VILMOS VASS

Budapest Metropolitan University
ORCID: https://orcid.org/0000-0001-5390-3666
vvass@metropolitan.hu

TÍMEA MÉSZÁROS

J. Selye University
ORCID: https://orcid.org/0000-0002-3468-6886
meszarost@ujs.sk

The Relationship Between Project-Based Creative Learning and Well-Being Focusing on Whole Personality Development in Teacher Education. A Case Study

*Związek między kreatywnym uczeniem się opartym
na projektach a dobrostanem skoncentrowanym na rozwoju
całej osobowości w kształceniu nauczycieli.
Studium przypadku*

Abstract: In this research paper, we seek to examine how participation in a community art project can promote positive psychological and social outcomes. We aim to outline the processes through which the experience of participation in community arts is transformed into positive personal developmental outcomes.In order to give evidences and examples of this relationship and balance, this research study focuses on some models of creativity and case study in teacher education on the base of community arts. In Slovakia, community art has not yet drawn significant research attention in regards to its potential as a creativity development strategy in higher education. A gap remains in understanding how and why students participation in a community art project can lead to those positive outcomes. Aiming to respond to this gap, the following research exploredthe meaning of creativity and whole personality development in a community art project from the point of the students who experienced it. Twelve participants were interviewed about their experiences in a community art project (University Totem)

held in Komárno, Slovakia. The findings highlighted the potential of community arts projects for promoting the creative process and community building through learning various clay-making techniques. Finally, at the end of the research paper, we will draw conclusions and summarize our paper.

Keywords: COVID-19; well-being; whole personality development; creativity; community arts

Abstract: W artykule badawczym staramy się zbadać, w jaki sposób udział w społecznym projekcie artystycznym może promować pozytywne wyniki psychologiczne i społeczne. Naszym celem jest nakreślenie procesów, dzięki którym doświadczenie uczestnictwa w sztuce społecznej przekształca się w pozytywne wyniki rozwoju osobistego. Aby przedstawić dowody i przykłady tego związku i równowagi, badanie skoncentrowano na niektórych modelach kreatywności i studium przypadku w kształceniu nauczycieli opartym na sztuce społecznej. Na Słowacji sztuka społeczna nie przyciągnęła jeszcze znaczącej uwagi badawczej w odniesieniu do jej potencjału jako strategii rozwoju kreatywności w szkolnictwie wyższym. Pozostaje luka w zrozumieniu, w jaki sposób i dlaczego udział studentów w projekcie artystycznym może prowadzić do pozytywnych rezultatów. Mając na celu uzupełnienie tej luki, w poniższym badaniu zbadano znaczenie kreatywności i rozwoju całej osobowości w społecznym projekcie artystycznym z punktu widzenia studentów, którzy go doświadczyli. Przeprowadzono wywiady z 12 uczestnikami na temat ich doświadczeń w społecznościowym projekcie artystycznym (University Totem), który odbył się w Komárnie na Słowacji. Wyniki badań podkreśliły potencjał projektów artystycznych dla społeczności w zakresie promowania procesu twórczego i budowania społeczności poprzez naukę różnych form lepienia z gliny.

Słowa kluczowe: COVID-19; odporność; dobre samopoczucie; rozwój całego dziecka; kreatywność; sztuka społeczna

INTRODUCTION (THEORETICAL BACKGROUND)

According to UNESCO's education response to COVID-19, "the pandemic affected more than 1.5 billion students and youth", which is a shocking data if we add the social (see families), economic (see knowledge economy) and educational (see teachers and school organizations) context. Among others, our experience from some international and national workshops is that the learning potential and capacity of the education system has been appreciated at different levels past years. On an institutional level at Budapest Metropolitan University for example, the focus is on rethinking strategy, for instance, digitalization paralel to revisioning learning and teaching methods and assessment. On a national level, for instance in Hungary, the previous education strategies have been revised in order to give relevant and effective answers to the challenges of COVID-19. We must say that the answers to the global crisis on a national level do not actually solve the problem, just scratching the surface. On a the global level, living the opportunies start to global collaboration and networking in order to solve the problems systematically. For instance, UNESCO have found a global response, namely they created the Global Education Coalition (with 175 members), a new model for international cooperation which develops innovative responses to help countries cope with the after effects of the crisis on the base of three central themes: gender, connectivity and teachers (UNESCO, 2023). Webinars and workshops were organized in order to collect the best practises, learning platforms, and digital learning resources.

