

REPORT RESULTING FROM FOCUS GROUP DISCUSSION (FGD) BY THE PGD STUDENTS OF DIGITAL MEDIA COMMUNICATIONS CLASS OF 2022/23 SESSION, DEPARTMENT OF MASS COMMUNICATION BINGHAM UNIVERSITY WHICH EXAMINES THE ROLES AND INFLUENCE OF CREATIVITY AND VISUAL THINKING IN GLOBAL CULTURES THROUGH HISTORY

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Abstract

This group work identifies the growth of visual and creative thinking and growth these concepts in foreign settings compared to African settings, the unique trends and issues resulting from said growth or lack thereof and the overall influence it's had over the course of history on both sides. Incorporating evidence from historical practices, belief systems and even modern ones, this exercise, by the time of its conclusion, aims to provide insight on how creativity and visual thinking and how its influence has aided the development of these foreign settings beginning from rudimentary and archaic practices, principles and beliefs and evolving into more scientific, modern, and fact-based creative practices and pursuits.

Introduction

Albert Einstein once said, "Creativity is seeing what others see and thinking what no one else thought".

Creativity and visual thinking are vital aspects of human civilization responsible for all the wonders we have constructed and discovered so far, one could easily say that they are the backbone and the driving force behind civilization and its growth thereof. It has also led to the various phenomenal discoveries over the course of history including medical and technological feats such as Gene therapy and more which help tackle problems one thought to be beyond our reach and it paves the way to tackle even more issues via scientific research and study. Without these concepts, humans would find themselves in a loop, repeating the same patterns over and over. Creativity and visual thinking have doubtless had massive effects on how African society operates today as it has in foreign societies, the result varying depending on the practicality and ingenuity applied in the pursuit of problem solving and nature of said creativity, be it productive or not.

Culture is an essential element in understanding how social systems change, because culture influences both the norms and values of such systems and the behavior of groups in their interactions within and across systems. Culture at its most basic level can be defined as shared symbols, norms, and values in a social organization (Walsham, 2002). In addition, Hall and Hall (1990) define culture as a system for creating, storing, and processing information What forms cultures take depends on what individuals' humans can think, imagine, and learn, as well as on what collective behaviors shape and sustain viable patterns of life in ecosystems?

LITERATURE REVIEW

Definition of culture

Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (E. B. Tylor 1871) Edward Tylor in his book Primitive Culture (1870), referred culture

to a quality possessed by all people in all social groups, who nevertheless could be arrayed on a development (evolutionary) continuum from “savagery” through “barbarism” to “civilization”.

Culture is the derivatives of experience, more or less organized, learned or created by the individuals of a population, including those images or encodement’s and their interpretations (meanings) transmitted from past generations, from contemporaries, or formed by individuals themselves (T.Schwartz 1992; cited by Avruch 1998: 17)

Cultures must be thinkable and learn-able as well as livable (Keesing. 1974). Culture is complex and operates at many levels. While country or ethnic origin is often used as a proxy for an individual team member’s culturally oriented values, the two levels may capture different aspects of diversity. The key dimensions of culture are derived from these issues because the preferred ways of dealing with them are expressed in different societal value emphases. It is thus possible to characterize the culture of different societies by measuring prevailing emphases on these key dimensions. As a definition, culture can treat as the collective programming of the mind of category of people from another.

Cultural Challenges

Dissimilar languages, cultures and time zones provide added complexity to the already difficult task of managing people with different functions and backgrounds. Any team can face challenges such as: team members who speak different native languages, who come from different cultural backgrounds, who live and work in multiple countries, and who come from different companies (Barczak, McDonough, and Athanassiou, 2006). When team members are native speakers of different languages, communicating and understanding in the shared team language is a challenge. It is essential that any leader take steps to enable effective communication among members and ensure that language does not hinder the team or the project (Barczak, McDonough, and Athanassiou, 2006). Sharing important information also helps to keep members informed of project progress and problems and is critical for maintaining commitment and motivation. To give meaning to a message, the recipient must understand the context within the words used. Conversely, within a low- context, the meaning is in the words what you hear is what is meant (BarczakMcDonough,and Athanassiou, 2006).

