

ECOLOGY OF CREATIVITY: A TALE OF EMERGENCE IN PRACTICE NORMAN JACKSON

SLIDES & NARRATIVE

<http://www.normanjackson.co.uk/luminate.html>



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luminateeducationgroup.ac.uk

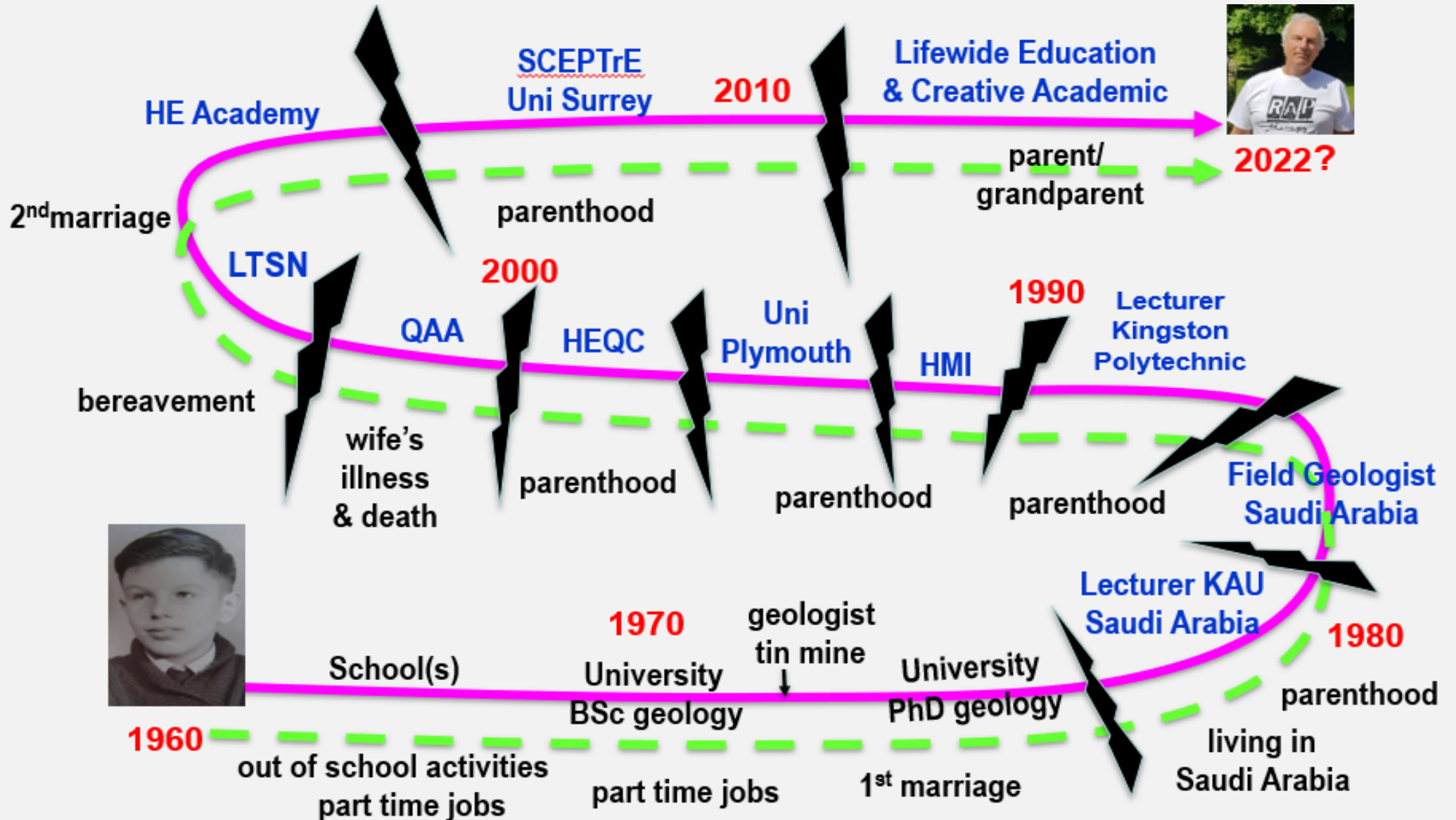


LEARNING FOR A COMPLEX WORLD



LIFELONG DIMENSION OF PARTICIPATING & DEVELOPING

WHAT IS OUR POTENTIAL?



WHAT IS OUR POTENTIAL?

LIFEWIDE DIMENSION OF PARTICIPATING & DEVELOPING



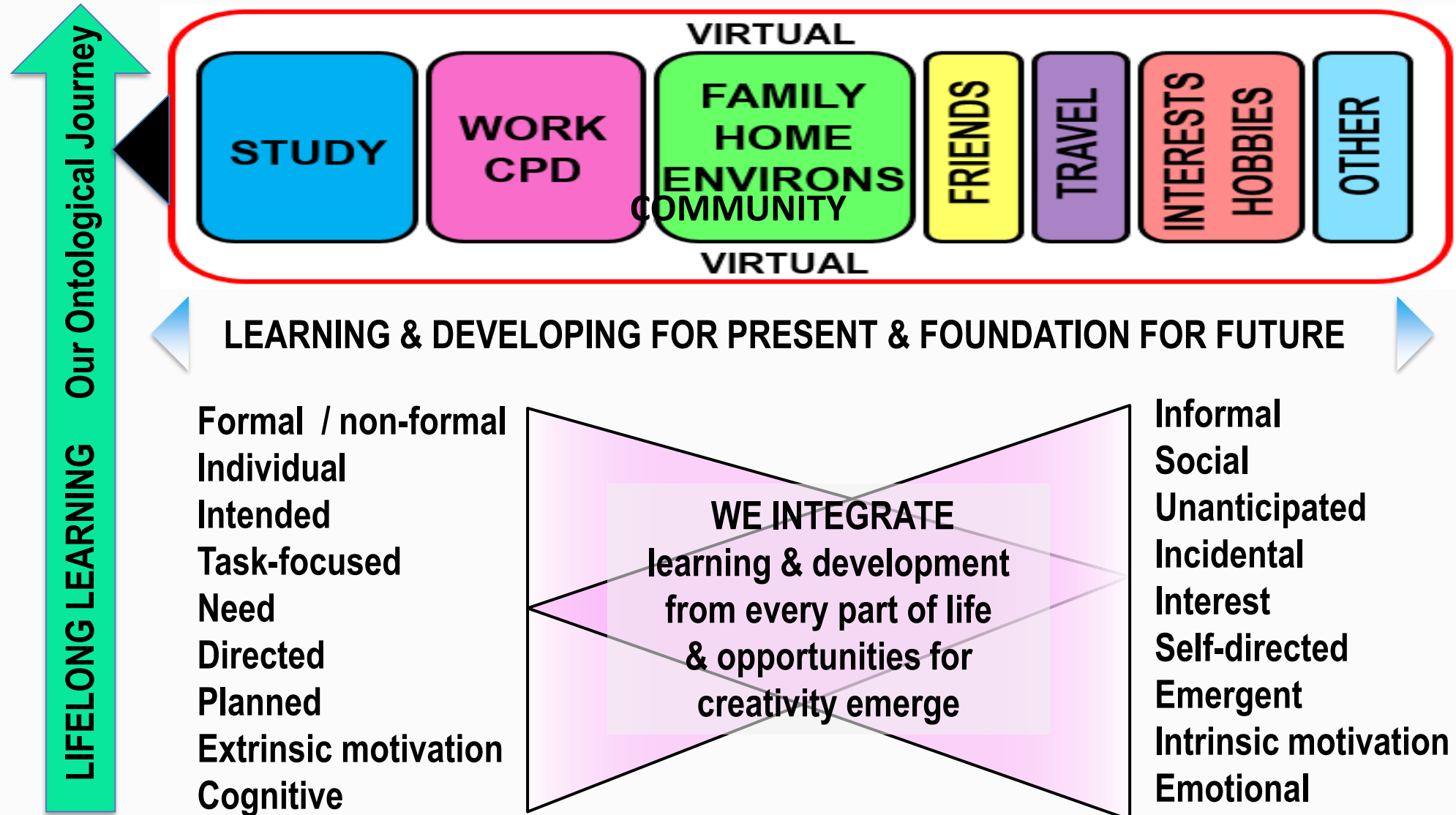
NEEDS THAT HAVE TO BE SATISFIED & MOTIVATIONAL FORCES THAT DRIVE LIFEWIDE PARTICIPATION

WHAT IS OUR POTENTIAL?

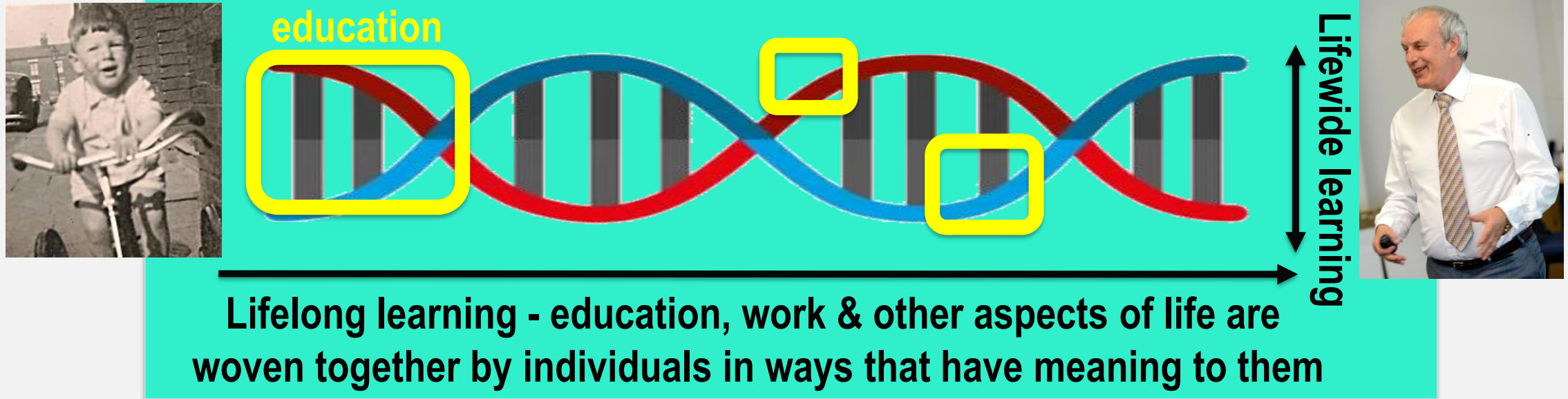
Self-actualisation	Growth
Self-esteem	Relatedness
Belongingness	
Safety	Existence
Physiological	

