Chapter #10

CONTEMPORARY ART METHODS IN TEACHING VISUAL ARTS

Marija Brajčić[1] & Dubravka Kuščević[2]
University of Split, Faculty of Humanities and Social Sciences, Croatia
[1]Ph. D., associate professor, Department of Preschool Education
[2]Ph. D., assistant professor, Department of Teacher Education

ABSTRACT
Recomposition and photomontage are an integral part of contemporary art and should be implemented in the contemporary teaching of visual arts. This paper aimed to determine whether using recomposition and photomontage in visual arts classes stimulates student creativity. The research was carried out from 2019 to 2022 among students at the Department of Teacher Education and the Department of Preschool Education at the Faculty of Humanities and Social Sciences in Split, who applied the methods of recomposition and photomontage in visual arts classes. The research was qualitative and quantitative, observation and descriptive methods were used, and a total of 133 students participated in the research. The resulting artworks were divided into groups according to the degree of creativity that the students expressed in the artworks.
It was concluded that the works created with the use of recomposition and photomontage stimulated creativity among students. A significantly greater degree of freedom was observed in combining, using imagination and creating new ideas.

Keywords: creativity, photomontage, recomposition, student, teaching visual arts.

1. INTRODUCTION

Art presents an exceptional form of human activity that enables the creation of new ideas; through art, humans can creatively express their personal experience of the world and social relations. Art is thereby defined as a cultural universal that exists in all societies and civilizations. Art represents a human's subjective and individual side, but also the objective, rational, and intellectual side. The complex art structure requires an effort to create and understand the artistic, symbolic language used to express one's personal experience. Art gives form to human emotions, and feelings, and enables expression of their values and thoughts.

Artistic activity is realized in the communication between the artist, the audience, and the artwork. An artwork is the creator's authentic experience that contributes to the awareness of some aspects of personal life. Yet, the artwork is there for everyone to enjoy it, or to find meanings in it, thus enriching their own life.

Humans are in a constant process of questioning, studying, and getting to know art. Art has been present in human history since the earliest times, and it is thanks to it we recognize many historical periods and observe different social and cultural concepts occurring during historical events. There are different definitions of art, each trying to interpret this complex phenomenon in its own way. Yet, there is a problem because the definition of art, especially in the context of philosophy, always remains open. Throughout history, art was essentially linked to social transformations and changed with the

transformation of social perceptions. Most often, art is seen as the totality of human spiritual activity that expresses the aesthetic experience, including creation, the created work, and the experience of the work. Art contains the tendency to translate a feeling or idea into an objective existence by giving it a form. The basis of art is the realization of an idea, within which the subject frees themselves of their individuality and disappears into the object of art (Hrvatska enciklopedija, 2022). Speaking artistically about art, Finci points out the following: "It is an image of the world and a worldview, the interpretation and the interpreted, the subject and object of the aesthetic, which reveals itself and hides itself" (Finci, 2006, p. 49).

Today, "art ceases to be a strictly professional activity, but takes on an anthropological dimension that problematizes not only the issue and role of art, but also the sensibility and awareness of modern humans with themselves and the world in which they live and work" (Rukavina, 2009, p. 583). "To stand in front of an artwork means to abandon prejudices and accept the challenge of the new" (Štalekar, 2014, p. 185). Creating something new and creativity are often associated with art; therefore, creativity is necessary to create an artwork.

Visual arts are a part of the endless world of art that exists in all societies, and it is usually the educational process that enables the adoption of artistic values and the development of visual and artistic literacy. Art plays a vital role in the development of research and creative abilities, and in the educational context, this role has a special significance in artistic areas (Tomljenović, 2018).

To understand art and its essence, one needs to have knowledge and insights into a broader context of understanding art and knowledge of its history and present. Consequently, quality art education is needed. As Duh et al. point out: "The goal of visual arts is to achieve a certain level of artistic culture, i.e. to develop creative abilities, the ability of visual observation, visual thinking, evaluation, criticism, as well as the ability to adopt innovations and new ways of creating" (Duh, Herzog, & Lazar, 2016, p. 50).

