

Agata Cudowska

University of Białystok [a.cudowska@uwb.edu.pl]

Everyday creativity as a value in the readaptation process

Abstract: In the following article the author presents the significance of everyday creativity in the social rehabilitation process. This article presents various views on human creativity as subjective attribute of a person, underlining its sense in an intersubjective, axiological area and its individual and social dimension. Everyday creativity is inscribed in the narration of the authorial concept of creative life orientations, with emphasis being put on its importance in the process of creative social rehabilitation and in the development of a pupil's new identity. The author describes some conditions of everyday creativity, draws attention to the possibilities of subjective creativity development through the process of forming the culture of creativity in educational and social rehabilitation institutions.

Keywords: everyday creativity, creative life orientations, creative social rehabilitation, culture of creativity

Concepts of everyday creativity and their significance in the readaptation process

The source of the concept of everyday creativity is the approach to human creativity proposed by humanistic psychologists, Erich Fromm (1959, 1999), Carl R. Rogers (1959, 2002), Abraham H. Maslow (1959, 1971, 1986, 1991), Rollo May (1959, 1994), Frederick S. Perls (1969, 2002), Joseph Zinker (1977, 1991), who associate creativity not so much with a product, but rather the style of living. The axiological approach to creativity, present in the concepts of these authors, as a value that gives meaning to human life, particularly close to me. The creative potential is attributed to each individual, but its development requires favorable conditions, hence the process of self-fulfillment occurs

to very few people. The same approach to creativity is adopted in the psychology of culture, where it is seen as an individual choice, interpretation and change of the understanding of the world in such a way that it is connected with the everyday experience of the individual. It analyzes the functioning of the creator in a specific environment, taking into account the process of creation, creative personality and the product.¹

Creativity is treated here as a path to achieving full mental health, identified with self-fulfillment, and as a character orientation, "(...) that all human beings are capable of achieving, at least to the extent that they are not emotionally handicapped" (Fromm 1999, p. 152). According to Abraham H. Maslow, creativity is realized to the fullest in healthy people and, growing out of self-realization, characterizes the whole life, regardless of its problems (1986). Important in the analyses of this issue are the approaches to egalitarian creativity proposed by Ruth Richards (1997, 1999), Marc Runco (2005, 2006) and Anna Craft (2000). In psychology and pedagogy, it is distinguished from elite, outstanding creativity. Universal creativity occurs in a subjective, personal dimension and is an expression of a specific lifestyle. At the same time, it refers to a broad understanding of culture, transcending its artistic perception (Kłoskowska 1964). Such an approach to creativity incorporates both the creative personality as well as the products of creativity, i.e. products, ideas and behaviors resulting from everyday human activity in all spheres of life, from professional work to free time (Richards 1999). Everyday creativity is associated with the need for development, transformation of the environment, survival in different conditions, seeking the sense of life, phenomenological experiencing and experiences of everyday life. It stems from the implementation of development tasks, solving problems and planning one's own future. In this sense, therefore, it is the property of man and is universal, as is the participation of people in culture, yet differentiated in terms of specificity, intensity, nature, type and meaning. Everyday creativity is part of the process of self-realization of the individual, "it helps to achieve mental well-being, because it works in the service of health. It enhances physical and mental strength, allows the creator to face adversities and develop a constant tendency towards self-realization. As a result, it can make a certain contribution to the emerging world." (Modrzejewska-Świgulska 2007, p. 160). Such an attitude to life manifested in creative attitudes, undertaking new tasks, unconventional problem-solving, recognition of creativity as a value, willingness to fulfill one's own

¹ These issues are described in my work: A. Cudowska, 2004, *Kształtowanie twórczych orientacji życiowych w procesie edukacji*, Trans Humana, Białystok, thus I do not present this issue in a wider context here.

development potential, readiness to constantly learn and improve in everyday life, is an expression of creative life orientation².

Creativity understood in this way can be a value and a special resource in the processes of social rehabilitation and readaptation of young people. Focusing their activity on searching for new, interesting cognitive areas, passions, interests and thinking about themselves and their lives in a different way than before may be an impulse for positive changes. Therefore, a new identity project may begin to develop, which, in the light of the assumptions of Marek Konopczyński's "creative social rehabilitation", is the essence of successful social readaptation of people who are socially maladjusted. This is because creative social rehabilitation is focused on making use of creative potentials hidden in a man in order to enable him/her to solve problematic situations in an innovative and socially acceptable way (Konopczyński 1996, 2006).

