

# CREATIVE THINKING

BOAZ ADHENGU



AN INTRODUCTION



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This is not simply a book about creative thinking. Its aim is to help you in practical ways to become a more creative thinker. Being essentially a practical sort of book, it does not go into the philosophy or psychology of creativity in any depth, except as far as these disciplines have thrown up valuable insights or tips for practical creative thinkers.

# **CHAPTER ONE**

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**resistance**

Most of us have two lives. The life we live and the unlive life within us. Between the two stands resistance. It obstructs movement only from a lower sphere to a higher. It kicks in when we seek to pursue a calling in the arts, launch an innovative enterprise, or evolve to a higher station morally, ethically, or spiritually.

In the same way, aspiring artists defeated by resistance share one trait. They all think like amateurs. They have not yet turned professional; the moment an artist turns pro is as epochal as the birth of his first child. With one stroke, everything changes. The amateur has not mastered the technique of his art. Nor does he expose himself to judgment in the real world. If we show our poem to our friend and our friend says, "*It's wonderful, I love it,*" that's not real-world feedback, that's our friend being nice to us. Nothing is as empowering as real-world validation, even if it's for failure.

The word amateur comes from the Latin root meaning "*to love.*" The conventional interpretation is that the amateur pursues his calling out of love, while the pro does it for money.

The professional, though he accepts money, does his work out of love. He has to love it. Otherwise he wouldn't devote his life to it of his own free will. The professional has learned, however, that too much love can be a bad thing. Too much love can make him choke. The seeming detachment of the professional, the cold-blooded character to his demeanour, is a compensating device to keep him from loving the game so much that he freezes in action. Playing for money, or adopting the attitude of one who plays for money, lowers the fever.

The more you love your art/calling/enterprise, the more important its accomplishment is to the evolution of your soul, the more you will fear it and the more resistance you will experience facing it. The payoff of playing-the game-for-money

is not the money (*which you may never see anyway, even after you turn pro*). The payoff is that playing the game for money produces the proper professional attitude. It inculcates *the lunch-pail* mentality, the hard-core, hard-head, hard-hat state of mind that shows up for work despite rain or snow or dark of night and slugs it out day after day.

Resistance is the most toxic force on the planet. It is the root of more unhappiness than poverty, disease, and erectile dysfunction. To yield to Resistance deforms our spirit. It stunts us and makes us less than we are and were born to be. If you believe in God (*and I do*) you must declare resistance evil, for it prevents us from achieving the life God intended when He endowed each of us with our own unique genius. Genius is a Latin word; the Romans used it to denote an inner spirit, holy and inviolable, which watches over us, guiding us to our calling. A writer writes with his genius; an artist paints with hers; everyone who creates operates from this sacramental centre. It is our soul's seat, the vessel that holds our *being-in-potential*, our star's beacon and Polaris.

Resistance cannot be seen, touched, heard, or smelled. But it can be felt. We experience it as an energy field radiating from a *work-in-potential*. It's a repelling force. It's negative. Its aim is to shove us away, distract us, and prevent us from doing our work.

The professional artist understands delayed gratification. He is the ant, not the grasshopper; the tortoise, not the hare. He arms himself with patience, not only to give the stars time to align in his career, but to keep himself from flaming out in each individual work. He knows that any job, whether it's a novel or a kitchen remodel, takes twice as long as he thinks and will cost twice as much; he accepts that. He recognizes it as reality. As an artist, he views his work as a craft, not some piece of art. Not that this will depict art as devoid of a mystical dimension; on the contrary. He understands that all creative endeavours are holy,

but he doesn't dwell on it. He knows if he thinks about that too much, it will paralyze his thoughts thus the need to concentrate on technique. The professional masters how, and leaves what and why to the gods.

The professional is acutely aware of the intangibles that go into inspiration. Out of respect for them, he lets them work and grants them their sphere while he concentrates on his. The sign of the amateur is *over-glorification* of and *preoccupation* with the mystery. The professional dedicates himself to mastering technique not because he believes technique is a substitute for inspiration but because he wants to be in possession of the full arsenal of skills when inspiration does come. The professional is sly. He knows that by toiling beside the front door of technique, he leaves room for genius to enter by the back.

This very act of creativity is by definition territorial. As the mother-to-be bears her child within her, so the artist or innovator contains her new life. No one can help her give it birth. But neither does she need any help.

The mother and the artist are watched over by heaven. The artist and the mother are vehicles, not originators. They don't create the new life, they only bear it. This is why birth is such a humbling experience. The new mom weeps in awe at the little miracle in her arms. She knows it came out of her but not from her, through her but not of her.

Why does Resistance yield to our turning professional? Because resistance is a bully; resistance has no strength of its own; its power derives entirely from our fear of it. A bully will back down before the wildest twerp who stands his ground. The enemy of the artist is the small-time ego, which begets resistance. That's why an artist must be a warrior and, like all warriors, artists over time acquire modesty and humility. They may, some of them, conduct themselves flamboyantly in public.

