gender diversity does not stop at the binary male/female tradition: this "categorization" must also include individuals who do not necessarily identify with this dual system.**

The perception of one's identity arises from socialization, from the relationship with the other that reflects one's intimate self-perception.

Performance art also finds its pivotal point in the **performer's relationship with his or her body**, a real communication tool that conveys the message to the audience. In this case, the body is not glossy, does not respond to the canons of aesthetics so imposed and promoted by the beauty industry, but is a real body with all its imperfections.

The **message conveyed by performance art goes beyond established patterns, just as gender identity goes beyond social patterns.** The performer can take charge of his or her own identity through performance, experience the ephemerality of Performance Art by constructing his or her own identity and socializing it with the audience: imposed categories are reshuffled, and, in other words, issues of identity, binary and non-binary, are explored in depth. Performance art can convey messages of self-love, or of ongoing struggle in the search for self.

Fundamentally, simply participating in a set of performance art selects a range of users with sensitivity and openness to the different, to the other: this creates a safe space in which one can socialize following one's identity, and respond to the freedom of being able to categorize oneself or not into predetermined labels..

Another noteworthy aspect of Performance Art is certainly **the irregularity of time** in which it develops. There is no code or rule about the duration of the performance: it lasts as long as the artist needs to express his or her message or the audience needs to be able to fully understand it. Performances often have no predetermined conclusion, but follow the course of events and interaction with the audience. Similarly, the search for one's gender identity is a fluid process that has no finish line and does not impose a certain date or period on the individual.

Each performance is an unrepeatable experience because it is not a performance, but that does not mean that the same work cannot be repeated. That action exists only in the here and now; you can repeat it as many times as you want, but it will never happen to have the same audience, the same interaction, to be the same as it was the time before.

Performance art is an artistic expression to be classified as visual art with a strong transformative mission. It is a ritual, personal and collective. It is a catharsis.

In conclusion, Performance Art is the art form that best reflects Think Diverse's need in the field of gender diversity through its experimentation and search for new forms.

Creative Set – gender diversity

Creative Sets aim to contribute to the development of key competencies, in this case, Creativity is suggested as a foundational element in training.

This creative set aims to **open a discussion on gender diversity** through the implementation of trainers, with the purpose **of opening a discussion on the importance of valuing diversity, respecting different thoughts and points of view, and building a sense of citizenship.**

The goal is to promote respect for diversity by focusing on a common ground: our humanity. A list of proposed activities follows:

- Activity 1:
Video: Gender Stereotypes (Performance Art) 10minutes
Debriefing: Discussion on gender stereotypes from reactions to video performance.
- Activity 2:
Slide presentation: Creative frame: Performance Art 30minutes
Debriefing: Discussion can be led from performance art to different subjects, according to the purpose of the intervention and the audience's preferences: the relationship with one's own body and that of the other, creativity and freedom of expression, gender diversity.
- Activity 3:
Watching 4 videos (3-4 minutes each) Topics: gender roles, Disney cartoons and gender stereotypes, Evolution on women in Italian advertising, The women's body (documentary)
Debriefing: (1 hr.) Discussion can be conducted on different topics, depending on the objectives of the intervention and the preferences of the audience: Gender Stereotypes, Evolution of Gender Roles, Gender Identity, Non-normative Behaviors.
- Activity 4:
Social Network pages "Man who has it all" and "Labodif"
Debriefing: (1 hour) Discussion will be led from the page "Man who has it all," a satirical page where the usual stereotypes about women are spilled over to men, pretending that we are leaving in a society where women are in charge: how would we respond to the pages' provocations? The Italian Facebook page "Labodif" (laboratory on differences) is a place where gender differences are powerfully improved every day, using the method of storytelling.

Artistic Performances

The Project features two relevant Artistic Performances, which capture some of the facts about gender diversity and can be used to initiate discussion.

Barbara Lalle's performance "**Dressed by You**" has the performers, wearing only white, neutral underwear, invite the audience to write on their skin the worst insults they have received, as a cathartic act that allows for a final release from the burden the insult has had on the people who received it.

The audience can write on the artists' bodies the insults they have received, becoming a cathartic and liberating act. Everyone can read the words written on the skin, words that are linked to strong gender stereotypes. At the end of the performance, the performers look at the audience, as if to congratulate themselves for having the courage to put those insults behind them.

The performers act as scapegoats, onto whom the audience can transfer the insults they received through the mediated form of writing. During each performance, everyone can read the words written on the performers' skin, words that are almost always linked to strong gender stereotypes. At the end of the performance, the performers look at the smiling audience, as if to congratulate them for having the courage to throw off the weight of those insults, freeing themselves from them.

