How Can One Decide and Stick to One Creative Idea from Several?

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Abstract
In pursuing my aim to provide a methodical easy to follow ideation to creation process didactic instructional tool to be used both for design and art projects, led me to produce a multimedia film.

An A2 poster with 3 5 step tried and tested hybrid methods started action research, acting as a didactic teaching tool and point of reference.

Further to an interview with gymnasium (high school) art and storytelling teacher, the defining process began by editing live test case documentation from her final year 2013 art and design class. Audio clips from a creative director and teacher interviews’ along with still picture quotes added valuable process method narration.

Practical hands on experience in addition to the gymnasium class usability findings, led to final stage development in the form of a digital mobile application, "id’8." An end sequence animation illustrates simplified, refined and combined 2 5step processes in action, as I work the id’8 process tool interactively.

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Key Words
Design Thinking
Didactic Graphics
Ideation
Metaphorical Communication
Visual Communication
1. Introduction

Having taught in various high schools and secondary schools predominantly in Stockholm, alongside working as practicing interior textile designer and entrepreneur I have often found it takes longer than I would like to get started in the creative process. One pupil in a high school design class project I led, during initial idea generation, asked: “How can one decide and stick to one idea from several?” (“Hur kan man fastna för en av många idéer?”)

It was a difficult question to answer at the time which led to thinking that my 5 stage process, inspired by Stephen Hay’s Design Funnel, from defining values and goals to “designing it” must have failed. Could this process be improved to make it near fool proof?

My father was a classically, academy trained artist and had worked as a commercial artist in the 1960’s, the revolution of the advertising industry representing a time when so much was done by hand from visualisation to finished artwork. As independent artist, there was a hybrid parallel in his developed process: starting with a drawing, moving onto compositional sketches he would then sketch out and paint his image on canvas in an attempt to resolve issues of perspective and light. Finally, when he was satisfied with his finished sketch in oils, having stretched his visual concept through an arduous methodical “refine and define” process is when he entered into starting his “worked out” finished painting. His completed canvas resolved by striking a balance between “adapt and eliminate.” I realised his “reaching a painting process” evolved in a 4step method. Step 1, drawing, step 2, compositional sketches or layout development, step 3, sketch in oils on canvas and finally moving to step 4 final canvas oil painting.

1.1 Background

Arts Education is a universal human right, irrespective of education or background. Despite proven benefits in fostering creative ability run in accordance with arts education, limited resources have been laid at methods for achieving them.

The assumption is that Arts Education is one of the best media for nurturing creativity (when the methods of teaching and learning support it), but the mechanisms for this are not well documented and the argument is therefore not well received by policy makers. Further research into this area is therefore needed.

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2 p.79, Ibid.

Although management science actively acknowledges the benefits of storytelling and creative play, problems occur when attempting to qualify benefits of expanding arts education.

To establish that arts education has a positive effect cannot be done through statistical models alone. Such methodologies, while valuable, must be complemented with more ethnographic methods, like focus groups, interviews, observations, narrative and reflections (written and visual) ...Myths, stories and folklore are used by management experts as much as numeric approaches in organisations that rely on results to predict future human actions and experiences. 4

Whilst UNESCO encourages the role of the arts professional in its recommendations, specific creative thinking methods or practices are not elaborated upon nor discussed in any detail. Neither is cultural diversity as an opportunity offset alongside the development of the individual:

Support on-going professional development of teachers, artists and community workers, in order to develop in professionals an appreciation of cultural diversity and enable them to develop their students’ potential to create, critique and innovate. 5

Evidence from the US and Europe shows that we are not creating individuals suited to today’s job market. 6 According to a 2010 survey, Academically Adrift, American educational sociologists Arum and Roksa, our creative abilities and team playing are lacking despite an increased awareness within educational guidelines and an active encouragement of creative thinking and entrepreneurship.

