CIVITAS EDUCATIONIS.
EDUCATION, POLITICS AND CULTURE
Rivista semestrale

Ambiti di interesse e finalità
Civitas educationis. Education, Politics and Culture è una rivista internazionale peer-reviewed che promuove la riflessione e la discussione sul legame fra educazione e politica, intesa come dimensione fondamentale dell'esistenza umana.
Tale legame ha caratterizzato il pensiero e le pratiche educative occidentali sin dai tempi degli antichi greci, così come testimonia il nesso *paideia-polis*.
La rivista vuole essere un'agorà in cui sia possibile indagare questo nesso da diverse prospettive e attraverso contributi teorici e ricerche empiriche che focalizzino l'attenzione sulle seguenti aree tematiche:

Sistemi formativi e sistemi politici;
Educazione e diritti umani;
Educazione alla pace;
Educazione alla cittadinanza democratica;
Educazione e differenze;
Educazione e dialogo interreligioso;
Educazione e inclusione sociale;
Educazione, globalizzazione e democrazia;
Educazione e cultura digitale;
Educazione ed ecologia.

Questa rivista adotta una procedura di referaggio a doppio cieco.

Aims and scope
Civitas educationis. Education, Politics and Culture is an international peer-reviewed journal and aims at promoting reflection and discussion on the link between education and politics, as a fundamental dimension of human existence.
That link has been characterizing western educational thinking and practices since the time of the ancient Greeks with the bond between *paideia* and *polis*.
The journal intends to be an agora where it is possible to investigate this topic from different perspectives, with both theoretical contributions and empirical research, including within its scope topics such as:

Educational systems and political systems;
Education and human rights;
Peace education;
Education and citizenship;
Education and differences;
Education and interfaith dialogue;
Education and social inclusion;
Education, globalization and democracy;
Education and digital culture;
Education and ecology.

This journal uses double blind review.

Founder:
Elisa Frauenfelder

Editor-in-chief:
Enricomaria Corbi

Editorial Advisory Board:
Pascal Perillo, Stefano Oliverio, Daniela Manno, Fabrizio Chello

Coordinator of the Scientific Committee:
Margherita Musello, Fabrizio Manuel Sirignano

Scientific Committee:
Massimo Baldacci (Università degli Studi di Urbino "Carlo Bo"), Gert J.J. Biesta (Brunel University London), Franco Cambi (Università degli Studi di Firenze), Enricomaria Corbi (Università degli Studi Suor Orsola Benincasa – Napoli), Michele Corsi (Università degli Studi di Macerata), Lucio d'Alessandro (Università degli Studi Suor Orsola Benincasa – Napoli), Luigi d'Alonzo (Università Cattolica del Sacro Cuore), Ornella De Sanctis (Università degli Studi Suor Orsola Benincasa – Napoli), Franco Frabboni (Università di Bologna), Elisa Frauenfelder (Università degli Studi Suor Orsola Benincasa – Napoli), Janette Friedrich (Université de Genève), Jen Glaser (Hebrew University of Jerusalem), Larry Hickman (Southern Illinois University Carbondale), David Kennedy (Mont Claire University), Walter Omar Kohan (Universidade de Estado de Rio de Janeiro), Cosimo Laneve (Università di Bari), Umberto Margiotta (Università Ca' Foscari Venezia), Giuliano Minichiello (Università degli Studi di Salerno), Marco Eduardo Murueta (Università Nazionale Autonoma del Messico), Margherita Musello (Università degli Studi Suor Orsola Benincasa – Napoli), Pascal Perillo (Università degli Studi Suor Orsola Benincasa – Napoli); Vincenzo Sarracino (Università degli Studi Suor Orsola Benincasa – Napoli), Marie-Noëlle Schurmans (Université de Genève), Fabrizio Manuel Sirignano (Università degli Studi Suor Orsola Benincasa – Napoli), Giancarla Sola (Università degli Studi di Genova), Maura Striano (Università degli Studi di Napoli "Federico II"), Natascia Villani (Università degli Studi Suor Orsola Benincasa – Napoli), Carla Xodo (Università degli Studi di Padova), Rupert Wegerif (University of Exeter)

Web site: http://www.civitaseducationis.eu
e-mail: civitas.educationis@unisob.na.it

