

IMPLICIT THEORIES OF CREATIVITY IN EARLY EDUCATION

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ABSTRACT

The paper examined the educators' implicit theories of creativity from the point of view of creativity styles and Kirton's adaption-innovation theory of creativity. According to this theory, all people can be creative at different levels and can express their creativity in different ways, mostly through interest and preferred cognitive style. Since Kirton's theory of creativity is in harmony with contemporary pedagogical requirements of the educational system that encourages each individual's maximum potential, the authors aim to determine how educators in early education comprehend creativity and whether they differ in implicit theories with respect to some socio-demographic characteristics. When assessing creativity of the child with the adaptive and the innovative style of creativity, the results showed educators' preference of innovative style of creativity. Furthermore, it was established that educators who work in public kindergartens and have more work experience estimated adaptor to be significantly more creative while educators who work in private nurseries found innovator significantly more creative. There were no differences in the assessment of creativity with regard to the assessment of educators' personal creativity. The results confirm the importance of understanding educators' implicit theories of creativity for their pedagogic practice as it was determined that the practical effect may largely depend on the theoretical view which a practitioner represents.

Key words: *adaption-innovation theory of creativity, early education, implicit theories of creativity, styles of creativity*

INTRODUCTION TO THE RESEARCH PROBLEM

Since the 1950s, creativity as a phenomenon has been an inexhaustible source of scientific interest, and for many years it has been one of the indispensable elements in everyone's life. Most of the earlier studies of creativity generally dealt only with isolated aspects of creativity such as creative personality characteristics (MacKinnon, 1961; Barron and Harrington, 1981), creative environment characteristics and conditions required to encourage creativity (Lubart, 1990; Torrance and Goff, 1990; Edwards and Spring, 1995), stages of the creative process (Wallas, 1926) and creative product features (Barron, 1988; Torrance, 1977). Many researchers have approached creativity by examining the *level of creativity* (level approach) in order to answer the question of *how creative one is* and how to achieve a higher level of creativity. At the same time, with the aim of understanding the personal preferences in manifesting creativity, creativity is approached through *styles of creativity* (style approach), seeking an answer to the question *in what way is one creative*, i.e. how an individual manifests his/her creativity. A holistic approach to creativity which is accepted today includes various components necessary for creativity to occur (Amabile, 1996; Csikszentmihalyi, 1996; Gardner 1993; Sternberg and Lubart, 1999). Such a *confluent* or *system approach* to creativity is more comprehensive than other, older approaches and it can better explain complexity of the phenomenon of creativity. That is one of the main reasons for its prevalence in the modern understanding of creativity. Proponents of this approach argue that a variety of personal, cognitive and environmental components, such as intellectual abilities, knowledge, cognitive styles, personality, motivation and environment, should overlap in order for creativity to occur.

In the modern understanding of creativity, the preferred cognitive style is one of the elements necessary for the emergence of creativity. Cognitive style is associated with the way we learn, solve problems, make decisions and create change (Kirton, 2003). There are various dimensions of cognitive styles such as convergence-divergence, introversion-extroversion, intuition-analysis, dependence-independence of the field and others (Messik, 1984). The paper emphasizes the dimensions of adaption-innovation, introduced by Kirton in the 1960s (Kirton, 1976), because the adaption-innovation cognitive style is identified in literature with the style of creativity since it is related to the preferred way of creating change (Buttner et al., 1999, Gonzales, 2003; Puccio and Chimento, 2001; Jeyanthi Ramos, 2005).

According to Kirton's adaption-innovation theory of creativity, which shifted the research focus from level to style approach to creativity, each individual is creative because he/she solves problems that are an integral part

of life. Kirton (2003) believes that there is an adaption-innovation continuum of cognitive style with more adaptive individuals on the one side, and more innovative individuals on the other side of the spectrum. Both, more adaptive and more innovative individuals are able to generate creative solutions, but they differ in the preferred way of reaching them. "Adaptor" makes changes by improving the existing structures, while "innovator" overcomes these structures. A child adaptor reaches creative solution to a problem in a systematic and logical way, while the innovator is more intuitive in the process. On the whole, the adaptive style is characterized by problem-solving through modification and improvement of existing solutions within the established framework, while the innovative style restructures making radical changes (Arar and Rački, 2003; Kirton et al., 1991).

Although cognitive styles are bipolar constructs that are value neutral (Martinsen and Kaufmann, 1999), innovative style is generally preferred in literature, and most researches stressed innovative style as the creative one, while adaptive style is perceived as less creative or noncreative (Talbot, 1999). Previous studies of laypersons' implicit theories of creativity preferred innovative style of creativity (Gonzales, 2003; Jeyanthi Ramos, 2005; Puccio and Chimento, 2001) and indicated a lack of understanding the distinction between the level and style of creativity. Many laypersons are unfamiliar with the notion of styles of creativity, and literature is largely dominated by studies of characteristics of innovative creativity style. Therefore, it is not surprising that people associate innovative style with creativity, while they do not do the same with adaptive style, opposite in many ways.

Findings reported earlier were significant for educational practice, as it turned out that the practice is dependent on represented theoretical assumptions, though not necessarily fully determined by them (Dweck et al., 1995, 1995a). Since the implicit theories, as the "opinions and views held by people other than scientists" (Runco, 1999, p.27), are used, intentionally or unintentionally, to create estimates of certain behaviours or traits (Wickes and Ward, 2006; Runco and Johnson, 2002), it is important to determine educators' implicit theories of creativity. Along with parents and teachers, educators in early education play crucial role in fostering children's creativity, as they apply implicit theories in real everyday educational situations. Research, however, show that educators' implicit theories differ and their understanding of creativity is lacking (Chan and Chan, 1999; Sak, 2004; Lee and Seo, 2006; Fryer and Collings, 1991). Thus, some teachers believe that creativity is a personality trait, while others consider it as the intellectual ability associated with academic success (Sak, 2004). Although it is a contemporary belief that the phenomenon of creativity consists of multiple components, only certain teachers determine creativity through personal, cognitive and environmental

components, while others only recognise one or two of them (Lee and Seo, 2006). Fryer and Collings (1991) found that teachers associated creativity with concepts such as imagination, originality of ideas, invention, innovation and divergent thinking. In examining the teachers' and parents' implicit theories of creativity, Runco et al. (1993) found that they had similar notions of creativity. They described creative children as adaptable, clever, curious, daring, imaginative, inventive, adventurous and dreamy, while noncreative children were described as aloof, cautious, conventional, fault-finding and unambitious. These results do not differ much from those given by Montgomery et al. (1993), examining university teachers' notion of creativity. They estimated imagination, openness to experience, curiosity, intuition, identifying problems and generating ideas, independence, tolerance for ambiguity, innovation, transparency and illumination as highly important characteristics of creativity. It is obvious that these descriptions are more appropriate to the innovative style of creativity and they, unfortunately, do not favour the idea of each individual's creativity and of different ways of expressing it. On the other hand, apart from assessing certain characteristics of creativity, there is the relationship between creativity and desirability, important in understanding the laypersons' implicit theories of creativity. Current research findings of this relationship suggest that laypersons consider most of accepted indicators of creativity desirable, and the counter-indicative traits of creativity undesirable; but laypersons also estimate certain customary indicators of creativity undesirable, while they consider certain counter-indicative traits of creativity desirable (Kankaraš, 2009; Runco and Johnson, 2002). These results indicate the existence of differences, but also correlations between the concepts of creativity and the desirability, as well as stressing the importance of further research of their relationship because of a discrepancy in educational practice reflected in teachers' statements claiming they prefer creative kids in their classrooms, but also stating they do not like certain features associated with creativity (Dawson et al., 1999).