The concept of creativity with "small c" seems to be particularly interesting for the issue in question. In this concept, Anna Craft emphasizes creativity as a personality trait and a certain disposition allowing for perceiving, naming and solving everyday problems, as well as defining ambitious, long-term and achievable life goals, which foster the development of one's own potential. This is possible thanks to a specific way of thinking, which she refers to as "possibility thinking". Such an exploratory way of thinking and acting manifests itself in forming questions such as "What to do to....?", "What if...?" when facing a given situation in life (Craft 2000, pp. 21-23). They can lead to the discovery of new possibilities for solving everyday problems, the unconventional use of personal resources and environmental resources, and can contribute to the creation of new qualities in life. The author of this concept, as a pedagogue with many years of experience in working with students of different ages, emphasizes that creativity in education cannot be limited to teaching artistic subjects, but it should be expanded to the daily activities of educational subjects. In all these concepts of everyday creativity, its relation to self-education processes, mental health, self-awareness and reflectiveness of the individual, and multidimensional education is highlighted. Analyses of this phenomenon are also rooted in axiology, because the importance of personal creativity in social development, in the area of new scientific discoveries, artistic movements, projects created for the common good, respecting the dignity of another human being is emphasized. I focus on this aspect of creativity in many of my

² These issues are described in more detail in A. Cudowska, 2014, *Twórcze orientacje życiowe w dialogu edukacyjnym. Studium teoretyczno-empiryczne*, Trans Humana, Białystok.

publications, referring, among other things, to Mikhail Bakhtin's ethics of “co-presence” and the philosophy of responsibility towards the Other by Emmanuel Lévinas.³

Creative life orientations and their importance in social rehabilitation

A unique example of various approaches to creativity is my original concept of creative life orientations, in which theories of everyday creativity are one of the sources of theoretical conceptualization. Creative orientation is a response to the challenges of modernity, which is increasingly complex, dynamic and unpredictable. It is an attempt to show how a man can search for his/her rootedness in being, his/her place in the “risk society” (Ulrich Beck's term) and the “technopoly” culture (Neil Postman's term). It focuses on uncovering of what helps the individual to achieve wellbeing, despite the difficulties and risks. In this concept I point out that a creative attitude towards life expressed in creative thinking and acting can foster achieving happiness. It also carries a specific interpretive potential in the creative perception of social readaptation processes, which is clearly visible in the concept of social rehabilitation pedagogy focused on creation-oriented activities of Marek Konopczyński (2015). Developing the creativity of socially maladjusted pupils may influence their new attitude towards the surrounding social reality, which they begin to perceive as situations that are acceptable and possible to solve. New cognitive and personal competences acquired in the course of social rehabilitation interactions enable them to co-create a new identity, which develops through interacting with elements of culture and art that have been inaccessible to them so far. This broadens and deepens their perceiving and experiencing themselves and their surroundings. The development of emotions, perception, thinking and imagination allows the pupil to satisfy his/her needs in a socially acceptable way, which helps to minimize the danger of continuation of pathological behavior resulting from defective socialization processes (Konopczyński 2009).

Theoretical sources of the concepts of creative life orientations were derived from the theory of everyday creativity, in which creativity is perceived as the property of the

³ I provide only selected examples: A. Cudowska, 2003, *Twórcze rozumienie w dialogu edukacyjnym w perspektywie etyki niewspółobecności M. Bachtina*, [in:] *Czynić świat bardziej etycznym*, (eds.) A. Cudowska, Wydawnictwo Uniwersyteckie Trans Humana, Białystok, pp. 170-190; Idem, 2003, *Postawa „niewspółobecności” antropologii filozoficznej M. Bachtina w dialogu międzykulturowym*, [in:] *Międzygeneracyjna transmisja dziedzictwa kulturowego. Globalizm versus regionalizm*, (eds.) J. Nikitorowicz, J. Halicki, J. Muszyńska, Wydawnictwo Uniwersyteckie Trans Humana, Białystok, pp. 127-135; Idem, 2011, *Dialog w edukacji międzykulturowej – kształtowanie przestrzeni spotkania z Innym*, „Pogranicze. Studia Społeczne”, volume XVII, part I., *Edukacja międzykulturowa*, (eds.) J. Nikitorowicz, A. Sadowski, D. Misiejuk, Wydawnictwo Uniwersytetu w Białymstoku, Białystok, pp. 69-83.

subject, universal, accessible to everyone in different dimensions and forms. It has a subjective and personal nature and is an expression of a specific lifestyle. At the same time, it refers to a broad understanding of culture, transcending its artistic perception. Such an approach to creativity incorporates both the creative personality as well as the products of creativity, i.e. products, ideas and behaviors resulting from everyday human activity in all spheres of life, from professional work to free time (Richards 1999). Creative life orientations are expressed in creative attitudes, undertaking new tasks, unconventional solutions everyday problems, recognition of creativity as a value, willingness to fulfill one's own development potential, readiness to constantly learn and improve. Highlighting everyday creativity and support of the individual in its realization transfers the emphasis in the analysis of this phenomenon from special talents and predispositions to the self-awareness of the individual. The domain of such creativity are all forms and areas of human activity, not just selected areas of culture. It consists in generating products and behaviors that are new and valuable for the subject in operation, it is anchored in the axiological awareness of the individual. The value of subjectivity does not diminish the importance of this activity for the subject and the community in which the subject functions and multiplies, through the creative attitude, its welfare.

Creative life orientations (CLO)⁴ are a specific, deeply personal and fully committed way of performing daily duties in life. They are characterized by: awareness and purposefulness of one's own actions, the ability and willingness to undertake new tasks, a sense of authorship and control over external situations, taking up new challenges, trying out different ways of coping with difficult situations, conscious self-development activities, enrichment of one's personality, acquisition of new experiences and skills, sense of moral freedom and relative independence of evaluating judgments, reflectiveness and subjectivity rooted in being, and above all responsibility for the common good.

