University of Chester

What Drives and Nourishes Creativity in Educational Development & Innovation in Universities?
Norman Jackson, Lifewide Education
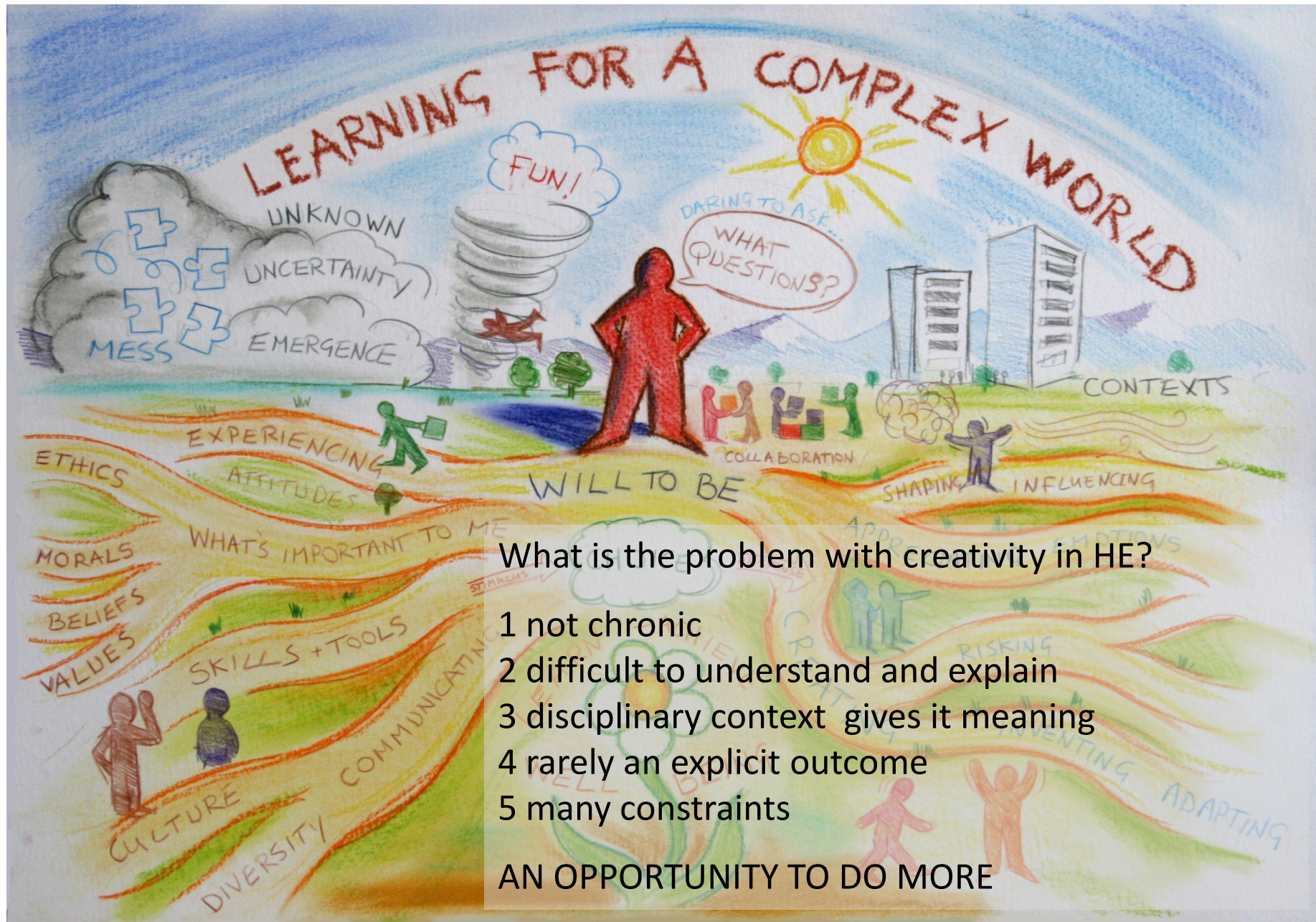
Copies of slides, background paper and
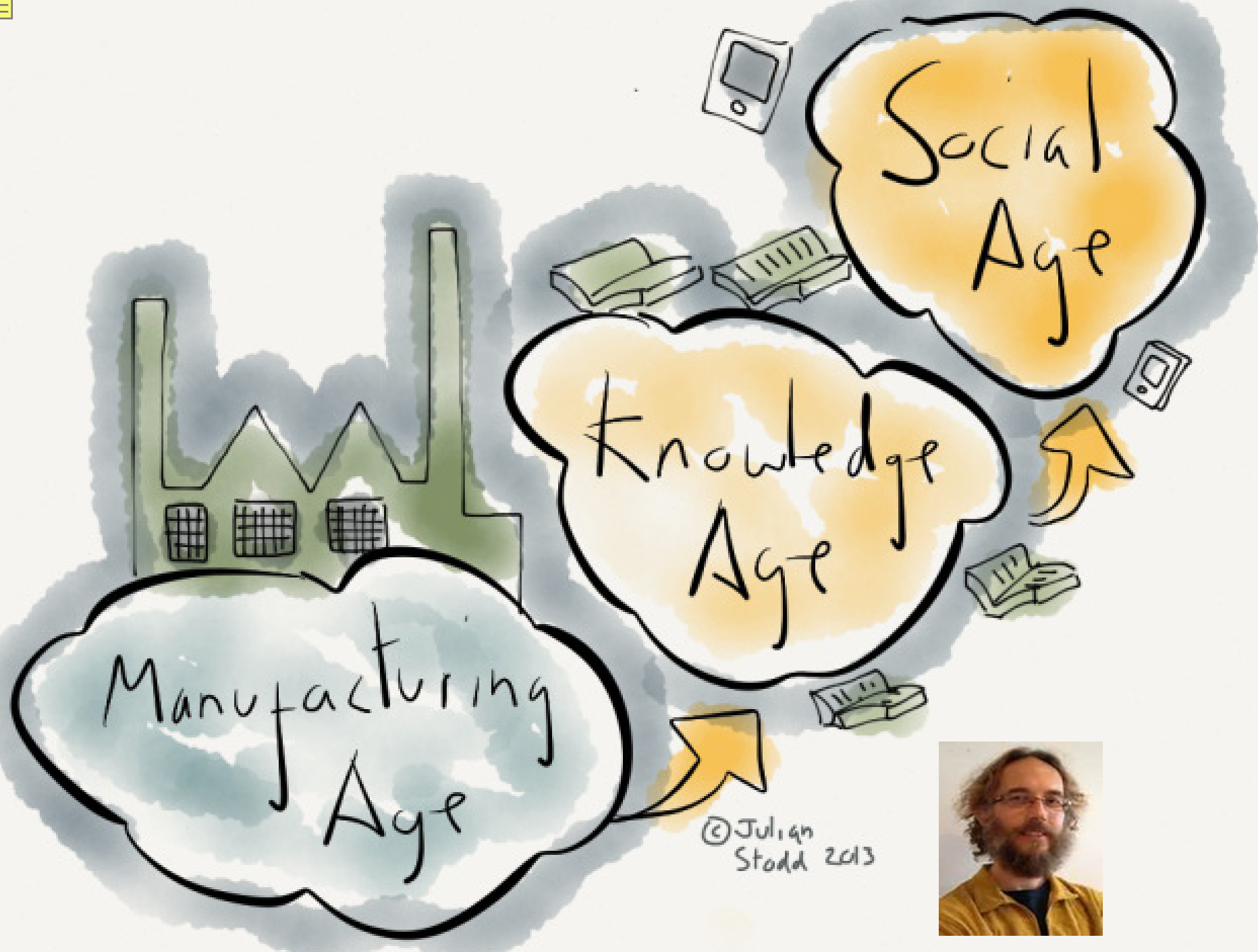link to summary report of questionnaire survey
http://www.normanjackson.co.uk/chester.html

@lifewider1

What is the problem with creativity in HE?

1 not chronic
2 difficult to understand and explain
3 disciplinary context gives it meaning
4 rarely an explicit outcome
5 many constraints

AN OPPORTUNITY TO DO MORE

Manufacturing Age → Knowledge Age → Social Age

© Julian Stodd 2013

My interest in creativity in higher education

University of Surrey

Lifewide Education

Tackling the Wicked Challenge of Strategic Change

The story of how a University changed itself

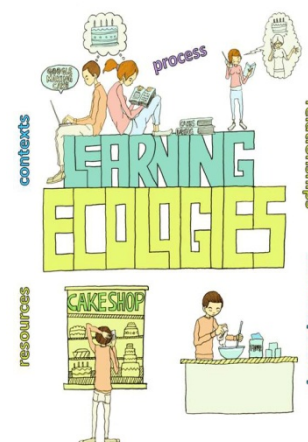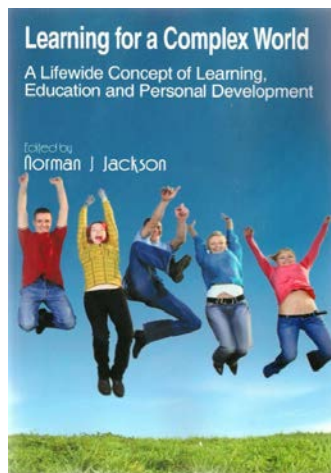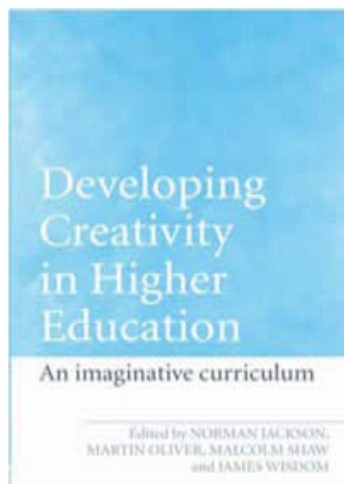Pamela Baker, Norman Jackson and Jane Longmore

Policy/Regulation **Research** **Development & Innovation**

Study of 'how a university changed'

Developing Creativity in Higher Education
An imaginative curriculum
Edited by NORMAN JACKSON, MARTIN OLIVER, MALCOLM SHAW and JAMES WISDOM

Learning for a Complex World
A Lifewide Concept of Learning, Education and Personal Development
Edited by norman J Jackson