Culture, globalization, and effective communication:

Culture and globalization are two forces to influence managerial decisions. National culture is the internal mechanism that drives the behavior of a people. Nations might have overlapping dimensions but each nation with shades of differences makes unique. Communicating across the cultural dimensions demands an understanding of those cultural values inherent to that people. Due to differences in cultural perspectives and beliefs, and the failure of many groups to meet halfway with their demands and conditions, there has been the need for constant negotiations to patch up differences and resolve conflicts.

Factors that play an important role is global managerial decisions may include:

1. Culture and Language.
2. Time differences.
3. The presence of western business practices.

Cultural differences may be reflected in differences in communications, work ethics, and approaches to problem solving among teams. Local culture may also impact the way customer service is handled. What is important is that culture is distinctive and can be observed in such things as rituals, customs, and symbols (Parker, 1994). To bridge cultural gaps, companies may offer cultural training, cultural awareness initiatives and team building workshops as part of any global team structure (Gurung and Prater, 2006). Finally, culture is associated with such deep differences in perspectives and cognitive frameworks that people from different cultures bring very different sources and means of information processing to a team (Hofstede, 2001).

In Africa, the two best-established electoral alternations of power, Ghana and Zambia, have both generated economic crisis. Policy formation in a democracy can not only be hijacked by special interests, it can also be misled by false narratives perpetrated by those who genuinely believe them. Furthermore, the outcomes

of many policies depend on effective implementation by public organizations. In many poor societies, critical public services, such as the courts, the police, schools, and clinics, are undermined by the corruption of their workforce.

THE NATURE OF CULTURE

Culture as Social Interaction:

Social interactions are also crucial to the emergence of organizations because they enable the coordination that reaps gains from reciprocity (Padgett & Powell 2012). Two key mechanisms for influence and coordination are changes in motivations and changes in knowledge. People are motivated not only by the individualism of material well-being but also by being socialized into other-regarding values; they learn about the world through individual direct observation and from narratives related by others. These two aspects of behavior are included in a revised rational choice framework. Similarly, the narratives that purport to describe how the world works depend on which interactions happen. Children learn from their parents; everyone learns from peer groups.

However, other-regarding values are part of the utility that they are maximizing, and the perceived constraints to which the maximization problem is subject may have been postulated by narratives that are mistaken. A culture manifests the behavior generated by its specific values and narratives, and that behavior may be dysfunctional. It also transmits itself to new members and thus may be highly persistent.

In this session, formal models demonstrate how culture can affect outcomes in ways not envisaged by elite interest models.

Formal Models Incorporating Culture

An early and influential formal model that demonstrated the importance of cultural values for outcomes was that of Greif (1994), contrasting two groups of eleventh-century Mediterranean traders. One group, Genovese merchants, had individualistic values that Greif traced back to Christian concepts of the direct relationship of the individual to God. Ultimately, these reaped larger-scale economies that outcompeted the Maghrebi merchants. This illustrates the thesis of Cook et al. (2005): Formal institutions may be a superior alternative to trust but may not develop if informal networks reduce the need for them. They capture both the importance of other-regarding values for political outcomes and how these values can themselves be endogenized through an explicit process of cultural transmission. Besley & Persson make a minimalist modification to the conventional specification of motivation: Some people in society value democratic rights. This is not derived from material self-interest but is an other-regarding value for those human rights intrinsic to democracy. This is not because demonstrating is enjoyable but because failing to protest would reduce self-esteem. This aspect of the model is analogous to the introduction of anger as the motivation for the punishment of norm infringements in Akerlof (2016). Besley & Persson (2016) suppose that different societies have exogenously different initial proportions of people who hold such values. Hence, should the government breach democratic rights, the scale of protest would differ between societies.

