PILOT STUDY REGARDING THE MODEL OF ADAPTED CREATIVE TEAM IN PERFORMANCE SPORT

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ABSTRACT
The creative team is a problem-solving framework that works for relatively short durations and assume choosing teammates with high-level of creativity. Initiation of members in the creative team is a means of achieving the purposes of the group, which in fact represents the expected results in performance sport. Applying the methods and techniques of stimulating creativity to performance athletes is beneficial for the formation of flexible, divergent and fluent thinking, generating their active and full, mental and physical, individual and collective participation in the training process. Performance in sport is obtained through the identification of athletes' special motor skills, complemented by specific skills such as: critical, flexible, divergent thinking, intelligence, attention and motivation. In order to elaborate the adapted creative team model it is important to proceed to identify two data categories: the positive experience of performance athletes with high creative capabilities and the detection of insufficiencies on the line of valorisation of the individual creative potential of the performance athletes (through analysis of weak creative athletes) and collectively at the group level (through analysis of low results). Thus, based on the obtained results and the study of the specialized literature, certain methods of training creative thinking and imagination can be selected and adapted to performance athletes, as well as some principles of team operation. Moreover, we can mention that the creative team, as a way of stimulating creativity, definitely contributes to the activation of the individual creative potential of the athlete. We also specify that the creative team must become permanent footing so that the registered progress can be a steady progress. Group creativity proves to be superior to individual creativity in the case of stimulating creative potential. It allows the modelling within the team, of relations and conditions system proper for creativity, the assimilation with a maximum efficiency of the thinking methods and creative imagination. Sport training through its organization, planning and realization system is an optimal framework for practice of the team creativity of the performance athletes for the purpose of their systematic and permanent education in order to acquire their own style in execution of physical exercises, in decision-making, will absolutely need, as future specialists in the field.

Keywords:*creative team, performance sport, creative potential*;

INTRODUCTION

The literature with regard to the stimulation of group creativity may constitute a reference model for designing some development activities of creative thinking in sports training and in perfecting the training of the performance athletes [1, 2, 3, 4]. In this context, within this research we refer to the performance athletes within a team for the rugby sports competition. [5, 6]

Among the research directions that have led us to address this issue constitute the psycho-sociology studies of a small team. These highlighted a number of factors that condition the efficiency of activity within a team:

- the structure and characteristics of the addressed tasks (of learning and defining concepts, problem solving, creative elaboration);
- the ratio of the type of task to be solved and the communication between team members;
- human relations within the team and how these are perceived and motivated by members;
- establishment and utilization at team-level of concrete ways of verification of the registered progress;
- homogeneity about the degree of development of the intellectual and non-intellectual factors of the members' creativity;
- the mutual interaction of individual motivations within the team.

The purpose of the research is to develop the adapted creative team model with the application possibility of it even in performance sport (rugby team 7).

The research methods, as well as creativity's training methods have been used in accordance with each stage of the team's operation and depending on its specific particularities. Among the methods used throughout the research we can mention: observation, formative experiment, survey, directed conversation.

The elaboration and putting into service of the adapted creative team - ACT (also effective in

performance sport at the rugby sports competition) was carried out in the following stages:

a. determination of creative potential of team members prior to their full constitution and investigation of the athletes' preferences for certain principles of organization and operation of this, training styles and regimes, types of management and guidance of training and coaches;
b. obtaining information about the sports teams from which the members of the future adapted creative team (ACT) come from, their creativity level, the leadership style of sport training and the personality traits of the coach, the human relations;
c. the creative training made with the members of the ACT has traveled three main directions:

- the initiation of ACT members with notions and concepts about creation phenomenon, inhibitory and stimulating factors of creation, which allowed us to monitor that the future participants of the ACT to figure out some insufficiencies about their creative potential and to become aware of the need to use some specific methods in the training process that can contribute to stimulate creativity;
- widespread briefing of future ACT members with data on how the team will carry out its activity (creative principles of functioning, ways to prepare of sports training, atmosphere within training process and relations between members, the role and attributions of the coach, etc.);
- explanation and training of a knowledge system on the applied creativity methods (of approaching and logically defining the issues identified within the training process, divergent thinking, creative imagination, induction of motives and creative attitudes, the generation of sport performance).

d. the entry into operation of the adapted creative team constitutes the stage where its members actually go to the approach of creativity in the training process;
e. the progress registered by ACT members.