Abraham Maslow (1943) Clayton Alderfer (1969)

LIFEWIDE SITES FOR DEVELOPING & REALISING POTENTIAL



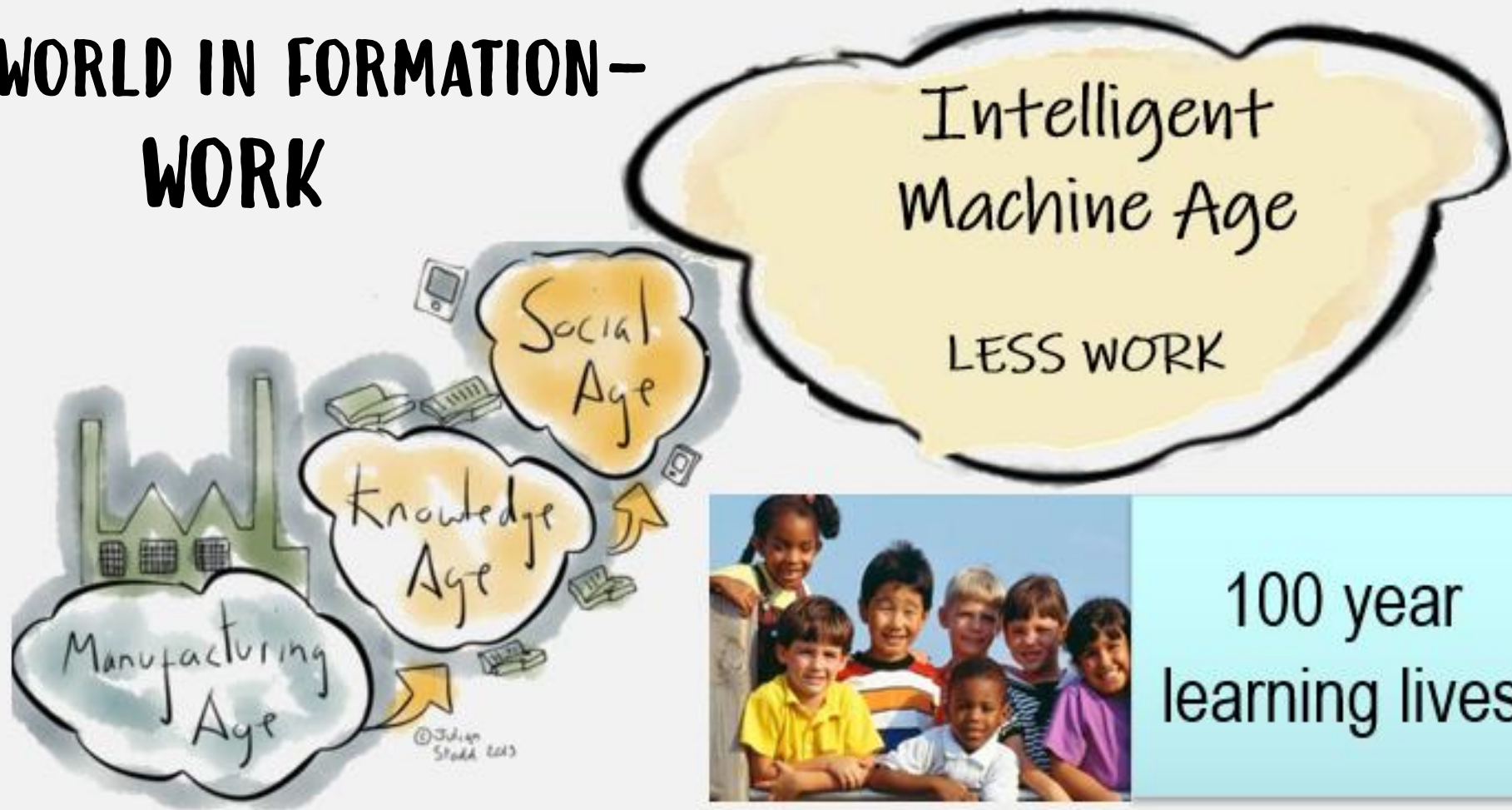
DEVELOPING & REALISING OUR POTENTIAL IS A LIFELONG–LIFEWIDE PRACTICE



**“The whole of life is learning therefore education can have no ending”
Eduard Lindeman (1926)**

but we need to make the lifewide dimension of lifelong learning explicit in order to see and appreciate this.

A WORLD IN FORMATION- WORK



1920

2020

2120

A WORLD IN FORMATION – SUSTAINING OUR FUTURE

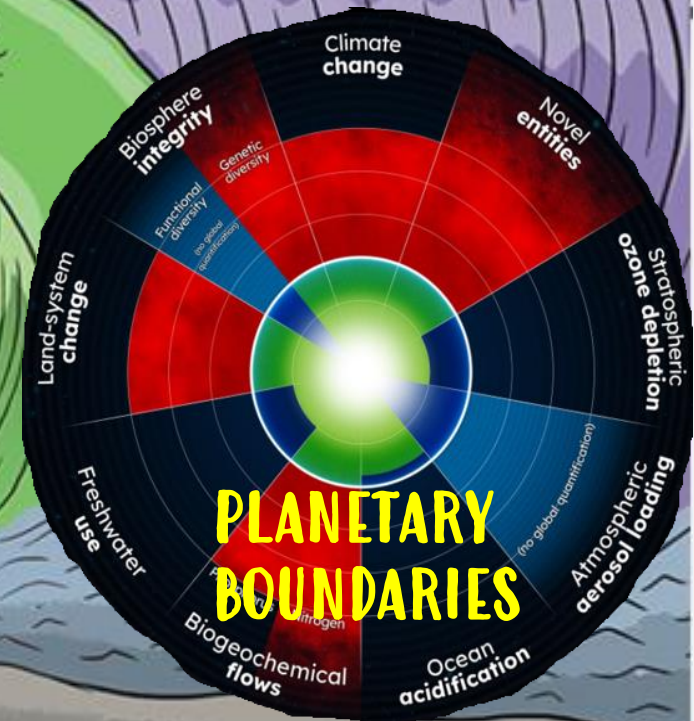
MACKEY
mackaycartoons.net

SOCIAL &
ENVIRONMENTAL INJUSTICE
BIODIVERSITY
COLLAPSE

CLIMATE
CHANGE

WAR
RECESSION
FAMINE

COVID



GLOBAL GOALS & EDUCATION TO SUSTAIN A FRAGILE WORLD



Creativity is at the heart of sustainability. Creativity is rooted in sustainable social, economic, environmental and cultural practices. It can mean anything from humanity's ability to transform itself to tackling specific problems.

Hans d'Orville (2019) Special Advisor to Director-General of UNESCO

CREATIVITY

IT'S DEFINITELY
A SNAKE

I THINK
ITS A FAN

FEELS LIKE
A FURRY
MOUSE

WHAT IS IT?

NO ITS A
TREE STUMP



Ways of thinking

Using imagination
Thinking differently
Having new ideas
Having an open mind
Inquiring
Having ahaa moments

WHAT DOES BEING CREATIVE MEAN?

Doing

New things
Solving problems
Connecting
Combining
Inventing
Making
Performing
Communicating

Attitudes

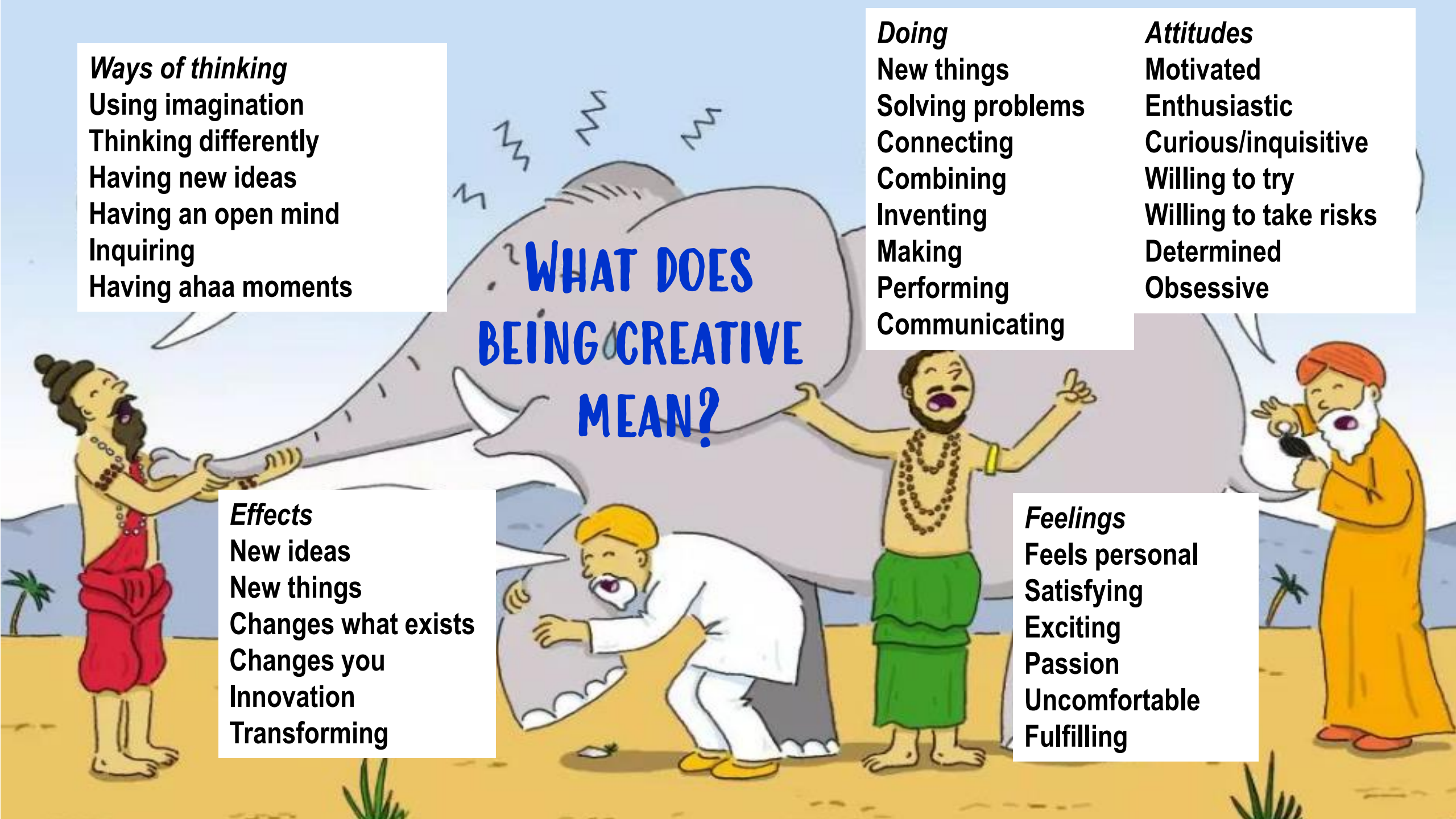
Motivated
Enthusiastic
Curious/inquisitive
Willing to try
Willing to take risks
Determined
Obsessive

