



Illustration: Kiboko HachiYon

Finding Our Element

Issue Number 1



**creative academic
magazine**

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Jenny Willis Executive Editor



A warm welcome to all of our readers for the very first edition of Creative Academic Magazine (CAM) which is an open access, on-line journal published by CreativeAcademic.UK, a not for profit educational enterprise whose goal is to champion and support creativity in higher education.

Our aim is to publish CAM three times a year under a Creative Commons Licence for the benefit of the community of higher education, academic teachers and any other professionals who support the learning and development of students in higher education. Of course we also welcome teachers from schools and colleges and anyone else who is interested in the content of our magazine, which will feature and curate material that relates to the three themes of,

- 'creative teaching and other creative learning development strategies',
- the 'encouragement and support for students' creative development.
- the strategies used by universities to encourage, recognise and reward staff and student creativity

The Magazine is compiled and Edited by a small team of enthusiastic volunteers. Each issue will include a range of articles gleaned from blogs, or volunteered or commissioned by the editorial team. We will also include research studies and scholarly articles which aim to advance thinking and include one substantial feature article. We will also promote our own inquiries and include the results of surveys undertaken by Creative Academic. We want the magazine to be owned and co-created by the community and we welcome contributions. If you have an idea for an article please get in touch.

We wanted to start with a bang so we chose the topic of 'Finding Our Element' for our first exploration and tried to involve the first few

members of our community in sharing their views on the mediums and media they use for creative self-expression. According to Sir Ken Robinson, perhaps our greatest champion for creativity in education, our element is where natural aptitude meets personal passion. Where we are doing something for which we have a natural feel and aptitude. But being in your element is more than doing things you are good at: to be in your element you have to love and be passionate about it. Our element is to encourage creativity to flourish in higher education and everything we do is intended to support this goal.

We hope you enjoy the first issue but please send me your comments and suggestions for how it might be improved and we will endeavour to take them on board in future issues.

Warm regards,

Jenny

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A VISION FOR CREATIVE ACADEMIC



Norman Jackson, Founder Creative Academic

It's nearly fifteen years since I helped to set up the Imaginative Curriculum Network (ICN) with a small band of volunteers who believed that we could do much more in UK higher education to encourage and foster students' creative development. At that time the Learning Teaching and Support Network (the forerunner of the Higher Education Academy) had just been created to support and advance learning and teaching in the disciplines and there was much optimism for a brighter future for educational development in higher education. We have seen many changes since then and LTSN has been and gone and the HEA has also undergone several transformations, losing its network of subject centres. But what has remained constant is the commitment of university teachers to improving their students' learning and learning experiences.

There is no doubt that I was inspired by the professionalism and creativity of the many academics who contributed to the work of the imaginative curriculum network. We think that large scale collaboration through networks is a feature of recent years but 12 years ago the ICN provided a model of social learning through collaboration.

Over the four or five years in which the network was active we organised many workshops and conferences, commissioned research, undertook large scale surveys of practice and had numerous discussions which led to a deeper understanding of the meanings of creativity in higher education. The work was brought together and published in a book in 2006¹ which contains much relevant knowledge and wisdom for teachers of today.

While the need to rally and campaign around the idea that higher education plays a pivotal role in the creative development of people has not

CREATIVE ACADEMIC

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Teaching and the facilitation of student learning and development is an inherently creative process and academic teachers have the greatest influence on university students' creative development.

NEW OPPORTUNITY FOR PROFESSIONAL LEARNING & PERSONAL DEVELOPMENT

Creativity for Learning in Higher Education

An Open Learning Ecology designed and facilitated by Chrissi Nerantzi (MMU)

BEGINNING
JANUARY 19TH 2015
chrissinerantzi@googlemail.com

Creative academics and students 'at work'



Topics that interest us

Creative Academic is a not for profit, voluntary and community-based educational social enterprise. Our purpose is to champion creativity, in all its manifestations, in higher education in the UK and the wider world. Our goal is to become a global HUB for the production and curation of resources that are of value to the members of our community. Membership is free and open to anyone who shares our interests and values.

1) The creativity of teachers and other professionals who support students' development

2) The creativity of students and how their creative development is encouraged and facilitated by teachers and other professionals who contribute to their learning and development

3) The creativity of universities - the ways in which institutions encourage, support and recognise the creativity and creative development of students and staff.

[Read more about our work](#)

If you would like to join our community of professional interest please [REGISTER YOUR INTEREST HERE](#)

Co-Founders & Volunteers



Creative Academic offers keynote presentations, workshops, and other professional development activities, on-line courses, and coaching and support for individuals, teams or institutions. Please get in touch if you think we might be able to assist you or you lifewider1@btinternet.com



diminished, no longer do we depend on email lists for communication and collaboration, we now have a vast array of Web 2.0 technologies including social media to help and enable us to participate in many different learning enterprises simultaneously and effortlessly if we wish to do so.

This is the world that Creative Academic is trying to inhabit and create new ecologies for professional learning and renewal. Creative Academic is a not for profit, voluntary and community-based educational social enterprise. Our purpose is to champion creativity, in all its manifestations, in higher education in the UK and the wider world. Our goal is to become a global HUB for the production and curation of resources that are of value to the members of our community.

Membership is free and open to anyone who shares our interests and values and our prosperity will depend on our ability to grow a community of people who also care about the things we care about.

Creative Academic aims to be an effective and independent agent through :

- 1) **Networking** to help people who value and are interested in creativity in higher education to connect and help nurture a community of professional interest and action
- 2) **Brokering** to bring ideas, people and resources together in ways that are relevant to these purposes
- 3) **Facilitating** conversation and thinking that will lead to action and continued development
- 4) **Collecting, Curating and Publishing** resources that are relevant to our purposes
- 5) **Creating** new collaborative ecologies for learning and professional development
- 6) **Influencing** thinking and practice in HE.

Creative Academic has three co-founders - Norman Jackson, Chrissi Nerantzi and Alison James. We are growing a small core team of volunteers which currently includes Paul Kleiman, Sue Beckingham and Jenny Willis. Over the coming months our intention is to expand the team to about ten people. Our ambition is to grow and support a community of

people who are interested in the problem and opportunity we are trying to do something about.

Our interests embrace three broad themes:

- 1) **The creativity of teachers** and other professionals who support students' development. We are interested in how teachers use their creativity in their teaching and strategies for learning.
- 2) **The creativity of students** and how their creative development is encouraged and facilitated by teachers and other professionals who contribute to their learning and development.
- 3) **The creativity of universities** - the ways in which institutions encourage, support, recognise and reward the creativity and creative development of their students and staff.

In January we established our website and have populated it with some resources that we have produced including regular blog posts and a Forum. Our vision is for Creative Academic to become a well respected HUB for resources relating to creativity in higher education learning and teaching.

Our Magazine is our vehicle for staying in touch with our community and encouraging members to share their thinking, practices and resources.

We do hope that you will see value in what we are trying to achieve and that you will contribute as and when you can to this collegial project. There is no cost to join our community of shared interest. All you have to do is complete the contact form on the home page of our website.

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

Norman

CREATIVE ACADEMIC CORE TEAM



Norman Jackson @lifewider1 is the Founder of Creative Academic. He is also Emeritus Professor of the University of Surrey, Fellow of the Royal Society of Arts and Founder of Lifewide Education <http://www.lifewideeducation.uk/>

His work as an educator has formed around the challenge of enabling people to prepare themselves for the complexities of their future lives. This has led to research, development and innovation in such areas as students' creativity, lifewide learning, learning ecologies, personal development planning and how universities change.



Chrissi Nerantzi @chrissinerantzi is a Principal Lecturer in Academic CPD in the Centre for Excellence in Learning and Teaching at Manchester Metropolitan University. Her interest in creativity started in her childhood and has never left

her since. Chrissi has initiated and participated in a number of creative collaborative projects in the context of language teaching, teacher education and academic development. Her work as a translator and writer of children's stories for many years, has fed her curiosity, imagination and playful approach with language, work and life more generally. Chrissi is a co-founder of Creative Academic.

Stephen Brookfield (2014) Alison holds a National Teaching Fellowship and is a co-founder of Creative Academic. For more about her, go to <http://engagingimagination.com/dr-alison-james/>

Sue Beckingham @suebecks is an Educational Developer and Associate Lecturer working within the Faculty of Arts, Computing, Engineering and Sciences, at Sheffield Hallam University. Her research and practice interests focus on the use of e-technologies for learning and in particular social media. Sue is a Fellow of the Staff and Educational Developers Association (SEDA), a member of the SEDA Technology Enhanced Learning in Practice SIG and a Fellow of the Higher Education Academy.



Paul Kleiman @DrPaulKleiman is Lead Consultant at Ciel Associates. Prior to this he was Deputy Director of PALATINE The Higher Education Academy Subject Centre for Dance, Drama and Music, at the University of Lancaster University. Paul has a long standing interest in creativity not only in his field but in the wider context of higher education practices. His blog can be accessed at stumblingwithconfidence.wordpress.com.



Jenny Willis' career has involved many dimensions of teaching, educational management and research. She first worked with Norman on aspects of professional and personal development, creativity and lifewide learning at the Surrey Centre for Excellence in Teaching and Learning. She is a founder member of Lifewide Learning, conducts research and writes for its publications. She edits Lifewide's quarterly magazine and is also executive editor for CAM. Jenny is a Fellow of the Royal Society of Arts. For more information about her go to <http://no2stigma.weebly.com>.



Alison James' career has been shaped by a trajectory which took her through various occupations before she 'found' education, and also by her shift from having studied traditional academic subjects, in traditional, text-bound environments to then teaching these subjects -

and more - within the context of the creative arts, and feeling her own ways of seeing, believing, understanding and operating change exponentially as a result of being immersed in the creativity of others. She co-authored Engaging imagination: helping students become creative and reflective thinkers with Professor

We invited our community artist Kiboko HachiYon to show us what being in his element meant to him and the cover is the result of his reflections. He also provided us with this interpretation.



Illustration and painting has made me largely a solitary individual. I work in a home studio that I recreated in 2012 and self-stimulation and surrounding myself with inspiration is paramount for my practice. It helps me to bridge the gap created by the lack of human contact and acting as a worthy substitute for my largely digital company and feedback base.

Colour and lighting are of great importance and are everywhere in my space, especially yellows, reds and oranges. This compensates for the lack of heat, warmth and light in the winter period and is also good stimulus and lifts the spirit at any given time. The studio space is also completely white

washed, to again balance the abundance of colour, and also double as a gallery space to hang and reflect on my paintings and illustrations.

I have my own personal growing library of books, mainly design and art based, but there are also a few works of selected literature. I also collect a variety of figures, sculptures and items of interest. These objects are points of reference in my life as well as sources for inspiration.

Being in my element and creating a space that allows me to feel and say that I am in my element is crucial, not only for my creative practice, but for my personal well being.

This space harbours my thoughts, ideas, anxieties, moments of genius, trials, tribulations, the list continues. I can lock myself inside and disappear, emerging victorious or pensive, as well as have meetings and previews of my works in progress. I can function on multiple levels and evolve, and the space evolves with me, echoing my personal and creative growth, thought process and hosting and cataloguing my varied life experiences.

My work tools vary depending on what I am creating. For painting, I used mixed media, acrylic paint, house paint, spray cans, and a variety of markers. Painting is a much freer form of expression because my works are created without a pause. There is a thought process but it is not hindered in any way, I start and stop automatically. My use of colour is highly influenced by Africa, earthy tones, red, yellow, green. Spending much of my teens in Kenya and my experiences there continue to resonate in my work.