The most innovative aspect of the Besley & Persson (2016) model is a process of cultural transmission that generates societal evolution. In that process, drawn from models of genetic transmission (Boyd & Richerson 1985), children get their values from their parents. Society includes adults both with and without democratic values. When both parents share the same values, the child is assumed to be raised with those values. However, unless all mating is assortative, some parents are mismatched. Then, the values of the child are assumed to depend on which parent is happier. In societies where protest is sufficiently potent to maintain democratic values, the democracy-valuing parent gets a happiness boost; in those where protest fails, he is unhappy. Hence, the child of a mixed marriage grows up with democratic values only where protest is sufficiently potent to be successful. Although the appeal to “happiness” is psychologically crude, a more sophisticated analysis would generate an equivalent outcome. Experiments demonstrate that people want to identify with success and to distance themselves from failure. If a football team wins, a supporter reports it as “we won,” whereas a loss is reported as “they lost”; the adoption of identity is dependent on whether it is associated with success.

This dynamic gradually changes the composition of society toward or away from the intrinsic valuation of democratic rights. From slightly different cultural starting points, societies can evolve to radically different but stable cultures of democracy and autocracy. Lipset's (1959) proposition has acquired rigorous micro foundations. Research on skills has found that the critical ones are noncognitive: Attitudes such as aspirations and ambition really matter (Cunha & Heckman 2009). Fieldwork in poor countries has established that aspirations are important for development and that they are socially transmitted. Children were randomly exposed to 20-minute videos. One narrated a story of how a child struggled through education and acquired a good job. The other had no narrative of behavioral significance. Six months later, those children who had viewed the aspirational video had improved their relative performance significantly. The first generation of school graduates became role models for the second generation of households. Aspirations are economically significant and socially transmitted.

Again, mixed marriages drive the cultural dynamics. Where the initial proportion of aspirational people is low, aspirational people are less happy than where it is high: If they were to put in high effort, it would be frustrated by high taxes. The setup permits various possibilities, but Besley (2016) sets parameters such that in these circumstances, aspirational people prefer not to work hard. They are nevertheless unhappy because they have not achieved their aspirations. Depending on the parameters, the low-aspiration equilibrium can be inferior even for non-aspirational people because the lack of effort implies that too little tax revenue is raised, so that the non-aspirational get fewer public goods. On slightly different parameters, the high-aspirations society is dysfunctional.

These models demonstrate an important general feature of social behavior once culture is endogenized, although economists recognize the limitations of the invisible hand, it has rightly constituted a presumption: If material self-interest is the only motivation, markets can usually bring a society close to social efficiency, political interests permitting. Even when elites set policies in their own interest, they choose policies that are the least socially damaging subject to meeting that interest. Cultures matter, they evolve through processes amenable to scientific study, but these processes need not begin networks and identities.

In the examples above, one value is transmitted through the family. This economy of specification permits analytic rigor. In broadening the specification, we are on softer ground. Evidently, the family is just one of many mechanisms for value transmission; the more general form is the social network. Behavior that is normal within the network defines its norms, and conforming to these norms generates peer esteem.

As implied by the Dunbar constant, people can only participate in a limited number of networks. Erecting a taboo is analogous to the biased evaluation of information discussed by Haidt (2012). Each depends on the notion that values and narratives are interdependent: Challenging a false narrative could threaten a value, which in turn is bound up with an identity. The same process of filtering out or countering potentially disruptive information can occur at the level of the network as well as the individual, with nodal actors in a privileged position to do so.

SOME CONSEQUENCES OF CULTURES

Just as values, rather than institutions, may be primary for democracy and tax rates, so the packages of norms, values, and narratives constituted by identities and networks may be primary for political outcomes. This section considers that role.

Identities and State Legitimacy: Where power is seen as legitimate, the cost of citizen compliance with government is reduced. In the absence of legitimacy, three outcomes are possible. In repression, the state incurs the high costs necessary to enforce its decisions on citizens. In conflict, the state attempts this process but is not strong enough to prevent violent opposition. In theater, the state abandons the attempt to impose its will, merely mimicking the actions of a functional government.

The context is Kenya and Tanzania, where an arbitrary border creates two areas with the same tribal composition that were subject to different state policies. President Nyerere of Tanzania prioritized building a national identity through a common language, a common education system, and the placement of public officials outside their birth region. By contrast, President Kenyatta of Kenya favored his own tribe, a policy followed by his successors, so that politics became organized on tribal lines. Evidently, in Kenya, tribal identities impaired cooperation. But the difference in behavior generated by the contrast between trust and its absence does not exhaust the range of other-regarding values.