In our experience, in pedagogy, it is the strength of human relationships that mostly determines the quality of the learning-teaching process. It has two pillars, one is community and the other is teacher-student relationship. In our view, one of the opportunities of COVID-19 is to build a strong community, in which human factors are increasingly important. But to develop Whole Personality Development (WPD) effectively, we must raise the question: What can be the common denominator of a strong community and qualitative teacher-student relationships? Above all, in order to clarify the concept of WPD, cognitive, affective and psychomotor factors all play an important role in creative learning. It is certainly tempting to start from the cognitive domain of the revised Bloom's taxonomy: remember, understand, apply, analyze, evaluate, create (Anderson & Krathwohl, 2001). But, this is only the starting point to understand the concept of WPD. As the WPD is more complex, we need to add the concepts of the whole person learning (WPL) and whole child approach (WCA).

> WPL is a radical approach to how "training" and education can be approached, and enables the embrace of such changes. WPL is learning as a whole person; it is much more than becoming informed and leaving the impact of the body of knowledge to influence the learner. At the centre of the learning experience, how that learning is conceived as well as how it is undertaken, along with how it is reviewed and especially how it is assessed, all have to be congruent. (GRLI, n.d.)

The Michigan Department of Education (MDE) has defined the Whole Child as "a unique learner comprised of interacting dimensions such as cognitive, physical, behavioral, social and emotional" (Michigan Department of Education, n.d.).

It seems that we have the conceptual framework for the conscious WPD, at least as far as its personal development is concerned. However, for the sake of further analysis, it is worth analysing some noteworthy elements of both concepts. The first concept – "it is much more than becoming informed and leaving the impact of the body of knowledge" – context deserves special attention. From the second concept, the term "interactive dimensions" and the different elements (cognitive, physical, behavioral, social and emotional) are worth noting.

It is clear that WPD (WPL, WCA) is closely related to the redefinition of learning. Learning is the overall effect of all psychic processes, characterised by activity and productivity. Accordingly, it makes sense to focus on a broader understanding of learning from the perspective of our topic. In this sense, in addition to attention and memory, perception, cognition, imagination, thinking, affective-will factors and action are also important in learning (Báthory, 2000). A broader understanding of learning focuses on the development of personal, social and learning to learn competence as well as social-emotional learning.

> Personal, social and learning to learn competence is the ability to reflect upon oneself, effectively manage time and information, work with others in a constructive way, remain resilient and manage one's own learning and career. It includes the ability to cope with uncertainty and complexity, learn to learn, support one's physical and emotional wellbeing, to maintain physical and mental health, and to be able to lead a health-conscious, future-oriented life, empathize and manage conflict in an inclusive and supportive context. (Council Recommendation, 2018:C189/10)

Important for our topic to highlight "support one's physical and emotional wellbeing, to maintain physical and mental health, and to be able to lead a health-conscious, future-oriented life" and the significan role of "inclusive and supportive context".

According to the Committee of Children, "social-emotional learning (SEL) is the process of developing the self-awareness, self-control, and interpersonal skills that are vital for school, work, and life success" (Committee for Children, n.d.).

Rethinking WPD (WPL, WCA) and broader meaning of learning also means that the links between intelligence and creativity are worth looking at. On the first level, it is worth recalling Joy Paul Guilford's famous presidential speech in which he highlighted the correlations and discrepancies between intelligence and cretivity. On the base of this historical presidential address, Guilford deserves credit for highlighting the problem of the link between intelligence and creativity from pschychometric approach (Guilford, 1950, 1967). The study of the relationship between intelligence and creativity is still an evergreen topic in creativity research (Sternberg & O'Hara, 1999; Kim, 2005). Silvia explores the relationship between intelligence and creativity in an attempt to answer the following relevant questions: "First, is the relation between creativity and intelligence strengthened when some of the methodological and statistical limitations of past research are addressed? Second, is the relation between creativity and intelligence weakened when plausible third variables are considered?" (Silvia, 2008, p. 1012). One of its main conclusions is that "past research has probably underestimated the creativity–intelligence relationship" (Silvia, 2008). For example, Kim (2005) pointed out and Silvia referred to the following fact: "When intelligence is modeled as a higher-order latent variable, it has a much stronger relationship to creativity than the typical effect found in past work" (Silvia, 2008, p. 1016).