For illustration, I use mainly pens and pencils, a graphic tablet and a computer. The process is more labour intensive, as the works tend to have continual revisions. To keep the element of freedom alive, I created a process that enables me to keep the work free and evoke the same feeling I have when I am painting by keeping the initial sketches free and fast, and tightening the finished works. The process is almost similar to traditional cel animation.

My studio space has been specifically tailored to allow me to be in both my elements at the same time. One half is for illustration, another for painting and they are separated by my bookshelf that houses my library.



Painting Portfolio:

i-paint-too.tumblr.com

Illustration Portfolio:

kibokohachiyon.tumblr.com

Blog:

84thdreamchild.wordpress.com

HOW MANY DEFINITIONS OF CREATIVITY ARE THERE?

The word 'creativity' is used in different ways, in different contexts. The problems of definition lie in its particular associations with the arts, in the complex nature of creative activity itself, and in the variety of theories that have been developed to explain and situate it. Here are a few examples which illuminate variations in orientation towards either a purely cognitive process, a process that involves both cognition and action, and a process that situates cognition and action within an environmental context.

The idea that creativity involves the production of new ideas underlies most definitions. Many definitions also implicitly or explicitly indicate that it involves a process of turning imagination into something real and tangible.

Creativity is the production of novel and useful ideas in any domain (Amabile 1996)

Creativity is the process of having original ideas that have value (Robinson 2013)

Creativity is the act of turning new and imaginative ideas into reality. It involves two processes: thinking then producing. Innovation is the production or implementation of an idea. If you have an idea but don't act on it, you are imaginative but not creative. (Naiman 2014)

Creativity involves first imagining something (to cause to come into existence) and then doing something with this imagination (creating something that is new and useful to you). It's a very personal act and it gives you a sense of satisfaction and achievement when you've done it. (Jackson 2002:1)

I define creativity as the entire process by which ideas are generated, developed and transformed into value. It comprises what people commonly mean by innovation and entrepreneurship. (Kao 1997)

The world of education is concerned with ideas and with changes in understanding so this definition by Dellas and Gaier (1970) is particularly useful. It highlights in a comprehensive way that creativity can and often does involve all of our senses not just cognition.

Creativity is the word we use to describe the bringing of ideas, objects or products, processes, performances and practices into existence

inventing and producing entirely new things or doing things no one has done before - creation

being inventive with someone else's ideas - re-creation, re-construction, re-contextualization, re-definition, adaptation

being inventive with someone else - co-creation

Creativity is the desire and ability to use imagination, insight, intellect, feeling and emotion to move an idea from one state to an alternative, previously unexplored state (Dellas and Gaier 1970)

According to Barron (1969) and now widely accepted, any creative act must satisfy two fundamental criteria namely: *originality* - something that is new like an idea, behaviour or something we have made, and *meaningfulness* - the act or result has meaning and is significant to us.

However, our personal creativity is located in a social-cultural context and recognition within this social context requires that which we believe to be creative, to be recognised by others in the social group.

Creativity is 'a socially recognised achievement in which there are novel products' (Barron and Harrington 1981:442). Amabile who has been a distinguished researcher in the creativity field for over 30 years captures this social dimension very well.

Optimism for a More Creative Future

It's a tough decision to decide where you start a new venture like a magazine. Being of a positive disposition, the editorial team decided to begin with an optimistic view of the future. We live in a world that is in the midst of profound technological and social change, the likes of which have never been experienced before. We are awash with information which is growing exponentially. One estimate says the total knowledge accumulated throughout the history of mankind is doubling every two years and we also have the technologies, like the internet, 3G&4G, broadband wifi, personal communication technologies and a plethora of Web 2.0 tools and social media, to access and use it.

One consequence of this new set of human circumstances is that we are changing the ways we are learning. Increased complexity in our lives brought about by the ease with which we can access and add value to existing knowledge, and connect to people with knowledge who are willing to share it to co-create new meaning and understanding, is both challenging and inspiring. This direction of technological and social change can only accelerate and we need to adapt or we will get left behind.

One thing is certain, we will need all our abilities, including our creativity, to survive and prosper in this future world. We could chose to explore the uncertainties, challenges and inevitable disruptions of an imagined future world but on this occasion we think it more fitting to focus on the creative potentialities of an imagined future. To help us in this task we have enlisted Matthew Taylor who, in one of the RSA shorts, provided us with an optimistic vision for a more creative future, grounding it in the contexts and directions of social and technological change described above. He said:



THE POWER TO CREATE

Matthew Taylor, CEO Royal Society of Arts

ty. Powerful social and technological change mean that we can realistically commit to the aspiration that everyone can live a creative life. What do I mean by a creative life? It's a life that feels meaningful and fulfilled, where we are free to express ourselves as individuals. We have access to the power of resources to shape our own future. We can make our unique contribution to the world. Creativity is in all of us."

Using Ai Weiwei's concept of creativity, 'the power to act' Taylor suggests that we might view creativity as everyone having the skills, confidence and opportunity to make their ideas a reality. Whether that idea is a performance, a product, a service, a business, even a social movement. So why do I think that we have reached a moment where this kind of creativity can flourish as never before. Several forces are coming together to make this possible. First of all there is the growing appetite and demand for creativity. Across the world a better, more mobile, more educated, more questioning population is seeking out and discovering new routes to self-expression, collaboration, enterprise, and thanks to the power of the social web, people everywhere are creating and connecting in a host of new ways. The internet has the potential to be

the most powerful accelerator of creativity in human history. And it's clear we urgently need this creative power. The world is facing big challenges. Problems like caring for an aging population, tackling growing inequality, responding to climate change. It will take our combined creativity to find the breakthrough solutions we need.

But there is another side to this story, the barriers that stand in the way of achieving the goal of creative lives for all. These include employers and educators who draw too distinct a line between those they deem 'creative people' and 'creative tasks' and the rest, shutting down opportunities to engage and develop us all to achieve our full potential.'

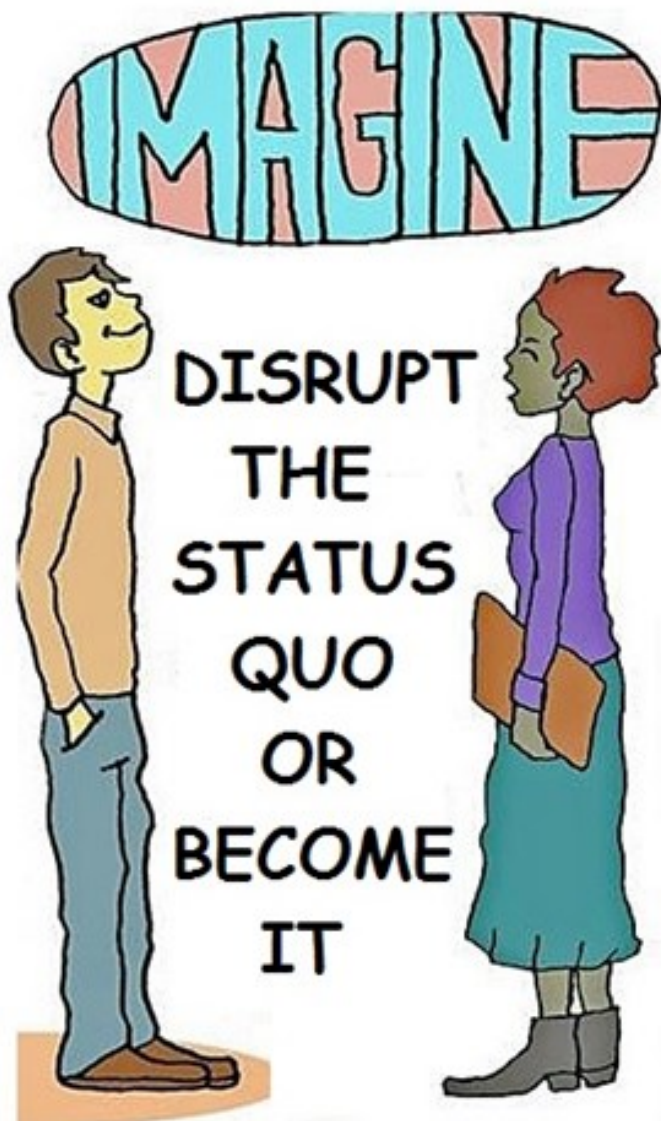
The promise in this positive message should encourage universities to take on the challenge of preparing their students for the rest of their creative lives by valuing their creativity and encouraging them, through the opportunities they provide, to use and develop their creativity, as an integral and important part of their higher education experience.

Source

Taylor, M. (2014) The Power to Create RSA Shorts Available at https://www.youtube.com/watch?v=lZgipuFGb_8#t=193

CREATIVITY IN DEVELOPMENT

Creative Academic



Conceptually this process of creating difference may involve elements of some or all of these things - creating something new, making something different, stopping, replacing and becoming. Embedded in this visualisation is the sense of bringing new things into existence (*creation*) or changing things that already exist (*re-creation*). Changing the way we or other people think and practise is the focus for teaching and student development work. For the person involved in development it always involves the process of becoming different which invariably means learning new things by adding to knowledge or skill I already have, or replacing something which I already have. We can visualise three broad fields in the conceptual space that represent different levels of difference, adaptation and newness.

We might illustrate the way creativity features in a developmental process with a narrative describing the imaginary invention of a musical cake.

A narrative of creativity within an imaginary developmental process

Creative Academic

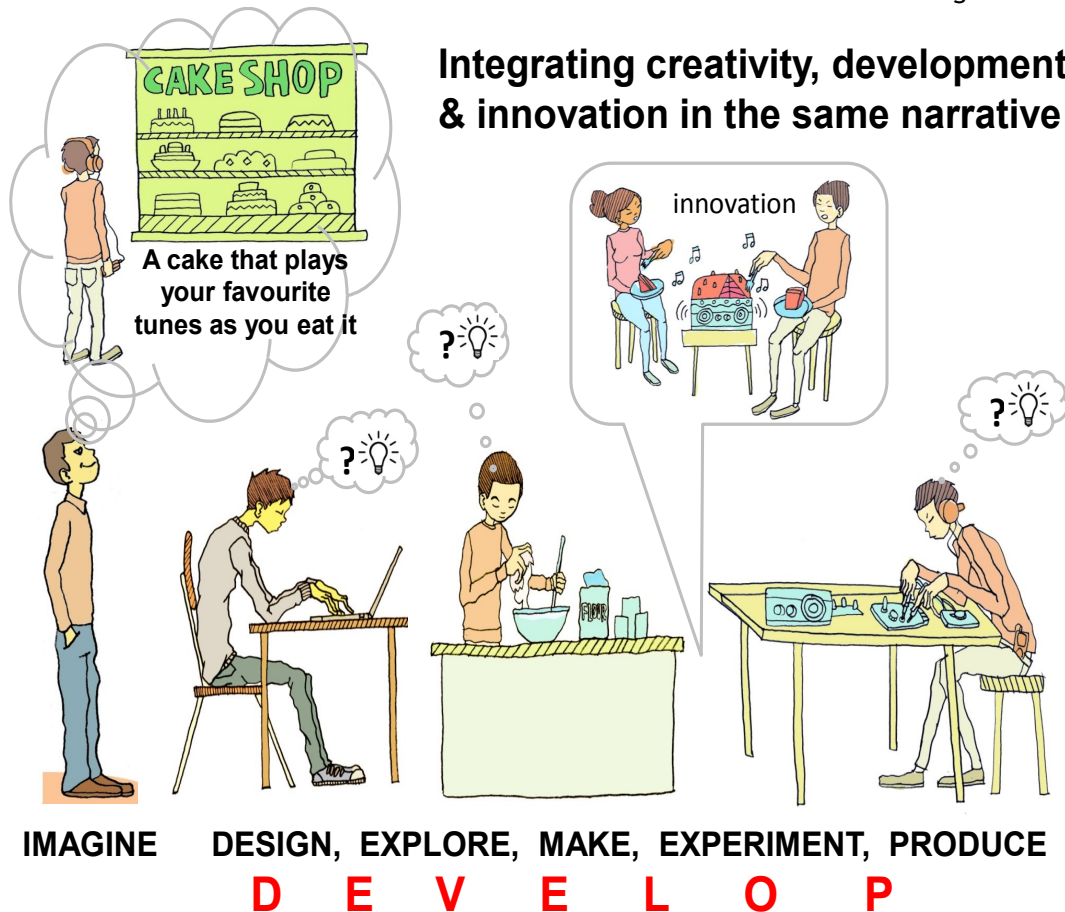
Development is about *creating difference*. It involves change along a trajectory in which the amount of change may be the result of the accumulation of many small incremental changes or it might be the effect of one or more significant changes, or a combination of smaller and larger changes. But the end result of development is change : something is either quantitatively different to what existed before and/or something new has been brought into existence. Motivation for creating difference or newness is grounded in the continuous search for something better which improves what exists or does something which we currently can't do.