Multiple studies of educators' implicit theories of creativity are not surprising since it is believed that implicit theories have an important role in fostering students' creative potential. These kind of implicit theories of creativity indicate understanding creativity through different levels and suggest that laypersons are not familiar enough with the theories of styles of creativity. It is important to have in mind that research of implicit theories do not often include educators in early education as participants, although they are as important as other educators, if not more so having in mind they work with younger children in flexible working conditions. These findings are indicators through which we detect how educators in early education understand

creativity in order to determine the impact of their implicit theories in pedagogical practice.

PROBLEM, OBJECTIVE AND RESEARCH HYPOTHESES

The problem of this study was to examine how educators in Split-Dalmatia County conceptualise creativity, the research objective being to determine whether their implicit theories differ with respect to the length of work experience, the founders of the institution where they work and assessment of their personal creativity. The study focused on determining how creativity is understood in early education as a prerequisite for the study of pedagogical implications of implicit theories of creativity in the educational process. The research started from the following hypotheses:

H_1 - there is a statistically significant difference in educators' implicit theories of creativity (educators find "innovators" more creative than "adaptors");

H_2 - there is a statistically significant difference in educators' implicit theories of creativity with respect to the length of work experience (educators with more work experience find "adaptor" more creative than educators with less work experience);

H_3 - there is a statistically significant difference in the educators' implicit theories of creativity with respect to the founder of the institution they work for (educators working in private kindergartens find "innovators" more creative than educators working in state kindergartens);

H_4 - there is a statistically significant difference in the educators' implicit theories of creativity with regard to their assessment of personal creativity (educators who perceive themselves as highly creative find "innovators" more creative than educators who perceive themselves as moderately creative).

To verify these hypotheses, it was necessary to accomplish the following tasks: (1) to determine educators' implicit theories of creativity and (2) to distinguish whether the educators' implicit theories differ due to certain socio-demographic characteristics.

METHODOLOGY

The sample

Empirical research was conducted on a sample of educators employed in 15 out of 57 public and private kindergartens in Split-Dalmatia County. The study included 200 educators, i.e. 25% of the total population of 802 educators in public and private kindergartens in Split-Dalmatia County (data on the number of educators and preschool institutions was obtained from The Education and Teacher Training Agency in Split, 2009). Given the size of the city/town/place in which they work, 52% of participants were employed in Split (the city with more than 50 000 inhabitants), while 35.5% worked in places with between 10 000 and 50 000 inhabitants, and 13.5% in small places with less than 10 000 inhabitants. 76.5% educators work in state kindergartens, while 23.5% work in private kindergartens. The first category of participants included educators with 5 and less years of work experience (38.5%) due to specific initial work features, while the second and third categories were in the 15 years of work experience range and included educators with 6-20 years (41.5%) and 20-35 years of service (hereinafter referred to as >20 years; 18.6% of participants). Three participants did not provide an answer to the question on their work experience (1.5%). In assessing personal creativity, 55.5% of educators considered themselves to be highly creative while 44.5% assessed themselves as moderately creative.

Instrument and research procedure

The data was collected in February 2009 by means of an anonymous survey. Contact with participants was conducted personally by the author going into kindergartens in Split-Dalmatia County, while in some institutions the survey was conducted by professional staff counsellors. The surveys were conducted in groups, before or after educators' work. The first section of the questionnaire provided the instructions on the research purpose and general information about participating in research. In this part of the questionnaire participants were also asked to assess their everyday creativity on an assessment scale 1-6, with 1 – *I'm not at all creative* and 6 - *I am extremely creative*.

The second part of the instrument included a translated version of a questionnaire developed by Puccio and Chimento (2001). The authors' obtained written consent for its use. The participants had to carefully read the

descriptions of two different people based on characteristics of the "adaptor" and "innovator", taken directly from Kirton's work (1994) (Table 1).

Table 1. Characteristics of Child A and Child B offered in the questionnaire for assessing children's creativity

Child A	Child B
<ul style="list-style-type: none"> o precise, reliable, efficient, disciplined and prudent o concerned with resolving problems rather than finding them o seeks solutions to problems in tried and understood ways o solves problems through improvement and greater efficiency o seen as sound, conforming, safe, dependable o seems able to maintain high accuracy in the long run 	<ul style="list-style-type: none"> o seen as undisciplined, thinking tangentially, approaching tasks from unsuspected angles o could be said to discover problems and discover solutions o queries the assumptions, manipulates the problem o is catalyst to settled groups, irreverent of their consensual views o seen as abrasive o seen as unsound, impractical, shocks others
<p>Estimation of child A's creativity:</p> <p style="text-align: center;">1 2 3 4 5 6</p> <p style="text-align: center;">not at all exceptionally creative</p>	<p>Estimation of child B's creativity:</p> <p style="text-align: center;">1 2 3 4 5 6</p> <p style="text-align: center;">not at all exceptionally creative</p>

In the original questionnaire, two sets of 6 characteristics were labelled Person A, which represented "adaptor", and Person B, which referred to the "innovator", while in this research they were named Child A and Child B. The participants considered each set of characteristics to be a complete description of the child and, in accordance with personal understanding of creativity, on a 1-6 Likert-type scale (*1 - is not at all creative child, a 6 - an exceptionally creative child*) they first estimated how creative they find one, and then another type of child (Table 1). The data collected were analysed using methods of descriptive and inferential statistics (t-test, analysis of variance, correlation).

Research results

In assessing child adaptor's and child innovator's creativity, three types of responses were extracted: (1) 28% of educators assessed the child adaptor as more creative than innovator (N = 56), (2) 60% assessed the child innovator as more creative than adaptor (N = 120), while only 12% of participants in the study assessed adaptor and innovator as equally creative (N = 24). Both types

of children received rating scores across the full range, from 1 (*not at all creative*) to 6 (*exceptionally creative*). The most common value in the assessment of the child adaptor was Mo = 3 (N = 60), while in the assessment of child innovator it was Mo = 5 (N = 74, Figure 1).

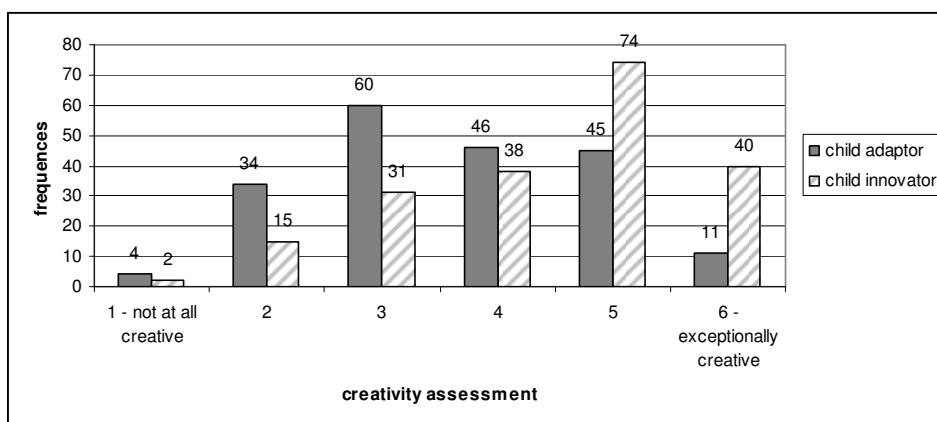


Figure 1. Educators' assessments of the child adaptor's and the child innovator's creativity

The research was initiated with the hypothesis H_1 , according to which educators were expected to favour the "innovator". Since educators mostly assessed the child innovator as more creative than the child adaptor, the paired samples t-test showed a statistically significant difference among the educators' implicit theories, which confirmed the hypothesis H_1 (Table 2).