Students’ skills scarcely improve in college, while their motivation may actually decline. For around 40 percent, there was no measurable improvement in the ability to reason, see patterns, think critically, and anything else that is considered to be the main point of higher education. 7

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6 "Many people do not become wiser by a college education" Dagens Nyheter, Published 2012-09-12 http://www.dn.se/debatt/manga-blir-inte-klokare-av-en-hogskoleutbildning

A notable distinction between *Education in the arts* and *Education through the arts* arises when observing art teaching practices in regards to curriculum and educational policy. Swedish Education Administration, *Skolverket*, makes no mention of creative thinking as being pivotal in our society or of its relevance to other subjects, let alone in higher education or the workplace.  

Terms such as “culture”, “creativity”, “imagination” and so on appear frequently in policy documents but observations of teachers in action tend to reveal quite different dominant discourses.  

All of us start out drawing, painting and playing pretend, but over time we are led to believe that there are “creatives” and “non-creatives,” with the majority of us believing we fall into the latter category. “Creative Confidence” co-author David Kelley believe the potential exists to unlock everyone’s innate creativity and consequently overcome their anxiety about sharing ideas and gain confidence in their inner creativity.  

Creative confidence affects more than just their work life or their educational life. They have more energy as a person in general in doing projects. They’re more resilient in the face of failure.  

The *Skolverket* guidelines within high school art course content criteria give emphasis to interpretation and analysis such as assessing image elements, expressing moods, meanings and stories in various genres.  

Despite stating in all 5 courses a requirement for clear documentation, throughout process with interpretation and analysis of the picture components: the ability to “problem solve in art and within the image,” is mentioned alongside methods for the production of ideas, such as brainstorming once. Although method guidelines for the teacher are provided, unfortunately no structure is provided.

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Of the 3 design courses, although elaboration is given to various presentation forms both written and orally alongside reporting one’s process in logbooks, there is seemingly no mention of creative thinking methods or ideation processes. However, the term “idea generation” is used alongside documentation and sketching. All courses state the requirement for documentation with logbooks alongside sketches and models.\textsuperscript{13}

Numerous educational surveys have verified it is important to develop methods in schools. Research shows that there is no specific personality type associated with creativity. Taking the lead from Vygotsky, in recent years researchers and educational writers have extended the general meaning of creativity so that it incorporates ideas about inventiveness and imagination. Even those who are very inventive, and thrive on spontaneity and uncertainty, also need to seek order and be analytical if they are to be successful. One of the main challenges for educationalists is how to help young people develop resilience around their creative ideas, whilst inviting others to assess, evaluate and contribute to them.

We really need to stop considering thinking as simply ‘intelligence in action’ and think of it as a skill that can be developed by everyone.\textsuperscript{14}

Over the years, predominantly, De Bono and others have promoted the view that creative thinking is something that can be developed by anyone and they have formulated a wide range of practical techniques to develop thinking skills.

\textbf{1.2 Aims}

Clearly we need to learn to become more creative both in teaching and as individuals. I have chosen an action research method. An interactive method of collecting information, action research is often used to explore topics of teaching, curriculum development and student behavior in the classroom. The action research method is outlined in more detail in section 1.6, Method and Execution.

In order to promote a reflexive thought pattern in the creative process from ideation to creation I have created a “plug in and play” didactic educational material, in the form of a didactic poster. Plug in and play refers to a ready to use application, as

\textsuperscript{13} http://www.skolverket.se/laroplaner-amnen-och-kurser/gymnasieutbildning/gymnasieskola/sok-amnen-kurser-och-program/subject.htm?subjectCode=DES&courseCode=DESDES01&lang=sv&tos=gy#anchor2

opposed to an application requiring set up before use. My aim is to produce an application from action research using interviews and high school in class testing.

As starting point for my investigation, the poster serves as a suitable medium to collate the initial 3 5step methods and act as a didactic tool to display in the classroom, in addition to serving as a reference to gauge and illustrate their process methods.