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.

The young man likes his idea and is highly 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*. 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 a small chip in the base of the cake that is not eaten, which sends a pre-recorded message or tune to a mobile phone which plays the recording.

new into existence and they work together sharing a common vision to make it happen.

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 through which ideas are questioned, problems are solved and obstacles are overcome. This development process provides scope for further creativity and if the result creates something tangible that is of value to the individual or others then it might be deemed an



He starts designing and making his musical cake. It requires much experimentation and involves many setbacks. 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

innovation if it is significantly different to anything that has existed before.

Source:

Jackson, N.J. (2014) *The Developmental Challenge: An Ecological Perspective*. In N J Jackson (ed) *Creativity in Development: A Higher Education Perspective*. Available on line <http://www.creativityindevelopment.co.uk/e-books.html>

TOWARDS TRANSFORMATION: CONCEPTIONS OF CREATIVITY

Paul Kleiman



Paul Kleiman @DrPaulKleiman is the Senior Consultant (Higher Education) at Ciel Associates and a Visiting Professor at Middlesex University. From 2000-2011 he was Deputy Director of PALATINE, the LTSN/HEA Subject Centre for Dance, Drama and Music, and from 2011-14 he was the HEA's UK Lead for Dance, Drama and Music. Paul is a designer and a musician, a founding member of Creative Academic and he has a long standing interest in creativity not only in his field but in the wider context of higher education practices.

"You just get this one idea, which might, at first, seem a bit daft. But something just holds you back from thinking it is completely daft. It was the artist Paul Klee who talked about painting being about taking a line for a walk. And that was the thing about it. What it was like....it was like taking an idea for a walk. You know, the more you just did it....it might just work." (Interview)

It had been a long day. I had spent it interviewing several academics - from new lecturers to emeritus professors, across a range of disciplines - about their conceptions and experiences of creativity in relation to learning and teaching. Even though I was recording it all, it was still hard work maintaining focus and enthusiasm for each of the 45 minute sessions, and ensuring - as one is obliged to do in phenomenographic research - that I had obtained deep and rich responses to my questions.

I always started with the same question: *Could you tell me about an occasion that was a creative experience for you in terms of learning and teaching higher education?*

All too often that question would be greeted by silence, and what I came to call called the 'rabbit in the head-light' look: as if why on earth would I think that there **might** be a connection between creativity and teaching? But I'd learned, from my training and work in drama, not to be afraid of silence and to avoid the temptation to 'jump in' in order to avoid embarrassment. As a drama therapist once told me: "silence IS golden: it usually means they're thinking"; and sure enough, after a short while, a story would emerge, and I would gently probe the whats, hows and whys of that particular experience.

The last interview of the day was with a vastly experienced educational developer, with a PhD in linguistics, who had taught in China. After the usual hesitant start, he began to tell me how he had developed a successful student-centred, experiential and problem-based learning experience which was the antithesis of the teacher-centred, conformist, 'micro-teaching' that was the normal and expected practice. It was he who described the experience with the Paul Klee 'taking a line for a walk' quote above.

Thinking back to those interviews, a number of 'moments' stand out:

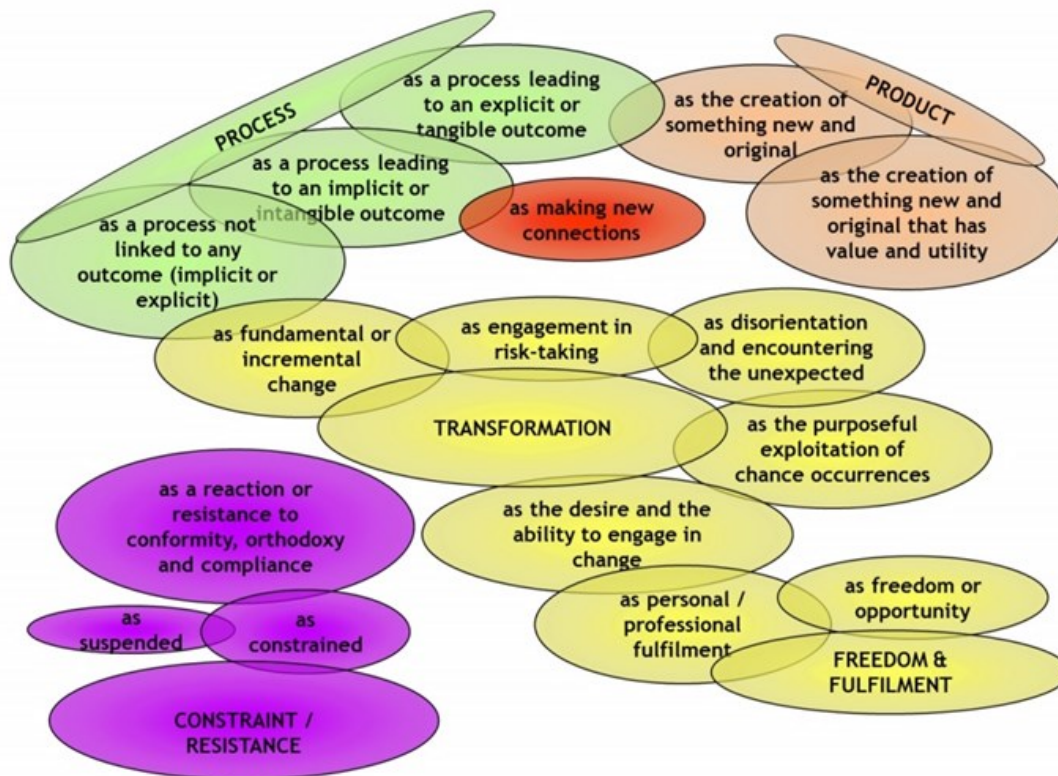
The eminent, soon-to-retire historian bemoaning the conformity and lack of risk-taking in his younger colleagues, and finally - as his last 'hurrah' - running a 'visual history' course on 18th century England as seen through a number of key objects that he had always wanted to run but never had the nerve... until now when he was leaving. (This was way before Neil McGregor's renowned BBC series on the objects of the British Museum).

There was the young, early career lecturer, genuinely committed to teaching, tears rolling down her face as she recounted the frustrations of having her creative ideas about teaching rudely quashed by her senior male colleagues: "I feel restricted, I feel frightened....the constant 'don't bother about the teaching, just focus on your research'....it makes me so angry, but I don't dare say anything".

And there was the language lecturer whose creative 'Damascene' moment occurred serendipitously as a result of being very late for a class she was meant to be teaching in parallel with other identical classes. When she finally turned up at the end of the session she found that the group, who normally "sat like puddings" while she

presented the set material in the set textbooks, were still there and that “the atmosphere in the room was buzzing...they were talking to each other, they had a problem to solve. So we spent the last couple of minutes talking about how we were going to keep that going now”.

There were many such moments in all the interviews, and after personally transcribing all the interviews (extraordinarily tiring, but so valuable in being able to get ‘inside the source material’), I began to search for patterns of thoughts and behaviour. Slowly but surely, after a long and rigorous iterative process, the many and varied experiences of creativity in higher education began to coalesce around five main conceptual categories. I attempted to capture them in the following map:



Kleiman 2008

1. Creativity can be a **CONSTRAINT**-focused experience, where the constraints and specific limitations tend to encourage rather than discourage it. Creativity occurs *despite* and/or *because of* the constraints;
2. Creativity can be a **PROCESS**-focused experience; that may lead to an explicit or tangible outcome...or may not;
3. Creativity can be a **PRODUCT**-focused experience where the whole point is to produce something;
4. Creativity can be a **TRANSFORMATION**-focused experience where the experience frequently transforms those involved in it;
5. Creativity can be a **FUFILMENT**-focused experience where there is a strong element of personal fulfilment derived from the process/production of a creative work.

As well as the development and identification of these five categories (later to be reduced to three - but that's another story), a number of significant outcomes and observations sprang from the research.

It was clear that university teachers experienced creativity in learning and teaching in complex and rich ways, and certainly the ones I interviewed - once they got going - exhibited great enthusiasm for, and an interest in, creativity.

I was struck, particularly, in response to my exploring the reasons why an individual pursued a particular creative course, by the number of times someone said 'I stumbled across something' or something similar. The example of the very late lecturer (above) is a typical example. The frequency and consistency with which the

weblogcartoons.com



sifting through my notes I stumbled across a great idea!
@davewalker <http://davewalker.cc/>

opportunity to exploit the consequences of 'stumbling upon something' played a critical part in the various self-narratives of creativity in learning and teaching is clearly important, and it has obvious significance for those interested and engaged in learning and teaching. Firstly it is important to realise that there are several distinct but linked elements in this. One is the 'stumbling', and another is the ability or opportunity to exploit it. However, as one of the university teachers interviewed said, people stumble across things all the time but rarely act: "So it's not just stumbling upon it, it's finding that the thing has a use".

Then, beyond finding that whatever it is might have some use, one needs the confidence to be able to engage in an action

that exploits - in the best sense of the word - that situation. The notion of confidence constitutes a significant and expanding thematic element through all the five categories. In many of the interviews - and it is one reason why actual face-to-face interviews are so important - as the individual began to explain and explore their own creativity (some said it was really the first time they'd ever really thought about it) - I both heard and observed the growing sense of confidence both vocally and physically: they became animated, they smiled and they laughed.

Confidence clearly plays a critical role in enabling university teaches to engage creatively in their pedagogic practice. However, in the research into conceptions of learning and teaching, little attention seems to be paid to the subject of confidence and other affective aspects of the teacher's role and identity. A number of researchers comment on this apparent gap in the research literature, and explain it by saying that dealing with the emotional and attitudinal aspects of learning and teaching is rather antithetical to the prevailing analytic/critical academic discourse.

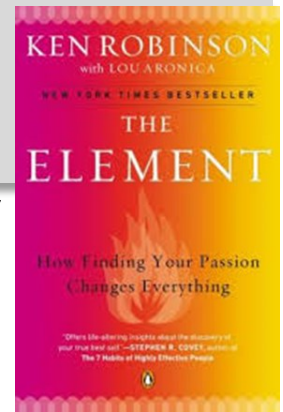
During the course of those interviews there was a strong sense of people transformed. It is also clear that the centrality of creativity-as-transformation in relation to learning and teaching, and the importance of creativity in relation to personal and/or professional fulfilment, poses a series of challenges. The outcomes of the research suggest that there is much more to the experience of creativity in learning and teaching than simply 'being creative'. Furthermore, the outcomes indicate that a focus on academics' experience of creativity separated from their larger experience of being a teacher may encourage over simplification of the phenomenon of creativity, particularly in relation to their underlying intentions when engaged in creative activity.

