

THE SPIRAL PARTICIPATORY MODEL IN SOCIAL WORK WITH CREATIVE MEDIA

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ABSTRACT

The subject of social work is the provision of the context in which people can solve their own – sometimes very complex – social problems in collaboration with social workers. Within social work, those who face such problems, i.e. the users of social work, are seen as “experts from experience” (Madsen, 2007; McLaughlin, 2009) – the ones that best know their own lives. In working on their problems, the users of social work as experts from experience collaborate with social workers as equals. With this in mind, my aim in this article is to present a participatory model of social work with creative media that I have developed in my practical and theoretical work in social work using creative media. I named this model the “Spiral Participatory Model of Research, Planning, Implementation and Evaluation of Creative Media”. This model is an upgrade of the so called “circular model of social and cultural activity” as developed by the researchers at Hogeschool Nijmegen in the Netherlands (Šugman Bohinc, 1994). In particular I enhanced the evaluation dimensions of this model using the theoretical concepts of the cybernetics of the first, second and third orders, group work, and methods of participatory research. I see the proposed spiral participatory model as enabling social workers, the users of their services and any other participants to work together, while using creative media, in order to create a context in which the voices of all participant parties can be heard, and which enables all participants to find their own effective solutions to their focal issues.

Ključne riječi:
Creative medium, cybernetics,
participatory research, group
work, spiral model.

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INTRODUCTION

Due to the ever-wider range of user's problems that social workers are expected to deal with, they need to learn how to operate in a wide variety of ways, and respond to increasingly diverse interlocutors. This requires social workers to be very independent, resourceful and able to respond "here and now" to dynamic, irreversible and often unpredictable social interactions. Starting from a postmodern participatory and hermeneutic perspective of social work, I see this idea of social work as representing a relational and working context in which the social worker, the user of social work services and any other participants can co-create new possibilities and circumstances to enhance the quality of life of the users of the related services. This context provides a space in which each person both has the right to, and actually can, express themselves in their² own unique way.

Moreover, it enables respect for the individual's dignity and their full co-creation of, and active participation in the solutions to the problems they face, rather than simply being powerless and passive observers or recipients of aid (Brandon & Brandon, 1992).

The vocabulary of a postmodern, dialogically- and hermeneutically-oriented social worker is that of the user's metaphors as expressed and represented in the user's concrete stories and complemented with those metaphors that the social worker and user co-create during their work together, and in their mutual dialogues (Čačinovič Vogrinčič, 1998). As social workers, we must keep in mind that we should first learn to use those methods of assistance that already occur spontaneously among people from their everyday experience (Stritih, 1995). All people are naturally creative beings (Šugman Bohinc, 1994; Poštrak, 2007) and use diverse forms of creative media to help solve our distress and problems: from writing diaries and taking pictures, to dancing, drawing, singing, meditation, and so on. Such activities are often expressed through various media that are termed "creative media" (Malchiodi, 2007; Rubin, 2010). These include movement-dance, sound-music, theatre-drama, photography, video art, creative writing and reading, and offer social workers the opportunities and communicative means to *join* the users' in their own personal, verbal and non-verbal languages, and their unique ways of experiencing meaning. Through the diverse activities that the latter involve, creative media enable social workers to explore the users' sources of power which, in turn, we are trying to support and activate for a more efficient use. Moreover, the users can thus be encouraged to explore their ineffective patterns of problem-solving, and are offered the opportunity to co-create more efficient strategies of coping with

2 Throughout the text I use both feminine and masculine forms or plural.

problems that could help them improve their quality of life (Šugman Bohinc, 2000).