⁴ This issue is presented in a broader perspective in the aforementioned works: A. Cudowska, *Kształowanie twórczych...*, op. cit.; A. Cudowska, *Twórcze orientacje...*, op. cit. I also explain here the notion of life orientations, their determinants, and present an authorial understanding of this category, which I first outlined in the work: A. Cudowska, 1997, *Orientacje życiowe współczesnych studentów*, Wydawnictwo Uniwersyteckie Trans Humana, Białystok. The life orientation is considered as a descriptive, dynamic category of a processual nature. It is a complex phenomenon in the inter- and intrapersonal plane, within the sphere of choices made by man in different periods of life. The basis for its definition is the individual's attitude to existential values. Thus, it is a relatively stable, but also evolving set of views and beliefs on the needs, aspirations and life goals of the individual in the area of the values he/she appreciates the most. Life orientation is a resultant of many factors: life experience, scope and type of knowledge, motivation, ability to act, personality type, cognitive style, assessing and evaluating attitudes, environmental factors. Life orientations develop gradually as the individual acquires new life dispositions.

Creativity in orientations understood in this way has an egalitarian, democratic and universal dimension, it is inscribed in the everyday activities of a man. It is an act of subjective creation thanks to which the individual perceives himself/herself as a part of a larger whole, carefully experiences everyday life, is open to new situations, perceives the surrounding reality from many different perspectives. Such creativity makes it possible to make an effort to shape one's own life, provides a reflective approach to the social rules adopted in the process of socialization and a conscious confrontation with one's own fears and weaknesses (Richards 2007). It is of personal nature, is inscribed in human nature, and expressed in an unconventional interpretation of everyday experiences, prudence in behavior and taking intentional actions in favor of one's own development and changes in the environment, for the common good (Runco 2007). In everyday creativity it is essential to understand both ourselves and the world of life, to see, name and solve the problems we encounter every day in different situations, which brings us closer to achieving our goals. Creativity with small "c" is perceived here as a special personality disposition enabling individuals to shape their own, unique way of life (Craft 2001). It is also a special resource that enables us to use our advantages and competences on a daily basis. Ingenuity, productivity, innovative approach to various issues, cognitive insight, curiosity and interest in the world, which are a manifestation of creative life orientations, contribute to the achievement of well-being, foster the realization of a good life⁵.

Creative life orientations are specific to each individual, because there are no two identical ways to turn personal creativity into reality. The basic imperative of shaping one's life orientation is being aware of one's choices and taking the effort of self-determination. Life orientations in the creative aspect are axiologically saturated and ethically involved. They are rooted in subjectivity, which in the phenomenological cognitive perspective of Edmund Husserl is the source of all objectification (Husserl 1967). They are also dynamic and processual, because they do not arise in a single act of emergence, but they still appear, form and change throughout human life. By their very nature, they remain permanently unfinished, transcendent in the possible sense, and transgressive in the essential dimension. They are always related to exceeding limits, liberating "from" and striving "towards".

⁵ See e.g.. M. E. P. Seligman, 2005, *Prawdziwe szczęście. Psychologia pozytywna a urzeczywistnianie naszych możliwości trwałego spełnienia*, translated by A. Jankowski, Wydawnictwo Media Rodzina, Poznań. Such conclusions were also reached by M. Modrzejewska-Świągulska in her narrative research, M. Modrzejewska-Świągulska, 2016, *Twórczość codzienna jako zasób wspierający dobrostan ludzi*, [in:] *Zasoby twórcze człowieka. Wprowadzenie do pedagogiki pozytywnej*, (eds.) K. J. Szmidt, M. Modrzejewska-Świągulska, Wydawnictwo Uniwersytetu Łódzkiego, Łódź, pp. 83-105.

They are emancipatory and dialogical in nature, shaped in the relationship between a man and the world, in the process of gaining subjectivity and freedom, in dialogue with the Other.

A creative life orientation does not have to manifest itself in the productive form, it is not measured by the product, although it may be its significant element. The fulfillment of a creative life orientation becomes possible when the individual surrenders to the imperative to act and frees himself/herself from the existing limitations, which will foster the creation of something new. In order to fulfill it, it is necessary to perceive reality from a phenomenological perspective, where an ordinary thing presents itself as a phenomenon. The ability to see differently belongs to the essence of the creative subject. A man creates his/her life when he/she sees its current state, but does not stop there. He/she sees opportunities for change in his/her own life, for shaping it, and thus takes up challenges and surrenders to the imperative of action. Thus he/she finds himself/herself on the path to achieving personal freedom by seeing what is now, what can be changed and what can be done as a result of this change.

