Commissioning Editor's Introduction
Creativity in Development & Innovation

World Creativity and Innovation Week

This issue of our magazine is published during World Creativity and Innovation Week which sets out to encourage people to use their creativity to make the world a better and more interesting place and to make their own lives better and more interesting. WCIW is a time to inspire new action, create novel ideas, make new decisions. It's a time to educate, engage, celebrate and open doors that help people experience freedom from suffering and open up to new possibilities. These values are also values that underlie the work of Creative Academic. Creative Academic is participating in WCIW by:

1) Establishing a new conversational space. From December 2015 we will encourage the sharing of stories about personal creativity and innovation in everyday life through a new Google+ Community 'Our Creative Life'. From time to time we will collate the stories and publish them in our magazine.
https://plus.google.com/communities/106367720977059375674

2) Facilitating a Google+ community discussion on the theme of 'Creativity & Innovation in Higher Education' during April 2016. As well as exploring the theme the forum will provide participants with a means of sharing their personal and institutional contributions to WCIW

3) Publishing Creative Academic Magazine #4 on the theme of 'Creativity in Development & Innovation'

4) Publishing a 'Guide to Encouraging Creativity in Higher Education Teaching and Learning'

Developing is our perpetual challenge

The perpetual challenge facing all human beings is fundamentally a *developmental challenge* focused on problems like 'learning to deal with and make the most of the situations and opportunities in our lives' and 'solving the most intractable problems and challenges facing society and the world we live in.' Exploring how creativity features in development is therefore worthy of exploration.

The natural tendency is to develop from a child to an adult in ways that enable us to deal with greater complexity and uncertainty. The *development of a person* therefore involves progression or movement from a simpler or lower state of being to more advanced or complex forms of being. For the person involved in development it always involves the process of becoming different which invariably means learning new things by adding to existing knowledge or skill, or replacing something which I already have. In this way development is integral to our daily project of perpetually becoming.

Development is about *creating difference.* It involves change along a trajectory in which the amount of change may be the result of the accumulation of many small incremental changes or it might be the effect of one or more significant changes, or a combination of smaller and larger changes. But the end result of development is either that something is quantitatively different to what existed before and/or something new has been brought into existence.

> The concept of development can be applied to ideas, processes, people, objects, teams, communities and organisations.

Motivation for creating difference or newness is grounded in the continuous search for something better which improves what exists or does something which currently can't be done. The desire to improve ourselves so that we achieve our ambitions and goals, and / or improve some aspect of the world we inhabit, are the universal motivational forces underlying our personal and professional development.

Development seems to provide a good conceptual explanation for many of the things we get involved in. We start with a problem or a situation and have to work with it or at it to understand and resolve it. All the stuff we do between the starting and end points can be called development although this seems to imply tangible and quantifiable things which might not be the case. The challenge, when faced with complex and / or uncertain situations requiring new development needs, is to know what to do and in such situations we often don't know what we need to do beyond trying to move in a certain direction.
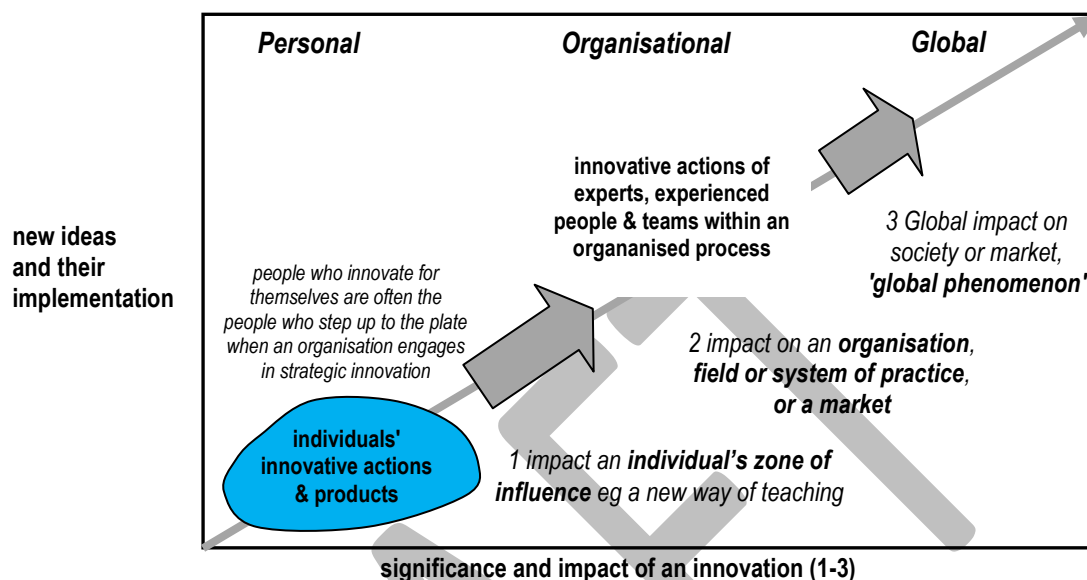
Innovative forms of development