In this article, I am presenting the Spiral Participatory Model of Research, Planning, Implementation and Evaluation of Creative Media that I used in my work with a focal user. In this context I first established with the user what Čačinovič Vogrinčič termed the “co-creative working relationship” (Čačinovič Vogrinčič et al., 2011). A working relationship is a relationship between a user (“expert in experience”) and assistant (“expert”), who channels the conversation in a manner which enables research and co-creation of good results. The user and experts are partners on a joint project and their task is to define the problem and share in resolving it. The concept of the “co-creative working relationship” is a construct created in and for the practice of social work. It helps us establish and explain the “working relationship” between the worker and user in the process of solving complex social problems. It is a model that social workers can use and share with service users to make co-creating of solutions possible. It enables us to see social work as what needs to be done together by the worker and user. It involves making agreements on such work and defining the roles that the social worker and user play in their common project of help. In this sense, the co-creative working relationship in social work is a ritual of agreement that facilitates and specifies collaboration between the social worker and user by agreeing on their individual rights and responsibilities. Defining the problem to work on in looking for a solution, taking into account the ethics of participation, the user strength perspective and their actionable knowledge, that is, their experiences that, within the framework of the working relationship in social work, are considered user knowledge which can be put into action (Čačinovič Vogrinčič, et al., 2011).

In my case, once the “co-creative working relationship” was established, I was able to introduce a group of eight youngsters³ to the so-called “individual project of help” (Čačinovič Vogrinčič et al., 2011) that I am presenting in the following paragraphs. Each individual project of help to users of social work services is unique and *individual*, because each is established only for a specific person, family, or group of users, and is at the same time co-created with them. The concept of an “individual project of help” sees social work as a profession where the task is to respond to the peculiarities and differences of each individual and group in order to create new possibilities in varied contexts, in which “the usual” and “the known” can no longer offer solutions.

3 An example from my own practical work is work with a group of eight youngsters (Kustec, 2013: 140) who had learning and behavioural problems at school and who joined the creative media workshop organised within a youth drop-in centre at the Centre of Children and Adolescents in Ljubljana, Slovenia. Our aim was to support their self-esteem, allow them to express themselves in a creative way and share their experiences in a group of youngsters with similar problems.

The individual project of help is also a working *project*, because it puts into practice what was agreed upon in the everyday language and everyday lives of the people involved, in terms of tasks, planned changes, and the various shares of responsibilities of the individuals and their deadlines, including the agreement about the next working meeting.

We speak about a *project*, because such efforts proceed through time and are oriented towards positive outcomes or desired solutions. A project does not only imply writing down concrete tasks, but also a continuous identification of differences and incremental changes in the process of progressing towards solutions.

In my work with youngsters, this specific working relationship in the context of social work, which was established in order to plan their individual projects of help, enabled the youngsters to become included and actively participate in looking for solutions to their problems, with the working relationship thus functioning as empowerment in the process. I engaged in establishing the working relationship by following the spiral model that I am presenting below. In the elaboration of the model, which I termed “The Spiral Participatory Model of Research, Planning, Implementation and Evaluation of Creative Activity”, I drew from the circular model of planning and the implementation of social and cultural activity developed by researchers at the Hogeschool, Nijmegen, in the Netherlands (Šugman Bohinc, 1994).

The circular model of planning and implementation (Šugman Bohinc, 1994: 320) in social work was systematised at the Hogeschool Nijmegen in the Netherlands as a five-grade circular (action) process that includes potential feedback loops which enable continuous improvements and learning through any mistakes that may occur. I upgraded this model based on recent ideas relating to first, second and third order cybernetics, group work and user collaboration, co-creation and participation. I present this in more detail in the sections that follow.

THE SPIRAL MODEL AND THE CYBERNETICS FOR HELP AND SUPPORT WITH CREATIVE MEDIA

The field of cybernetics – as developed during the late 1940s in the USA by a group of scientists coming from different disciplines, such as physics, mathematics, biology, anthropology, philosophy, psychology and medicine – presented a change of perspective in many fields of research, including the counselling field of support and help. This new, cybernetic view of the world promoted an epistemological shift from a one-way, linear description of the patterns that exist in an observed system, towards a more circular view (Šugman Bohinc, 2000). Cybernetics is important for social work because it looks for patterns that connect two components (in our case, the social worker and service user) through the structure of feedback. The logic of