Table 2 T-test for educators' assessment of adaptor's and innovator's creativity

creativity assessment	N	min	max	M	σ	t-value	df	p-value
child adaptor	200	1	6	3,64	1,22	-5,350	199	<0,001
child innovator	200	1	6	4,44*	1,24			

* significantly higher score than 1st score

Pearson's correlation between the total results of the educators' assessment of child adaptor's and the child innovator's creativity showed a significantly negative correlation ($r=-0.49$, $p<0.001$), which means that educators who estimated child innovator with higher values, gave significantly lower values to the child adaptor's creativity and vice versa.

The following hypothesis H_2 presupposed the existence of statistically significant difference in the perception of creativity with respect to educators' work experience in the educational process. The difference was shown, however, only in the educators' estimation of the child adaptor's creativity. Educators with more than 20 years of work experience found the child adaptor significantly more creative than other educators. There was no difference in the assessment of the child innovator's creativity (Table 3). This result, therefore, only partially confirmed hypothesis H_2 .

Table 3. Analysis of variance for the effect of the length of work experience on the implicit theories of creativity

ANOVA, $F_{2,196}=3,841$; $p=0,023$					Tukey's Post Hoc test			
dependable variable	years of work experience (A)	N	M	σ	years of work experience (B)	difference M (A-B)	σ	p
child adaptor	≤5	77	3,53	1,18	6-20	0,05	0,19	0,961
					>20	-0,57	0,24	0,045
	6-20	83	3,48	1,24	<5	-0,05	0,19	0,961
					>20	-0,63	0,24	0,024
	>20	37	4,11*	1,12	<5	0,57*	0,24	0,045
				6-20	0,63*	0,24	0,024	
	total	197**	3,62	1,21	* significantly higher score than 1 st and 2 nd score ** there are no data for 3 participants			
ANOVA, $F_{2,196}=0,607$; $p=0,546$								
child innovator	≤5	77	4,57	1,17				
	6-20	83	4,41	1,22				
	>20	37	4,32	1,37				
	total	197**	4,46	1,23				

By determining whether the educators' assessments differ with respect to the founder of the kindergarten they work for, the t-test results confirmed hypothesis H_3 , and showed that educators working in public kindergartens assessed child adaptor as significantly more creative, and educators working in private kindergartens estimated child innovator as significantly more creative (Table 4).

Table 4. T-test for the effect of the kindergarten's founder on the implicit theories of creativity

creativity assessment	kindergarten	N	M	σ	t-value	df	p-value
child adaptor	state	153	3,78*	1,18	2,97	198	0,003
	private	47	3,19	1,26			
child innovator	state	153	4,27	1,28	-3,36	198	0,001
	private	47	4,96**	0,95			

* significantly higher score than 2nd score

** significantly higher score than 1st score

When examining educators' assessment of personal everyday creativity on a scale of 1 to 6, for simplicity of further analysis, the participants' responses were summarized in two categories: the first relating to *moderate creativity*, which included values 3 and 4, and another that related to *high creativity*, and included answers 5 and 6. Since there were no educators who assessed their creativity with the value of 1 and 2, the category *low creativity* was not formed.

In trying to detect possible differences in the educators' assessment of a child adaptor's and child innovator's creativity with regard to educators' self-assessment of everyday creativity, it has been shown that there was no significant difference between educators who assessed themselves as moderately creative and those who perceived themselves as highly creative either in their assessment of child with an adaptive or child with an innovative creativity style. The result rejected hypothesis H_4 (Table 5).

Table 5. T-test for the effect of educators' assessment of personal creativity on their implicit theories of creativity

creativity assessment	self-assessment	N	M	σ	t-value	df	p-value
child adaptor	moderate creativity	111	3,50	1,12	-1,703	198	0,090
	high creativity	89	3,80	1,31			
child innovator	moderate creativity	111	4,35	1,61	-1,067	198	0,287
	high creativity	89	4,54	1,33			

DISCUSSION

The results confirmed all the hypotheses (Table 2-4), except for hypothesis H_4 , which referred to the expected effect of educators' creativity

self-assessment on their assessment of adaptor's and innovator's creativity (Table 5). A possible explanation of these results can be found in contemporary literature on creativity since it is predominantly focused on innovative creativity style. The innovative style is preferred in literature and it is considered as an indicator of creativity, while adaptive style features are considered less creative, or rather, noncreative, as suggested by Talbot (1996) and Kirton (2003). Not surprisingly, educators assessed the child innovator as significantly more creative than the child adaptor (Table 2), with significantly negative correlation between educators' assessment of the child adaptor's and the child innovator's creativity. It is clear that educators consider innovation and adaption as opposite dimensions of creativity, and the results of this study about the preference of innovative creativity style in relation to the adaptive style are consistent with the results obtained by Gonzales (2003), Puccio and Chimento (2001) and Jeyanthi Ramos (2005). They applied the same questionnaire, and our results can furthermore be explained using the same arguments the authors provided. The reason may be social appreciation of innovation and too much focus on the innovative style of creativity in explicit theories, according to Puccio and Chimento (2001) and Jeyanthi Ramos (2005). There are equally acceptable explanations offered by Gonzales (2003), which question (a) the correctness of Kirton's theory, (b) the accuracy of laypersons' implicit theories, and (c) time required for adopting a new idea, including Kirton's theory. Another explanation may also be added - understanding of implicit theories of creativity cannot take into account only creativity styles or only levels of creativity; a comprehensive approach to this phenomenon is required, researching their relationship.

The difference shown in educators' assessment of adaptive and innovative creativity style with respect to the founders of the institution in which participants work (Table 4), can be explained by the fact that educators working in private kindergartens are more familiar with current approaches to pedagogical and psychological theory and practice, which often separate the features of innovative style as indicators of creativity. On the other hand, such a result, as well as other results obtained in this study, refers to the apparent lack of awareness of the distinction between level and style of creativity. It is easy to understand these results in view of the fact that Kirton's theory is underrepresented in literature available to educational institutions in Split-Dalmatia County as well as throughout Croatia.

Since 88.5% of educators indirectly expressed disagreement with Kirton's adaption-innovation theory of creativity by assessing one of the two styles more creative, it is likely that participants perceive creativity only through the level of creativity and support the idea of a "creative" and "noncreative" child. Since educators with various length of work experience

differ in creativity assessment of children with different cognitive styles (Table 3), it is possible that educators with longer work experience assess the child "adaptor" as more creative than other colleagues. The reason might be their very long experience in educational process with children which gave them more opportunities for spotting creative traits and behaviours in children with adaptive style of creativity. Another reason may be due to differences in their initial education, which used to be more focused on traditional pedagogical settings where adaptive style features were considered desirable in education (Klages, 1984; in Gudjons, 1994). It could affect the formation of implicit theories of creativity in educators' with longer work experience, but also to create a preference of the type of child who is flexible, easy to cooperate and complying with agreed rules. This result raises the question of the relationship of creativity and desirability, which should be further explored since the results of previous studies have shown that these two constructs are separate, but interrelated (Kankaraš, 2009; Runco, and Johnson, 2002).