The new determinants of visual arts education provide a new definition of an artistically literate person, emphasizing that this is a person with developed thinking and analytical skills, able to maintain an art-conscious relationship with the visual environment. This means that in teaching visual arts, attention should be paid to directed analytical observation of the visual language structure, imagination, and development of divergent thinking and intense empathic experience, which will result in developing individual art language during visual arts activities. The artworks created in this way will correspond to the personal experiences, individual skills, and abilities of their creators. This will give the created works an artistic touch because the experienced content will enrich thinking and cognitive processes.

2. CREATIVITY IN THE PEDAGOGICAL CONTEXT - METHODS OF RECOMPOSITION AND PHOTOMONTAGE IN VISUAL ARTS

Creativity drives society and creates civilizations. Innovation, creativity and the ability to create new things are some of the top educational policy priorities of the European Union (Ferrari et al., 2009; European Union [EU], 2010; Coate & Boulos 2012, as cited. in Griffiths, 2014). Therefore, creativity is highly positioned on the scale of social values, and concepts of creative teaching are an important subject of educational discourse. Innovation and creative approach to the problems are basic and essential drivers of progress (Srića, 2003). The term "creation" comes from the Latin word *creare*, which can be translated as "to create", but also as "the art of creativity and participating in something

useful or valuable" (Simel & Gazibara, 2013). Creativity also means creating, inventing, or producing. In the vocabulary of psychology, creativity is described as an activity that gives new and original products, in the material or spiritual sense (Petz et al., 1992). The word creativity implies both artistic creativity and creativity in scientific and technical achievements, and it is commonly used today as we are witnessing the increased emphasis on the importance of creativity in almost every area of human life and activity. The social changes in the 21st century require changes in all areas of life, especially in the field of education while the demands for changing the paradigms of acquiring knowledge imply a quick reaction from educational institutions (Stoll & Fink, 2000). Redesigning and rethinking the existing educational concepts are complex and necessary processes because the strengths of tradition and inertia in theory and practice, with their insensitivity to progressive turmoil, partly suppress the path to the affirmation of more efficient, functional, and rational educational work.

Creativity is an ambiguous phenomenon that cannot be precisely determined, so today we distinguish a multitude of different definitions and understandings of this concept. Stevanović (1986) sees creativity as a way of finding new and original solutions and as a kind of intellectual inventiveness. Plucker, Beghetto and Dow (2004) point out that creativity means the interaction between abilities, processes, and the environment used by an individual or a group to invent something interesting and useful for a social group. Similarly, creativity is explained as a "mental process by which a person creates new ideas or products or combines existing ideas and products in a way that is new to them" (Vlahović-Štetić et al., 2005, p. 133). Amabile (1983) emphasizes that creativity is not just one personality trait but a behavioral characteristic resulting from a particular constellation of characteristics such as personality, cognitive abilities, and social environment (as cited. in Arar & Rački, 2003).

Although no agreement has been reached on a single definition of the concept of creativity, its important features almost always include valuable and inventive ideas or products (Sternberg & Lubart, 1992; Torrance, 1993; Slunjski, 2013; Kunac, 2015). Runco (2014) emphasizes that there are different approaches to the study of creativity which are interdisciplinary and unite behavioral, evolutionary, developmental, cognitive, educational, historical, organizational, economic, psychological, and social approaches. The author also points out that most studies are useful and reliable, but that the creative process has multiple meanings and is extremely hard to define.

Nowadays, creativity has found its place in all areas of human life, including education. Thus, Craft (2010) states that creativity is an essential life skill that should be encouraged through education.

In pedagogical terms, there are two definitions of creativity: it is a synonym for creation, i.e., creating new and original solutions, and a trait or set of traits to be expressed in the act of creation (Kadum, 2011). Creativity is also seen as the creation of ideas that are both new and different, but also appropriate, correct, useful, and valuable (Pušina, 2020).

As can be seen, there are many understandings of the concepts of creativity and creation; however, what they have in common is creating something new and original, giving original ideas, taking other positions, a new way of approaching problems, a successful step into the unknown, openness to experience, perceiving new relationships among phenomena (Kadum, 2011). Stimulating student creativity requires innovation, changing and improving existing ideas, and thinking outside the box (Simel & Gazibara, 2013). Creative work always has the power to release creative energy and encourage class participation (Stevanović, 1986).