Features of people with creative preferences

On the basis of the findings of psychology of creativity concerning the specific features of creative people in various fields and scopes, as well as my own research and analyses in this area, I presume that people with a creative life orientation are better prepared to function in a complex, dynamic reality, in an open society, because the new and the unknown evoke in them the first and foremost the need to learn, to explore and to experience. Those people are characterized by autonomous cognitive motivation, where curiosity and desire for new experiences direct their action. They accept change as something natural, approve differences, can harmoniously combine opposing features. They perceive reality more efficiently than people with conservative orientations, thanks to their ability to see facts, to generalize, abstract and classify, as well as thanks to their fresh perspective. One can say that, when looking at the same things as others, they see more because they are more sensitive and reflective. Those preferring creative orientation are able to fully concentrate on a given issue and experience a state of fascination with a given problem. They engage in activities of different nature and scope, in many fields. Their creative attitude towards life manifests itself both in incidental, occasional, as well as systematic and long-term actions. They have a strong desire for self-fulfillment, which they satisfy both in group activities, in a larger group, as well as in a small family

community, and also in solitude, in contact with the inner world of their experiences. Their creative attitude towards life is reflected in their dealing with daily tasks, fulfilling of responsibilities and facing of challenges, as well as in the way they cope with existential crises. Upgrading one's own predispositions, enriching self-knowledge, axiological awareness, acquiring new skills is an important but not the only aspect of man's creative orientation. In the purposeful, subjective creation of one's own biography, an important place is also taken by various kinds of products of creative activity, although they are not a prerequisite for a creative life orientation. People with this orientation can seek self-fulfillment not only in everyday fluid creativity or creativity with small "c", they can also find fulfillment in the field of crystallized creativity, which requires mastering specific knowledge, skills, patience, courage and perseverance. It seems that these are sufficient premises justifying the importance of shaping of creative attitudes towards life also in relation to young people with impaired social functioning, who have to create their identity anew, against the previous socialization experiences.

People with a creative attitude towards life willingly take up challenges, sometimes have artistic and intellectual interests. They tend to explore and analyze complex phenomena, which is reflected in the desire to investigate difficult and problematic issues. They are interested in work and seek success, which is manifested in motivation and the striving to achieve goals. They are characterized by determination and commitment, independence of judgment and reasoning, and are faithful to their views. They tolerate ambiguous situations, which is manifested in readiness to improvise, especially in confusing situations. They believe in their own abilities, want to have a sense of freedom of action, are willing to engage in unconventional, unusual activities. For several years I have been conducting research on life orientation preferences in the creative - conservative perspective. They make it possible to diagnose the features of people with a creative attitude towards life, and to determine the popularity of this type of orientation in the environment of young people and teachers. So far, in the years 2000-2016, the research covered a group of 2228 people, consisting of students representing 70.3% of the respondents, secondary school students representing 15.3% of the sample, and teachers representing 14.4% of all the respondents. The significant advantage of academic youth results from the specific nature of this social group. It consists of people with already shaped personality features, intellectually mature with a developed axiological-moral sphere, aware of their abilities. They usually have defined goals that they want to achieve, specified ambitions, aspirations and plans for the nearest and

further future. Therefore, they have quite clearly defined lifestyle preferences, and at the same time they constantly learn, acquire new skills, undertake various activities, enrich their experiences in relations with others. The fact that they are willing to participate in research, show willingness to reflect on their attitudes, values and aspirations is not without significance. On the one hand, therefore, they are adults, although they do not yet perform all the social roles associated with this stage of life, and on the other hand, they are still subject to various influences shaping their mind and will, developing their cognitive and practical skills. Therefore, they are a particularly important group in the process of recognizing the specificity and conditions of preferences for creative life orientations. Regardless of the profession in which they will be looking for their place on the labor market, creativity will always be required from them. In these diagnoses I observe that preferences for creative life orientations remain at the level of about 25% in different groups of respondents⁶.

The importance of everyday creativity in life, in constructing identity, is also illustrated by biographical research carried out by Monika Modrzejewska-Świgulska (2014). It reveals several leading features of the surveyed everyday creators, such as: openness to new experiences, nonconformism and independence in action, sensitivity to the problems of others, having diverse interests, involvement in everyday activities, focus on achieving specific, often also long-term goals and taking systematic actions to achieve them. These features are also characteristic of people who prefer creative life orientations, which has been confirmed many times by my research in socially diverse groups. The creator's personality has also been analyzed by many researchers, initially in relation to professional activity, i.e. mainly artists, and later, as the concept of creativity expanded, also in relation to people potentially creative in various fields. Some regularities were observed in the biographies of creative people, such as: the ability to make long-term effort, openness to new stimuli, responsibility and irresponsibility at the same time, reference to creative imagination, sociability and search for loneliness, humility and pride, departure from stereotypes, conservativeness and rebellion, work treated as a passion, sensitivity to injuries (Csíkszentmihályi 1996). Many descriptions of creative people emphasize their openness to new, often contradictory information, inquisitiveness in the search for the best solutions to problems, sensitivity to the elements of reality hidden from others, courage in taking up

⁶ All the research was carried out with the same tool, the author's Scale of Preferences for Creative Life Orientations, the reliability and accuracy of which was confirmed in the course of statistical analyses, the Alpha-Cronbach coefficient for the Questionnaire of the Scale of Preferences for Creative Life Orientations was 0.86. The results are of course varied in different samples and in relation to some sociodemographic variables, but their presentation goes far beyond the framework of this paper.

cognitive challenges and risky projects, perseverance at work and the ability to postpone gratification for it, independence in acting according to internally set standards, imagination, intuitive style of thinking, critical attitude towards oneself and the world. At the same time such persons may be full of contradictions, harmoniously combining opposing features and behaviors (Strzałecki 1969, 2003, Trzebiński 1976, Popek 2001, Nęcka 2002, Wróblewska 2005, Szmidt 2013).