LEARNING ECOLOGIES

Creativity in Development:
A higher education perspective
Norman J Jackson

Personal Development Planning Community

Imaginative Curriculum Network

SCEPTrE CETL

Lifewide Education Community

Current exploration
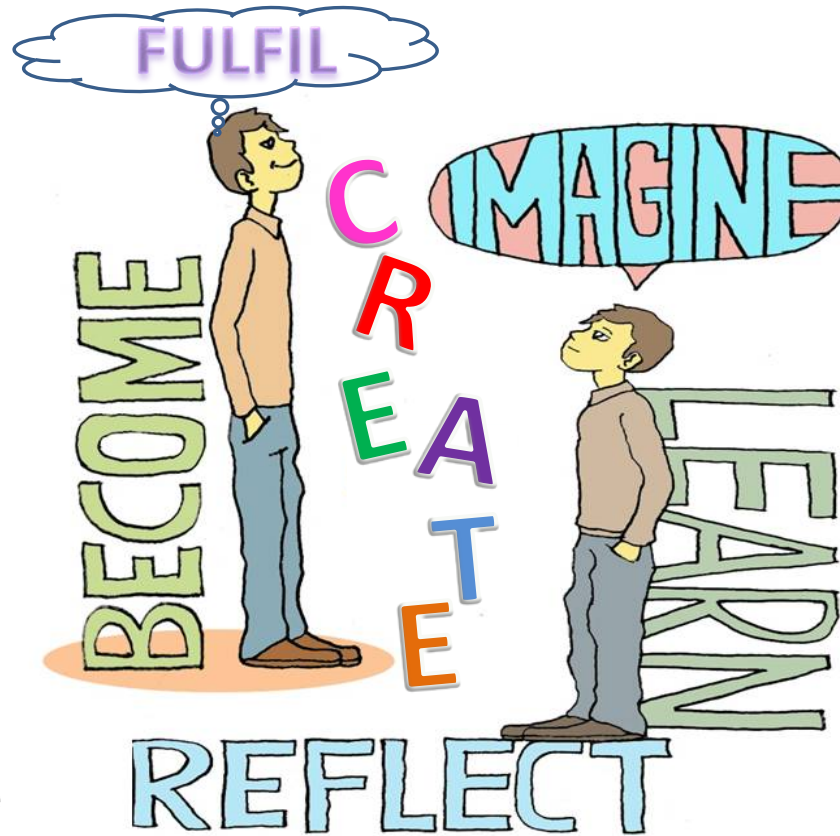
1999-2000   2000-05   2006-13   2012-14

Creativity bringing ideas, objects, processes, performances and practices into existence

Creativity is the **production of novel and useful ideas** in any domain (Amabile 1996)

Creativity is **a socially recognised achievement in which there are novel products** (Barron and Harrington 1981)

FULFIL

IMAGINE

CREATE

BECOME

REFLECT

LEARN

'any human act that gives rise to something new is.... a creative act regardless of whether what was created is a physical object or some mental or emotional construct that lives within the person who created it and is known only to him' (Lev Vygotsky 1930)

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free thinking   outside the box or norm

freshly   **THINKING**   differently

new perspectives   problem solving   seeing potential connections

what does being creative mean to you?

achieving objectives with limited   engaging students
resources / inflexible systems
                                          making connections
DOING   setting up exciting experiments

working collaboratively   forming new relationships with businesses

communicating information in more engaging and meaningful ways

more interesting/effective/efficient approaches

better ways of engaging   **FINDING**   workable solutions

new ways of doing things   Innovative ways to teach

able to use initiative

CULTURE
                                          willing to embrace new ideas

                                          ATTITUDE
able to explore / try out

having time / space / freedom

'little opportunities for it in a managerialist culture'   willing to try doing new things

Ways of thinking
Having new ideas – original to self
Inspiring – energising ideas
Having an open mind
Thinking that is different to the norm
Having ping moments

Doing/accomplishing things
Doing new things
Problem solving
Connecting things
Communicating telling stories,
selling ideas, persuading others
Making new things
Performing

Attitudes
Curiosity
Willing to engage/explore
Enthusiasm
Being proactive
Willing to take risks
Determination
Obsession

Effects
Causes change
New ideas
New things
Innovation
Adaptation
Changes you

Feelings
Its about expressing yourself
It feels personal to begin with but
 latter it might be something different
Feels exciting
Can be very uncomfortable
Feels great …. *ping* moments

Creativity is fundamentally associated with the idea of originality/novelty. This embodies:

the *quality of newness* for example: *inventing* and producing new things or doing things no one has done before

being inventive with someone else's ideas – re-creation, re-construction, re-contextualization, re-definition, adapting things that have been done before *and* doing things that have been done before but differently
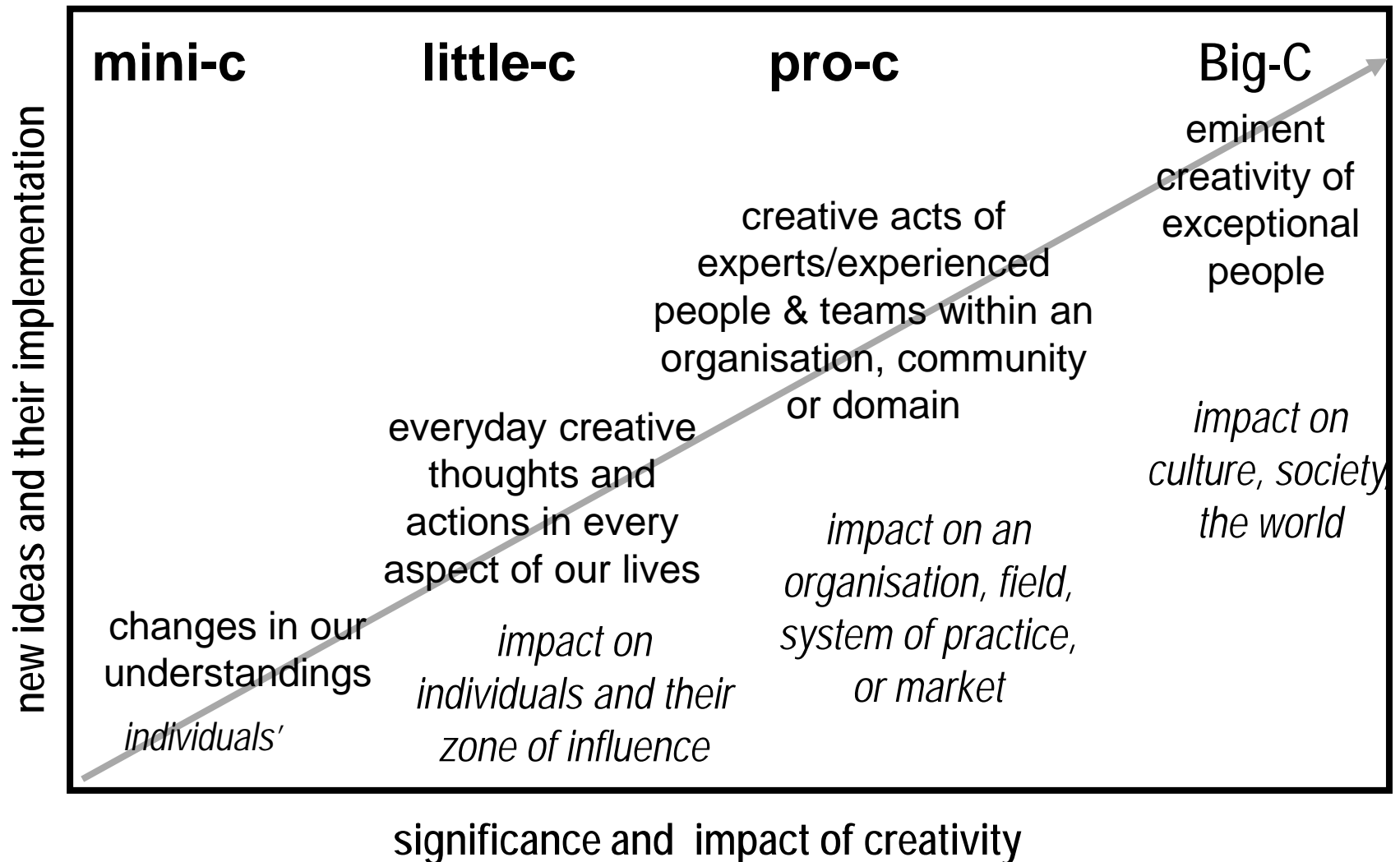
being inventive with someone else – co-creation

the *idea of significance, meaning and value* – there are different levels and notions of significance, utility and value

the *idea of development* in order to turn an idea into a reality

Conceptual Tool 1

Four-C model of creativity Kaufman and Berghetto (2009)

mini-c **little-c** **pro-c** Big-C

eminent creativity of exceptional people

creative acts of experts/experienced people & teams within an organisation, community or domain

impact on culture, society the world

everyday creative thoughts and actions in every aspect of our lives

impact on an organisation, field, system of practice, or market

changes in our understandings

impact on individuals and their zone of influence

individuals'

new ideas and their implementation

significance and impact of creativity

Development is intentional movement towards something different that has potential to be better than what currently exists or to add value to what exists.

INCREMENTAL
Doing the right things
Doing things right
Doing things better

NON-INCREMENTAL / **innovation**
Doing new things that someone else is doing
Appropriating what someone else is doing
Doing things that no one else is doing
Trying to do things that can't be done

Integrating creativity, development & innovation in the same narrative

A cake that plays your favourite tunes as you eat it
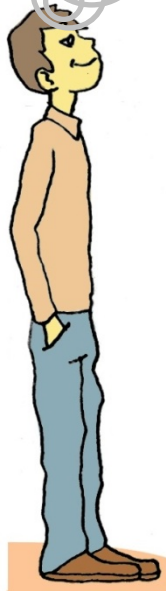
IMAGINE   DEVELOP   MAKE & BRING INTO EXISTENCE

A definition of creativity
that explains the narrative

Personal creativity is
'the emergence in action of a novel relational *product* growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life'

Carl Rogers (1960)

product = ideas, material or virtual objects, practices and performances and processes

PRODUCT RESULTS FROM PROCESS!