In the 1960s and 1970s, Paul E. Torrence showed in many studies that creativity in the classroom could be encouraged in the following ways: by considering unusual questions; imaginative and unusual ideas; by respecting and appreciating ideas; by ensuring the time in which ideas are evaluated; by combining evaluation with causes and consequences (as cited in Bognar, 2012). Encouraging creative activities and creative thinking is one of the important tasks of modern teaching. Creativity in education is seen in turning traditional into creative and open teaching. In such an environment, teaching is based on participants' activities, mutual communication and respect, continuous encouragement, asking questions, assigning tasks to the participants, and evaluating the results achieved. One of the great challenges of contemporary pedagogy is to provide conditions for creative activities from kindergarten to higher education level, making educational institutions places that will prepare students for independent, creative, and active work and help them find their place in society in the future.

"Each human being possesses creative abilities in some activity to a certain extent, and it only takes a certain possibility for them to manifest" (Duraković 1985, p. 25). Although today creativity is associated with many professions, it is still considered that creativity is most often present in art and science (Kyaga et al., 2011). Creativity is very often emphasized as one of the more desirable qualities according to many educational standards, educational policies, and national curricula of most countries of the world. Yet, the importance of artistic areas in teaching is often marginalized. The curricula give priority to STEM activities (mathematics, science, technology). In educational systems, creative potential is encouraged through artistic subjects (Huzjak & Županić-Benić, 2017).

Visual communication knowledge, skills, and abilities are increasingly valued in the world today, and it is crucial to be able to determine the quality of visual messages in a dynamic and media-driven modern environment. Therefore, educational systems should foster the development of visual intelligence, hyper-visual sensibility, visual and artistic competencies, and visual and artistic thinking in children and young people. Contemporary art pedagogy should be able to respond to contemporary challenges; therefore, quality visual art education is a necessity of educational curricula, especially in faculties that educate future preschool and school teachers.

Students develop their visual and artistic abilities spontaneously in interaction with the visual environment in which they live and act, nevertheless, a larger and better part of productive abilities and art appreciation abilities (perception and reception of artworks) should be developed systematically within educational institutions.

Visual Arts university courses need to be modernized, making it necessary to form new strategies within the didactic and methodical framework in terms of the application of modern teaching methods that will allow students to express their creativity. Such activities should be student-centered, and the teacher should intensively encourage students to become active subjects who independently explore and solve the defined art tasks.

In visual arts activities, there are different artistic methods (recomposing, redefining, combining, varying and building) that students use to express themselves creatively (Jakubin, 2000). One of the creative methods of art design is the recomposition. To understand this term, we should first clarify what composition is. Composition in art is the process of putting together and connecting artistic elements into a unique artistic whole according to an individual artistic conception, where the resulting work is also called a composition. According to Jakubin (2000), these factors condition composition in visual arts: concept or idea (the core of the work), art technique (meaning the material used to realize the idea), the size and shape of the surface on which the composition is made, art elements that make up the composition, and art principles (the compositional elements

according to which the art elements are connected). On the other hand, "Recomposition is the process of decomposing a previously created composition in flat or space-plastic design and newly composing the decomposed elements in a completely new way, into a new form, a new visual content" (Jakubin, 2000, p. 136). We can recompose by tearing and cutting the existing artistic forms and decomposing a composition into new artistic compositions (horizontal, vertical, pyramidal, circular, diagonal, or free) and recomposing the existing decomposed surfaces.

Photomontage is a type of art where photographs or their fragments are used to create a collage and achieve recomposition, and to direct the viewer's thoughts towards the newly created composition. Photomontage can be created in two ways. A simpler way involves the creation of an image by gluing, i.e. newspapers or magazine clippings, photographs, and various pieces of paper are glued on a surface thus making a collage. Another, more complex way is combining photos in photographic art, where the images are often digitally processed. The combined surfaces in the new composition create a unique image, and sometimes it is very challenging to tell apart photomontage and real photography. Using the mentioned method of artistic expression, artists explore the world, construct new imaginative and surreal images, and stimulate the mind to think and decipher the visual representations.

Listed and presented art activities realized using the method of recomposition and recomposition with photomontage are useful for students because they help to develop divergent thinking, reasoning, creativity, and creation. Divergent thinking lets students obtain a greater number of different answers to the questions posed, which results in creating new forms. This helps them connect elements that are otherwise considered unrelated. Artistic creativity should be seen as an ability that can be recognized and aroused, developed and understood, and finally realized through quality artistic works.