My primary aim here, to allow pupils to get started quickly in the creative process of an art or design project and become clear in a methodical manner of their objectives from start to finish. From my findings, I will therein develop a product through meaningful participatory design into a successful proven teaching aid.

1.3 Issue
From my thought: “How can one decide and stick to one idea from several?”
A key issue arose:
- What would a creative process tool contain for use in school?
Therein, surrounding issues became relevant:
- What form should it take?
Using action research to develop a “creative process method tool” including a school test case, I will investigate:
- How will the creative process tool work in a school context?

1.4 Empirical Data
In order to gauge response to my model and further insight into creative process methods, I initially conducted two recorded interviews of 33 and 50 minutes with Ida Kriisa, art teacher at Kulturama and Mats Simons, Creative Director at Simlab both in Stockholm, duration and transcribed them. 1 photograph was taken of my informant’s sketches, during his interview.

In addition, a high school art class was conducted using my process model in conjunction with their final course work. From the class of 25 pupils, 6 agreed to be interviewed and filmed over a double lesson resulting in some 89 minutes footage.

1.5 Data Selection and Limitations
Model testing via interviews drawn from idea generation practitioner informers: an art and design teacher and a creative director. Pedagogic documentation from a live class, to include: documentation film, evaluation interviews and supporting photographs.
My first interview, discussing ideation to creation working methods, was conducted with Mats Simons, who had trained and worked as an Art Director at various advertising agencies in Stockholm and now as a freelance Creative Director with his own company, specialising in online gaming development.

Having been taught at Konstfack, Stockholm, by art and art theory Kulturama gymnasium teacher Ida Kriisa, after introducing the project by email and further conversations, I was able to record an interview exploring the creative process from a school perspective.

1.6 Method and Execution
Subsequently, during a lesson, after an introduction into artistic processes from Kriisa, I demonstrated the model and interviewed her “GY13 estetik, bild och form” final year specialist art class at Kulturama gymnasium, Stockholm, in conjunction with their final project work. All 6 students were half way through their individual term projects.

I taped an A2 poster of my 3, 5 stage process modules to the whiteboard in order to aid the didactic introduction to creative process methods and encourage reflexivity and desired flow. The poster therein acted as a reference point, as I made it clear to the class it was there simply as a starting point for my didactic investigation.

To encourage engagement, additionally, each pupil was provided with 4, A4 print outs containing the 3 processes, with a brief instruction (each module maybe used as interchangeable tiles following the numeric order from 1 to 5), a scissor and dotted line overprint. I subsequently distributed a cut out set to each class member.

Focusing on the consenting group of 6, I therein conducted a roundtable discussion asking each pupil to in turn give a brief synopsis of the work and media used. I asked each questions about their approach relating to themes in the model. Such as: “Is it fair to say, that your interest is driven by a strong emotion?”

Leaving them to work, I later asked each pupil to reflect on, with the module card set in front of them, which relates closest to your approach and why, informing them that we would have an individual summing up with Kriisa during the last 30 minutes of class.

Kriisa and I in turn talked to each pupil, after their verbal account making observations and referring to the model cards in reference to their working process.

The pupils aged 18 to 19 consented to be filmed and partake in my research, are named: Christofer, Em, Frida, Izabel, Jasmine and Jenny.
Initiated by the role curiosity plays in the creative process, action research as my chosen investigative method allowed documented behaviour analysis to be pitched against a “before and after” scenario. As early model testing in the classroom was my key component, action research furthermore led to an unbiased metamorphosis of the model based on findings, given its responsive investigative form.

Action research is problem solving cyclical process with four key “compass points.” Planning, action, observation and reflection provided the reflexive framework for the investigative process, as follows:

1. Research and gather methods & materials.
2. Develop materials/ teaching aids.
3. Early model testing by interviewing an art teacher and professional design-thinking practitioner.
4. Test them within a high school art class.
5. Redefine material to form a didactic tool.