But alone with the work they are chaste and humble. They know they are not the source of the creations they bring into being. They only facilitate.

Concerning all acts of initiative (*and creation*) there is one elementary truth, the ignorance of which kills countless ideas and splendid plans: that the moment one definitely commits oneself, then providence moves too. All sorts of things occur to help one that would not otherwise have occurred. A whole stream of events issues from the decision, raising in one's favour all manner of unforeseen incidents and meetings and material assistance which no man would have dreamed would come his way. I have learned a deep respect for one of Goethe's couplets: "*Whatever you can do, or dream you can, begin it. Boldness has genius, magic, and power in it. Begin it now.*"

It is not what happens to you in life that matters but how you respond. The creative response is to transform bad things into good, problems into opportunities.

Life should be an adventure. It is a usually interesting, occasionally exciting and sometimes painful journey forwards into an unknown future. As you try to make something of it in a creative way - *working things out as you go along* - new ideas will come to you. Even in the desert stretches there are wells and springs of inspiration. But they are not to be had in advance.

## **CHAPTER TWO**

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**thoughts**

Even if your work in the narrow sense does not call for imagination, the art of creative thinking is still relevant to you; for our lives are unfinished creations. Shaping and transforming the raw materials of our lives and circumstances is endlessly interesting and often challenging. Notably, almost everything comes from almost nothing.

Creativity is the faculty of mind and spirit that enables us to bring into existence, ostensibly out of nothing, something of use, order, beauty or significance. If creativity is to be exemplified later in life by adults, it must be fostered in children first; and thus, we have many different forms of creativity, such as creative thinking, creative writing, and creative arts.

Creative thinking in general can be defined as the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as designed within a social context. Creative thinking contributes to the invention of new ideas, perspectives, concepts, principles, and products in our society; thus, out of creative thinking comes innovation and reaction, which are both needed in a society that is advancing.

When primitive natives in New Guinea saw an aircraft for the first time they called it *the big bird*. Birds were familiar to them. Hence, their first step towards comprehending something totally strange or unfamiliar to them was to assume it was an unusual example of something already known to them. In this regard, we assimilate the strange or unfamiliar by comparing it consciously or unconsciously to what is familiar to us.

With further experience the natives doubtless discovered that in some respects, aircrafts are like birds and in some respects they are not. In other words, following the '*big bird*' hypothesis, noting the point where it begins to break down, is a useful way of exploring and beginning to understand a new phenomenon.

Therefore you should use analogy to explore and understand what seems to be strange. The bird was their analogy for aircraft.

Creative thinking often involves a leap in the dark. You are looking for something new. By definition, if it is really novel, neither you nor anyone else will have had that idea. Often you cannot get there in one jump. If you can hit upon an analogy of what the unknown idea may be like, you are halfway there. Thinking by analogy, or analogizing, plays a key part in imaginative thinking. This is especially so when it comes to creative thinking.

The reverse process - *making the familiar strange* - is equally useful to the creative thinker. Familiarity breeds conformity. Because things, ideas or people are familiar we stop thinking about them. As someone by the name of Seneca once said, '*familiarity reduces the greatness of things.*' Seeing them as strange, odd, problematic, unsatisfactory or only half-know, restarts the engines of your minds. Remember the saying that God hides things from us by putting them near to us.

Developing your capacity for creative thinking will bring you rewards, but they may not be the ones you expect now. A creative thinker needs to be adventurous and open-minded like a resourceful explorer.

Serendipity is a happy word. Horace Walpole coined it to denote the faculty of making unexpected and delightful discoveries by accident. In a letter to a friend (28 January 1754) he says that he formed it from the title of a fairy story, The Three Princes of Serendip (*an ancient name for Sri Lanka*), for the princes were always making discoveries, by accidents and sagacity, of things they were not in quest of. If serendipity suggests chance - *the finding of things of value when we are not actually looking for them* - the finder must at least be able to see the creative possibilities of his or her discovery. Edison was seeking

something else when he came across the idea of the mimeograph. He had the good sense to realize that he had made a discovery of importance and soon found a use for it. The three princes in the story were travellers; explorers into the unknown often make unexpected discoveries.

When you are thinking, you are travelling mentally; you are on a journey. For genuine thinking is always a process possessing direction. Look out for the unexpected thoughts, however lightly they stir in your mind. Sometimes an unsuspected path or byway of thought that opens up might be more rewarding than following the fixed route you had set yourself. Things that happen unpredictably, without discerning human intention or observable cause, can be stitched into the process of creative thinking.

Thinking is a way of trying to find out for yourself. If you always blindly accepted what others told you there would be nothing to be curious about; thus, creative thinkers tend to have a habit of curiosity that leads them to give searching attention to what interests them. One way to develop your curiosity is to begin to ask more questions, both when you are talking with others and when you are talking in your mind to yourself. Questioning, carefully done, helps you to distinguish between what is known and what is unknown.

