

***EXPLORING ECOLOGIES FOR PRACTICE, LEARNING & CREATIVITY
IN SOCIAL CARE EDUCATION AND PRACTICE***

NORMAN JACKSON

SLIDES & RESOURCES

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

ROUGH PLAN

1 General & academic perspectives on creativity.

Tools for making sense of creativity

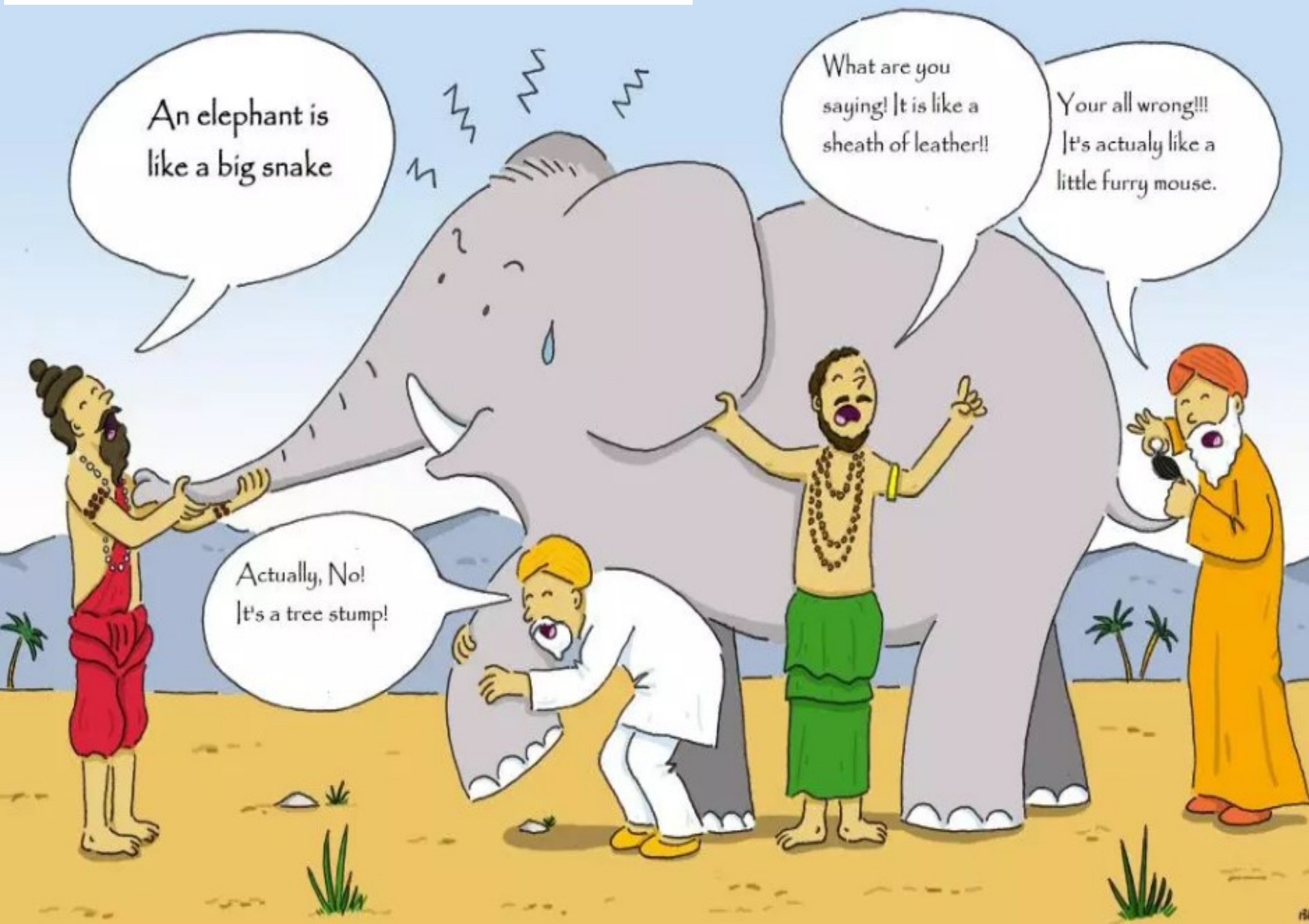
2 An experiential view of practice, learning & creativity

- John Dewey interactional model of experience
- Ecological perspective on practice, learning & creativity
- Illustration of how the model can be used

3 Making sense of creativity as an ecological phenomenon within social care practice & education

- Case study illustration
- Practical exercise

WHAT DOES BEING CREATIVE MEAN?



WHAT DOES BEING CREATIVE MEAN?

Ways of thinking

Using imagination
Thinking differently
Seeing things differently
Having new ideas
Having an open mind
Inquiring
Having ping moments

Doing

New things
Solving problems
Connecting
Combining
Inventing
Making
Performing
Communicating

Attitudes

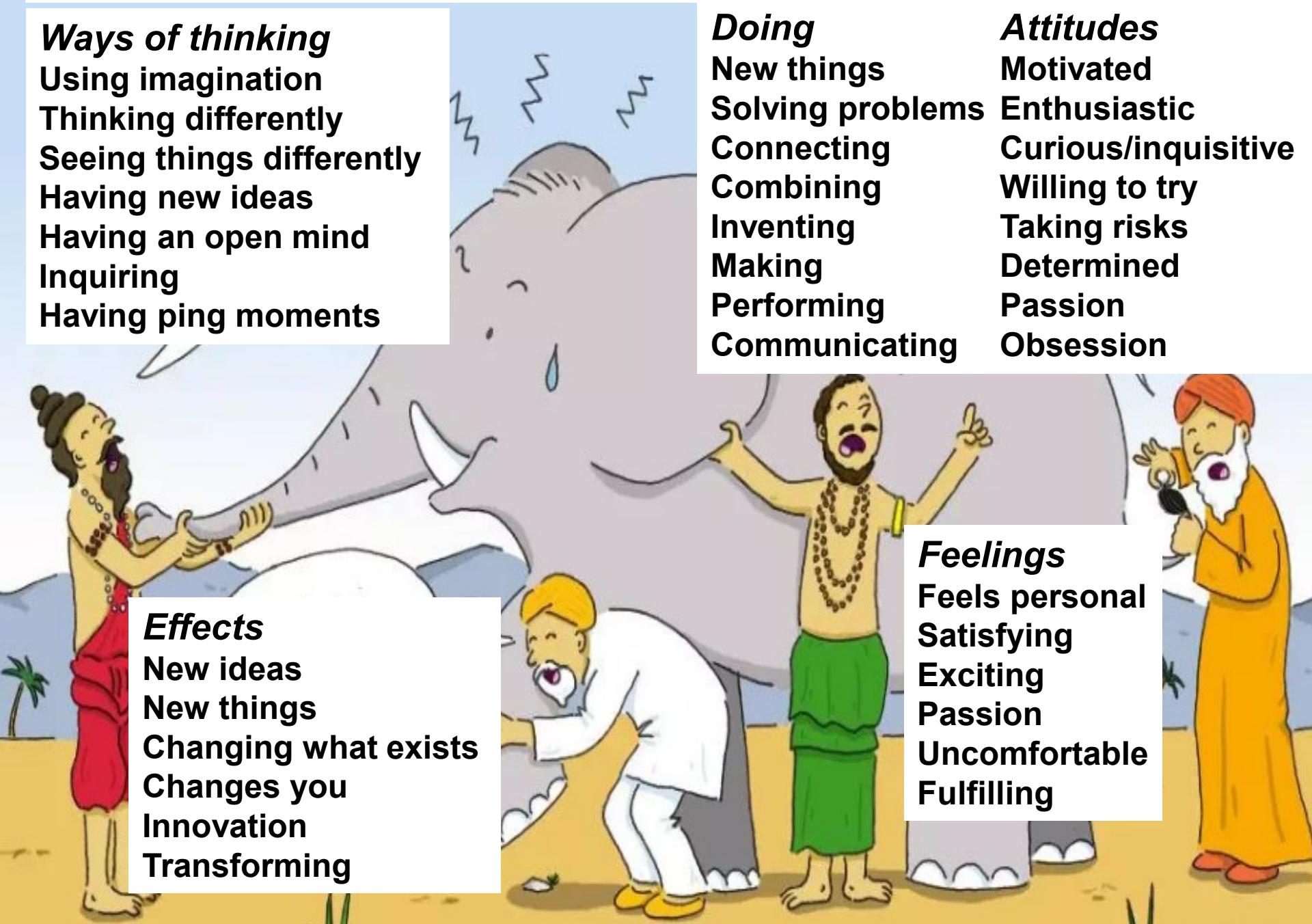
Motivated
Enthusiastic
Curious/inquisitive
Willing to try
Taking risks
Determined
Passion
Obsession

Effects

New ideas
New things
Changing what exists
Changes you
Innovation
Transforming

Feelings

Feels personal
Satisfying
Exciting
Passion
Uncomfortable
Fulfilling



HE TEACHER BELIEFS

#lthechat n=40

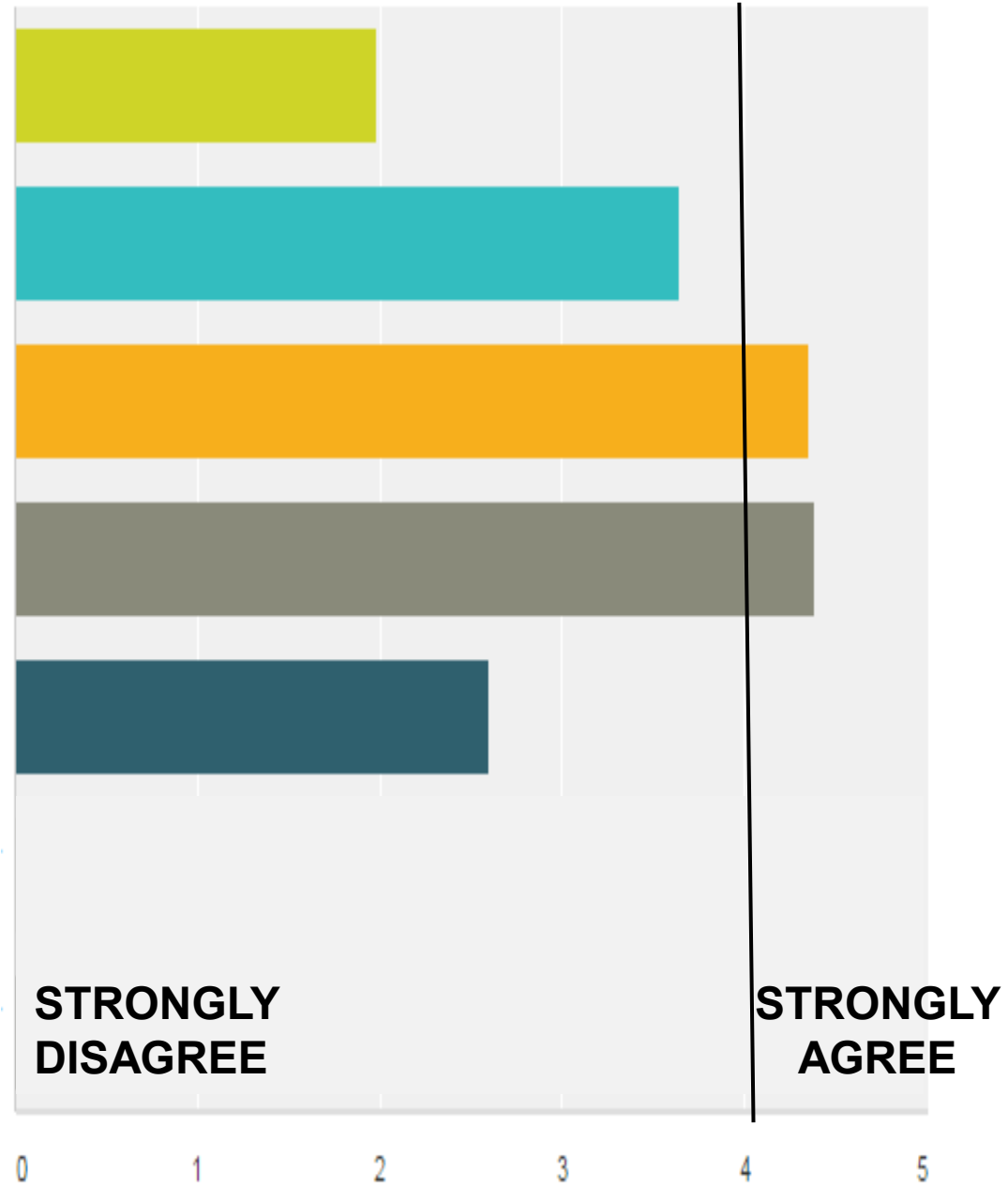
Creativity is a rare gift that only a few people have