Conceptual Tool 2

Visualising personal creativity
Teresa Amabile (1983, 1996)

Expertise

Thinking

creativity emerges

Motivation
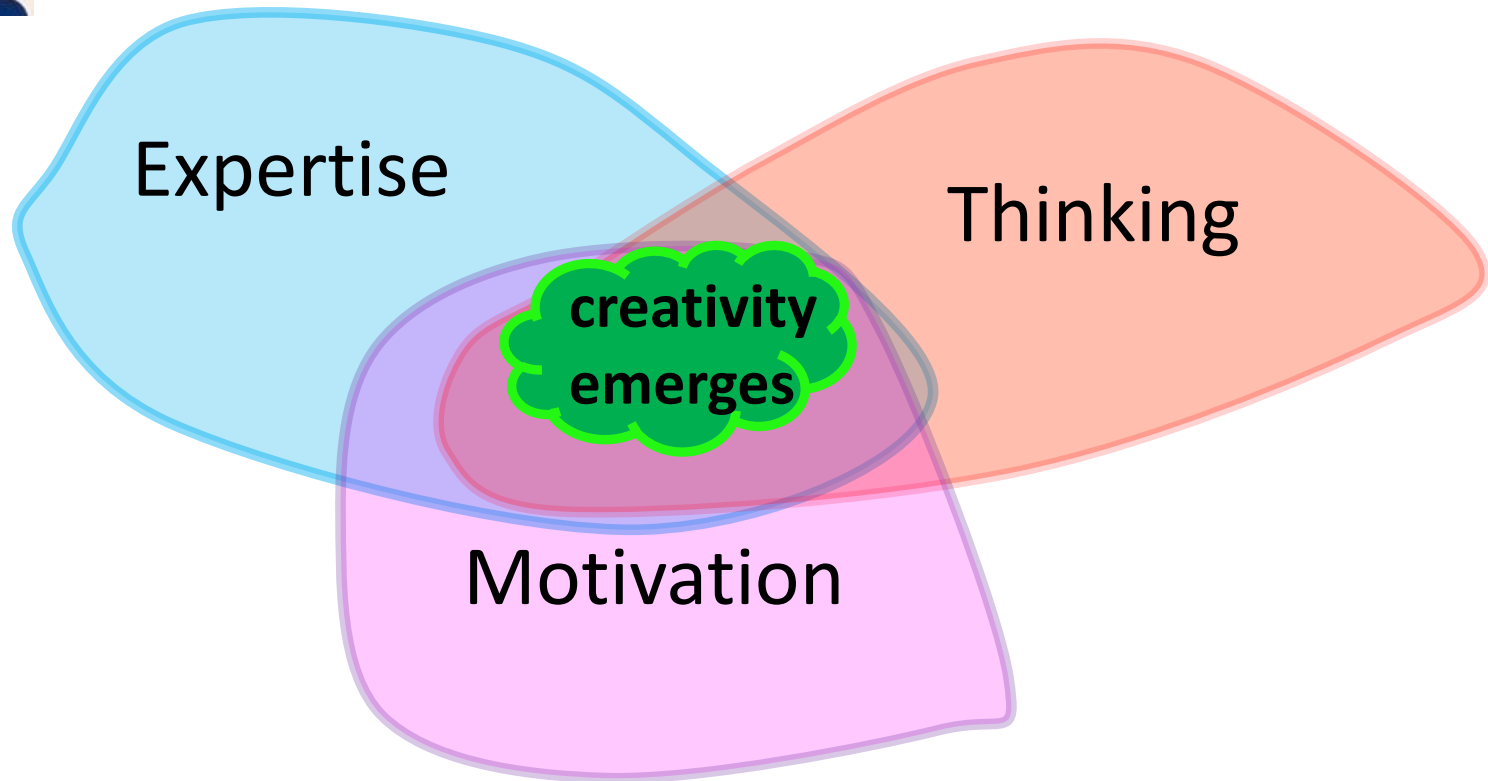
creativity is most likely to occur when people take on willingly a developmental challenge and their expertise and thinking skills align to their values and beliefs and their deepest interests and passions.

Conceptual Tool 3

Cultural-social model: Creativity is a process that can be observed only at the intersection where individuals, domains and fields interact.

DOMAIN

FIELD OF PRACTICE & PRACTIONERS

CREATIVITY

INDIVIDUAL
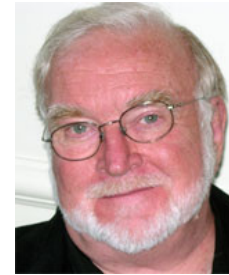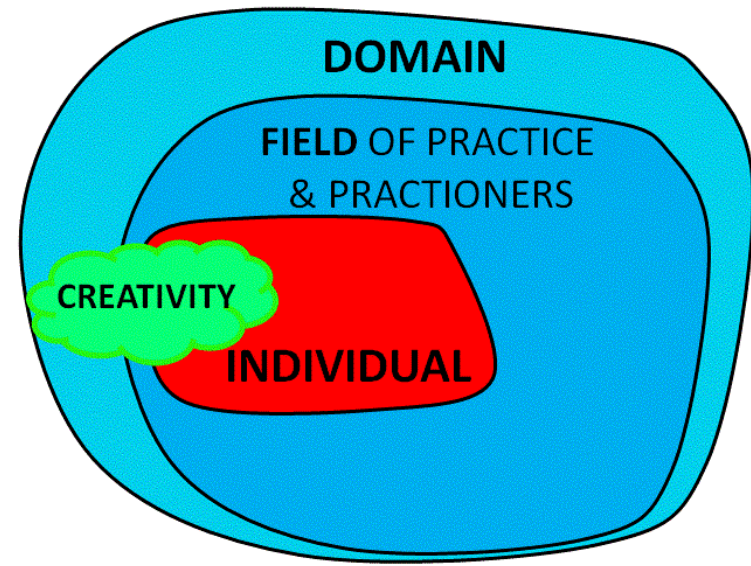
This environment has two salient aspects: a cultural or symbolic aspect called the *domain*, and a social aspect called the *field*.
Csikszentmihayli (1999)

What being creative means in eight disciplines
Based on surveys within each community (Jackson & Shaw   2006)

Being imaginative – a

Being original / inven

Being able to adapt/i

Being curious having

Being resourceful

Being able to think sy
in novel ways, work v

Being able to think cr

Being able to commu
comprehend and if n

These abilities, qualities and attitudes are important to being creative in my disciplinary field

67%

25%

4%

0%

4%

Strongly agree

Agree

Don't know

Disagree

Strongly Disagree
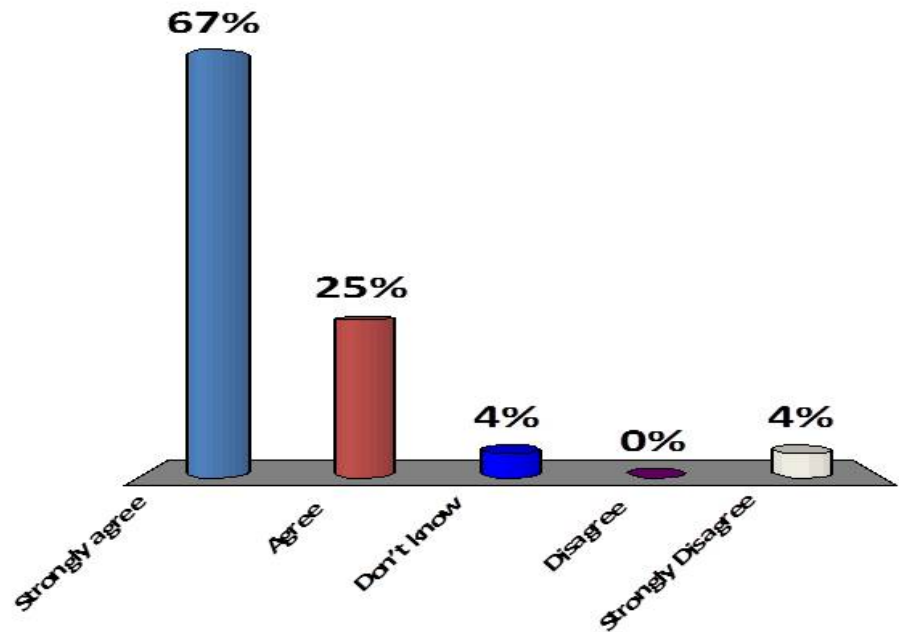
University of Ulster Teaching & Learning Conference (n=58)

A curriculum to encourage creative development

OPPORTUNITY
- for independence/autonomy/choice/negotiation
- to create own processes or ecologies for learning
- to take risks without being penalised for not succeeding
- to grow understanding about personal meanings of creativity
- to gain recognition for learning and development

CONTEXTS
- that stimulate intrinsic motivation and are immersive
- provide challenging solution-finding situations and tasks
- experiences that have real world relevance