Thinking sometimes leads you up to a locked door. You are denied entry, however hard you knock. There seems to be some insurmountable barrier, a refusal to give you what you are seeking; yet you sense something is there. You feel as if you are in a state of suspended animation, you are wandering around in the dark. All you have are unanswered or half-answered questions, doubts, uncertainties and contradictions. You are like a person who suspects there is something gravely wrong with their health and is awaiting the results of a medical test. The

temptation to anxiety or fear is overwhelming (*anxiety is diffused fear, for the object of it is not known clearly or visibly*).

More creative thinkers have a higher threshold of tolerance to uncertainty, complexity and apparent disorder than others. For these are conditions that will often produce the best results; they do not feel a need to reach out and pluck a premature conclusion or unripe solution. That abstinence requires an intellectual form of courage. For you have to be able to put up with doubt, obscurity and ambiguity for a long time, and these are negative states within the kingdom of the positive.

All creative thinking stems from seeing or making connections, that everything is connected with everything else yet our minds cannot always perceive of these links. It may seem odd to think of painting a picture as a means of getting an idea off your chest. But for the artist, the act of careful analytical observation is only part of the story. Ideas and emotions are fused into the paint in the heat of inspiration. What the artist knows and feels is married to what he or she sees, and the picture is the child of that union. '*Painting is a blind man's profession*', said Picasso. '*He paints not what he sees, but what he feels, what he tells himself about what he has seen.*' An observation made through the eyes will undergo transformation to varying degrees in the creative mind as it is combined with other elements into a new idea, bubbling away in a cauldron of animated interest.

Observation implies attempting to see a person, object or scene as if you had never seen it before in your life. What really teaches us, it has been said, is not experience, but observation. This act of observation is a skill.

Our minds are programmed to notice certain things rather than others, not least by our particular interests. A botanist, for instance, will be likely to notice plants. If we see things or people repeatedly we hardly observe them at all unless there is

some change from the familiar or predictable, some deviation from the norm, which forces itself upon our attention. A good observer will be as objective as possible. Inevitably, he or she will be selective in observation, guided by some idea or principle on what to look for. But, being serendipitous, you should be sensitive to what you have not been told - *or told yourself* - to look for. The act of observation is not complete until you have recorded what you have seen, thereby helping to commit it to memory. Observation capitalizes inspiration.

Creative thinkers of all kinds - including *scientists* - tend to retain a spiritual model of inspiration, if only in their awareness of an unfathomable and unanalysable mystery in how true creation or discovery occurs. Hitherto, there is no standard process or system of creative thinking; there is no system that you can learn. For creative thinking is essentially about freedom. To think freely means to be free from processes, systems and drills.

Knowing when to stop thinking and to try working out an idea is an important act of judgement. If you are premature you will waste a lot of time fruitlessly chasing ideas that are not right. But if you have a working clue do not wait too long, and simply put, creative thinking and creativity are not quite the same thing. Creative thinking leads you to the new idea; creativity includes actually bringing it into existence. To give something form - *to bring an idea actually into existence* - requires a range of skills and knowledge. One possible relationship between the two concepts of creative thinking and creativity is suggested by dividing them into two distinct phases: thinking precedes making. But in most instances this separation is entirely arbitrary; it just does not correspond to the facts. There are some cases, indeed, where an idea or concept appears initially in its finished and fully fledged form, but they are the exceptions. What is given is less than that. You have to work it out. In the process of working it out the idea may be developed, adapted or

changed, and new ideas or materials will be added to the melting pot.

Creative thinking, then, cannot be divorced from the process of working it out (*creativity*). Because it is part of creative thinking this work has to be done by the person concerned: it cannot be delegated. The playwright must write the script; the composer must compose the score; the inventor must build the model; and the designer must do the sketch or plan.

## **CHAPTER THREE**

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### **artistic literacy**

Human creativity is not a new subject of study by scientists. The nature of human abilities has caused and still cause's huge interest in people at all times. In the past, the community did not have a special need to master art; in this past, the society didn't attempt to understand the special needs of creative people; talents emerged by themselves. People spontaneously created masterpieces of art, made scientific discoveries and invented, thus satisfying the needs of a developing human culture. In modern times the situation has radically changed. And it requires from societies neither a stereotyped habitual action nor dynamic flexible thinking, or knowledge of contemporary art, but an adaptation to the new conditions of the time, a creative approach to solving both large and small problems.

Given that the share of mental work dominates in almost all professions and constantly grows, and that more and more practical work is passed on to machines, it is obvious that creative human abilities should be recognized as the most significant part of the intellect and issue of their development. That is one of the major problems in the education of the modern human. After all, *Cultural Property*, accumulated by mankind, is the result of creative human activities. And how human society will move forward in the future will be determined by the creativity of the younger generation.