If we look at the issue from a developmental rather than a psychometric perspective, then it is worth going beyond the traditional understanding of intelligence. At the second level, and crucial to our topic, is Gardner's idea:

> To my mind, a human intellectual competence must entail a set of skills of problem solving – enabling the individual to resolve genuine problems or difficulties that he or she encounters and, when appropriate, to create an effective product – and must also entail the potential for finding or creating problems – thereby laying the groundwork for the acquisition of new knowledge. (Gardner, 1993, p. 60)

The fact is that Gardner's theory of multiple intelligence has fundamentally changed the way we think about intelligence. His view, although controversial, has led to a number of results in the practice of educational development. The application of the theory in schools is undoubtedly successful, and the implementation of the intelligences (Linguistic, Logical-Mathematical, Spatial, Bodily-Kinesthetic, Musical, Intrapersonal, Interpersonal, Naturalist) is a success in curriculum development, learning and teaching process and assessment as well.

Turning back to the relationship between intelligence and creativity, underlining the importance of creativity, Jonathan Plucker stated: "The correlation to lifetime creative accomplishment was more than three times stronger for childhood creativity than childhood IQ" (Bronson & Merryman, 2010). The above link is particularly interesting given the emphasis on IQ in many education systems. Therefore, the following statement by Csíkszentmihalyi is not surprising. "It is quite strange how little effect school – even high school – seems to have had on the lives of creative people" (Csikszentmihalyi, 1996, p. 173). What about higher education? Every human being has the potential for creativity and can be developed throughout life. Higher education is undoubtedly a key stage in this potentially creative career. In the foreword to his seminal book Jackson stated: "The fundamental premise is that creative learning – learning to be creative – is an orientation and capability that all students could, and most importantly should, develop while they are studying in higher education: a premise with which I wholehertedly agree" (Jackson, 2017, Foreword).

However, in order to understand the need to develop creativity, it is worth focusing on some basic characteristics. Although the research on creativity, that started in the 1960s, focused primarily on the individual (see Guilford's 120-factor model of personality, SOL), research in later decades has also focused on the development process. In this respect, two models are worth drawing attention to. One is Csíkszentmihalyi's model, according to which the stages of the creativity process are Preparation (curiosity), Incubation (unusual connections), "Aha" moment (legos), Evaluation (internalized criteria of the domain), Elaboration (harder work) (Csíkszentmihályi, 1996). The other is the Beghetto and Kaufman 4C model. The mini-c highlights the personal (Runco, 1996; Vygotsky, 2004) and developmental (Cohen, 1989) aspects of creativity. Mini-c is defined as the novel and personally meaningful interpretation of experiences, actions, and events (Beghetto & Kaufman, 2007). In simple terms, it is the level of creativity where you come up with an original solution to a problem, or analyse a poem in an unusual way, or come up with an interesting research question based on what you have read. Little-c creativity is everyday creativity, especially creative problem solving. For example, the wind slams the front door, the key is left in the flat, how do you get in? Or rushing to work early in the morning, we are shocked to discover that the windscreen of our car is frozen and we do not have any de-icer spray. How to make your windscreen visible. Pro-c represents the developmental progression beyond mini- and small-c. In our experience, Professional Creativity is

a key level of effective and successful creativity development in teacher education. It is therefore worth looking at some of the characteristics of Pro-C. First of all, the level of Professional Creativity is domain specific.

To understand domain specificity, it is worth going back to Csíkszenmihalyi's system model, in which he placed creativity in a complex system: domain, field, person. As Csikszentmihalyi stated, "domain, which consists of a set of sysmbolic rules and procedures" (Csikszentmihalyi, 1996, p. 27). In this sense, domain-specific Pro-C in higher education means that students find an area of particular interest during their studies and bring original, innovative work to the table. How can this be done in practice? In our lecture we show an example of this. For now, we will just set out the key pedagogical principles that strategically define the learning-learning process. Firstly, broader meaning of learning, which is based on social-emotional learning. Secondly, project-based learning, which requires collaboration, communication, crritical thinking and problemsolving among students. Thirdly, creative learning, which emphaisezes the importance of divergent thinking and Gardner's concept of intelligence and WPD.