UNIVERSITÀ DEGLI STUDI
SUOR ORSOLA
BENINCASA
FACOLTÀ DI
SCIENZE
DELLA FORMAZIONE

care
Centro di Ateneo per la Ricerca Educativa
e per l'alta formazione degli insegnanti e degli educatori

Civitas educationis

EDUCATION, POLITICS AND CULTURE

Anno VI
Numero 1
Giugno 2017

MIMESIS

SUOR ORSOLA
UNIVERSITY PRESS

Iscrizione al registro operatori della comunicazione R.O.C. n. 10757
Direttore responsabile: Arturo Lando

Pubblicazione semestrale: abbonamento annuale (due numeri): € 36,00

Per gli ordini e gli abbonamenti rivolgersi a:
ordini@mimesisedizioni.it
L'acquisto avviene per bonifico intestato a:
MIM Edizioni Srl, Via Monfalcone 17/19
20099 - Sesto San Giovanni (MI)
Unicredit Banca - Milano
IBAN: IT 59 B 02008 01634 000101289368
BIC/SWIFT: UNCRITM1234

Università degli Studi Suor Orsola Benincasa, via Suor Orsola 10, 80135 Napoli
Phone: +39 081 2522251; e-mail: civitas.educationis@unisob.na.it

MIMESIS EDIZIONI (Milano – Udine)
www.mimesisedizioni.it
mimesis@mimesisedizioni.it

Isbn: 9788857543222
Issn: 2280-6865

© 2017 – MIM EDIZIONI SRL
Via Monfalcone, 17/19 – 20099
Sesto San Giovanni (MI)
Phone: +39 02 24861657 / 24416383
Fax: +39 02 89403935

Sono rigorosamente vietati la riproduzione, la traduzione, l'adattamento anche parziale o per estratti, per qualsiasi uso, o per qualunque mezzo effettuati, compresi la copia fotostatica, il microfilm, la memorizzazione elettronica, senza la preventiva autorizzazione scritta della casa editrice. Ogni abuso sarà perseguito a norma di legge.

Table of contents – Indice

Enricomaria Corbi
Editorial – We Have Never Been Modern: Educational Reflections on a Recent Debate 7
Editoriale – Non siamo mai stati moderni: considerazioni pedagogiche su un recente dibattito 11

SYMPOSIUM
Education, Technology and Democracy: Can Internet-Mediated Education Prepare the Ground for a Future Global Democracy?

Rupert Wegerif
Introduction. Education, Technology and Democracy: Can Internet-Mediated Education Prepare the Ground for a Future Global Democracy? 17

Fedela Feldia Loperfido, Giuseppe Ritella
A Blended Learning Course as a Context to Support the Democratic Expression of the Self 37

Michael Hogan, Tony Hall, Owen Harney
Collective Intelligence Design and a New Politics of System Change 51

Giuseppe Ritella
Open Educational Resources: an Opportunity for Democratic Education? 79

Raluca Judele, Armin Weinberger
Adaptive Signposts out of the Echo Chamber: Enhancing Argumentation in Social Networks 95

Rupert Wegerif, Jonathan Doney, Ian Jamison
Designing Education to Promote Global Dialogue: Lessons from Generation Global – a Project of the Tony Blair Institute for Global Change 113

ESSAYS – SAGGI

Mariateresa Muraca
Generare sapere *dalla* differenza coloniale. Orizzonti pedagogici decoloniali 133

Sara Nosari
Creativity for Community. The Ethical Character of the Creative Person 151

BOOK REVIEWS – RECENSIONI

Martina Ercolano
Rossi, B., *Genitori Competenti*,
Lecce-Brescia: Pensa MultiMedia, 2015 165

Marcello Ostinelli
Ascenzi, A., & Sani, R., *Tra disciplinamento sociale ed educazione alla cittadinanza. L'insegnamento dei Diritti e Doveri nelle scuole dell'Italia unita (1861-1900)*, Macerata: Edizioni Università di Macerata, 2016 171

Maria Romano
Marone, F. (a cura di), *Che genere di cittadinanza? Percorsi di educazione ed emancipazione femminile tra passato, presente e futuro*, Napoli: Liguori Editore, 2012 175