Some developmental processes deliberately set out to innovate - to change in a significant or radical way what exists or to introduce something entirely new to the institution. An innovation is something original, new, and important - in whatever field - that breaks in to (or obtains a foothold in) a market, society, organisation [or any other social structure](1). The concept of social innovation is relevant to higher education as education is a societal benefit, ''a novel solution to an educational 'problem' that is more effective, efficient, sustainable, or just than existing solutions and for which the value created accrues to both the individual learner and society as a whole.' (2: p1). A 'problem' can be an issue, challenge or opportunity. This definition is particularly appropriate for the sorts of social justice aims that seek to meet the needs of new types of learner: learners that have hitherto been marginalised by higher education.

Innovation can apply to individuals' practice as well as to a university's products, processes or services. 'An innovation is an idea, practice or object that is perceived as new by an individual or other unit of adoption…. If the idea seems new to the individual, it is an innovation' (3: p11). This user view of innovation is entirely consistent with research into innovation in higher education (4) concluded that innovation was conceptualised as being something that is new to particular circumstances. 'An innovation in one situation may be something already established elsewhere, but .... initiative takers and participants see it as innovation in their circumstances.. Such changes may be new to a person, course, department, institution or higher education as a whole' (4: p10).

Like the concept of creativity *innovative development* can be visualised in terms of its scope, significance and influence (Figure 1) mirroring the 4-C model of creativity proposed by Kaufman and Beghetto (5).

Figure 5 Innovation can be appreciated in terms of its scope, significance and level of influence (Jackson 2012)

At the global level there are innovations - like the world wide web - which have the potential to affect everyone on the planet. Individual organisations may develop a set of products and applications (like Apple for example) that are also global in their reach and effects. More often companies create and apply ideas that affect a specific market - for example a university developing its platform to serve new sorts of students. The platform is not new to the world because all universities will have a platform for supporting delivery, but the way it has been developed to meet particular needs and applications is new to the organisation and to the learners it affects. Such innovations are normally created by teams of people working collaboratively with a shared vision of the product or service they are trying to create, but the groups themselves are open to ideas and influences from outside the organisation. In these situations, home grown innovations selectively assimilate ideas and practices from other organisations.

At the organisational level the definition of developmental innovation proposed by West and Farr (6:p9), which captures four important characteristics of innovation: a) intentionality b) newness (c) application (d) intended benefit, is appropriate.

the intentional introduction and application within a role, group or organisation of ideas, processes, products or procedures, new to the relevant unit of adoption, designed to significantly benefit the individual, the group, the organisation or wider society

At the individual level we all innovate to varying degrees in our daily lives. It's all part and parcel of adapting and seeking better, quicker, more effective ways of doing things.