APPROACHES
- enquiry-rich collaborative approaches to learning and problem working
- no single right answers only lots of possibilities
- rich in formative conversation and peer2peer interaction and collaboration
- emphasis on creating/co-creating meaning not just mastery of content
- teacher as co-creator *'meddler in the middle'*
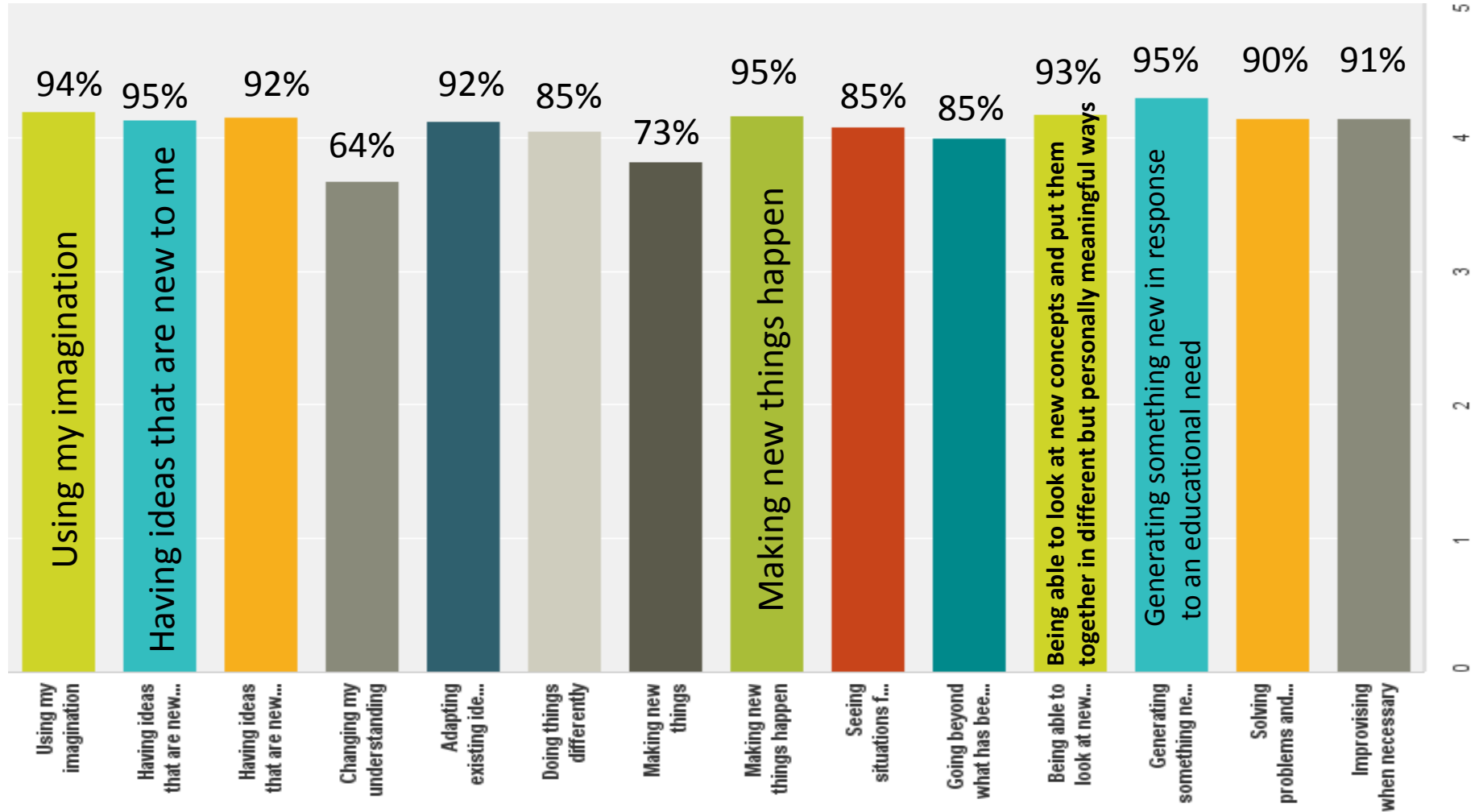
Example of curriculum innovation for creativity

Beliefs about creativity and being creative

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Bar chart: "Level of agreement" (x-axis 0 to 5)

- Creativity is a rare gift — approx. 2.1
- Most people can develop their creativity if given the opportunity to do so — approx. 4.0
- Some people are naturally more creative than others — approx. 3.9
- There are opportunities to be creative in every aspect of life — approx. 3.8
- Being creative is dependent on personal characteristics other than creativity — approx. 3.6
- Being creative at work is dependent on institutional support and encouragement — approx. 4.2
- Being creative is integral to my professional role — approx. 3.7
- I mainly develop myself through the work I do, this includes my creative development — approx. 3.6
- I am at my most creative when I am working by myself — approx. 3.3
- I am at my most creative when I am working collaboratively — approx. 3.5

Level of agreement →

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In the context of work what does being creative mean?

% agree + strongly agree

Category	%
Using my imagination	94%
Having ideas that are new to me	95%
Having ideas that are new...	92%
Changing my understanding	64%
Adapting existing ide...	92%
Doing things differently	85%
Making new things	73%
Making new things happen	95%
Seeing situations f...	85%
Going beyond what has bee...	85%
Being able to look at new concepts and put them together in different but personally meaningful ways	93%
Generating something new in response to an educational need	95%
Solving problems and...	90%
Improvising when necessary	91%

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Aspects of work requiring creativity

Classroom Delivering Presentations Delivery Developing Engaging Making Marketing Problems Research Resources Sessions Students Teaching Thinking Writing

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What sort of things do you do that requires you to be creative?

TEACHING
- engaging students
- designing/delivering curriculum
- subject delivery
- assessing learning
- finding/developing resources for learning

RESEARCH
- engaging
- supervising
- grant writing
- writing for journals

Problem solving
Developing new services
Developing new processes
Communicating / presenting
Marketing
Working with institutional systems
Engaging business clients

Factors that encourage creativity in work

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Process

Personal

Organisational/managerial/
social/cultural/environmental

Approach Autonomy Colleagues Creativity Efficiency Ideas Initiative Manager New Ways Opportunity Positive Students Subject Supportive Team Think Trust
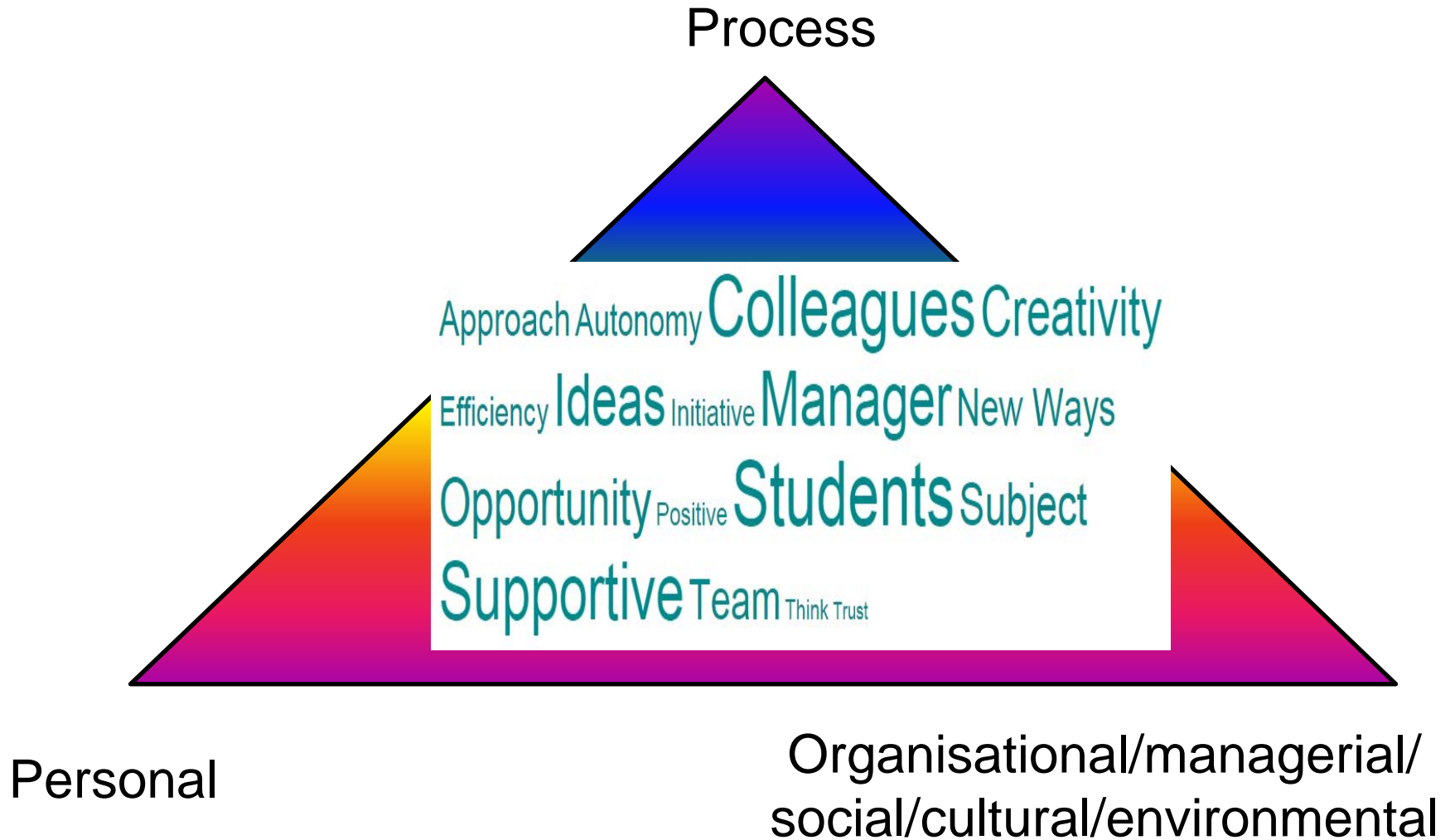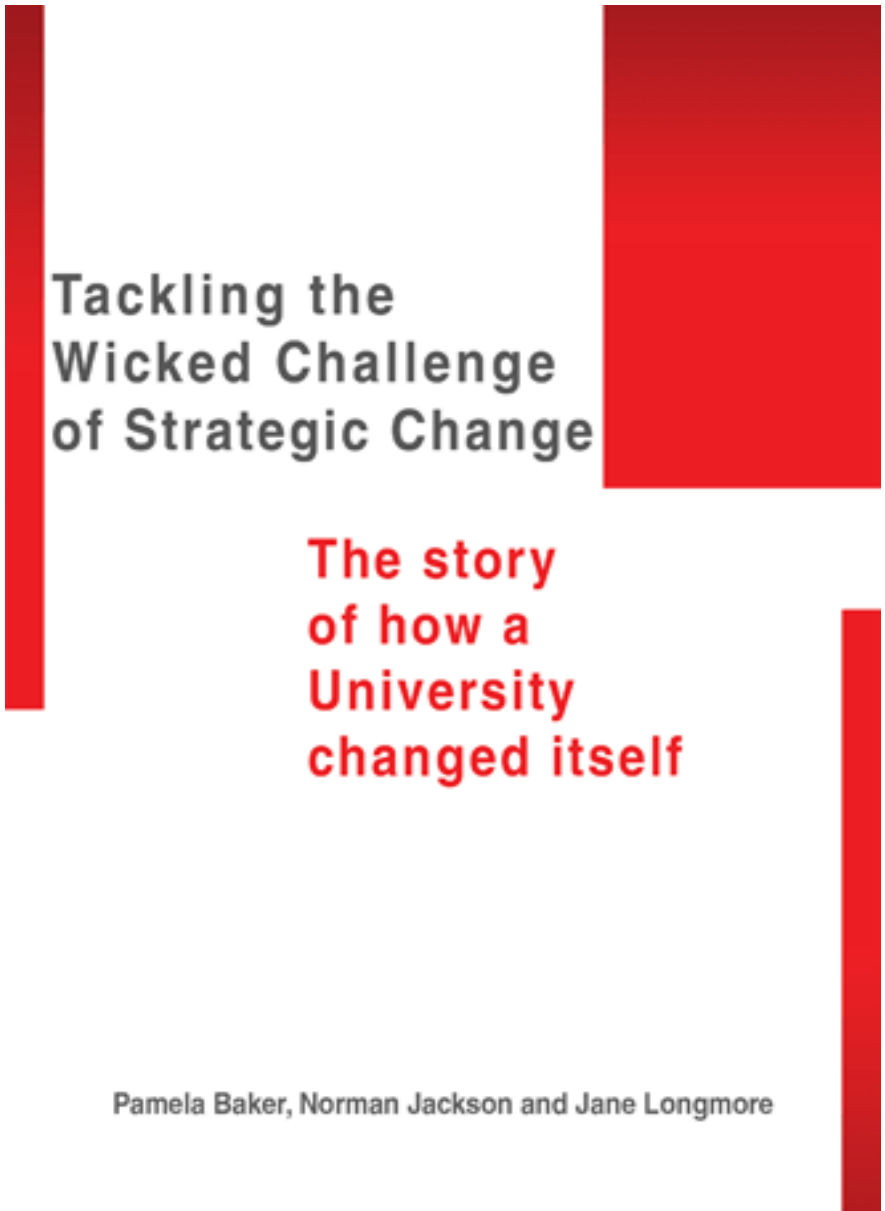
Factors that discourage creativity in work