What both studies imply is that tribal identity came packaged with norms, values, and narratives. In the village, there must have been some group norm such as “don't trust other tribes,” perhaps supported by narratives of grievances.

Cultural heritage is “that part of the past which we select in the present for contemporary purposes, be they economic, cultural, political, or social” (Khakzad 2015, p 110). UNESCO defines cultural heritage as “the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”. This organization describes three dimensions of the cultural heritage; it is consisted of monuments, groups of buildings and sites. Tangible heritage includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future”. This refers to objects which are important in the context of architecture, archaeology and science or technology of a specific culture.

Cultural heritages also include intangible heritage, i.e., “living expressions and the traditions that countless groups and communities worldwide have inherited from their ancestors and transmit to their descendants, in most cases orally”. In 1972 UNESCO introduced the notion of World Heritage, meaning a place of cultural or natural significance to the “common heritage of humanity” as a way of protecting and conserving such sites. Valid practices were set out in the World Heritage Convention.

There are at least four arguments behind the preservation of heritage: (1) scientific (research and increased knowledge), (2) political (messages and symbolism), (3) social (sense of place and cultural identity) and (4) economic (attracts tourists and visitors to the region) (Boyd & Timothy 2003, pp 87–132). Cultural heritages play a strong role in both economic and social life even though the majority remains informal, without public protection and without explicit management as they are the main institutions that connect history, territory and society, defining the cultural context of social life (Barrere 2015, p 6).

Summary of cultural diversity and its significance to creativity.

Culture is the sum of values, beliefs, attitudes, customs, languages, and traditions shared by a group of people. It encompasses the unwritten and written laws, social norms, and behaviors that define a community. The world's cultures vary widely in their practices, beliefs, and lifestyles.

Cultural diversity is significant for several reasons. Firstly, it promotes creativity and innovation while preventing discrimination and stereotyping. Secondly, it helps maintain heritage and traditions, preserving them for future generations. Thirdly, it enhances mutual understanding and tolerance, leading to peace and prosperity.

However, cultural diversity can also lead to conflicts, misunderstandings, and violence. For example, clashes between cultures may arise when opposing beliefs or lifestyles are perceived as threats. Cultures may also be threatened by globalization, which tends to homogenize them and reduce diversity. By doing so, we can enrich our cultural experiences and foster mutual respect and understanding.

Creative and visual thinking from an African perspective refers to the unique ways in which Africans approach problem-solving and expressing their ideas through various mediums such as painting, sculpture, music, literature, and dance among other art forms. This thinking pattern is heavily influenced by African

culture, values, and beliefs, as well as the historical and social context of the continent. In this work, we explore the concept of creative and visual thinking from an African perspective, highlighting its characteristics, importance, and examples.

Characteristics of Creative and Visual Thinking in Africa

1. **Imagination:** Creativity in Africa is characterized by a vibrant imagination that enables individuals to come up with innovative and unique solutions to problems.
2. **Adaptability:** Africans are known for their ability to adapt to changing circumstances and make the best of any situation. This adaptability translates into their creative and visual thinking by allowing them to use available resources in unique and unconventional ways.
3. **Symbolism:** Symbols are an essential part of African culture, and they play a crucial role in the creative and visual expression of ideas. African artists and thinkers use symbols to convey complex and abstract concepts in a tangible and relatable form.
4. **Community-oriented:** African creative and visual thinking is often community-oriented, addressing the needs of the larger society rather than individual interests.
5. **Emphasis on storytelling:** Storytelling is a vital aspect of African culture and is used to transmit knowledge, history, and traditions from one generation to another. This emphasis on storytelling has informed the creative and visual thinking of Africans, resulting in works that are rich in narrative and meaning.