The development of creativity is a psychological concept that has been studied for generations. Existing literatures show that the concept of creativity has expanded into diversified fields, including the arts, science and business disciplines.

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels - *generating a significant part of the creative and*

*intellectual capital that drives our economy.* The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist's sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

While individuals can learn about dance, media, music, theatre, and visual arts through reading print texts, artistic literacy requires that they engage in artistic creation processes directly through the use of appropriate materials (*such as charcoal or paint or clay, musical instruments and scores, digital and mechanical apparatuses, light boards, and the actual human body*) and in appropriate spaces (*concert halls, stages, dance rehearsal spaces, arts studios, and computer labs*). The arts have always provided an essential means for individuals and communities to generate experiences, construct knowledge, and express their ideas, feelings, and beliefs. Each arts discipline shares common goals, but approaches them through distinct media, practices, and techniques. Due to the highly process-oriented and reflective nature of arts making, arts education naturally encourages creative thinking, logical reasoning, and *meta-cognition*. Active engagement in the artistic process allows individuals to develop and realize their creative potentials.

Artistic literacy also fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning across a variety of content areas. Indeed, an *arts-literate* individual recognizes the value of the arts as a place of free expression and the importance of observing and participating in the social, political, spiritual, financial, and aesthetic aspects of their communities (*both local and global, in person and virtually*) and works to introduce the arts into those settings. He understands that each arts discipline employs unique sign and symbol systems to make and express meaning. For example,

while a theatre artist or a dancer might primarily be concerned with the ways that dancers and actors interact with each other, spaces and materials, a musician might consider the gestures that convey meaning from a conductor to members of an orchestra or choir as signs that must be interpreted accurately in order for an ensemble to work together. Visual artists must understand the nuances of line, colour, texture, and form to successfully create and communicate. Meanwhile, media artists must understand the languages of analogue and digital media if they want to determine appropriate methods of integrating technologies for the purpose of artistic expression. Artistic literacy therefore requires an acknowledgement that each arts discipline has its own language of symbols and signs; all informed by history and common practices, and that learning these languages requires in-depth immersion and training.

The arts provide means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that brings communities together. Additionally, an artistically literate person must have the capacity to transfer arts knowledge and understandings into a variety of settings.

The fundamental creative practices of imagination, investigation, construction, and reflection - *which are essential in the arts but equally important for science and mathematics learning* - are cognitive processes by which we not only learn within any individual discipline but also transfer our knowledge, skill, and habits to other contexts and settings. Communication lies at the heart of the arts. In studying the arts, we must develop a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analysing, and evaluating meaning. Often, in the arts, this meaning concerns an idea that may be difficult to express outside of the medium chosen by the artist, but it is always of great significance to the artist and the informed observer. Use of

these processes is developmental and transfers to all areas of life: home, school, community, work, and beyond; the creative process requires time and collaboration, so creating time for creative thinking activities is important. It is through communication that such collaboration and cooperation occur.

Collaboration is the process where two or more people or groups work together to realize common goals. Most collaboration requires leadership, although the form of leadership can be shared within a decentralized and egalitarian group. Collaboration is in many ways the engine that drives our economy and our sense of shared culture; it has always functioned as the kernel of creative work. Yet from the artisanal workshops of the renaissance masters to the globally networked start-ups of the twenty-first century, the character, context and consequences of creative collaboration have been mythologised and mystified in equal measure.

For creative thinking to deepen and extend learning, rather than be an enjoyable but superficial activity, it must be grounded in understanding of the content being investigated. It is vital that learners have sufficient understanding of the material with which they are being asked to be creative. Creative practice needs to complement diligent and deliberate practice that develops foundational skills - *not be a substitute for it*. Setting goals of development of the creative abilities of the individual, you must clearly understand the qualities of the personality structure in all its complex diversity. Understanding the personal identity of a young person allows us to create the necessary conditions for the opening and development of his creative abilities.

The teacher requires a deep understanding of the basic concepts characterizing the possibilities of the individual for successful design of his or her educational activities for the development of the creative abilities of students. It is necessary to understand the

meaning and significance of the concepts of “*ability*” and “*talent*”. Sometimes the terms “*capacity*” and “*talent*” are closely related, and it is not always possible to distinguish them. It should be understood that ability is a natural talent of being able and skilled to do something. It is known that the capacity cannot be reduced to human knowledge and skills only. They manifest themselves primarily in the speed, depth and mastery of methods and techniques in some activities and they are internal psychological adjustments, which are conditions of the possibility of their acquisition; thus creativity is an important human characteristic. It is perhaps best to think of it as a process, requiring a mixture of ingredients, including personality traits, abilities and skills; yet the work on the development of an individuals’ creative potential cannot ignore such phenomena as talent and genius.