CONTEXT OF THE RESEARCH

Community Arts is a siginificant practice in the context of creativity development and overall personality development based on Gardner's theory of multiple intelligence. Every cognitive – mental and action – activity can be considered a product. In this sense, everyone has creative abilities. The educational environment – in our case the framework of community art – and certain learning-teaching procedures provide scope for the expression of individual characteristics. The question of general intelligence hinges on whether a singular intelligence exists reflecting an individual's overall mental aptitude, or if intelligence comprises multiple distinct types. Under the former notion individuals possess a singular intelligence level, leading to relatively consistent performance across all domains. Conversely, the multiple intelligence model posits the existence of various independent forms of intelligence, which may interact either interdependently or autonomously. This theory asserts that traditional views of intelligence, rooted in psychometrics, are overly restrictive. Howard Gardner initially presented his theory in his 1993 book *Frames of Mind: The Theory of Multiple Intelligences*, proposing that individuals possess various kinds of "intelligences". Gardner posited the existence of eight intelligences (Visual-spatial, Linguistic-verbal, Logical-mathematical, Body-kinesthetic, Musical, Interpersonal, Intrapersonal, Naturalistic), and later suggested the potential addition of a ninth, termed "Existentialist Intelligence". In his framework, to fully capture the breadth of abilities and talents inherent in individuals, Gardner proposed that human intelligence extends beyond a single cognitive capacity. According to Gardner, individuals

typically exhibit a diverse array of intelligences, with varying strengths across different areas. For instance, someone might demonstrate proficiency in verbal, musical, and naturalistic intelligences simultaneously, showcasing the multifaceted nature of human cognitive abilities. According to Gardner and his model, there are potentially nine distinct cognitive capacities, each functioning autonomously. Gardner's framework suggests that human intelligence comprises a unique profile, influencing aspects such as performance, cognition, learning, and problem-solving. This model finds broad applications in educational settings, educational psychology, learning and cognitive style assessments, and even career counseling. Moreover, it proves particularly valuable in identifying giftedness and talent among individuals. The theory of multiple intelligences offers a fresh perspective on the diverse array of mental strengths and abilities individuals possess. Understanding our inclinations towards particular types of intelligence can provide valuable insights into our preferences and aptitudes. Engaging with experiences through various modalities and formats can enhance both coding skills and the learning journey. By embracing different ways of experiencing information – whether through visual, auditory, kinesthetic, or other channels – we can enrich our understanding and retention of coding concepts. This multifaceted approach to learning supports cognitive flexibility and fosters a deeper grasp of coding principles.

Over 50 individuals dedicated more than 100 collective hours to crafting three totem poles showcasing the power of collaborative effort and shared artistic expression. Community art, a term commonly used to describe a creative approach that has gained popularity in Anglo-Saxon countries and has expanded across much of Western Europe since the 1960s, encompasses artistic endeavours conducted within, by, and for a community. This form of art, also referred to as community-based art, spans various mediums and is distinguished by its emphasis on interaction and dialogue with the community (Congdon et al., 2001; Langdon, 1996; Sinner et al., 2012). Professional artists often collaborate with individuals who may not typically engage in artistic endeavours. This practice, known as community art, is closely linked to social-personality approaches to creativity and Csikszentmihalyi's model and process of creativity (Csikszentmihalyi, 1996).

In his book *Experience and Education*, John Dewey, an American philosopher and educator, suggested in 1938 that attitudes, preferences, and aversions developed during the learning process are often more significant than specific lessons or historical information acquired. He argued that these personal inclinations are what truly stick with individuals over time. Bearing this notion in mind a crucial objective of visual education at the Faculty of Teacher Education of Selye János University in Komárno is to elicit and express these preferences and aversions, both verbally and visually, while also fostering creative thinking within a communal context.

RESEARCH PROCESS

At the heart of community art is the involvement of community members in the design and, in some cases, the execution of visual artworks commissioned for their community. The extent of their involvement depends on their skills and willingness to participate. In a specific instance sculptor Csilla Nagy was commissioned to work with students from the Faculty of Teacher Training at the University. Those who participated represented the community and received careful professional guidance from the artist, while also being granted a high degree of freedom in creating three totem poles. According to the *Oxford English Dictionary*, the term "totem" primarily denotes an animal revered as an ancestor by primitive peoples, held in sacred reverence. It also signifies an object symbolizing the origin of a family, tribe, genus, or clan. Totem poles typically feature various symbols, each carrying significant meaning for the family or tribe that owns the totem, representing their history, culture, and lineage. Different types of totem poles serve various purposes, including storytelling, welcoming newcomers into the community, and honouring the deceased (www1). We opted for clay as our medium because it aligns well with the modern educational system's emphasis on sustainability and environmentally-friendly practices. As a natural material, clay is formed from water-bearing clay silicate through the weathering of feldspar or feldspar-containing rocks. It boasts versatility, malleability, and ease of molding, qualities appreciated since prehistoric times. Initially, ancient potters utilized basic techniques like the "stacking" method, which involved building cylindrical elements using clay loops.