Some people are naturally more creative than others

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

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

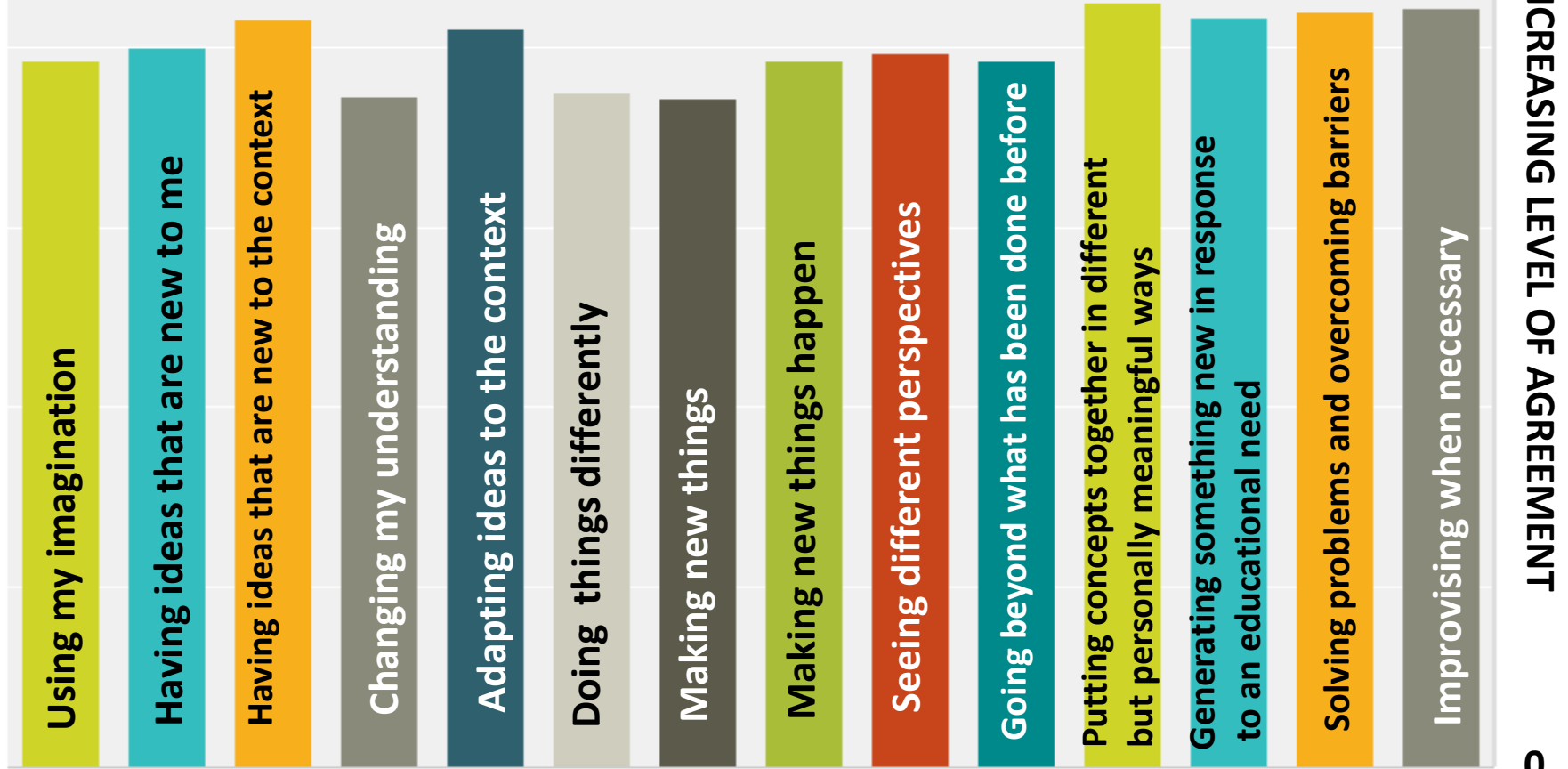
Students' programmes are designed to encourage students' to use and develop their creativity



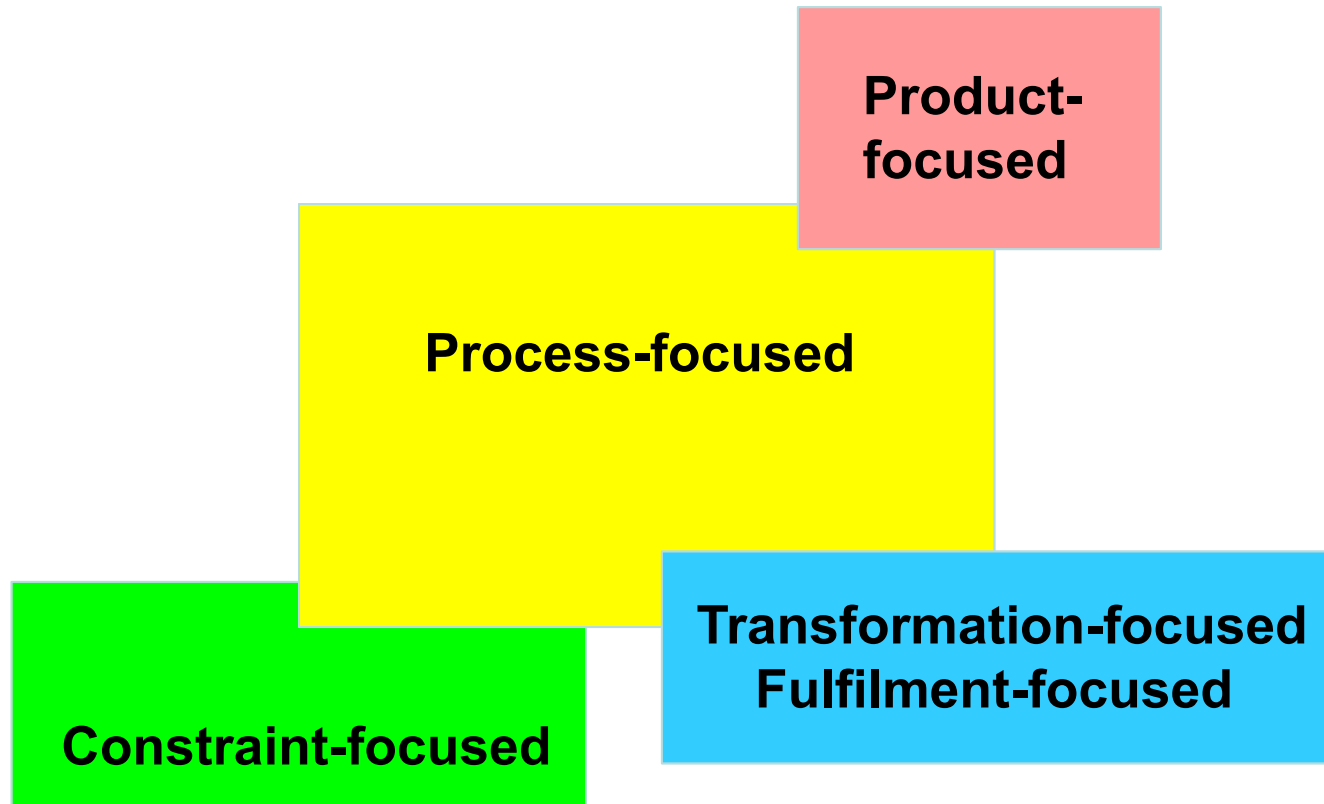
THE TEACHER BELIEFS

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In the context of your work what does being creative mean?



Five ways academics understand creativity in the context of learning and teaching



Kleiman, Paul (2008) 'Towards transformation: conceptions of creativity in higher education', *Innovations in Education and Teaching International*, 45: 3, 209 — 217 Available at: <https://www.researchgate.net/>

QUICK POLL

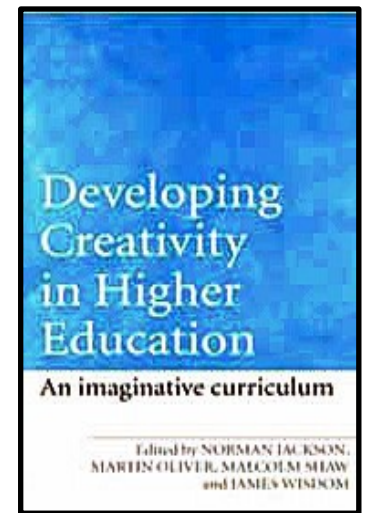
Q These abilities, qualities and attitudes are important to being creative in my field

- 1 Being imaginative – able to create mental images /visualise**
- 2 Being original / inventive - new/novel ideas which add value**
- 3 Being able to adapt/improvise - re-create what already exists**
- 4 Being curious having an enquiring disposition, having the desire to find out**
- 5 Being able to combine, relate, synthesize – information, ideas, things in new/novel ways, work with incomplete data, recognise patterns**
- 6 Being able to think critically to solve problems and evaluate ideas**
- 7 Being resourceful – finding and making use of what is available**
- 8 Being able to communicate in an effective and meaningful way conveying ideas, information, understanding, empathy and more**

What being creative means in eight disciplines

Based on surveys within each community (Jackson & Shaw 2006)

- 1 Being imaginative – able to create mental images/visualise**
- 2 Being original / inventive - new/novel ideas which add value**
- 3 Being able to adapt/improvise - re-create what already exists**
- 4 Being curious having an enquiring disposition, having the desire to find out**
- 5 Being able to combine, relate, synthesize – information, ideas, things in new/novel ways, work with incomplete data, recognise patterns**
- 6 Being able to think critically to solve problems and evaluate ideas**
- 7 Being resourceful – finding and making use of what is available**
- 8 Being able to communicate in an effective and meaningful way conveying ideas, information, understanding, empathy and more**



- 1) Probably biased towards knowledge work**
- 2) Meanings are specific to each discipline and to context & situation**
- 3) Individual elements are woven together in complex actions by practitioners**

SOCIAL CARE CONTEXTS FOR CREATIVITY

Social care practice by its very nature is unpredictable and characterised by working with the challenges of people with care and support needs. Responding to such problems with individualised solutions

[SCW] practice within an unpredictable environment where creative accommodation of individual's unique dispositions, responses and needs have to be constantly adjusted and reflected upon and applied to continuing practice

Participation in the creative arts can help vulnerable or traumatised clients to express their needs or make sense of their experience in ways that traditional assessment scales or talking therapies may not be able to. It can give a client a usable language to make sense of complex emotions

the role of the SCW is to support people's creativity outlets, expression and solution finding abilities

Community Development – community cultural development projects, global citizenship work, social justice projects, advocacy work, community arts projects, community murals, spoken word production etc.

USEFUL TOOLS FOR MAKING SENSE OF CREATIVITY

WHAT IS CREATIVITY? Over 100 published definitions

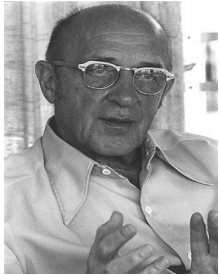
Creativity is a phenomenon whereby something new and valuable is formed (*Latin creō "to create, make"*). (Wikipedia).

