

**NURTURING CREATIVITY: THE ROLE OF ART EDUCATION IN FOSTERING CHILDREN'S
EXPRESSION AND HOLISTIC DEVELOPMENT*****Milanka Nikolić**

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Abstract

This study delves into the realm of art education for preschool children, exploring the intricate facets of their creative expression and its profound impact on holistic development. The introduction highlights the dynamic nature of children's expression and underscores the importance of art in revealing their physical, intellectual, moral, and emotional aspects. Through activities like drawing and modeling, the technical aspects of their expression emerge, aligning with their intellectual capacities and offering a canvas for creative exploration. The focus then shifts to the field of art education in preschool institutions, where modern art-pedagogical approaches take center stage. Beyond traditional methods, there is a growing emphasis on strategic pedagogical guidance to foster a child's artistic expression. Recognizing the developmental stages, the study underscores the importance of proper educator influence in ensuring a qualitatively rich progression of a child's creative abilities. The exploration extends to the broader concept of aesthetic education, emphasizing its indispensable role in fostering a child's aesthetic relationship with the world. Aesthetic education, with its focus on directed action, emotion, sensitivity, and the discernment of beauty, becomes a crucial element in nurturing a well-rounded individual. Creativity takes center stage as the study comprehensively explores its multifaceted dimensions, from the cognitive processes to the interconnected resources influencing this complex concept. Educators play a key role in nurturing creativity through a mix of intellectual abilities, knowledge, thinking styles, personality, motivation, and a supportive environment. The study concludes by emphasizing the importance of a holistic approach to education, where art occupies a central position. Utilizing children's portfolios as a documentation method is crucial for capturing their development over time. In the changing educational landscape, art emerges as a transformative force, shaping a generation with creativity, aesthetic sensibility, and a profound understanding of self and society.

Keywords: Aesthetic education, Creativity, Children's portfolios, Educator competencies, Holistic development, Preschool children.

INTRODUCTION

Children's expression is a dynamic and intricate process that unfolds through various creative activities, with art serving as a profound avenue for their physical, intellectual, moral, and emotional exploration. In the realm of early childhood development, the significance of art education cannot be overstated. Beyond merely honing technical skills, art education becomes a vehicle for guiding preschool children in articulating their experiences, attitudes, and emotions. This paper delves into the nuanced dimensions of art education, exploring its pivotal role in nurturing creativity and shaping the holistic development of young minds. Art is an integral part of a child's consciousness, where every stroke of a brush or mold of clay breathes life into their evolving perceptions of the world. The act of drawing, modeling, and engaging in various creative forms not only aligns with their intellectual capacities but also serves as a canvas for expressing their inner creative nature. As we embark on this exploration, we unravel the layers of art education for preschoolers, transcending traditional methods and embracing modern art-pedagogical approaches. The goal is not just to impart technical skills but to unlock the innate need for active, creative expression, allowing each child to unfold their unique artistic voice. Furthermore, the developmental stages of children's artistic abilities provide a framework for understanding the evolution of their creative expression. Recognizing the intricate interplay between individual preferences, educator influence, and the child's inherent abilities becomes paramount in ensuring a qualitatively rich progression in artistic development.

The multifaceted nature of children's artistic creativity is highlighted, emphasizing that it should be perceived as a complex process rather than mere artistic output.

Art education of children

Children's expression includes various activities that help children express their physical, intellectual, moral, and especially emotional aspects. In their consciousness, children make life, the world and the events around them meaningful, leaving traces that grow with them. Everything a child learns, thinks and imagines comes to life in his consciousness, causing different reactions such as excitement and joy. This encourages children to be active and eager to express their experiences. When it comes to drawing, modeling and other forms of children's creativity, we are talking about the technical aspects of expression. Children, using different materials and means, express their experiences, attitudes towards them and attitudes. These activities are aligned with their intellectual abilities and represent a way for the child to creatively express his inner creative nature. [1] The field of art education of preschool children has always been the focus of attention. In the pedagogical practice of preschool institutions, we notice the presence of modern art-pedagogical approaches in the analysis of expressions of artistic works of preschool children. Despite the traditional methods of learning drawing and painting, there is a tendency to develop a child's artistic expression through strategic pedagogical guidance and stimulation. The goal is to realize their basic need for active creative and creative expression. This approach allows each child to discover and express their shapes in a personal way through drawings, paintings or other forms of visual expression. [2]

