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Creativity is the creation of something new and valuable. Children's, youth and educational television thrives on constantly coming up with new content, stories and forms of expression that enrich the viewers. This is certainly not easy, especially when it comes to promoting and enabling creative processes on a permanent basis.

Research into creativity is able to show in detail that the process requires personal as well as specific environmental conditions (Holm-Hadulla). Thinking up something new, i.e. connecting brain cells in a new way, requires the right people (Runco) but also structural conditions and methods that foster this (Gößler/Weiß, vom Orde). The details of this complex become clear in interviews with innovative television programme and film makers.

"Creativity is more like a marathon than a sprint", as Ed Catmull so aptly puts it, asking for constant learning and reflection, particularly at management level. Only by consciously preserving our "beginner's mind", our passion and curiosity in researching and experimenting, do we avoid the cardinal error in the management of creative cultures. Bosses who think they know how things should work are no longer able to recognise what is new and valuable. Creative minds who urge themselves to break new ground and develop new methods that encourage creativity in everyday life succeed in producing creative programmes over decades. This issue of *TelevIZion* reveals how some of the most innovative programmes of the last years came into being (e.g. Haroon on *Burka Avenger*).

Carefully developed shows that put children in the centre have the potential to encourage creativity in their target group, as shows a reception study on the join-in programme *ENE MENE BU*: Television can stimulate children's creative activity if a programme encourages them through new ideas (Holler).

For television can enrich children and young people creatively (vom Orde) – if the people behind the programmes are constantly challenging their assumptions and world views, if they tolerate mistakes, are open to new experiences, and work tirelessly for creativity, both at whole-project level and in the detail.

A handwritten signature in blue ink that reads "Maya Götz". The signature is stylized and written in a cursive script.

**What does creativity mean?**

The author summarises historical and philosophical concepts of creativity and explains the interplay between talent, knowledge and skills, motivation, personality traits and environmental conditions.

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**Creativity as a craft**

In this article the authors describe the processes and structures in a “writers’ room”, the US-American work concept with which most of the highly praised and successful US television series are developed – a concept that puts emphasis on efficiency as well as playful creativity.

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Screenshot from ENE MENE BU © KIKA, Germany

ENE MENE BU: encouraging creativity in a join-in preschool programme

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Josh Selig talks about *Small Potatoes*

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**Where do new ideas come from?**

This article identifies the prerequisites for creative production in children’s television in expert interviews with producers and editors from innovative programmes. Creativity plays a central role in all steps towards a high-quality children’s TV programme.

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**Beyond the TV screen**

This article summarizes some best-practice examples in different devices for children that were presented at the Cinekid MediaLab and were discussed at the Hot & Cool Play panel of the Cinekid festival 2014.

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