This performance, in addition to highlighting the survival of many gender stereotypes, puts the audience in the position of having to step out of their comfort zone in many different ways: to participate, people have to approach the performers, touch them, write on their skin with a marker, have to think back to the insult they received, recall it, and then see it written in front of their eyes: **it is a powerful and liberating gesture** but also difficult to do, which is why we decided not to offer the live performance as an educational tool, but only a video, in order to make it more acceptable to a wider audience.

The performance "**Buck Up and Cry!**" by Marco Marassi and Barbara Lalle is stripped bare and attempts to destroy some of the taboos associated with white heterosexual men in the Western world through nudity, crying and makeup.

Barbara Lalle accompanies the participants (men) on a descent toward acceptance of parts of themselves that Western society dictates not to face or reveal: she helps them strip down to their chests, applies a kohl make-and then administers some eye drops that facilitate tears.

Marco Marassi intervenes at that point, photographing in black and white, with a dramatic lighting effect, the men filmed in that moment of vulnerability.

The end result is a series of portraits of men, all made similar by flowing tears, breaking the black makeup of their eyes, naked in the framed area (wide foreground).

After the first performance, a video was made of the first 25 portraits, which is now an integral part of the subsequent performances: as the men are stripped and made up, the

video loops in front of them, showing those who have already accepted the camera to look inside them and show a different, different aspect of themselves.

Spain

PRESENTATION: [Creative Set – Mental Diversity](#)

VIDEO: [Creative Set – Mental Diversity _presentation](#)

In Spain, **integration** is one of the goals aimed at **improving social welfare and inclusion**; it is an important aspect that is being worked on more and more.

One aspect that deeply marks social disparities are mental health problems. Interpersonal differences can be classified, and one of the most important is mental diversity, in which people with different types of mental processing differ from the average. This type of diversity can result from causes such as mental health problems or cognitive deficits, derived from certain neuronal alterations.

Mental health problems in Spain, and in the rest of the world, are a cause of **stigma** and **ostracism** for people who suffer from them. Preconceived ideas and stereotypes about the behavior of people with mental health problems usually lack validity and realism. However, these prejudices exclude people with some psychopathology from social life directly and indirectly, without taking into account that we are facing a rather complicated situation.

Worldwide, the figures on mental health problems are alarming. According to the **World Health Organization (WHO, 2022)**, **mental health problems will be the leading cause of disability in 2030**, surpassing all other diseases. It is expected that one in four people will suffer from some kind of mental disorder throughout their lives. More than 12 percent of health problems are directly related to mental illness, surpassing cancer and cardiovascular health problems. Currently, more than 450 million people suffer from a mental health problem. Within this data, the fact that more than 50 percent of problems begin before age 14 and 75 percent before age 18 is particularly striking. About 800,000 people commit suicide each year, which is the leading cause of death in young people between the ages of 15 and 29.

If we focus on the specific case of Spain, the figures we find are also worrying. More than one million people have a mental disorder, comprising between 2.5% and 3% of the total population. Almost half of young people between the ages of 15 and 29 believe they have had a mental health problem. More than half of people with a mental disorder will not receive adequate treatment for their condition. This last piece of information is very relevant because the average number of clinical psychologists in Spain is much lower than the European average. In Spain there are 6 clinical psychologists per 100,000 inhabitants, while in Europe there are 18 per 100,000.

With these figures in mind, various intervention measures need to be considered to prevent people with some psychopathology from being isolated or marginalized. **Mental health problems will continue in the future, so it is necessary to educate about the diversity of people who make up society and work for a common good, regardless of their individual situation..**

Having a quality support network allows the person to feel safe and move forward.

The Think Diverse! project is an excellent opportunity to work on a variety of personal and social issues, where real cases can be included that enable the proposed goals to be achieved..

Video "Diversity" – mental diversity

In mental diversity work, the use of **video media** is an inspiring element. Through this medium, a clear and visual message is displayed, which can be easily understood by the recipient. With the use of audiovisual elements, it is possible to see the emotions on the participants' faces, perceive the tone of voice, and hear the message, which **increases empathy with the problem**, helping to raise awareness of it.

In our case, mental diversity can be exposed through the experience of people who have been affected by mental disorders or cognitive problems. First-person exposure is particularly helpful in understanding what we are being told, as it is not a mere display of data, but a life story. By using actors to tell a first-person experience, the performance can also be useful for expressing, venting, and exposing feelings that were not externalized before. It is a way to give voice to the protagonists, find a connection with the actors to best collaborate for the project.