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The fact is that art education starts from the need that children have for creation, but it also considers the individual preferences that children have regarding the subject, format of the substrate, materials and methods of realization. When it comes to the influences of educators, they move within the artistic abilities that every child has. If there is no proper influence of the educator, there is no possibility of ensuring the constant qualitative success of the child's creative abilities in parallel with his all-round development. There are several stages through which the development of children's artistic abilities goes. According to Kershensteiner, these are the following stages: the patterning phase that lasts from the second to the fourth year; the phase of the scheme which lasts from the fourth to the eighth year; and the stage of form and appearance (realistic representation), which lasts from the age of eight. According to Like, it is possible to distinguish the following phases: phases of accidental realism; phases of failed realism; phases of intellectual realism; and phases of visual realism. [1]

It is necessary to bear in mind that within art education, there are not only forms of work that exclusively stimulate creativity, but there are also tasks that enable the acquisition of experience and knowledge, which during the next phase of work will provide the possibility of a more mature creative approach to new art tasks. For this reason, a child's artistic creativity should be understood as a complex process, the origin and development of which is influenced by various factors. At the same time, the concept of children's artistic creativity should not be identified with the creative processes of adults. Also, children's works of art should not be viewed as works of art. [1] There is a possibility of monitoring the development of children's artistic expression through drawings, i.e. children's art products. Children have been drawing for centuries, on paper, tiles, in the dust, on the walls, but only since the 18th century, when there was an increase in interest in the period of early childhood, greater importance began to be attached to children's drawings and they began to be considered important sources of knowledge related to the psychophysical and physical development of children. At the same time, artistic expression is seen as an important tool for the development of creativity. [3]

The importance of aesthetic education

Respecting and developing creativity in childhood is extremely important. In this period, the child expresses his human essence through various forms of expression, such as artistic expression. It is important to encourage the continuous development of the child's talents and interests. This support aims to create a basis for a healthy relationship of the child towards himself and the world around him. If we want a child to grow up to be a self-confident and respectful person who loves himself, it is important to allow him to express his inner essence. If this support is lacking, the child may experience a loss of identity and ability to express himself creatively. [4] Aesthetic education is an indispensable part of general education and includes the process of forming a person's aesthetic relationship to the world and the shaping of his aesthetic properties. This includes developing the capacity for directed action, conviction, emotion and sensitivity, as well as developing a receptivity to beauty in all aspects of human activity. The process of educating the aesthetic relationship aims to transform reality and encourage the individual to correctly judge and evaluate, shaping his aesthetic taste in

accordance with various criteria. This approach not only provides the opportunity to enjoy beauty, but also enables the distinction between aesthetically valuable and non-valuable aspects of reality. [5] "Starting from spontaneous and free expression as a characteristic of a child from birth, Reid believes that art and play are an aesthetic form of free expression, and in contact with the environment they acquire the characteristics of means of communication. In order to explain this and highlight the importance of communication for the development of a complete and harmonious person, he performs a psychological analysis of children's drawings, which he considers to be a form of aesthetic free expression. He places the development of the gift for drawing at the center of the education process itself, and considers that in this way the eye that sees, the hand that listens, the soul that feels is created, and in this task the whole life must cooperate." [6] When it comes to the goal and tasks of aesthetic education, they are characterized by great complexity. Primarily, it is necessary to provide young people with a criterion of the beauty of nature, social relations and art that is scientifically based, and which will lead to the education of feelings and understanding of beauty, the formation of convictions, ideals and views of the world, and achieve complete unity of psychophysical and physical personality development. The tasks of aesthetic education include: providing aesthetic impressions and pointing them out correctly in order to enrich children's aesthetic observation and aesthetic experience; enabling children to judge correctly and in this way ensure the formation of his taste; nurturing and developing his creative powers, ensuring the training of children to realize aesthetic values during life and work. The general tasks of aesthetic education include the development and formation of an individual's sense of aesthetic values, sense of specific characteristics of phenomena in nature, life and work, and objects that exist objectively, and which are reflected in the human understanding of reality and its influence on that reality. [5]