Relational / interpersonal
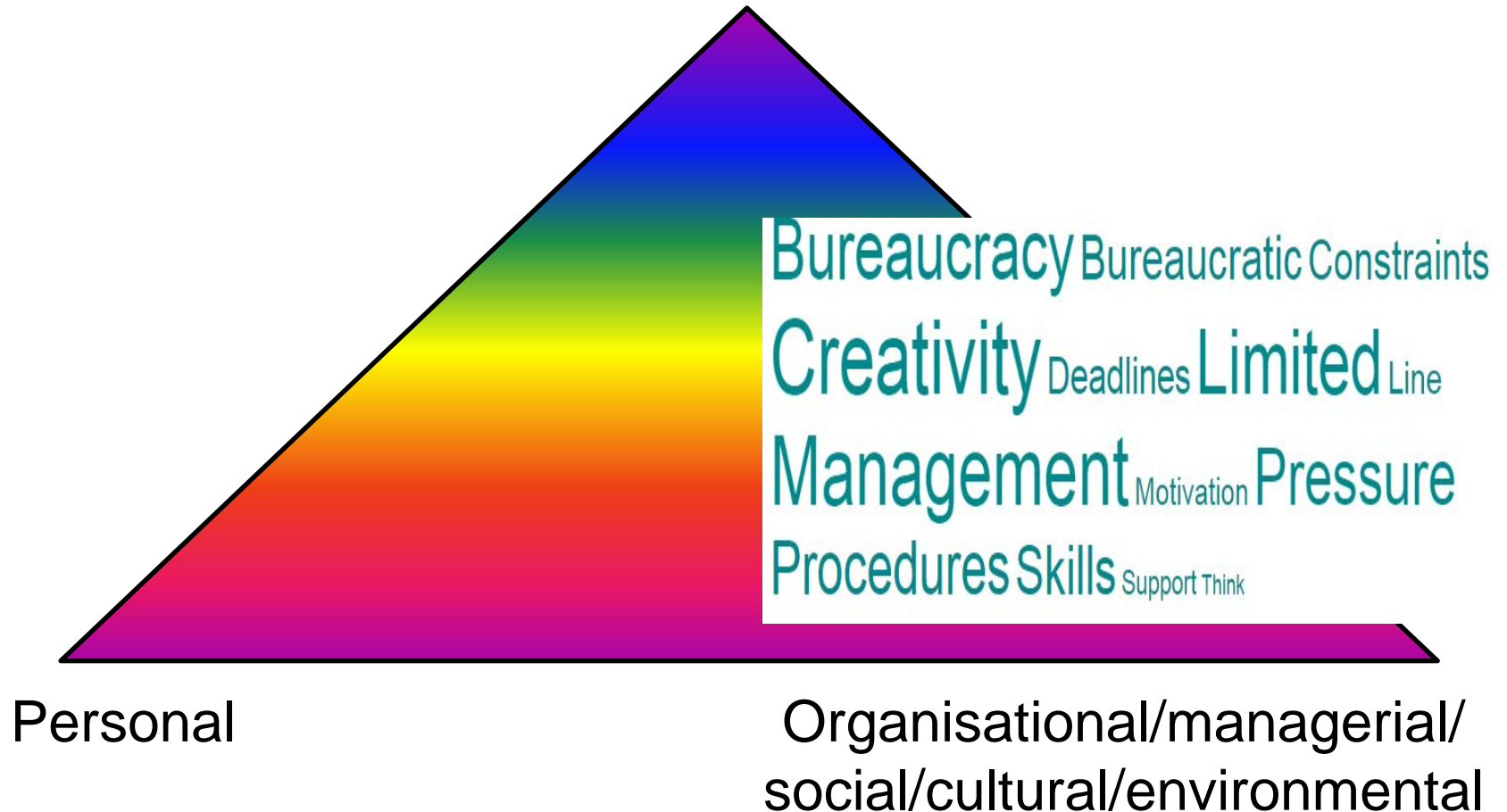
Bureaucracy Bureaucratic Constraints
Creativity Deadlines Limited Line
Management Motivation Pressure
Procedures Skills Support Think

Personal

Organisational/managerial/
social/cultural/environmental

**Tackling the
Wicked Challenge
of Strategic Change**

**The story
of how a
University
changed itself**

Pamela Baker, Norman Jackson and Jane Longmore

What Drives and Nourishes Creativity in Educational Development & Innovation in Universities?

Research Study

What factors and conditions encourage and facilite innovation ie personal and collaborative creativity, in a university?

60 semi-structured interviews

Senior and middle managers
Strategic project managers
Innovators
Significant others

Southampton Solent University

- New university (2005)
- 17,500 students
- Teaching-led
- Strong vocational tradition
- Good student employability
- Recognised excellence in education for Creative Industries & Maritime education

3Y Strategic Development Programme (SDP)
educational innovation, organisational devt & new infrastructure

