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Academic excellence for business
& the professions

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



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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)



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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)**



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)

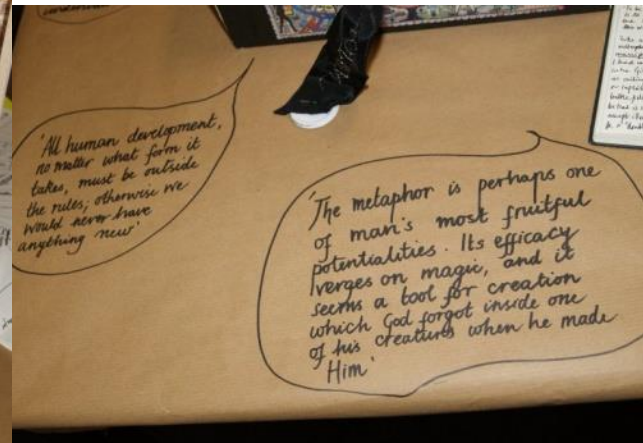


INM410 Creativity and the Creative Industries, 2015–16

- 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)

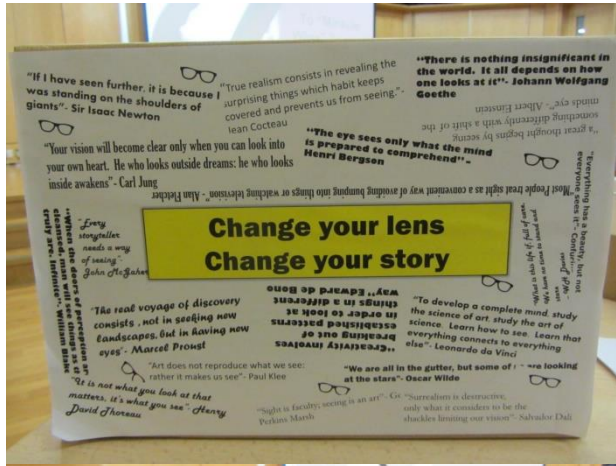


Artefact Show





Group performances





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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**



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From the students' reflective journals

curiosity
playful **hard work**
having a go **comfort zone** pushing boundaries
paralyzed **surprising**
imagination



5 Some theoretical reflections 1

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)



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4 Some theoretical reflections 3

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)



4 Some theoretical reflections 4

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)



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5 Concluding discussion: *Creative coordination*

*'Knowledge-in-the-world/***Knowledge-for-the-world:**

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(Barnett, 2011, p.32)



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