Experimental lots were composed of two groups (control and experiment) formed by 7 members, selected to carry out a rigorous training process, systematic, for a long period of at least 2 years. Prior to the formation of these groups, there were prior meetings with the rugby players within which they were presented with general information on the ACT elaboration, asking them to express their desire to participate.

Data regarding the members of the two groups before the start of their activity

The preferences of the members of the two groups against the organization and operation of the future ACT from which they could be part was determined by a questionnaire developed and applied by us in research on the creative group. In Figure 1 we graphically present their views regarding the addressed issue.

From the reflected data in Figure 1 we can see that the respondents in the two groups gave answers with small differences as a percentage. Thus, a percentage of between 8-12% considered that the team must to have a reduced number of maximum 7 people, and a percentage of 12% (control group) and 16% (experimental group) mentioned that it is important that the coach of the future ACT team has certain qualities such as: passion, high level of competitiveness, creativity, organizational skills and sport performance. A percentage of between 15% - 18% specified that also the team members must have certain qualities, such as: interest of team sports performance, intelligence and creativity, professional and sport competence. As for differences between team members, it is very important that will be positive relationships between them, based on professional, sport, constructive and common affinities.

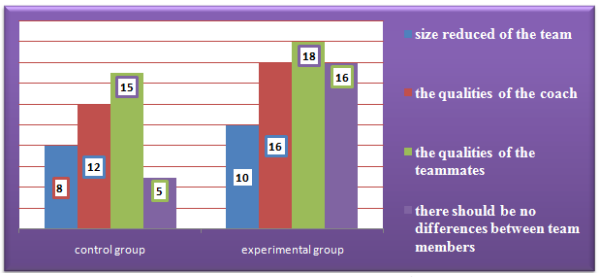

Fig. 1. Respondents' views regarding the future ACT team

In order to determine the creative potential of the team we used two categories of methods to identify the degree of activation of the intellectual factors of creativity and the creative attitudes of the members within those two groups. A first method was the creative imagination test developed by adapting and combining some test models from the literature (Workman J.E., Jonson K.K. ,1993, Albulescu, M., 2001). For each member of the two groups, including at the group level, their scores were calculated for the following intellectual factors of creativity: fluidity (total number of responses), flexibility (the number of solutions offered on various creative issues); originality (appropriate group level responses and tasks to be solved).In

figure 2 are presented the results obtained by those two groups in the applied creative imagination test.

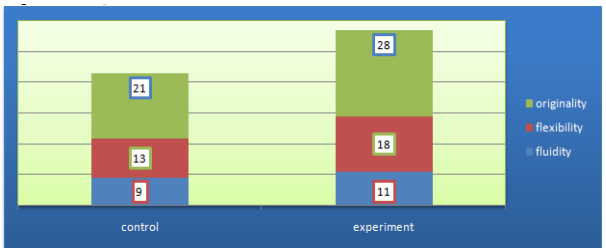

Fig. 2. The results obtained by the two groups in the creative imagination test.

It can be seen in Figure 2 that for all three factors of creativity the experiment group recorded higher values than the control group. Between the creative attitudes monitored by the members of the two groups were: receptivity to new situations, attraction to difficult problems, completion of ideas, interest in the quality of the game, recognition of the professional superiority of other team members. We could also make an opinion on weaker attitudes in the two groups, such as: surprise to some commonplace situations, avoiding traditional methods in the game and actually leading to success, relative independence from other opinions related to self-evaluation capacity, professional vocation, spirit of professional co-operation and fair-play. Members of experiment group achieved significantly higher scores (at the threshold of 0.001) for the following creative attitudes: imaginative spirit, creative in game, satisfactions and professional success, satisfactions due to the approach of new ideas in the physical training process, the ability to argue their own ideas , the preference as the results of the training activity should be appreciated and reflected according to their level of originality, professional initiative in the game, relative independence from other actions, completion of ideas by their implementation, sports vocation, assuming the risk. In Table 1 (initial stage) and Table 2 (final stage) we present the correlation coefficients of the ranks between the scores from the creative attitudes for the intellectual factors of creativity (fluidity, flexibility and originality).