### 1.6.1 Form, Place and Function
In order to generate freethinking, I believe each of the steps from 1 to 5 in my didactic poster should be interchangeable as the student sees fit. Therein encouraging experimentation as a natural motivation in nurturing individual curiosity.

I wanted to find out if students would become more engaged by cutting up “the poster.” Therein encouraging working the method more effectively by becoming physically involved, as part of testing the modules in forming the final didactic educational product.

### 1.7 Theory: How & Why?
All human beings, even small children are creative and that creativity is the foundation for art as well as for science and technology. Our creative urge, fueled by an instinctive curiosity guides each of us and therein shapes the future.

If human activity would be limited to reproduce the past, man would be a creature totally focused on the past, only capable of adjusting to the future if this was a reproduction of the past. Creative activity is thus what makes man a creature focused on the future, capable of shaping it and changing his current situation.\(^\text{16}\)

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\(^{16}\) p.13, Vygotskij, L. S. (2013). *Fantasi och kreativitet i barndomen [Imagination*
Vygotsky’s conception of cognitive and creative development, proposes all individuals have the creative potential that starts with “internalization or appropriation of cultural tools and social interaction. Not just copying but rather a transformation or reorganization of incoming information and mental structures based on the individual’s characteristics and existing knowledge.” 17

The essence of creativity lies within the child’s imagination and are inseparable according to Vygotsky. Imagination forms part of our consciousness, allowing combinations to occur. Similarly, emotion and imagination are closely related. Emotions, always real and true result in an imaginary process, and vice versa. Emotions are linked to reality according to Vygotsky and in turn form valuable stepping-stones in the creative process.

Vygotsky’s investigations into “mediation” form the basis of social constructivist theory. Social interaction in combination with instructional learning by providing a balanced method, are proven to promote an inquiring mind and thus facilitate deeper learning. 18

A social constructivist approach with active dialogue and group discussion is proven to provide a necessary foundation in the classroom, allowing the creative thinking process to reflect in other areas of learning.

Skilful open-ended questioning from the teacher was reported to foster independent thinking and enhance understanding. 19

By highlighting holes in assumptions, lateral thinking forces continual questioning leading to the key issue. Continual questioning and is the very essence of the creative probing “refine and define” process. Lateral thinking therein leading to a solution.

Imagination irrevocably linked to creative ability, requires empathy with others as well as a broad view that therein combines elements in new ways. 20 A key concept.

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19 p.10, Rowe, N., Wilkin, A. & Wilson, R. (2012), Mapping of Seminal Reports on Good Teaching (NFER Research Programme: Developing the Education Workforce), Slough: NFER.
metaphorical communication can powerfully facilitate empathy and enables new ways of seeing, similarly revealing how people perceive the environment. It is customary to define metaphors as images abundant in sense, something one understands or experiences through something or someone else.

Endeavours of the imagination are not devoid of rationality; since they use metaphor, they employ an imaginative rationality. 21

Not only powerful rhetorical tools, but also rooted in a perceived reality, metaphors are often related to spatial experiences which in turn reflect emotions such as happy and sad, where the metaphor of happy faces up while the metaphor for the latter is down. 22

Emotions and metaphors, proven vehicles to express the imagination led my direction in developing the pick and choose optional 5step ideation to creation module. In an attempt to find and summarise a proven model used in teaching the creative process from idea to concept or product, I came across the acronym, SCAMPER (Substitute, combine, adapt, modify, put to another use, eliminate, reverse).23 Developed by US educational administrator, Robert Eberle in 1991. Similarly to Edward Robinson, Eberle believed that schools educate the creativity out of our children instead of into them.

An educational tool for improving imagination and creativity in children; the SCAMPER books and game combines thinking through a flow of ideas and then explores feelings related to them in order to develop curiosity.

In effect I have created a hybrid from personally tried and tested methods, such as "denotation and connotation" to stir the imagination alongside pragmatic tools to act as a gauge in assessing one’s progress, as “design funnel.”