3. RESEARCH METHODOLOGY

3.1. Objectives
The research *subject* was the Visual Arts activities of students in the Department of Preschool Education and the Department of Teacher Education.

This study aimed to examine whether recomposing as an artistic method would encourage creativity in student artistic expression.

Based on the research aim, we have defined the following research *tasks*:

1. to examine whether there are differences in artistic creativity between student artworks created using recomposition and those created using photomontage

2. to examine whether this kind of artistic expression will stimulate stereotypical and schematic artistic expression in students.

After identifying the research *subject*, *aim,* and *tasks*, we formulated the research *hypothesis*.

H1 It is assumed that students will show a high degree of creativity in works created using photomontage.

H2 It is assumed that recomposition and photomontage will not stimulate stereotypical and schematic artistic expression in students.

3.2. Research Participants

In terms of the influence on the development of students' creativity, research was conducted in the period from 2019 to 2022 among students of Teacher Studies and Early and Preschool Education at the Faculty of Humanities and Social Sciences in Split. 133 female students took part in the research because there were no men among the students of Teacher Studies and Early and Preschool Education. Unfortunately, in the Republic of Croatia, the students in the teacher studies and in the early and preschool education are mostly women, so there were no male students at the study in Split.

3.3. Research procedure and description

The artworks were collected from students during regular classes in visual art education and training courses. During eight academic hours of Visual Arts, students applied recomposition and photomontage while painting. Recomposition was achieved in two ways in student works. In one group, students used two previously created artworks to recompose them in new artworks during four academic hours. In another group, students achieved recomposition using the photomontage technique (during four academic hours).

3.4. Methods

Qualitative and quantitative methodologies were applied in the research. The qualitative methodology was based on the observation and analysis of student artworks. The works were evaluated by the authors of the research (art pedagogues) using the following criteria for assessing the creativity of student artworks:

a) an unusual representation – an original idea,

b) unity in the artistic composition,

c) good technical presentation,

d) successfully combined artistic elements in the new artwork.

According to the above criteria, three groups of student artworks were identified and coded with numbers: 0 – no elements of creativity, 1 – contains elements of creativity, and 2 – creative artwork (Kuščević & Brajčić, 2022).

3.5. Results

Table 1.
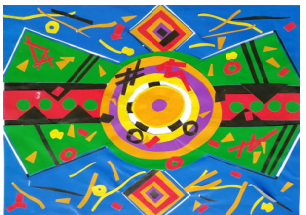*Exemplary coded student artworks – recomposition (using old artworks).*

0 No elements of creativity	1 Contains elements of creativity	2 Creative artwork

Table 2.
Student artistic creativity expressed in recomposing old artworks.

0		1		2		Σ	
f	%	f	%	f	%	f	%
47	65 %	21	29%	4	6%	72	100%

Table 1 and Table 2 show the students' creativity according to the stated assessment criteria in the described methods (coded with 0, 1 and 2). From the presented results, we can determine that almost 65% of the students did not achieve elements of creativity in their works. Elements of creativity were observed in 29% of students, while 6% of artworks represented creative works. When we add up the works that show elements of creativity and those that we evaluated as creative (code 1 and code 2), we conclude that 35% of students made a breakthrough in creative artistic expression, which we consider a high percentage, knowing that divergent opinion is the most difficult to encourage and achieve.

Table 3.
Exemplary coded student artworks – photomontage.

0 No elements of creativity	1 Contains elements of creativity	2 Creative artwork

Table 4.
Student artistic creativity expressed in recomposition with photomontage.

0		1		2		Σ	
f	%	f	%	f	%	f	%
30	49%	22	36%	9	15%	61	100%

In Tables 3 and 4, we can notice that female students were more creative during the creation of art works by photomontage and that the recomposition performed by photomontage provided them with better opportunities to create new art compositions. In the results, we can see that 49% of students did not realize elements of creativity in their works, while elements of creativity were observed in 36% of students' art works, and 15% of students made creative works. In this part of the research, we confirmed the first hypothesis that students would show more creativity in artworks created using photomontage.