Effects

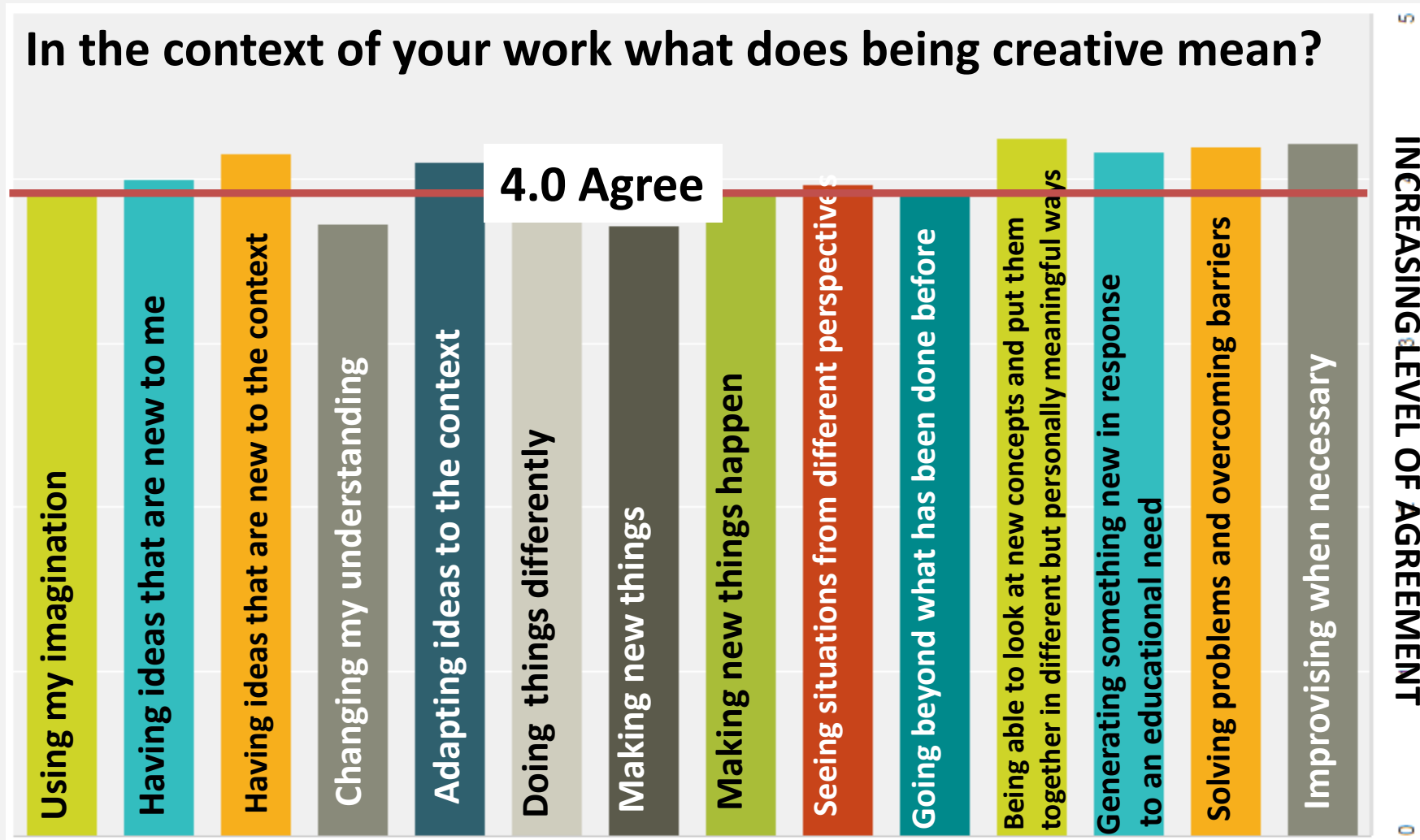
New ideas
New things
Changes what exists
Changes you
Innovation
Transforming

Feelings

Feels personal
Satisfying
Exciting
Passion
Uncomfortable
Fulfilling



THE TEACHER BELIEFS ABOUT CREATIVITY #lthechat n=40



These ways of thinking & acting begin to reveal how creativity is experienced in higher education teaching practices

HE TEACHER BELIEFS ABOUT CREATIVITY

#lthechat n=40

Creativity is a rare gift that only a few people have

Some people are naturally more creative than others

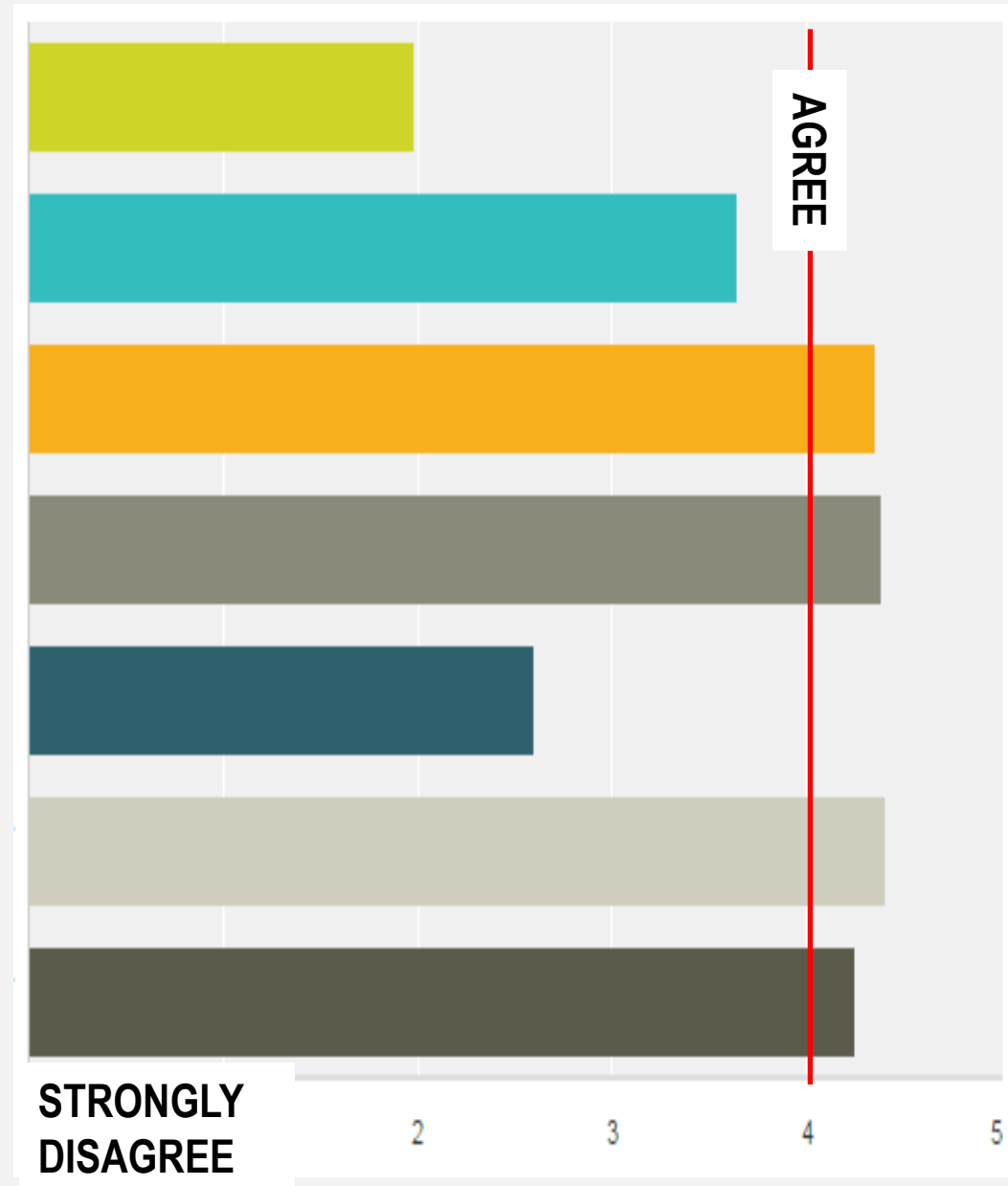
Most people can develop their creativity if given the opportunity to do so

Developing students' creativity should be integral to their development at university

University programmes are designed to encourage students' to use and develop their creativity

HE *could* do more to encourage & support students' creative development

HE *should* do more to encourage & support students' creative development



WHAT DOES CREATIVITY MEAN IN THE ACADEMIC DISCIPLINES?

Finding and solving complex problems

Being imaginative and original – able to think generatively & associatively having new ideas and being able to adapt existing ideas.

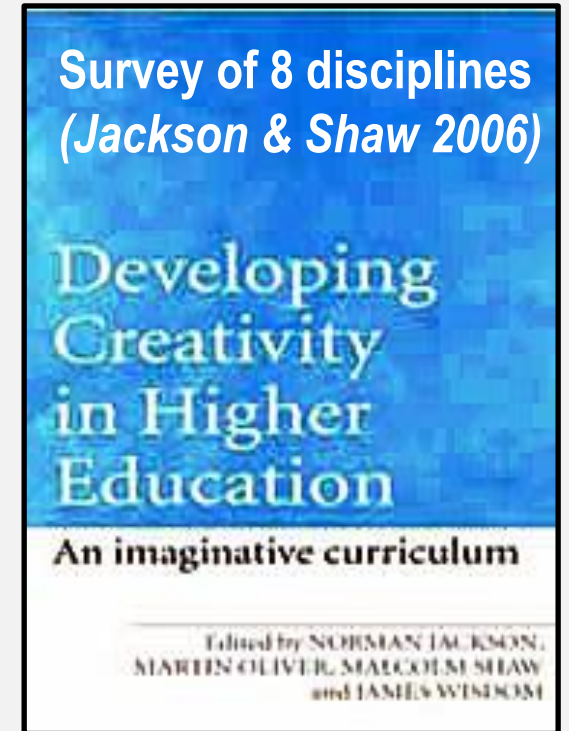
Being curious having an enquiring disposition – being able to ‘see’

Being resourceful – finding and making use of what is available

Being able to think synthetically and relationally –
to connect things in novel ways and recognise patterns

Being able to think critically and analytically to evaluate ideas

Being able to communicate ideas to enable
people to understand and see things differently



CREATIVITY AS ORIGINALITY

In psychology the “standard *consensual* definition” of creativity consists of “**effectiveness and originality.**” (Runco and Jaeger 2012).