The significance in these research outcomes is that academics need to be perceived and involved as agents in their own and their students' creativity, rather than as objects of or, more pertinently, deliverers of a particular 'creativity agenda'. The transformational power of creativity poses a clear challenge to organisational systems and institutional frameworks that rely, often necessarily, on compliance and constraint, and it also poses a challenge to approaches to learning, teaching and assessment that promote or pander to strategic or surface approaches to learning. For higher education institutions (and the government) creativity is seen as the means to an essentially more productive and profitable future. But for university teachers, creativity is essentially about the transformation of their students...and themselves.

Reference Kleiman, P. (2008) Towards transformation: conceptions of creativity in higher education. *Innovations in Education and Teaching International* 45 (3), 209-217 Also available at: <http://www.creativeacademic.uk/resources.html>

FINDING YOUR ELEMENT

Excerpted from *Finding Your Element: How to Discover Your Talents and Passions and Transform Your Life* by Ken Robinson and Lou Aronica



The Element is where natural aptitude meets personal passion. To begin with, it means that you are doing something for which you have a natural feel. It could be playing the guitar, or basketball, cooking food, or teaching, or working with technology or with animals. People in their Element may be teachers, designers, homemakers, entertainers, medics, firefighters, artists, social workers, accountants, administrators, librarians, foresters, soldiers - you name it... So an essential step in finding your Element is to understand your own aptitudes and what they really are.

But being in your Element is more than doing things you are good at. Many people are good at things they don't really care for. To be in your Element you have to love it too. As Confucius said, "Choose a job you love, and you will never have to work a day in your life." Confucius had not read *The Element*, but it feels like he did.

Why is it important to find your Element? The most important reason is personal. Finding your Element is vital to understanding who you are and what you're capable of being and doing with your life. The second reason is social. Very many people lack purpose in their lives. The evidence of this is everywhere: in the sheer numbers of people who are not interested in the work they do; in the growing numbers of students who feel alienated by the education system; and in the rising use everywhere of antidepressants, alcohol and painkillers. Probably the harshest evidence is how many people commit suicide every year, especially young people.

Human resources are like natural resources: they're often buried beneath the surface and you have to make an effort to find them. On the whole, we do a poor job of that in our schools, businesses and communities. We pay a huge price for that failure. I'm not suggesting that helping everyone find their Element will solve all the social problems we face, but it would certainly help.

The third reason is economic. Being in your Element is not only about what you do for a living. Some people don't want to make money from being in their Element and others can't. It depends what it is. Finding your Element is fundamentally about enhancing the balance of your life as a whole. However, there are economic reasons for finding your Element.

These days it's probable that you will have various jobs

and even occupations during your working life. Where you start out is not likely to be where you will end up. Knowing what your Element is will give you a much better sense of direction than simply bouncing from one job to the next. Whatever your age, it's the best way to find work that really fulfils you.

If you are in the middle of your working life, you may be ready for a radical change and be looking for a way of making a living that truly resonates with who you are.

If you're unemployed, there's no better time to look within and around yourself to find a new sense of direction. In times of economic downturn, this is more important than ever. If you know what your Element is, you're more likely to find ways to make a living at it. Meanwhile, it is vitally important, especially when money is tight, for organisations to have people doing what is truly meaningful to them. An organisation with a staff that's fully engaged is far more likely to succeed than one with a large portion of its workforce detached, cynical and uninspired.

If you are retired, when else will you deliver on those promises to yourself? This is the perfect time to rediscover old enthusiasms and explore pathways that you may once have turned away from.

Although *The Element* was intended to be inspiring and encouraging, it was not meant to be a practical guide. Ever since it was published, though, people have asked me how they can find their own Element, or help other people to find theirs. They asked other questions too. For example:

- What if I have no special talents?
- What if I have no real passions?
- What if I love something I'm not good at?
- What if I'm good at something I don't love?
- What if I can't make a living from my Element?
- What if I have too many other responsibilities?
- What if I'm too young?
- What if I'm too old?
- Do we only have one Element?

Source: *Huffington Post* http://www.huffingtonpost.com/sir-ken-robinson/finding-your-element-exce_b_3309134.html

CREATIVE ACADEMIC SURVEY—FINDING OUR ELEMENT

A preliminary analysis by Jenny Willis

February 2015

One of Creative Academic's aims is to explore new ideas and contribute to a formal body of research on aspects of creativity. So, to complement the launch of the Academic Creative project and as a feature for the first issue of Creative Academic Magazine, the team designed an open, on-line survey entitled In Your Element. The survey is still open, and anyone can complete it - just go to <http://creativeacademic.uk> and follow the link or go directly to <https://www.surveymonkey.com/r/VWD5K36>. To date, we have had 14 responses; this article gives a taster of the trends already emerging.

The survey asks 12 questions, 5 of which elicit quantitative responses, the remainder are open-ended, qualitative questions. We therefore have a very rich data resource, which we hope further respondents will either confirm or expand. Quotations in this article are verbatim, but have been anonymised.

1. When someone says, 'they are in their element', what does this mean and how might this relate to their creativity?

Four themes recur throughout answers to this question.

Firstly, respondents believe the meaning will *differ for each individual*, as described in this response:

The mechanism does not matter rather it is the "fit" to the person.

The next themes are closely related and are mutually influential, as noted by one respondent:

They are engaged in something they really enjoy. Enjoyment may be an important motivation for creativity as well as an outcome of creativity

The second theme is *enjoyment and interest* in the activity. Words such as pleasurable, happy, interested reflect this feeling.

It is difficult to separate interest from *motivation*, our third theme. Typical of this, comments include:

A realisation that what they are doing is inspiring themselves.

They are creating something which is aligned with their values and which brings pleasurable rewards

The sense of motivation is closely linked to being in *control*, *having confidence*, and hence taking risks to go further, in a spiral of creativity. Some examples illustrate the point:

People probably feel in control of the tools and ideas they need to express themselves

It means displaying the full potential of your ability in that context e.g. sport, leisure, teaching.

If they are knowledgeable and confident about their participation, they may be more likely to try new things or deviate from the norm.

2. Have you had any experiences in your life which you would describe as 'being in your element'? What were the circumstances and why did you feel this way?

Responses to this question relate to both *personal factors* and more *altruistic ones*, hence interaction with others is intrinsic to some experiences. The following respondents both acknowledge the sense of achievement they derive from teaching, whilst also enjoying the impact (albeit intuited) they have had on their students:

Giving what I know to be a good lecture or presentation, one that evokes a response

When drawing on skills, knowledge, competences I have e.g. teaching and getting positive (implicit) feedback; creating something of which I can be proud

Teaching and get positive feedback, seeing ideas being taken forward

For some, there is an *explicit aim of bring about the development or change in others*:

Having dialogue in an open forum breaks down concrete/narrow views, particularly in relation to mental health

whilst others are content with *sharing a common interest*:

I felt excited about learning new things or sharing my ideas and experiences with others.

Once again, the notion of *confidence*, *mastery* of something and the impact of this on personal *motivation and experimentation* is mentioned:

I felt confident in expressing myself, excited and surrounded by those who shared the same interests

I associate a sense of mastery with "being in your element".

You find you can realise something that has perhaps been fuzzy and forming!

The *frequency with which such moments occur* varies according to the individual. One person admits

It doesn't happen very often, and actually it usually means a lot of preparatory work has gone into making the moment. It's like a coming together of otherwise disparate activities.

In contrast, another respondent says this feeling happens 'frequently!' A third person recognises the potential of mixing the planned and the unexpected for creativity to

have elements of planning yet have the potential to be spontaneous.

3. Did such experiences encourage you to be creative? If they did, in what ways did they encourage you and what sorts of things did you do that you felt were creative?

Some of the previous comments have already provided affirmative answers to this question. We have seen that creativity is a *motivator* that *enhances risk taking and potential creativity*. *Interaction with, and learning from others is essential to this process: it*

involves bringing together—the various people involved

through the interaction with other creative people

individuals are able to

understand the value in listening to other people's ideas, perceptions and theories.

As a result, *personal fulfilment* can be derived and again, others may be helped:

they motivate me to spend more time planning and producing resources, learning new material to incorporate in teaching.

it encouraged me to further my understanding and appreciation of art

by running these groups patients became more empowered

The *quality of perceived outcomes* can be enhanced:

I felt like I was producing high quality pieces but I was not constrained by technicality

The last comment reminds us of the *freedom* felt when in this state, and the consequent desire to experiment:

(I feel) safe in the knowledge that I can extemporise and adapt as I progress.

I really enjoy adding this "other" message

The message is repeated: creativity *can occur anywhere*

there are different levels of creativity even a mundane task can be creative

and it is caught up in a spiral of motivation, interaction, security, and risk-taking.



4. What do you understand by the idea of a 'medium' for creative expression'?

Many respondents associate the medium with a situation or setting, but it is seen as also encompassing an event, a conversation or simply a mental state.

It can be the *tools, materials, anything*: it is

a conduit- the “thing” that you use

As such, it is ‘*limitless*’,

Anything that allows the brain to feel as if it is opening up to the new possibilities or even seeing familiar things in a different light

Security to take risks is involved, as we need to feel

the freedom to be creative without being judged.

In short, says one respondent,

I think we are only limited by our self-imposed limitations.

5. In your current life, what medium or mediums provide you with opportunity for creative self-expression?

As we would expect, the medium for individual creativity is *personal* to each of us. Some of those cited are: drawing, poetry, textiles, teaching, researching, communication, conversation, writing, producing workshops/ PowerPoints, decorating the house, yoga, telling jokes, photography, blogging, videos, Wordpress, Flickr, Twitter, cooking, cabinet making, playing an instrument and many more. These media include *professional and leisure activities*, the *intellectual, physical and emotional*, but one person explicitly suggests the two may be iterative:

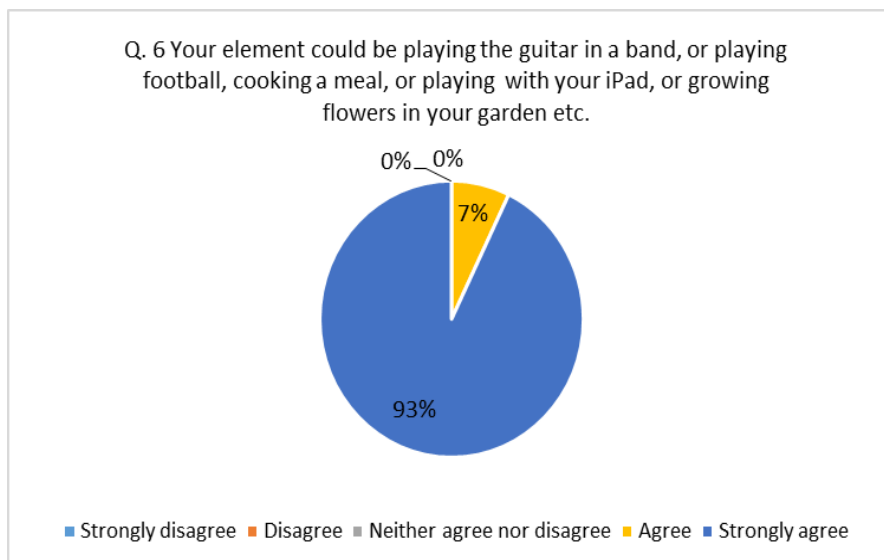
A lot of this seems inwardly-directed, but much feeds (eventually) into my external facing creative activities.