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

“standard psychological definition,” contains “**originality & value**”

Ambiguities. The definition leaves open the choice of the **context** and **norms** against which to measure originality and effectiveness and it does not discuss the possible role of a subjective judge.

CREATIVITY AS A SITUATED & TRANSFORMATIONAL CONCEPT



“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” (Rogers 1960)

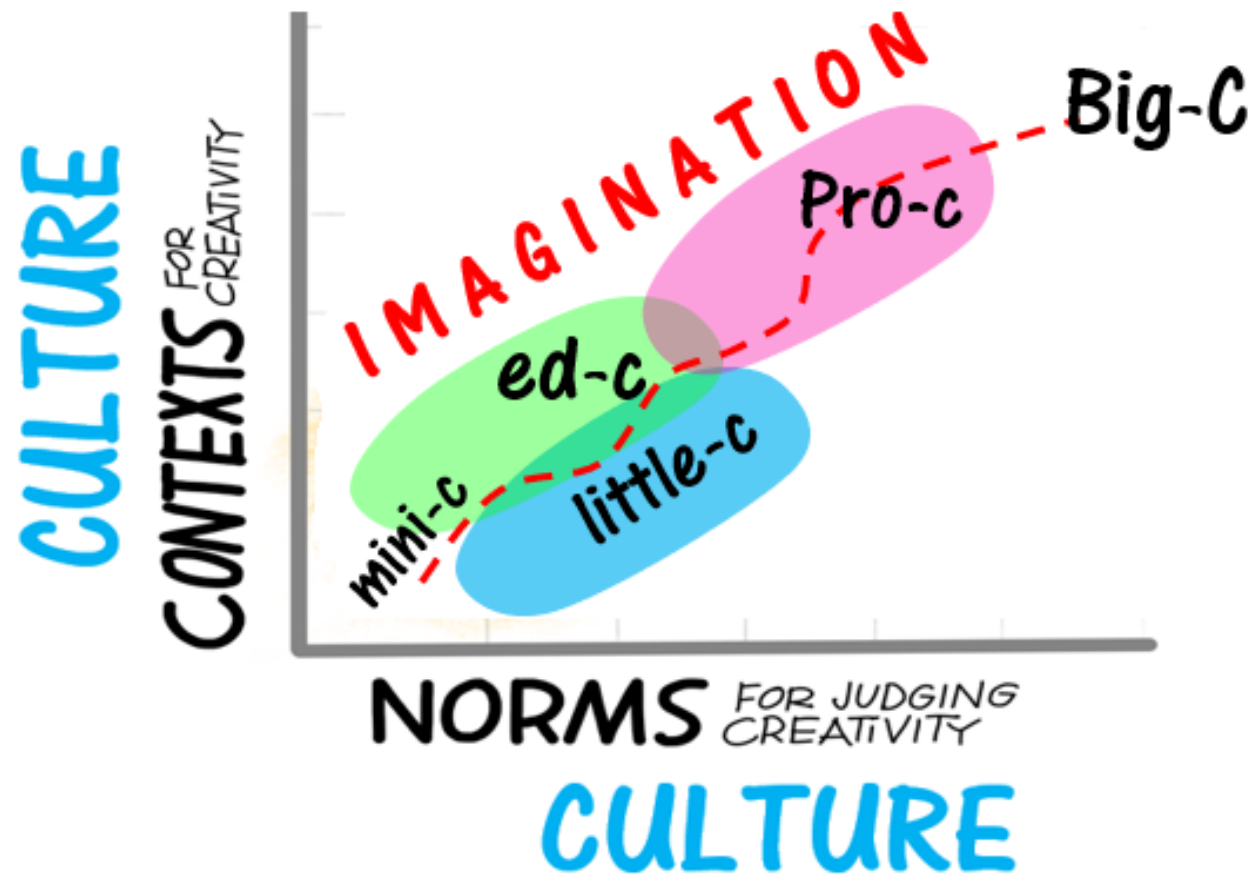
product = ideas, material or virtual objects, practices, performances, relationships, processes, learning and more.....



“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 ourselves and the world” (adapted from Greg Bennick 2009)

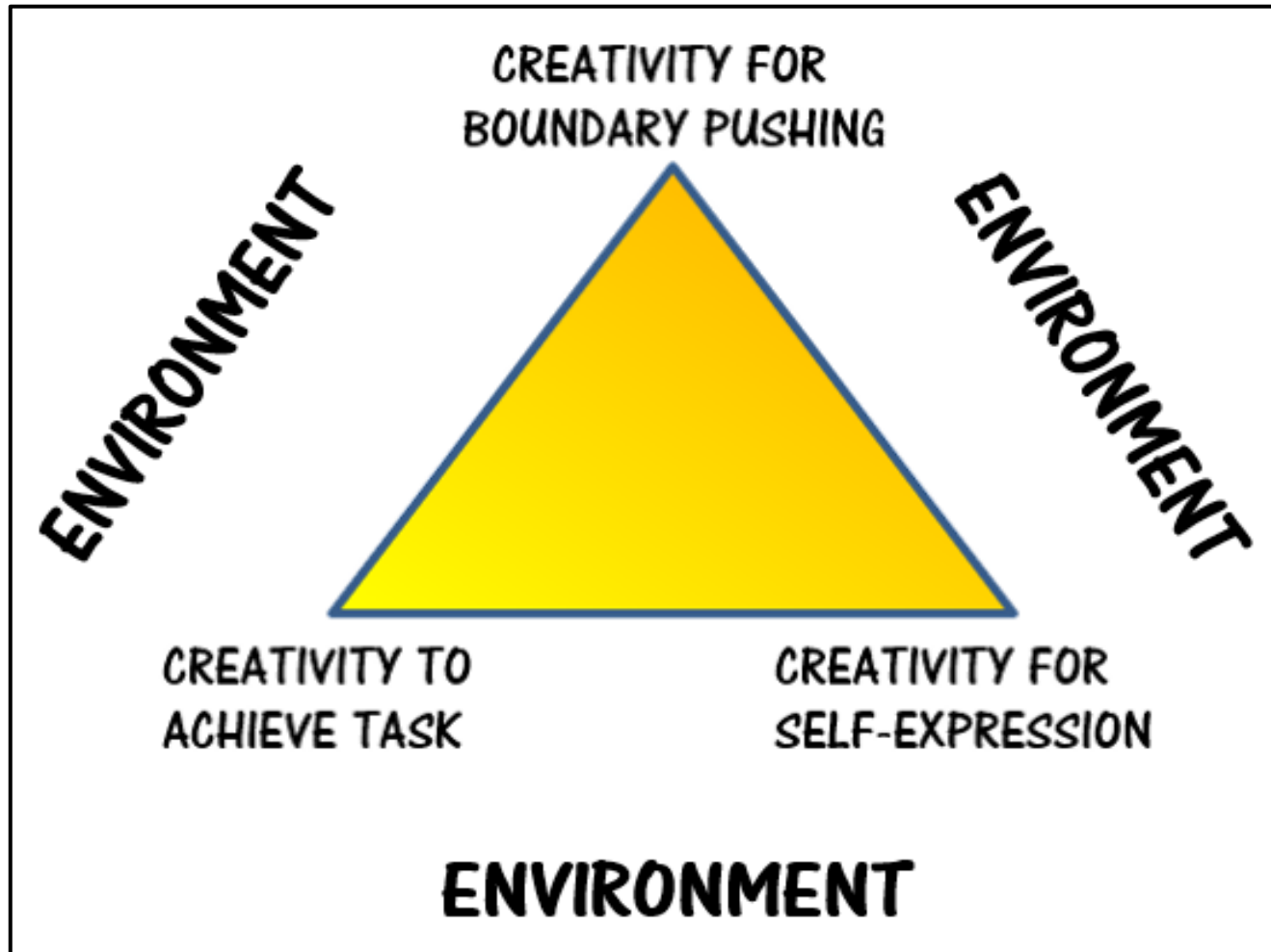
CONTEXTS, NORMS & SIGNIFICANCE

4C & 5C MODEL OF CREATIVITY



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

ORIENTATIONS FOR CREATIVE EFFORTS & ACHIEVEMENTS



Adapted from Lassig (2012) Perceiving and pursuing novelty : a grounded theory of adolescent creativity. PhD