[But there are] two ambiguities. Firstly, the definition leaves open the choice of the **context** and **norms** against which to measure originality and effectiveness. Secondly, it does not discuss the possible role of a subjective judge (Colin 2019).

Creativity is a phenomenon whereby something new and valuable is formed (*Latin creō "to create, make"*). (Wikipedia).

The [something new] may be intangible (such as an idea, scientific theory, musical composition or joke) or a physical object (such as an invention, literary work or painting).

CREATIVITY AS TRANSFORMATION OF WHAT ALREADY EXISTS



'the emergence in action of a novel relational *product* growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of [their] life' *Carl Rogers (1960)*

product = ideas, material or virtual objects, practices, performances, relationships, processes, learning and more.....



MEANINGS OF CREATIVITY ARE GENERATED IN SITU

situations provide contexts, cultural norms and subjective users & judges

CREATIVITY AS A PROCESS OF TRANSFORMATION & REGENERATION



“Creativity is the process through which we take elements of ourselves and the world around us and transform them into something new....In the process we transform the world and ourselves”

(Adapted from Bennick, 2009, TEDx Puget Sound).

SIGNIFICANCE & SCALE OF CREATIVITY



4C Model of creativity

James Kaufman and Ron Beghetto

little-c creativity - everyday creativity found in most people,

Big-c eminent creativity which is reserved for the great.

mini-c creativity inherent in the learning process

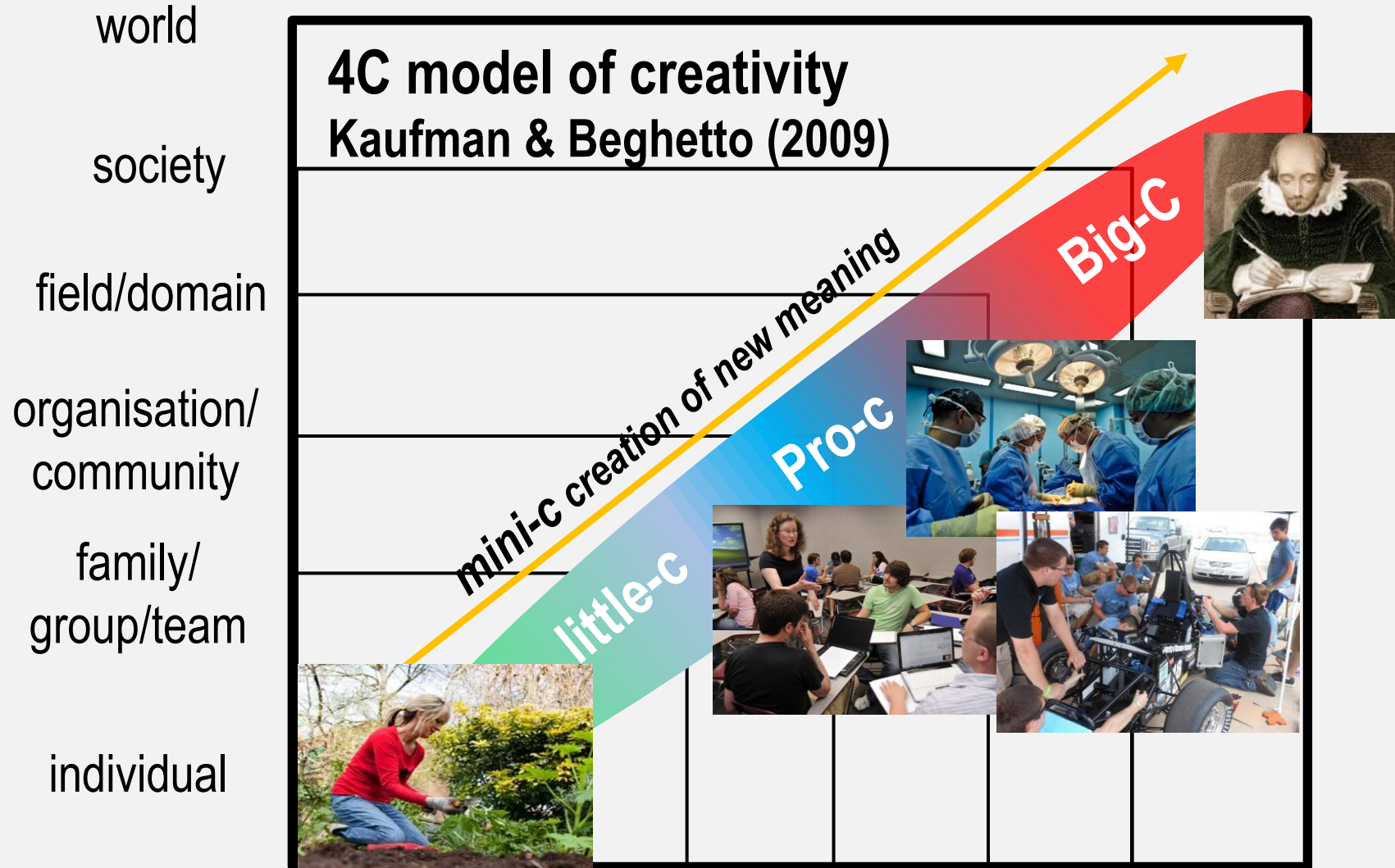
Pro-c expertise in any domain

*Kaufman, J.C. and Beghetto, R.A. (2009) Beyond Big and Little:
The Four C Model of Creativity. Review of General Psychology 13, 1, 1-12.*

CREATIVITY CONTEXTS & NORMS

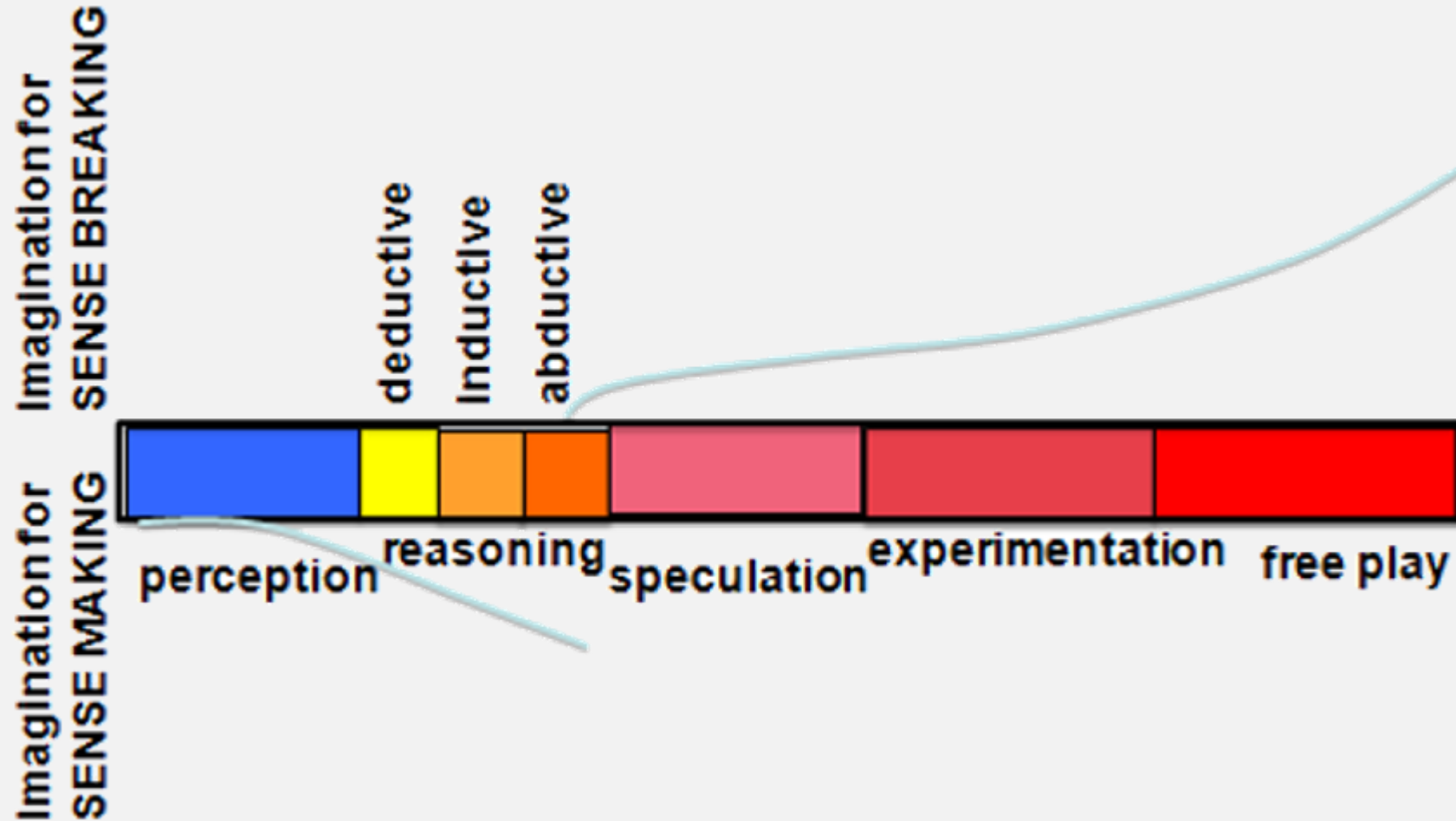
CONTEXTS FOR CREATING

Situations within which creativity emerges



Where the results of creativity are recognised, judged & valued
NORMS FOR JUDGING & VALUING CREATIVITY

THINKING CREATIVELY



The cognitive continuum – 'pragmatic imagination'
Pendleton-Julian and Brown (2016)