As individuals we also innovate in our professional lives. The fact that teachers have a high degree of autonomy and control over what they teach and how they teach it, means that they are continually inventing and re-inventing the curriculum, learning resources, and teaching, learning and assessment practices. Changing in a deliberate and incremental way, is a way of life for the conscientious higher education teacher. But, the norming process in the professional environment means that most teachers tend to adopt similar practices to their peers so even though there is lots of invention it tends to follow the patterns of behaviour already established in the local cultural setting - the department or school. Established practices like acceptable forms of assessment, rigid timetable structures and the rooms in which classes take place can all constrain innovation. But it is not uncommon for teachers to engage in more radical change or innovation for example when a new module or programme is being created, or an entirely new pedagogy (like problem based learning) or technology is being introduced for the first time. Some teachers create practices that are very different to local norms and these practitioners are perceived locally as the innovators or early adopters of new ideas or technology. Here we might adapt West and Farr's (ibid) definition to embrace this fundamental building block for organisational innovation.

> *personal innovation* - the intentional introduction and application by an individual of ideas, and practices that are new to the individual, which are intended to benefit the individual, and others, in the situations and contexts they inhabit

Without this personal level of activity in an organisation through which individuals learn to develop, experiment and turn their ideas into new innovative practices, it is unlikely that innovation in a strategic organisational sense, will flourish. Many educational developers served their apprenticeship as an innovative teacher.

Where and what is creativity in development and innovation?

Any discussion of development with its intended purpose or unanticipated consequence of creating difference, transforming something that already exists or at the innovation end of the spectrum, inventing something new, must necessarily involve the idea of creativity since creativity is the concept we use when we talk about bringing new ideas, material or virtual objects, or practices and performances into existence. But where is creativity in development and innovation? This is the question we have set ourselves to explore in this issue of Creative Academic Magazine.

Is creativity a quality of persons, processes or products? According to Teresa Amabile (7:p3) it is all three. Persons can have, in greater or lesser degrees, the ability and inclination to produce novel and appropriate work and, as such, those persons may be considered more or less creative. Processes of thought and behaviour may be more or less likely to produce novel and appropriate work and, as such those processes may be considered more or less creative. Products (new business plans, scientific theories, artworks, articulated ideas, dramatic performances and so on) may be more or less novel and appropriate and as such, those products may be considered more or less creative.

This proposition, that creativity can be everywhere, seems to offer a useful starting point for our examination of the idea and the developmental narratives and reflective commentaries offered in this magazine can seek to identify whether creativity resides within the person who

is developing and becoming, within the circumstances of their life and the process(es) she/he orchestrates to develop their idea and/or achieve a goal, or within the product or service that is being fashioned through the developmental process.

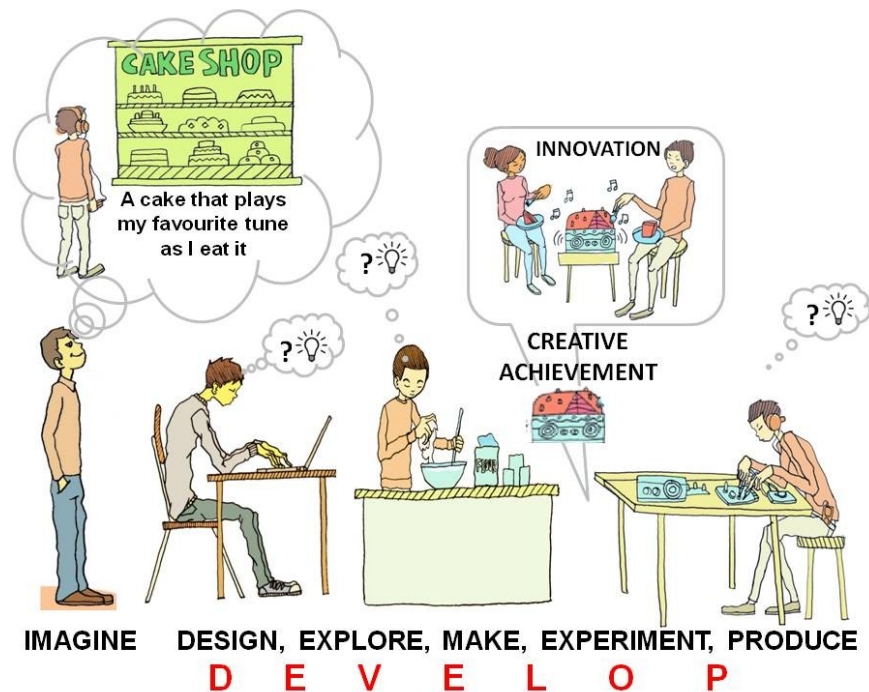**Figure 2 Illustrating creativity in a process of development that leads to innovation (8)**