Creativity and children's creativity

When it comes to the phenomenon of creativity, it is a phenomenon in which interest has always been present, but it began to be treated more seriously in scientific research only during the second half of the 20th century, when Gligord began to publish works. Despite the fact that there is no single theory of creativity, there is the existence of research that offered pedagogical consequences. Creativity cannot be considered an unusual gift or some mysterious trait, considering that it is one of the primary human abilities, which (at least potentially), to a lesser or greater extent, every human who is normally developed has. [7] Creativity is a very complex concept and it is difficult to define it considering that it has a large number of dimensions and can be studied from a large number of different aspects. It is about pedagogical, psychological, philosophical and numerous other aspects. For this reason, a large number of definitions of creativity can be found in the literature. Some of the definitions will be listed below. The word create comes from the Latin word *creare* which means to produce things that did not exist before or to create. Based on that word, the word creativity came into existence, which refers to the power of creation, invention or production, artistic creation and participation in something useful or valuable (constructive, purposeful). Creativity is thinking and an adequate process that connects our previous experience, responses to stimuli (objects, symbols, ideas, people,

situations) and the creation of at least one unique combination. [8] "In everyday speech, and in scientific jargon, creativity is used in two meanings: creativity as creation, the creation of new and original artistic, technical and scientific creations, and creativity as a trait, or a set of traits that creativity - productivity will enable, encourage, cause." [9] Creativity must represent something different or new. However, in order for something to be creative, it is not enough to be new, but it is expected to be useful, i.e. usable or suitable, i.e. suitable. [10] Creativity is the ability to produce work that is appropriate and novel. A new product represents one that is original, despite the fact that the perceived newness of the product depends on the observer, so it can only be new at the level of the individual. For this reason, it is important to emphasize that if something is new, but does not represent a suitable solution to the problem, it is not creative but only a bizarre, strange answer. [11] Creativity depends on six different resources that are interconnected. It is about intellectual abilities, knowledge, thinking styles, personality, motivation and environment. [12] Majl [13] points out how creativity connects things that were previously unknown. It is a deliberate process of creating new combinations or modeling, movements, materials, words, ideas and symbols and making the product available to others in some other way. [13] When it comes to creativity, it is possible to distinguish four categories: creative process, creative product, creative personality and creative environment. [14] Creativity is a cognitive psychological process. The creative process as a category defines the way we achieve a creative product. It leads to unusual ideas by creating a different combination of old, upgraded or new ideas than those that already exist. In accordance with the displayed creativity within the mentioned categories, it is possible to distinguish: primary creativity – the ability to generate or create ideas, but not their selection or critical attitude, and secondary creativity – generating ideas with respect for critical thinking about ideas. At the same time, there is a difference between potential creativity – a trait that is present in different degrees, but which must meet favorable conditions in order to be manifested and immediate creativity - the expression of creativity spontaneously without the existence of external incentives. [15]