In our project students were introduced to this ancient technique, fashioning cylindrical (ring-shaped) elements with clay loops, aided by a board and a rotating circular stand. A cardboard washer on the stand ensured consistent wall thickness, which is crucial for supporting both the weight of the cylinders and any additional loads when stacked. Once dried, students adorned the cylinders using various wooden and metal tools, some opting for relief decoration showcasing their creative freedom. The process continued with firing the dried cylinders in a kiln heated to 1,000°C, followed by glazing. Afterward, the elements underwent a final firing to achieve their ultimate shape and colour. These stages illustrate the meticulous and time-consuming nature of sculpting with clay, culminating in the creation of multi-stage sculptures.

From a pedagogical perspective, the most captivating aspect of the project occurred when two or three students collaborated on a single element. The remarkable plasticity of the clay meant the rise of unexpected situations and that demanded immediate and collective problem-solving to preserve the stability of the element. This collaboration proved indispensable for crafting each "ring", ensuring the successful assembly of the complete columns. Simultaneously, participants had to cultivate trust in the creative process of their fellow creators. There were moments when they needed to step back,

revaluate their own ideas, or even prioritize others' concepts. This required merging their individual creative worlds with those of their collaborators, transcending established creative routines. The elements comprising the totem pole were not merely to be interpreted; they demanded completion. Through this collaborative creative journey participants learned to derive basic conclusions from their joint efforts: if something functions harmoniously and effectively within the collective creation, it possesses inherent value and longevity. Yet, they also grappled with the notion that what appears strikingly discordant can hold significance, offering insights into the underlying system or the entirety of the artwork.

RESEARCH METHOD

We developed our research methodology by incorporating the core principles of qualitative research (interview, data analysis). Qualitative researchers typically focus on understanding meaning. As Willig (2001, p. 9) notes, "they are interested in how people make sense of the world and how they experience events". This fundamental aspect aligns with our research aim, as we sought to explore the meanings of participation in a community arts project from the participants' perspectives.

Interview

The focus group interview was conducted in person and lasted 60 minutes. The University Totem project was designed around two main themes, including the creative process and learning within a community. These two themes were explored through the interview questions. For instance, participants were asked about the significance of the creative process to them and how they perceived learning in relation to their community experience. They were also asked about their overall experience with the project, what they learned from their participation, and how it influenced their feelings toward their learning community. The interview was recorded using a mobile device, and a transcription was made afterward.

Data analysis

We used thematic qualitative analysis following the approaches of Charmaz (2000, 2003) and Willig (2001). This process involved a line-by-line reading of the verbatim text, followed by coding and categorization. Rather than applying predefined categories or codes, we generated codes based on our interpretation of the data. In other words, the codes emerged organically as we examined the data and identified underlying meanings (Charmaz, 2000, 2003; Willig, 2001). After finishing the coding process, the next stage of analysis involved developing conceptual categories or themes. This

step entailed creating overarching concepts or labels that grouped together events, processes, or occurrences sharing common characteristics (Willig, 2001). We then proceeded to analyse each theme in depth.

RESULTS

The meaning of creative process

We set out to develop an understanding of the meanings our students construct about creative process in a community arts project. We saw the totem pole as an invitation for students to learn ceramic techniques, rethink and reproduce their visual stereotypes to reflect on the different ways of looking at their skills.

For the participants the real value of this project they have experienced first-hand is what the creative process means. Five items were mentioned: 1) supportive environment, 2) open and free design, 3) trying out several artistic media, 4) situations where participants have to work with limited resources or unusual materials and 5) collaboration provided opportunities for participants to share and work together on creative idea. This can be inspiring and bring new perspectives to thinking.

Based on the replies creativity really shone through in the decoration where students could decorate the surface according to their own ideas, which they could then enhance with glaze colours. This process required a more liberated approach, where the focus was no longer on monotonous construction and statics. The decoration of the elements was spontaneous, where everyone could now work with their own set of motifs according to their abilities.

