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Exploring Creativity Through Creative Artefacts and Group Performances

Analysis of the students’ accounts of a Masters programme in innovation, creativity and leadership

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Off the Lip: Transdisciplinary Approaches to Cognitive Innovation
Plymouth 9–11 September 2015
Outline

1 Background and definitions
2 Nature my study and rationale
3 Creating knowledge? Data and analysis*

Conclusion

*Play time: Paper and something to write with…?
Masters in Innovation, Creativity and Leadership

- Developed by City’s Centre for Creativity in Professional Practice
- Launched 2010, initially as a part-time Masters (12 completers in 2011)
- Interdisciplinary / university-wide collaboration
- Three potential final awards: MInnov, MSc, MA
- Aims to ‘meet the needs of future creativity and innovation leaders’ (2010-12 Programme Handbook)
<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Module Owner</th>
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<tr>
<td>INM403</td>
<td>Technologies for Creativity and Innovation</td>
<td>Dr. Sara Jones, School of Informatics</td>
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<tr>
<td>INM404</td>
<td>Leading Creative Design</td>
<td>Professor Neil Maiden, School of Informatics</td>
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<tr>
<td>INM406</td>
<td>Creative Writing</td>
<td>Phil O’Shea, School of Arts</td>
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<td>INM407</td>
<td>The Psychology of Creativity and Innovation</td>
<td>Dr. Maire Kerrin, School of Social Sciences</td>
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<td>INM408</td>
<td>Creative Problem Solving and Leadership</td>
<td>Professor Clive Holtham, Cass Business School</td>
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<td>INM409</td>
<td>The Law, Creativity and Innovation</td>
<td>David Amos, The City Law School</td>
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<tr>
<td>INM410</td>
<td>Creativity and the Creative Industries</td>
<td>Mary Ann Kernan, School of Arts</td>
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<td>INM405</td>
<td>Delivering Innovation – Turning Ideas into Action</td>
<td>Professor Clive Holtham, Cass Business School</td>
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Module programme, 2014-15

1. Victoria & Albert Museum
2. Module and Assignment Intros (including Reflection) / Comedy Improvisation Workshop
3. Theoretical review / Complete Coherence Workshop
4. Music Workshop
5. Acting Workshop
6. Walking Stories (Regents Park)
7. Group Performances (Assessment 1)
8. Artefact tutorials + Research review
9. Artefact and final assignment review
10. Artefact Show (Assignment 2)
Why research the MICL / the module I lead?

**Pedagogical distinctiveness/achievements:**

- Interdisciplinarity / Creativity / Reflective emphasis / Impact on students
- Programme quality: ‘a jewel in City’s crown’ (External Examiner, 20 March 2015)
- Areas for improvement: integration of disciplines; agreed assessment of creative final projects…

**Question:**
Can arts-informed, collaborative learning and reflection affect management students’ identity?
PhD Hypothesis:
That the module’s arts-based pedagogy can create the conditions for lasting impact on the students’ identity through:

- the preparedness of the students
- playful, participative artistic workshops
- their ‘presencing’, embodied performances
- making and public presentation of personal, metaphorical, liminal artefacts (‘boundary objects’)
- creating narratives of the experience (‘journey’) in a reflective journal / summative report
The challenge I face:

How can / should / might I generate PhD research ‘knowledge’ from my data to explore this (complex) hypothesis?
Data available for analysis, 2012 cohort*

- Video and audio recordings of INM410 workshops
- Recordings, photographs and copies of assignments
- Photographs of reflective portfolios
- Programme records, including SSLC minutes, module evaluations and Exam Boards
- Audio interviews with students at final Artefact Show
- My personal journal
- My own research memoing and reflections

*Consistent with City’s ethical approvals
Creating knowledge? Data and analysis

Group Performance

Creativity and the Creative Industries Module,
Master in Innovation, Creativity and Leadership,
City University London
© MICL students, 2013
Artefact Show

Creativity and the Creative Industries, Master in Innovation, Creativity and Leadership, City University London