THINKING CREATIVELY



perception



reasoning



imaginative insight

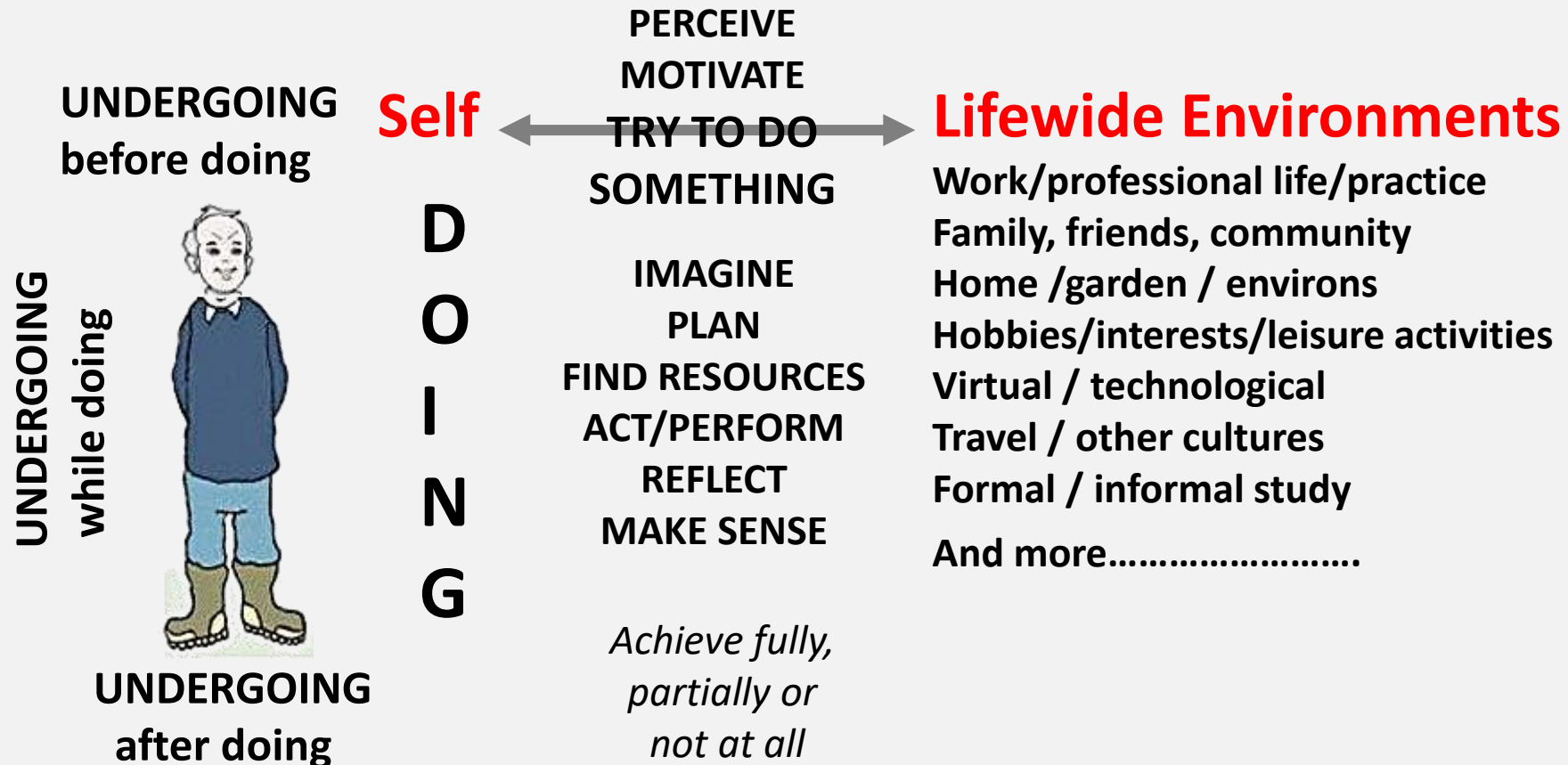
We interact with our environment, perceive and try to make sense of information flows, create meaning and act upon these meanings.

In this way we change our understanding '**mini-c**'.

IN SEARCH OF AN ECOLOGICAL CONCEPT FOR PRACTICE, LEARNING & CREATIVITY



*“When we experience something we act upon it, we do something;
then we suffer or undergo the consequences. We do something to the
thing and then it does something to us in return” John Dewey*



IN SEARCH OF AN ECOLOGICAL THEORY OF PRACTICE IN WHICH LEARNING IS EMBEDDED

UNDERGOING
before doing

UNDERGOING
while doing

UNDERGOING
after doing

TEACHER

ENVIRONMENT

PERCEIVE
DECIDE WHAT TO DO
ACT WITH SKILL & PURPOSE
MONITOR & ADJUST ACTIONS
REFLECT ON / LEARN FROM
WHOLE EXPERIENCE
LEARNING, CREATIVITY & OTHER
ACHIEVEMENTS EMERGE



ECOLOGY OF PRACTICE IN WHICH LEARNING & CREATIVITY ARE EMBEDDED

4 SPACES

Physical –
classroom

Social, Emotional
Intellectual, Liminal,
Creative

3 RESOURCES (knowledge & information flows, tools, materials, technologies)
teacher's pedagogical knowledge, her knowledge of each child, the children's
own experiences, learning aids, posters/ pictures, musical instruments, writing
materials, pupils' work, internet

Primary School Classroom



Unfolding Present

PAST

5 PLACES

The classroom is
the significant place
for situational
learning through the
experience of doing

6 RELATIONSHIPS

Teacher – children,
Between children
Teacher – parents,
Parents- children
And relationships with
subject, environment,
materials, tools & activities

7 PROCESSES/ACTIVITIES/EXPERIENCES

Eg talking, discussing, listening, showing,
telling stories, singing, dancing, reading,
painting and more

2 AFFORDANCE FOR LEARNING

In the teachers activities
The classroom environment
The children's responses

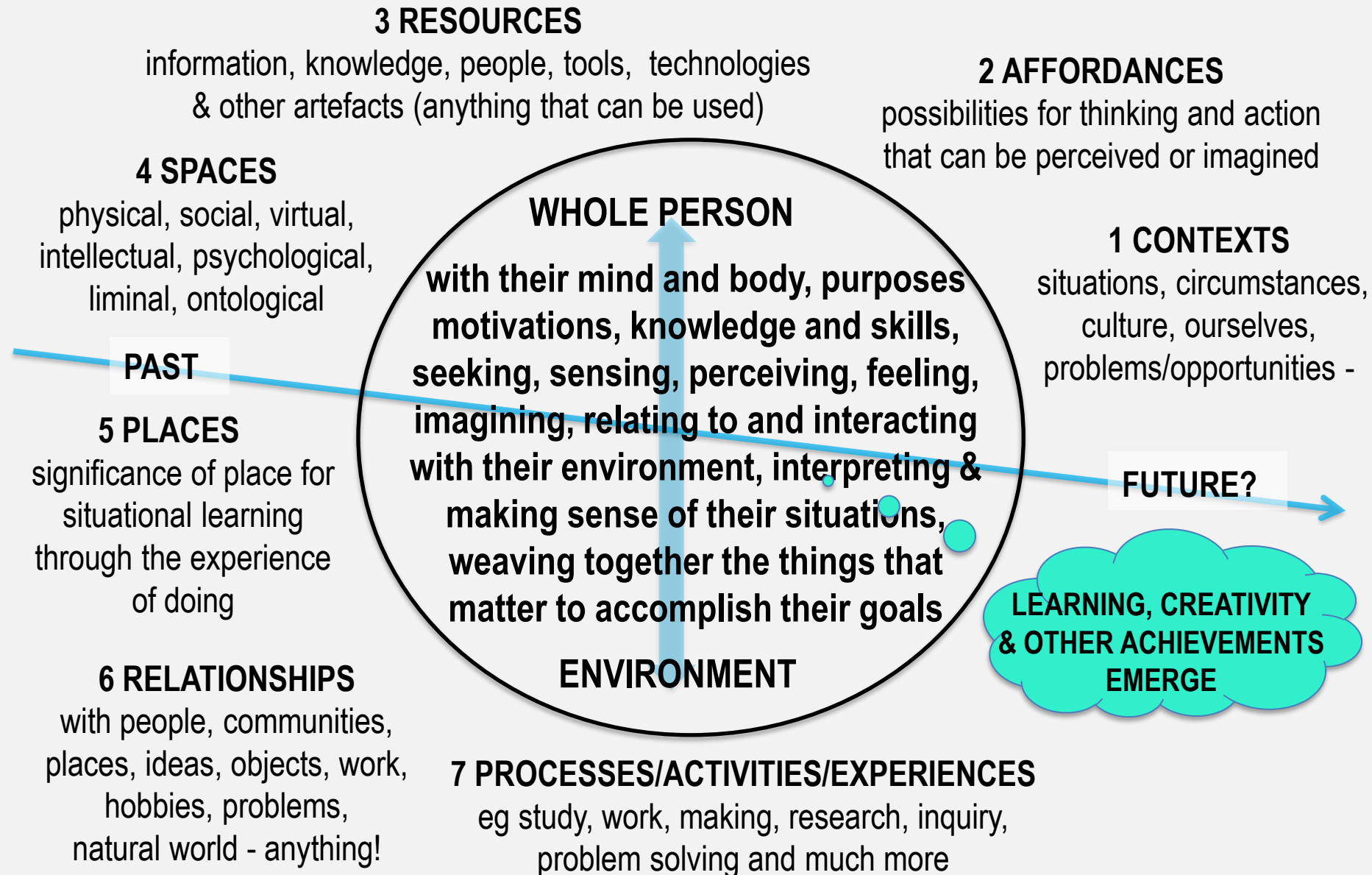
FUTURE →

1 CONTEXT(S)

Moral purpose of education
Early years school ethos & culture
State educational policies
The teacher's intentions

The teacher consciously and
skilfully weaves together
elements of herself and the world
around her and transforms them
into something new....In the
process she transforms herself
and learners' understanding.

ECOLOGY OF PRACTICE HEURISTIC



GEOLOGIST'S ECOLOGY OF PRACTICE: LEARNING & CREATIVITY EMERGE



GEOLOGIST'S ECOLOGY OF PRACTICE: LEARNING & CREATIVITY EMERGE

PLACE & SPACES

He inhabits the only place where he can make this particular map. As he begins his project he enters a liminal space. His cognitive spaces are rich in curiosity, inquiry, analysis and imagination.

RELATIONSHIPS

His presence in the landscape enables him to form relationships with the materials, landforms and the problem he is solving. The tools he is using and the artefacts he is creating become part of him.

PAST

PROCESSES/ACTIVITIES

His interactions with his environment are not random. He creates a process for systematically and skillfully exploring, observing, recording and analyzing the geology in order to solve his puzzle and create a geological map.