The above features are characteristic of creative people regardless of the field of creativity and its level or type, although, of course, in different creators they are revealed in a different degree and scope. In the light of contemporary theories of creativity, it is also recognized that creativity does not require any unusual mental processes. The importance of attention, perception, coding, categorizing of concepts, memory, motivation and imagination in the course, structure and specificity of the creative process is emphasized. It is also impossible to define a single general mechanism responsible for creative results in various fields, which would be contrary to the assumptions of heuristics. In the socio-cultural environment, many factors favoring and blocking creativity are pointed out. Creativity is fostered by prosperity, cultural diversity, personal freedom, social recognition, the presence of mentors, and a varied cultural, recreational and economic background. Inhibitors most often include administrative and financial barriers, improper management, excessive criticism, unrealistic expectations, insufficient resources, time pressure, lack of interest in innovative solutions in the social space⁷.

Culture of creativity in educational institutions

In my analyses of this issue I also emphasize that the mere climate for creativity is not enough to develop individual and social creativity. It is necessary to build a culture of creativity, especially in educational and social rehabilitation institutions, where young people's attitudes towards themselves and social reality are shaped. In my opinion, one of the most important conditions for this culture is the perception of creativity as a value in an intersubjective axiological space, as well as in the area of social, political educational discourse. The process of creative social rehabilitation pursues two main objectives,

⁷ These, and many other stimulants and inhibitors of inventiveness have been described among others in: S. Arieti, 1976, *Creativity the Magic Synthesis*, Basic Book, New York; T. Amabile, 1996, *Creativity in Context. Update to the Social Psychology of Creativity*, Westview Press, Boulder; E. Nęcka, 2002, *Psychologia twórczości*, Gdańskie Wydawnictwo Psychologiczne, Gdańsk; K. J. Szmidt, 2013, *Pedagogika twórczości*, Gdańskie Wydawnictwo Psychologiczne, Sopot.

emphasizing the creation of new identity parameters for socially maladjusted people. The first one consists in solving problematic tasks with the use of specific methods and techniques action, while the second one in developing creative abilities and predispositions of both individual persons and human teams. In teleology of creative social rehabilitation, there are four specific objectives, which are pursued at different stages of the social readaptation process: 1) identification of structural components of the process enabling creative problem solving; 2) development of structural components of the creative process through exercises and trials; 3) task-based attempt of implementation of a creative work, i.e. new parameters of the pupil's identity; 4) justification and social implementation of the work. The notion of creativity and creative work is understood here as a creative way of solving problematic situations, leading to the creation of new identity parameters (Konopczyński 2009).

I suppose that in social rehabilitation institutions it would also be possible to use the proposal of certain activities aimed at building a culture of creativity in education, such as the "Index of Features of the School Supporting the Creativity of Students" by Krzysztof J. Szmidt covering twelve postulative descriptive categories (2013, pp. 411-412): 1) stimulating and supporting pupils' creativity is an important objective of interaction, equivalent to others, included in the school's teaching and educational programme and operationalized in everyday tasks; 2) the school organizes special classes developing the creativity of students (classes, trainings, creativity workshops, creative thinking clubs, etc.) which take place systematically, for a longer period of time, in a specially designated space and on the basis of creation support programs developed by the teachers or adopted from the didactics of creativity. 3) students' creativity is also supported during subject teaching, and teachers provide students with declarative and procedural knowledge about all aspects of creativity, i.e. the creation, process, personality of the creator and conditions related to the field of study; 4) teachers discuss and negotiate the understanding of inventiveness and creativity, as well as related concepts, participate in professional development in the field of psychology, pedagogy and didactics of creativity; 5) the inventiveness of students is appreciated at school, the products of which are presented at exhibitions, shows, in school publications; 6) meetings with professional artists (artists, scientists, inventors) and excursions to their studios are organized; 7) the school cooperates with cultural and art institutions, creative associations and artists, as well as parents who are welcome in the institution; 8) teachers inspire internal motivation to create, consciously prevent barriers hindering the process of creation, in particular the dictate of only one answer, impatience

of the result, unconstructive originality, fear of the masterpiece, group ostracism; 9) questionable thinking is promoted and stimulated, students are encouraged to formulate questions, question scientific assumptions and laws, speculate, make hypotheses and verify them, and at the same time they are granted the right to make mistakes and failures; 10) teachers are creative and innovative, they use attractive and effective methods of didactic work, of their own authorship or adopted from others; 11) teachers evaluate pupils' creative achievements in a thoughtful and in-depth manner, formulate constructive feedback that enables pupils to assess their creative abilities accurately, and use scientifically and methodically sound measurement techniques in assessment; 12) school develops pupils' basic creative thinking skills measured in terms of fluidity, flexibility, originality and elaboration of thinking, and shape pupils' creative attitudes characterized by openness, independence and perseverance⁸.