Table 5.
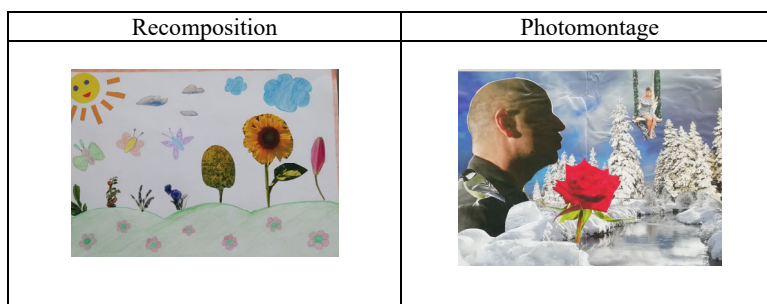*Exemplary stereotypical and schematic student artworks.*

Recomposition	Photomontage

Table 6.
Stereotypes and schemes in student artistic expression.

0		1		Σ	
f	%	f	%	f	%
20	66%	10	34%	30	100

In Tables 5 and 6, Table 6 (Art works without templates and stereotypes are coded 0, while templated and stereotyped works are coded with the number 1). In Table 6, from the results, we can notice that out of 30 works in which there are no elements of creativity, 66% do not show stereotypes and patterns and 34% show them. In the second hypothesis, we assumed that recomposition and photomontage would not lead students to stereotypical and schematic artistic expression.

3.6. Discussion

Recomposition as a way of artwork enables students to organize artwork on new bases, i.e. students in such activities have to think creatively about new ways of connecting and structuring decomposed art and compositional elements. Thus, based on their own knowledge and experience, through creative activity, students come to new artistic knowledge and different artistic results. Creativity is the foundation of the modern concept of upbringing and education, and the development of artistic creativity is a specific art if our goal is to reach creative artistic ideas that will arise because of the affirmation of students' divergent/creative thinking.

It is necessary to develop students' creative thinking because creative thinking improves students' intellectual abilities and abilities to solve problems, which is transferred to external, not only artistic situations, and results in success in various areas of life. During the work, the students were given complete freedom in the artistic creation. Learning, i.e. the acquisition of art knowledge is always an individual experience and an act of each student based on the complex thought processes. Therefore, freedom of expression is essential in art activities, because otherwise motivation is absent, the teaching itself becomes a purpose and takes on formalistic characteristics, which leads to templates in art expression. Creativity in art classes encourages observation and curiosity of students, enables persistence in the formation of personal action ideas and develops initiative in the spirit of research and curiosity. Thus, art education becomes an active learning and the imagination and originality of students are awakened. Learning through problem solving

and inquiring encourages students. In this kind of acquisition of art knowledge, there is a high degree of student responsibility, because with this type of learning students take responsibility for decisions in the process of acquiring knowledge.

In the first research task, we wanted to investigate whether there are differences in artistic creativity between the artistic works of students that were created using recomposition and photomontage. In doing so, we started from the hypothesis that students will show a great deal of creativity in works created using photomontage. The first group of artworks which was formed during 4 teaching hours with 72 participants created the artworks using the method of recomposition. During the art activities, students analyzed shapes, colors, sizes, and surfaces and completely recomposed two old artworks. The creation of new art compositions enabled the dynamic restructuring of existing art content. While observing the artworks of the students and the work process, we noticed that the students approached the creation of new paintings with interest and motivation, mainly using the collage of previous works. The students themselves chose which old works of art they would recompose and create a new composition from. Playing with ideas and materials, the students tried to create a new abstract composition. Almost all students finished their artworks within the stipulated time. By analyzing the artworks, we determined that the artworks were of different artistic qualities.

The second group of artworks was created using the method of recomposition - photomontage. Examples of artworks according to the criteria can be seen in table 3. 61 female students participated in the work, and the artworks were created during 4 teaching hours. In this part of the research the respondents gladly collaborated and created their art compositions with interest. They used photos from different magazines and collage paper. A dose of humor was observed in one part of the artworks. Students showed greater creativity in photomontage recomposition. We determined that our first hypothesis has been confirmed and we can conclude that artistic expression is a human need connected to the fields of innovation and creativity (Bogataj & Rant, 2021).

In the second research task, we wanted to examine whether this way of artistic expression will lead to a stereotypical and schematic artistic expression of students. In the second hypothesis, we assumed that the recomposition and photomontage would not lead students to stereotypical and schematic artistic expression. We can see that the students to a greater extent (66%) did not apply the template and the stereotypical solution in artistic expression, thus confirming our second hypothesis. The departure from templates and stereotypes can be attributed to greater student motivation during work and a certain dose of humor observed in student works. The students made a creative departure from the usual way of thinking and produced artistic quality works according to the described research criteria.