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1.8 Previous Research

Given the above evidence, it was clear I would have to look at more specific ethnographic surveys to substantiate my belief that the individual’s curiosity coupled with innate creativity be the driving force in creative thinking driven art and design teaching. Finding one’s own solutions via creative thinking methods forms the basis of selection here, providing a context to the interactive didactic method model developed by my action research.

Most investigations of creativity tend to take one of two directions: everyday creativity (also called “little-c”), which can be found in nearly all people, and outstanding creativity (also called “Big-C”), which is reserved for the great. Learning researchers, Kaufman and Berghetto in their paper published in 2009 by the American Psychological Association,” The Four C Model of Creativity,” propose a Four C model of creativity that expands this divergence. Specifically, relevant to this survey, “mini-c” creativity inherent in the learning process, and “pro-c,” the development effort required to progress beyond little-c representing professional-level expertise in any sphere of creativity.  

Raising the dilemma of assigning one criteria against another, Ulrika Netzler in her paper, “There are Other Things Required of Children Today – That, You Need to Understand,” takes a critical stance against adding entrepreneurial studies to the Swedish elementary school curriculum in 2011: highlighting the affects policy can have in it’s marginalizing of the individual.

And if that part of the human potential displaces or marginalizes another human potential that we basically assign a higher value to, we end up in some kind of psychosocial problems wherein we have to find ways to establish a true value discussion. 

Globally policy makers believe that the current systems of education are basically sound; when most of us are aware they’re just not working as well as they should because standards have fallen. Clearly most efforts are focused on raising standards through more competition and accountability. The educational system fails to identify what individuals can do, it is there to look at things to which they conform.

According to influential educator and former UK government committee advisor on creative education, Sir Ken Robinson, in his controversial Ted talks presentation


from 2010, “Do Schools Kill Creativity?” -Following on from Dewey and Vygotsky, the solution lies in allowing the individual to satisfy curiosity in finding their own answers:

Reforming education is about customizing to your circumstances and personalizing education to the people you’re actually teaching. And doing that, I think, is the answer to the future because it’s not about scaling a new solution; it’s about creating a movement in education in which people develop their own solutions, but with external support based on a personalized curriculum." 26

As creativity research becomes tied to more and more areas of psychology, it is important to have a specific understanding and categorisation of what it means to be creative. 27

Hanna Gumowska Wagnås’s qualitative study “Desire for Art Education,” provided evidence from her post high school interviewees (all aged around 20, from the Stockholm region), of our own innate curiosity being a driving force in the urge to create. Clearly dissatisfied with their school art education, a common thread several of them expressed:

“Art in school should be voluntary as a subject with no conditions imposed and that a desire in creating cannot be imposed in any way.”

One of them even stating the teacher should pay attention to the student’s efforts and develop their motivation and curiosity. A good teacher should respect the student’s ideas, instead of imposing their own ideas on them. He or she should investigate with well-phrased questions, what the student set out to achieve with his work. 28

According to American educationalist Liora Bresler, there are currently three approaches to school arts education. 29 Most usually, a “performative,” classical method, wherein a disciplined methodical way, pupil follows a teacher and often copies them. An “open-ended” approach, leads the student to think freely via open-ended questions therein focusing on the creation of a process. Or a “reflective"


approach, similarly to the latter no fixed result is determined, rather through being challenged by a “critical-supportive” teacher, the pupil manages their process. The reflective method seems the least prevalent, in discordance with an overbearing emphasis on “lower order” less cognitive skills over craft or technical ability. An unresolved conflict between achieving a desired spontaneity, contra cognitive activity, appears to be the teacher norm.

Structure and methodology are proven to be of greater relevance than content when delivering quality within an “arts rich education.” Of the 11 qualities indicated in Anne Bamford’s qualitative and quantitative survey, “The Wow Factor;” to assess the global impact of arts in education. Assembled from over 40 countries and organisations in 2009, key characteristic terms akin to directives within my process plans arose in Bamford’s findings.