Learning in community

Findings show that the totem poles are not what is central for the participants in the study. In the participants' accounts, the value and meaning of participating in the project is mostly associated with the process of actually being together with other students in their community, especially in the context where artistic interactions are very limited.

It is clear from the responses that the community is perceived by our students as a framework in which they play roles and maintain close social relationships. Community is made up of those who are able to work together and create something together, in the process of which the work becomes productive. A group becomes a community when the interests of the individuals in it meet and they walk a common path together towards a common goal. When a community has a positive attitude towards its peers and a common interest, it is a well-functioning community.

When asked what they learned in the process of building the totem, the answers given by the students included the following:

> you always have to pay attention to the details, because if you are not there with your full attention, the whole thing can easily collapse. You can be free-spirited with the decoration, but not with the base, because they have to fit together.

> precision, accuracy, listening to each other, because if I didn't follow the guidelines (shape, size), the totem wouldn't come together. We have to pay attention to each other, so that the parts are in line, especially the parts of the column, which have to fit together, because that's the only way to make it whole.

> if we make a mistake, we don't have to destroy everything we've done, but find the source of the problem and move on. Patience, responsibility, and the importance of trying as hard as possible to get the most precise work out of my hands so that it fits with the pieces that others are making, and therefore I don't hold them back. I learned how difficult it is to put together a collective work from so many different individual pieces.

When asked what they thought of the result, the answers given by the participants included the following:

> it symbolises the people who made it. I like the fact that a school can have a totem like this and, importantly, that it is on display. Everyone added something different, that's what made it whole. The totem poles are a reflection of teamwork, of time spent together, of several months and of the perseverance of many students.

> it is the work of many hands that gives it its beauty and prestige. Every time I walk through the doors of the university, memories of seeing the totems come back to me, and it gives me a sense of pride and joy to see such a work greeting visitors to the university.

> the different patterns and symbols complement each other beautifully, and it's true that not all the pieces fit together perfectly, but knowing how much work went into each piece makes it all the more complete. Seeing the end result, I feel that it was worth all the energy, work and time invested.

Photo 1. Workshop at the Faculty of Teacher Education of Selye János University in Komárno, 2022 (recording: Csilla Nagy, 2022).

Photo 2. Decorated clay ring (recording: Tímea Mészáros, 2022)

Photo 3. Installing the University Totem (recording: Tímea Mészáros, 2022)

DISCUSSION

Totem poles usually represent the history of a people or culture. They also represent the core values and beliefs of a community through carvings of animals that symbolise these values. As practising educators, we are acutely aware that some of the essential skills and abilities associated with the various competences can be described as being effectively acquired through the community practice of the visual arts. It is also important that the whole community is present in all processes, which helps to develop a sense of responsibility for joint work and a team player attitude. It is clear from what has been described that the concept behind the totem pole is the development of social skills, which took place in a creative situation. The most important building block of the totem poles, apart from the clay, was the activity of the participants. In addition to the above, we believe that community art also has many advantages in terms of learning and mastery. In order to be able to access, acquire, process and assimilate new knowledge and skills, individuals need to learn to focus persistently over a long period of time. They must be able to take time to learn independently (individual work), while also being able to work with others as part of the learning process (cooperative work) and to share what they have learned with others. They should be able to reflect on their own work and that of others, seeking advice or support when needed. A positive attitude towards creativity is needed throughout our lives, not only in learning. A problem-solving attitude also supports learning and reactions to change. Experiential learning methods provide space for students to gain experience, experiential knowledge, linked to concrete memories, is more deeply and easily recalled than presentations in face-to-face teaching. The feedback also showed that creative activities carried out in a community for a common purpose can also provide a recreational opportunity, making participants more open to new knowledge. The totem poles created can ultimately function as a symbol of community, each bearing the unique and indispensable signature of the creators.

CONCLUSIONS

In our case study, we examined the relationship between project-based creative learning and well-being focusing on Whole Personality Development in teacher education. In particular, COVID-19 has reinforced methodological and learning organisation approaches that focus on the development of the whole person, with a special emphasis on teacher training. These solutions are undoubtedly labour-intensive and time-consuming, and require pedagogical professionalism and effective collaboration. The focus is on developing students' skills and strengthening attitudes. A change of approach in which partnership, creativity and interactive learning are essential. Our case study explored this shift in attitude, in which student feedback highlighted some

aspects of the relationship between project-based creative learning and well-being focusing on WPD in teacher education. Our research is worth continuing towards the teachers, conducting further in-depth interviews, in order to explore the above relationship from several angles.