Talent is a high level of ability. It is characterized by the product originality of the representative of any profession that requires creative problem solutions. In a particular field, talent includes a number of abilities. Genius is the highest degree of giftedness, which is expressed in work historically significant to society.

Creativity is an elusive and contested concept in as much as there being many attempts to define it. Creativity has been described as ‘*a state of mind in which all our intelligences are working together*’ and as ‘*the ability to solve problems and fashion products and to raise new questions*’. Few experts agree on a precise definition, but when we say the word ‘*creativity*’, everyone senses a similar feeling. When we are creative, we are aware of a special excitement.

Creativity can be understood as having the power or quality to express yourself in your own way. Children are naturally creative. They see the world through fresh, new eyes and then use what they see in original ways. One of the most rewarding aspects of working with children is the chance to watch them

create. While scholars often disagree on what the definition of creativity should encompass, they do, however, agree that conceptualizations of creativity across the spectrum are variable and highly subjective. Lacking a sound definition of what creativity entails has many implications for studying this concept within classroom practices and the context of the educational system. The definition of creativity is subject to cultural and regional divergence, as westernized nations tend to perceive it as being innate intelligence and ability that is substantiated by a product or an effect.

The term creativity, as it relates to the artistic literacy, goes beyond art class and school projects. At its best, creativity in the classroom is about how a teacher captivates students and inspires them to learn. Teachers who are practised in the art of developing creativity are generally focused on creating a classroom culture that thrives on creativity. They build a repertoire of strategies designed to spark new ideas and bring out a spirit of creativity in students, and they adapt and create ideas for their own curriculum needs. What is needed is teaching that is innovative. Children need to experience the unpredictable and the uncertain. They need lessons that produce surprise.

Creativity. A word of multiple definitions, which intuitively refers not only to the ability of creating the new, but also to the ability of reinventing, diluting traditional paradigms, uniting apparently disconnected points; and that would lead us to finding solutions for new and old problems. In economic terms, creativity is a renewable fuel, and its stock increases with use. One cannot think creatively unless one has the knowledge with which to think creatively. Creativity represents a balance between knowledge and freeing oneself of that knowledge.

Art has long been used as a tool to stimulate creativity, and early year's professionals are set to benefit from a government strategy which forms partnerships with artists and other creative

early year's professionals. Thus, in this the wake of preparing youth to thrive within the future societal domain, arts education develops creative individuals who view the world through a unique lens, blurring the boundaries of ethnic, cultural and socioeconomic boundaries. Artistic literacy is vital for national development, let alone engaging towards creative economies.

Innovation can be broadly thought of as new ideas, new ways of looking at things, new methods or products that have value. Innovation contains the idea of output, of actually producing or doing something differently, making something happen or implementing something new. Innovation almost always involves hard work; persistence and perseverance are necessary as many good ideas never get followed through and developed.

All in all, creativity is an active process necessarily involved in innovation. It is a learning habit that requires skill as well as specific understanding of the contexts in which creativity is being applied. The creative process is at the heart of innovation and often the words are used interchangeably.

# **CHAPTER FOUR**

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**culture**

Investigating the relationship between creativity and culture seems an easy prospect. After all, creativity refers to the ability most characteristic of artists or professionals that are active in cultural/creative industries. However in relation to the idea that creativity generates economic and social innovation, the link between creativity and culture becomes less evident. Indeed, traditionally, culture is not considered as a motor of better management or for honing a competitive edge in product development, learning or human resources.

Creativity remains a very complex phenomenon which cannot be reduced to a formula. Invariably, artists and cultural practitioners - *that's to say some of the people who most evidently display creative skills* - find it difficult to describe. It is important to acknowledge that creativity is a cultural concept that evolves with time and across countries. It also reflects a cultural constraint.

At individual level creativity puts in motion mental and psychic mechanisms which result in something, a discovery, a work of art, a performance. The mechanisms become the expression of the creative power. Creativity is a human capacity that comes into play in a variety of contexts, notably the production of culture. *“It relates to the capacity of individuals to think inventively and imaginatively and to go beyond traditional ways of solving problems.”*

The interaction between culture and creativity is complex and culture cannot always be associated with creativity. Culture is also about accepted conventions when expressing for instance heritage, traditions or when it relates to cultural productions that build on the successful and the tested. However without creativity there would not be music, poetry, paintings, literature and all creative activities associated with art and cultural industries. Creativity contributes to the making of culture.

Culture is the general expression of humanity, the expression of its creativity. Culture is linked to meaning, knowledge, talents, industries, civilisation and values.

Art and culture can make a vital contribution to the achievement of objectives that reconcile wealth creation with sustainability and respect for common humanist values because one of the features of art and culture is that they help us to transcend purely economic or utilitarian constraints. We all have a role to play, both as citizens and consumers in drawing on the power of culture and creativity to help deliver new, more sustainable ways of living and working.