Creativity for Community. The Ethical Character of the Creative Person

Sara Nosari*

Abstract

Person has an extraordinary capability to create. This capability is a resource for the community. However, what is creativity? Creativity can be interpreted instrumentally or assertively. Person makes an instrumental use of creative capability when he/she disassembles and reassembles the experience of reality, exploiting its implied possibilities. The assertive use, instead, involves person in the creation of an 'other' order. Thanks to this meaning, person represents the existence as it could be lived and acts to realize it. The sense must be lived as an essential and inexhaustible commitment. This use shows then an ethical character: the direction involves the responsibility of everyone in the change of a common destiny. Starting from the discussion on the possible actions of the creative person, the paper will recognize the community as one of his/her more meaningful expressions. As such, community becomes commitment and promise for an educational process interested in a change according to human direction.

Keywords: *change; value; judgement; responsibility.*

1. A pending issue

Person has an extraordinary capability to create. This capability is an indispensable resource for the community. Creativity is, in fact, one of the main causes of change and, consequently, one of the principal factors of building and transformation of community life.

It seems that creativity has to be recognized as the "central source of meaning" (Csikszentmihalyi, 1996: 1): as such, it is the real and urgent need for the 21st century to solve today's pressing problems (social, economic, environmental,…): the creative action advances in any direction and everything seems to be open to having a creative version.

However, before recognizing creativity as a resource for the community and before planning educational actions for its development, it is necessary to face two pending issues: 'what is creativity?' 'What does it mean?'

* University of Torino (Italy).

Creativity poses these questions because it has a semantic field that is so broad to become ambiguous and sometimes contradictory: it "is in fact an important and fascinating topic of study, but difficult to define." (Runco, 2007: XI) It may be synonymous with fantasy or imagination; it is often synonymous with novelty as well as with divergence or productivity; it is synonymous with personality, originality and freedom; other times, it is synonymous with ingenuousness and oddness, strategy and innovation; with improvisation and spontaneity; it may also be synonymous with disobedience or transgression. Each synonymous stages a different order of creativity, different conditions and different proposals.

What is creativity? is not a pointless, unnecessary or marginal issue. In fact, the question indicates a priority. If the position on creativity is not evident, the slogans 'be creative' or 'think creative', 'creative mind' or 'creative education' have no real meaning and, above all, they cannot be truly effective; likewise, it is difficult to establish 'how to be or become creative' (or how to write, draw, design, cook … *creatively*).

Furthermore, many others questions depend on this original problem: is creativity an innate capability? Is it acquirable and teachable? Can creativity involve everybody or just a select few? If creativity involves just a select few, who are the selected? And why?

The question 'what is creativity?' is therefore a critical issue: without a definition, creativity goes "drifting" (Cinque, 2010: 27), because it can be *indifferently* undervalued or overestimated, ignored or evoked. If we don't define creativity, if we don't start from a clear definition, all could be or become creative, namely nothing will be or become *really* creative.

Unavoidably, this theoretical *approximation* causes confusion and the confusion produces *disorientation*.

> Creativity—points out Ken Robinson—is sometimes associated with free expression, which is partly why some people worry about creativity in education. Critics think of children running wild and knocking down the furniture rather than getting on with serious work. Being creative does usually involve playing with ideas and having fun, enjoyment and imagination. But creativity is also about working in a highly focused way on ideas and projects, crafting them into their best form and making critical judgements along the way about which work best and why. In every discipline, creativity also draws on skill, knowledge and control. It's not only about letting go, it's about holding on. (Robinson, 2011: 15)

It is necessary to define creativity. It is needful to understand the creative process. It is indispensable to identify the theoretical condition which creativity depends on. It is a *practical* need: the consequences of creative actions necessarily follow the idea of creativity. The *question of the definition* of creativity turns out to be a *question of the direction* of change.

As creativity is involved in the change, the present study will start from the change, focusing its attention on possible lines of process.

2. Two different changes

Change happens according to two different lines of process: the 'natural' line and the 'historical' one. The first one happens in a predetermined way so that everything can be anticipated, controlled and verified: this change follows a sequence that has an irreversible direction and a final deadline. The second one is the line of a process that cannot be anticipated, controlled or verified because it is actually built by human capacity to act as 'principle of change'.

Each one of these two lines tells a story that meets the past, the present and the future. Each one, however, tells two different ways of living and interpreting life. The first way may be represented by the story of a violet; the second one, by the story of Violet.