circular causality was first proposed by the so-called *first order cyberneticians* who in describing the behaviour of the observed system still assumed that the observer was objective and unrelated to their observed object. When in social work we see an approach to be epistemologically based on first order cybernetics that is based on the assumptions that the social worker is a more or less objective observer of the service user and their situation, that they do not share their observations with the users and therefore occupy the position of power. Theoretically, this functions as a control mechanism on the part of the social worker in a negative feedback loop in which the users do not have all the information they need and cannot influence what is “done to them”. However, the concept of *second order cybernetics* brought about an epistemological shift from objectivism to constructivism, that is, a fundamental change in the understanding of the role of the observer, namely the social worker or researcher, as part of the circular system: since all participants influence each other with their mere presence, we cannot presume to adopt the standpoint of a neutral, impartial, objective observer.

Cybernetics of the second order is introduced here, because in social work we are, on the one hand, recurrently faced with personal views, personal theories, and personal languages through which the users of psycho-social help constitute and maintain themselves, their life stories, their reality. On the other hand, as helpers, we unavoidably participate in psycho-social interactions with the service users with our own personal stories. We can use second order cybernetics as the professional framework that prevents us from forgetting that all participants in the system are always primarily describers and interpreters of their own selves and their own specific places from which they observe and explain what is going on in the system (Šugman Bohinc, 1994: 289).

At the same time, both social workers and users are part of the wider social space (thematized by third order cybernetics) with which they are in constant dialogue and that influences the formation of their personal views. *Third order cybernetics* enables us to include, in the context of observation, the user’s embeddedness in a wider social, cultural, economic and political environment. As such, third order cybernetics is related to the epistemology of social constructionism. In the social work approach that uses creative media, this means that the social worker should keep in mind first, that their work and relationship with the user(s) are influenced by both participating parties, and second, that they have to take into account the specifics of the user’s wider background situation in their family or in society (e.g. in working with immigrants, vulnerable children).

Therefore, in offering support and help with creative media, the epistemology of cybernetics helps us by setting the foundations for a more complex understanding of the context of help, highlighting, among other aspects, the user perspective.

THE SPIRAL MODEL AND PARTICIPATORY RESEARCH - WORKING TOGETHER FOR POSITIVE SOLUTIONS

The goal of participatory research is to “produce knowledge that clarifies and seeks to change the maldistribution of power and resources and can probe the power relationship between researchers and research participants” (Wallerstein, 1999: 43). The basic assumption of participatory research is that change is more likely to occur, and is more efficient and sustainable, if the related process engages those individuals on whom it is focused (Chambers, 1994a). This prioritisation of “participation” also reflects the political standpoint of participatory research, which claims that all people, regardless of age, gender and education, have the right to participate in the decision-making that concerns the creation of knowledge about themselves (Gaventa & Cornwall, 2006).

According to the principles of participatory research, changes in the dynamics of power in the research context occur through: a) the assurance that the research process is equally designed and managed by all the participants, including both researchers and people who are the subjects of research; and b) through the assurance that all the participants can take part in the research process and express their opinions (Chambers, 1994a).

The participatory processes that focus on the contextualisation of the participants’ experiences and on recognising their “significance/meaning” recognise the complexity of human experience (Gaventa & Cornwall, 2006). Participatory research enables the use of the “language” of the participants via symbols, drawings and other sign systems that refer to the context, thus capturing the essence of the focal phenomenon from the perspectives of all those involved in the study.

Participatory research is a comprehensive concept that includes a broad range of diverse methods that emerged as a response to the prevalence of the positivist paradigm, and as a criticism of its use in research in what is an ever-evolving and thus dynamic world (Van Vlaenderen & Neves, 2004).