He uses his mind and body to create and inhabit an ecology of practice in order to interact with his environment to make a geological map. The way he interacts (his performance) has been developed through past experiences and performances. What he thinks and does is influenced by his interactions and his emergent understandings and feelings as he walks and climbs, observes, records and thinks. His understandings are influenced by the information flows he accesses. His perception, reasoning, and imagination, his will, beliefs, values, emotions, creativity, confidence, self-belief, self-awareness and ability to regulate himself are all involved as he works to achieve his goals using the tools of his field craft.

RESOURCES

He draws on his own embodied knowledge and experiences and the codified knowledge of those who have mapped and studied his field area. Through his purposeful presence he accesses the information contained in the landscape and materials which flows into him through sight, touch and sound, to fuel his perceptions and engage his sense making. He wears clothes appropriate for the weather and terrain. He uses tools like a camera, hammer, hand lens, compass, map case, binoculars, notebook, base maps, aerial photos, rucksack and more. He uses off-road vehicles and equipment to camp and sustain himself.

PRESENT



AFFORDANCES

The possibilities for thinking & action are in the TASK to create a geological map, in the landscape – rocks and soils, in the tools and technologies he uses and in the artefacts he creates.

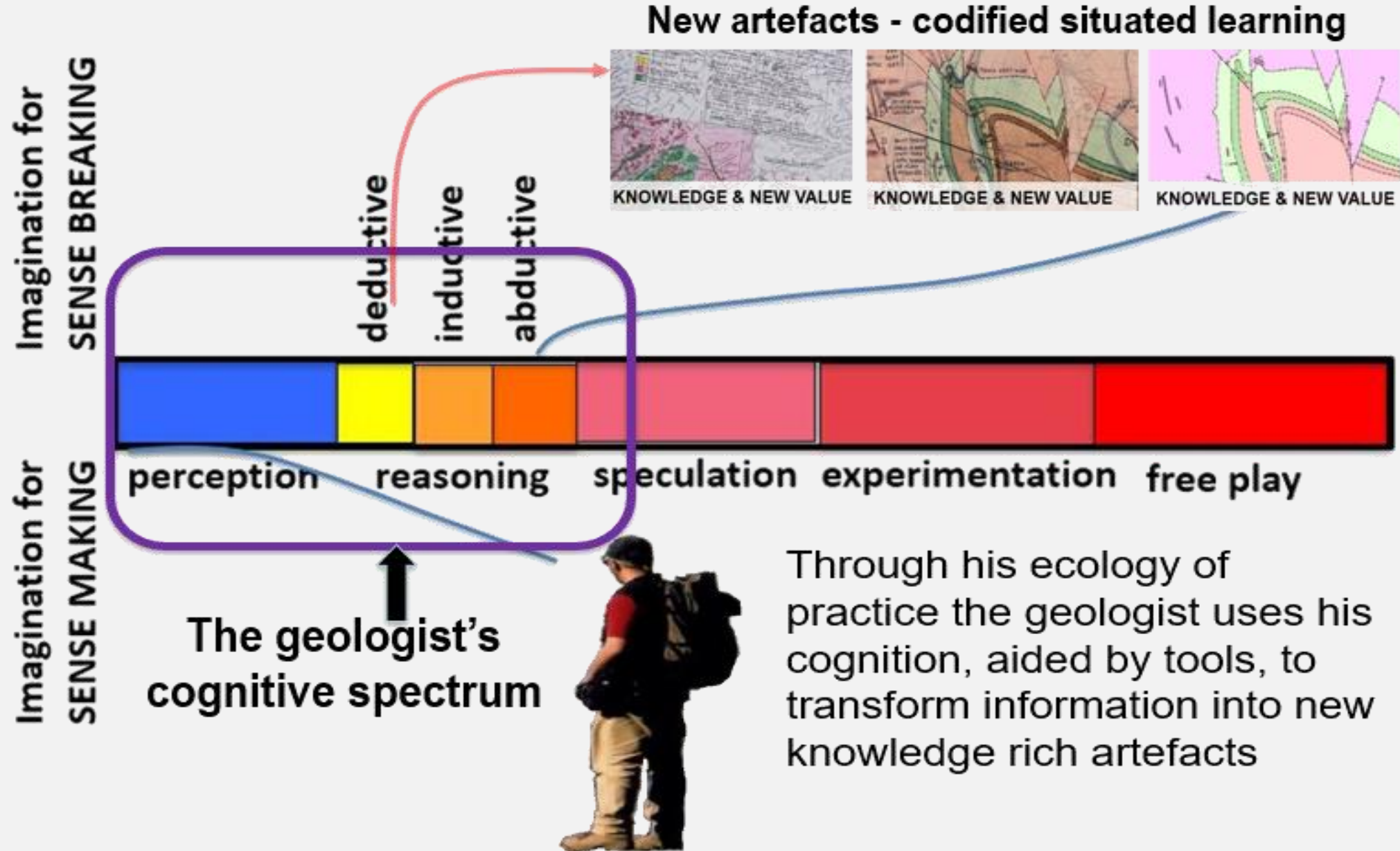
FUTURE

The geologist consciously and skilfully weaves together elements of himself and the world around him and transforms information into knowledge which is codified in a geological map. In the process he transforms himself and our understanding of the world.

CONTEXTS

The challenge of making a geological map in an unexplored landscape. His organization's surveying / exploration project. His ambition to create a better version of himself.

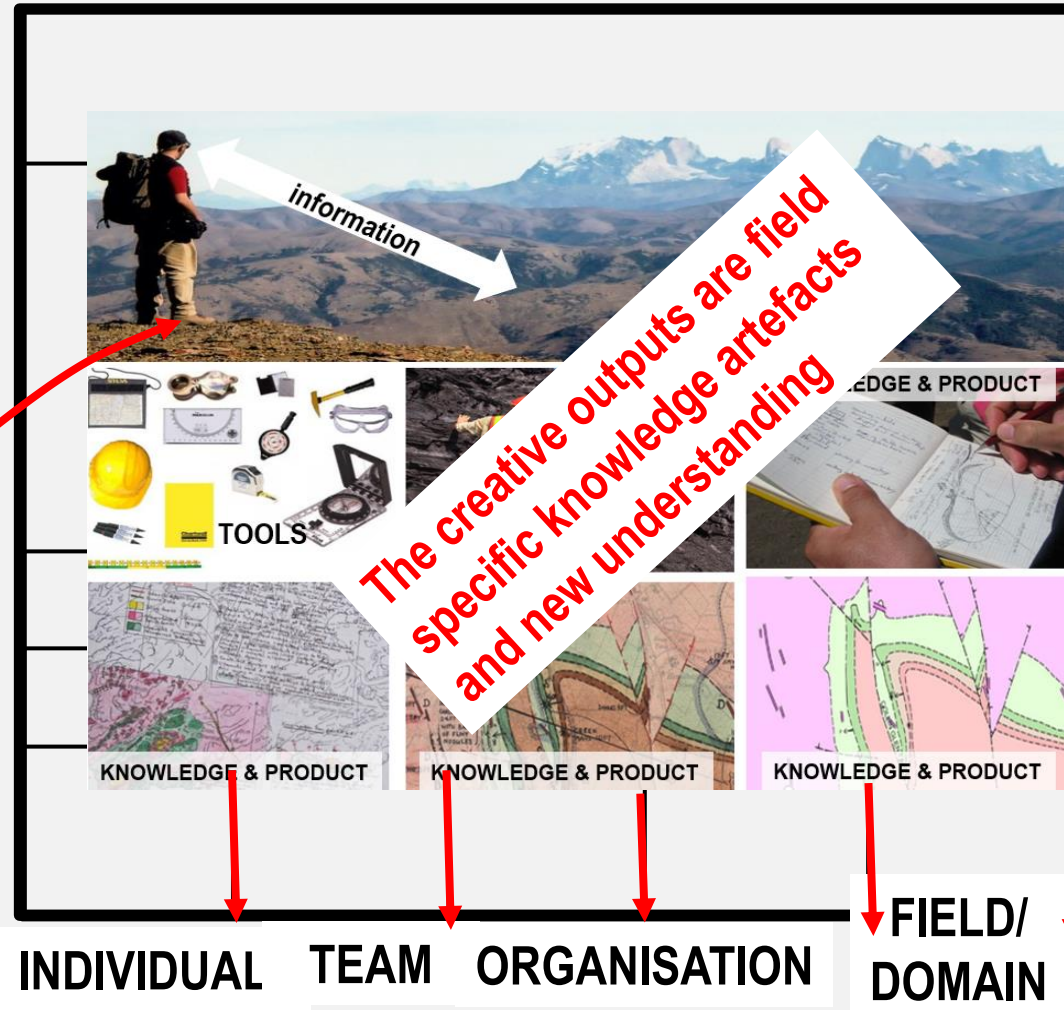
SITUATED COGNITION, LEARNING & CREATIVITY