© MICL students, 2012
Some play time…

Analytical framing and knowledge

On your own:

Think of two experiences which for you were ‘creative’ – one individual and one shared

Note a brief description of each

3 minutes
Now…

Speak briefly about one of those experiences – the one that was most powerful for you (2s or 3s)

6 minutes (3 minutes each)
Analytical frame 1: Metaphor

“I believe there is something that exists apart from ourselves, but that we play a vital part in bringing it into being…. The kind of attention we pay actually alters the world: we are, literally, partners in creation.” …

“Is it important which models and metaphors we bring to bear on our reality?... What do these models tell us about the words that relate us to the world at large – ‘know’, ‘believe’, ‘trust’, ‘want’, ‘grasp’, ‘see’ – that both describe and, if we are not careful, prescribe the relationship we have with it?”

(McGilchrist, 2009, p.5)
Analytical frame 2: Narrative and identity

“The construction of selfhood, it seems, cannot proceed without a capacity to narrate.” (Bruner, 2002, p.86)

“… a truly cross-disciplinary approach to stories… may help reveal the extent to which human intelligence itself is rooted in narrative ways of knowing, interacting, and communicating.” (Herman, 2009, p.9)

“… it is an essential characteristic of narrative to be a highly sensitive guide to the variable and fleeting nature of human reality because it is, in part, constitutive of it.” (Brockmeier and Harré, 2001, p.53)
Analytical frame 3: Psy and culture

“… contemporary techniques of subjectification operate through assembling together… an interminably hermeneutic and subjective relation to oneself: a constant and intense self-scrutiny, an evaluation of personal experiences, emotions, and feelings in relation to psychological images of fulfillment and autonomy.” (Rose, 1998, p.195)

“A psycho-social approach to identity and difference takes into account the social, cultural and psychological dynamics at work in the creation of self and others.” (Clarke, 2008, p.521)
For the rest of my slides, while I speak:

*Do a drawing together…*
‘Writing exercises us in the sense that it empowers us with embodied knowledge which now can be brought to play or realized into action in the performance of the drama of everyday life.’ (Van Manen, 1990, p.130)

“By personal identity, I have in mind… positive marks or identity pegs, and the unique combination of life history items that comes to be attached to the individual with the help of these pegs for his identity.” (Goffman, 1968, p. 74)
“The emotions of a fulfilled imaginal sensibility… outstrip the power of language to symbolize them… are conveyed by the non-discursive symbolism of drawing, painting, sculpture, music and dance. One cannot give a verbal list of these emotions, but only show a portfolio of their aesthetic representations.’ (Heron, 1992, pp.122–3)
Analytical frame 4: Embodiment, narrative & art

Heron’s Up-hierarchy of Basic Active Emotions

Practical mode
Conceptual mode
Imaginal mode
Affective mode

Delight
Appreciation
Interest
Zest

Need to love
Need to image
Need to understand
Need to choose

Shock
Denial
Confusion
Depression/Turning Point
Acceptance
Experimentation
Adjustment

Analytical frame 5: Power and practice

“Technologies of the self… are embodied in particular technical practices (confession, diary writing, group discussion…).… always practiced under the actual or imagined authority of some system of truth and of some authoritative individual.” (Rose, 1998, p.29)

“The idea of transformativity… constitutes a hidden, but powerful, norm for journal writing that is reinforced by ‘judges of normality’ (Foucault, 1977, p.304); that is, by the teachers who read and grade these journals.” (James and Brookfield, 2014, p.45)
Data analysis

With reference to these 5 analytical frames:

• **Thematic analysis of:**
  o workshop content
  o 15 students’ module assignments / interviews
  o my memoing re group performances, artefacts + journals
  o my journal, teaching + marking

• ‘**Storying**’ the module case study (NB ethics)

• **Triangulating, reflexive final stage:**
  Incorporating participants’ perspectives as marginal notes
To conclude:

So, *my study is... (?)*

- A case study
- A grounded theory study
- *And* a phenomenological study
- Of *arts-based management education* (cf Adler, 2006)

*Comment and discussion welcome!*


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