The story of a violet

The story of a violet starts in a small vase, which embellishes the terrace of a pretty house with a garden (the story could also start in an open wood or in a meadow). In autumn, a purple flower seed was planted in that small vase. During the winter, the rain (alternatively the little girl who lived in that pretty house) wet the earth in the vase.

In the spring, a small bud began to sprout. The rain and then the sun (as well as the little girl's care) nurtured the sprout and it became a beautiful flower, whose petals were the magical synthesis of red and blue. Precision had regulated the process from the seed to the flower, staging the beauty of the colour and the perfection of shape.

In the summer, the seed capsules became mature and the seeds explosively shot out several centimeters away from the vase. The flower perfumed for few more weeks. Then, in late summer, it withered. But, a seed of that violet took root in the garden of the pretty house. The life of the flower had gone from a seed and had gone back to being a seed.

This story, which enchants because of its beauty and perfection, tells a process that takes place according to a 'natural' order: birth, growth and death mark the becoming of the change. According to this order, changes are innate and predetermined, happen necessarily and cannot not happen. Each violet changes following this sequence: it is impossible to exchange the sequence order. No violet can change in another way. A violet will become a violet, just like a fish will become a fish, a lion will become a lion, a panther will become and act as a panther.

> Beasts of prey have no history. A panther can indeed have a biography and a colony of termites perhaps even State Annals, but they do not have history in the great distinguishing sense which permits us to speak of human history as 'world history'. A life of prey yields no history. Man has acquired history by entering fundamentally on something that would be found to appear to the beast of prey as senseless and grotesque—namely, on responsibility, and thus on becoming a person with a relation to the truth. Hence it

> has become impossible to comprehend man from the standpoint of biology alone. 'History' is not the consequence of conquests of power and actions of power but the context of the responsibilities of power in time. (Buber, 2002: 85)

The causal order of this kind of change doesn't admit suspensions, abstentions or deviations: every violet is part of a sequence of change that starts and finishes with a purple flower.

The story of Violet

The story of Violet bears some resemblance to that of a violet. Just like the flower, Violet follows a causal order of change. In this order, Violet is part of the sequence of change. As 'part', she is the effect of previous causes and, at the same time, the cause of successive effects. As 'part' of change, she is the result of the combination of different changes; but Violet is much richer than a violet. It is not simply a question of quantity. It is not even a question of complexity. Between the little girl and the purple flower there is not simply a difference of degree: 'more' or 'less' are not measures able to explain the authentic condition of human being. No forecast is able to anticipate who Violet will become. 'Who the little girl is' and 'who she will be' are not the predictable consequence of predetermined or determinable causes.

This unpredictability doesn't concern the weakness of knowledge or the inadequacy of tools; it is not even the consequence of person's limits; it doesn't mean imperfection, inadequacy, shortcoming. The unpredictability is the original sign of the unfinishedness that, according to Paulo Freire, is essential to human condition:

> Whenever there is a life, there is unfinishedness, though only among women and men it is possible to speak of an awareness of unfinishedness. […] Human life takes on a specific qualitative difference in relation to animal life. Animals, for example, operate in given dimensions of space, confined in some case, unrestricted in others, in which they develop 'affective' boundaries necessary for their survival, growth, and development. The invention of 'existence' necessarily involves the emergence of language, culture, and communication at level of complexity much greater than that which obtains at the level of survival, self-defence, and self-conservation. What makes men and women ethical is their capacity to 'spiritualize' the world, to make it either beautiful and ugly. Their capacity to intervene, to compare, to judge, to decide, to choose, to desist makes them capable of acts of greatness, of dignity, and at the same time, of the unthinkable in terms of indignity. (Freire, 2001: 52)

Violet is not simply as she is. No one is simply as he/she is: it would be wrong to reduce a person to some components, to a position, to a function.

There is not a generic identity that can comprehend all persons; there is not a preexisting condition that can anticipate and determine the factors

of Violet's fulfillment. The unfinishedness is not even a matter of a greater chance of choice. If it is not possible to find out who Violet will become, it is not due to the fact that the girl can choose from many different possible fulfillments.