Another respondent regrets being no longer able, with age and physical incapacity, to engage in previous forms of activity, but has found new outlets, raising the question of *adaptability* and the ability to be creative in our creative media.

6. Your element could be playing the guitar in a band, or playing football, cooking a meal, or playing with your iPad, or growing flowers in your garden. People in their element may be teachers, designers, homemakers, entertainers, medics, fire-fighters, artists, social workers, accountants, administrators, librarians or even politicians! In other words, people may find their element in any type of work, hobby or other activity which they find interesting, meaningful and fulfilling.

Questions 6 - 10 required respondents to rate statements on a 5-point scale from strongly disagree to strongly agree. Figure 1 shows the responses to question 6, limitless variability in the medium, to be completely in agreement with the statement, with 93% being in strong agreement. This would confirm the qualitative answers above, where they indicate that creativity is not limited to an individual, discipline or medium.

Figure 1 Question 6



7. To be in your element you have to care deeply about what you are doing and love doing it. You have to have a deep and positive emotional engagement or passion in order to commit the time, energy and attention to do the things you do. That does not mean that you enjoy every moment but, on balance and over time, your enthusiasm and motivation is sustained and you do not get put off by challenges, obstacles and setbacks. In fact these become new sources of motivation and goals.

The same rating scale was used for this question as in question 6. Figure 2 reveals that views on engagement were divided.

7% of respondents actually disagreed that positive emotional engagement is essential to creativity, whilst 14% were unable to decide. We should note that, at the moment, these represent small numbers of individuals, and it is important that we encourage more responses in order to test the validity of this apparent trend.

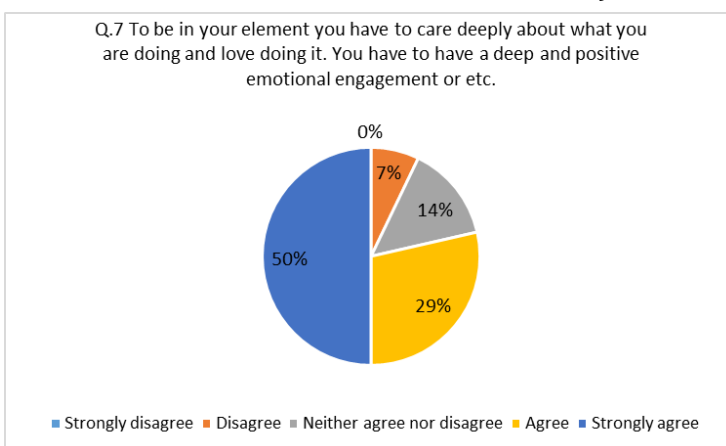


Figure 2 Question 7

Despite these exceptions, the majority of respondents were, again, in agreement with the statement. The comments made in questions 1-3 also indicate an association of creativity with engagement and motivation.

8. Your element includes the medium through which you are able to express yourself creatively. The medium is an agency or means of doing and accomplishing something you value.

Q. 8 Your element includes the medium through which you are able to express yourself creatively. The medium is an agency or means of doing and accomplishing something you value.

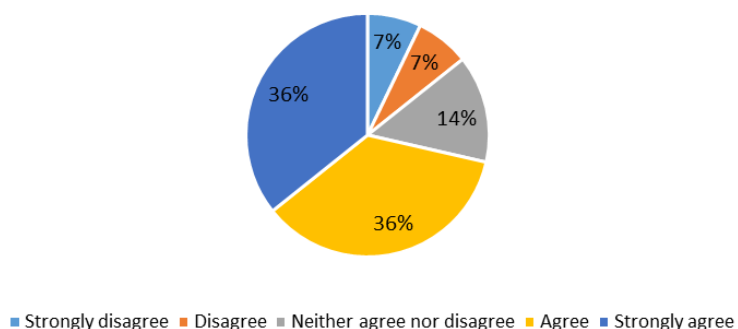


Figure 3 Question 8

We have already heard respondents' comments on what the medium for creativity means to them. Figure 3 shows that individual answers spanned the whole range of (dis)agreement.

Still, 72% are in agreement or strong agreement with the statement, but 14% (only 2 individuals so not necessarily indicative of a general view) disagreed, and a further 14% were neutral.

9. For an artist the medium is his painting, drawing or other form of visual representation. The medium includes the media or tools he uses - his sketchbook, pencils, paintbrushes and paint for sketching and colouring. Or, if he is a digital artist, a computer or digitising pad, scanner, camera or smartphone and software to process and manipulate the images.

Question 9 explore the association between medium and tools, a theme that was considered in questions 4 and 5, where we saw the variability of media and the extension of meaning to include contexts and frames of mind.

Given this range or meaning, it is perhaps surprising to find such high levels of agreement with statement 9: only 1 person neither agreed

Q.9 For an artist the medium is his painting, drawing or other form of visual representation. The medium includes the media or tools he uses - his sketchbook, pencils, paintbrushes and paint for sketching and colouring. etc.

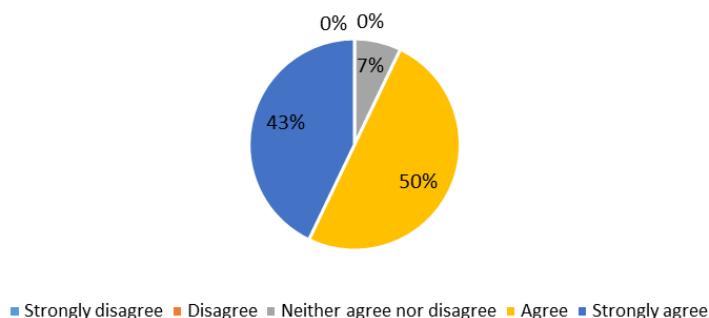


Figure 4 Question 9

10. Personal creativity flourishes when an individual finds their 'element': the particular contexts in which an individual can fully utilise their aptitudes, abilities, talent and enthusiasm for doing something, because they care deeply about what they are doing and are motivated to perform in an excellent way to achieve things that they value.

Question 10 returns to the themes of self-actualisation, commitment and motivation, but links this to the need for personally valuing the activity.

No-one disagrees with the proposition, but two people are unable to comment and one does not answer the question at all (Figure 5).

When we re-examine the qualitative data, it is clear that there is little, if any, explicit reference to the value of activities, though there is some implicit indication of personal value.

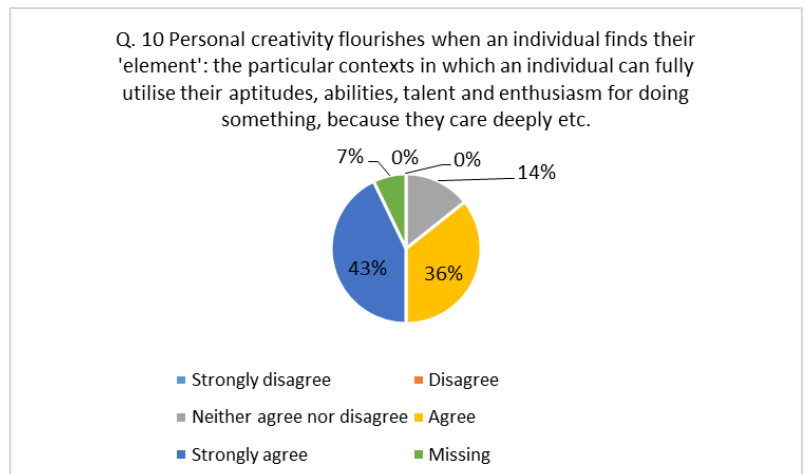
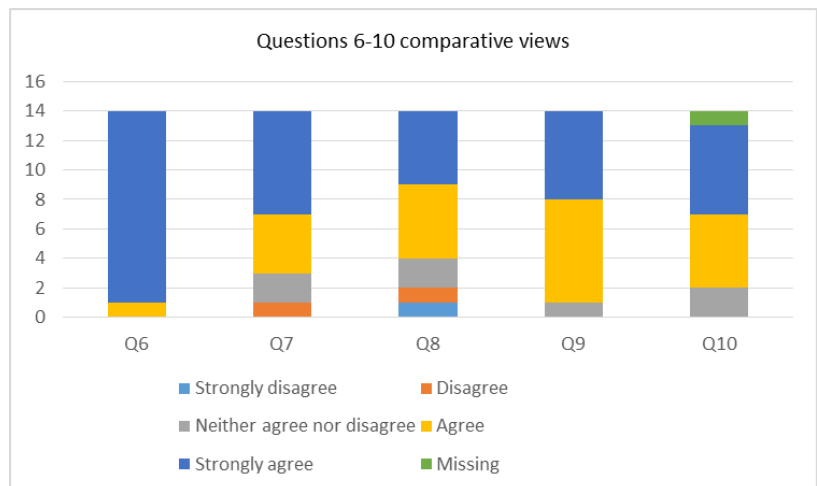


Figure 5 Question 10

So what picture emerges if we compare respondents' views on the five statements contained in questions 6-10? Figure 6 provides an easy overview of these.

The colours indicating agreement are blue and yellow. The statement eliciting greatest approval was 6, the individuality and variability of one's creative medium, followed closely by 9, the medium being one's tools. The statement with which least agreement and most variability in responses was found was question 8, the need for the activity to be valued.

Figure 6 Comparative data questions 6-10



11. To what extent do you feel higher education is able to help learners find their element and discover their medium(s) for creative self-expression? How does it achieve this?

This and question 12 bring the issues of creativity into the Higher Education sector. We did not seek autobiographical data, so do not know how many of our respondents have experience in the HE sector. Nevertheless, there are some very strong, common themes in their comments.

Sadly, numerous remarks indicate the limits imposed by institutional and/or central constraints, be it in terms of course structure, delivery or resources:

it depends on your colleagues, and also the encouragement of line managers etc.

protocols and guidelines

timetabling, pressure on studio and classroom space and exam and assignment deadlines

Increasingly less so because there are so many hoops for students to jump through

Expectations, both explicit and implicit, are also affecting creativity. High amongst these is the assumption that study will have a vocational outcome:

The possibility of experimentation by students is reduced because of increasingly work-oriented syllabuses being fixated on industry and getting a job

higher education context tends to stifle any creative self-expression because most students are here "to get a 2:1" "to please my Mum" or "to get a good job".

Even those who reveal some sympathy towards the structural constraints show little optimism for change:

I think that HE aim is to do that but resources and guidance can be limited sometimes, HE don't like to be messy and is sometimes scared of being colourful or daring,

I think higher education struggles with this, by its nature and by society, education is formed to put value on what people do and potentially earn. This conflicts with the goals of the creative life, in which earning a max amount is often not the first thing on the list, not the most important thing.

A number of respondents cite interdisciplinary approaches as a means to creativity, though they are again somewhat cynical of the degree to which they are implemented:

interdisciplinary collaboration is celebrated in theory but rarely offered to students in practice

Courses that encourage inter-disciplinary approaches tend to be more successful in achieving this

It (HE) doesn't - it is very subject specific

One person recalls how her PhD supervisor scorned her for daring to step into disciplines other than her own, leading to a sorry conclusion:

I was conscious that I had to learn to jump through the hoops of the doctoral tradition before I would be free to really express my own views/creativity.

It is suggested by one respondent that students are forced to fulfil their creative needs outside the curriculum - if there are such opportunities:

Some will find creative self-expression via societies or social and hobby-related activities, which may be pursued and developed with others who just happen to be in or around the institution.

But to end this section on a positive note, let us remember these words: if HE

is preparing students for life as well as a professional role we should be aspiring to finding our element.