CREATIVE THINKING AND THE COGNITIVE CONTINUUM

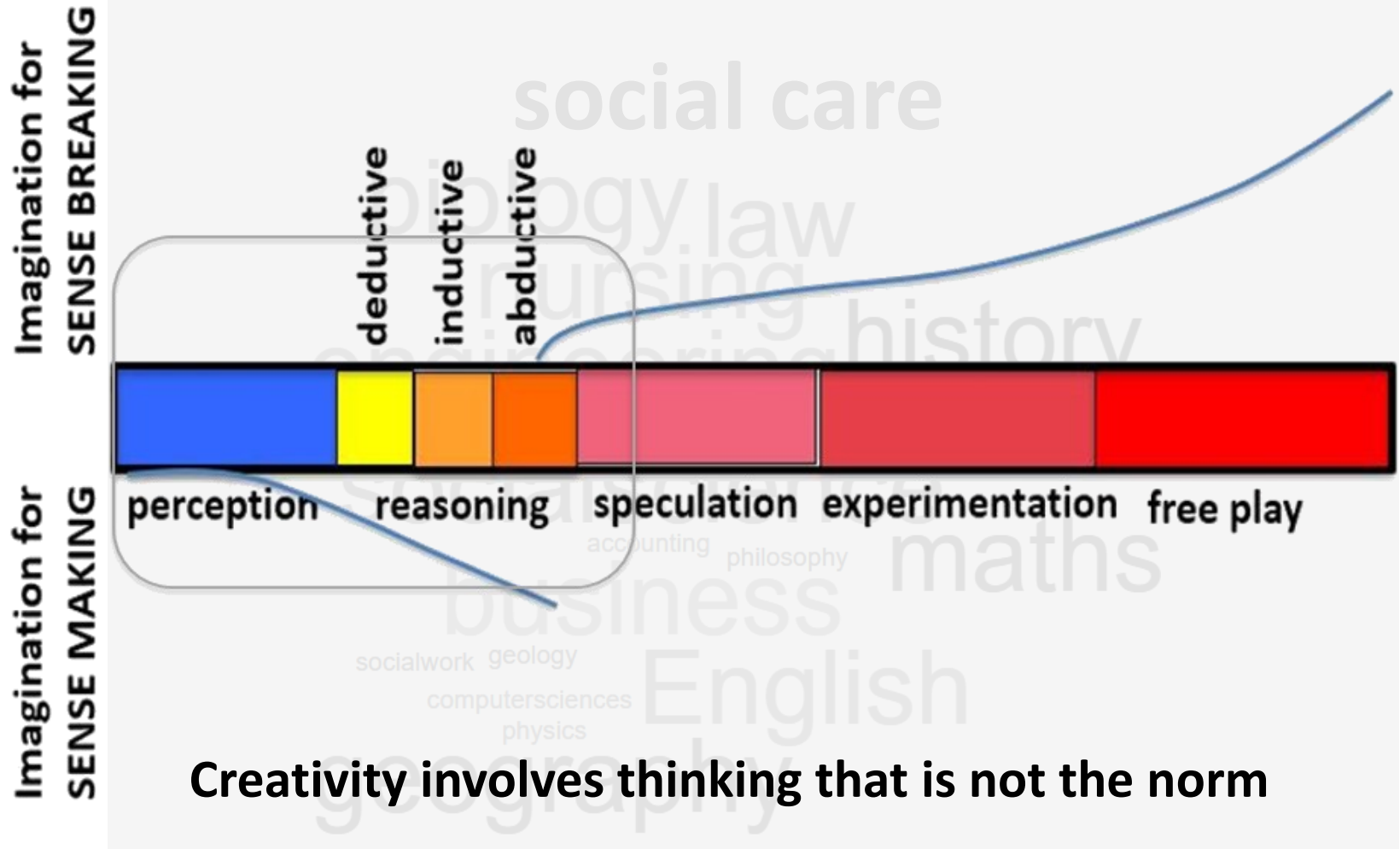
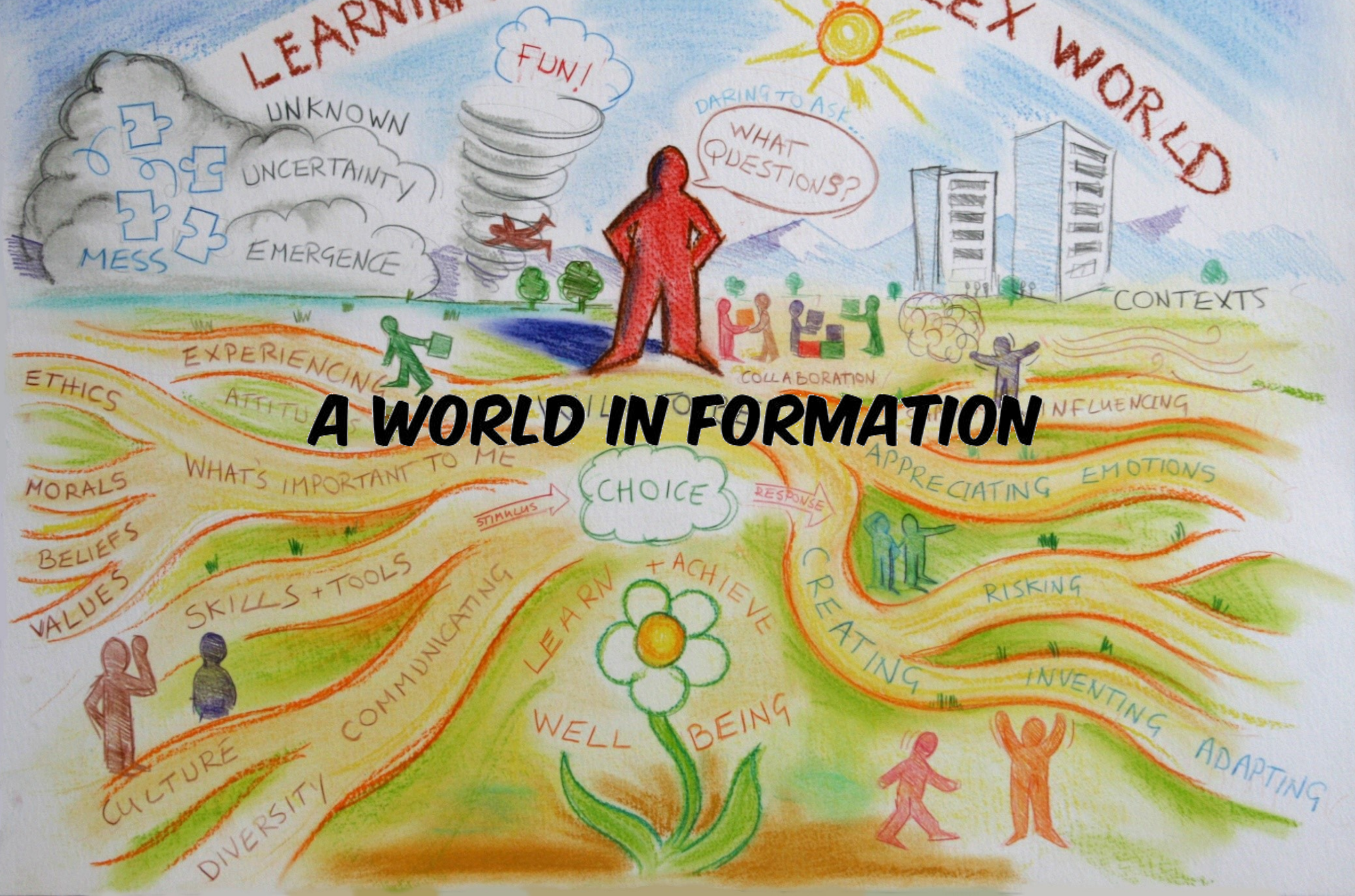


Diagram adapted from Pendleton-Jullian & Brown (2016) 'Pragmatic Imagination' p68-9

RECAP

LEARNING FOR A COMPLEX WORLD

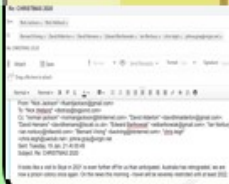


HOW DO I PARTICIPATE IN A WORLD IN FORMATION? 2019

family & home



friends



travel – anywhere

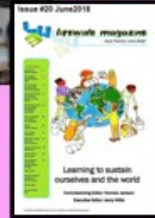
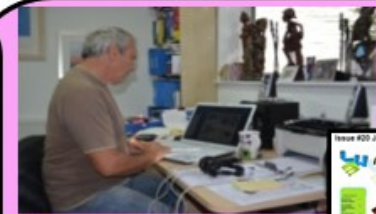
AUSTRALIA



MAURITIUS



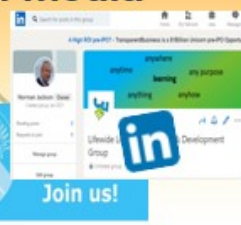
hobbies



work/scholarship publishing



using technology /social media



LIFEWIDE

HOW DO I PARTICIPATE IN A WORLD IN FORMATION? 2020

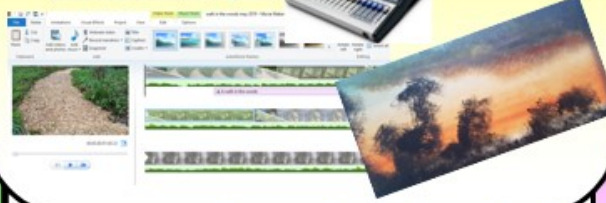
family & home



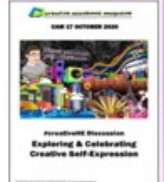
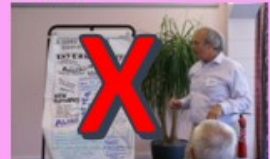
Foreign travel – encountering other cultures