Creativity is usually defined as a product oriented phenomenon aimed at solving problems. It is when creativity is the expression of human sensibility (*such as imagination, intuition, memories, affects*) that it becomes culture-based creativity. Creativity then becomes the privileged expression of the being, values (*territorial, social, theological, philosophical*), the aesthetic, the imaginative or the meaningful.

The creatives have emerged to become a class of their own, yet as seen from a global perspective, this class would consist of professions where the major task is complex problem solving that involves a great deal of independent judgment and requires high levels of education of human capital; this class has two subgroups: the *creative core* and the *creative professionals*. The creative core includes people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content. An important subgroup of the creative core is the *bohemians*, which includes the artistically creative people such as authors, designers, musicians, composers, actors, directors, painters, sculptors, artists, printmakers, photographers, dancers, and performers. Another large sub-group of the creative core is engineers. Surrounding

the creative core is a broader group of creative professionals in business and finance, law, health care and related fields. Along with a routine job, they are regularly faced with problems that require creative solution (*e.g., managers*). The two sub-groups of the *Creative Class*: creative core and creative professionals; possess a high level of human capital, but they differ with regard to the extent to which they have to apply their skills creatively. Moreover, being in one of the creative class professions does not merely mean that someone is creative due to the requirements of his profession, but also that he or she is involved in a professional network which may be a source of creative ideas.

The importance of creativity for economic development has been recognized in at least two respects. First, creativity is a key input into *research and development* (R&D) and *innovation* which is a main driver of economic growth. Secondly, there has been increasing demand for goods and services produced by *creative industries* as well as employment growth in such industries in the last decades. Hitherto, a person's creativity as involved in realizing an entrepreneurial concept and setting up a new business may be stimulated or encouraged by his interests or achievements in the fields of art and technology. Personal creativity means that individuals possess certain personality characteristics that are conducive for introducing novel ideas such as openness to experience or extraversion. Cultural creativity, in turn, implies involvement in a special cultural environment, which could be seen as a potential source of new ideas for entrepreneur's business venture. Those ideas could be combined, resulting in new entrepreneurial ideas, or directly absorbed and implemented in a new or an existing firm.

The economy is more and more about creating the unexpected, the emotional, and the story that will connect people or the improved *user interface*. This experience or entertainment economy is more marketing driven than the manufacturing economy. The economy is also about word of mouth and

creating a more and more elaborate dialogue with consumers, in particular in order to get increased feedback; this socialisation bias is a major characteristic of the digital economy. The ability to create social experiences and networking is a factor of competitiveness. It is an economy that can also better reflect people's concerns for the environment, the crisis of values and their cultural identities. The market requires imaginative skills as much as technical competences.

Creative expressions enable signs and the symbolic to take shape for group identities to be revealed. Entertainment in general and music in particular shape identities as much as they reflect them. The ability to build communities is an essential feature of the new economy. It therefore relies heavily on creativity and culture.

*Culture-based* creativity is linked to the ability of people, notably artists, to think imaginatively or metaphorically, to challenge the conventional, and to call on the symbolic and affective to communicate. It has the capacity to break conventions, the usual way of thinking, to allow the development of a new vision, an idea or a product.

A culture-based creativity is the opportunity to associate the irrational imagination, poetic abstraction and spiritual with the rational, scientific and materialist set up of our societies. It is about inspiring our societies with alternative values and objectives to statistical as well as productive ends and short-term benefits. Art and culture can make a vital contribution to the achievement of objectives that reconcile the creation of wealth with sustainability and harmonious social development. Art and culture can help to transcend purely economic or utilitarian constraints. Creative people can assist in thinking and implementing a different world provided their skills and expertise is duly recognised as catalysts of transformation. We all have a role to play, both as citizens and consumers in

drawing on the power of culture and creativity to help deliver new, more sustainable ways of living and working. We have entered a period characterised by enormous economic, social and environmental challenges. The development of a genuinely ambitious policy for creativity associating art and culture should contribute to address many of those challenges. In turn the culture we create will determine our fate.

Creativity is based on the expression of often rebellious and somehow chaotic people whose behaviour and ego make them somewhat inimical to business organisations. Creative people can be difficult to manage. On the other hand creators are often the inspiration for the overall strategic direction of a company - *at least when their vision is shared by management*; thus managing creativity is about adopting an attitude which enables exchange across disciplines (*art and science for instance*). It is about valuing risk taking and failure. Creativity management is about nurturing freedom and trust. It is very often a long term investment as creativity requires maturing through experience and social recognition (*or acceptance*).

Cultural production essentially should consist of integrating artistic labour into a process of material reproduction. The specific characteristics of this articulation do not necessarily imply waged labour. On the contrary, submission of labour to capital rests upon the preservation of forms and frameworks of artistic labour which belong to pre-capitalist organisation: amateurism, free-lance labour, craft and cottage industry.