Importance of Creative and Visual Thinking in Africa

1. **Preservation of culture:** Creative and visual thinking plays a critical role in preserving African culture, traditions, history, and values. Through art and other forms of creative expression, Africans can pass on their cultural heritage to future generations.
2. **Catalyst for social change:** African creative and visual thinking is often used to address social issues such as poverty, inequality, and injustice. Artists and thinkers use their works to bring awareness to these issues and inspire action.
3. **Economic empowerment:** The creative and visual arts industry is a significant source of income for many Africans, providing job opportunities and contributing to economic growth.

Examples of Creative and Visual Thinking in Africa

1. **Kente cloth weaving in Ghana:** Kente is a traditional woven cloth known for its bright, colorful designs. It requires a lot of creative and visual thinking to create unique patterns that reflect the culture and history of a particular community.
2. **Yoruba gele tying in Nigeria:** Gele is a traditional head tie worn by Yoruba women in Nigeria. The art of tying gele requires creative and visual thinking as different styles and designs are created for special occasions.
3. **Beadwork in South Africa:** Beadwork is a traditional art form that involves creating intricate designs using beads. It requires a lot of creative and visual thinking to come up with unique beadwork designs that reflect the culture and traditions of a particular community.
4. **Adinkra symbols in Ghana:** Adinkra symbols are traditional symbols that represent different concepts and principles in Ghanaian culture. It requires creative and visual thinking to create new Adinkra symbols that reflect the changing values and beliefs of modern society.
5. **Ndebele wall painting in South Africa:** Ndebele women are known for their traditional wall paintings that feature geometric patterns and bright colors. It requires a lot of creative and visual thinking to create new designs that reflect contemporary issues and challenges.
6. **Wood carving in Tanzania:** Wood carving is a traditional art form in Tanzania that involves creating intricate sculptures from wood. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.

7. T-shirt printing in Kenya: T-shirt printing has become a popular form of creative expression among young people in Kenya. It requires creative and visual thinking to come up with unique designs that reflect contemporary issues and trends.
8. Embroidery in Lesotho: Embroidery is a traditional art form in Lesotho that involves sewing intricate designs onto cloth. It requires a lot of creative and visual thinking to create new designs that reflect the changing values and beliefs of modern society.
9. Gourd painting in Mali: Gourd painting is a traditional art form in Mali that involves painting intricate designs onto gourds. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
10. Basket weaving in Rwanda: Basket weaving is a traditional art form in Rwanda that involves weaving intricate designs using natural materials such as grass and bamboo. It requires creative and visual thinking to create new designs that reflect the changing values and beliefs of modern society.
11. Jewelry making in Ethiopia: Jewelry making is a traditional art form in Ethiopia that involves creating intricate pieces using beads, metals, and other materials. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
12. Pottery in Zimbabwe: Pottery is a traditional art form in Zimbabwe that involves creating intricate sculptures and functional items using clay. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
13. Dance and performance in Senegal: Dance and performance are traditional art forms in Senegal that involve creative and visual thinking to create new performances that reflect the changing values and beliefs of modern society.
14. Sculpture in Burkina Faso: Sculpture is a traditional art form in Burkina Faso that involves creating intricate sculptures using natural materials such as wood and clay. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
15. Textile design in Mali: Textile design is a traditional art form in Mali that involves creating intricate designs using natural dyes and fibers. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
16. Painting in Ethiopia: Painting is a traditional art form in Ethiopia that involves creating intricate paintings using natural dyes and pigments. It requires creative and visual thinking to come up with unique designs that reflect the changing values and beliefs of modern society.
17. Mask making in Ivory Coast: Mask making is a traditional art form in Ivory Coast that involves creating intricate masks used in traditional ceremonies and performances. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
18. Music in Mali: Music is a traditional art form in Mali that involves creative and visual thinking to create new compositions that reflect the changing values and beliefs of modern society.
19. Calligraphy in Morocco: Calligraphy is a traditional art form in Morocco that involves creating intricate designs using Arabic script. It requires creative and visual thinking to come up with unique designs that reflect the culture and traditions of a particular community.
20. Graffiti art in Tunisia: Graffiti art has become a popular form of creative expression among young people in Tunisia. It requires creative and visual thinking to come up with unique designs that reflect contemporary issues and trends.