Table 1. Initial stage

	Control group				Experiment group		
	Fluidity	Flexibility	Originality		Fluidity	Flexibility	Originality
Creative attitudes	t=2,534 p<0,05	t=1,435 p<0,05	t=2,579 p<0,05	Creative attitudes	t=0,234 p<0,05	t=0,853 p<0,01	t=1,546 p<0,01

Table 2. Final stage

	Control group				Experiment group		
	Fluidity	Flexibility	Originality		Fluidity	Flexibility	Originality
Creative attitudes	t=2,622 p<0,01	t=1,758 p<0,01	t=1,841 p<0,01	Creative attitudes	t=5,816 p<0,001	t=3,970 p<0,001	t=5,514 p<0,001

Table 3 presents the data on the psychosocial climate of the collective members of the two groups

Table 3. Data on the psychosocial climate of collectives

Members feedback	Creativity level (%)		
	High	Medium	Weak
Control group	3	77	20
Experiment group	35	57	8

In the control group, we found a relatively sceptical attitude towards the development of creativity, considering it as a native feature of only certain individuals. That is why we considered it necessary that one of the objectives of the training process was also to take into account the model of the ACT team.After the members communication of the two groups to the results achieved in the creative attitude questionnaire and the creative imagination test, we were able to notice the following aspects in response to the presented ones: those who achieved weaker results were not negatively emotionally influenced, but on the contrary, sought to practice more intensely the taught methods, asking for additional information for the development of individual creativity; the best-performing members were disappointed that there were still significant differences between the value of the given answers and those found by the inventors according to the specialized literature. Probably these situations are mainly due to the atmosphere and style of team training. At the same time, we can mention that for all the factors of creativity (fluidity, flexibility and originality) the experiment group has achieved very significant increases, as the degree of practicing the creativity techniques was higher.Figure 3 shows the profile of ACT in performance sport.

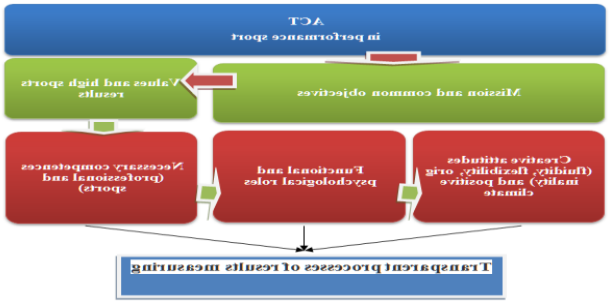

Figure 3. ECA Profile in Performance Sports

From the above mentioned, the following **conclusions** can be outlined:

- The ACT team model may be applicable to a small group (7-15 people), so 7 falls within rugby game fairly well;
- a favourable factor for the efficiency of training is the team's homogeneity regarding the creative potential of the members;
- In the role of coach of the team there is a valuable person from the point of view of the specialty, to be initiated also in the methods of democratic leadership of the team;
- The coach is also essential to collaborate with an expert in creatology;
- A special role for the ACT efficiency has in addition to the motor ones also those moral-professional qualities of the members;
- An important factor is the interest for the issues addressed in the ACT;
- Creative attitudes should be trained at optimal time intervals (usually weekly) to achieve progress;
- Creative team adapted as a way of stimulating creativity clearly contributes to the activation of individual creative potential;
- Team creativity allows for the modelling of the relations system and own creativity conditions, maximizing the efficiency of the thinking and creative imagination methods.

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