“Initiating research, exchange of ideas and storytelling, formal and informal reflection, combines development in specific languages of the arts with creative approaches, meta critical reflection, encourage people to go beyond their perceived scope, to take risks and to use their full potential.”  

Similarly, “arousal of curiosity, confidence in risk-taking” and the development of an “open, imaginative and creative mind” as unique benefits specific to “quality arts education” make continuous reappearances in various guises throughout the extensive survey findings.

2. Data Analysis
Starting with a collage hybrid of personally tested and proven theoretical proven methods, I initially presented a didactic printed poster to all my informants and class, as below.

Developing an interactive digital application became the direct result of the action research undertaken.

2.1 The Initial Mode -Motivation
Motivation behind the initial hybrid model as shown, to encourage reflection and provoke method analysis by the class of Kulturama KY13 students. Although necessary to follow steps numerically from 1 through to step 5, testing and interaction were key in allowing the steps to be interchangeable. Therein, any first step can be used with any given second step and so forth.

The contents in the poster model should encourage flow. Creative motors such as denotation and connotation alongside “substitute and combine” instructions allow a creative road map and are accepted standards by design and ideation professionals. Visual semiotic Roland Barthes, bases his theory from 1967 on a balance between objectivity and subjectivity in using denotation and connotation.  

2.2 Informants Reflections on Creative models
Creative models include design thinking and mind mapping tools. Such as: “Design Funnel” designed Stephen Hay, as well as Edward de Bono’s lateral thinking.

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[31] http://visual-memory.co.uk/daniel/Documents/S4B/sem06.html
techniques and Roland Barthes’s visual semiotic denotation and connotation process, alongside my own visualisation methods. Although working in a goal oriented pragmatic way; frustration inevitably arises as Simons often struggling to resolve intellectual challenges in his design brief, in trying to find a solution, stated:

Worst of all, of course is that you try to hunt after something because your work is incomplete. It comes to you when you are receptive and willing.  

In reaching the “tuning out” objective, to return with fresh eyes, Simon’s provides a metaphor:

Throw away the compass every so often and then comes back to it.

Simons sketches under boring meetings, enabling his unconscious imagination to express itself and guide his pencil.

Simons’ sketchbook

Emotions and associations become inseparable, Simons and I agreed while he presented a page in his sketchbook:

It’s associations that lead to what now led to that you draw a man with a high hat with an elephant on his knee, I have no idea why. However, when you sit and follow a discussion that you think is like less interesting, so this pops up and the brain is put to work.

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32 From my transcribed interview with Mats Simons, Stockholm, February 2016 (Interviewer, Adam Gordon).
34 Transcribed interview with Mats Simons, Stockholm, February 2016.
In reference to the model development, Simons felt it crucial to encourage sketching alongside the step process information. Furthermore, a digital application with moving parts and voice narration would encourage interactivity by the user.

Simons saw the presented didactic poster as a valuable reference to the on-going creative process and felt it should be developed digitally. Interactive being the key, as the user is able to have pop-up icons with instructions alongside sketches and assembled materials. He saw a benefit in being able to track one’s process and reflect on which instruction was relevant in progressing.

You’ve got your headlines, but when you click on them to get a more in-depth text that will make you start to think, not only setting up words, because words are words. But if you describe them a little more, a, but, blah, blah, blah, and set up images that flow etc. so it will also be inspiring, but you also understand what is the meaning and significance of that part of the process.

By contract, my interview with Ida Kriisa highlighted her personal interest in an “open–ended” artistic process approach was then re-in acted in her introduction to our live class lesson. Highlighting the difference between an “open–ended” as opposed to a “goal oriented” artistic process led me to introduce my leading question: Is there a creative process method that can be applied to both art and design project teaching?