Here are some cultures around the world that are known for their creativity and visual thinking, along with book citations that explore their artistic traditions:

- Japanese Art: "Japanese Art" by Joan Stanley-Baker explores the diverse range of styles and techniques in Japanese art, from ancient pottery to contemporary manga.
- Aboriginal Art: "Aboriginal Art" by Wally Caruana provides a comprehensive overview of the history and cultural significance of Indigenous Australian art, from rock paintings to contemporary works.
- Islamic Art: "Islamic Art" by David Talbot Rice examines the artistic traditions of the Islamic world, from calligraphy to architecture, and the role of art in Islamic culture and religion.

- Maya Art: "Maya Art and Architecture" by Mary Ellen Miller explores the artistic achievements of the ancient Maya civilization, including their distinctive architectural style, sculpture, and writing system.
- Maori Art: "Maori Art and Culture" by D.R. Simmons provides an overview of the art and cultural traditions of the Maori people of New Zealand, including their intricate carvings, weavings, and tattooing.
- Chinese Art: "Chinese Art: A Guide to Motifs and Visual Imagery" by Patricia Bjaaland Welch explores the rich symbolism and meaning behind Chinese art, including traditional motifs and visual imagery.
- African Art: "African Art and Agency in the Workshop" by Till Förster examines the role of art and creativity in traditional African workshops, and how these practices have influenced contemporary African art.

Discussion of Findings

This research findings identifies some observations of different cultures on evolutionary trends as regards to creativity and visual thinking. One of the defining features of humanity is the ability to be creative. In western society, 'creativity' is most used to refer to the embodied cognitive process that gives rise to pieces of music, sculptures, painting, poems and other things that are taken or presented as art. Solving everyday problems is a key element of the creative thinking process. But, as Albert Einstein argued, our thinking creates problems that the same kind of thinking will not solve, hence, the need for creative thought (Fakier & Waghid 2004:57).

The word 'creativity' contains an embedded meaning of producing something, creative being the opposite of destructive. Other terms that are commonly linked to creativity in different measures include: adaptability, innovation, change, originality, out-of-the-ordinary, individuality, divergence, novel and imaginative. Musical composition is a process where aspects of 'knowledge building' are applied as creative thinking. This process of musical composition involves a focus on improving an idea or solving a (musical) problem, using the full range of available strategies and resources to develop something of value to the community. Creativity applies to the thinking activity that leads to innovation, and to the quality of outcomes.

According to a European Commission Report, creativity is a process of interactions and spill over effects between different innovative processes.

Innovation cannot be encouraged without recognizing the importance of cultural and creativity in the overall process (KEA,2006).

In Europe, complex hearths and many forms of art appeared, including naturalistic cave paintings of animals, decorated tools and pottery, bone and antler tools with engraved designs, ivory statues of animals and seashells, and personal decoration such as beads, pendants, and perforated animal teeth, many of which may have indicated social status (White, 1989a, 1989b). It has been proposed that the process by which creative ideas change over time as they pass from person to person can be described in Darwinian terms (Aunger, 2000; Blackmore, 1999; Boyd & Richerson, 1985; Cavalli-Sforza & Feldman, 1981; Dawkins, 1975; Durham, 1991).

A growing number of studies shows that language learning can influence individuals' creativity and that language, as an integral culture may influence the generation of creativity (expressed in verbal forms). In a study of Hong gong children that used the Chinese version of the Tolerance Test of Creative Thinking (TTCT) as a creativity measurement tool, Rudowicz et al. (1995) found that "stimuli", in the form of pictures, presented in the verbal forms seems to relate to stories that are more familiar to American and Europe children than to Asian children. (p.424; lubart, 1999).

The first communist state, the 1912 Russian revolution transformed politics, economics and of course, culture- as can be seen in the Russian Art's current exhibition, Revolution: Russian Art 1917-1932. Data base set in as ideas of new "people's art started to take shape. Today's graphic designers, knowingly or not, owe a debt to the intrepid designers who were inspired, embattled and even persecuted by this momentous

revolution. Many designers now employ these vintage mannerisms without any concept of struggles that brought them or why they were suppressed for decades.