The unfinishedness is the characteristic of a being that has the power to act as 'principle of change'. As principle of change, Violet is able to take action: her action is not simply the effect of previous causes; as principle of change, the little girl—like everyone—has the power to initiate changes that would not have been possible otherwise; as principle of change, she aspires to achieve goals that do not belong to the 'order of things', where things are *straightforwardly* as they are.

> Between us and the things as they are—affirms George Bateson reflecting on the character of 'living beings' in comparison with 'things as they are'—there is a creative filter. *Our organs* of *sense* will admit nothing and report only what makes *sense*. *The creative filter between us and the world, is always and inevitably there*. *This it is to be both creature and creator*. This the poet knows much better than the biologist. (Bateson, 1991: 264)

Violet and everyone are and act as *person* (Mencarelli, 1972; Pieretti, 1987), namely as *principle of change*: they are able to plan and realize change according to an unforeseeable order, *unforeseeable* because they have the capability to think of the world as it could be and become. It is thanks to that capability that Violet can be creative. And everyone else with Violet.

3. The creative capability

With thoughts and actions,

> we insert ourselves into the human world, and this insertion is like a second birth, in which we confirm and take upon ourselves the naked fact of our original physical appearance. This insertion—Hannah Arendt suggests—is not forced upon us by necessity, like labor, and is not prompted by utility, like work. It may be simulated by the presence of others whose company we may wish to join, but it is never conditioned by them; its impulse springs from the beginning which come into the world when we were born and to which we respond by beginning something new on our own initiative. To act, in its most general sense, means to take an initiative […]. Because they are *initium*, newcomers and beginners by virtue of birth, men take initiative, are prompted into action. [*Initium*] *ergo ut essert, creates est homo, ante quem nullus fuit* ('that there be a beginning, man was created before whom there was nobody'), said Augustine in his political philosophy. This beginning is not the same as the beginning of the world; it is not the beginning of something but of somebody, who is a beginner himself. […] It is in the na-

> ture of beginning that something new is started which cannot be expected from whatever may have happened before. (Arendt, 1998: 176)

Person can create as he/she is able to be the beginning of change: he/she is able to suspend the order of becoming, to look at existence as it could be, to edit 'new' spaces of action, drawing wider boundaries and further directions (Bertin & Contini, 2004).

Person can be creative because he/she shows extraordinary analysis, synthesis and judgment skills, thanks to which he/she transforms reality giving new perspectives. Rooted in the experience, the person is able to glimpse at unexpressed possibilities that he/she decides to compose giving rise to new experiences and new products that never existed before. But person is able to glimpse at unexpressed possibilities of experience because he/she is characterized by the ability to question (Struyker Boudier, 1988); this ability, that influences the relationship between person and the world, is nourished by an essential and original aspiration: person wishes to challenge and go beyond the limits he/she comes across.

Depending on the character of question and the implied aspiration, the creative power included in these capabilities can be interpreted in two different ways: instrumentally and assertively. Creativity is, in fact, characterized by this "polarity" (Melucci, 1994). Person, beginning change, can play two different roles: he/she can be a changing maker or a changing author (Bazzocchi, 2004).

The instrumental creativity

Person makes instrumental use of his/her creative capability when he/she poses questions according to economic criteria (namely, measures essentially quantitative): usefulness, functionality, productivity, efficiency, effectiveness, marketability. Starting from these measures, person disassembles and reassembles the experience of reality, exploiting the possibilities that guarantee new uses and better efficaciousness. Involved in giving new and better forms to reality ('new and better' in the sense of more efficient and effective), the person chooses the possibilities that optimize and amplify the change in progress[1].

Through this kind of transformation, person accomplishes reality by creating something starting from factors that already exist, although not yet synthetized.

This instrumental creativity is then explained as the research, the discovery and the utilization of efficient and useful devices; as such, it designs and acts like a strategy, in order to find different types of solutions and to produce an unlimited number of novelties (Csikszentmihalyi, 1996).

1 This interpretative line of creative capabilities is well represented by the Theory of Investment of Creativity: "The investment theory of creativity is a confluence theory according to which creative people are those who are willing and able to 'buy low and sell high' in the realm of ideas" (Sternberg, 2006: 87).

According to this interpretative line, creativity is an inexhaustible resource, that allows to continuously overcome the results previously obtained, and acts like the practice of particular functions of thought (Gardner, 1993): it is possible to identify factors of creativity that educational processes can exercise and develop.

