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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)**





**INM403 Technologies for Creativity and Innovation**

Module owner: Dr Sara Jones, School of Informatics (long thin)

**INM404 Leading Creative Design**

Module owner: Professor Neil Maiden, School of Informatics (long thin)

**INM406 Creative Writing**

Module owner: Phil O'Shea, School of Arts (long thin)

**INM410 Creativity and the Creative Industries**

Module owner: Mary Ann Kernan, School of Arts (long thin)

**INM408 Creative Problem Solving and Leadership**

Module owner: Professor Clive Holtham, Cass Business School (short fat)

**INM405 Delivering Innovation – Turning Ideas into Action**

Module owner: Professor Clive Holtham, Cass Business School (short fat)

**INM409 The Law, Creativity and Innovation**

Module owner: David Amos, The City Law School (short fat)

**INM407 The Psychology of Creativity and Innovation**

Module owner: Dr Maire Kerrin, School of Social Sciences (short fat)





## **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**



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*Nature my study and rationale*

*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





### Group Performance

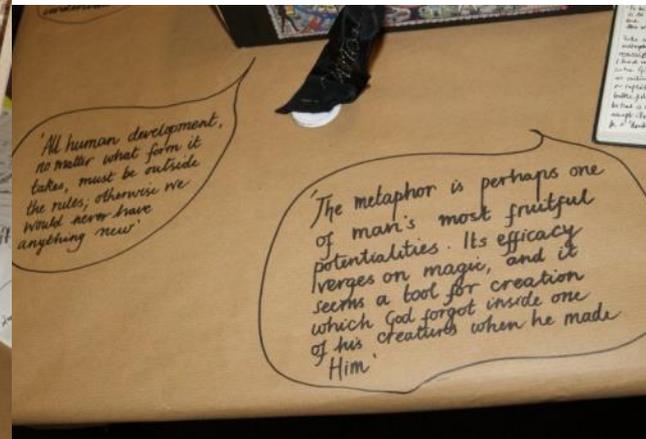


Creativity and the Creative Industries Module,  
Master in Innovation, Creativity and Leadership,  
City University London

© MICL students, 2013



Artefact Show



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



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MICL goals

Reflective journals





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*Creating knowledge? Data and analysis*

***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)



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*Creating knowledge? Data and analysis*

**For the rest of my slides, while I speak:**

***Do a drawing together...***



## Analytical frame 4: Embodiment, narrative & art

‘**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)