Creativity presupposes human freedom (Piirto, 2004), and the freedom to think and create means a society with freedom of thought and action. Free societies allow personal development. Artistic creation is a possible form of affirmation of personal freedom. That is why expression in visual arts as a form of artistic expression presupposes creative freedom of expression without schemes and stereotypes in artistic representations.

Schemes, clichés, or stereotypes are plastic or wooden aids, that enable different people to make the same artworks. Using schemes and stereotypes in visual arts presupposes a lack of involvement, an impersonal and unimaginative artistic expression that does not require thinking and prevents the creator from trying to perceive and express something new.

Schemes and stereotypes in visual arts expression have an imitative and reproductive character, are considered undesirable, and prevent artistic creativity. They do not allow innovation and improvisation, essential in achieving creativity. Individuals who are afraid of developing personal creativity resort to this way of artistic expression, which leads to the lack of creator's originality and individuality. Since creativity is one of the essential human characteristics, implying freedom from role models, it is important for personal growth and development, but also for the successful development of many social activities.

4. FUTURE RESEARCH DIRECTIONS

Future research could be focused on the inclusion of more creative art methods of expression in the art classes with a greater number of students' art activities, and long-term results and psychological well-being of students could be monitored.

The presented art methods of recomposition and recomposition with photomontage could be used during art activities with children and young people of all ages, and the development of artistic creativity could be monitored through the analysis of artworks. In future research, perhaps a larger number of students from different Pedagogical Faculties in the Republic of Croatia, who are engaged in raising children of preschool and early school age, could be included.

5. CONCLUSION

Creativity, one of the extremely important human qualities, is the ability to create new ideas, inventions or artistic creations (Vukšić, 2020). It is emphasized that creativity is one of the key abilities in the process of training an individual for life in the 21st century (Jukić & Knezović, 2022). Today, creativity is perceived as an important component of life that enables solving various personal and professional problems (Lubart, Zenasni, & Barbot, 2013). Visual art education affects the affective and cognitive development of young people, and also provides an excellent basis for encouraging creativity.

Encouraging awareness of the importance of creativity is particularly important in higher education circles, and especially important are the ways in which creativity can be stimulated in specific teaching courses by devising artistic work methods.

Contemporary didactic-methodical thinking emphasizes the need for the development of modern art teaching and the use of modern teaching methods.

In the visual-art problematic context, in complex and demanding art processes, students were offered a greater degree of freedom in art activities in terms of imagination and combination when creating artworks, using the art method of recomposition during art creation. The offered art materials (old works, collages from magazines) were a good stimulus for awakening a series of ideas and unusual imaginative art combinations. We expected that the student works created using the method of recomposition and recomposition-photomontage would be more creative, given that this method enables the manipulation of ideas and the creation of unusual visual representations.

A certain number of student works with elements of creativity and creative works indicate that student creativity was initiated, but we believe that this method of artwork could better encourage students to express themselves creatively. Templates and stereotypes were observed in 34% of student works, which indicates that a greater number of female students were able to think creatively and create interesting new artistic compositions.

Creativity in teaching should be encouraged whenever possible because creativity plays a significant role in the upbringing and education of creative, innovative, and capable students who will be able to successfully apply their artistic creativity in working with children in the lower grades of primary school and in early preschool education.

The application of the mentioned artwork methods (recomposition and photomontage) resulted in creative works of students, therefore we determined that "in the modern system of upbringing and education, the primary goal and task of art education lies in nurturing productive abilities and their creative expression" (Zečević, 2020, p. 84). The described artistic methods influence artistic creativity and can be applied in a wider scope of artistic activities with students. We hope that the described methods of art design will find their place in the higher education systems.

REFERENCES

Arar, Lj. & Rački, Ž. (2003). Priroda kreativnosti [The nature of creativity]. *Psihologijske teme, 12*(1), 3-22. Retrieved from https://hrcak.srce.hr/12733

Bogataj, & Rant, A. (2021). Neobavezni izborni predmet »umjetnost« [Optional Subject "Art"]. *Varaždinski učitelj-digitalni stručni časopis za odgoj i obrazovanje, 4*(7), 283-293. Retrieved from https://hrcak.srce.hr/262121

Bognar, L. (2012). Kreativnost u nastavi [Creativity in teaching]. *Napredak*, *153*(1), 9-20.