The detected differences in the perception of children's creativity in early education (Table 2), and present knowledge about the relationship between implicit theory and practical activities (Dweck et al., 1995, 1995a), suggest that educators' different implicit theories of creativity can determine their various pedagogical methods which encourage creativity. Therefore, it is important to detect educational situations and activities which educators implement in their practice in order to determine the relationship between implicit theories and pedagogical practice in the educational process, which will be further investigated.

The results obtained in this study reveal the possibility that educators more often encourage creativity of those children who they think are creative, but they do not foster creativity enough in children whom they do not recognize as creative. Since educators assessed a child with innovative style features as significantly more creative than a child with adaptive style features, it is likely that children "adaptors" will be disadvantaged in developing their creative potential. On the other hand, educators with the longest work experience and working in state kindergartens, estimated the child „adaptor“ as more creative, which can indicate that children with innovative creativity style may also not be stimulated enough to express their creativity. Both cases lead to the conclusion that it is very unlikely for all children to have the opportunity to develop their creative potential in early education. In order to overcome the prejudice that creativity is the ability reserved only for exceptional individuals, it is important for educators to be aware of their implicit theories and to introduce educators to theories of creativity – to their advantages and disadvantages, possibilities and limitations, similarities and differences. Educators should also be directed to comprehend the relationship

between different levels and styles of creativity since it will help raise awareness of the complexity and importance of the phenomenon of creativity. All of that can be accomplished by organizing training programs for educators and systematically stimulate creativity. Apart from the acquisition of necessary knowledge about creativity, these programs should encourage educators to create positive emotions and attitudes towards creativity encourage them to express their personal creativity, and foster it in children as well, through experiential learning in favourable conditions, where both educators and children can express their creativity in practice.

In conclusion, the preference for innovative or adaptive style of creativity is a result of years of prejudice, and it is necessary to overcome it if we want to truly accept the modern pedagogical tenet that every child has a creative potential that can be realized in the fullness of its possibilities. Having that in mind, it is important to consider Kirton's adaption-innovation theory of creativity, although not yet fully known and recognized, since it supports the idea of each child's uniqueness which has been a long-time base in pedagogical practice at all educational levels, particularly in early education.

CONCLUSION

The results confirm previous research results suggesting that the innovative style is on the whole considered to be more creative than adaptive. However, educators working in public kindergartens and those with longest professional experience consider adaptive style as more creative. These results are inconsistent with Kirton's adaption-innovation theory, stating that individuals with adaptive and innovative style can be equally creative, and thus may lead to the conclusion that children with adaptive and those with innovative creativity style do not have equal chances to develop their creative potentials. If the implicit theories are the basis for educators' pedagogical practice, it is more likely that educators will encourage and support traits and behaviours they consider creative. If they do not believe in the possibility of a creativity of a child who prefers the adaptive style, they will probably not encourage his/her creative potential. If educators support the idea that the innovative style is more creative than adaptive or vice versa, then the current pedagogical assumption about creativity of all children is not achieved in practice. In fact, nowadays it is believed that all children have the potential to detect and solve problems in their own way. If educators do not encourage creativity in all children, it is possible that many children will not turn creativity as potential into productive capacity. Since it is better for every child to learn, solve problems, make decisions and make changes in line with his/her cognitive style, it is desirable for educators to encourage creativity in children with both

innovative and adaptive cognitive style. This also means giving children opportunities to plan and implement activities to review existing knowledge and find ways to improve something, but also to do something differently. In this way, each child has the opportunity to develop one's creative potential according to one's capabilities.

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IMPLICITNE TEORIJE KREATIVNOSTI U RANOM ODGOJU I OBRAZOVANJU

SAŽETAK

U radu su ispitane implicitne teorije odgojiteljica o kreativnosti s motrišta stilova kreativnosti i Kirtonove adaptacijsko-inovacijske teorije kreativnosti. Prema toj teoriji svi ljudi mogu biti kreativni na različitim razinama, a svoju kreativnost mogu iskazivati na različite načine i to najčešće kroz interese i preferirani kognitivni stil. Budući da je Kirtonova teorija kreativnosti u suglasju sa suvremenim pedagoškim zahtjevima za odgojno-obrazovnim sustavom koji će poticati maksimalni razvoj potencijala svakog pojedinca, radom se željelo utvrditi kako odgojiteljice u ranom odgoju i obrazovanju poimaju kreativnost te razlikuju li se u svojim implicitnim teorijama s obzirom na neka socio-demografska obilježja. Prilikom procjene kreativnosti djeteta s adaptacijskim i djeteta s inovacijskim stilom kreativnosti utvrđena je općenita preferencija inovacijskoga stila kreativnosti u odgojiteljica. Nadalje, utvrđeno je da dijete adaptatora značajno kreativnijim procjenjuju odgojiteljice koje rade u državnim vrtićima i koje imaju dulji radni staž, dok dijete inovatora značajno kreativnijim procjenjuju odgojiteljice koje rade u privatnim vrtićima. Nisu utvrđene razlike u procjeni kreativnosti s obzirom na procjenu osobne kreativnosti odgojiteljica. Dobiveni rezultati potvrđuju važnost razumijevanja implicitnih teorija kreativnosti odgojiteljica za njihovo pedagoško djelovanje jer je utvrđeno da praktična djelovanja mogu uvelike ovisiti o teorijskom polazištu koje praktičar zastupa.

Ključne riječi: *adaptacijsko-inovacijska teorija kreativnosti, implicitne teorije kreativnosti, rani odgoj i obrazovanje, stilovi kreativnosti*

UVOD U PROBLEM ISTRAŽIVANJA

Kreativnost kao fenomen od 50-ih je godina prošlog stoljeća nepresušan izvor znanstvenog interesa, a već duži niz godina je i jedan od neizostavnih elemenata u životu i radu svakog čovjeka. Većina starijih istraživanja kreativnosti uglavnom se bavila samo izdvojenim vidovima kreativnosti poput istraživanja osobina kreativne osobe (MacKinnon, 1961;

Barron i Harrington, 1981), karakteristika kreativne okoline i uvjeta potrebnih za poticanje kreativnosti (Lubart, 1990; Torrance i Goff, 1990; Edwards i Springate, 1995), zatim etapa kreativnog procesa (Wallas, 1926) te obilježja kreativnog produkta (Barron, 1988; Torrance, 1977). Pritom su mnogi istraživači kreativnosti pristupali ispitujući *razine kreativnosti* (eng. level approach) sa svrhom dolaska do odgovora na pitanje koliko je netko kreativan i kako postići višu razinu. S druge strane, istodobno se kreativnosti pristupalo razmatrajući *stilove kreativnosti* (eng. style approach), tražeći odgovor na pitanje na koji je način netko kreativan, odnosno kako pojedinac očituje svoju kreativnost, s ciljem razumijevanja osobnih preferencija u kreativnom stvaranju. Danas se prihvaća holistički pristup kreativnosti koji uključuje različite sastavnice koje su potrebne da bi se kreativnost javila (Amabile, 1996; Csikszentmihalyi, 1996; Gardner, 1993; Sternberg i Lubart, 1999). Takav, tzv. konfluentni ili sustavski pristup istraživanju kreativnosti, obuhvatniji je od ostalih starijih pristupa i može bolje razjasniti složen fenomen poput kreativnosti, što je i jedan od temeljnih razloga zašto prevladava u suvremenom shvaćanju kreativnosti. Zagovornici tog pristupa smatraju da se različite osobne, kognitivne i okolinske komponente poput intelektualnih sposobnosti, znanja, kognitivnih stilova, ličnosti, motivacije i okoline trebaju preklapati da bi se javila kreativnost.