12. What features of this image convey the idea of 'being in your element'?

The final question asked respondents to look at an image of Jeff in his element and to say what it meant to them.

The first, most obvious theme is the sense of chaos, but this is seen as pleasurable:

a bit chaotic; It is colourful and chaotic, but also very harmonious

The chaos is a source of excitement and creativity of mind:

the excitement and the flurry of thoughts that flood through your mind;
contents of a brain exemplified

As some observe, Jeff does not look troubled by the chaos: they refer to the

tranquil face of Jeff; Jeff looks very focused but not overwhelmed

This is attributed to his being in control:

It looks like "Jeff" has built around him all the things he likes and uses. I equate this to his being at the centre or the "control centre".

Finally, one respondent observes that Jeff has managed both to give himself some unique space and remain an individual while still being part of his environment:

doing what you are interested in as opposed to what you are supposed to be doing, Having a barrier between yourself and the 'stuff' - feeling part of a cosy family and expressing a little individuality.

The response to this image therefore recognises many of the themes that have recurred throughout the survey.

We have noted that responses are rich but derive so far from a small number of individuals. Please take a few minutes to add your own responses to the survey and give us a more reliable understanding of issues.



HOW SOCIAL MEDIA CAN HELP YOU BECOME A CREATIVE DIGITAL SCHOLAR

Sue Beckingham

Sue Beckingham @suebecks is an Educational Developer and Associate Lecturer working within the Faculty of Arts, Computing, Engineering and Sciences, Sheffield Hallam University. Her research and practice interests focus on the use of e-technologies for learning and in particular social media. Sue is a Fellow of the Staff and Educational Developers Association (SEDA), a member of the SEDA Technology Enhanced Learning in Practice SIG and a Fellow of the Higher Education Academy.



Social media is what it says on the tin. It is digital media that enables you to share information socially. By social this means enabling opportunities for interaction and dialogue. It goes beyond text as multimedia can be shared in the form of images, video and audio.

In a recent open lecture on Social Media and the Digital Scholar I suggested that providing bite sized links to your scholarly work can be helpful to others, highlighting topics of mutual interest. Examples might include:

- writing a LinkedIn post and updates which include links to useful content
- adding presentations to SlideShare and sharing also on your LinkedIn profile
- adding your publications to your LinkedIn profile: articles, press releases, papers, books and chapters
- adding projects you are involved in along with the names of those you are collaborating with
- writing guest posts for other peoples' blogs, websites and digital magazines
- writing your own blog and sharing a link via Twitter

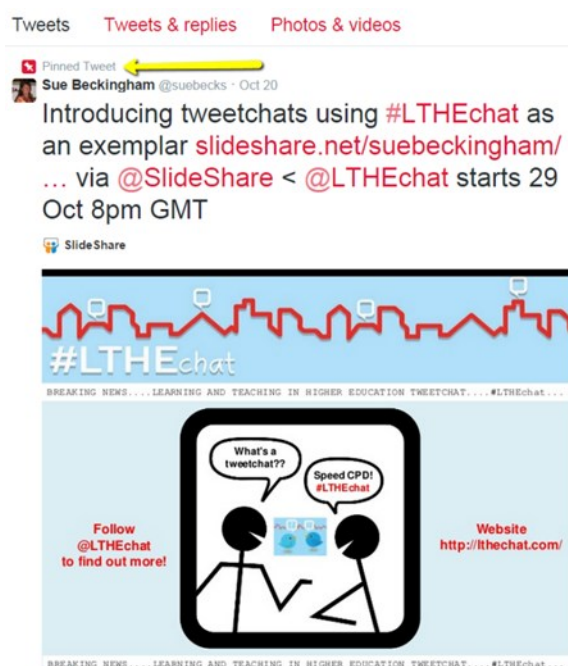
Taking this a step further and considering the technology so many of us have at our fingertips and contained within the mobile devices we carry with us, there are now so many more opportunities to become more creative in the way we share our scholarly work. Beyond text we can now easily capture images, video and audio using our mobile devices and share these on a variety of social media channels. Thinking about utilising a variety of rich media to express ourselves is the first step and will provide the means of adding your own creative mark to the work you are sharing.

Ten creative ways social media can be used:

1. Twitter

Having only a maximum of 140 characters per message (tweet) brevity is the word!. Adding hyperlinks to websites can provide the reader with more information. These links could also be to videos, audio or images. In addition you can upload an image of your choice and this will appear below the tweet. This is where you can become creative as you can design your own images.

There is now an option to pin a tweet to the top of your profile page. Selecting one you wish to promote along with an image can be very useful.



2. Slideshare

You can upload PowerPoint presentations, documents and infographics to [Slideshare](#). If you are on LinkedIn you can choose to auto-add these to your profile. This adds a visual aspect that stands out amongst the text. You can also capture the embed code and display your slideshares in your blog or website.



3. Screencast-o-matic

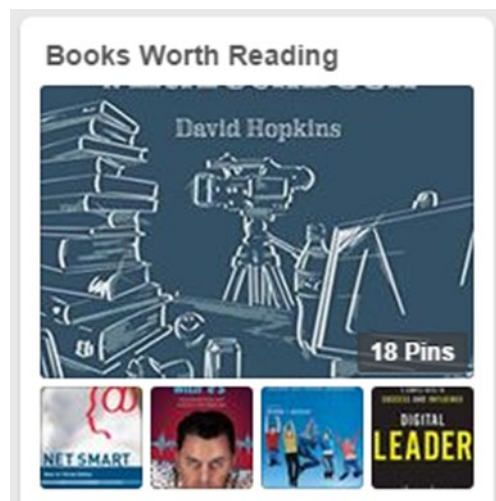
Create guides in the form of a [screencast video](#). This captures anything on your screen from a PowerPoint set of slides, a word doc, a photo, diagram or drawing along with a recording of your voice over. The recording can be uploaded to [YouTube](#) or saved as a file. It can then be shared via your chosen social networks.



4. Pinterest

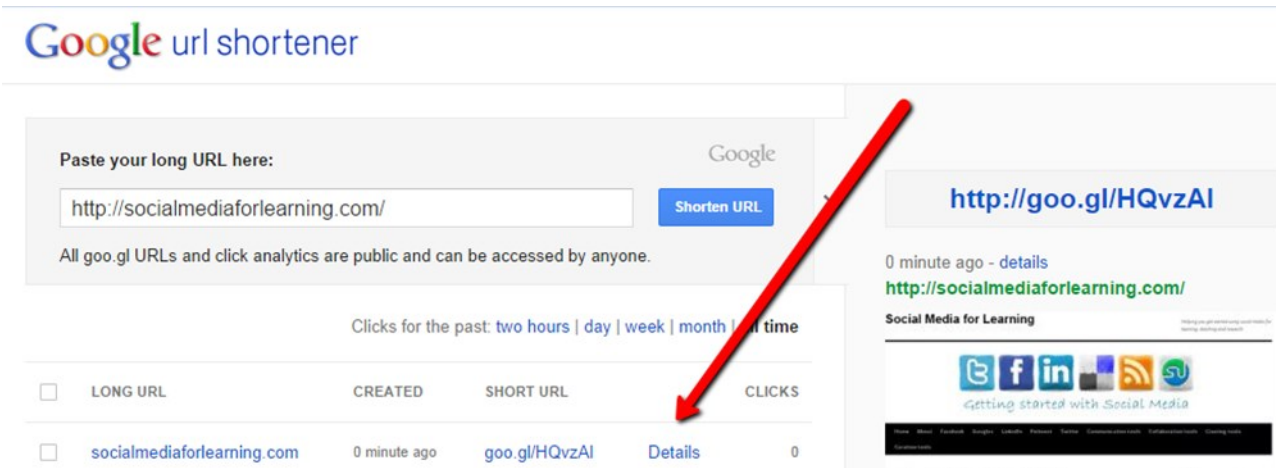
Pin your visual assets - photos, drawings, sketches, diagrams of your work, book covers, presentations - on to a virtual pinboard.

The image maintains the link to the site it was pinned from. You can create as many boards as you wish on Pinterest.



5. QR Code

Add a QR code to your business card that links to your blog, website or LinkedIn profile. These can be made easily by using the <https://goo.gl/> URL shortener. Paste the URL you want to link to - click shorten and the click on details to reveal your QR code. Save this as an image.



There are a number of free QR code reader apps that can be downloaded on to your smartphone

6. Video

Capture short video clips about your work. These could be demonstrations of practical activities, talking head interviews or exemplars of student work. You could create a video biography or CV and then share on your blog, website or LinkedIn profile. If uploaded to YouTube or Vimeo you can capture the embed code and simply paste this into a blog post or on your website.

You may also want to experiment with Vine to create mini 6 seconds video clip. This is long enough to capture the cover or title of your book or any other artefact you wish to share. Vines can be shared via social media or embedded into a blog or website.

7. Podcasts

Tools like [Soundcloud](#) and [AudioBoom](#) are easy to use to capture audio narrations. Consider recording a synopsis of something you are working on. Share the recording via Twitter, Facebook or on your website or blog.

The top part of the image shows the AudioBoom recording interface. It has a dark 'Upload' button and a blue 'Record' button. Below the buttons is a recording timer showing '0:00' and a play button. A text label indicates 'max time per recording 10:00 mins'. To the right of the timer is a 'discard recording' button and a 'save recording' button. A small 'Adobe Flash Player Settings' dialog box is open, asking for permission to allow audioboom.com to access the camera and microphone, with 'Allow' and 'Remember' options selected. Below the recording controls is a form with a dashed box for 'add an image', a 'Title' input field, a 'Description and #hashtags' text area, and a 'Category' dropdown menu.

The bottom part of the image shows the CC Search website. It features a green 'CC Search' logo with the tagline 'Find content you can share, use and remix'. To the right is a search bar with the placeholder text 'Enter your search query'. Below the search bar are two checkboxes: 'I want something that I can...' (checked) and 'use for commercial purposes:' (checked), with a note 'modify, adapt, or build upon'. Below these are several search engine options in a grid:

Search using:			
Europeana Media	Flickr Image	Fotopedia Image	Google Web
Google Images Image	Jamendo Music	Open Clip Art Library Image	SpinXpress Media
Wikimedia Commons Media	YouTube Video	Pixabay Image	ccMixer Music
SoundCloud Music			

8. Images

An image can add context to an update shared via any social network. This could be a photograph or a digitised drawing, sketchnote, mindmap, diagram, CAD drawing and more.

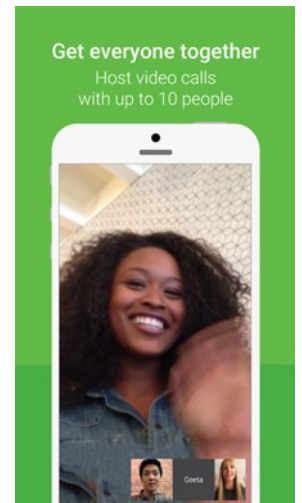
Curate scholarly related images you create by adding to [Flickr](#) or [Instagram](#). Go a step further and use them to create a collage using [PicMonkey](#) or an animated slideshow using [Animoto](#) or [Adobe Voice](#).

Consider giving your images a [Creative Commons licence](#) so that others may use too and make use of the Creative Commons [search](#) facility for your own work. Here you can find images and music.