Cornwall and Jewkes (1995) conceptualise participation in research as a continuum, with diverse degrees of community control over the research process and its results. One direction of this continuum goes towards the subjects of a study, for example the members of a community, having little say in the research processes, which are governed by the researchers. Headed in the other direction, the researchers and community members both work together to define and implement the research process, and thus apply and reflect on power together and with mutual agreement. In the participatory research process power is therefore supposed to shift from those “who have the power over” the research process to those who

participate in this process. The participatory research process shifts the monopoly held by “experts”, who by exerting control over the production of knowledge exert power over others, towards the research participants, thus enabling the latter to take control of the processes related to the production of knowledge and enabling them to be “powerful together” along with the others (Gaventa & Cornwall, 2006). In the end, this shift can *empower* the participants to manage and control certain aspects of their life, which they were previously unable to (Johnson & Mayoux, 1998, in Wallerstein, 1999).

The postmodern (constructivist) paradigm is based on the assumption of a participatory description of the world; that is, observation and description with participation (Hoffman, 1992). The observer (such as a social worker) is thus understood as included in the system that she observes (such as the user system). As such, the social worker is no longer considered as located somewhere outside, from where she would observe impartially or objectively. This view of participation also supports the ethics of participation (Hoffman, 1992), which refers to the idea of participation in which “the objective observer” is replaced by a process of collaboration in which nobody has the last say, and nor do they need it. Instead, all those concerned are involved in a conversation that can be continued. The next step is defined by consensus and understanding, which involves mutual dialogue about diverse stories. The ethics of participation thus leads us to dialogue, collaboration, and the co-creation of solutions.

Group work and the spiral model

The Spiral Participatory Model of Research, Planning, Implementation and Evaluation of Creative media proceeds in five stages which, throughout the process, also include the users, as outlined below and in Figure 1.1: The Spiral Model.

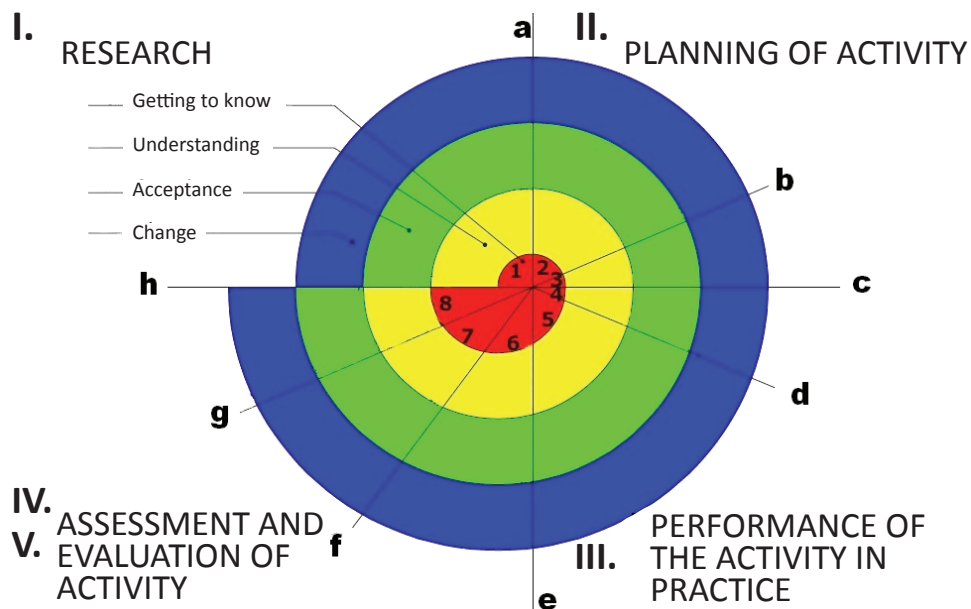


Figure 1. The Spiral Model - The Spiral Participatory Model of Research, Planning, Implementation and Evaluation of Creative Activities

The Spiral Model (see Figure 1) of work with creative media is designed and proceeds in the form of a spiral. It has been further upgraded in the current study with concepts drawn from cybernetics, a model of support and help within the group, and with participatory research. As Figure 1 shows, the five stages of needs investigation and assessment, planning of activities, implementation of activities in practice, the assessment process, and evaluation, are repeated, although not in a circle, but in the form of a spiral that helps improve them for the participants as they carry out creative activities.