As a *changing maker*, person is called upon to improve the creative action searching for new solutions for an unlimited development (Florida, 2005).

The assertive creativity

The assertive use of this capability, instead, involves person in the creation of an 'other' order, not implicit in the 'natural' order of things. In this interpretative line, person wonders about the reasons why it is worth acting and operating. By creating, his/her action edits different existential spaces where change becomes a "narrative story" (Marà, 2004). Person is in fact able to create a "general order" where change is transformed in a "direction of sense:" according to this use, change isn't just the result of different combinations as it becomes the space where person acts in the name of the idea of existence that the person his/herself recognizes and believes in (Nosari, 2010).

The task of this use of creativity is not functional or productive, but representative.

> Humanity exits in the plural mode. Which means that any legitimate form of universality must always […] find its equivalent plurality. The creative tension between the universal and the plural ensures that the task is an endless one, a work of appropriation and disappropriation. (Ricœur, 2006: XX)

This task engages person in the definition of a direction (namely, an ultimate end) that is necessarily an indication of sense and of value. The creative process, in fact, requires a difference that distinguishes what affirms the human sense from what denies it. It is not possible regardless of a difference of value because only a difference of value can justify person's creative action and give a reason for the change.

The assertive use of creativity shows the ability to think up ultimate aims in order to create a 'human' world, a world where all factors of existence are linked and included in a unitary narration that reveals orientation measured on a having to be. The question implicit in the assertive creativity "is then an historical, that means, a fate-full question" (Heidegger, 2003: 41).

As a *changing author*, person is therefore called upon to represent faithfully and authentically the direction in which he/she recognizes him/herself.

4. The ethical character

In agreement with Ken Robinson's comment, it can be stated that

> creativity is not only about generating ideas; it involves making judgements about them. The process includes elaborating on the initial ideas, testing and refining them and even rejecting them, in favour of others that emerge during the process. Sometimes creative works arrive in the world more or less fully formed and need no further work. […] Evaluating which ideas work and which don't, involves judgement and critical thinking. This can happen throughout the creative process and can involve standing back in quiet reflection. Evaluation can be individual or shared, involve instant judgement or long-time testing. (Robinson, 2011: 33)

However, if it is true that 'creativity is a process of having ideas that have value', if it is true that the creative action involves necessarily a judgment, it is equally true that credibility and incidence of judgment depend on the reference criterion.

Following Paul Ricœur's lecture, it possible to distinguish four kinds of judgment:

> First, in a weak sense, to judge is to opine. However, an opinion is expressed about something. In a slightly stronger sense, to judge is to value, to assess. In this way, a hierarchical element is introduced, expressing a preference, an evaluation, an approbation. A third degree of force expresses the encounter between the subjective and the objective sides of judgment. Objective side: someone takes a proposition as true, good, just, legal; subjective side: he subscribes to it. Finally, at a deeper level […], judgment proceeds from the conjunction between understanding and will. The understanding that considers the true and the false—the will that decides. In this way we have reached the strong sense of the word 'judge': not just to opine, value, take as true, but in the final analysis, to take a stand. (Ricœur, 2000: 127)

Creativity thinks and acts with value when its thoughts and acts take a stand on the ultimate aim of change. "To take a stand" has an ethical connotation. The ultimate aim implicit in the creativity action is not the result of a process of knowledge because it isn't a content. As sense of change, the ultimate aim is an absolute measure that, as it is uncountable, indicates a commitment: to represent the direction, translating its value in particular actions, positions or gestures, each time differently.

In its assertive version, creativity is thus constitutively compromised with the dimension of values (Moran *et al.*, 2014). This ethical involvement is a constitutive character of creativity. The ethical character of creativity

> is increasingly important in today's complex world because rapid technological advances with unpredictable consequences are magnifying, the ef-

> fects of creative thought and action as well as the importance of ethical guidance for what we do. (Runco, 2009: 105)

However, the responsibility implicit in the creative power of the person isn't simply liable for the consequences (positive or negative) of creative change: it is liable for the sense in the name of which creativity transforms the change.

