

# THE MANAGEMENT OF CREATIVITY – A DIMENSION OF THE EDUCATIONAL MANAGEMENT

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**Abstract:** *The educational dynamics constrains the manager teacher to develop new competences: the strength to interact, the optimization of the situations of study, the creation of a culture based on cooperation, that is to the utilization of creativeness as the durable resource for performances. To perform means to know how to mobilize the intelligences and the imagination, to know how to capitalize the interactions, to know how to produce ideas and how to use them as a strategic resource. To manage the creativeness requires the manager teacher the development of the necessity of creativeness, the encouragement of the creative process and the optimal valorize of the creative potential of the pupils.*

The current political, social and economic, institutional and cultural reconfigurations, propose new reference frames and relieve the permanent speed-up of changes, speed-up which enforce the embracement of a new adaptation strategy based on flexibility and opening-up to new. In a world that joins the coordinates of complexity and competition, the change forces/binds to creativity, to the beginning of something new. Therefore the creativity becomes an instrument of change and an essential condition of being. Therewith it can be an element of analysis needed in the insertion of changes into the instructive-educative management process, a way of getting over the classic vision assembled over the matter and scholar results and beating of the changing resistance, could be an important educational value of the learning process, a participation and development education support. G. Văideanu mentioned that the most gainful investment is the one made in intelligence/ingenuity and creativity, and it is sure that the capitalization and gains of these time proof resources binds to the edification of new competences. To exploit the individual and collective creative potential, to create and capitalize new ideas means to emphasize the creative dimension of education.

The creativity problem - process, product, multiple capacity, personality acquirement, education purposes or effectiveness factor- describes some sort of “variable geometry”, which challenge. If we define the creativity as a process wherethrough an individual or a group elaborate ideas then the development of individual or collective creative potential, the creation of a creative climate and the creative assertion of the individuals or groups are aspects which establish the framework reference of the creativity management. To manage the creativity is to combine in the optimum way resources (procedural and material) and relations in the process of producing ideas, the emergence, the usage of old ideas as new, the improvement and valorization of the individual and collective performances. It binds the mentor to:

- Identifying the hall-marks, the characteristics and individual and collective frameworks of creativity,
- Attesting and affirming the relational, communicative and organizational aptness,
- Encouraging the generation of new ideas based on an adequate strategy of the referred context (the tenure of multiple savoir and savoir-faire).

These aspects capsule into to want, to know, to be able to utilize and valorize the multiple intelligences, the emotional intelligence and the collective intelligence (Zara, 2005) and allow the participate treasurer of the class by building and developing competences. The competence may be defined as:

- Theoretical preparation( cognitive experience) *savoir*;
- Operational experience(procedural and methodological elements) *savoir-faire*;
- The selection of the resources and relations manner – *savoir- être*, which assemble in a *savoir-mobiliser* (Le Boterf, 1994).

Every student owns a certain type of intelligence and a distinctive creativity quotient. Every class or social group offers a particular distribution of the multiple intelligence and emotional intelligence. The intelligence concept, developed by Gardner, emphasizes the intellectual performances as a result of cooperation and interaction and refers to the student class as a space of educational partnership, of a particular relational dynamic. This space produces, stimulates, develops and claims the collective intelligence as a relational, connective intelligence, as a “global brain” (Zara, 2005) which functions through bonding. Therewith, it creates an educational climate which is characterized by different facets regarding the functionality of the activities and relations between the actors of the educational process. It has to ensure the efficiency of the didactic activity by alternating the learning situations, by mutual adaptation of ones behavior, the learning of bonding, the conservation of coherence and the intensity of changing (Chappuis, 1986).

The creativity is a complex activity which is based on cooperation, namely a free adopted behavior, which implies a minimum of thrust between the educational partners. The cooperation needs acceptance and recognition of the individual differences; the avoidance of blocking attitudes: of others domination, of superiority; the conformation of the cooperative interaction rules: the listening and conformation with different points of view, the acceptance of other interpretations, etc. The interaction is a source of cohesion and self-adjustment, depends on the quality of the educational relations and on the classes climate, it is adjusted by the cognitive and emotional expectations of students. It assumes cooperation and competence, namely an intra- and inter-group dynamic, privileged in a motivational way. Asks the teacher for interactional competence and the ability to build a culture of cooperation inside the class. The desideratum of modernization of didactic methodology which enters on the range of active learning and interaction accession offers to the manager teacher the possibility of using the interactional model of management (Joița, 2000), that is to confer the students with the feeling of personal value, to develop their need of success and to affirm their managerial competence by the promise of performance (Perrenoud, 1995) and by creativity. The student, the class, holds multiple tacit *savoirs* which they attest less. To manage the creativity is to transform these tacit *savoirs* into explicit *savoirs* (Nonaka, Takeuchi, 1995) and to optimize the learning activity using the creativity like:

- A factor of effectiveness and competitive force of the class, of the educational group,
- A resource for performance,
- A way of stimulation for the need of success.

The creativity depends on the investigative thinking and imagination. The develop of a imaginative culture by the teacher (de Brabandere, 2004) must blend the development of creative thinking, of creative potential like solid motivational sources with the simulation of the creativity need. It binds to the managerial professionalization of the teacher, which translates to:

- Building and projecting adequate strategies and operational activities for the accomplishment of educational objectives,
- A profundity of ability in activating the class and superior capitalization of the classes resources- the usage of the interactive methods and development of individual and collective creativity,
- The development of the aptitude for continually changing the learning and teaching methods,
- The students development of the competence feeling and the investigative thinking,
- Emphasis the climate, not the content, the quality of relationships,
- The facilitation and assurance of a secure, collective, confidential and performance predictor climate,
- The appealing to negotiable behaviors,
- The capitalization and development of teamwork,
- The building of a space of freedom (the materialization of the possibility to express concrete ideas in a rational context) (Chappuis, 1986) and responsibility.

The promotion of an autonomy space for students in the terms of *savoir faire, pouvoir faire* and *vouloir faire* (Selles, 1999). “For a field to function, said Bourdieu, stakes and people ready to play the game have to exist, people talented with that habit involving the knowledge and the acknowledge of the immanent laws of the games, of the stakes“. To manage the creativity is to valorize the creative potential, the intellectual capital, the capital of ideas, individual or collective; is to ensure the build-up to success, performance, efficiency, quality - a management based on value.

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