U suvremenom shvaćanju kreativnosti, preferirani kognitivni stil jedan je od elemenata nužnih za javljanje kreativnosti. Kognitivni stil je povezan s načinom na koji učimo, rješavamo probleme, donosimo odluke i stvaramo promjene (Kirton, 2003). Postoje različite dimenzije kognitivnih stilova poput konvergencije-divergencije, introverzije-ekstroverzije, intuicije-analitičnosti, ovisnosti-neovisnosti o polju i drugih (Messik, 1984), a u ovome radu posebno se izdvajaju dimenzije adaptacije-inovacije koje je šezdesetih godina dvadesetog stoljeća utvrdio Kirton (1976) jer se adaptacijski i inovacijski kognitivni stil u literaturi poistovjećuju sa stilom kreativnosti budući da se odnose na preferirani način stvaranja promjena (Buttner i sur., 1999; Gonzales, 2003; Puccio i Chimento, 2001; Jeyanthi Ramos, 2005).

Prema Kirtonovoj adaptacijsko-inovacijskoj teoriji kreativnosti, koja preusmjeruje žarište istraživanja kreativnosti s ispitivanja razina na ispitivanje stilova kreativnosti, svaki je pojedinac kreativan jer rješava probleme koji su sastavni dio naših života. Kirton (2003) drži da postoji adaptacijsko-inovacijski kontinuum kognitivnog stila na kojemu se s jedne strane nalaze više adaptivni, a s druge strane više inovativni pojedinci. I više adaptivni i više inovativni pojedinci mogu stvarati kreativna rješenja, ali razlikuju se u načinu dolaska do njih. „Adaptator“ će promjene stvarati poboljšanjem postojećih struktura, a „inovator“ će te strukture prevladavati. Dijete adaptator će tako na sustavan i logičan način doći do kreativnog rješenja nekog problema, dok će inovator u tom procesu pristupati više intuitivno. Općenito se može reći da adaptacijski stil

karakterizira rješavanje problema modifikacijom i poboljšanjem postojećih rješenja unutar utvrđenih okvira, dok inovacijski stil karakterizira restrukturiranje rješenja i radikalno mijenjanje postojećeg (Arar i Rački, 2003; Kirton i sur., 1991).

Premda su kognitivni stilovi bipolarni konstrukti koji su vrijednosno neutralni (Martinsen i Kaufmann, 1999), u literaturi se uglavnom ipak preferira inovacijski stil te se većina istraživanja bavi upravo isticanjem inovacijskog stila kao kreativnog, dok se adaptacijski poima manje kreativnim ili pak nekreativnim (Talbot, 1999). I neka dosadašnja istraživanja implicitnih teorija kreativnosti u laika pokazuju preferenciju inovacijskoga stila kreativnosti (Gonzales, 2003, Jeyanthi Ramos, 2005; Puccio i Chimento, 2001) te upućuju na neosvijestenu razliku između razine i stila kreativnosti. Mnogi laici nisu upoznati s teorijama stilova kreativnosti, a u literaturi o kreativnosti uglavnom prevladavaju istraživanja koja se odnose na karakteristike inovacijskoga stila kreativnosti. Ne čudi stoga što se inovacijski stil povezuje, a adaptacijski, koji je u mnogočemu suprotan, uglavnom ne povezuje s kreativnošću.

Prethodno iznesene spoznaje značajne su za pedagošku praksu jer se pokazalo da su praktična djelovanja ovisna o zastupanom teorijskom polazištu, premda ih ne moraju nužno u potpunosti određivati (Dweck i sur., 1995; 1995a). Budući da se implicitne teorije kao „mišljenja i pogledi ljudi neznanstvenika“ (Runco, 1999, str. 27), svjesno ili nesvjesno primjenjuju pri stvaranju prosudaba određenih ponašanja ili osobina (Wickes i Ward, 2006; Runco i Johnson, 2002), važno je utvrditi implicitne teorije odgojitelja o kreativnosti jer oni, osim roditelja i učitelja, imaju presudnu ulogu u procesu poticanja dječje kreativnosti, a svoje implicitne teorije primjenjuju u stvarnim i svakodnevnim pedagoškim situacijama. Istraživanja, međutim, pokazuju da se implicitne teorije prosvjetnih djelatnika razlikuju, ali i da su njihova razumijevanja kreativnosti nedostatna (Chan i Chan, 1999; Sak, 2004; Lee i Seo, 2006; Fryer i Collings, 1991). Tako neki učitelji vjeruju da je kreativnost osobina ličnosti, dok je drugi smatraju intelektualnom sposobnošću povezanom s akademskim uspjehom (Sak, 2004). Također, premda se suvremeno smatra da je kreativnost fenomen s više sastavnica, samo neki učitelji kreativnost određuju kroz osobnu, kognitivnu i okolinsku komponentu, dok su ostali kroz samo jednu ili dvije od njih (Lee i Seo, 2006). Fryer i Collings (1991) utvrdili da učitelji uz kreativnost povezuju pojmove poput imaginacije, originalnosti ideja, invencije, inovacije i divergentnog mišljenja. Ispitujući implicitne teorije kreativnosti učitelja i roditelja, Runco i sur. (1993) su utvrdili da oni imaju slična poimanja kreativnosti te da kreativnu djecu opisuju kao prilagodljivu, pametnu, znatiželjnu, odvažnu, maštovitu i inventivnu djecu sklonu pustolovinama i sanjarenju, dok su nekreativnu djecu opisali kao osamljenu, opreznu, konvencionalnu, sitničavu i neambicioznu. Ovakvi rezultati ne razlikuju se

značajno od onih do kojih su došli Montgomery i sur. (1993) ispitujući poimanja kreativnosti sveučilišnih nastavnika koji su od karakteristika kreativnosti visoko važnima procijenili maštovitost, otvorenost za iskustva, znatiželju, intuiciju, uočavanje problema i stvaranje ideja, neovisnost, toleranciju na nejasnoće, inovaciju, otvorenost i iluminaciju. Očito je da ovi opisi više odgovaraju inovacijskom stilu kreativnosti te da oni, nažalost, ne idu u prilog ideji o kreativnosti svakog pojedinca i o različitim načinima iskazivanja kreativnosti. S druge strane, osim procjene kreativnosti određenih karakteristika, tu je i odnos kreativnosti i poželjnosti koji je značajan u razumijevanju implicitnih teorija kreativnosti u laika. Dosadašnji rezultati istraživanja tog odnosa pokazuju da laici većinu uvriježenih pokazatelja kreativnosti smatraju poželjnima, a kontra-indikativne osobine kreativnosti nepoželjnima, ali jednako tako i neke od uvriježenih pokazatelja kreativnosti procjenjuju nepoželjnima, a poželjnima procjenjuju neke kontra-indikativne osobine kreativnosti (Kankaraš, 2009; Runco i Johnson, 2002). Ovakvi rezultati upućuju na postojanje razlike, ali i povezanosti između koncepata kreativnosti i poželjnosti te na važnost istraživanja njihova odnosa jer se u odgojno-obrazovnoj praksi pokazalo da postoji nesrazmjer između izjava učitelja da vole imati kreativnu djecu u razredu, ali da ne vole neke osobine koje se vezuju uz kreativnost (Dawson i sur., 1999).