Post – modernism can be seen as a stratagem for sorting through the past while making a decisive break with it that will allow new possibilities to emerge. Having received a rich heritage, artists are faced with a wide variety of alternatives. The principal feature of the new art is ubiquitous eclecticism and a bewildering array of styles. Taken together, these pieces provide a jigsaw puzzle of our times (Janson and Janson 453).

An evolutionary incursion into these terminologies indicates that Style is a manner of treatment or execution of works of art that is characteristic of a civilization, a people or an individual. Mithen (1996) refers to the Upper Paleolithic as the ‘big bang’ of human culture, exhibiting more innovation than in the previous six million years of human evolution.

Creative ideas themselves might be said to evolve through culture. Human creativity is distinctive because of the adaptive and open-ended manner in which change accumulates. Inventions build on previous ones in ways that enhance their utility or aesthetic appeal or make them applicable in different situations. On the other hand, in the creative sector, “new digital technologies provide... unprecedented opportunities for innovation and growth”. A study in Cape Town found that new companies were springing up at the nexus between technological and creative innovation, and these have “demographically diverse employees and owners”, revealing a skills diversity across different sectors of the population.

The concepts of creativity and creative thinking have different meanings, however, are often used interchangeably. Creative thinking mostly includes cognitive activities and creativity includes both cognitive and performance-oriented activities (Genç, 2000; Yazçayır, 2015). Özden (2011) emphasized that the source of creative thinking techniques is the level of thinking techniques used by certain historical figures who were creative inventors and thinkers. These techniques, which are adopted by creative individuals unconsciously, have been included in educational curricula as recognized and teachable techniques.

Visualization entails the creation of an idea, word or picture, an image in our minds. Fisher (1995) described the basic dimensions of creativity as follows: 1. Fluency: The rapid and fluent use of information stored in the mind when needed. 2. Flexibility: It reflects free thinking by extending cognitive patterns when solving a problem. 3. Originality: Ability to tackle a problem from different perspectives and to produce various solutions to problems. 4. Detailing: It is the process of improving simple stimuli by addition (Çubukçu, 2013).

Visualization, a word often used by creative individuals, reflects the creation of an idea or an image in the mind. In individuals, creativity could both be supported and developed or dulled. Özden (2011) listed the factors that prevent creativity as follows: 1. Do not insist on doing right about the things that your students do. There may be more than one way to do something. Do not hamper the self-confidence of those who seek these ways. 2. Do not prevent children from daydreaming. This can eventually destroy their desire to discover. 3. Do not compare children with others. This compels the child to adapt, whereas creativity occurs when there is no pressure to adapt. 4. Do not hamper children's curiosity. Curiosity is a sign of creativity. Answer children's questions patiently. To develop creativity, certain basic tools are sufficient. The cultural equivalent of the individual is the creative idea. Culture-based creativity is linked to the ability of people, notably artists, to think imaginatively or metaphorically, to challenge the conventional, and to call on the symbolic and affective to communicate.

RELEVANCE OF CREATIVE AND VISUAL THINKING / RECOMMENDATIONS

Advertising

Creative and visual thinking are both highly relevant to advertising. Advertising is all about creating compelling and eye-catching visuals that are designed to persuade viewers to act, and creative thinking is essential in coming up with original and effective visual concepts. Visual thinking, on the other hand, is especially important in advertising, as it helps to create visually arresting and memorable ad campaigns.

When we consider some of the most iconic, advertising over the years. They all have one thing in common: they were all created with creativity. The best advertisements are the ones that find a way to stand out from the rest, and that's exactly what creative thinking can do.

The ability to think creatively and visually is essential for advertising professionals, as it allows them to develop innovative and effective campaigns. This process begins with the development of an idea, which is then refined through research and planning. Once the campaign is created, it is tested and modified until it is ready for public consumption.

Print Journalism

Print journalism requires elements of creative and visual thinking, from developing engaging ideas to compelling visuals. In today's rapidly changing media landscape, a good print journalist must stay ahead of the curve by utilizing creative approaches when crafting stories and conceptualizing imagery for articles. Creative and visual thinking allows for a unique perspective that can elevate traditional print journalism to new heights.