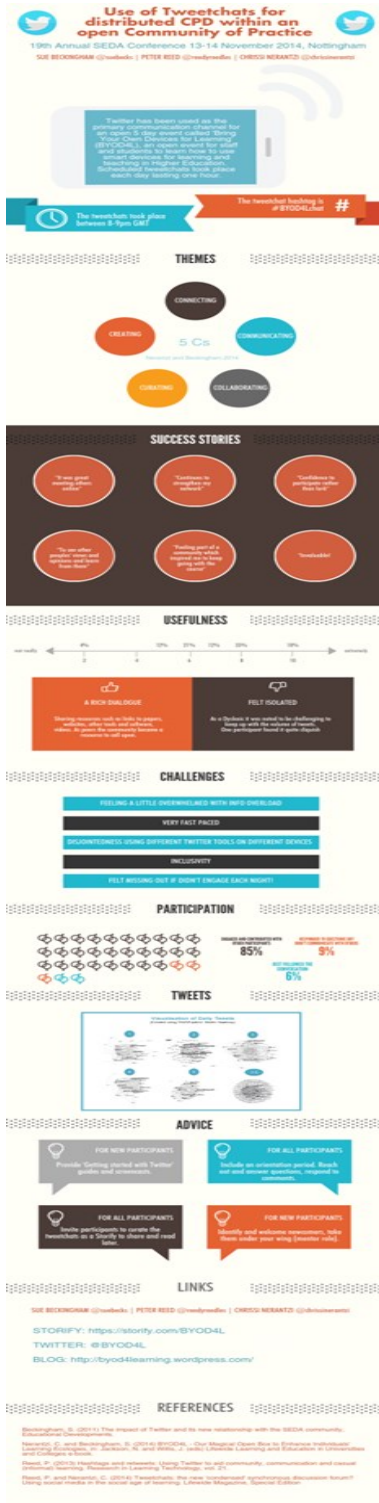
9. Host a Google+ Hangout

A Google Hangout is very similar to Skype enabling you to have a live video conversation with one person or a group of up to ten people. Google Hangouts on Air give you the opportunity to publicly share the hangout conversation that takes place and will auto record and publish this on YouTube.

Sharing a discussion is an excellent way to introduce others to research, teaching innovations, student work or anything else you think would be of interest to others.



10. Infographics



These are a great way to visually portray information including stats and data in the form of a digital poster. You can use PowerPoint or Publisher to create or tools like Piktochart or Infogram which give you a lovely choice of templates. Infographics can also be used for visual CVs using VisualizeMe.

Here is an example of an infographic poster made using Piktochart.

Useful background reading

1) Using Social Media in the Social Age of Learning Lifewide Magazine September 2014 Available on line at:

<http://www.lifewidemagazine.co.uk/>

2) Exploring the Social Age and the New Culture of Learning Lifewide Magazine September 2014 Available on line at:

<http://www.lifewidemagazine.co.uk/>

ARTICLES FROM THE BLOGOSPHERE

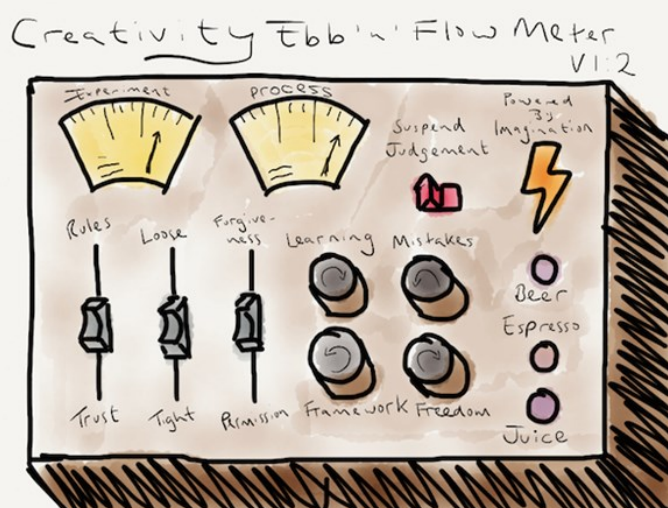


The ebb and flow of creativity Doug Shaw

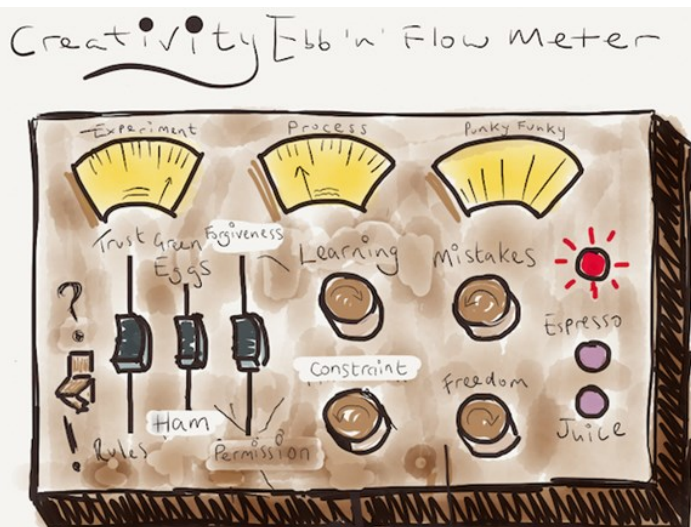
Doug is Founder and Director of What Goes Around. He advises businesses and business leaders on how to make work more effective, productive and enjoyable through smarter, more collaborative work practices. He disseminates some of his ideas through his Blog. 'I'm also fascinated by people's inherent creative abilities, and I love working to make it easier for people to unleash their creativity, and to bring their best self to work.'

Many organisations desire the benefits that creativity and innovation offer them and yet they are put off by, and often even fear the messy consequences that creativity brings with it. In June 2014 I published the first version of the Creativity Ebb n Flow Meter, a tool designed to help people see past that fear.

The purpose of this machine is to highlight the fact that creativity is not binary. You don't just switch it on - you adjust the dials according to your organisation's prevailing culture, and tease it out. Don't fear it, play with it.

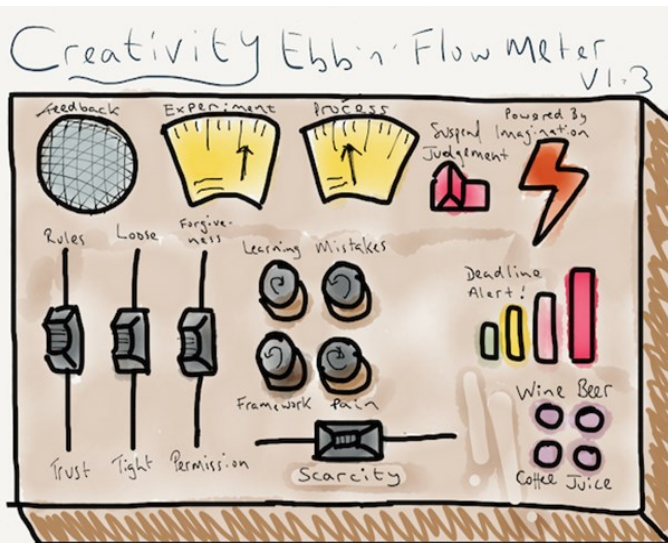


This time the main changes are the inclusion of feedback, a pain dial, a deadline alert and a scarcity slider, necessity is the mother of invention and all that jazz. Wine is also now available. I've had a lot of fun designing and evolving this machine, and in addition, the three versions that have emerged also demonstrate the iterative nature of many creative processes. As you can see - I'm getting tight for space now, but if I was to make further modifications, what changes would you suggest?



I received some great feedback when V1.0 was published and I incorporated much of that feedback into V1.2. As you can see - V1.2 contains a few improvements, namely a wider choice of beverages, a suspend judgement button, and it is now powered by imagination. Sadly the ham and eggs option had to go - it made a funny smell and was just too messy.

Once again I benefitted from a lot of encouragement and feedback when this second version saw the light of day, and I have finally got round to incorporating that feedback into this, the third version of the Creativity Ebb n Flow Meter.



@dougshaw1 BLOG <http://stopdoingdumbthingstocustomers.com/blog/> <http://stopdoingdumbthingstocustomers.com/creative/the-ebb>

Seven strands of co-creation

Julian Stodd

We achieve more together than we ever can alone. Social learning spaces do not just bring us together to share what we have learnt, they bring us together in spaces where we co-create meaning, where we write a story together. I've created a map of seven elements, seven ways that we use our social learning spaces to create meaning. It's not definitive, but that's what these spaces are all about, building knowledge through iteration and reflection in a community space.

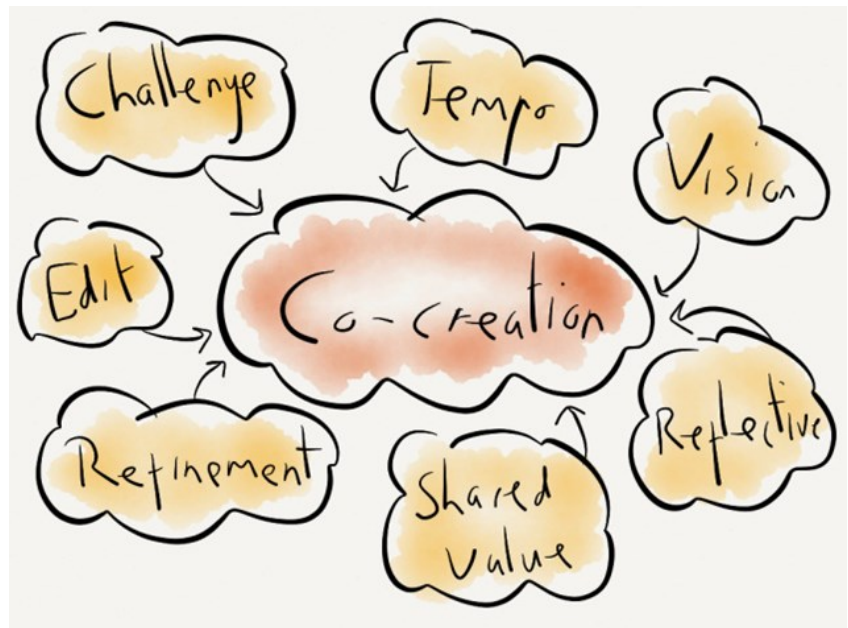
The seven strands of co-creation are 'refinement', 'shared value', 'editing', 'reflection', 'challenge', 'tempo' and 'vision'. In every village in medieval England was a tithe barn. The tithe was the percentage of the crop that went to the church and the tithe barn was where it was stored. As with all barns, it had two doors, the front ones very high, the back ones much lower. The fully laden carts came in the front, piled high, then left through the lower doors at the back, emptied. But the doors were not just to facilitate the passage of carts: with both doors thrown open, the space in the middle was breezy and is known as the threshing floor. The harvested wheat or corn was laid out and beaten with flails, to detach the grains from the heads. The resulting mass was scooped into woven pans, wide, like a scallop shell, and it was thrown into the air, into the breeze. The wind would catch the chaff, the fibrous husk that sits around the grains, and blow it out of the door, letting the grain itself fall back into the woven pan. Repeating this separated the wheat from the chaff.

Harvest and threshing were group activities, where everyone, from young to old, came together to carry out specific tasks. We use social learning spaces to refine our messages: to iterate our raw ideas into meaningful actions. To root out the wheat from the chaff. We do that by throwing our ideas into the wind and seeing what is left behind after the debate. It's how we **refine** our messages in these spaces. It's part of the co-creative process within the social learning community.

Communities **share values**, it's what shapes them. If the values differ too far, the community fragments into new shapes. Shared value also sits at the heart of communication, we need to share value to understand

each other and to develop more refined ideas. Social learning spaces allow us to share value and encourage us to do so by letting us understand the value of other participants. Shared value fosters cooperation and lets us build progressively more complex constructs, based on the foundation values, knowledge and understanding that we share. This is a co-creative process.