In the Think Diverse! project, the video, called "**Diversity**" by Curva Polar, was developed, and it consists of three parts. It addressed the need for **mental diversity education**, avoiding the stigma of people suffering from mental conditions different from those socially established within the norm.

In the **first part** of the video, several sequences can be seen in which alternating scenes of characters with problems and data are narrated by a voiceover. The emotions of the participants (main actors) are exposed and the problem situation is clarified by the narrator.

In the **second part** of the video, the personal opinions of professionals who have been involved in working with people with mental health problems are exposed. These professionals analyze the opening minutes of the performance and talk about the usefulness of mindfulness in mental diversity and mental health.

The **third and final part** of the video shows the actors of the performance and the rest of the creators as they talk about their experience of implementing the project and the usefulness of mental health education..

Creative Set – mental diversity

This creative set aims to open a dialogue on the topic of diversity, as diversity is part of society. Education is the engine of change and must be used to the fullest to achieve harmonious coexistence.

The Spanish partner proposes several activities:

- Activity 1
Presentation of the video "Diversity" (performance art) by (7minutes)
Debriefing of 1 hour: round table discussion sharing different views on the topic of mental diversity.
- Activity 2
"Introduction to Mental Diversity" presentation (20minutes)
Debriefing of 1 hour: slide presentation, giving information on mental diversity and subsequent sharing with participants.
- Activity 3
Presentation of mini videos (3-4 minutes each)
Clip 1: How mental health is portrayed in the media:
<https://www.youtube.com/watch?v=LvjVaxzTAFo>
Clip 2: Real psychologist reviews mental illness in movies:
<https://www.youtube.com/watch?v=n7WH7A2v70U>
Clip 3: A social experiment on mental health stigma - Beyond the label:
https://www.youtube.com/watch?v=VQoiz4wfV_c
Clip 4: An Experience of ADHD (A fictional depiction of how difficult it can be) Short film:
<https://www.youtube.com/watch?v=XurNAdjEgp4>
Debriefing 1 hour: Discussion focuses on identifying the main stigmas about people with mental diversity and the fictional and real cases observed in the short films.
- Activity 4:
Social Network Pages:
"Mental Health Movement" Facebook page:
<https://www.facebook.com/MentalHMovement>
"Mental Health America" Facebook page:
<https://www.facebook.com/mentalhamerica>
1-Hour Debriefing: Discussion will be based on viewing both social network pages on Facebook. It will be analyzed whether the postings displayed on the mental health support pages are useful and ideas on how to improve them will be presented.

France

PRESENTATION: [Think diverse, be creative! – A French team with complementary competences Iriv & Lirac](#)

PRESENTATION: [Think diverse, be creative – Example of creative set, Iriv & Lirac](#)

REPORT: [Case Studies – Dr Bénédicte Halba Iriv](#)

VIDEO: [Think Diverse, be creative!](#)

The French partner focuses its work on the founding principle of the European Union: **respect for diversity**, especially on two types of diversity the religious and the cultural..

In recent years, during the Covid pandemics, new forms of hate speech have emerged where minority religions are the favorite target of disinformers and anti-Semites.

Ahead of the International Day of Holocaust Remembrance and the fight against anti-Semitism on January 27, 2022, the World Zionist Organization and the Jewish Agency released their annual report on anti-Semitism in 2021. The statistics are not encouraging. The average number of reported anti-Semitic incidents in 2021 was more than ten incidents per day. However, the actual number of incidents is significantly higher because many are not reported by victims out of fear and due to lack of oversight and prosecution by local authorities and law enforcement agencies. The main incidents have been vandalism and destruction, graffiti, and desecration of monuments, as well as propaganda. Incidents of physical and verbal violence accounted for less than one-third of all anti-Semitic incidents. According to statistics, this is the most anti-Semitic year in the past decade. This disturbing claim is confirmed by the data published in France in 2022 on acts of violence against religions with an outsized proportion of anti-Semitic acts compared to anti-Christian or anti-Muslim acts..

Interculturalism is key key in key competence 8 in the European framework of "eight key competencies," where it is the expression of a mindset open to cultural sensitivity and its diversity..

The Think Diverse project **aims to enhance creativity to address the problem of diversity in Europe**. Diversity is the positive part; discrimination is the negative part. In this last point, the French partner suggests some practical exercises to address the issue of discrimination illustrated by clichés and stereotypes.