hobbies



work/scholarship/publishing



using technology /social media

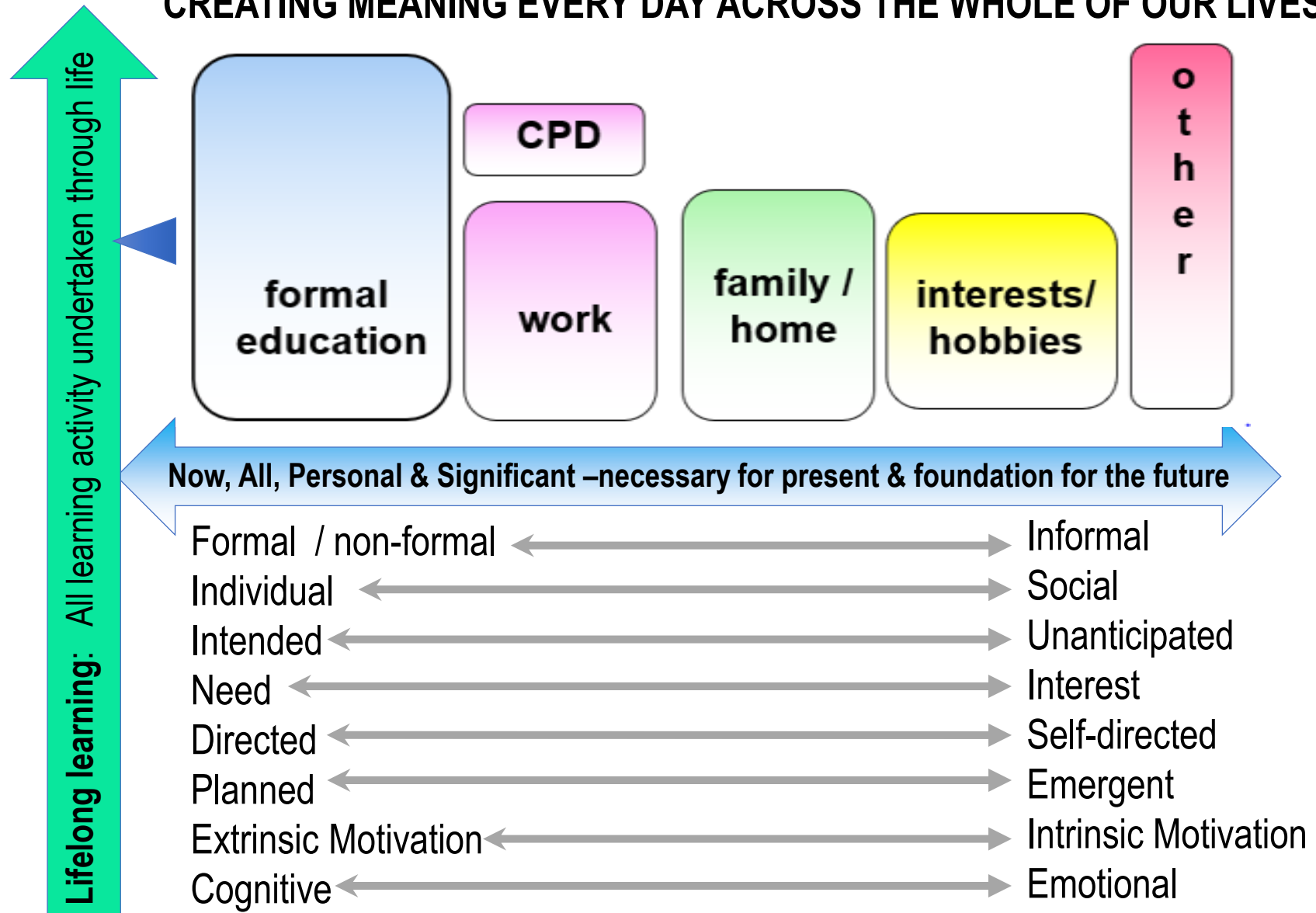
friends



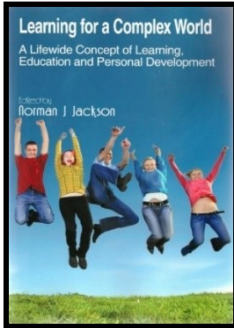
LIFEWIDE

LIFEWIDE LEARNING - PARTICIPATING IN A WORLD IN FORMATION

CREATING MEANING EVERY DAY ACROSS THE WHOLE OF OUR LIVES

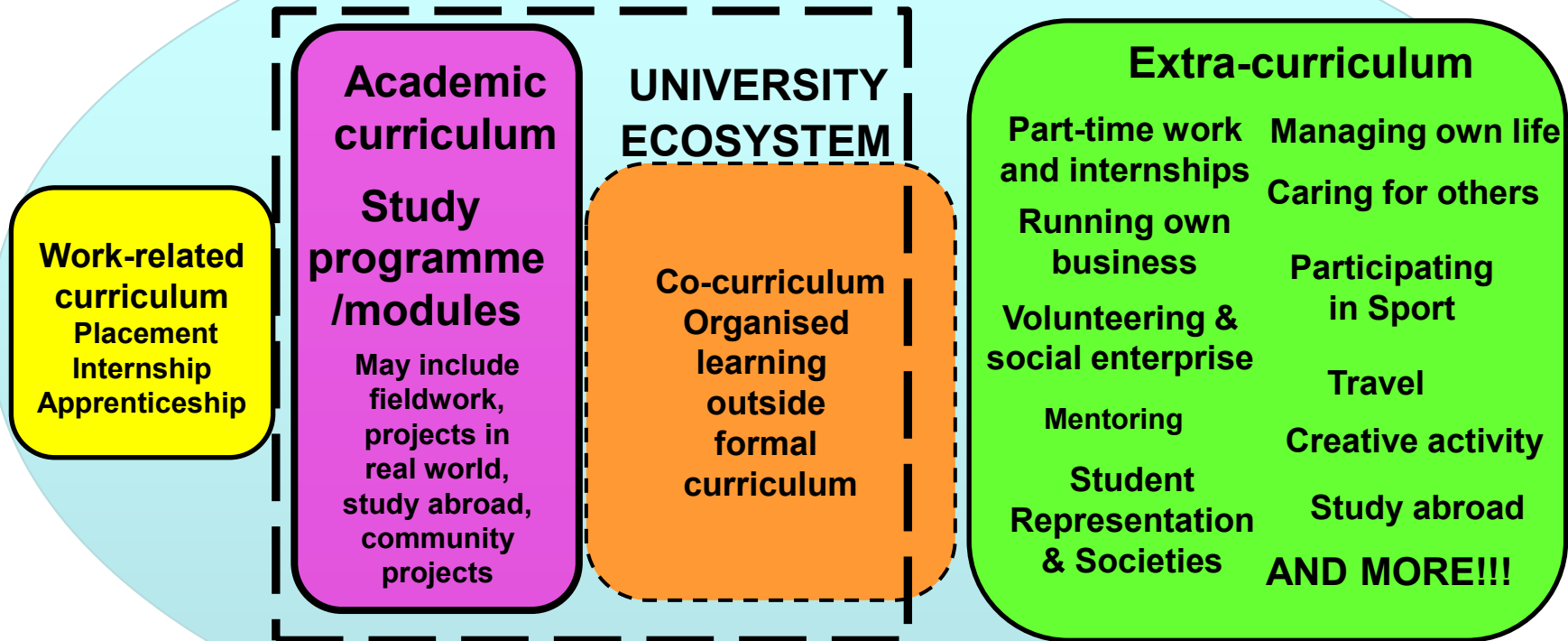


EMBRACING THE LIFEWIDE DIMENSION OF LEARNING



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

LIFEWIDE CURRICULUM



World of infinite possibilities for learning

IN SEARCH OF A THEORETICAL FRAMEWORK

JOHN DEWEY LEARNING BY DOING OR TRYING TO DO



Experience involves both ‘trying’ and ‘undergoing’ (Dewey, 1916)

‘Trying’ refers to the outward expression of intention or action. It is the purposeful engagement of the individual with the environment, “doing becomes trying; an experiment with the world to find out what it is like”

‘Undergoing’, the other aspect of the ‘transaction’ refers to the consequences of experience on the individual.

Learning is a transaction between a person and their environment

“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” (Dewey, 1916: 104).

DEWEY'S INTERACTIONAL, EXPERIENTIAL MODEL OF LEARNING



DEWEY'S INTERACTIONAL MODEL OF EXPERIENCE

OPPORTUNITY FOR ADVENTURE

L
E
A
R
N
I
N
G

UNDERGOING
before doing

UNDERGOING
while doing



UNDERGOING
after doing

SELF

motivations

PERCEIVED
as adventure

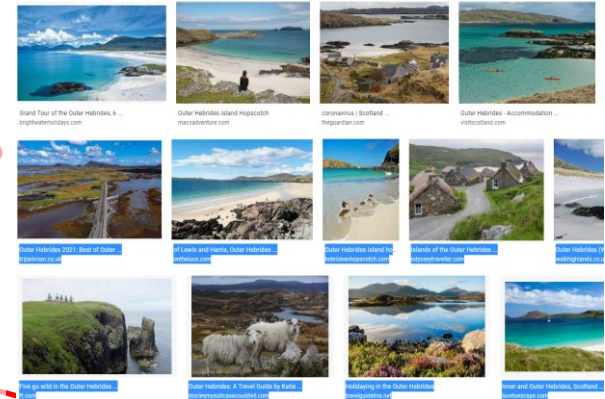
D Imagining, planning, booking
(reading & watching videos)
O Travelling, Experiencing
I Meeting and interacting with
new people, places, things

PLAYING

Taking photos & videos
Making movies,
Writing/drawing/painting
Learning, Reflecting
PLUS the unexpected!

MY WORLD

Forthcoming holiday
to the Outer Hebrides



EPISTEMOLOGY OF PRACTICE



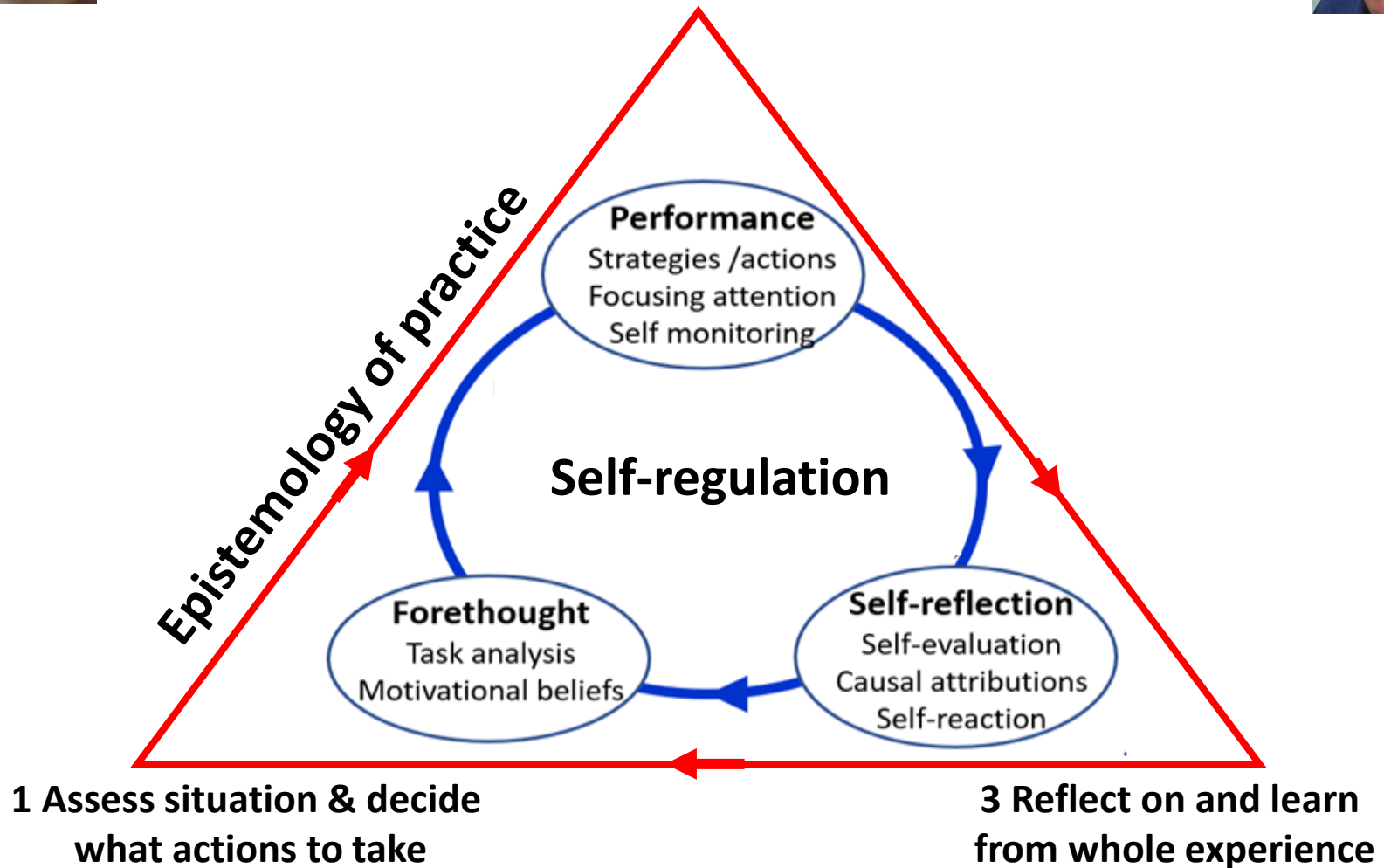
Michael Eraut

SELF-REGULATION

Barry Zimmerman



2 Implement actions, monitor effects & change if necessary



DEWEY'S INTERACTIONAL MODEL

PRACTITIONER EXPERIENCE

PRACTITIONER

CLIENT/STUDENT/
PATIENT/SERVICE USER

Undergoing
before doing

LEARNING



Undergoing
after doing

SHARED ENVIRONMENT



*Work with children and young people who have been neglected physically and sexually abused, are out of home in residential care, have reactive attachments disorder, borderline personality disorder, severe mental health challenges, self-injuring behaviour, are suicidal, disengaged, flat, no hope. **You have to think of creative ways to let the light in first, once the light can get in, there's hope.** A*

Undergoing
before doing



Undergoing
after doing

LEARNING

ECOLOGICAL PERSPECTIVE ON PRACTICE & LEARNING

A natural **ecosystem** comprises the complex set of relationships and interactions among the resources, habitats, and residents of an area for the purpose of living.



A human **ecosocial system** comprises the complex set of relationships and interactions among the human inhabitants, resources and habitats of an environment for the purpose of – acting, performing, producing, making, creating, learning, and achieving and more



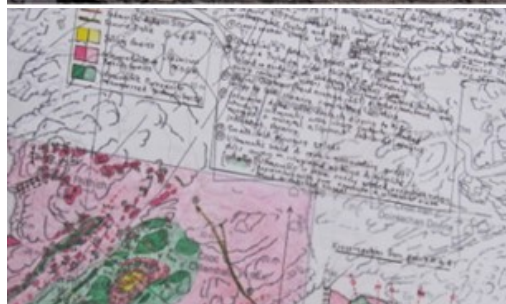


ECOLOGIES OF PRACTICE FOR WORLDS IN FORMATION

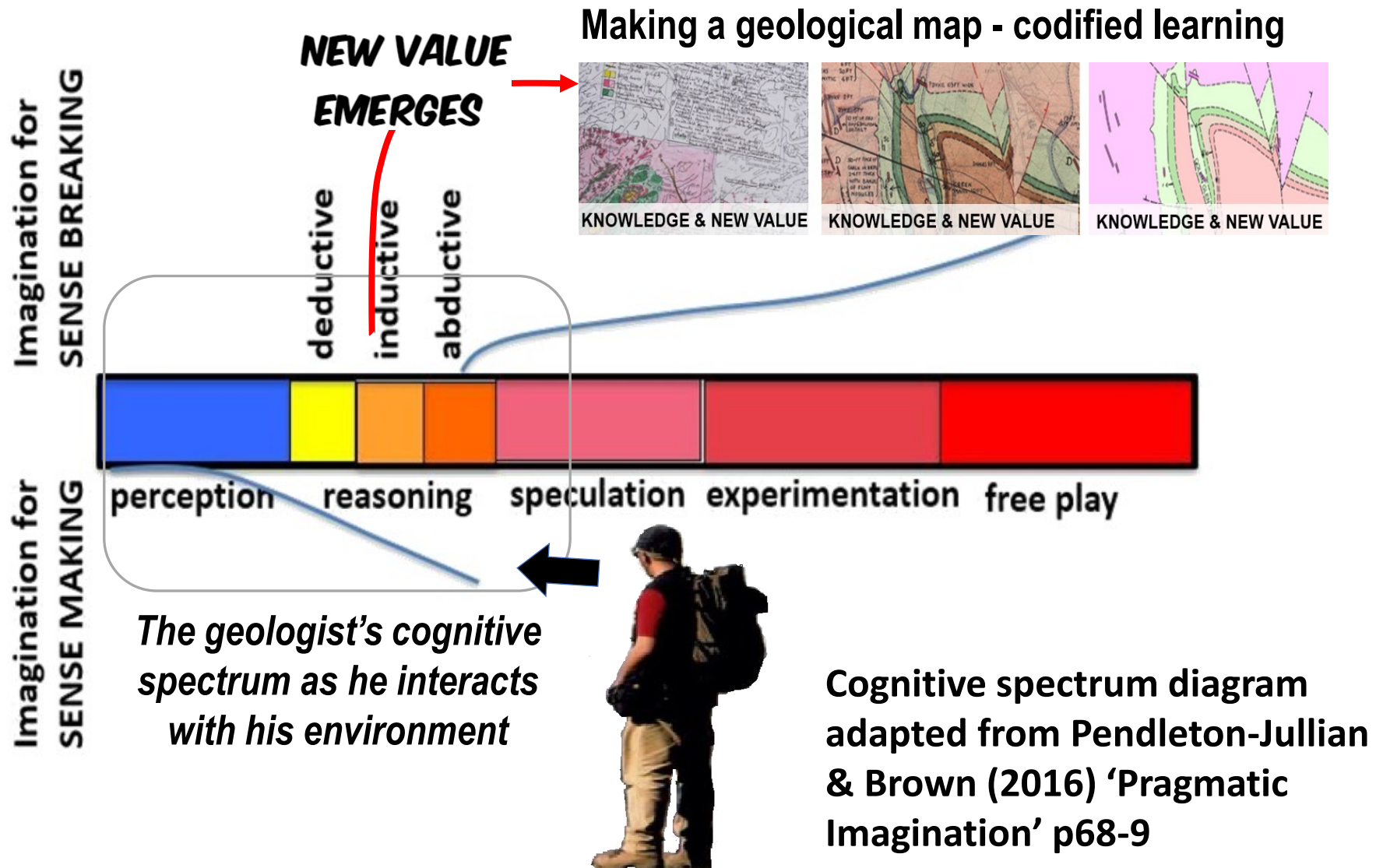


TOWARDS AN ECOLOGY OF PRACTICE

HOW DOES A GEOLOGIST MAKE A GEOLOGICAL MAP?