Teaching must be adapted to encourage creative thinking. Concerned that many of her recent pupils are more concentrated on getting it right first time and less willing to take chances, cutting out an element of fate led experimentation, synonymous with art making. Reflecting on the problem solving process required in school art project teaching, Kriisa believes emphasis has changed:

Students are quicker at intellectualising their problem. Rather thinking: what should you do to get A? And as a teacher you become a reflexive person. But, I think that today school is supposed to clearly reveal for students their own knowledge processes. 35

Kriisa felt short cuts in problem solving led to a negative input on a reflexive approach and therein not constructive in pupil creative development.

Given Kriisa encouraged an open, reflexive, as opposed to a “goal oriented method” to promote experimentation with materials and underlying issues: It clearly would have been easier to introduce my model, highlighting stages from ideation to creation at the outset, as opposed to in the middle of their final project term. Therein providing a more tangible route map in which to reflect and analyse their

35 From my transcribed interview with Ida Kriisa at Kulturama, Stockholm, February 2016 (Interviewer, Adam Gordon).
processes. However, in each pupil’s case, the module provided a reference for their way of working, encompassing initial motivation to working methods.

I suggest daydreaming can be a helpful break as a need “brain refresher,” as Simons and I reflected on the valuable role of stepping away. A practical reverse thinking technique, daydreaming illustrates Vygotsky’s option generation, providing combinations to occur and represent required balance and reflection.

### 2.3 Findings from Class

My expectation in presenting the poster form was that it would provide a point of reference, however it proved difficult to engage the students in the didactic process.

A few of the cards kept appearing throughout the pupil discussions in reference to their creative processes. Given the group of 6 where all at the mid stage of their processes this was clearly reflected in the stage 3 & 4 cards they and Kriisa referred to most, as below.

<table>
<thead>
<tr>
<th>3. Generate ideas &amp; define concept</th>
<th>3. Substitute/ combine</th>
<th>3. Attach sketches or assembled visual material to the above</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Create a visual language</td>
<td>4. Adapt/ eliminate</td>
<td>4. Reflect on where, how/with who is the scene taking place</td>
</tr>
</tbody>
</table>

Every pupil dialogue referred to the stage 4 “adapt and eliminate” and “visual language” cards below. 1 stage 5 card was referred to in every dialogue, with the visual alongside the text “visualisation” used and proving inspiring.

The “summing up” card defining the “Scamper method” below, was not used or referred at all during class and subsequent discussion.
Class members clearly saw no value in a single card summing up the entire process. I believe this is due to them at halfway stage in their project work.

Izabel was the single student who had in front of her a didactic process tool in the form of word generated mind maps and thus picked out the stage 1 module card from the model, with the instruction:

1. Use 25 words to describe a character/ scene/ object 2. Pick out 5 key words or phrases from the above” and therein found 2 alternate cards for reflecting her next stage. Although she says she doesn’t have a plan, Izabel says: “Now, I am very much in this stage” and points to the words on the card:” Adapt/ eliminate. 36

Otherwise, it proved quite challenging to get the group to position their process within the model. However, this proved paradoxical, as in the case of Christofer and Jasmine.

Christofer started by saying: “I develop an idea in my mind.” Kriisa points to a stage 3 and 4 card (define ideas and create a visual language) and suggests he “overlaps” ideas quickly, however maybe weak at “reverse think” strategies (points to a 1 and 2 card), therein sometimes tiring of his initial concept. Christofer agrees, later stating: “I often think too much without trying things out.” “To reflect and create a visual language can be advantageous to you. This process module may well help you to reflect on this,” Kriisa adds. “Yes,” agrees Christofer.

Kriisa describes Jasmine’s process method as “sprawling, like a rake moving across a field.” Jasmine says that she finds it stressful if someone tries to give her a structure. Kriisa and I agree that just her sprawling sporadic process is a strong point in her art. “Although not encouraged: that can fit in at school,” Kriisa says.

36 Ideation to Creation Poster, Adam Gordon, 2016
“I like to get things down quite quickly, no sketches,” Jasmine states.
“Is it the journey or the end result that excites you most?” I ask.
“It’s more getting out different perspectives, playing, with the whole.” Jasmine answers.  