The question arises: If creativity exists in all fields of human activity, is it an identical phenomenon in all places? If identical laws are valid for artistic creativity and creative thinking, then it is possible to accept the assumption that the development of one affects the development of the other. Rogers writes "Creativity is not limited to one area. I argue that there are no fundamental differences in the creative process, regardless of whether it is painting a picture, composing a symphony, inventing a new weapon, developing a scientific theory." [7] Leo Vygotsky placed creativity in the broad framework of cognitive development. Every complex mental act contains novelty within itself. Namely, every act that includes something new can be viewed as an act of creation, such as games and imagination. In accordance with his theory, there was an expansion of the concepts of imagination and creativity, considering that imagination appears not in the form of an exceptional, but a basic function, considering that human beings are by nature always in the process of creating ideas or imagination. [16] "Epstein believes that all people have a constant flow of creative associations and thoughts in their attention span, which he describes as thoughts that fluctuate at high speed around the brain. Most often, we are not able to catch these dynamic and fine thoughts, they run away while we

are concentrating on something else, which we consider more important. According to him, creative people differ from less creative people in that they are able to notice, capture, remember and use these thoughts on the periphery of consciousness." [16] Creative or creative behavior is most often described in the form of behavior that ensures original discovery, solving situational problems in a new way, creating scientific and artistic works, creating opportunities within everyday life situations that are new and original. [16]

Karlaravis believes that creativity "is a set of intellectual traits, personality characteristics, motivation, emotionality and other factors, which in their concentration and orientation represent the basis for creative achievements." [7] When it comes to creativity, the emphasis is on novelty or originality in the perception and formation of new attitudes or combinations of forms in music, painting and poetry that are already known, reorganization of phenomena or theoretical views within science. In a certain way, creative ideas can be considered as repeated formulations of previously known ideas, considering that something that would be completely new could not be noticed or understood. Creative approaches are ideas that lead to the creation of new connections, combinations or insights between ideas and phenomena that are already known phenomena. [17] Although the term creativity is mentioned all the time, and most authors provide an explanation of that term excluding the term creativity, Stevanović [18] uses creativity and creativity as synonyms. In addition, Cvetković Lej and Pečjak [19] equate the terms creativity and creativity, stating that creativity is an activity that provides new, original products within the material or spiritual sphere. Within the psychological dictionary, the concept of creative thinking is found, which is explained in the form of a phrase that can sometimes be used to denote that thinking process that leads to new and unusual solutions to problems. [20] When writing about children's creativity, Belmarić pointed out the following: "Children will express themselves creatively and shape themselves creatively when they are given the freedom to be who they are, to see in their own way, to understand and think with their own logic, in other words, they have the right to their individual expression and creation in the full sense of the word. When children follow some phenomenon of the external or internal world, observe it in their own way of direct contact and identification with it, their interpretation will be creative. The driver of this is an internal drive that manifests itself as children's curiosity and interest. When a child observes a form or phenomenon very carefully, and when such focus of attention goes beyond the usual general perception, we can call it creative perception. Only when it happens, the child can take the next step and artistically express what he noticed or discovered." [21]

It is necessary to treat the process of children's creative expression as an irreplaceable way of understanding oneself and the surrounding reality, humanizing the child's personality, building empathy and understanding for others, developing constructive abilities and emancipation against alienation, and not as an artistic activity with a narrow aesthetic goal. Through creative activity, children have the opportunity to get to know their possibilities better, by creating a positive image of themselves and releasing an inferior role that originates from exclusion and inexperience. What is important to emphasize is that the development of a positive self-image cannot occur if there is no freedom in expression and creation, considering that this represents the ways through which the