REFERENCES

Anderson, L.W., & Krathwohl, D.R. (2001): *A Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*. Longman.

Báthory, Z. (2000). *Tanulók, iskolák-különbségek*. OKKER Oktatási Kiadó.

Beghetto, R.A., & Kaufman, J.C. (2007). Toward a broader conception of creativity: A case for mini-c creativity. *Psychology of Aesthetics, Creativity, and the Arts*, *1*, 73–79

Bronson, P., & Merryman, A. (2010). The creativity crisis. *Newsweek*. https://www.newsweek.com/creativity-crisis-74665

Charmaz, K. (2000). Grounded theory: Objectivist and constructivist methods. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research*. Sage.

Charmaz, K. (2003). Grounded theory. In J.A. Smith (Ed.), *Qualitative Psychology: A Practical Guide to Research Methods* (pp. 81–110). Sage.

Cohen, L.M. (1989). A continuum of adaptive creative behaviors. *Creativity Research Journal*, *2*, 169–183.

Committee for Children. (n.d.). *What Is Social-Emotional Learning? Helping Everyone Thrive*. https://www.cfchildren.org/what-is-social-emotional-learning/

Congdon, K.G., Blandy, D., & Bolin, P.E. (2001): *Histories of Community-Based Art Education*. National Art Education Association.

Council Recommendation of 22 May 2018 on key competences for lifelong learning (Text with EEA relevance) Brussles, 2018/C 189/01. https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018H0604(01)

Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psychology of Discovery and Invention*. HarperCollins.

Dewey, J. (1938). *Experience and Education*. Collier Books.

Gardner, H. (1993). *Frames of Mind: The Theory of Multiple Intelligence*. Fontana Press Imprint of HarperCollins.

GRLI (Globally Responsible Leadership Initiative). (n.d.). *Whole Person Learning* (WPL). https://grli.org/initiatives/whole-person-learning-wpl/

Guilford, J.P. (1950). Creativity. *American Psychologist*, *5*, 444–454.

Guilford, J.P. (1967). *The Nature of Human Intelligence*. McGraw-Hill.

Jackson, N. (2017). Foreword. In L.S. Watts & P. Blessinger (Eds.), *Creative Learning in Higher Education. International Perspectives and Approaches*. Routledge.

Kim, K.H. (2005). Can only intelligent people be creative? *Journal of Secondary Gifted Education*, *16*, 57–66.

Langdon, P. (1996). Community art education: Issues for teacher training. In F. Gagnon-Bourget & P. Gosselin (Eds.), *Actes du Colloque sur la Recherche en Enseignement des Arts Visuels* (pp. 41–43). CRÉA Éditions.

Michigan Department of Education. (n.d.). *Whole Child Definition*. https://www.michigan.gov/mde/resources/michigans-top-10-strategic-education-plan/definitions/whole-child

Runco, M.A. (1996). Personal creativity: Definition and developmental issues. *New Directions for Child Development*, *72*, 3–30.

Silvia, P.J. (2008). Another look at creativity and intelligence: Exploring higher-order models and probable confounds. *Personality and Individual Differences*, *44*, 1012–1021.

Sinner, A., Levesque, M., Vaughan, K., Szabad-Smyth, L., Garnet, D., & Fitch, S. (2012). Reviewing an archive of practice: The historical unfolding of community art education. *Canadian Review of Art Education*, *39*, 24–45.

Sternberg, R.J., & O'Hara, L. (1999). Creativity and intelligence. In R.J. Sternberg, R.J. (Eds.), *Handbook of Creativity* (pp. 251–272). Cambridge University Press.

UNESCO. (2023). *UNESCO's education response to COVID-19*. https://www.unesco.org/en/covid-19/education-response/initiatives

Vygotsky, L.S. (2004). Imagination and creativity in childhood. *Journal of Russian and East European Psychology*, *42*, 7–97.

Willig, C. (2001). *Introducing Qualitative Research in Psychology: Adventures in Theory And Method*. Open University Press.

www1: Oxford English Dictionary, s.v. "totem (n.), sense 1.a," https://www.oed.com/dictionary/totem_n?tl=true