SITUATED PRACTICE, COGNITION, LEARNING & CREATIVITY FOR A GEOLOGIST



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 UNDERGOING

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 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.

A GEOLOGIST'S ECOLOGY OF PRACTICE



AFFORDANCES

The possibilities for thinking & action are in the TASK to create a geological map, in the LANDSCAPE, ROCKS & SOILS, in the tools and technologies he uses and in the artefacts he creates.

FUTURE →

NEW VALUE & MEANING

Through skilful and thoughtful interactions with his environment he creates new meaning and value & becomes a better version of himself.

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.

ECOLOGY OF PRACTICE HEURISTIC

3 RESOURCES

information, knowledge, people, tools, technologies
& other artefacts (anything that can be used)

2 AFFORDANCES

possibilities that can be perceived
or imagined for thinking and action

4 SPACES

physical, social,
virtual, intellectual,
psychological, liminal

PAST

5 PLACES

significance of place
for situational learning

6 RELATIONSHIPS

with people, communities,
places, ideas, objects, work,
hobbies, problems, anything!

WHOLE PERSON

with their mind and body,
purposes and motivations,
seeking, sensing, perceiving,
feeling, imagining, relating to,
interacting with their environment,
interpreting & making sense of
their situations & weaving together
things that matter to

ENVIRONMENT

1 CONTEXTS

situations, circumstances,
culture, ourselves, problems/
opportunities -

FUTURE?

LEARNING
& OTHER
ACHIEVEMENTS
EMERGE

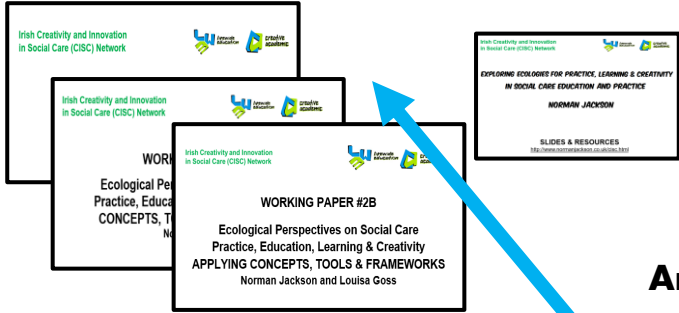
7 PROCESSES/ACTIVITIES/EXPERIENCES

eg study, work, making, research, inquiry, problem
solving and much more, SEEK, SENSE, SHARE

MY ECOLOGY OF PRACTICE

3 NEW RESOURCES

Co-created with Social Care Practitioners



3 EXISTING SOURCES

codified knowledge/ideas

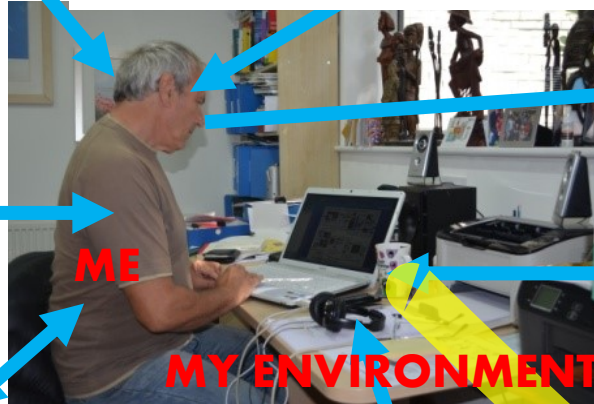
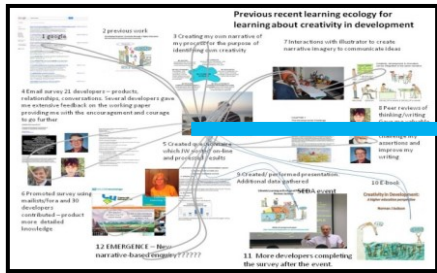


field specific research

Are these ideas useful?

Can I make them more useful?

PAST LEARNING EXPERIENCES & ECOLOGIES - ideas developed



MY ENVIRONMENT

2 AFFORDANCE

**Opportunity to collaborate
& learn & perhaps be creative?
Generates intrinsic motivation**

1 CONTEXT(S)

1 Your interests

SC CPD initiative on

activity in Social Work

interests in creativity

learning ecologies

4 PLACE & SPACE for thinking 
writing & making with tools & materials

5 RELATIONSHIPS with social care
network of people, with ideas & things

6 ACTIVITIES – all my thinking & doings
that enable me to weave these things together

Exploring, Applying, Evaluating, Writing & more



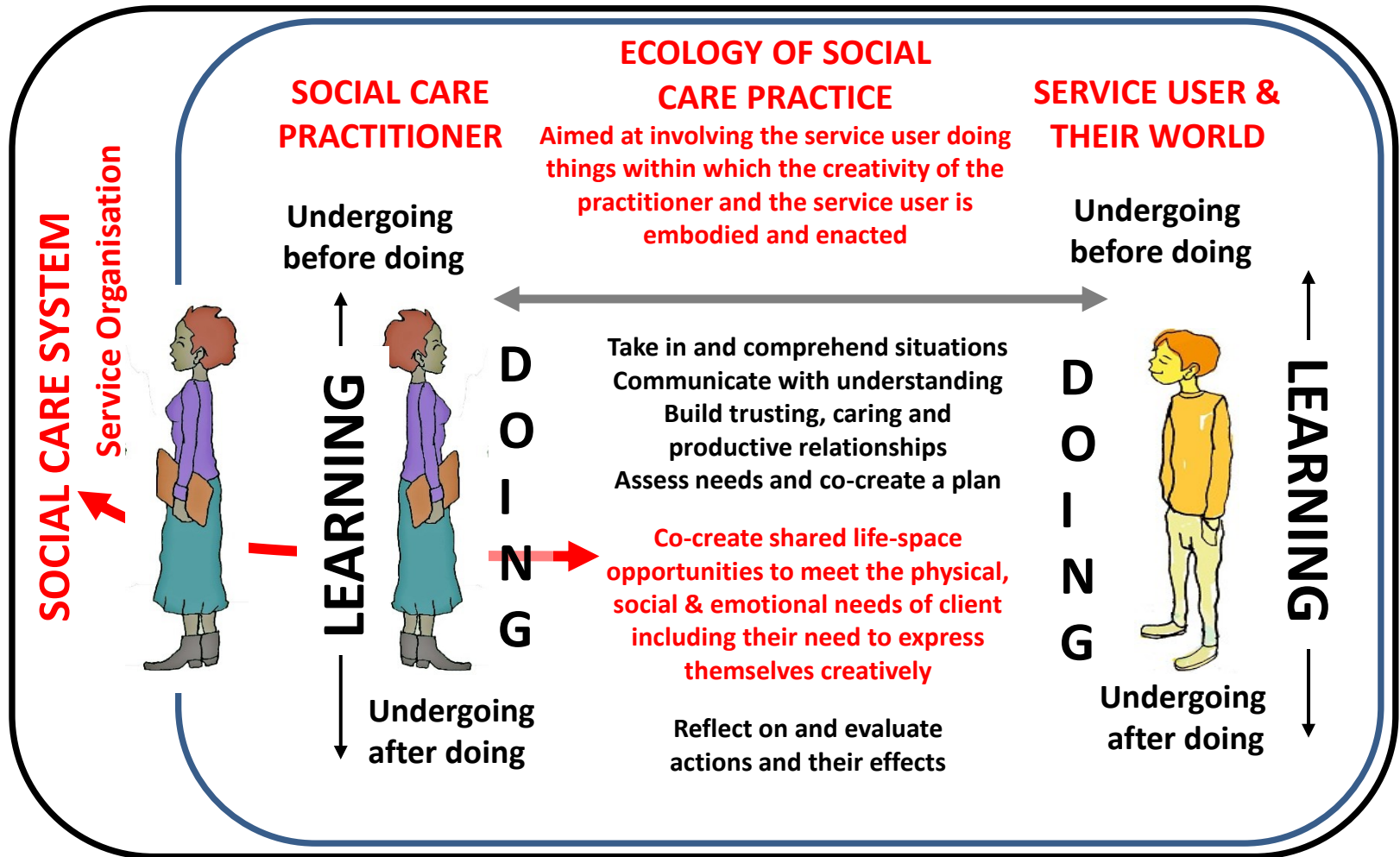
TODAY'S SEMINAR

STUFF EMERGES

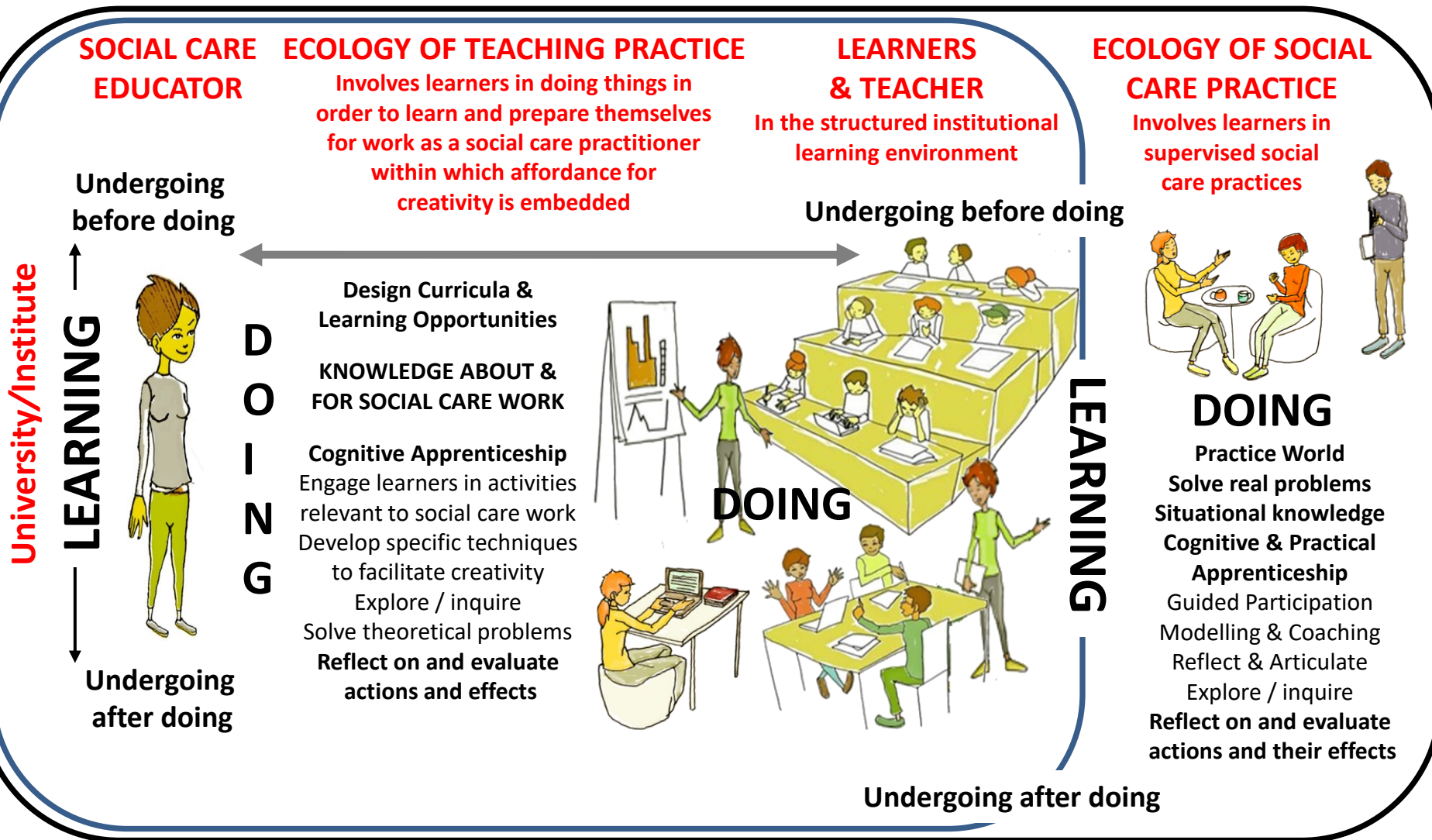
**NEW LEARNING/ACHIEVEMENTS
NEW KNOWLEDGE, QUESTIONS
RELATIONSHIPS, COLLABORATIONS
AND MORE**