child expresses, gets to know, proves and confirms. Different types of research represent the only space where children are allowed to do anything and where they have the opportunity to compare with the elders and confirm their unique abilities. Encouraging creative expression prepares children for the changes that will occur in the future, while also equipping them to take active roles within those changes. [22] The most important function of children's expression and creation is reflected in providing assistance to the developing personality in nurturing their own aesthetic sensibility, acquiring rich and diverse sensory experiences, refining their emotions and building a permanent need for constructive and creative action within their own social and natural environment. Through the development of creativity, it contributes to the formation of the child's personality as a whole, which throughout life will be guided by values and aspirations that are humane, in which there will be a balance of intellectual, emotional and social properties and the nurturing of authentic needs.[22] Along with the developmental function of encouraging children's creativity as a very important function, there is a function that is based on the fact that the child reveals himself within the product of creativity, and is not limited by fear and shame, as can be the case within other forms of communication. For this reason, they represent testimony to the type and quality of children's emotions, intellectual processes and acquired experiences, psychophysical abilities and the development of sensory perception, value attitudes, as well as moral qualities, social involvement and the quality of relationships they enter into within their social environment. [22] When talking about the creativity of the youngest ten, then the concept of play is inseparable from the concept of creativity. Nola [23] points out that in creative play it is important that the child has personal freedom and has the ability to search for his own personal path to the desired goal, and that any interference and imposition leads to the destruction of creative play and thus causes the interruption of preoccupation and engagement of children. The author states that a significant characteristic of creative play is that it is always new, fresh and unrepeatable, as a result of which it is a constant source of driving force. Creative play leads children to new attempts, searches and solutions, keeps them busy and can always interest them and engage them intellectually. Nola [23] refers to creative games as dramatic games, word games, musical games, body games, art games, material games, and mathematical games.

System of preschool education and creative abilities of the child

Running a preschool education system requires a significant analysis of historical, pedagogical, social, political, organizational and economic aspects, and they are all important. For the purposes of this paper, we will focus on the pedagogical aspect related to the art research of children in kindergarten (early development and the period of preparation for school). The basic value of children's research (as well as play) is in its honesty, based on inner needs, not having a goal outside the process itself. This is why the expression of a child is fundamentally different from the expression of an adult artist. However, children and artists have in common that, more than other people, they notice similarities and connections between objects and phenomena that at first glance do not look alike. Children's creative expression declines to the extent that priority is given to executive and imitative activities that are carried out according to blueprints,

models and instructions of the teacher, and in which deviation from what is given is valued as disobedience, incompetence and error.

The preschool period is considered a critical period in the further development of creative abilities. A child at this age is more curious, unconventional and creative than a school child. Creative activities that stimulate children's motivation for creative expression through play and artistic mediums are:

- Observing, perceiving and naming different lines, colors and textures;
- Using different art elements and combining them;
- Spontaneous and free creation in accordance with one's own experience;
- Getting to know the expressive possibilities of art materials, techniques and tools;
- Research and experimentation with different materials and techniques;
- Completing the started drawing;
- Noticing and formulating the problem, observing, noticing all the details;
- Observing, perceiving and experiencing the elements of a work of art.; and
- Meetings with artists, creators from the field of culture, where children should not be just passive recipients.

In the end, it should be concluded that for the development of children's creative potential, as a resource of a democratically oriented society, an integrated approach of all dimensions of educational activity is important. Art education should occupy an important position in this continuous process.

Teacher competencies as a condition for improving preschool education and the application of holism

"The holistic approach in education is not something new, it does not imply a complete change of the traditional way of working, but rather its modification and the introduction of new methods. Today's educator, who will work according to holistic methods, should flexibly organize his work." [24] Under the professional competences of an educator, it is understood that he undertakes new professional initiatives and is ready to fulfill a different and specific role as required by a series of situations. The readiness of the educator to adequately respond to disobedience, to motivate children to learn and participate in various activities that will arise from the children themselves, but also to be an organizer, planner, participant and critic of their own practice is significant. Nowadays, the education system requires educators who have the ability to understand others, primarily those with whom they collaborate, the willingness to assume the responsibility of being a leader or being led, who are good collaborators, motivated and positive in their work and ready for a large number of obstacles. [24] Authors define the term competence differently, so there is no single definition of this concept. Weinert [25] defines the minimum criteria for determining the term competence, according to which the term competence refers to the assumptions necessary to perform complex tasks, including cognitive and non-cognitive components. Competence implies a higher degree of complexity than skills, and the basic assumption for acquiring competences is the learning process. One of the most important tasks of a teacher in the modern world is to teach the child how to learn, to continuously

improve and engage in various activities. The teacher must be educated and trained for work that will suit each child individually. At the same time, he must be successful in establishing partnership relations with the entire educational group, but also with parents, associates, colleagues and other members of the community. [24] After all that has been mentioned above regarding the competences of educators that are necessary in preschool education, the question arises: Is it necessary to have a certain amount of time in practice for the possession of all the mentioned competences, or is it necessary and possible to learn about it during your schooling and education for work in preschool?