Mission The pursuit of inclusive & flexible forms of Higher Education that meet the needs of employers and prepare students to succeed in a fast-changing competitive world.
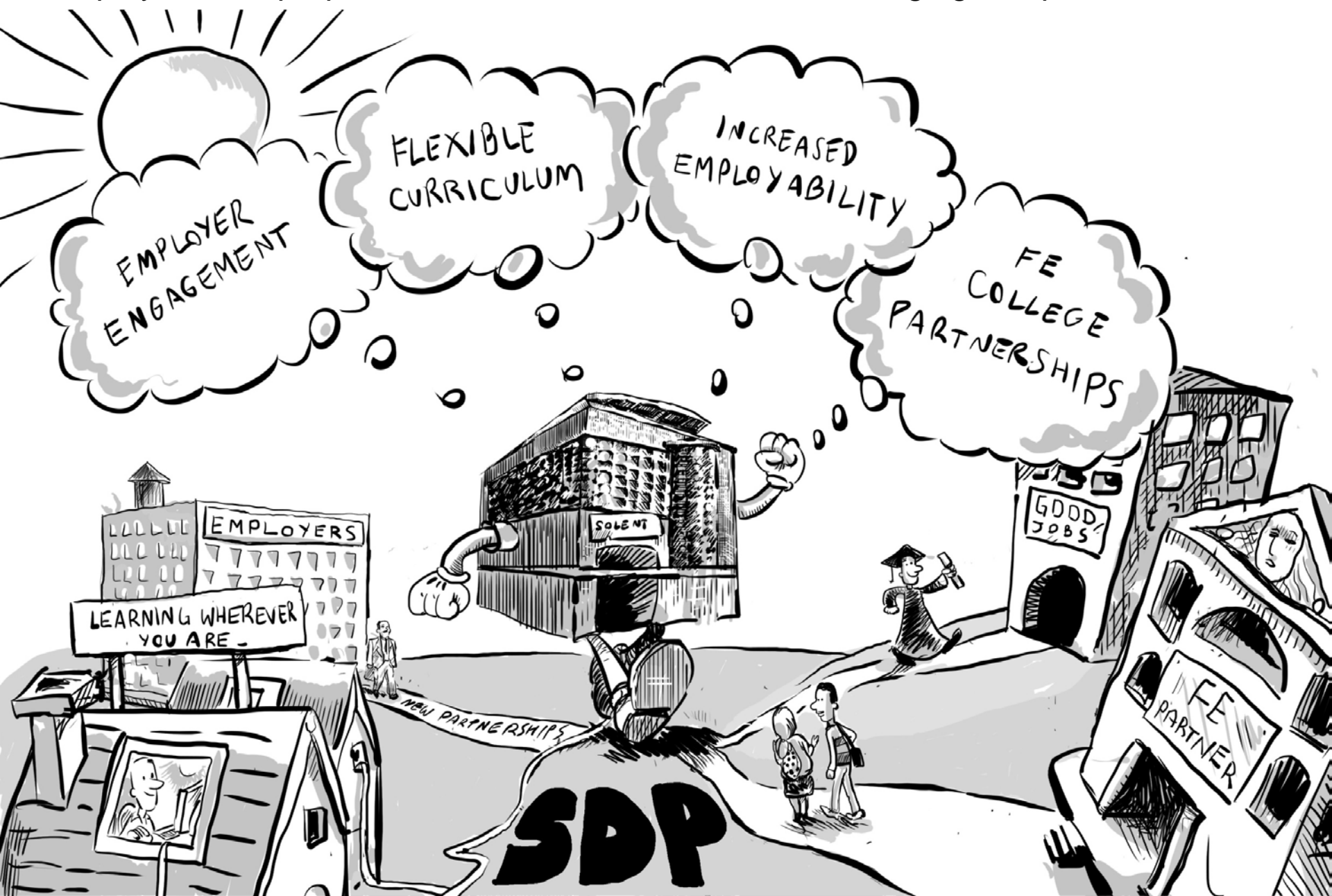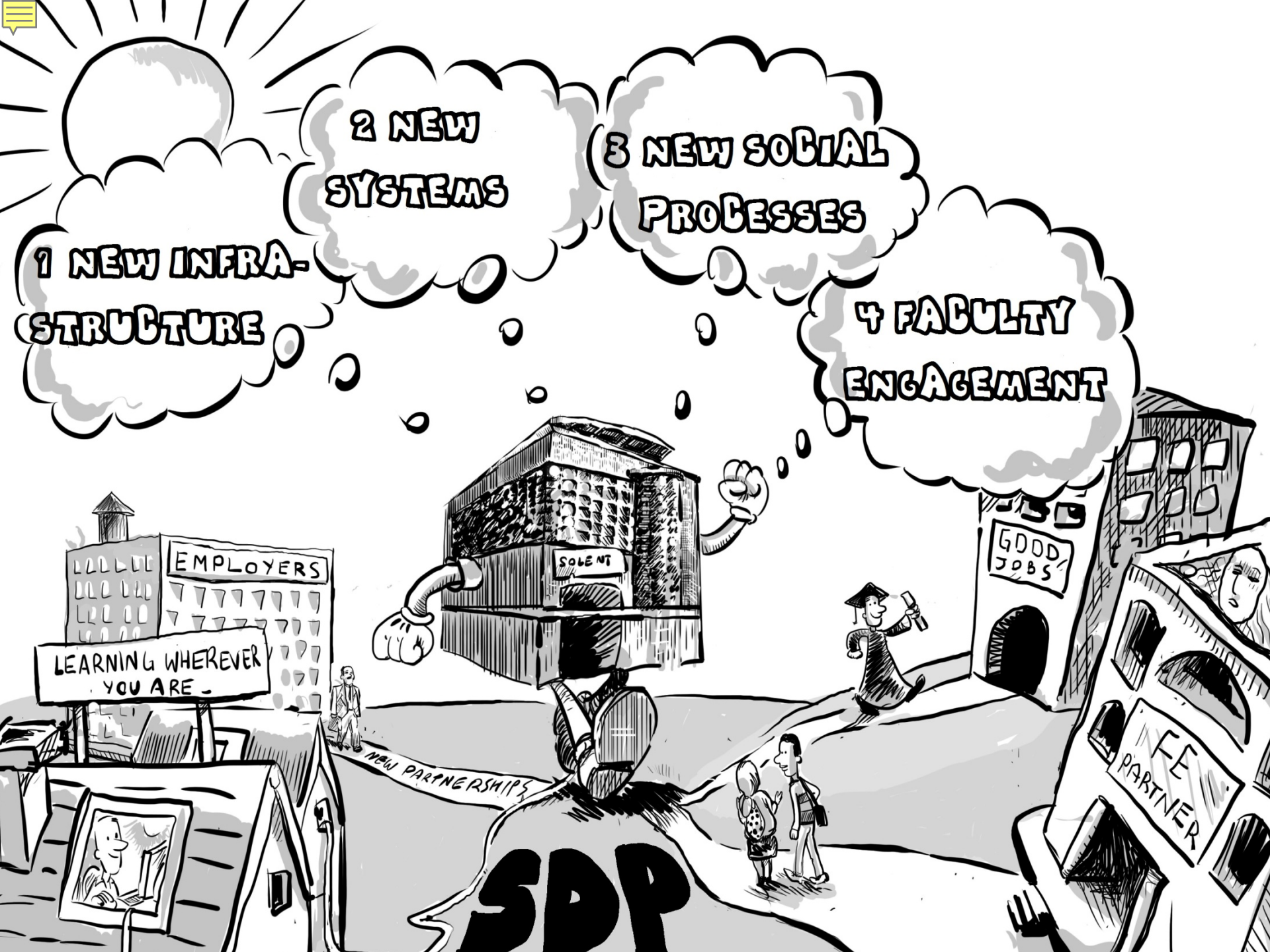
What's important to the innovator ?   21 ratings Max 5.0

1 Having a clear vision of how the university saw its future and how SDP contributed to that vision	3.7
2 My readiness and willingness to get involved in the SDP opportunity	4.7
3 My vision of what I wanted to achieve	4.5
4 My will/motivation to succeed	4.7
5 Having explicit goals and realistic work plans	4.4
6 Having the autonomy to implement the project as I wanted to	4.3
7 Having the opportunity to use my personal creativity	4.1
8 Believing I could take risks without feeling I would be criticised if I wasn't completely successful	4.3
9 Having the financial resources I needed when I needed them	4.3
10 Having the time I needed to complete the job	4.4
11 Being able to find the help I needed when I needed it	4.3
12 Having good communication with the people I needed to talk to	4.5
13 The active involvement of others - teamwork	4.7
14 Learning through the experience (learning from problems as well as successes)	4.3
15 Feeling trusted and being allowed to get on with it without interference	4.7
16 Feeling that I made good progress within the time available	4.5
17 Feeling that what I was doing was valued by my colleagues	4.5
18 Feeling that what I was doing was valued by Head of School/Service/ Dean	4.4
19 Forming new productive relationships with colleagues in my school or university	4.2
20 Forming new productive relationships with people outside the university	4.3
21 Feeling that the environment encouraged and supported me throughout the process especially when things did not go as planned	4.3
22 Feeling my contribution has been recognised and appreciated	4.3

Eight factors had significantly lower average scores for realisation compared to the average scores for what was believed to be important

1 Having a clear vision of how the university saw its future and how SDP contributed to that vision

2 My readiness and willingness to get involved in the SDP opportunity

3 My vision of what I wanted to achieve

4 My will/motivation to succeed

5 Having explicit goals and realistic work plans

6 Having the autonomy to implement the project as I wanted to

7 Having the opportunity to use my personal creativity

8 Believing I could take risks without feeling I would be criticised if I wasn't completely successful

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19 Forming new productive relationships with colleagues in my school or university

20 Forming new productive relationships with people outside the university

21 Feeling that the environment encouraged and supported me throughout the process especially when things did not go as planned

22 Feeling my contribution has been recognised and appreciated

Twelve Factors & Conditions that Encouraged/Facilitated Strategic Change and Bottom-up Innovation in this University

Leadership, management & facilitation of strategic change & bottom up innovation

1   Leadership is shared and distributed throughout the organisation
2   A strategic vision that inspires people to create their own visions for change that
    they will embody
3   A strategy for both planned and emergent change
4   A strategy that involves the whole socio-cultural environment
5   Involvement of brokers to facilitate change across and between organisational
      structures, hierarchies and boundaries
6   An effective but flexible approach to managing and accounting for resources

Environmental /cultural factors that support, encourage and enable strategic change and bottom-up innovation

    An environment/culture that :

7   promotes effective, honest and meaningful communication
8   recognises and supports resolution of local contentious practice and facilitates rather than inhibits
      progress
9   encourages/facilitates new relationships and collaborations to foster change
10   provides emotional support and celebrates what has been achieved
11   values learning and encourages and enables people to share what has been learnt so that it can be
      used and adapted to other contexts
12   encourages people to take risks to put themselves into unfamiliar situations where they need to
       harness their creativity to realise their ideas and actualise themselves

A culture that encourages & provides emotional support

The Progress Principle - Amabile and Kramer (2012) 'the single most important factor in igniting creativity, joy, trust, and productivity in workplace situations is simply a **sense of making progress on meaningful work**'
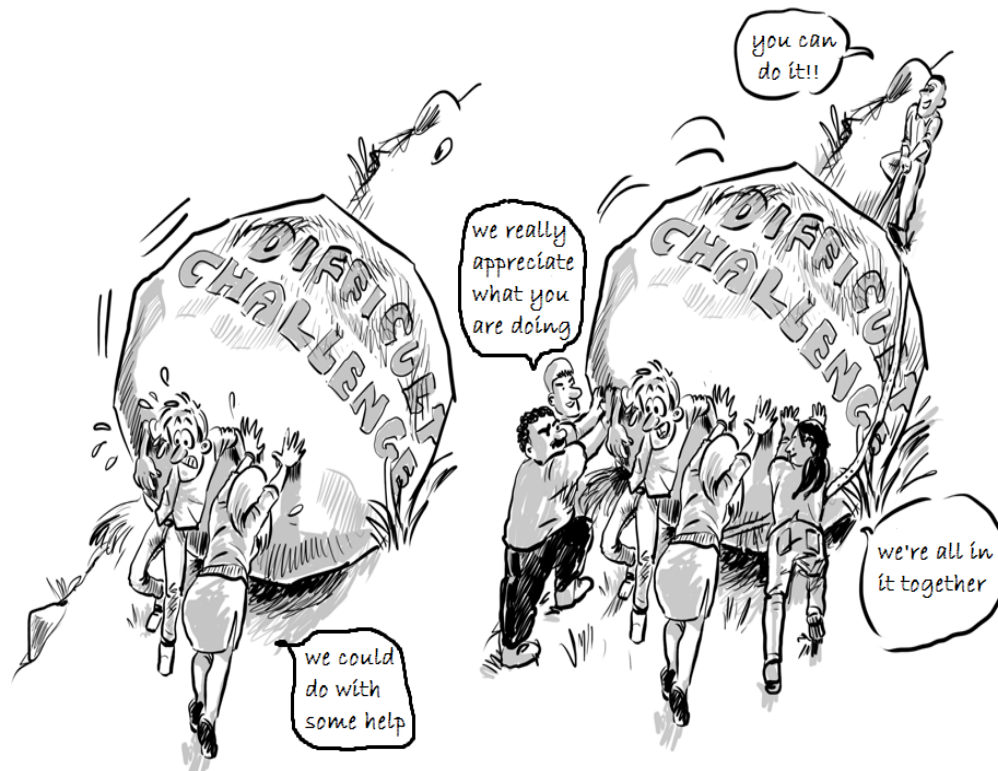
'Catalysts' that facilitate progress and encourage creativity
Clear goals
Allowing autonomy
Providing resources
Having enough time
Offering help with the work
Learning how to succeed
Allowing ideas to flow