This Spiral Model (Figure 1) should consist of the following components: a) investigation of the user's and the social worker's needs, wishes, and expectations; b) reflection on the influences of the social constructions of reality on the user's and social worker's stories; c) agreement on co-operation; d) co-creation of the process of work with creative media and activities; e) setting the goals of work with creative media; f) the users writing down their observations about themselves; g) the social worker writing down her observations about the process of work; h) an assessment of the related activities and evaluation carried out together with the users.

Simultaneously, there is an ongoing spiral process of acquaintance, understanding, acceptance and change at the individual and group levels, and, it is my belief, also at the level of the environment, since by creative media and activities the indi-

vidual intervenes with the world and changes it. Such changes in the world have an effect on the individual, who consequently changes him or herself.

In the following pages, I am describing each of the phases of the Spiral Model and providing an example of this kind of approach in social work.

The first stage of the Spiral Model (Research) involves the investigation and assessment of the service user's needs, interests, wishes and expectations, together or in collaboration with the latter. In doing so, the social worker also pays attention to his or her needs, interests, wishes and expectations (drawing on the epistemology of second order cybernetics), also taking into account all the related parties' relations with the broader social and cultural environment (third order cybernetics). As such, social workers not only draw on their own expert theoretical knowledge about diverse factors related to an individual's psycho-physical development, but also on the joint exploration of stories and their meanings in relation to the user's experiences, including a critical reflection on the influence of social constructions of reality on their current stories (which are filled with problems).

At this stage, it is important that the social worker makes an agreement within the context of social work about the so called co-creative working relationship with the user(s) about this form of collaboration. The process of agreement can be carried out orally or in writing. The process of reaching an agreement through writing down each individual's expectations is ever more frequently used since it can help clarify the user's purpose and expectations. This is very useful, for example, when working with a group of users. In this way the participants have the opportunity to clarify their expectations about the social worker and related organisation, allowing the social worker to specify what she or he expects from the group members. Such agreements can later be renegotiated by mutual consent, and this can be done at any time during the group's existence (Toseland & Rivas, 2014: 183).

An example from my own practical work is work with a group of eight youngsters. We began the first of several meetings, each of which took three hours, by me, as a social worker, joining them as a group and telling them that in working together we will use creative media. The function of activities with media is to enable the participants to present themselves and get to know each other in the process of exploring and creating mutual relationships. When we enter new, unknown environment and come among people we do not know, usually this is accompanied by uneasiness, fear, insecurity and different expectations that are the reflection of our past experiences, and which at the same time present the challenge of new opportunities.

In establishing the necessary "co-creative working relationship" I suggested to the group that we co-create the meeting: I explained my role to them (which is:

giving direction to the process of work, providing the context of trust and security, paying attention to enabling each participant to have their voice heard and be seen, moderating the conversation and activities and leading the process of work, as well as paying attention to timing). Moreover, I offered them my support and availability, if they needed me. I explained to them what their role was (i.e., being open to new experiences and contributing their share to co-creating the contents of each meeting as well as encouraging and supporting each other). I explained the timeline. I described the procedure of working on getting to know each other, connecting to each other, working on relaxation and learning through creative media. I then asked them if they agreed with this procedure. I made an agreement with each participant individually – in the form of a ritual in which each participant had the possibility to decide whether they agreed or disagreed. They all agreed. Then I invited the youngsters to explore, together with me, what we expected from our meeting and the outcomes we wished to achieve. We expressed this by writing on a piece of paper or even drawing it. The participants explored their fears with regard to what is going on in the group or what they do not want to experience in the group. Next there was a joint discussion about each participant's expectations and fears. For example, I collected their drawings and I described what I saw, but I did not interpret them, instead I listened to what the youngsters had to say; I collected the pieces of paper and displayed them on the whiteboard, and then we looked for what the participants had most frequently mentioned or highlighted. In this way, we maintained individuals' anonymity and we avoided the possibility of exposing those who were embarrassed to speak, while also making sure everybody's voice was heard. In this way they were empowered to explore and become familiar with their individual expressive language.