These features are constitutive for building a culture of creativity in every educational and training institution where teachers/educators share the conviction of the importance of the personal creativity of the pupils, even if they differ in its understanding and methods of development, and consider individual and group creativity, undertaken in order to achieve the common good of the whole community, to be of value worthy of efforts. Particularly important in this context is the understanding and experiencing of everyday creativity by pedagogues as creators of its implementation in educational care facilities and social rehabilitation institutions. Dialogical and partnership-like relations between all participants of social rehabilitation processes as well as their commitment to enable personal creativity are inscribed in the culture understood in this way. Its important element is also mutual kindness necessary to build an atmosphere of trust and security, which is conducive to the emergence of creative abilities and shaping of creative attitude towards life also outside the walls of the institution, which is particularly important in the case of social rehabilitation institutions. The culture of creativity is conducive to spontaneous learning, constant cooperation between teachers/educators, students/pupils, parents and the local community. It is based on mutual dialogical relations in everyday work, on the formation of an educational community in which both partners together set goals, tasks and procedures for their implementation for the common good (Kwieciński 2000). The feeling of authorship

⁸ These features were operationalized by Marta Walewska in her doctoral thesis, developed under my direction, *Uwarunkowania twórczych orientacji życiowych nauczycieli edukacji wczesnoszkolnej (Conditions for creative life orientations of early school education teachers)*, in the form of a research tool, the Scale of Creative Activity at School. Archive of the Faculty of Pedagogy and Psychology of the University of Białystok.

experienced by the pupils may be very important in achieving a high sense of coherence⁹, and as a consequence also a holistic sense of health and the formation of a creative life orientation, in which everyday creativity for the common good gains a permanent place, becoming a constructor of its own identity project and a valuable element of biographical experience. This was proved by the results of my research, in which I verified the hypothesis of mutual relations between a sense of coherence and creative life orientation. It turned out that the strong sense of coherence, which is expressed by high results in Aaron Antonovsky's Lifelong Guidance Questionnaire in terms of comprehensibility, manageability and meaningfulness, corresponds to the preferences for creative life orientation measured by the Scale of Preferences for Creative Life Orientations¹⁰.

In an institution where there is a culture of creativity, the vision of work is also changing from routine, standardized, to creative. The creative approach to work is dominated by a partnership-like relation between people, teamwork, searching for new ways of achieving goals, shaping the research attitude, developing a dialogue educational strategy, a sense of authorship and reflectiveness, which I perceive from an axiological and anthropological perspective, as a personality trait. Following Lech Witkowski (2009, p. 112), I refer it not only to broadening points of view, but also to concern for the quality of one's own justifications in the context of their complexity and depth of associations, insight into the essence and meaning of the situations that have arisen. Such reflectiveness is conducive to shaping an individual's creative life orientations and creative approach in the processes of social readaptation.

⁹ The sense of coherence is the most important category in Aaron Antonovsky's Salutogenic Model of Health. It is a holistic orientation of man and is expressed by the degree to which he/she has a permanent, though dynamic, sense of certainty in three areas: 1) the conviction that the stimuli that flow into him/her over the course of his/her life from the internal and external environment are structured, predictable and explainable; 2) the availability of resources allowing to meet the requirements of these stimuli; 3) these requirements are a challenge worth the effort and commitment. An individual with a high sense of coherence perceives the surrounding world as understandable, is convinced of the possibility of influencing events. Such an attitude towards oneself and the world is determined by the resources possessed by a person, which include physical state, material goods (including money), cognitive and emotional competences. The sense of coherence is a structure composed of three interconnected elements: 1) comprehensibility, 2) manageability, 3) meaningfulness. A. Antonovsky, 1979, *Health, stress, and Coping*, Jossey-Bass, San Francisco; Idem, 2005, *Rozwikłanie tajemnicy zdrowia. Jak radzić sobie ze stresem i nie zachorować*, translated by H. Grzegółowska-Klarkowska, Instytut Psychiatrii i Neurologii, Warszawa.

¹⁰ Theoretical foundations, methodological assumptions and results of this research project are described in A. Cudowska, 2017, *Twórcze orientacje życiowe. Zdrowie i dobrostan*, Wydawnictwo Uniwersytetu w Białymstoku, Białystok.

Abstrakt: Twórczość codzienna jako wartość w procesie readaptacji

W niniejszym artykule zaprezentowano znaczenie twórczości codziennej w procesie resocjalizacji. Przedstawiono różne ujęcia ludzkiej kreatywności jako podmiotowej cechy osobowej, podkreślając jej sens w intersubiektywnej przestrzeni aksjologicznej, oraz jej wymiar indywidualny i społeczny. Twórczość codzienną wpisano w narrację autorskiej koncepcji twórczych orientacji życiowych i wyeksponowano jej znaczenie w procesie twórczej resocjalizacji, w kształtowaniu się nowej tożsamości wychowanka. Scharakteryzowano niektóre uwarunkowania twórczości codziennej, zwrócono szczególną uwagę na możliwości rozwoju podmiotowej kreatywności dzięki kształtowaniu kultury twórczości w instytucjach oświatowych, w tym także resocjalizacyjnych.

