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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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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)**

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

'All human development, no matter what form it takes, must be outside the rules, otherwise we would never have anything new'

'The metaphor is perhaps one of man's most fruitful potentialities. Its efficacy verges on magic, and it seems a tool for creation which God forgot inside one of his creatures when he made Him.'
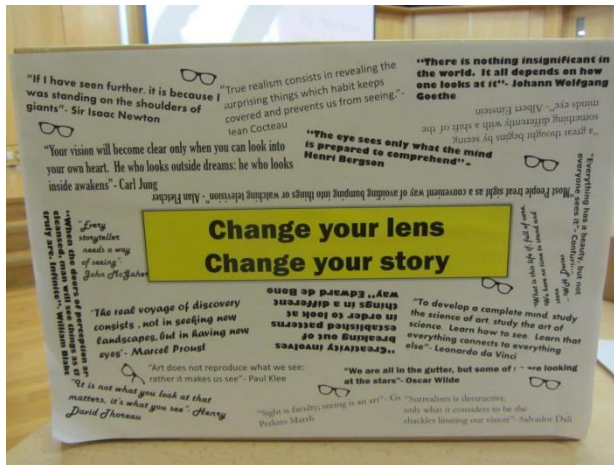
Group performances
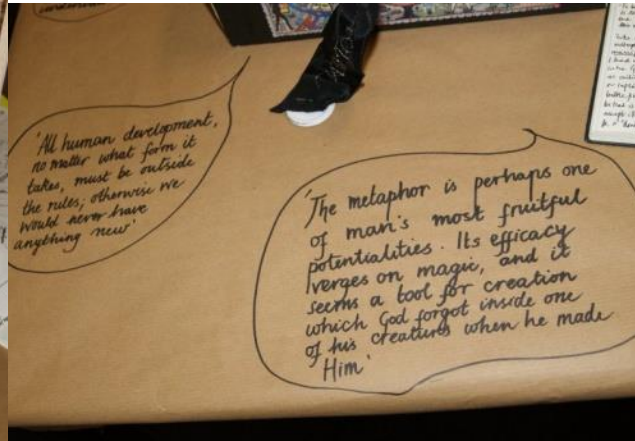
**Creativity and the Creative Industries Module,
Master in Innovation, Creativity and Leadership,
City University London**
© MICL students, 2013

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**

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From the summative reports
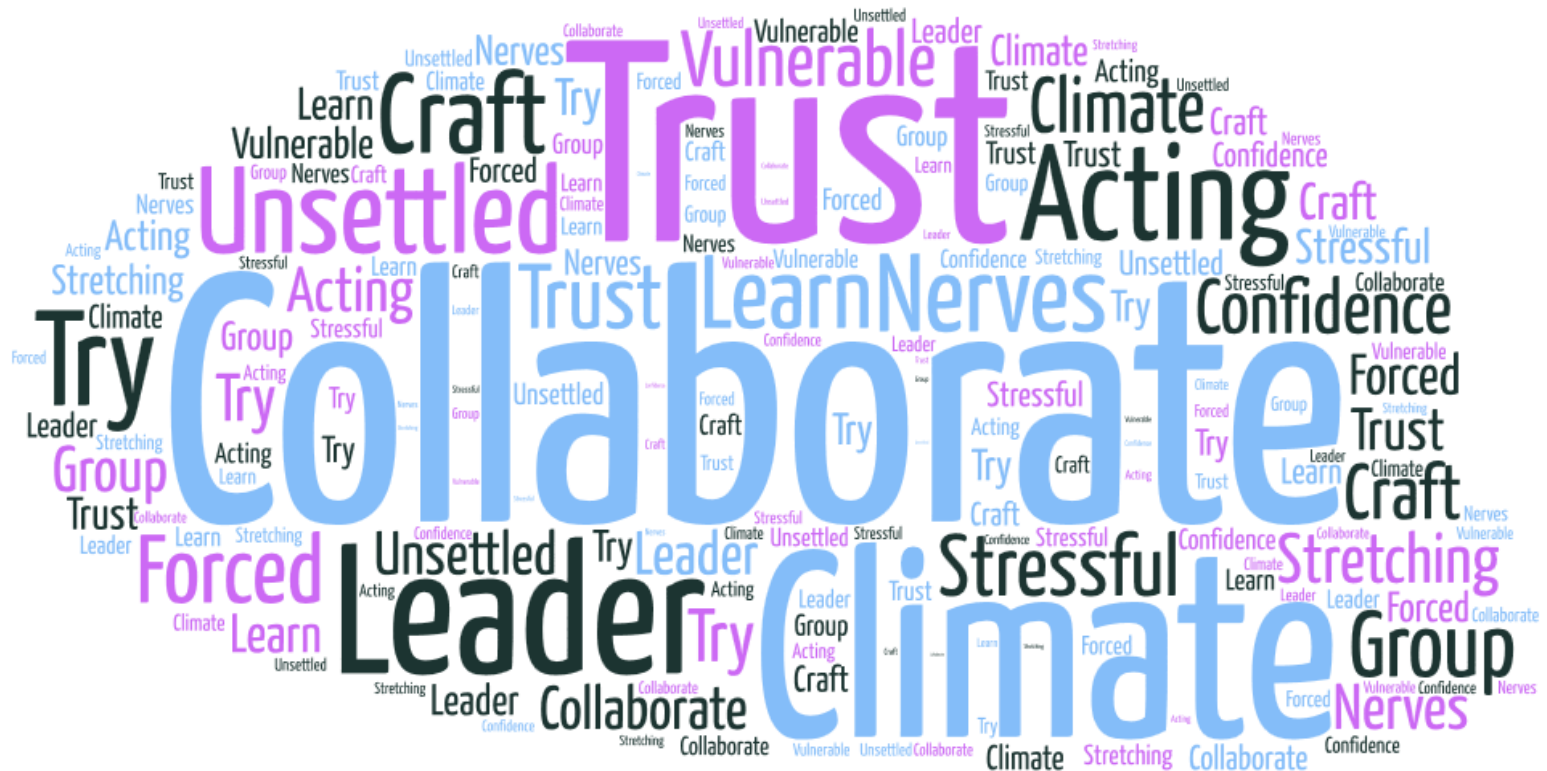
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From the students' reflective journals

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

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)

5 Concluding discussion: *Creative coordination*

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

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world – its knowledges are put to work for-the-world.'

(Barnett, 2011, p.32)

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