At the second stage of the Spiral Model (The Planning of an Activity), the social worker, together with the users, starts to develop and plan the programme of activities that would be the most appropriate with regard to the established interests and needs of all participants. To do this the social worker should be aware of the basic assumptions of second and third order cybernetics, which claim that reality is constructed in a given social environment and in dialogue, and that the users' experience and expertise are no less important than their own. When designing the programme, the social worker should thus leave enough space for changes to occur among all the participants, both herself or himself and the users, during their work together, as a response to changes in their lives and other developments. To implement this, the social worker in collaboration with the users, can use diverse strategies of programme development, depending on several factors, such as: a) the type of organisation that the social worker works for, and its goals, objectives, needs and

mission (thus representing the paradigm of third order cybernetics); b) the social worker's specific qualifications, skills and knowledge about human development; c) the social worker's skills with regard to (co)defining the participants' needs, interests, wishes and expectations; d) the social worker's abilities to (co)define the needs and interests of all the related individuals, as well as their environments or communities, and the relationships among these; and e) the users' skills and capabilities to (co)create the process of work with expressive and creative media.

This is also the time when the social worker, together with the users, sets the goals of work with creative media with regard to all the participants' needs, wishes, interests and expectations. Questions, such as "What do you hope to achieve by participating in the group?", can encourage the participants to think about their roles in this context, the goals they would like to achieve, and the ways in which these match the general objectives of the group as a whole.

In the case of my work with the group of youngsters an example of the aim of working with creative activities is getting to know, energising and connecting the group to enable each individual to introduce themselves to the group; to encourage them to reflect on themselves; to support them to be able to experience themselves as unique persons; to facilitate their work on self-esteem.

Then I asked them about which creative medium they would like to work with together as a group: these media include drawing, photography, singing, playing an instrument and so on. In this particular case, everybody agreed on working with photography.

The third stage in using the Spiral Model (Performance of the Activity in Practice) involves the practical realisation of the programme.

In the case of the youth group each participant picked a photograph lying on the ground face down, so nobody could see what it represented. After the participant who held the photograph looked at the image, he or she told the others how this could have been or was connected with him or her.

Followed by reflection: the participant holding the photograph described what was on the photo and how he or she experienced the image, how they could link it with their life and experiences and what they had learned about themselves and their life. We carried out several similar exercises.

The fourth stage of the Spiral Model (Assessment of the Activity) deals with the programme assessment, and is carried out by the social worker together with the users. Either formative or summative assessment can be used (Šugman Bohinc, 1994).

When the assessment proceeds during an individual phase of a programme, which has not yet been concluded, we speak about "formative assessment".

If, however, the assessment concerns a programme that has already been concluded, we speak about “summative assessment”. The use of either one or the other depends on the planner’s intention (revision or final evaluation), as well as the timeframe of the assessment. Sometimes it is appropriate to carry out both formative and summative assessments – as this can greatly deepen the database that we then draw on for our decision-making (Šugman Bohinc, 1994: 320).

As an example I here describe the reflection or assessment used in my work with the group of youngsters. The youngsters anonymously wrote about how they felt in the group on two sheets of paper that were of different colour (on the yellow paper they wrote what they had learned about themselves, on the green paper they wrote what they learned about others). I collected the sheets of paper and attached them to the whiteboard (alternatively, their comments can be written on the computer and projected on the canvas). Then all the participants took a look at their answers presented in the form of a table, which also included the joint conclusions and suggestions for future work.

At the fifth stage of the Spiral Model (The Evaluation of the Activity), the social worker and the users make a review or an evaluation of the programme, and complement this with planning and writing down any improvements and changes that need to be made. This enables the social worker to try out a new version of the programme, following the Spiral Model, when she or he applies it the next time.