Clichés and stereotypes are the expression of a discriminatory approach. They are the first step in true hate speech in that they distort or direct ideas or opinions that people intend to send about certain groups of people. There is a high level of danger in such a process that can start as seemingly "common thoughts or opinions" based on "repeatedly shared ideas"

and become problematic when a group of people is systematically mocked or stigmatized. This is no longer "common" cliché, but hate speech.

The same process applies with disinformation, when a fact can be presented in another context by distorting its meaning, becoming fake news. "Disinformers" and "hate-speakers" can be very creative and imaginative.

Improvisational theater

To focus on the project focus of Creative Sets, the partner emphasizes the **importance of Improvisational Theater**.

Improvisational Theater is close to Hip Hop culture, targeting young people living in sensitive urban areas. Hip Hop culture, in general, and improvisational theater, in particular, are part of education and culture for all, an inclusive approach as opposed to an exclusive approach of culture or education. The main characteristic of this specific show was that it offered **great freedom**, mixing many types of theater (classical, modern...), with the one common point being based on communication (words must be convincing). The impression that it is an "amateur" art is only a superficial impression; this kind of theater requires high concentration skills, significant memory and careful attention to others.

Improvisational theater is identifiable as a "sport." A link to the sport-match of improvisational theater (MIT) can be identified. There are very special rules that must be followed, such as the number of players, improvisation format (in time), dedicated categories, fair play attitude among participants, and player evaluation. Accordingly, penalties are suggested if the rules are violated--a referee assisted by two people gives the floor, remembers the rules, provides feedback to the players.

Creative Set - clichés and stereotypes

Regarding the implementation of the creative sets, the focus of the project, professionals working with young people will aim to use the creative approach of theatrical improvisation as a training process for its pedagogical values: how to speak in public, finding relevant words in a short time to answer a question or provide relevant feedback; listening carefully to others; respect for common rules and spirit of fair play.

In addition, the video made by the French partner illustrates discrimination related to religion and culture in several examples. It opens a round table discussion among the children, an open dialogue in order to denounce clichés and stereotypes, a reasoning about the use of stereotypical "labels" in their daily lives and how the use of stereotypes used in the mass media varies according to "the ethnicity" being talked about. A fascinating discussion with the ultimate goal of enhancing an awareness and importance of intercultural and interfaith diversity.

Finally, the French team of Think Diverse! brings together the three countries-Italy, France and Spain-proposing practical exercises. Each team was asked to work on commonplaces

and stereotypes about their fellow citizens and those they have about their neighbors. The question was:

"When you think of Spain, Italy or France, what are the ideas or thoughts that come to mind?"

The proposals were then reformulated by considering a storytelling with an English caricature person presenting Spanish, Italian or French to his fellow citizens in an extravagant "International Symposium on Diversity in Europe." This was done with the utmost subtlety and sensitivity, knowing that the message depends on how it is conveyed and the context.

The French partner offers practical examples, especially an exercise suggests 3 parts: **commonplaces and stereotypes related to nationalities, songs that illustrate these commonplaces and stereotypes** (general songs that target young people), **and commonplaces and stereotypes related to cities**. In a first point, we work on a series of "common sayings" repeated by people that can forge a very negative image; the second point suggests some illustrative songs that enrich the stereotypes; and a final point includes caricature ideas about Rome, Paris, and Granada.

Finally, here are the 12 case studies proposed by Iriv, addressing diversity training and awareness by allowing an analysis to the identification of clichés and stereotypes in discourses heard in the media (television, press, radio...) but also in private contexts (informal exchanges at public meetings).

Case study 1 - clichés & stereotypes in public and private discourses (September 2021)

Case study 2 - the psychological weapon (October 2021)

Case study 3 - teaching Shoah (October 2021)

Case study 4 - sexual abuse in the Church of France (October 2021)

Case study 5 - principles of diversity and discrimination (April 2022)

Case study 6 - exercise critical sense (November 2021)

Case study 7 - equal opportunities (November 2021)

Case study 8 - combating anti-Semitism (November 2021)

Case study 9 - male/female relations (November 2021)

Case study 10 - violence against women (January 2022)

Case study 11 - combating anti-Semitism (January 2022)

Case study 12 - exhibition at the Institute of the Arab World (IMA) on the Jews of the East (March 2022)