Višestruka istraživanja implicitnih teorija kreativnosti u prosvjetnih djelatnika ne iznenađuju s obzirom na to da se vjeruje kako implicitne teorije imaju važnu ulogu u njihovu poticanju kreativnih potencijala učenika. Upravo su ovakve implicitne teorije karakteristične za poimanje kreativnosti postojanjem različitih razina kreativnosti te navode na zaključak da laici nisu dovoljno upoznati s teorijama stilova kreativnosti. Navedene spoznaje, a i činjenica da su odgojitelji u istraživanjima implicitnih teorija manje zastupljeni, mada su jednako važni kao i ostali prosvjetni djelatnici, ako ne i važniji s obzirom na to da rade s djecom mlađe dobi u fleksibilnim uvjetima rada, ovim se radom htjelo utvrditi kako oni shvaćaju kreativnost da bi se utvrdilo kakvo bi značenje njihove implicitne teorije mogle imati u pedagoškoj praksi.

PROBLEM, CILJ I HIPOTEZE ISTRAŽIVANJA

Problem istraživanja bio je ispitati kako odgojiteljice u Splitsko-dalmatinskoj županiji poimaju kreativnost, a cilj istraživanja utvrditi razlikuju li se njihova poimanja s obzirom na duljinu radnog iskustva, osnivača ustanove u kojoj rade i procjenu osobne kreativnosti. Istraživanje je bilo usmjereno na utvrđivanje strukture poimanja kreativnosti u ranom odgoju i obrazovanju kao

preduvjeta za istraživanja pedagoških implikacija implicitnih teorija kreativnosti u odgojno-obrazovnom procesu. U istraživanju se krenulo od sljedećih hipoteza:

H_1 – postoji statistički značajna razlika u implicitnim teorijama kreativnosti odgojiteljica (očekuje se da odgojiteljice djetete „inovatora“ općenito procjenjuju kreativnijim od djeteta „adaptatora“);

H_2 – postoji statistički značajna razlika u implicitnim teorijama kreativnosti odgojitelja s obzirom na *duljinu radnog iskustva* (očekuje se da djetete „adaptatora“ kreativnijim procjenjuju odgojiteljice s više radnog iskustva od odgojiteljica s manje radnog iskustva)

H_3 – postoji statistički značajna razlika u implicitnim teorijama kreativnosti odgojitelja s obzirom na *osnivača* ustanove u kojoj rade (očekuje se da djetete „inovatora“ kreativnijim procjenjuju odgojiteljice koje rade u privatnim vrtićima od odgojiteljica koje rade u državnim vrtićima)

H_4 – postoji statistički značajna razlika u implicitnim teorijama kreativnosti odgojitelja s obzirom na *procjenu osobne kreativnosti* (očekuje se da djetete „inovatora“ kreativnijim procjenjuju odgojiteljice koje sebe procjenjuju visoko kreativnima od odgojiteljica koje se procjenjuju umjereno kreativnima).

Da bi se provjerile navedene hipoteze, bilo je potrebno ostvariti sljedeće *zadatke*: (1) utvrditi strukturu implicitnih teorija kreativnosti odgojiteljica te (2) ispitati razlikuju li se implicitne teorije odgojiteljica s obzirom na neka njihova socio-demografska obilježja.

METODOLOGIJA ISTRAŽIVANJA

Uzorak istraživanja

Empirijsko istraživanje provedeno je na uzorku odgojiteljica zaposlenih u 15 od ukupno 57 dječjih državnih i privatnih vrtića u Splitsko-dalmatinskoj županiji. U istraživanju je sudjelovalo 200 odgojiteljica, što čini 25% ukupne populacije od 802 odgojiteljice u državnim i privatnim dječjim vrtićima Splitsko-dalmatinske županije (podatak o broju odgojiteljica i predškolskih ustanova dobiven je od Agencije za odgoj i obrazovanje u Splitu, 2009.). S obzirom na veličinu mjesta u kojem rade, 52% sudionica zaposleno je u Splitu (mjesto s više od 50 000 stanovnika) dok ih 35,5% radi u mjestima između 10 000 i 50 000, a 13,5% u malim mjestima s manje od 10 000 stanovnika. Od toga, u državnim ih vrtićima radi 76,5%, a u privatnim 23,5%. Što se tiče radnog iskustva, prva kategorija sudionica uključivala je odgojiteljice koje imaju do 5 godina radnog iskustva (38,5%) zbog specifičnosti početnih godina rada, dok su druga i treća kategorija bile u rasponu od 15 godina, a uključivale su odgojiteljice koje imaju od 6 do 20 godina (41,5%), te od 20 do 35 radnog staža (u daljem tekstu >20

god.; 18,6% sudionica). Tri sudionice na pitanja o stažu (1,5%) nisu ponudile odgovor. U procjeni osobne kreativnosti 55,5% odgojiteljica smatra se visoko kreativnima dok ih 44,5% sebe procjenjuje umjereno kreativnima.

Instrument i postupak istraživanja

Prikupljanje podataka provedeno je u veljači 2009. godine anonimnim anketiranjem odgojiteljica. Kontakt sa sudionicama obavljen je osobnim odlaskom u dječje vrtiće u Splitsko-dalmatinskoj županiji dok su u nekim ustanovama anketiranje proveli stručni suradnici pedagozi. Anketiranja su provedena skupno, prije ili poslije radnog vremena odgojiteljica.

U prvom dijelu upitnika nalazili su se uputa o svrsi istraživanja te pitanja o općim podacima sudionica istraživanja. U tom dijelu upitnika sudionice su trebale odgovoriti i na pitanje koliko kreativnima sebe smatraju u svakodnevnom životu zaokruživši jednu od ponuđenih vrijednosti na skali procjene od 1 do 6, pri čemu je 1 – *uopće nisam kreativna osoba*, a 6 – *iznimno sam kreativna osoba*.

U drugom dijelu instrumenta, nalazila se prevedena inačica upitnika koji su sastavili Puccio i Chimento (2001) te je dobivena pisana suglasnost autora za njegovu primjenu. U njemu su ponuđeni opisi dviju različitih osoba temeljeni na karakteristikama „adaptatora“ i „inovatora“, izravno preuzetih iz Kirtonova rada (1994, tablica 1).

Tablica 1.

U originalnom upitniku dvije skupine od po 6 pripadnih karakteristika imenovane su *Osoba A*, koja je predstavljala „adaptatora“, i *Osoba B*, koja se odnosila na „inovatora“, dok su za potrebe ovog istraživanja one nazvane *Dijete A* i *Dijete B*. Svaku skupinu karakteristika sudionice su razmatrale kao jedan cjeloviti opis djeteta te su, u skladu s osobnim shvaćanjem kreativnosti, na skali procjene Likertova tipa od 1 do 6, pri čemu je 1 – *uopće nije kreativno dijete*, a 6 – *iznimno je kreativno dijete*, prvo procjenjivale koliko kreativnim smatraju jedan, a zatim koliko kreativnim smatraju drugi tip djeteta (tablica 1). Podaci prikupljeni istraživanjem analizirani su odgovarajućim postupcima deskriptivne i inferencijalne statistike (t-test, analiza varijance, korelacije).

