

PHILOSOPHICAL AND METHODOLOGICAL FOUNDATIONS TO FORM THE CONTENT OF CREATIVE EDUCATION FOR MANAGERS

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- **Keywords**

Creative education, creative life-long learning, creative education for managers, content and structure of creative education for managers, philosophical reflection as an integral part of creative education

The objective to train creative managers is one of priorities in modern education and economy in the broad European and international context. One can understand the relevance of the problem by addressing the sites of world known centers and organizations dealing with creativity development issues, such as Crea-France, IKI (Danish Initiative for Creativity and Innovation), EACI (European Association for Creativity and Innovation), ACA (American Creativity Association) and others [1]. In the context of life-long learning it is creativity development (which can be achieved at any age, according to modern science) that is the focus of integral life-long personality development and the boost of professional and social self-fulfillment in the fast changing world.

The problem is the following: despite a great variety of current educational techniques aimed at the development of creativity in managers (courses of creative management at universities, trainings, coaching practices, etc.) general methodological approaches to modeling the content of creative education in management still have not been formulated. Therefore, **the aim** of this research is to validate the methodology of the content of creative education for managers in terms of philosophical analysis.

Nowadays we can distinguish the following groups of concepts in management creativity being especially important for the development of methodology of modeling educational content.

- ***organizational concepts*** - the essence and the issues of creativity development are viewed in terms of organizations, stemming from intra-organizational problems and aiming at corporate strategies and organization's success (P. Senge, T. Amabile, P. Cook, C. Asstlin, A. Thai, Ch. Handy, I.N. Dubina, E.M. Korotkov, V.A. Shevyrev and others).
- ***Social (or sociocultural) creativity concepts*** - the source of creativity is seen not so much inside organizations as outside them - in social networks, discourse, types of social communities (creativity workshops, practice communities) and technologies, in social, specially constructed sociocultural spaces (states of uncertainty) and even in specific periods of time (the time of change) - R. Florida, Ch. Handy, Ch. Landry, Ch. Leadbeater, K.V. Sergeev, O.I. Genisaretsky, G.I. Vanyurihin, E.N. Knyazeva, W. Chan Kim, R. Mauborgne and others.
- ***Technological concepts*** – the essence of creativity is described as a certain technology or a collection of cognition technologies, problem solving, mental charts restructuring, NLP based techniques etc. Unlike the previous group of concepts they claim to be widely used while

- seeking for some universal algorithms and systems of creativity.(E. de Bono, G.C. Altschuler and his followers, R. Dilt, G. Adler, S. Covey and others);
- ***Eventual (or occasional) concepts*** - creativity is referred to as an event and to make this event happen certain conditions are needed. In this regard it is essential to reveal and if possible to systematize these conditions, to learn to reproduce them in order to enable stable states of creativity. (T. Amabile, M. Companion, D. Noyet, A. Gogats, R. Mondehar, P. Cook, C. Asstlin, A. Thai, M. Downey and others).

Each group of creativity concepts may become the basis of a module in the structure of content of creative education for managers. Let us specify these modules: creative technologies (of cognition, action, communication, etc.); creative communications (networks); creative management and creative resources.

The philosophical analysis of various current models of creative education for managers leads us to conclude that they are mostly focused on the acquisition of different creativity techniques [1]. Such an approach, formed due to insufficient conceptual and methodological development of the basis for creative education, not only ignores other aspects mentioned above, but it fails to reach its main goal - to bring the process of creative education to the level of semantic reflection.

Current research shows a growing role of both philosophical and methodological reflection and reflective mechanisms in general in solving non-standard, creative problems. As Edward de Bono demonstrated, the majority of people, managers among them, are used to reacting to problems and difficulties when they are already present, which makes it difficult for them to gain insight into new, different foci of thinking.

Reflection can be defined as the imaging of the self in the other, and of the other in the self; as an escape beyond the boundaries of the asserted by means of self-reference with the other and evaluation of these boundaries.

While in philosophy, on the one hand, there are well developed concepts of reflection, and on the other hand, philosophical reflection itself is an endless source of creativity. By analyzing Alfred Schutz's and Alexei Losev's philosophy [2] we demonstrate that the knowledge of philosophy can be involved in the process of education not only to familiarize learners with specific philosophical concepts (on reflection as well), but to use it as methodology while working with different contexts and ontologies. Thus, Alfred Schutz's philosophy describes forms of reflection in the context of social semantic ontology, while Alexei Losev's works reveal cultural communicative and energy expressive ontology of creativity. The latter discloses not only the forms of creative being but, more importantly, various ways to discover, master and retain otherness, otherness in being. Philosophical reflection can thus become an integral part of managers' creative education content.

The focus of attention is the study of philosophical reflection and reflective mechanisms as a necessary condition for creative processes. Creativity development, based on philosophical methodology and discourse among others, is considered an integral component of creative education content. Translating the works of philosophy in the areas of creativity philosophy, ontology construction philosophy into the terminology of methodology, creative management techniques and creative education for managers is viewed as the prospect of research.

References

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