Creativity is therefore originally ethical because, directing the change, it is able to create sense and value. The ethical necessity is already implicit in the creative process: if creative person aspires to transform the whole order of change, understanding and wanting a human destination of change, accordingly creativity can not be separated from the responsibility of the direction (the sense and the value) that the change accomplishes or tries to accomplish. In fact,

> there is the vastly different concept of responsibility that concerns not the *ex post facto* account for what has been done, but the forward determination of what is to be done; by whose command, therefore, I fell responsible, not in the first place for my conduct and its consequences, but for the *matter* that has a claim of my acting. (Jonas, 1984: 92)

As suggested by Hans Jonas, within assertive creative process "cleverness must be wedded to morality" (Ibid.: 4).

5. Creativity for Community

The creativity of person is undoubtedly a power. It is a power because it ties the elements according to new and unpredictable orders; it is a power because it directs changes towards new and unexpected directions.

Community is an expression of this creative power.

On one hand, it is the "result" of a series of functional operations that organize, program and manage individual and social lives (Cesa-Bianchi *et al.*, 2009): tools and services are created in order to give rise to new spaces and new orders that extend and optimize capacities of change implied in the beginning. As a result of an instrumental use of creativity, the community follows the criteria of efficiency and effectiveness (Morgan, 2006).

On the other hand, community is the 'form' that proves the sense and the value of human order by gestures that represent and testify it: sharing and mutuality, care and dialogue transform the relationships to build a new social structure without precedent[2]. Family, school, work as well as

2 Following Martin Buber's argumentation, community can only be a human building: "There are two forms indispensable for the building of the true human life to which the originative instinct, left to itself, does not lead and cannot lead: to sharing in an undertaking and to entering into mutuality." (Buber, 1947: 103).

law or trade (the list could go on with sport, arts, web,...) are 'structures' that, beyond their functionality, represent the human aspiration to create and establish a new identity able to affirm the membership of every person to humanity (Adams & Owens, 2016; Farinella, 2005). As form of an assertive use of creativity, the community follows the principles of responsibility, loyalty and trust (Craft *et al.*, 2008; Regni, 2002).

It must, however, emphasize that the result is meaningless if it doesn't have a form as well as the form has no content without a result. Between the instrumental use and the assertive one there isn't a real alternative, but a "creative tension" (Hall, 2007: 31): person doesn't have to make a choice between producing or testifying because he/she is involved in a continuous activity of creative interpretation thanks to which the sense has to have a content and the content has to have a sense (Rossi, 2009).

The possibility of community, therefore, has to be recognized as a commitment and, as such, it requires time and attention, tenacity and perseverance, effort and courage. Consequently, if community is the manifestation of human creative power, creativity has to become the "general aim of education" (Bertin, 1976). Community can be established only by thoughts and actions of persons constantly committed (intentionally committed by an educational process) to creating changes in the name of the sense of community.

Education must so respond to this commitment with actions that, in every situation, confirm the values and the direction implicit in the sense of community 'created'. It is a particular commitment that has the moral bond of the promise: the promise of the adult generation towards the young[3].

Education should then become responsible for this promise, engaging each person to achieve results in the name of the direction of community (Mollo 2012). And the educational roles have to be trained for this responsibility (Cambi & Contini, 1999).

References

Adams, J., Owens, A. (2016), *Creativity and Democracy in Education. Practices and Politics of learning through the arts*, New York: Routledge.

Arendt, H. (1998), *The Human Condition*, Chicago: The University of Chicago Press.

Bateson, G. (1991), *A Sacred Unity: further steps to an ecology of mind*, New York: Harper Collins Publishers.

Bazzocchi, L. (2004), "Technè e/o humanitas: il volto nascosto e l'apparire della

3 The promise is a perspective, an ethical plan governed by freedom and responsibility, courage and commitment: "Promising signals the point at which future action touches upon the idea of capability in the form of commitment. […] Promising is not only a point of initiation, that is, an intervention in the course of things, but also an orientation toward the future that secures my understanding of my capacity" (Hall, 2007: 31).