# **CHAPTER SIX**

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**economical**

Creativity is not merely the business of running artistic or cultural enterprises but is in fact the birth of an idea; this thought that architectures the cultural enterprise. Creativity could be understood as a spiritual, emotional, experiential, even abstract experience that could sometimes manifest itself as some form of activity or other; at other times, it remains an experience. Within this perspective, the development of the creative industries is political, sociological, cultural, environmental, and complex. The notion of creativity has come to be identified with the cultural field since its uniqueness lies in the fact that it gives equal legitimacy to both tangible and intangible cultural processes.

Most traditional creative industries are embedded within their traditional environs and are nurtured by the grassroots communities. But the globalization adage of think global act local basically suggests that the local community products must be customized to global standardized market demands. In this mainstream model, the grassroots genius is exploited at a local level for global business.

The processes of globalization and the underlying technological innovations offer new opportunities for freedom, culture sharing, and solidarity, but in Africa they seem mainly to increase the risks of domination, inequality, and exclusion. Due to the absence of effective measures of solidarity, most of African countries cannot really take advantage on an equal footing of the opportunities offered by a development and globalization process taking place in a competition for domination.

One of the major reasons of the current situation, particularly in Africa, has been the fact that the prevailing development model ignores the realities, traditions, and specificities of the sociocultural environment and local populations. In general cultures, cultural diversities and traditions have been neglected if not considered as obstacles to development.

In absence of education programmes rooted in African cultural values and local languages, young people turn more and more towards outside, and are not interested in the traditional cultures anymore. Millions of rural people are migrating to industrial and urban zones, at the same time huge masses are displaced as refugees due to ethnic conflicts and civil wars. Thus whole segments of the populations are losing their cultural roots and identities.

If African cultures are to meet these challenges and play a dynamic role in regional development, cultural life and creativity should be preserved and developed through coherent and efficient cultural policies harmonized with national and regional development strategies. However less developed than in any other region, cultural policies in Africa presently are not in a position to perform successfully this challenging task. In many countries there are no national cultural policies formula; in other cases official cultural policies are not adapted to the populations' needs and situations. In fact, for great masses of the population, in particular in rural areas, culture remains essentially a part of the traditional way of life of their community for which the cultural activities, goods, and services proposed by the official cultural institutions and business sector do not have any relevance. In most cases the implementation of adopted cultural policies is hindered by complex political and economic problems. The weakness of institutions, the persisting financial constraints, and the lack of specialized personnel and infrastructure limit cruelly the effectiveness of the public policies.

Hindered by the absence of capital and investments, the difficulty in accessing credit, the weakness of the capacity of acquisition, the ill-controlled piracy, the parcelling out of the markets, and the unfavourable tax and custom policies, the lack of management and marketing skills and structures, the insufficient mapping of cultural resources, etcetera, African

creatives, cultural industries, and the media cannot give an effective support for the creation and distribution of cultural and artistic goods and services. Consequently, the African cultural sector and creativity do not participate in the economic development of the continent or in the international cultural exchanges at the level of their potential.

The activity derived from creativity not only generates employment and wealth, but also increases the well-being of the population in general, since it promotes the expression and participation of citizens in public life, favours a sense of identity and social security, and expands people's perception. Yet the required approach for successful management of any country's economy must stress the synergy between the political, economic, and social aspects, and focus its dominant goals on growth, equity, wellbeing, and participation. A far-reaching strategy emphasizes the integrated importance of human and social capital and their relationship to enhancing and preserving the harmony and stability of society.

The shift in trade and economy towards knowledge-based production is not only a shift from one kind of product to other goods and services. It is a fundamental shift in the way production and businesses are organized, as well as in the way we live our lives and understand ourselves. In brief, the so-called "*creative economy*" is an evolving broad concept which is gaining ground in new economic thinking. The creative economy appears as a shift from more conventional development strategies focused on determinants of the terms of trade with focus on primary commodities and industrial manufacturing towards a more holistic multidisciplinary approach dealing with the interface among economics, culture, and technology centred on the predominance of products and services with creative content, cultural value, and market objectives. In this new scenario the interplay between economics and culture is reshaping and hopefully enhancing development

prospects in many countries. The creative economy bases itself on an expansion of the existing consumption models based on the mixture between technologies that empower consumers to make their decision on consumption and cultural identity that confers a unique character to goods and services. Thus, the relationship of people with their environment and with the culture surrounding them rises to a new level.

The creative economy is based on creative assets potentially generating socioeconomic growth. As per the definition adopted by the United Nations Conference on Trade and Development (UNCTAD), the creative economy has the potential to foster economic growth, job creation, and export earnings while at the same time promoting social inclusion, cultural diversity, and human development. By embracing economic, cultural, technological, and social aspects, the creative economy has cross-cutting linkages with the overall economy at macro and micro levels, hence a development dimension. As creativity, rather than capital, is the main driver, the creative economy seems to be a feasible option and a more result-oriented development strategy for developing countries.