REZULTATI ISTRAŽIVANJA

Prilikom procjene kreativnosti djeteta adaptatora i djeteta inovatora izlučene su tri kategorije odgovora: (1) 28% odgojiteljica je dijete adaptatora procijenila kreativnijim od djeteta inovatora (N=56), (2) 60% ih je dijete

inovatora procijenilo kreativnijim od djeteta adaptatora (N=120), dok je svega 12% sudionica istraživanja oba tipa djeteta procijenila jednakim vrijednostima (N=24). Sagledaju li se frekvencije odgovora sudionica, može se uočiti da su oba tipa djeteta procijenjena svim ponuđenim vrijednostima od 1 do 6 te da je najčešća vrijednost kojom su odgojiteljice procjenjivale kreativnost djeteta adaptatora bila $M_o=3$ (N=60), dok je u procjeni djeteta inovatora ona bila $M_o=5$ (N=74, slika 1).

Slika 1.

U istraživanju se krenulo od hipoteze H_1 prema kojoj se u odgojiteljica očekivala preferencija djeteta inovatora. Budući da su odgojiteljice općenito dijete inovatora procijenile kreativnijim od djeteta adaptatora, t-testom za velike zavisne uzorke utvrđeno je postojanje statistički značajne razlike između implicitnih teorija u odgojiteljica čime je potvrđena hipoteza H_1 (tablica 2).

Tablica 2.

Izračunom Pearsonove korelacije između ukupnih rezultata procjene kreativnosti djeteta adaptatora i djeteta inovatora pokazalo se da su rezultati međusobno značajno negativno povezani ($r=-0,49$, $p<0,001$), što znači da su odgojiteljice koje su višim vrijednostima procjenjivale kreativnost djeteta adaptatora značajno nižim vrijednostima procjenjivale dijete inovatora i obrnuto.

Sljedeća hipoteza H_2 pretpostavljala je postojanje statistički značajnih razlika u poimanju kreativnosti s obzirom na godine staža odgojiteljica u odgojno-obrazovnom procesu. Razlike su se pokazale, međutim, samo u procjeni djeteta adaptatora. Odgojiteljice koje imaju više od 20 godina radnog iskustva dijete adaptatora procijenile su značajno kreativnijim od svih ostalih odgojiteljica. Nisu utvrđene razlike u procjeni kreativnosti djeteta inovatora (tablica 3). Taj rezultat stoga je samo dijelom potvrdio hipotezu H_2 .

Tablica 3.

Utvrdjući razlikuju li se procjene odgojiteljica s obzirom na *osnivača* ustanove u kojoj rade, rezultati t-testa potvrdili su hipotezu H_3 , a pokazali su da odgojiteljice koje rade u državnim vrtićima značajno kreativnijim procjenjuju dijete adaptatora, dok odgojiteljice koje rade u privatnim vrtićima značajno kreativnijim procjenjuju dijete inovatora (tablica 4).

Tablica 4.

Prilikom ispitivanja procjene osobne kreativnosti odgojiteljica u njihovu svakodnevnom životu na skali od 1 do 6, radi jednostavnosti dalje analize, odgovori sudionica sažeti su u dvije kategorije: prvu, koja se odnosi na umjerenu kreativnost a uključuje zaokružene vrijednosti 3 i 4, te drugu koja se odnosi na visoku kreativnost, a uključuje odgovore 5 i 6. Budući da nije bilo ispitanica koje su sebe procijenile vrijednostima 1 i 2, nije formirana kategorija niske kreativnosti. Želeći utvrditi moguće postojanje razlika u procjeni kreativnosti djeteta adaptatora i djeteta inovatora s obzirom na *procjenu osobne kreativnosti* odgojiteljica, pokazalo se da se odgovori odgojiteljica koje sebe procjenjuju umjereno kreativnima i onih koje se procjenjuju iznimno kreativnima međusobno značajno ne razlikuju ni u procjeni djeteta s adaptacijskim niti u procjeni djeteta s inovacijskim stilom kreativnosti čime je odbačena hipoteza H_4 (tablica 5).

Tablica 5.

RASPRAVA

Dobiveni rezultati potvrdili su sve postavljene hipoteze (tablica 2-4), osim hipoteze H_4 koja se odnosila na pretpostavljeni učinak procjene osobne kreativnosti odgojiteljica na njihovu procjenu kreativnosti dvaju tipova djece (tablica 5). Jedno od mogućih objašnjenja takvih rezultata može se pronaći u većini suvremene literature o kreativnosti s kojom se susreću odgojiteljice jer je ona dominantno usmjerena na inovacijski stil kreativnosti te ga preferira i ističe kao pokazatelja kreativnosti, dok se značajke adaptacijskog stila smatraju manje kreativnima, ili štoviše, nekreativnima, na što upućuju Talbot (1996) i Kirton (2003). Ne iznenađuje stoga što su odgojiteljice dijete inovatora općenito procijenile značajno kreativnijim od djeteta adaptatora (tablica 2) kao ni to što su rezultati procjene kreativnosti djeteta inovatora i djeteta adaptatora značajno negativno korelirani. Očito je da odgojiteljice inovaciju i adaptaciju smatraju međusobno suprotnim dimenzijama kreativnosti, a dobiveni rezultati ovog istraživanja, koji upućuju na preferenciju inovacijskoga stila kreativnosti u odnosu na adaptacijski stil, u suglasju su s rezultatima koje su dobili Gonzales (2003), Puccio i Chimento (2001) i Jeyanthi Ramos (2005) primijenivši jednaki upitnik i mogu se objasniti jednakim argumentima koje su navedeni autori dali. Prije svega, razlog može biti društvena cijenjenost inovacija i prevelika usmjerenost eksplicitnih teorija na inovativni stil kreativnosti kao što smatraju Puccio i Chimento (2001) i Jeyanthi Ramos (2005), ali jednako tako su prihvatljiva i objašnjenja koja nudi Gonzales (2003), a koja dovode u pitanje (a) ispravnost Kirtonove teorije, (b) ispravnost implicitnih teorija laika te (c)

potrebno vrijeme za prihvaćanje neke nove, pa tako i Kirtonove teorije. Navedenim objašnjenjima je moguće pridodati još i to da se razumijevanju implicitnih teorija kreativnosti ne može pristupiti samo na temelju razmatranja *stilova* ili samo na temelju razmatranja *razina* kreativnosti, već je potreban sveobuhvatan pristup tom fenomenu koji zasigurno uključuje njihovo postavljanje u odnos.

Razliku u procjeni kreativnosti adaptacijskog i inovacijskog stila, koja se pokazala s obzirom na osnivača ustanove u kojoj sudionice rade (tablica 4), moguće je objasniti time da su odgojiteljice koje rade u privatnim vrtićima više upoznate s aktualnim pristupima u pedagozijskoj i psihologijskoj teoriji i praksi koji značajke inovacijskog stila učestalo izdvajaju kao pokazatelje kreativnosti. S druge strane, takav rezultat, kao i svi ostali rezultati dobiveni u ovom istraživanju, upućuje na očitu neosvijještenost razlika između razine i stila kreativnosti, što je lako razumjeti s obzirom na to da je Kirtonova teorija nedovoljno zastupljena u literaturi dostupnoj odgojno-obrazovnim ustanovama u Splitsko-dalmatinskoj županiji i u čitavoj Hrvatskoj.