RECAP

ENVIRONMENTAL CONTEXTS SOCIAL WORK PRACTITIONER



PEDAGOGICAL & ENVIRONMENTAL CONTEXTS SOCIAL CARE EDUCATOR & LEARNER



CLIENT FOCUSED ECOLOGY OF PRACTICE

The practitioner weaves together elements of themselves and their world and transforms them into something new

4 SPACES

Physical, social, intellectual, psychological, liminal, educational, instructional, facilitative e.g., for conversation & discussion, exploring, inquiring, investigating & experimenting, making & playing, writing, imagining, experiencing, reflecting & sense making

3 RESOURCES

Information, knowledge (including tacit and embodied), people, materials, tools. Anything that is useful and can be used

2 AFFORDANCES

Possibilities for action in the particular situations and experiences that are shared. Every aspect of the ecology could contain affordance(s)

PASTS

5 PLACES

Some things can only be learned in a particular place. Places enable access to resources, affordances, spaces and relationships. Places encourage certain sorts of doing. They may require, inspire and facilitate making, performing, experimenting or other activities.

PRACTITIONER

with their mind and body, purposes and motivations, sensing, perceiving, feeling, caring, imagining, relating to, interacting with their client and the environment they share through particular practices- they bring about transformations in their client, the world and themselves

FUTURES

CLIENT & ENVIRONMENT

1 CONTEXTS

The client's situation, circumstances and needs. The practitioner's work contexts.

Practitioner & client UNDERGO. Learning and other achievements like creativity emerge

6 RELATIONSHIPS

Between practitioner and client(s), colleagues, family and friends. With ideas/concepts /strategies materials, objects, tools, places, spaces and processes

7 PROCESS / ACTIVITY / EXPERIENCE

The means through which the practitioner engages their client(s). They include conversation/discussing, teaching, tutoring, modelling, coaching, mentoring, supervising, guided participation, inquiry, projects, fieldwork, making, playing and more

WORKING PAPER #2B

Ecological Perspectives on Social Care Practice, Education, Learning & Creativity

Norman Jackson and Louisa Goss

Case Study- partnership between Dundalk Institute of Technology (DkIT) and RehabCare community-based resource centre for adults with intellectual disability (ID).

Working in groups, students undertake a ten-week collaborative arts project over three months from February to April with adults with mild to moderate ID with additional support from care workers, culminating in an event or exhibition.

L2 Inclusive Arts module had previously been delivered face to face but because of covid 19 restrictions it had to be redesigned for online delivery through zoom.

Exploring places and spaces we love became the core theme, and the emphasis in the weekly sessions for creative engagement was on physically making art using non-digital methods.

The culmination of the project was the creation of a website to showcase artwork and stories created by the participants.

LG ECOLOGY OF PRACTICE

3 RESOURCES

- 1 LG's tacit and embodied knowledge, knowledge & skills of students, RehabCare staff & carers of adults with learning disabilities
- 2 packs of art-making materials & tools
- 3 Zoom and other technological tools needed to enable on-line interactions

4 SPACES

- Physical spaces at home in which discussions and artistic making took place.
- Social, intellectual, psychological/emotional spaces within which workshops were conducted and experiences were gained.
- Spaces for reflection after the event in order to learn from experience.

PAST UNDERGOINGS

What educator, students, RehabCare staff and adult/carer service users bring to the new situation

5 PLACES

The homes/day centre were the particular places where discussions and activities were enacted. Treasured places were a focus for creative activity

6 RELATIONSHIPS

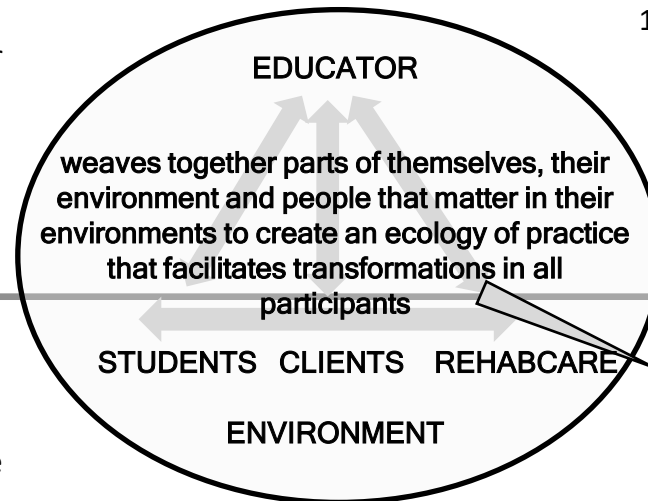
- Between educator and students & RehabCare staff
- RehabCare staff and service users
- Between carers and adults with intellectual disabilities
- Between students and RehabCare staff and with the adult users of care services and their carers
- Between participants and their treasured places & spaces
- Between participants and art-making materials

2 AFFORDANCES

Possibilities for action, learning & creativity in the design of the module & workshops, in discussions with students and RehabCare staff, in the use of technology, in social interactions aimed at facilitating use of art-making materials and tools, in mounting an exhibition

1 CONTEXTS

- 1 Educating novice social care practitioners (Social Care module/programme)
- 2 Collaboration with RehabCare
- 3 Needs of adult care service users
- 4 Covid19 Pandemic restrictions need for online delivery



FUTURES?

Educator, students & adult care service users UNDERGO. Transformative learning and other achievements like creativity and wellbeing emerge

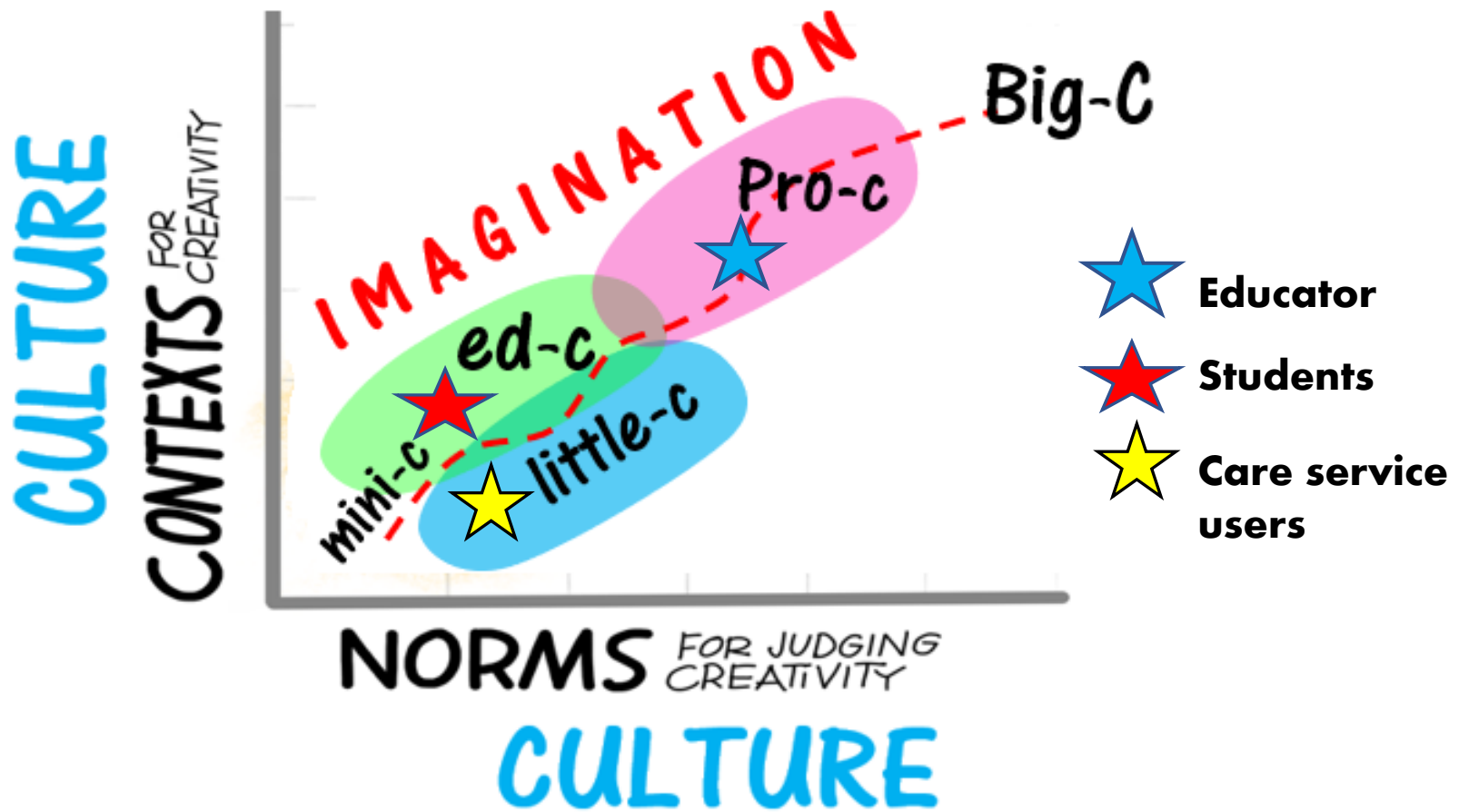
7 PROCESS / ACTIVITY / EXPERIENCE

LG- Imagining, designing and planning, conversation/discussion with students and RehabCare staff, teaching – briefing/preparing students, facilitation of the process, monitoring and evaluating performance of the whole

For adult care users - art-making practices and the creation of meaningful artefacts