Craft, A. (2010). *Creativity and education futures: learning in a digital age*. Trentham: Stoke-on-Trent.

Duh, Matjaž, et al. (2016). Nivo likovno-kreativnog razvoja u različitim programima osnovnoškolskog obrazovanja [The Level of Artistic and Creative Development in Different Primary School Education Programs]. *Školski vjesnik*, *65*, themed issue, 49-62. Retrieved from: https://hrcak.srce.hr/160075

Duraković, M. (1985). *Razvijanje stvaralačkih sposobnosti u problemsko-kreativnoj nastavi* [Developing Creative Abilities in Problem-creative Teaching]. Pula: Istarska naklada.

Finci, P. (2006). *Priroda umjetnosti* [The Nature of Art]. Zagreb: Antibarbarus.

Griffiths, M. (2014). Encouraging Imagination and Creativity in the Teaching Profession. *European Educational Research Journal*, *13*(1), 379-392.

Huzjak, M. & Županić Benić, M. (2017). Mjerenje kreativnosti u metodici likovne kulture [Measuring Creativity in the Methodology of Visual Arts]. *Croatian Journal of Education, 19*(Sp. Ed. 3), 43-59. https://doi.org/10.15516/cje.v19i0.2716

Jukić, T. i Knezović, A. (2022). Kreativnost u nastavi engleskoga jezika: (samo)procjene studenata i učitelja [Creativity in English Language Teaching: (self) Assessments of Students and Teachers]. *Acta Iadertina, 19*(1), 7-33. https://doi.org/10.15291/ai.3876

Jakubin, M. (2000). *Likovni jezik i likovne tehnike* [Art Language and Art Techniques]. Zagreb: Educa.

Kadum,V. (2011). Kreativnost u nastavi matematike [Creativity in Teaching Mathematics]. *Metodički obzori, 6* (2011)3, 165-174.

Kragić, B. (Eds.). (2023, June). Hrvatska enciklopedija [Croatian Encyclopedia]. Retrieved from https://www.enciklopedija.hr/umjetnost

Kunac, S. (2015). Kreativnost i pedagogija [Creativity and Pedagogy]. *Napredak*, *156* (4), 423-446.

Kuščević D. & Brajčić, M. (2022). Surrealist Artworks as a Stimulus for Student Artistic Expression. *European Journal of Education (Bucureşti)*, *5* (2), 84-101.

Kyaga, S., Lichtenstein, P., Boman, M., Hultman, C., Långström, N. & Landén, M. (2011). Creativity and mental disorder: Family study of 300 000 people with severe mental disorder. *British Journal of Psychiatry*, *199*(5), 373-379. doi:10.1192/bjp.bp.110.085316

Lubart, T., Zenasni F. & Barbot, B. (2013). Creative Potential and Its Measurement. *International Journal for Talent Development and Creativity*, *1*(2), 41-50.

Petz, B. et al. (1992). *Psihologijski rječnik* [Psychological dictionary]. Zagreb: Prosvjeta.

Piirto J. (2004). *Understanding Creativity.* Scottsdale, Arizona: Great Potential Press Inc.

Plucker, J., Beghetto, R. & Dow, G. (2004). Why Isn't Creativity More Important to Educational Psychologists? Potential, Pitfalls, and Future Directions in Creativity Research. *Educational Psychologist*, *39*(2), 83-96.

Pušina, A. (2020). Ljudska kreativnost: psihologijski modeli [Human Creativity: Psychological Models]. Filozofski fakultet Univerziteta u Sarajevu. Retrieved from https://www.researchgate.net/profile/AmirPusina/publication/339202094_Ljudska-Kreativnost-psihologijskimodeli/links/5e43dfff92851c7f7f30f6c1

Rukavina, K. (2009). Istina u umjetnosti – Refleksije o spoznajnim aspektima vizualne umjetnosti [Truth in Art - Reflections on Cognitive Aspects of Visual Art]. *Filozofska istraživanja*, *115*, HFD.