Evaluation involves the social worker obtaining information about the planning of the group, the process of group work or its outcomes. This information is required to assess the needs and interests with regard to forming the group or receiving feedback about her or his work, gaining new knowledge, making any changes needed to her or his practices and sharing the knowledge gained with colleagues. In the same way, Toseland and Rivas (2014: 433) indicate evaluations regarding group work can be obtained in formal or informal ways. In conducting an informal evaluation, the social worker may, for example, ask the members of the group to evaluate their individual progress and that of the group. For a formal evaluation, she or he can systematically collect information by using pre-planned measurement devices before, during, or after the group’s existence and work. Among the various methods that Toseland and Rivas (2014: 436) put forward, I consider two to be particularly important, namely, evaluation for 1) planning a group and 2) monitoring a group.

With regard to planning a group, the evaluation involves gathering information about a similar, previous group, such as one that also used work with creative media.

After the social worker links this evaluation to her or his own work, she or he can then improve their work and share the resulting knowledge with their colleagues.

CONCLUSION

The basic assumption of social work with creative media is to challenge our patterns of functioning through creativity and through expressing ourselves.

When exploring intra-psychological and interpersonal problems we are challenging others and the world in which we live. The creative approach starts from the assumption that every person carries inside them a creative potential and the need to express themselves. It is important, however, that the users are not “forced” into creativity, but rather that their wishes, goals and needs are respected at all times. Accordingly, the social worker, as an expert, has to adjust the materials, topics and type of creative media and activities used, as well as the overall creative process, so that they match users’ individual needs.

As presented in this article I suggest that when working with creative media social workers should describe the observed processes in a spiral manner (with models of causal or non-causal circularity, reflection or self-reference), and consider themselves participating observers or describers, involved in the phenomena that they observe or describe. Rather than being considered a kind of mechanical conveyor of the account of what happens, from the perspective of an external observer, our language (verbal and non-verbal) is the reflection of our life and experience, of who we are. Within the social-constructionist perspective of third order cybernetics, the social worker’s support and help are not only seen as expert contributions, but also as something that is constructed between the social worker and user as equal participants, looking for and co-creating solutions, each contributing their own experience. This kind of the process of interaction allows all the participants to explore, evaluate and use their different personal, self-experiential constructions of their private, individual realities to bring change to each other’s worlds, as well as changing the broader contexts of social reality in which they are embedded.

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SPIRALNI PARTICIPATIVNI MODEL U SOCIJALNOM RADU S KREATIVNIM MEDIJIMA

SAŽETAK

Zadaća je socijalnog rada stvoriti uvjete u kojima ljudi u suradnji sa socijalnim radnicima mogu riješiti svoje osobne, ponekad vrlo složene, socijalne probleme. Osobe koje se suočavaju s takvim problemima, odnosno korisnici socijalnog rada, smatraju se "stručnjacima iz iskustva" (Madsen, 2007.; McLaughlin, 2009.), onima koji najbolje poznaju svoj život. Rješavajući svoje probleme, korisnici socijalnog rada kao stručnjaci iz iskustva ravnopravno surađuju sa socijalnim radnicima. S obzirom na to, cilj je ovoga rada predstaviti participativni model socijalnog rada koji uključuje kreativne alate koje sam razvila u svojem praktičnom i teorijskom radu u području socijalnog rada. Model sam nazvala "Spiralni participativni model istraživanja, planiranja, implementacije i evaluacije kreativnih alata." On je nadogradnja tzv. "kružnog modela socijalne i kulturne aktivnosti", koji su razvili istraživači s nizozemskog sveučilišta Hogeschool Nijmegen (Šugman Bohinc, 1994.). Osobito sam unaprijedila evaluacijsku dimenzija tog modela koristeći se teorijskim konceptima kibernetike prvog, drugog i trećeg reda, grupnim radom i metodama participativnog istraživanja. Smatram da predloženi spiralni participativni model socijalnim radnicima, korisnicima njihovih usluga i drugim sudionicima omogućuje da surađuju i uz pomoć kreativnih alata stvore uvjete u kojima se može čuti glas svih sudionika i u kojima svi sudionici mogu pronaći vlastita, djelotvorna rješenja za svoje glavne probleme.

Ključne riječi: kreativni alati, kibernetika, participativno istraživanje, grupni rad, spiralni model.