As the media landscape continues to evolve, print journalists must adapt their approach to stay relevant. This means thinking outside the box when it comes to both the stories they tell and the visuals they use to accompany them. Utilizing a creative mindset allows for a fresh perspective that can make all the difference in standing out in today's crowded media landscape. To grab and keep reader attention, journalists must now tell stories in new and interesting ways. This could mean anything from using creative visuals to accompany the story, to experimenting with new storytelling methods. Important that journalists think outside the box to keep readers, viewers, and listeners engaged.

Another approach is through data journalism, which involves using data analysis and visualization to tell a story. This could involve creating an infographic or chart to illustrate trends or digging into data sets to uncover patterns or anomalies. This type of storytelling can be especially powerful when dealing with complex issues like climate change or economic inequality. Social media also provides plenty of opportunities for innovative storytelling. A journalist might use Twitter to live-tweet an event or collaborate with Instagram influencers to create visual content. Podcasts have also become a popular way to tell stories, enabling a journalist to create a narrative that listeners can follow over multiple episodes.

Ultimately, the key to successful storytelling is understanding the audience and what they want to see and hear. By experimenting with new approaches and taking risks, journalists can keep their stories fresh and engaging, while building a loyal readership.

New Media

Creative thinking also enables the development of new technologies and platforms that can revolutionize the way we interact with the world around us. For example, virtual reality and augmented reality technologies have been developed through creative thinking, which enables us to experience different realities and environments digitally.

Visual thinking is also essential in new media because it enables creators to communicate ideas and messages effectively. Visual content is easy to consume and can often convey complex information more quickly and succinctly than text-based content. With the increasing popularity of video and image-based platforms such as YouTube, Instagram, and Tik-Tok, visual thinking has become even more crucial to building an engaged audience. Furthermore, new media is always evolving, with new technologies and platforms being developed at an unprecedented rate. Creative and visual thinking are the backbone of new media, enabling content creators to produce innovative, engaging and visually stunning content, stay ahead of the competition, and keep their audiences engaged and interested.

Conclusions

In conclusion, it has been proposed that what evolves through culture is individuals' internal models of the world, or worldviews, and that like early life they are self-organized and self-regenerating. They evolve not through survival of the fittest but through transformation, and they neither die nor survive intact but transform over generations as elements get incorporated and are adapted to new circumstances. The role of creativity is not just biological but also cultural evolution. Culture constitutes a second form of evolution, and that our thought and behavior are shaped by two distinct evolutionary forces. Just as the drive to procreate ensures that at least some of us make a dent in our biological lineage, the drive to create may enable us to make a dent in our cultural lineage.

Culture-based creativity has the capacity to break conventions, the usual way of thinking, to allow the development of a new vision, an idea or a product. The nature of culture-based creativity is closely linked to the nature of artistic contribution as expressed in art or cultural productions. The spontaneous, intuitive, singular and human nature of cultural creation enriches society.

Creativity and visual thinking are intertwined. Visual thinking refers to the phenomenon of learning new information and organising thoughts by visually processing them. A creative person is a visual person, using visuals to create new concept, ideas and possibilities. Creative thinking is grounded in reasoning that involves generating imaginative, new and novel representation in art. Creative and visual thinking from an African and global perspective is a rich and diverse concept that encompasses various art forms and thinking patterns. It is a critical aspect of African culture and identity by extension the world at large, providing a platform for self-expression, cultural preservation, and social change. By understanding and promoting African creative and visual thinking, we can appreciate the unique contributions of Africans to the global creative sphere.

Overall, this study offers insights into the diverse cultural traditions and artistic practices around the world, highlighting the important role of creativity and visual thinking in shaping our understanding of the world.

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This group work is anchored on the contributions of experts and academicians on the topic of Creativity and Visual thinking in human civilization and offers insights into the diverse cultural traditions and artistic practices around the world, highlighting the important role of creativity and visual thinking in shaping our understanding of the world.

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