People are increasingly faced with a gap between the knowledge and skills they acquire during education and those they really need and which are imposed on them by the modern era.[26] It is necessary that the role of educators in the development of children's artistic creation starts from children's creative possibilities, that pedagogical and methodical procedures are based on children's experiences and their individual potentials. It is necessary to provide children with the opportunity to express their thoughts and emotions through authentic artistic expression. At the same time, the educator must take the position of cooperation and equal partner, whose advice must not be adopted by the child, while his support must not take the form of giving ready-made solutions and interference. [27]

Children's portfolio in the function of monitoring the development and progress of children's artistic expression

The portfolio, as a method for monitoring and documenting children's development, is increasingly employed in educational practice. It serves as a positive means of valuing and evaluating children's work, allowing educators to assess their own contributions and inviting external evaluations. By documenting the process using various data collected through systematic observation and the application of descriptive methods, it becomes a comprehensive tool for capturing a child's development and learning. The term portfolio finds its origin in the French word *portefique*, meaning a bag or security. Within educational practices, portfolios showcase children's products, materials, and information about them, providing a carefully selected collection of evidence that reflects a child's knowledge, skills, efforts, and progress over time. Portfolios not only serve as storage for selected works but also form the basis for self-evaluation and reflection on personal growth. [27] Within the pedagogical documentation, the purpose of the portfolio is to provide the opportunity for educators and parents to monitor and examine the child's development over a long period of time in accordance with the material, to find opportunities for further advancement, to provide feedback related to the quality of their contribution to the child's development, and to set new goals. A portfolio enables a child to monitor and analyze his own learning and development process. [28] Mishkeljin [29] points out that the portfolio, in the form of a method of organization and deliberate collection of data that allows insight into the context of the teacher's pedagogical activity, has a focus on quality, not on quantity, and as such can be considered a living document and a good basis when it comes to reflection, evaluation and self-evaluation.

Veličković [28] highlights the following contents of individual and group portfolio:

1. Individual portfolio:

- The first part of the content is composed of selected, creative, children's products, which are relevant when it comes to a specific topic or task, which illustrate what the child has achieved. These are art works, statements, questions, comments, conversations with other children, reactions in conflict situations, social communication with peers and adults, and photographs;
- The second part of the content is made up of monitoring lists and assessment scales that show educators in a more precise way the state of the developmental level within the group;

2. Group portfolio:

- On a specific task or topic - we are talking about children's works, statements, drawings, questions, interpretations, suggestions, interests, group works, photos, stories, events that are chosen in cooperation with children;
- Written record of the educator (e.g. evaluation of the developmental level of the group: this is how it was at the beginning/this is how it was at the end, observations related to significant events in the group: actions with the local environment, parents, school, celebrations, trips, visits, video records, etc.



Figure 1. Individual portfolio

Landscaping – how a change in the working environment affects children's art education and activity

The yard space should be challenging, based on natural materials. It should enable children to construct, modify and build. There was talk about the importance of natural materials, their availability and creating opportunities for children to explore.

In our kindergarten, we do not have adequate space for this center, so we organized this part in the yard of the kindergarten. In addition to sandstone, the baskets contain a variety of natural materials that are classified as:



Figure 2. Group portfolio

- formed (stone, leaf, twigs, flowers, fruits, rod, reed, corn...);
- unformed (wool, raffia...).

We use this part as a Zen garden and its importance is reflected in the relaxation and relaxation of children. In addition to sandpits and baskets with natural tools, there is also a tool - a rake.