PRO-C – CREATIVITY INVOLVING EXPERTISE

CONTEXTS FOR CREATING & USING

GEOLOGIST MAKING A GEOLOGICAL MAP

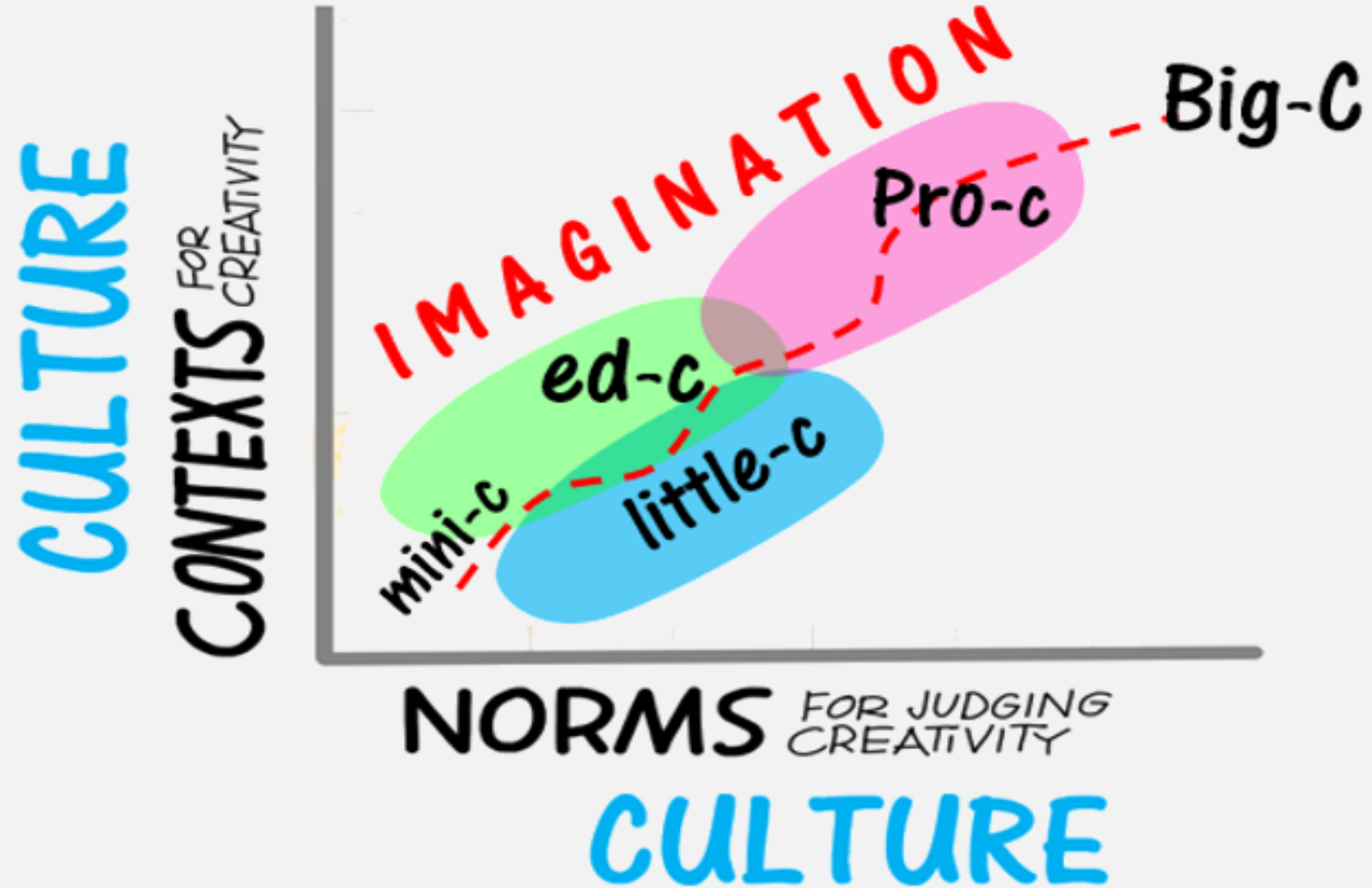


NORMS FOR JUDGING & VALUING CREATIVITY
AS THE PRODUCTS ARE USED

HOW DO WE LEARN HOW TO CREATE AN ECOLOGY FOR PRACTICE WITHIN WHICH CREATIVITY IS EMBEDDED?

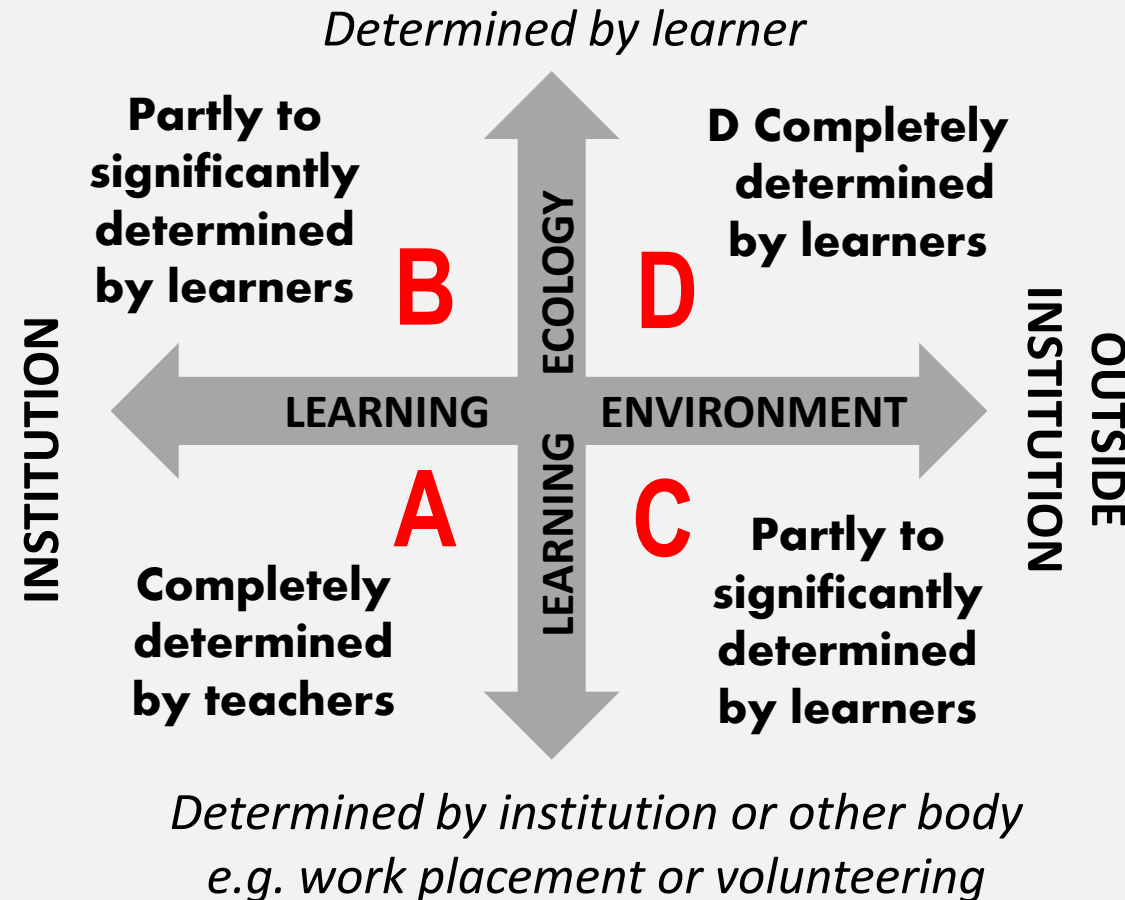


THE ARGUMENT FOR AN EDUCATIONAL DOMAIN



5C Model of Creativity (Jackson & Lassig 2020) developed from the 4C model (Kaufman & Beghetto 2008)

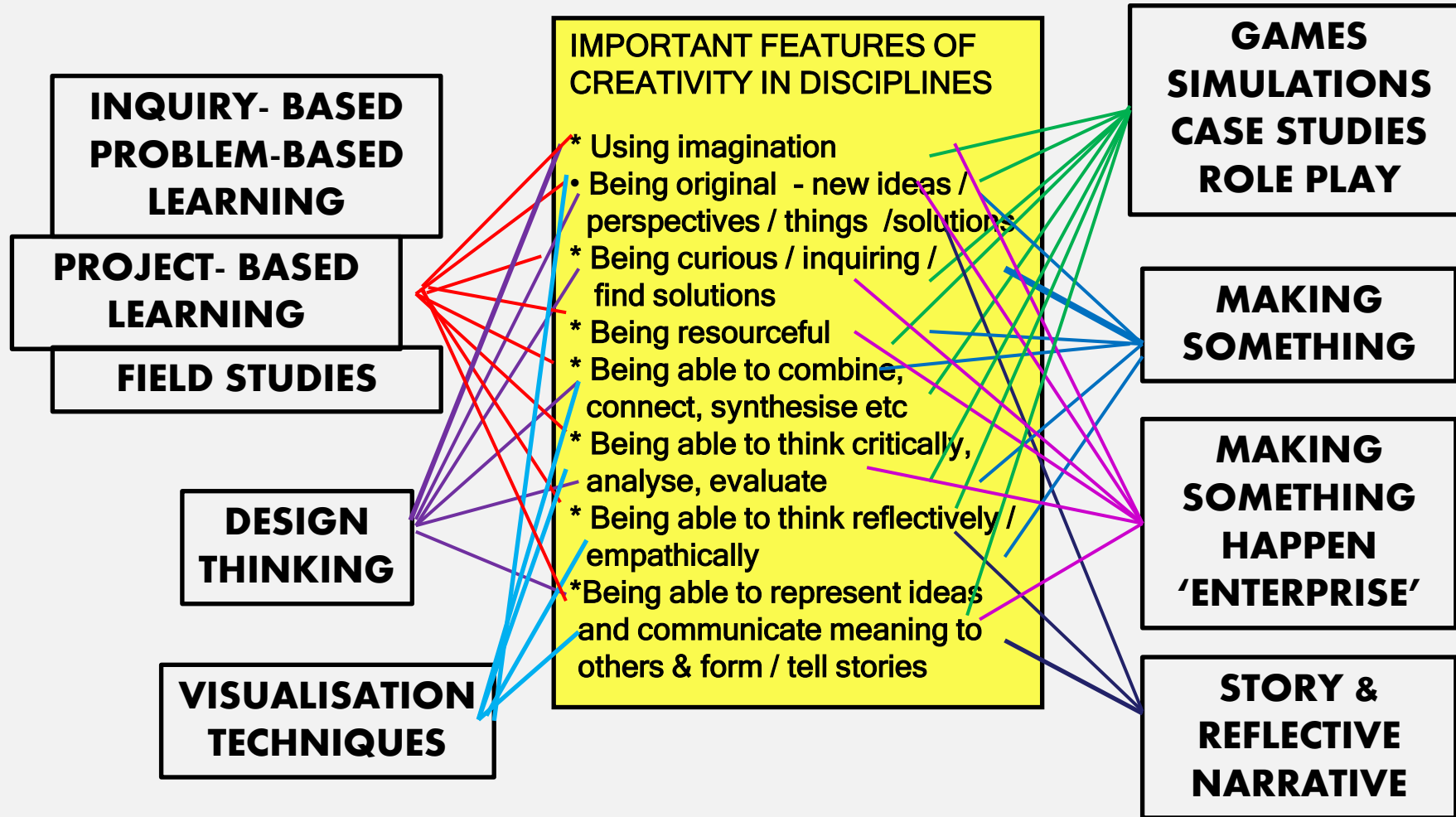
ENABLE LEARNERS TO CREATE OWN ECOLOGIES FOR PRACTICE IN WHICH CREATIVITY IS EMBEDDED



Learning ecology includes contexts, goals/problems, affordances, processes, spaces, relationships, resources (knowledge, tools, technologies, artefacts)