creatività", in L. Rosati, & N. Serio, *Dimensioni della creatività*, Roma: Armando, pp. 70-83.
Bertin, G.M. (1976), "La creatività, obiettivo educativo generale", in Id., *Educazione al cambiamento*, Firenze: La Nuova Italia, pp. 21-56.
Bertin, G.M., & Contini, M.G. (2004), *Educazione alla progettualità esistenziale*, Roma: Armando.
Buber, M. (2002), "The question to the single one", in Id., *Between man and man*, London-New York: Routledge, pp. 46-97.
Id.. (2002), "Education", in Id., *Between man and man*,London-New York: Routledge, pp. 98-122.
Cambi, F., & Contini, M.G. (a cura di) (1999), *Investire in creatività. La formazione professionale nel presente e nel futuro*, Roma: Carocci.
Cesa-Bianchi, M., Cristini, C., & Giusti, E. (2009), *La creatività scientifica. Il processo che cambia il mondo*, Roma: Sovera.
Cinque, M. (2010), *Agire educativo. Teoria, formazione e prassi nell'innovazione personale*, Milano: FrancoAngeli.
Craft, A., Gardner, H., & Claxton, G. (2008), *Creativity, Wisdom and Trusteeship: Exploring the Role of Education*, Thousand Oaks: Corwin Press.
Csikszentmihalyi, M. (1996), *Creativity. Flow and the Psychology of Discovery and Invention*. New York: Harper-Collins Publishers.
Florida, R. (2005), *The Flight of the Creative Class. The New Global Competition for talent*, London-New York: Harper-Collins Publishers.
Farinella, G. (2005), "Sport e agire creativo", in Id., *Pedagogia dello sport ed educazione della persona*, Perugia: Morlacchi, pp. 73-98.
Freire, P. (2001), *Pedagogy of Freedom. Ethics, Democracy, and Courage*, Lanham: Rowman & Littlefield.
Gardner, H. (1993), *Creating Minds. An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham and Gandhi*, New York: Basic Books.
Hall, W.D. (2007), *Paul Ricœur and the Poetic Imperative. The Creative Tension between Love and Justice*, Albany: State University of New York Press.
Heidegger, M. (2003), *What is Philosophy?*, Maryland: Rowman & Littlefield Publishing.
Jonas, H. (1984), *The Imperative of Responsibility. In Search of an Ethic for the Technological Age*, Chicago: The University of Chicago Press.
Marà, S. (2004), "Appartenenza al proprio e narrazione", in L. Rosati, & N. Serio, *Dimensioni della creatività*, Roma: Armando, pp. 103-110.
Melucci, A. (a cura di) (1994), *Creatività. Miti, discorsi, processi*, Milano: Feltrinelli.
Mencarelli, M. (1972), *Potenziale educativo e creatività*, Brescia: La Scuola.
Mollo, G. (2012), *La civiltà della cooperazione. Un modello di rinnovamento per una leadership etica*, Perugia: Morlacchi.
Moran, S., Cropley, D., & Kaufman, J. (eds.) (2014), *The Ethics of Creativity*, New York: Palgrave MacMillan.
Morgan, G. (2006), *Images of organizations*, Thousand Oaks: Sage Publications.
Nosari, S. (2010), *Confini della creatività*, Roma: Aracne.

Pieretti, A. (1987), *Banfi. La persona come creatività*, Roma: Studium.
Regni, R. (2002), *Geopedagogia. L'educazione tra globalizzazione, tecnologia e consumo*, Roma: Armando.
Ricœur, P. (2000), *The Just*, Chicago: The University of Chicago Press.
Id. (2006), *On translation. Thinking in action*, London-New York: Routledge.
Robinson, K. (2011), *Out of your minds. Learning to be creativity*, Oxford: Capstone.
Rossi, B. (2009), *Educare alla creatività. Formazione, innovazione e lavoro*, Roma: Laterza.
Runco, M.A. (2007), *Creativity. Theories and Themes: Research, Development and Practice*, Burlington: Elsevier Academic Press.
Id. (2009), "The Continuous Nature of Moral Creativity", in D. Ambrose, & T. Cross (eds.), *Morality, Ethics and Gifted Minds*, New York: Springer.
Sternberg, R.J. (2006), "The Nature of Creativity", in *Creative Research Journal*, vol. 18, n. 1, pp. 87-98.
Struyker Boudier, C.E.M. (1988), "Toward a History of Question", in M. Meyer (ed.), *Questions and Questioning*, Berlin-New York: Walter de Gruyter, pp. 9-35.

Finito di stampare
nel mese di giugno 2017
da Booksfactory – Szczecin (Polonia)