Runco, M. A. (2014). *Creativity: Theories and Thems: Research, Development and Practice.* SAD: Torrance Centar for Creativity and Talent Development.

Simel, S. & Gazibara, S. (2013). Kreativnost u nastavi Hrvatskog jezika [Creativity in the Teaching of the Croatian language]. *Život i škola : časopis za teoriju i praksu odgoja i obrazovanja, 1*(29), 188-204.

Slunjski, E. (2013). *Kako pomoći djetetu da (p)ostane kreativno i da se izražava jezikom umjetnosti, priručnik za roditelje, odgajatelje i učenike* [How to Help a Child to (P)remain Creative and to Express Himself in the Language of Art, a Manual for Parents, Educators and Students]. Zagreb: Element.

Srića, V. (2003). *Kako postati pun ideja: menadžeri i kreativnost* [How to Become Full of Ideas: Managers and Creativity]. Zagreb: M.E.P. Consult.

Sternberg, R. J. & Lubart, T. I. (1992). Creativity: Its Nature and Assessment. *School Psychology International*, *13*(3), 243-253.

Stevanović, M. (1986). *Kreativnost nastavnika i učenika u nastavi* [Creativity of Teachers and Students in Class]. Pula: Istarska naklada.

Stoll, L. & Fink, D. (2000). *Mijenjajmo naše škole: kako unaprijediti djelotvornost i kvalitetu škola* [Let's Change our Schools: How to Improve the Effectiveness and Quality of Schools]. Zagreb: Educa.

Štalekar, V. (2014). O umjetnosti i psihoterapiji [About Art and Psychotherapy]. *Socijalna Psihijatrija*, *42*(3), 180-189.

Tomljenović, Z. (2018). Influence of an interactive approach to learning and teaching on development of creativity in visual arts education. *CEPS Journal*, *5*(2018), 73-93.

Torrance, E. P. (1993). Understanding creativity: where to start?. *Psychological Inquiry*, *4*(3), 232-234.

Vlahović-Štetić, V., Vizek Vidović, V., Arambašić, L. & Vojnović, N. (2005). *Daroviti učenici: teorijski pristup i primjena u školi* [Gifted Students: Theoretical Approach and Application in School]. Zagreb: Institut za društvena istraživanja, Centar za istraživanja i razvoj obrazovanja.

Vukšić, N. (2020). Kreativnost i mentalno zdravlje [Creativity and mental health]. *Psychē, 3*(1), 36-45. Retrieved from: https://hrcak.srce.hr/267810

Zečević, R. (2020). Kreativnost kao sastavni dio nastave likovne kulture [Creativity as an Integral Part of Art Education]. *Magistra Iadertina, 15*(1), 75-86. Retrieved from https://hrcak.srce.hr/249856.

AUTHORS' INFORMATION

Full name: Marija Brajčić
Institutional affiliation: Associate professor
Institutional address: Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia
E-mail address: mbrajcic@ffst.hr
Short biographical sketch: Marija Brajčić is an associate professor at the Faculty of Humanities and Social Sciences at the University of Split, Croatia. He teaches at the Department of Preschool

Education and Teacher's Studies. She was the Head of the Department of Preschool Education for a number of years. During her scientific work, she published over fifty scientific papers in reputable international journals and three books in the field of Fine Arts and Art Education. Her scientific interest is also Cultural Heritage and the Development of Artistic Expression. She is a member of editorial boards in journals and several conferences editorial boards. She has been cited many times in scientific journals in the country and abroad. In her scientific work in the field of education, he deals with preschool education and primary education. He cooperates with colleagues from his country and the world.

Full name: Dubravka Kuščević
Institutional affiliation: Assistant professor
Institutional address: Faculty of Humanities and Social Sciences, Poljička cesta 35, 21000 Split, Croatia
E-mail address: kuscevic@ffst.hr
Short biographical sketch: Dubravka Kuščević is an assistant professor at the Faculty of Humanities and Social Sciences at the University of Split, Croatia. He teaches at the Department of Preschool Education and Teacher's Studies. Investigates and publishes scientific and professional papers in the field of Cultural Heritage, Fine Arts and Visual Design methodology, and out of these areas individually and co-authors published sixty five papers and one book. She has been cited many times in scientific journals in the country and abroad. In his scientific work in the field of education, he deals with preschool education and primary education. He cooperates with colleagues from his country and the world.