PEDAGOGICAL PRACTICES THAT ENCOURAGE STUDENTS' CREATIVITY

Many of these approaches can form the basis for an ecology for practice

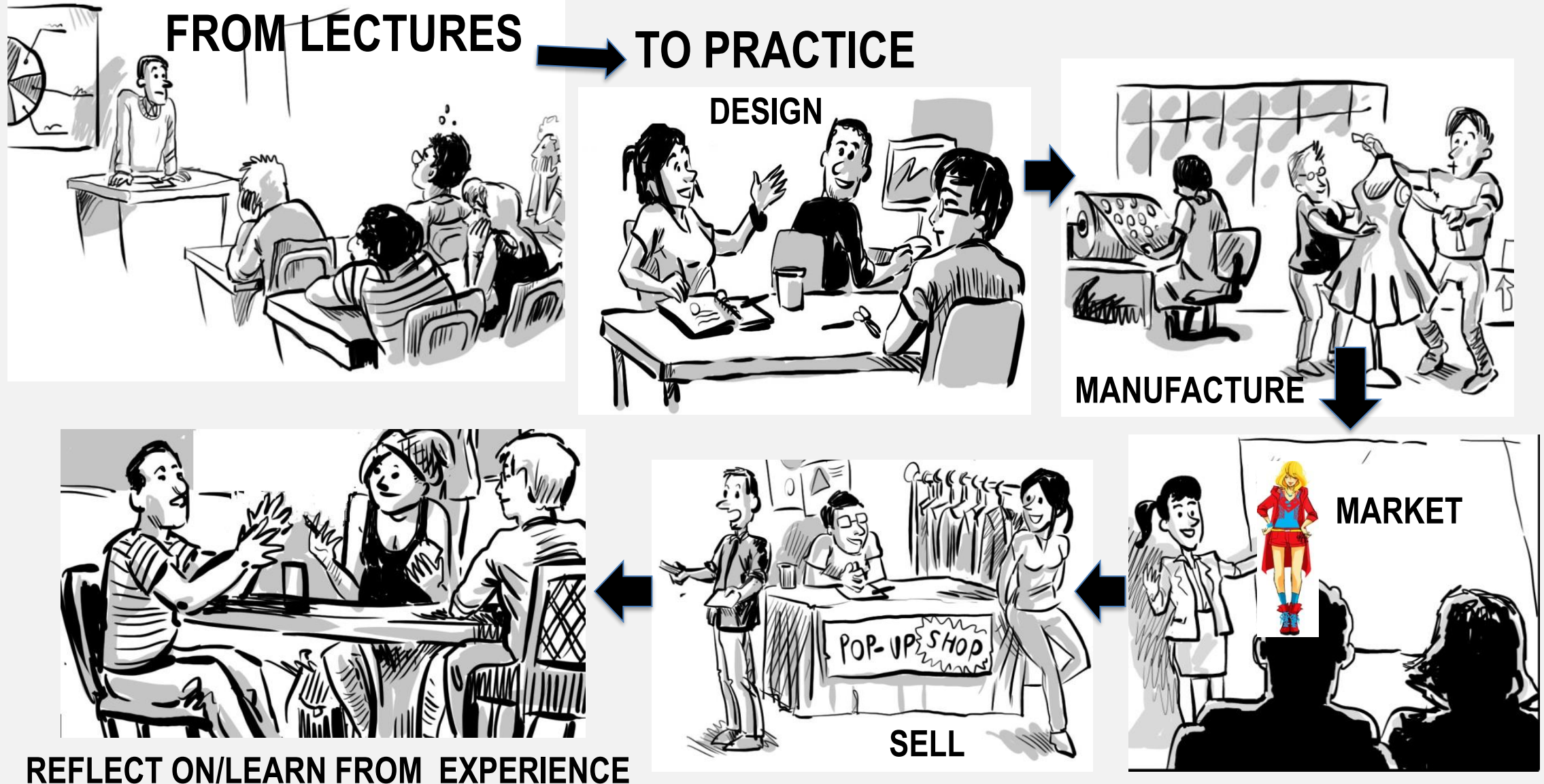


SIGNATURE PEDAGOGIES & SIGNATURE LEARNING EXPERIENCES

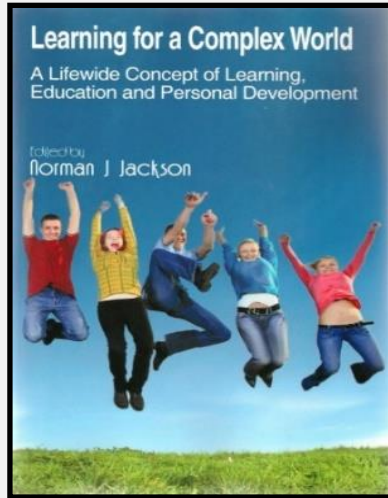


Learning to practice and be creative as an architect, engineer, surgeon, lawyer....

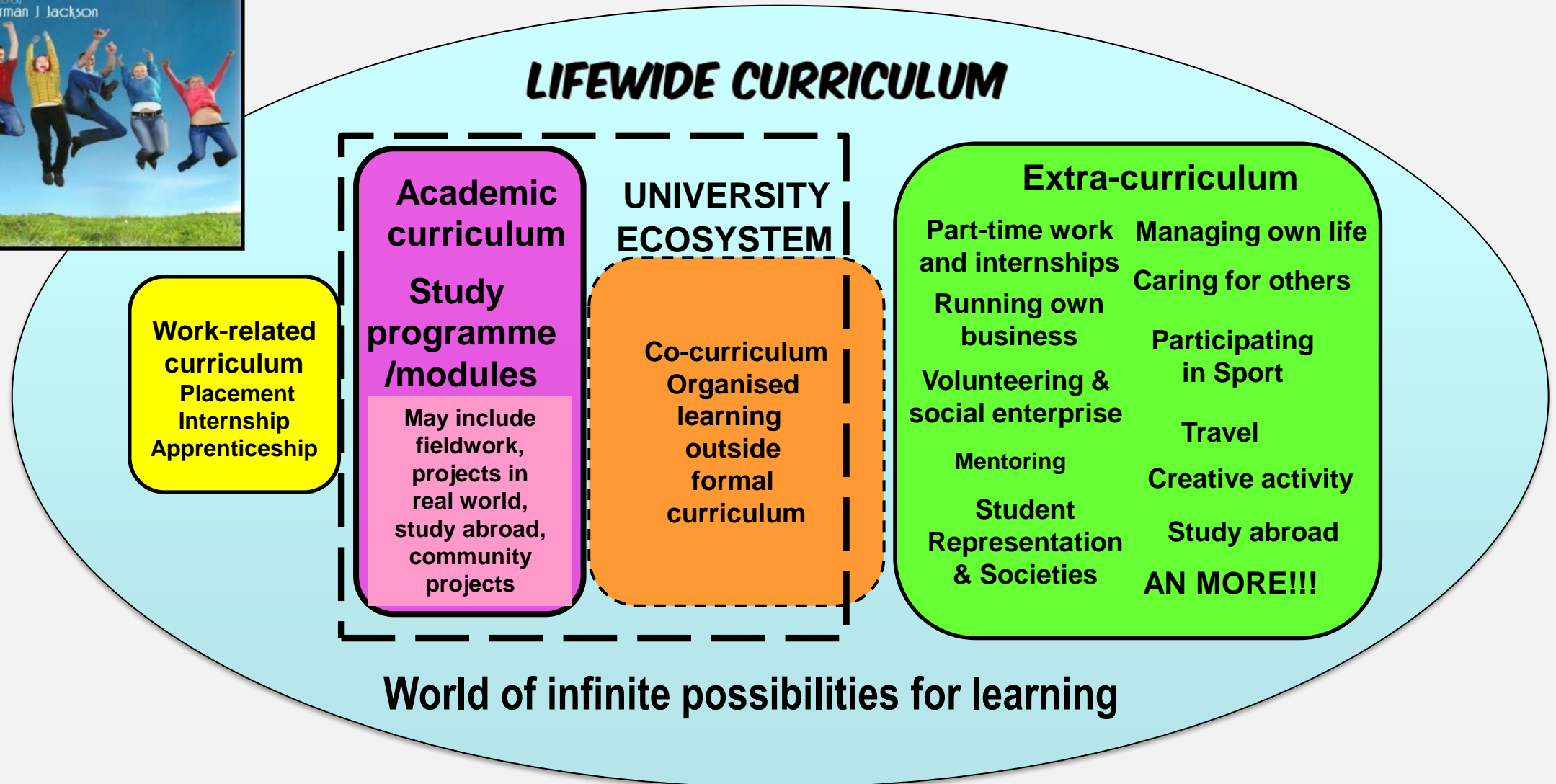
ENABLING LEARNERS TO CREATE THEIR OWN ECOLOGIES FOR PRACTICE



EMBRACING THE LIFEWIDE DIMENSION OF LEARNING IN HIGHER EDUCATION



The whole of life is learning therefore education can have no endings
Eduard Lindeman



LIFE AS CURRICULUM – THE NARRATIVE OF PERPETUAL BECOMING

ONTOLOGICAL JOURNEYS

Narratives of becoming within which ecologies for practice, learning and creativity reside

CATCHING STORIES

Shoe box

Blog

Scrapbook

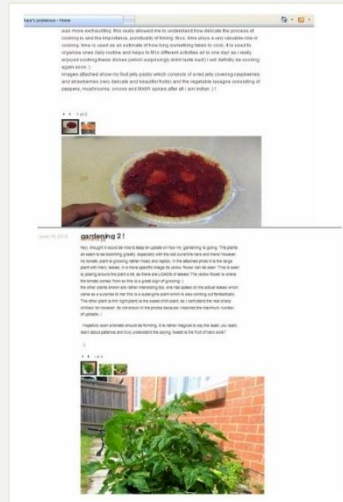
E-portfolio

Video diary

Digital story

Movie

Slide show



Using life as curriculum enables students to reflect on their own ontological journey to reach self-awareness – the sense of authoring their life and how they construct themselves. *Pharr Sharrah*



A THOUSAND TINY UNIVERSITIES – BARBARA GRANT

“How can we [be] alert to the daily possibilities for transformation towards our imagined future university. I propose the idea of a thousand tiny universities as one that offers a ..basis for continually proposing and enacting in the present the kind of university we cherish.”

A good place to start is to create and embody your personal manifesto
‘the whole of life is learning and education can have no endings’ Eduard Lindeman

THANK YOU

SLIDES & NARRATIVE

<http://www.norman.jackson.co.uk/luminate.html>

FREE RESOURCES AVAILABLE

<https://www.lifewideeducation.uk/>

<https://www.creativeacademic.uk/>

VIBRANT COMMUNITIES

<https://www.linkedin.com/groups/4667550/>

<https://www.facebook.com/groups/creativeHE>