Słowa kluczowe: twórczość codzienna, twórcze orientacje życiowe, twórcza resocjalizacja, kultura twórczości

Bibliography:

- [1] Antonovsky A., 1979, *Health, stress, and Coping*, Jossey-Bass, San Francisco.
- [2] Antonovsky A., 2005, *Rozwikłanie tajemnicy zdrowia. Jak radzić sobie ze stresem i nie zachorować*, translated by H. Grzegołowska-Klarkowska, Instytut Psychiatrii I Neurologii, Warszawa.
- [3] Amabile T., 1996, *Creativity in Context. Update to the Social Psychology of Creativity*, Westview Press, Bulder.
- [4] Arieti S., 1976, *Creativity the Magic Synthesis*, Basic Book, New York.
- [5] Craft A., 2000, *Creativity Across the Primary Curriculum*, Routledge, London and New York.
- [6] Craft A., 2001, *Little c creativity*, [in:] A. Craft, B. Jeffrey, M. Leibling (eds.), *Creativity in education*, Continuum, London-New York.
- [7] Csikszentmihalyi M., 1996, *The Work and Lives of 91 Eminent People*, Harper Collins, New York.
- [8] Cudowska A., 1997, *Orientacje życiowe współczesnych studentów*, Wydawnictwo Uniwersyteckie Trans Humana, Białystok.

- [9] Cudowska A., 2003, *Twórcze rozumienie w dialogu edukacyjnym w perspektywie etyki niewspółobecności M. Bachtina*, [in:] *Czynić świat bardziej etycznym*, (eds.) A. Cudowska, Wydawnictwo Uniwersyteckie Trans Humana, Białystok.
- [10] Cudowska A., 2003, *Postawa „niewspółobecności” antropologii filozoficznej M. Bachtina w dialogu międzykulturowym*, [in:] *Międzygeneracyjna transmisja dziedzictwa kulturowego. Globalizm versus regionalizm*, (eds.) J. Nikitorowicz, J. Halicki, J. Muszyńska, Wydawnictwo Uniwersyteckie Trans Humana, Białystok.
- [11] Cudowska A., 2004, *Kształtowanie twórczych orientacji życiowych w procesie edukacji*, Trans Humana, Białystok.
- [12] Cudowska A., 2011, *Dialog w edukacji międzykulturowej – kształtowanie przestrzeni spotkania z Innym*, „Pogranicze. Studia Społeczne”, volume XVII, part I., *Edukacja międzykulturowa*, (eds.) J. Nikitorowicz, A. Sadowski, D. Misiejuk, Wydawnictwo Uniwersytetu w Białymstoku, Białystok.
- [13] Cudowska A., 2014, *Twórcze orientacje życiowe w dialogu edukacyjnym. Studium teoretyczno-empiryczne*, Trans Humana, Białystok.
- [14] Cudowska A., 2017, *Twórcze orientacje życiowe. Zdrowie i dobrostan*, Wydawnictwo Uniwersytetu w Białymstoku, Białystok.
- [15] Fromm E., 1959, *The creative attitude*, [in:] *Creativity and its cultivation. Addresses presented at The Interdisciplinary Symposia on Creativity*, (eds.) H. H. Anderson, , Harper and Row, New York.
- [16] Fromm E., 1999, *Mieć czy być*, translated by J. Karłowski, Dom Wydawniczy Rebis, Poznań.
- [17] Husserl E., 1967, *Idee czystej fenomenologii i fenomenologicznej filozofii*, vol. 1, translated by D. Gierulanka, wstęp R. Ingarden, PWN, Warszawa.
- [18] Kłoskowska A., 1964, *Kultura masowa. Krytyka i obrona*, Wydawnictwo Naukowe PWN, Warszawa.
- [19] Konopczyński M., 1996, *Twórcza resocjalizacja*, Editions Spotkania, Warszawa.
- [20] Konopczyński M., 2006, *Metody twórczej resocjalizacji*, PWN, Warszawa.
- [21] Konopczyński M., 2009, *Współczesne kierunki zmian w teorii i praktyce resocjalizacyjnej. Twórcza resocjalizacja – od korekcji do rozwoju*, „Probacja”, no. 1.
- [22] Konopczyński M., 2015, *Pedagogika resocjalizacyjna. W stronę działań kreujących*, Oficyna Wydawnicza Impuls, Kraków.
- [23] Kwieciński Z., 2000, *Tropy – ślady – próby. Studia i szkice z pedagogii pogranicza*, Edytor, Poznań-Olsztyn.

