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Collaboration and aesthetic pedagogy
Analysis of creative group performances in a Masters programme in Innovation, Creativity and Leadership

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IFKAD 2016 – International Forum on Knowledge Asset Dynamics
Dresden, Germany 15–17 June 2016
Overview

1 The University/ Business School and ‘knowledge’

2 Masters in Innovation, Creativity and Leadership (MICL)

3 Theatrical performances → ‘knowledge’? + insights from data analysis

4 Some theoretical reflections

5 Concluding discussion
1 The University / Business School and ‘knowledge’

‘The knowledge university has dogmatised knowledge: knowledge has become a dogma…

… In its pursuit of scientific knowledge, categories of understanding – such as wisdom, awe, poetry and mystery – are diminished, if not outright repudiated…

Enchantment has been taken out of this world.’

(Barnett, 2011, p.29)
Barnett’s four types of university values / knowledge:

a) ‘Ivory tower’

b) ‘The professionalised university’

c) ‘The entrepreneurial university’

d) ‘The developmental university’ (Barnett, 2011, p.31)

In (d): ‘Knowledge-in-the-world/Knowledge-for-the-world: This university is... intent on helping to improve the world – its knowledges are put to work for-the-world.’

(Barnett, 2011, p.32)
2 Masters in Innovation, Creativity and Leadership (MICL)

- Developed by City’s Centre for Creativity in Professional Practice (joined Cass Business School, 2015–16)
- Launched 2010, initially as a part-time Masters (12 completers in 2012)
- 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)
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<td>Technologies for Creativity and Innovation</td>
<td>Dr Sara Jones, School of Informatics</td>
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<td>INM404</td>
<td>Leading Creative Design</td>
<td>Professor Neil Maiden, School of Informatics</td>
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INM410 Creativity and the Creative Industries, 2015–16

1. Module/Assignment Intros (including Reflection) + Theoretical review
2. V&A Museum: ‘noticing’ / sketching
3. Improv Workshop / Complete Coherence Workshop
4. Music Workshop
5. Acting Workshop
6. Walking Stories (Greenwich Park)
7. Group Performances (Assessment 1)
8. Art workshop and artefact tutorials
9. Research and final assignment review
10. Artefact Show (Assignment 2 + journals/reports)
Artefact Show

Creativity and the Creative Industries, Master in Innovation, Creativity and Leadership, City University London
© MICL students, 2012
Group performances

Creativity and the Creative Industries Module,
Master in Innovation, Creativity and Leadership,
City University London
© MICL students, 2013
Data analysis relating to performances (2012 cohort*):

- Video recordings and photographs of student assignments
- Reflective portfolios
- Final report assignments

*Consistent with City ethical approvals
3 Theatrical performances → ‘knowledge’?

• ‘What evidence, which themes, and which viewpoints’? (Moore, 2014, p.139)

• **Narratives (metaphors)** in different forms (eg Bruner 1991, 2001, 2002) and in ‘**grasping’ meaning** (Johnson, 2007; Lakoff and Johnson, 2003): ‘**reinterpretation of old stories… produce new evaluations of self**’ (Linde, 1993, p.31)

• Core focus on **my own practice** as teacher, a reflector, an analyst and a writer – but inviting **alums’ insights**

• Eg ‘analysis’ of **video → data** = my reflections / journalling
Insights from the analysis 1

- Range of performance formats: mime, drama, audience involvement, dance
- **Marking** of performances:
  - dramatic arc → communicates? involves?
  - risk taking / levels of involvement
  - craft issues: timing, planning, use of media, audibility, use of space
  - met brief, eg linked to MICL and module knowledge themes?
Insights from the analysis 2

• **Format effects on performance reflections:**
  ▪ *typed reflections + summative reports:* more analytical language, focus on group processes
  ▪ *handwritten and decorated journals:* more emotional language, learning-related reflections

• Range of students’ **personal responses** to the performance challenge – including **discomfort** and **stress**
From the summative reports
From the students’ reflective journals

hard work
having a go
playful
comfort zone
paralyzed
imagination
curiosity
pushing boundaries
surprising
imagination
5 Some theoretical reflections

Management education as ‘identity workspace’ in the (VUC)A world:

- **The business school**: a ‘holding environment’ for ‘identity work’ (citing Winnicott, 1975) (p.44)
- Provides ‘… a social context that… facilitates sense making’ → ‘identity stabilization (consolidating an existing identity)’ or ‘identity transition’ (p.44)
- Increasingly ‘fluid organizations’ don’t provide ‘a polished, decisive narrative’ for managers (p.56)

(Petriglieri and Petriglieri, 2010)
4 Some theoretical reflections 2

In Leadership education:

The **arts, simulations and experiential learning** can allow ‘transformation of experience into new forms of knowing’ (Sutherland *et al*., 2015, p.616)

→ ‘learning for power’ through ‘being connected to others’ (‘amplitude’, citing Brigstocke, 2013) (Sutherland *et al*., 2015, p.617)

Eg **Choral conducting workshop** in a leadership module generated ‘memories with momentum’ (Sutherland, 2012)
Power issues in pedagogy and ‘transformation’:

“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)
Benefits of new kinds of ‘knowledge’ for business schools?

• To ‘beauty’ the world of management and leadership (Adler, 2006, 2015)

• Arts as part of education to create business environments “worthy of human aspiration”...’ (Starkey et al., 2014, p.282, citing Patriotta and Starkey, 2008)
5 Concluding discussion: Creative coordination

‘Knowledge-in-the-world/Knowledge-for-the-world:
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