Bibliography

- Canadas L. (2021) "Art et contestation", Paris: Atlante.
- Craft, A ; Jeffrey, B & Leibling , M. (2001) "Creativity in Education", Londres: A&C Black, 224 pages
- Csikszentmihalyi, M. (1996). « Creativity: Flow and the Psychology of Discovery and Invention ». New York: Harper Perennial.
- Desmonts, Anne-Sophie (2010) «Le théâtre d'improvisation – une pratique artistique autonome en voie d'institutionnalisation qui dépasse le cadre du spectacle », Université de Strasbourg, Institut d'Etudes politiques, Mémoire de Master en Sociologie « Politique et gestion de la culture », sous la direction de M. Jay Rowell
- Dieynébou F. « Émergence du hip-hop en France. » in: Agora débats/jeunesses, 29, 2002. Des pratiques artistiques des jeunes. pp. 62-65; https://www.persee.fr/doc/agora_1268-5666_2002_num_29_1_2020
- Dieynébou F., GÉNÉRATION HIP-HOP, Propos recueillis par Isabelle Magos, Èrès | « L'école des parents », / Culture des cités/ 2012/1 N° 594 | pp 36 à 39- ISSN 0424-2238, DOI 10.3917/epar.594.0036- <https://www.cairn.info/revue-l-ecole-des-parents-2012-1-page-36.htm>
- Epstein R., Schmidt, S.M & Warfel, R (2008) "Measuring and Training Creativity Competencies: Validation of a New Test", University of California, San Diego, CREATIVITY RESEARCH JOURNAL, 20(1), 7-12, 2008; Copyright # Taylor & Francis Group, LLC ; ISSN: 1040-0419 print=1532-6934 online ; DOI: 10.1080/10400410701839876
- Epstein R & Phan V (2012) "Which competencies are most important for creative expression?", CREATIVITY RESEARCH JOURNAL, 24(4), 278-282, 2012, San Diego (California, USA): Taylor & Francis Group, LLC - ISSN: 1040-0419 print=1532-6934 online;DOI: 10.1080/10400419.2012.726579
- Erikson E H (1993) "Childhood and Society", New York & London: Norton Company.
- Franken R. (1994). Human Motivation. CA: Cengage Learning, Inc.
- Fryer, M. (1996). Creative teaching and learning. London: Paul Chapman Publishing Ltd.
- G. B. Esquivel, « Teacher behaviors that foster creativity”, Published 1 June 1995, Educational Psychology Review, DOI:10.1007/BF02212493, Corpus ID: 55090518
- Feldman, D., & Benjamin, A. (2006) Creativity and education: An American retrospective. Cambridge Journal of Education, 36, 319-336. doi:10.1080/03057640600865819
- Lin, Yu-Sien, "Fostering Creativity through Education—A Conceptual Framework of Creative Pedagogy ", Creative Education 2011. Vol.2, No.3, 149-155, DOI:10.4236/ce.2011.23021.
- May R. (1994). The Courage to Create. New York: W.W.Norton &C.
- National Advisory Committee on Creative and Cultural Education - NACCCE (1999). All our futures: Creativity, culture and education, national advisory committee on creative and cultural education. London: DFEE.
- OECD, "Framework for the Assessment of Creative Thinking in PISA 2021: thid draft", Paris, April 2019- <https://www.oecd.org/pisa/publications/PISA-2021-creative-thinking-framework.pdf>

- Parés-Badell O, Barbaglia G, Jerinic P, Gustavsson A, Salvador-Carulla L, Alonso J (2014) Cost of Disorders of the Brain in Spain. PLoS ONE 9(8): e105471. <https://doi.org/10.1371/journal.pone.0105471>
- Parnes, S. J. (1963). Education and creativity. In P. E. Vernon (Ed.) (1970), Creativity: Selected readings. Middlesex: Penguin Books Ltd.
- Shaheen, R. (2010) "Creativity and Education" Creative Education. Vol.1, No.3, 166-169
- Stuckey H.L ² Nobel J (2010) "The connection between art, healing and public health: a review of current literature, American Journal of Public Health, February, Vol 100, n°2
- Torrance, E. P. (1963). Education and the creative potential. Minneapolis, MN: The University of Minnesota Press
- Torrance, E. P., & Myers, R. E. (1970). Creative learning and teaching. New York, NY: Dodd, Mead & Company.
- Weisberg R. (1986). Creativity: Beyond the Myth of Genius: Genius and Other Myths. USA: W.H.Freeman & C.
- World Health Organization (2022). Mental Health. World Health Organization: https://www.who.int/health-topics/mental-health#tab=tab_1
- Maria Cinque, (2010). *La creatività come innovazione personale: teorie e prospettive educative*, Giornale Italiano della Ricerca Educativa, anno III, numero 5, dicembre 2010, SIRD Società Italiana di Ricerca Didattica. Documento completo al https://issuu.com/pensamultimedia/docs/sird_n._5-10