Kriisa points to the cards in front of us: “If I were to understand you according to the model, you are continually creating a visual language about your life, but you don’t work with this word generation as a starting point and neither do you work so analytically, but you do work emotionally.”
“It seems like you are motivated by a strong feeling,” I say
“I agree,” says Kriisa
“Yes, but I am motivated by myself typically, those are my feelings,” Jasmine claims.

Kriisa saw a valuable reference both for the pupil and in her role as teacher, gauging their process and as a guide via my didactic ideation to creation process methods:

I think that one through your investigation here can actually help to try to start providing words as, how to reveal and make visible their individual knowledge processes. 

3. Interpretation and Findings
My issue: How would a creative model work in class? -proved to be initially challenging. If tested thoroughly, such as the creative process method, from ideation to creation, I would undoubtedly have attained greater insight.

Although Kriisa clearly saw a value in structured method and was positive to my didactic process tool approach, she doesn’t believe that school succeeds at the task significantly. However, via my investigation findings Kriisa saw help in establishing dialogue and finding terms as an important starting catalyst of how to reveal and expose each individual pupils’ own knowledge skill processes.

Simons saw the “id’8” tool as a valuable aid in the creative process, providing instant references with pop-up instructions matched against own work acting as a gauge to monitor and continually review progress.

Kulturama GY’13 pupils referred to the model cards directly and unconsciously, supporting the value of a didactic frame of reference in monitoring their progress and matching thought with action.

38 From my transcribed interview with Ida Kriisa at Kulturama, Stockholm (conducted by Adam Gordon).
Efficiency being an aim in designing a successful didactic creative process tool, I exposed an inconsistency between Skolverket course criteria and their suggested teaching methods. In the school curriculum, idea generation is taken for granted without direct guidance. I became aware that there are currently no instrumental methods in teaching idea processes.

Redefining the model from findings, Simon’s interview led me to develop an html digital mobile application, as below. 9 boxes soon became 6, as the initial 3, 5 step methods were rolled into 2, further to usability findings from my class.

I chose the name “id’8” and designed a logotype below, to use in the final section of film to introduce the digital application.

Using a live case project as skeleton to show a live user scenario: collecting found objects for a mobile and animating it with text, photos and sketches. My final presentation rolls it all into a 3 minute multimedia film presentation, part
documentary, Interview and animation to illustrate the “id’8” creative process
digital application tool.

Id’8 was therein modified from the research findings. Simpler graphics with concise
text became more suited to user a digital application.

Id’8 was therein modified from the research findings. SCAMPER method, a concise
process instruction in 1cmodule, was not used by the Kulturama test class, and thus
removed. Denotation and connotation instructions proved unnecessary and were
simplified to: “Discover by association, emotions and metaphors.” Simpler graphics
with concise text became more suited to user a digital application.

4. Reflection
From initially investigating: “How can one decide and stick to one idea from
several?” the issue of creative process methodology as well as the merit in providing
a structured process tool was exposed throughout my action research.

Background research showed the value of producing a structured didactic aid to
ensure a balanced standard in inspirational art and design teaching. I was left with
an unsolved riddle in the form of a paradox: Why require “brainstorming, idea
generation” and “process documentation” if the teacher is not armed with the tools
to teach them?

In pursuing my aim of producing a quick start creative process tool; with defined
method objectives from start to finish, further school class project testing from
initial ideation to final concept (following the model matrix from stages 1 to 5), would
add value in developing id’8. Therein efficiency of the creative process being entirely
monitored and further validating the id’8 application.

After personally testing the model to enact my devised “DIY mobile project,” it
became clear that id’8 has viability to be used in a wider creative capacity: for
creative, or song writing, in fact by almost anyone with a creative urge or idea,
irrespective of age and background.

As a teacher and design thinker, I see an opportunity in both exposing individual
creative ability and using id’8 as a reference tool to support a structured creative
workflow.
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Images: transformative work by Adam Gordon, c.2016,