We might illustrate the way creativity features in a 'well structured' developmental process which leads to an innovation through a narrative describing the imaginary invention of a musical cake.

A young man who enjoys listening to music and eating cakes is standing in front of a bakers shop looking at the cakes while listening to his favourite singer on his ipod. As he looked at the cakes and listened to his music, he had the novel, idea of a cake that plays music while you are eating it. The idea is new to him and although other people may have thought about it before, no musical cake has ever been brought into existence. This part of the story illustrates the initial creative thought that emerges in the mind of person whose interests and circumstances cause him to have this thought.
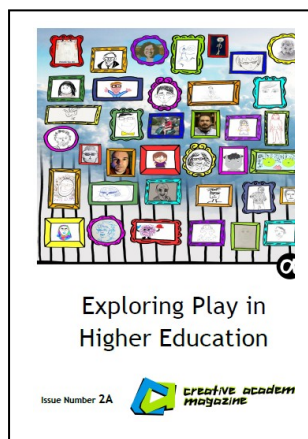
The young man sees the value and opportunity in his idea and becomes motivated to try to make a musical cake with little regard for the technical difficulty of doing so. He is convinced that he could make such a cake and sell it. So he sets about *developing his idea* and investing it with practical meaning. Using the resources he finds on the internet, he explores the possible ways in which he might create the music mindful of the costs and the potential health risks of integrating electrical devices into a cake. He hits on the idea of putting a small edible chip which he has read about, in the base of the cake, which sends a pre-recorded message or tune to a mobile phone which then plays the tune.

He starts designing and making his musical cake. It requires much experimentation and involves many set- backs. He enlists the help of the local bakery and a small electronics company. People in these businesses liked his idea and are willing to help build a prototype which can then be pitched to potential investors. The whole developmental process involves continuously solving problems and seeing opportunities in which the young man's creative and analytical thinking comes into play. Every new idea or possible solution is evaluated and

judged in the search for possible right answers. Creativity flourishes in a developmental process where individuals and groups are inspired to bring something new into existence and they work together sharing an innovation if it is significantly different to anything that has existed before.

While the initial idea might be truly original the hard work of creativity is to turn an idea that inspires you into something real - whether it be a process, product, virtual object or performance. This normally requires a process involving much uncertainty through which ideas are questioned, problems are solved and obstacles are overcome. This development process provides much scope for creativity in order to bring something into existence that did not exist before. If it is valued by others then it will be recognised as an innovation.

Our Magazine is the result of a developmental process

It might start with an idea drawn from our imaginations but the idea is given meaning and substance through the imaginations, writings and illustrations of everyone who contributes to it. Every issue involves a development process through which we imagine, design, explore, make, evaluate and produce. Creativity lies in the way materials are searched for, found and adapted, in the writing of new materials, in the creation of new illustrations which turn ideas into meaningful pictures, and in the design of the layout.

INVITATION TO WRITE FOR 'CREATIVE ACADEMIC MAGAZINE'
We believe in generating the content our magazine through the people who care about the questions we are interested in. In this issue we are interested in the question '**How is creativity connected to development and innovation?**' If you would like to share a personal story and insights you have gained into the way in which creativity, development and innovation are related please send a brief outline of your story to the Commissioning Editor normanjjackson@btinternet.com and share your story. Deadline for articles March 30th 2016. http://www.creativeacademic.uk/magazine.html

Sources:
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