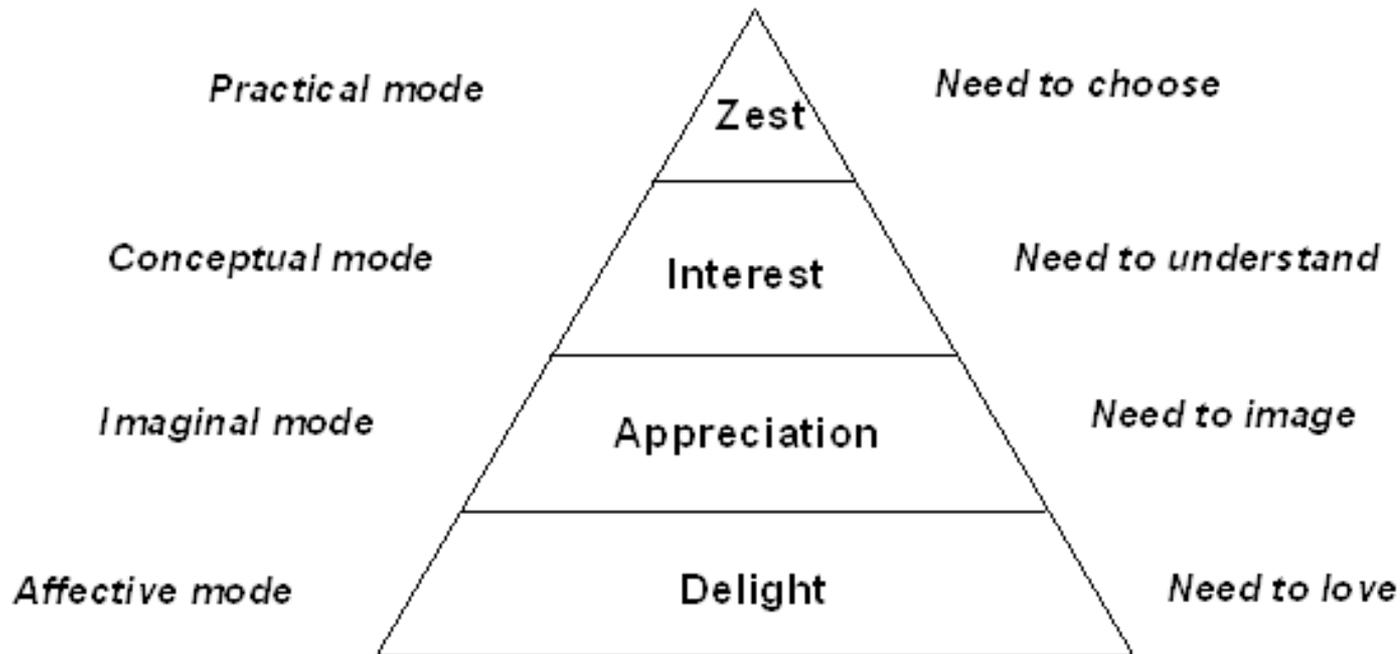


“The emotions of **a fulfilled imaginal sensibility**...  
outstrip the power of language to symbolize them....  
are conveyed by the **non-discursive symbolism** of  
drawing, painting, sculpture, music and dance.  
One cannot give a verbal list of these emotions, but only  
**show a portfolio of their aesthetic representations.**’  
(Heron, 1992, pp.122–3)

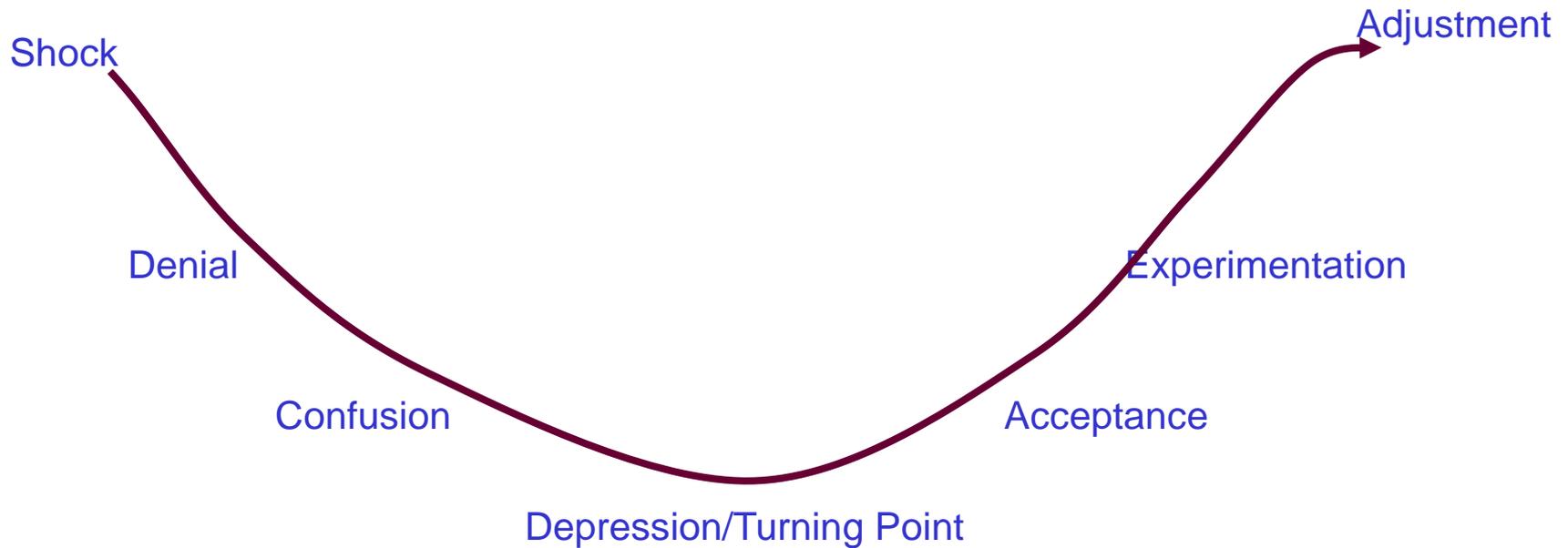


## Analytical frame 4: Embodiment, narrative & art

### Heron's Up-hierarchy of Basic Active Emotions



Source: J. Heron (1992) *Feeling and Personhood: Psychology in another key*. London and Newbury Park, CA: Sage, p.122.



**Source:** James and Brookfield (2014, p.106), citing Kübler-Ross's (1997) Change Curve



## 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:**
  - workshop content
  - 15 students' module assignments / interviews
  - my memoing re group performances, artefacts + journals
  - 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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