Budući da je 88,5% odgojiteljica neizravno izrazilo neslaganje s Kirtonovom adaptacijsko-inovacijskom teorijom kreativnosti procijenivši jedan od dva stila kreativnijim, sudionice vjerojatno kreativnost poimaju kroz razine kreativnosti te podržavaju ideju o „kreativnom“ i „nekreativnom djetetu“. Kako su se odgojiteljice u procjeni djece s različitim stilovima kreativnosti razlikovale i s obzirom na duljinu radnog staža (tablica 3), tako je moguće da su dijete „adaptatora“ kreativnijim procijenile odgojiteljice s više godina radnog iskustva od ostalih kolegica jer im je upravo dulje iskustvo u radu s djecom dalo više prilika za uočavanje kreativnih osobina i ponašanja u djece s adaptacijskim stilom kreativnosti. Drugi razlog može biti zbog razlika u njihovom inicijalnom obrazovanju, jer je ono prije bilo usmjerenije na tradicionalne pedagozijske postavke kada su se karakteristike adaptacijskoga stila smatrale poželjnijima u nastavi (Klages, 1984; prema Gudjonsu, 1994) što je moglo utjecati na formiranje implicitnih teorija kreativnosti u odgojiteljica s duljim radnim iskustvom, ali i na stvaranje preferencije rada s tipom djeteta koje je prilagodljivo te lako surađuje i poštuje dogovorena pravila. Takav rezultat otvara pitanje odnosa kreativnosti i poželjnosti koji bi trebalo dublje istražiti jer dosadašnji rezultati istraživanja pokazuju da su ta dva konstrukta zasebna, ali međusobno povezana (Kankaraš, 2009; Runco i Johnson, 2002).

Utvrđene razlike u poimanju kreativnosti djece u ranom odgoju i obrazovanju (tablica 2), a i dosadašnje spoznaje o odnosu implicitnih teorija i praktičnog djelovanja (Dweck i sur., 1995, 1995a) upućuju na zaključak da različite implicitne teorije kreativnosti koje zastupaju odgojiteljice moguće određuju i različite pedagoške postupke kojima one potiču kreativnost te je stoga važno utvrditi koje pedagoške situacije i aktivnosti odgojiteljice ostvaruju

u svojoj praksi kako bi se utvrdio odnos implicitnih teorija i pedagoškog djelovanja u odgojno-obrazovnom procesu, što će biti predmet daljeg istraživanja ovog problema.

Rezultati dobiveni ovim istraživanjem otvaraju pitanje mogućnosti da u svom radu odgojiteljice više potiču kreativnost one djece za koju smatraju da su kreativna, dok nedovoljno potiču kreativnost u djece u kojoj ne prepoznaju karakteristike kreativnosti i kreativnog ponašanja. Budući da su odgojiteljice dijete s karakteristikama inovacijskog stila kreativnosti općenito procijenile značajno kreativnijim nego dijete s karakteristikama adaptacijskoga stila, postoji vjerojatnost da će upravo djeca „adaptatori“ biti zaključna za razvoj svojih kreativnih potencijala. S druge strane, odgojiteljice koje imaju duži radni staž i koje rade u državnim vrtićima, kreativnijim su procijenile dijete „adaptatora“ te su i djeca s inovacijskim stilom kreativnosti možda nedovoljno poticana na izražavanje svoje kreativnosti. Oba slučaja potiču na zaključak da u ranom odgoju i obrazovanju vrlo vjerojatno nemaju sva djeca priliku za razvoj svojih kreativnih potencijala. Da bi se prevladala predrasuda kako je kreativnost sposobnost koju imaju samo određeni pojedinci, važno je s odgojiteljicama osvještivati njihove implicitne teorije te ih upoznati s teorijama kreativnosti – njihovim prednostima i nedostacima, mogućnostima i ograničenjima te sličnostima i razlikama. Također, odgojiteljice treba uputiti na razumijevanje odnosa različitih razina i stilova kreativnosti jer će time osvijestiti složenost i važnost fenomena kreativnosti. Navedeno se može ostvariti organizacijom cilju usmjerenog programa osposobljavanja prosvjetnih djelatnika za sustavno poticanje kreativnosti koji će, osim stjecanja potrebnih znanja o kreativnosti, poticati djelatnike na stvaranje pozitivnih emocija i stavova prema kreativnosti te ih poticati na iskazivanje osobne kreativnosti i poticanje iste u djece, a sve u kontekstu iskustvenog učenja u kojemu će, u povoljnim uvjetima, zajedno s djecom praktično kreativno djelovati.

Zaključno se može reći da je preferiranje inovacijskoga ili adaptacijskoga stila kreativnosti rezultat dugogodišnjih predrasuda koje je nužno prevladati želi li se uistinu prihvatiti suvremena pedagojska postavka prema kojoj svako dijete ima kreativan potencijal koji može i treba realizirati u punini svojih mogućnosti. S tom mišlju na umu, važno je razmotriti Kirtonovu adaptacijsko-inovacijsku teoriju kreativnosti jer ona, mada nedovoljno poznata i priznata, podržava ideju o različitosti i jedinstvenosti svakog djeteta što je dugogodišnja osnovica u pedagoškom djelovanju na svim odgojno-obrazovnim razinama, a posebice u ranom odgoju i obrazovanju.

ZAKLJUČAK

Dobiveni rezultati potvrđuju neke dosadašnje rezultate prema kojima se inovacijski stil općenito smatra kreativnijim od adaptacijskoga. Ipak, odgojiteljice koje rade u državnim vrtićima te imaju dulji radni staž kreativnijim smatraju adaptacijski stil. Takvi rezultati nisu u suglasju s Kirtonovom adaptacijsko-inovacijskom teorijom prema kojoj oba stila mogu biti jednako kreativna i samim time mogu uputiti na zaključak da djeca s adaptacijskim i inovacijskim stilom kreativnosti nemaju jednake šanse za razvoj svojih kreativnih potencijala. Ukoliko su implicitne teorije osnova za pedagoško djelovanje odgojitelja, utoliko je vrlo vjerojatno da će odgojitelji poticati i podržavati one osobine i ponašanja koja smatraju kreativnima. Ne vjeruju li u mogućnost kreativnosti djeteta s preferencijom adaptacijskog stila, tada vjerojatno u tog djeteta ne će poticati njegov kreativni potencijal. Ako se podržava stav prema kojemu je inovacijski stil kreativniji od adaptacijskog, tada se aktualna pedagoška pretpostavka o kreativnosti sve djece ne može u praksi ostvariti. Naime, danas se vjeruje da sva djeca imaju potencijal uočavati i rješavati probleme na sebi svojstven način. Ne potiču li odgojitelji kreativnost u sve djece, moguće je da u mnoge djece kreativnost od potencijalne neće postati produktivna sposobnost. Budući da je za svako dijete povoljnije učiti, rješavati probleme, donositi odluke i stvarati promjene u skladu s njegovim kognitivnim stilom, bilo bi poželjno da odgojitelji to omogućuju djeci i da podjednako potiču inovacijski i adaptacijski kognitivni stil. To nadalje znači da se s djecom planira i provodi aktivnosti kojima se preispituju postojeće spoznaje te se pronalaze načini kako nešto poboljšati, ali i kako nešto napraviti drukčijim. Na taj će način svako dijete imati priliku za razvoj svojih kreativnih potencijala u skladu sa svojim sposobnostima.