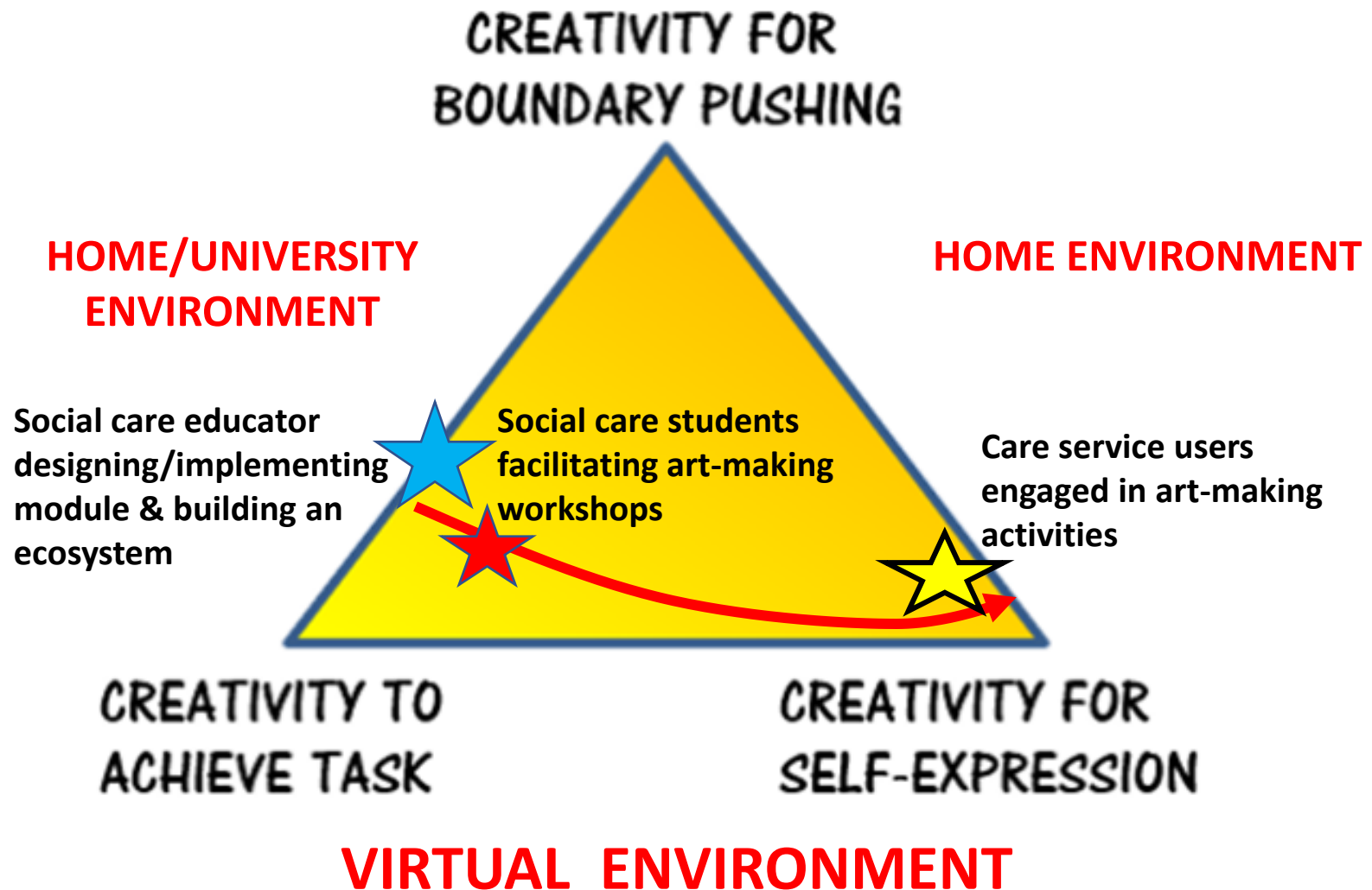
CONTEXTS, NORMS & SIGNIFICANCE

4C & 5C MODEL OF CREATIVITY

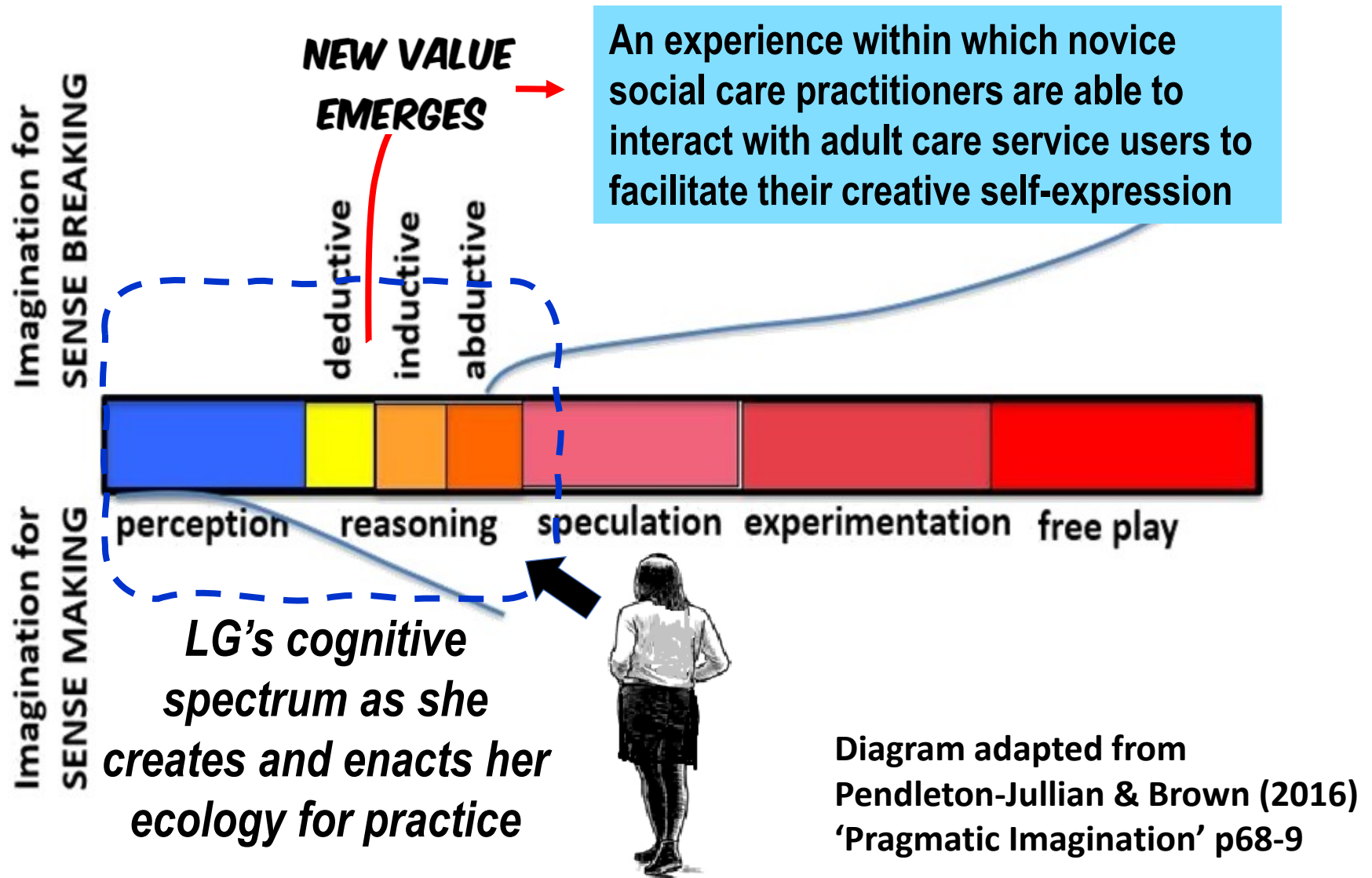


5C Model of Creativity (Jackson & Lassig 2020) developed from the 4C model (Kaufman & Beghetto 2008)

ORIENTATIONS FOR CREATIVE EFFORTS & ACHIEVEMENTS



SITUATED PRACTICE, COGNITION,



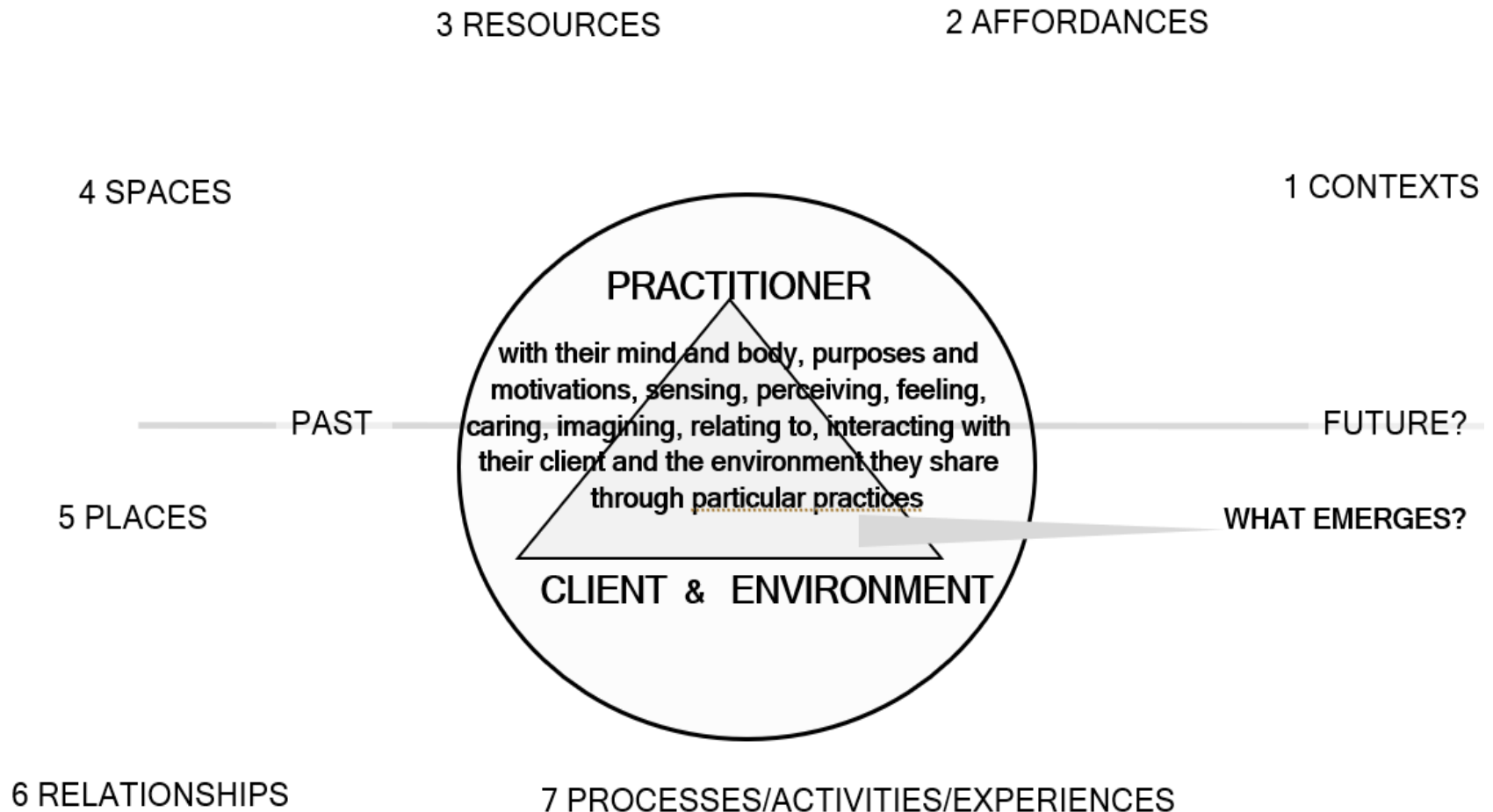
The Case Study narrative reflects a set of situations that align closely with an emergent and transformative concept of creation:

'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' (Rogers 1960).

The ecology of practice itself is perhaps the most important novel relational product. Without it there would be no other manifestations of creativity.

YOUR OWN ECOLOGY FOR PRACTICE

**Using the Ecological Framework to tell a story
about your practice within which creativity emerged**



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

Irish Creativity and Innovation
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WORKING PAPER #1

Survey of Perceptions of Creativity in Social Care Work & Education

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WORKING PAPER #2A

Ecological Perspectives on Social Care Practice, Education, Learning & Creativity CONCEPTS, TOOLS & FRAMEWORKS

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WORKING PAPER #2B

Ecological Perspectives on Social Care Practice, Education, Learning & Creativity APPLYING CONCEPTS, TOOLS & FRAMEWORKS

Norman Jackson and Louisa Goss