- [24] Maslow A. H., 1959, *Creativity in self-actualizing people*, [in:] *Creativity and its cultivation. Addresses presented at The Interdisciplinary Symposia on Creativity*, (ed.) H. H. Anderson, Harper and Row, New York.
- [25] Maslow A. H., 1971, *The farther reaches of human nature*, The Viking Press, New York.
- [26] Maslow A. H., 1986, *W stronę psychologii istnienia*, translated by I. Wyrzykowska, PAX, Warszawa.
- [27] Maslow A. H., 1991, *Motywacja i osobowość*, translated by P. Sawicka, Wydawnictwo PAX, Warszawa.
- [28] May R. J., 1959, *The nature of creativity*, [in:] *Creativity and its cultivation. Addresses presented at The Interdisciplinary Symposia on Creativity*, (ed.) H. H. Anderson, Harper and Row, New York.
- [29] May R. J., 1994, *Odwaga tworzenia*, translated by E. Hornowska, T. Hornowski, Dom Wydawniczy Rebis, Poznań.
- [30] Modrzejewska-Świgulska M., 2007, *Teorie twórczości codziennej*, [in:] K. J. Szmidt, *Pedagogika twórczości*, Gdańskie Wydawnictwo Psychologiczne, Gdańsk.
- [31] Modrzejewska-Świgulska M., 2014, *Twórczość codzienna w narracjach pedagogów*, Wydawnictwo Uniwersytetu Łódzkiego, Łódź.
- [32] Modrzejewska-Świgulska M., 2016, *Twórczość codzienna jako zasób wspierający dobrostan ludzi*, [in:] *Zasoby twórcze człowieka. Wprowadzenie do pedagogiki pozytywnej*, (eds.) K. J. Szmidt, M. Modrzejewska-Świgulska Wydawnictwo Uniwersytetu Łódzkiego, Łódź.
- [33] Nęcka E., 2002, *Psychologia twórczości*, Gdańskie Wydawnictwo Psychologiczne, Gdańsk.
- [34] Perls F. S., 1969, *Gestalt Therapy Verbatim*, Real People Press, New York.
- [35] Perls F. S., 2002, *Wokół śmietnika*, translated by W. Marcysiak, Zysk i S-ka, Poznań.
- [36] Popek S., 2001, *Człowiek jako jednostka twórcza*, Wydawnictwo UMCS, Lublin.
- [37] Richards R., Kinney D. K., Lunde I., Benet M., Merzel A. P. C., 1997, *Creativity in manic-depressives, cyclothymes their normal relatives, and control subjects*, [in:] *Eminent Creativity, Everyday Creativity and Health*, (eds.) R. Richards, M. A. Runco, Ablex Publishing Corporation, London.
- [38] Richards R., 1999, *Everyday Creativity*, [in:] *Encyclopedia of Creativity*, (eds.) M. A. Runco, S. R. Pritzker, Academic Press, San Diego.

- [39] Richards R., 2007, *Everyday creativity: Our hidden potential*, [in:] *Everyday creativity and new views of human nature. Psychological, social, and spiritual perspectives*, (eds.) R. Richards, American Psychological Association, Washington DC.
- [40] Rogers C. R., 1959, *Towards a Theory of Creativity*, [in:] *Creativity and its cultivation. Addresses presented at The Interdisciplinary Symposia on Creativity*, (ed.) H. H. Anderson, Harper and Row, New York.
- [41] Rogers C. R., 2002, *O stawaniu się osobą. Poglądy terapeuty na psychoterapię*, translated by M. Karpiński, Dom Wydawniczy Rebis, Poznań.
- [42] Runco M. A., 2005, *Creativity Giftedness*, [in:] *Conceptions of Giftedness*, (eds.) R. J. Sternberg, J. Davidson, University Press, Cambridge.
- [43] Runco M. A., 2006, *Reasoning and personal creativity*, [in:] *Creativity and Reason in Cognitive Development*, (eds.) J. C. Kaufman, J. Bear, University Press, Cambridge.
- [44] Runco M. A., 2007, *To understand is to create: An epistemological perspective on human nature and personal creativity*, [in:] *Everyday creativity and new views of human nature. Psychological, social, and spiritual perspectives*, (eds.) R. Richards, American Psychological Association, Washington DC.
- [45] Seligman M. E. P., 2005, *Prawdziwe szczęście. Psychologia pozytywna a urzeczywistnianie naszych możliwości trwałego spełnienia*, translated by A. Jankowski, Wydawnictwo Media Rodzina, Poznań.
- [46] Strzałecki A., 1969, *Wybrane zagadnienia psychologii twórczości*, Wydawnictwo Naukowe PWN, Warszawa.
- [47] Strzałecki A., 2003, *Psychologia twórczości: między tradycją a ponowoczesnością*, Wydawnictwo Uniwersytetu Kardynała Stefana Wyszyńskiego, Warszawa.
- [48] Szmidt K. J., 2013, *Pedagogika twórczości*, Gdańskie Wydawnictwo Psychologiczne, Sopot.
- [49] Trzebiński J., 1976, *Osobowościowe warunki twórczości*, [in:] *Osobowość a społeczne zachowanie się ludzi*, (eds.) J. Reykowski, Wydawnictwo Książka i Wiedza, Warszawa.
- [50] Wróblewska M., 2005, *Osobowościowe uwarunkowania postawy twórczej studentów*, Wydawnictwo Trans Humana, Białystok.
- [51] Zinker J., 1977, *The Creative Process in Gestalt Therapy*, Vintage Books, New York.
- [52] Zinker J., 1991, *Twórczy proces w terapii Gestalt*, eds. R. Grażyński, Jacek Santorski & CO Agencja Wydawnicza, Warszawa.