Environmental nourishers

Conceptual Tool 4

RELATIONSHIPS

PERSONAL

Expertise
Capability

Thinking
imagination

Motivation
will/attitudes

PROCESS

1 respect & recognition
2 encouragement
creativity more likely to emerge
3 emotional support
4 affiliation

CONTEXT

CULTURE
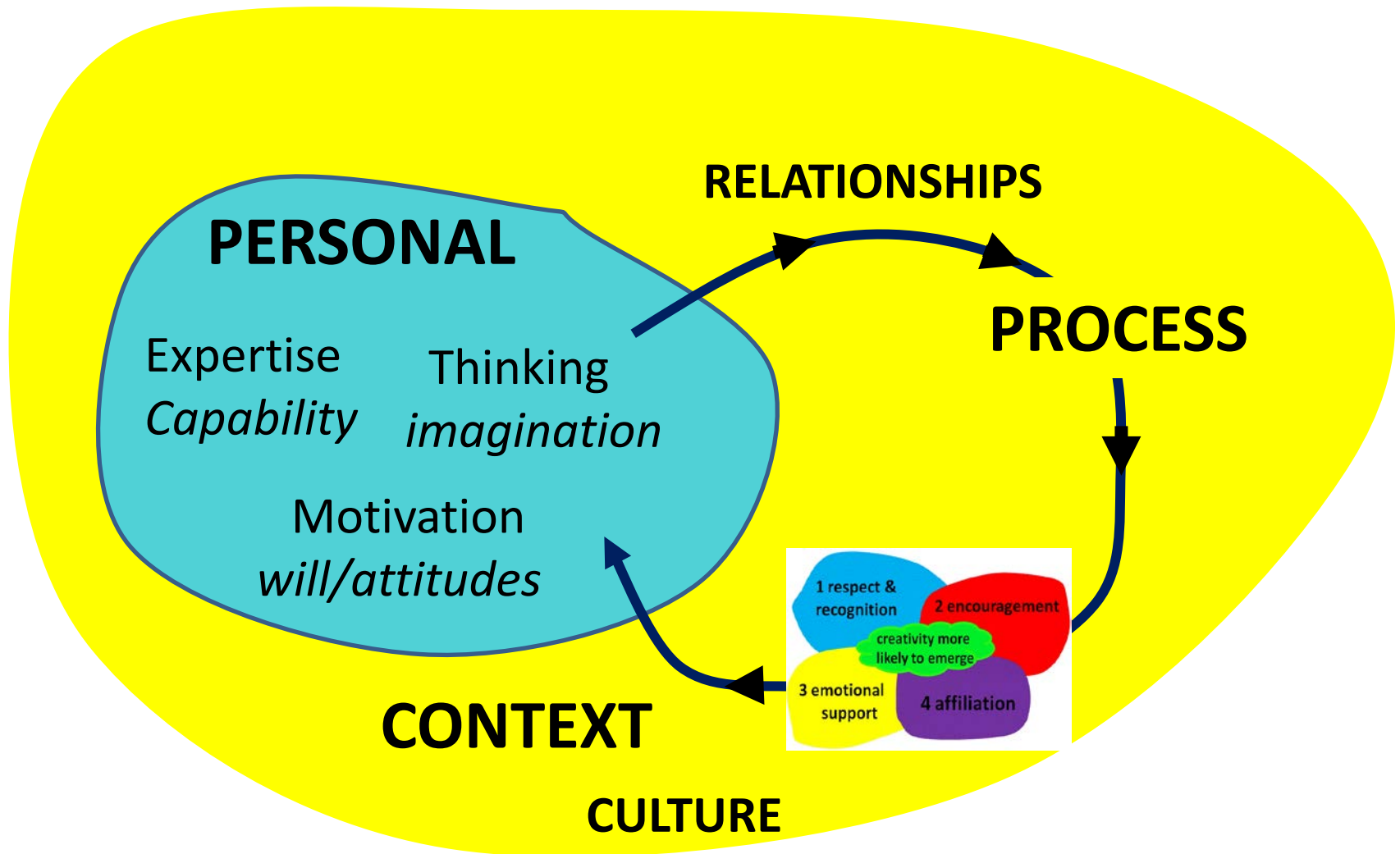
A dynamic model of creativity in work

Conceptual Tool 5

Our ecosocial system

all the physical, social, virtual environments we inhabit and interact with everyday

our learning ecologies sit within our ecosocial system
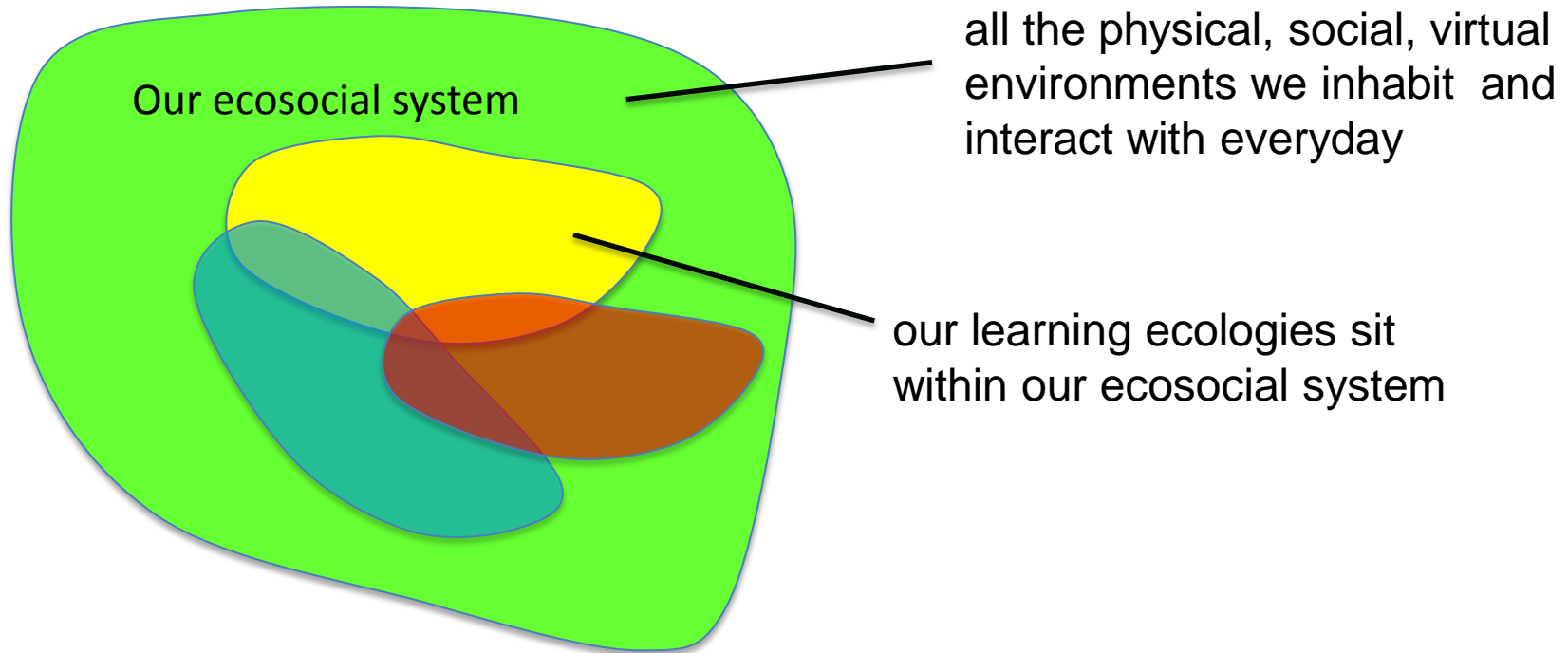
Learning ecology (Jackson 2013)

'the process(es) we create in a particular context for a particular purpose that provide us with opportunities, relationships and resources for learning, development and achievement'.

My ecology for learning, development, achievement within which my creativity is embedded

PAST LEARNING ECOLOGIES
learning about learning ecologies

CHALLENGE

ENGAGING COMMUNITY
ON-LINE SURVEY
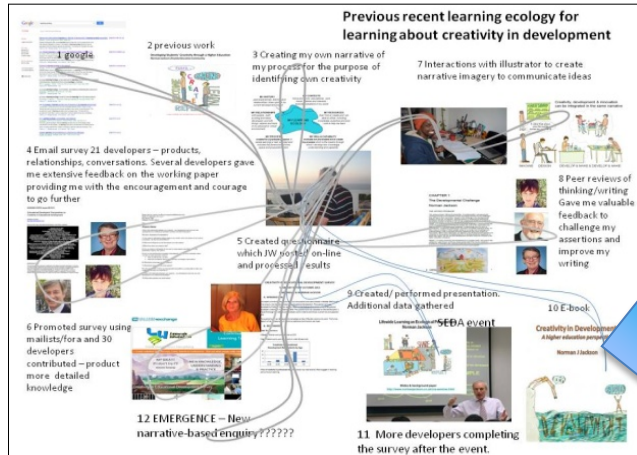
ADAPTING
RESOURCES

Kay Dutton

CREATING & UTILISING NEW
KNOWLEDGE RESOURCES

4 CONFERENCE

CURATING & SHARING
KNOWLEDGE RESOURCES
On-line Survey, Links
Presentation & Videos