Creative economy as development strategy is broken down into two complementary approaches. The first approach is based on the recognition of creativity, therefore, the recognition of human capital, to foster the integration of social, cultural, and economic objectives, in face of an excluding post-industrial global development model, which is, therefore, unsustainable. Cultural diversity and cultures in general were seen as obstacles to development in this old paradigm, rather than be seen as nourishment to creativity and a source of solutions to social and economic obstacles. The second approach focuses on how economic changes, and especially how new technologies alter the links between culture (*from the arts to entertainment*) and the economy, opening a range of economic opportunities based on creative undertakings. Once that it relies on individual

creativity, allows the establishment of small businesses, and offers low entry barriers; creative economy would promote the generation of revenue and employment.

Creative industries have a vast scope dealing with the interplay of various subsectors ranging from traditional art crafts, literature, visual and performing arts to more technology and services-oriented fields such as audio-visually, design, and new media. The creative industries can be defined as *the cycle of creation, production, and distribution of marketable products or services using creativity as primary input*. In other words; *a set of knowledge-based economic activities making intensive use of creativity and knowledge*. They are able to generate income through trade and intellectual property rights.

The concept of creative industries used by African countries and organizations covers basically all the fields that are included in the definitions in use elsewhere, but it tends to add some forms of expression, collective and popular, that are of crucial importance for the diversity of African cultures: traditional culture, folklore, indigenous knowledge, performing arts, and their potential for promoting tourism. They also emphasize the role of creative industries in preserving and promoting African identity and authenticity for the development of the continent.

Today the creative economy talk is on everybody's lips. Hyperbole fills the air, some of it deliberate and strategic, much of it utterly unreflexively. Yet interconnected issues of great importance are at stake: ensuring the flourishing of cultural expression in all its forms; optimizing the industrial and digital production, distribution, and consumption of cultural goods and services; furthering the cause of human development in the broadest sense. As regards this last objective, human development, it is now commonly argued that creativity exists universally, across the boundaries of underdevelopment and poverty, and is hence a resource freely available when other

classic economic inputs, particularly capital, are in short supply; or that enterprises based on creativity require only limited investment. In the developing world, however, despite the richness of their cultural diversity and the abundance of creative talents, the potential of their creative economies is not yet fully utilized.

The main obstacles for the development of creative economy in Africa stem from the low level of development and colonial history. Most of the African countries belong to the least developed countries; many of them are suffering from poverty, lack of democratic governance, inefficient administration, external debt, widely spread corruption, inequitable economic exchanges, devastating conflicts and wars. As a consequence, the development of creative economy has to face the low level of education and human resources, the weakness of training, digital divide, brain drain, absence of efficient protection of copyright and intellectual property, cultural alienation, spoliation of cultural heritage and traditional knowledge, environmental degradation, lack of appropriate cultural legislation, absence of coherent cultural policies, meagre public support, weak position of the private sector, penalizing tax and custom policies, absence of reliable information and research data, etcetera.

Among the shared obstacles preventing developing countries from enhancing their creative economies are both domestic policy weakness and global systemic biases. At the domestic level, a combination of factors can seriously affect the competitive position of developing countries in world markets. The main challenges faced by most of these countries at national level are the needs: to enhance the supply capacity of tradable creative products and services; to upgrade quality at the various stages of the value chain in order to boost up value-added creative production; to prioritize creative products/services with best competitive advantage in world markets; to review

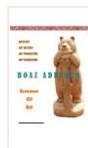
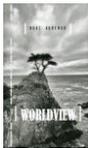
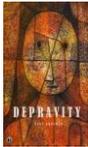
institutional and financing mechanisms to support independent artists/creators; to put in place policies for attracting target investments, joint ventures, and co-productions; to promote public/private partnerships to stimulate small and medium enterprises (SME) creative business; to enhance competition policies; to increase awareness about intellectual property rights and reinforce domestic collecting systems; to improve mechanisms for accessing advanced technologies; to increase the use of e-business, and information and communication technologies (ICT) (tools to outreach new markets, including seizing opportunities for South-South trade).

At the international level, the main constraints are related to market access; non-competitive business practices due to the oligopolistic market structure particularly in the area of audiovisuals and new media; the concentration of marketing channels and distribution networks in the hands of few major conglomerates; limited access to funds from national, regional, and multilateral creditors to the creative sectors; and finally outdated technologies. This combination of domestic and global issues certainly constitutes a major impediment inhibiting the competitiveness of creative products/services from developing countries.

The path of developing creativity into a robust development practice starts with our very own selves; addressing such a resistance that handicaps our thinking to eventually establish cultural appetites on industrial fronts. This culminates to creative economies and such is what Africa needs. It is my greater hope that this book has been influential towards setting a pace in your thoughts as a creative artist, transforming interest from armature start-up to a professional industrialist.

# Also by Boaz Adhengo

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