Land art is an opportunity for children to be creative in the fresh air and learn about art, nature and life. In addition to the Zen garden, other activities can be organized:

- shapes made of pebbles;
- drawing on wet and dry sand;
- modeling in mud;
- planting candles according to some criteria (letter, number, geometric); and
- painting the pavement (schools, number series, flowers, different geometric shapes)

When we talk about the inner space of the kindergarten (workroom, corridors and halls), by defining the spatial entities, children are provided with predictability and safety in the space - to know where what is and to be able to be independent and at the same time to provide the possibility of different types of research:

- hanging mobiles and mirrors – these moving sculptures soothe and encourage imagination and storytelling. Gentle and light movements of butterflies, airplanes, hedgehogs and other motifs attract the attention of little ones and help them sleep peacefully. Mirrors allow viewing the same

thing from several different aspects and applying perception;

- fiber art (fiber art) - it's always about handwork. An inexhaustible source of inspiration for creative activities with children; at the same time, it has another important role - it also represents a space for seclusion;
- space for painting is always available to children - tempera, water colors

Activities: painting walls, doors, toy boxes

Goal: gaining experience in the application of color in decorative painting

- space with packaging material (transformation space)
- Activity: Unusual house - Children create imaginative constructions from the materials provided (work in small groups). The children paint the completed house. We use those houses for decoration, dramatization, and a game chosen by the group.
- Goal: To develop the ability to use different materials and the sense of composition



Figure 3. Arrangement of the interior space



Figure 4. Arrangement of outdoor space

The initiative that focuses on the aesthetic education of children through the arrangement of space in the kindergarten represents a significant step towards the overall development of children. The use of natural materials such as stones, leaves, twigs and flowers in the yard provides children with not only an aesthetic experience but also a deeper connection with nature. It is important to emphasize innovation in solving the lack of internal space, where activities are successfully organized in the yard, showing commitment and flexibility in working with available resources. Special emphasis is placed on the Zen garden as a space for relaxation, indicating care for the emotional well-being of children. This is not only an aesthetic accessory but also a tool that allows children to relax and experience peace in the natural environment. The variety of activities on offer, such as sculpting pebbles, drawing in the sand, modeling in mud and planting candles according to certain criteria, gives children a wide range of opportunities to express their creativity. The interior of the kindergarten is carefully organized to provide children with safety and predictability. The use of moving sculptures, mirrors and workshops like fiber art further enrich the space, encouraging imagination and different forms of perception. Activities such as painting walls, working with packaging materials and creating unusual houses in small groups are clearly aimed at developing different skills and a sense of composition. Through the organization of space, both inside the kindergarten and in the yard, dedication to the complete development of children is visible. Creative spatial arrangements, as depicted by pictures of indoor and outdoor spaces, not only facilitate activities but also provide inspiration for children to explore, learn and develop through aesthetic experience. This initiative clearly has a positive impact on children's development, providing them with a rich and stimulating environment to discover the world of art, nature and life.

Conclusion

In summation, the journey through the realms of art education and children's creativity illuminates the profound impact these

elements have on shaping the future of our society. As we traverse the intricate landscape of creativity, acknowledging its interconnectedness with intellectual abilities, motivation, and environment, we underscore the need for a holistic approach to education. The role of educators emerges as a linchpin in this narrative, with their competencies pivotal in fostering a conducive atmosphere for artistic exploration. Recognizing the evolving nature of creativity and the varying dimensions it encompasses, educators must be equipped with the flexibility to adapt their methods. The harmonious integration of art into the educational fabric empowers children to not only develop their creative potential but also fosters a deep sense of aesthetic appreciation. The incorporation of children's portfolios as a method of documentation becomes a testimony to their growth, offering a comprehensive lens through which educators, parents, and the children themselves can reflect on their developmental journey. These portfolios serve as living documents, capturing the essence of the child's knowledge, skills, efforts, and progress over time. In the ever-evolving landscape of education, where the demands on educators are multifaceted, the call for a holistic approach resonates. Art education stands as a beacon, not merely as a means of skill acquisition but as a transformative force that nurtures creativity, instills a sense of aesthetic appreciation, and lays the foundation for a generation equipped to navigate the complexities of the world with a profound understanding of self and society.

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