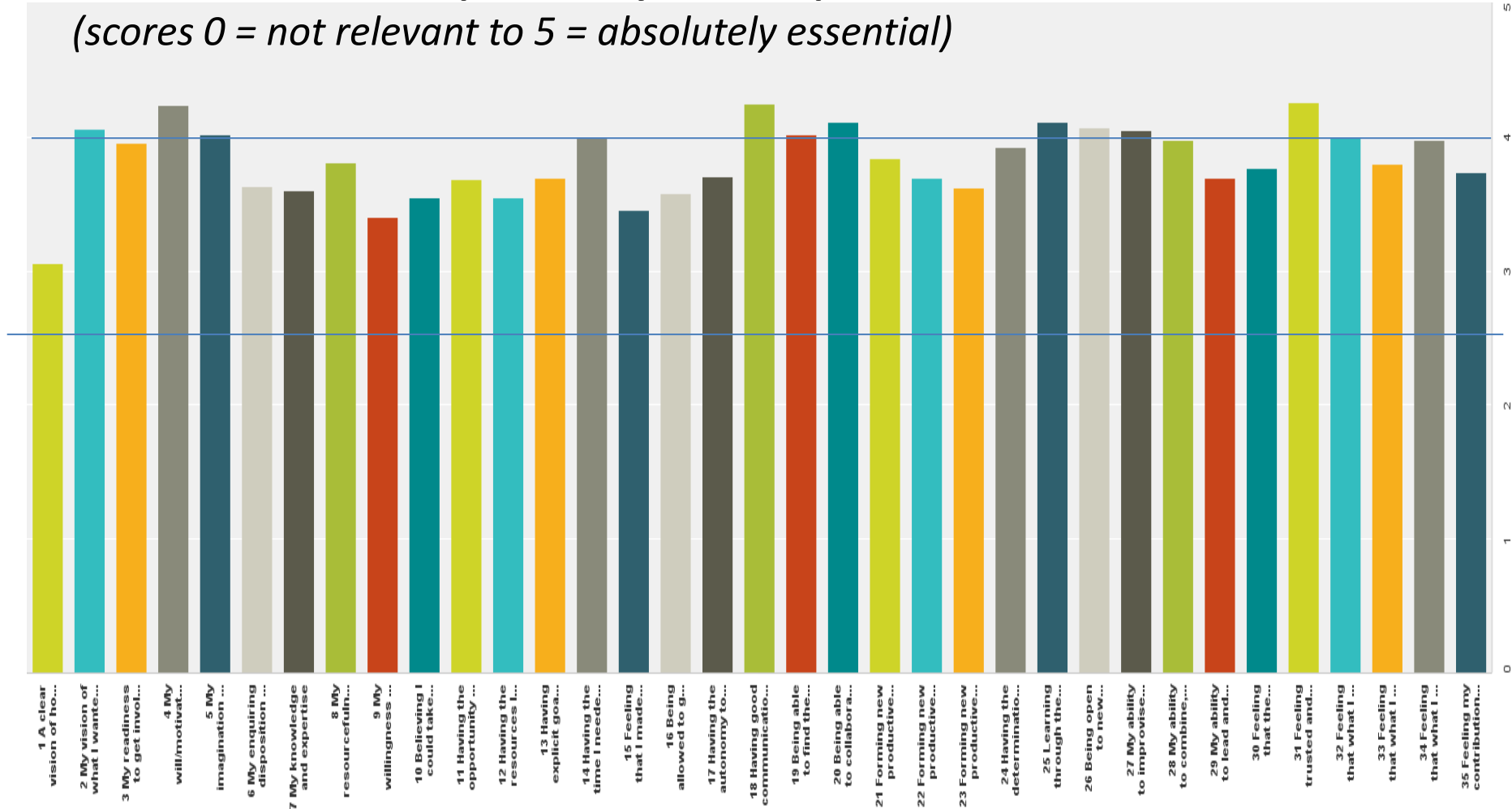# EXAMPLE ECOLOGY FOR 'CREATING & DEVELOPING' A NEW COURSE

How creative do you feel you are in your work?
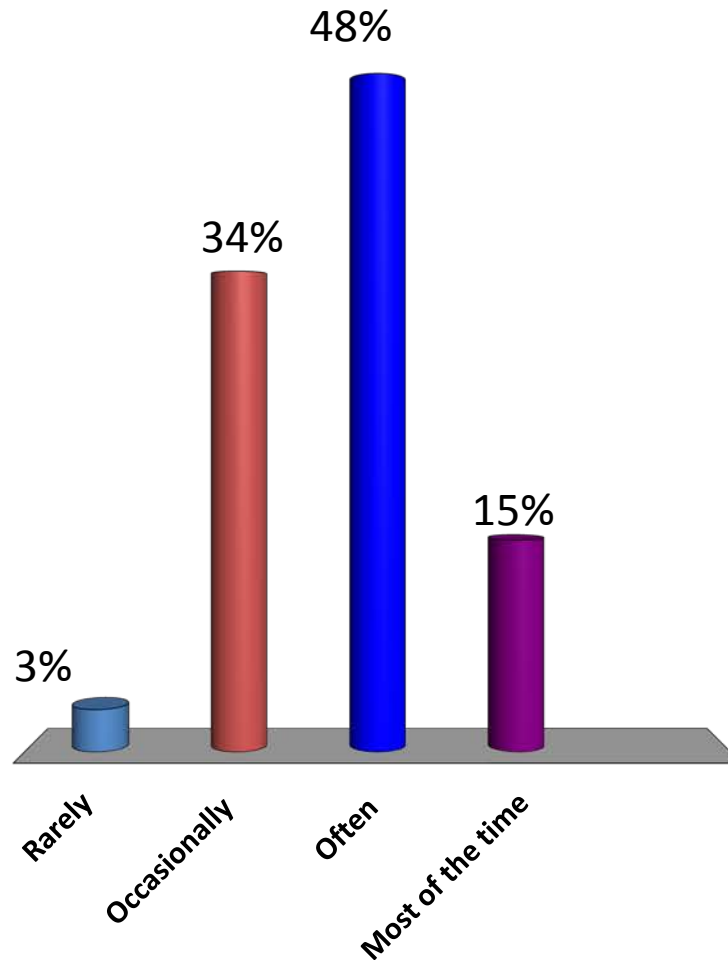
Which components are relevant to your creativity and ability to be creative in the development of your own practice?
(scores 0 = not relevant to 5 = absolutely essential)

What drives & nourishes creativity?

Most important influences on individuals' creativity and ability to be creative (scores 4.26 to 4.02)

1 Feeling trusted and supported by my manager

2 Having good communication with the people I needed to talk to

3 My will/motivation to succeed with something I cared about

4 Being able to collaborate with other people in my team

4 Learning through the experience - from problems as well as success

5 Being open to new opportunities

6 My vision of what I wanted to achieve

7 My ability to improvise as situations required

8 My imagination to see possibilities and generate new ideas

8 Being able to find the help I needed when I needed it

What Drives and Nourishes Creativity at Chester?

University of Chester

Your Process

Learning through the experience – from problems as well as success

ECOLOGY for LEARNING & ACHIEVING

CREATIVITY

My vision, My imagination to see possibilities and generate new ideas My ability to improvise, Being open to new opportunities, My will/motivation to succeed with something I cared about

Feeling trusted and supported by my manager. Having good communication with the people I needed to talk to Being able to collaborate with other people in my team. Being able to find the help I needed when I needed it

YOU

Organisational/managerial/ social/cultural environment
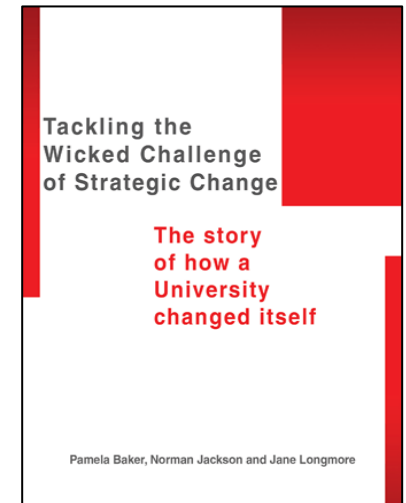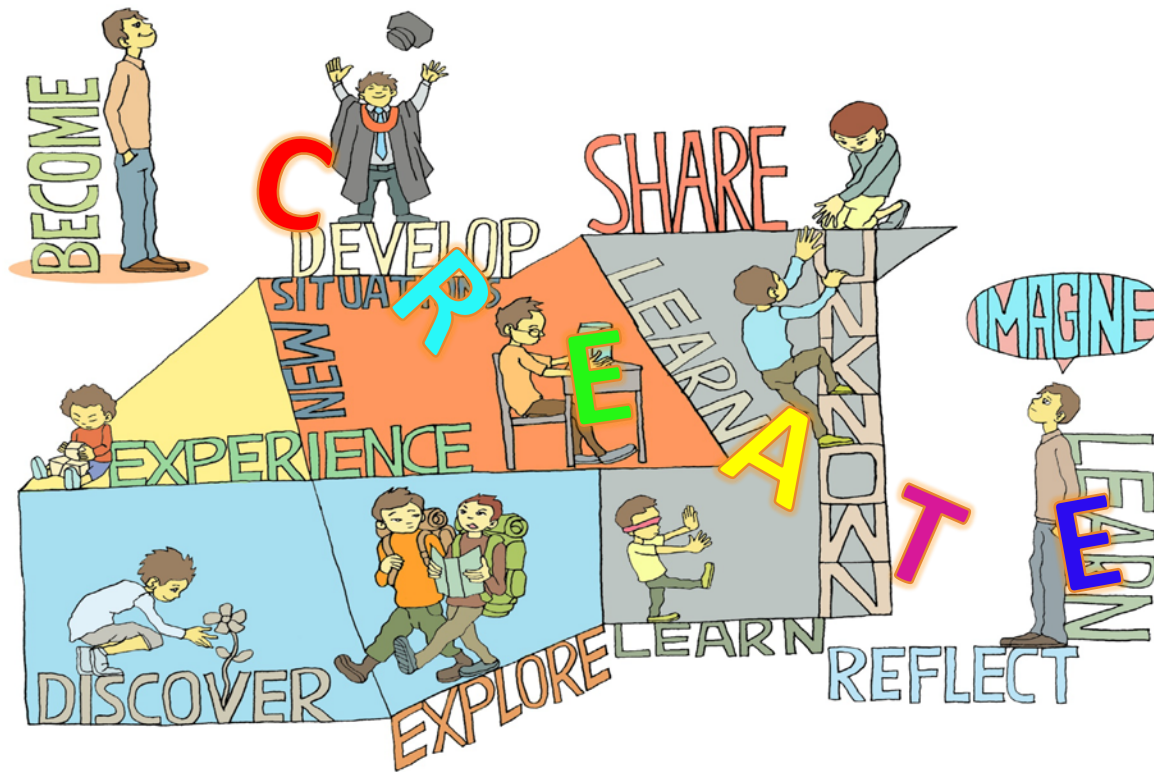
Copies of slides and papers can be downloaded from
http://www.normanjackson.co.uk/chester.html

Creativity in development e-book
http://www.creativityindevelopment.co.uk/