Part of refining our ideas and narratives in social spaces is that of **editing** things down. We can use social spaces in this function as we rehearse ideas. I've been writing about something called '**co-adaptation**' in music, it's about how two people adapt to match a beat. But my



ideas are still raw, my stories unrefined, so I've been rehearsing and editing them all week in various social spaces (from LinkedIn to Yammer and the pub). Each time I tell the story, I get feedback and I refine what I say. The process of editing makes my narrative stronger. As my ideas reach maturity I should be able to edit them to the point that I can explain them concisely and with clarity. This only happens with careful editing and is central to the co-creative processes at play in social learning spaces.

Within our learning methodology, our understanding of how people learn, **reflection** is a key but often neglected part. We need to take the learning and reflect upon it, to stand up the new learning against what we already know to be true and to develop our thinking accordingly. We may accept or reject new knowledge, but it's an active process that takes reflection. Why have I listed it as a co-creative process? Because reflection is not simply about sitting in a quiet room thinking about whether we believe in something or not. It's an active process that can be embedded in the

community. I'm reflecting right now, sat in a cafe, sharing ideas with people through email, through Twitter, even through Facebook. These very ideas I'm sharing have dedicated time where I'm reflecting on what I'm going to say and I'm refining that message through (and with) my own social learning communities.

Challenge is a vital part of learning: it's something that is done well, if constructively, in social learning spaces. We can challenge ideas, argue our case and co-create a shared narrative out of it. The fact is that some of our ideas are strong, some weak, and appropriate challenge helps us to work out which is which. So challenge sits here as one of the seven ways that we use our social learning spaces to create meaning, to learn.

Tempo has a role too: one of the ways to drive up engagement in social learning spaces is to restrict the length of time that a community space is available, to give it a definite end. This helps drive up the tempo. We can view the range of social media across a spectrum from synchronous to asynchronous. Twitter or forum chatter is often nearly synchronous, virtually conversational. Blogs are more reflective and the shared narrative that we may document and build out of the space tends to be highly asynchronous. It's more broadcast than conversation. It's easy to lose momentum in learning or creative processes. Writing the books has taught me that: I have to dedicate time and share my learning with the community to maintain my own momentum, to get the job done. For those reasons,

tempo, the ability to give us momentum and take conversations forward, is included as one of the seven things we share in social learning.

Finally, **vision**. Not just the vision of the individual, but also the shared vision of the community. A desire to learn, a desire to share ideas and do something worthwhile. We come together in these spaces because of the vision, to be inspired by others, as well as to offer inspiration ourselves. It's also about our field of vision being wider with more eyes: more people bringing a wider range of experience, a wider range of sources, creating more wisdom and meaning. The breadth and differences within community make it stronger. Vision inspires us.

So, seven strands of co-creation, seven things we take from social learning spaces: 'refinement', 'shared value', 'editing', 'reflection', 'challenge', 'tempo' and 'vision'. So my question to you, the reader, is

'What other things do we need to consider?'

This article was developed from a blog post made on February 26, 2013

<http://julianstodd.wordpress.com/>



"Sometimes I think the collaborative process would work better without you."

[Image source:](#)

<http://sites.stedwards.edu/socialmedia-jtorresb/2013/04/07/how-to-improve-your-creativity-an-advertising-analysis/>

THE MUSIC IS IN THE MUSICIAN

Steve Wheeler



Steve Wheeler is Associate Professor of learning technology in the Plymouth Institute of Education at Plymouth University. His research interests include learning technology, cybercultures, creativity and social media. You can follow him @timbuckteeth on Twitter.

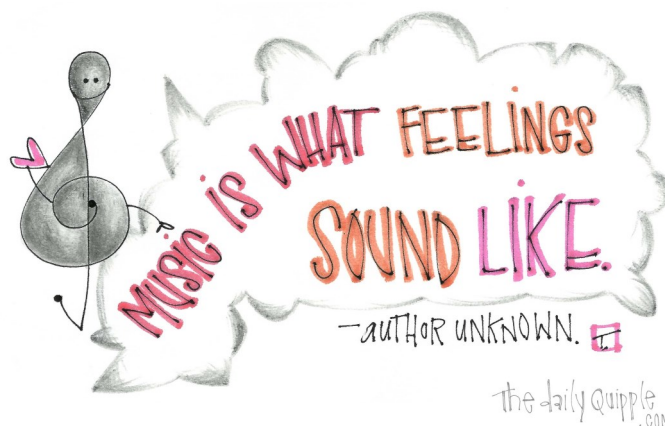
Unless you've been hiding in a cave for the last decade, you'll know that Sir Ken Robinson has a lot to say about education and technology. Any one of the 100 million plus viewers of his various TED talks will tell you that his perspective on schools and learning is decidedly progressive. On the occasion of his keynote speech at the 2015 BETT Show, this was abundantly clear.

Many of those crammed into the BETT main arena to hear the great man speak were willing to endure the crush, and also the discomfort of standing or perching for over an hour as he held forth on learning, creativity, the role of technology, and the future of education. There were several memorable soundbites, and subsequently a small Twitter storm, as his audience attempted to capture and share the one liners. One of his most memorable one liners was about teachers using technology, where he said: 'The music is in the musician, not the instrument.', and he was also caught channelling Marshall McLuhan with his remark that 'we amplify our tools and then our tools amplify us.'

I would like to spend just a little time deconstructing these sound bites, because I believe they hold a significant message that all teachers should hear. Firstly, the statement that the music is in the musician is profound, because it places all of the emphasis of creativity and all of the responsibility for proper application onto the user. Those who have argued that technology has nuances have a point. The argument is that each technology has affordances - design features that enable the user to perceive their possible applications. However, it is difficult to use this argument to explain the many ways that technology can be used that are not expected by the designers. As Sir Ken reminded us during his BETT keynote, 'people use technology in ways we cannot anticipate.' The design is simply the start of the journey. There after, we can use the tools in any way we see fit.

We need to understand that as we shape our tools, our tools do tend to shape our use of them, but in entering this relationship, we are capable of discovering new and wholly unexpected ways of using them. We discover new tasks and problems that can be undertaken or solved that were previously tedious, mundane or impossible to achieve. This is the beauty of technology. It gives us options. It provides us with alternative approaches and offers us the space to try out new ideas.

When the pianist sits at her instrument, it is used by her to channel her creativity. The music is in her head,



and emerges through the dexterity of her hands. The piano becomes an extension of her capabilities, and amplifies her ideas to her audience. Likewise, when the teacher uses his interactive whiteboard, or opens his laptop computer, the prime consideration must be for him to share his knowledge, competence and passion to his students. The key similarity between the musician and the teacher however, is that the musician has her audience, and the teacher has a community of co-learners - all of whom if invited, can join in with the chorus.

Reproduced with the author's permission

<http://steve-wheeler.blogspot.co.uk/2015/01/the-music-is-in-musician.html?view=classic>

While we researching the current edition of CAM, we came across the artwork of Barbara Broido. Her images were perfect illustrations of our theme, Finding your Element. Sadly, Barbara is deceased and we were unable to gain her husband Jeff's permission to use them before we went to press. Now, Jeff has generously given us permission to use any of her work, whenever we wish. This is a very welcome and magnanimous gesture, for which we are deeply thankful to Jeff. We hope to keep Barbara's sense of humour and lively spirit alive through our magazine.

We asked Jeff to tell us a little about himself and Barbara. His response accompanies this wonderful image of Jeff in his very own Element.



"When I met Barbara in 1995, I was a full-fledged hoarder. It didn't take me long to get past that, and we hoed-out the house in record time, but my corner of the den was hoarding's last holdout and it was just as cluttered with useless detritus as the cartoon demonstrated. I do have some "before" photos, but I'll refrain from sending them, not out of embarrassment but, rather, out of fear of their toxicity.

To give you an idea of our de-hoarding zeal, here's a little video we made as we were hoeing-out the attic:

<https://www.youtube.com/watch?v=U3a8m--451M>"

TOWARDS CREATIVITY 3.0:

A Narrative for Creativity & Learning Ecologies in Higher Education

Norman Jackson with a lot of help from Jackie Gerstein'

Birth of an adaptive idea

Twitter drew my attention to a really interesting article by Jackie Gerstein (1) in which she used the well known evolutionary metaphor Web 1.0 to Web 2.0 to Web 3.0 to illustrate a similar trend in education from Education 1.0 towards Education 3.0. This trend in educational thinking and practice began in the Industrial Age, progressed through the Knowledge Age and is now entering what Julian Stodd (2) calls the Social Age. I felt inspired by Jackie's interpretation and brilliantly illustrated idea to see if I could 'piggy back' on her article and extend the evolutionary metaphor to creativity and the idea of learning ecologies? (3,4).



Education 1.0 / Creativity 1.0 / Learning Ecology 1.0

Education 1.0 is essentialist, behaviourist and instructivist education based on the three Rs -receiving by listening to the teacher; responding by taking notes, studying text, and doing worksheets; and regurgitating by taking the same assessments as all other students in the cohort. Learners are seen as receptacles of that knowledge and as receptacles, they have no unique characteristics. All are viewed as the same.

It is a standardized/one-size-fits-all education (1)

Our educational system is founded on the assumption that teaching is necessary for learning to occur (5) and critical to students' creative development is the teachers' pedagogic stance which Erica McWilliam (6) categorises into one of three types - 'sage on the stage' (knowledge transmitter / instructivist theory), 'guide on the side' (facilitator / constructivist theory), and 'meddler-in-the-middle' (an involved co-learner/co-producer in the learning process / constructivist and connectivist theories).

In the 1.0 version of education the teacher acts as '**sage on the stage**' and education is operationalised as a process for transferring information from the teacher to the student who receives and tries to make sense of it. Traditional venues for teaching such as the classroom are organised to support this mechanistic process and learning is treated as a series of steps to be mastered, as if students were being taught how to operate a machine or even, in some cases, as if the students themselves were machines being programmed to accomplish tasks (5). The ultimate end point of a mechanistic approach is efficiency. The goal is to learn as much as you can, as fast as you can. In this teaching-based approach, standardisation is a reasonable way to do this, and testing is a reasonable way to measure the result. The processes that necessarily occur to reach the goal, are considered of little consequence in themselves. They are valued only for the results they provide.

In the instructivist approach, knowledge exists independently of the learner, and is transferred to the student by the teacher. The teacher-centred model requires the student to passively accept information and knowledge as presented by the instructor. This pedagogical approach is the dominant teaching-learning model in universities around the world. The internet and related technologies have been used to support the model for example in enabling the learner to (1):

- Access information via ebooks and websites, but these often lack any type of interactivity or capabilities for the learner to comment, share, or interact with the content.
- Watch, learn, and take notes from live and/or video lectures that focus on didactic dissemination of content and information.
- Use technologies and mobile apps based on drill and grill where learners are given direction instruction via these technologies and asked to provide the correct answers via quiz questions. (I classify these technologies as worksheets on steroids)

Education 1.0: Teacher is a Sage on the Stage, learners are receptacles for transmitted knowledge. There is ample scope for teacher creativity but little room for students' creative development



Creativity 1.0 In this environment the teacher has scope to be creative in the way she finds, makes sense of and uses information in her teaching strategy and the resources she creates. As a professional learner she is the main beneficiary of the affordances for creativity in the process. She might also utilise her creativity to create learning activities that engage learners and engage in questioning that tests and advances their understanding. But from the learners' perspective there is little room for individuality or personal creativity in this approach and the teacher determines what is creative. In fact for the approach to work well the teacher requires compliance and conformance to exactly what the teacher wants the learners to do and learn and the assessment regime ensures that learners focus on the requirements rather than engage in more open-ended explorations in learning. Nevertheless, this approach does result in learning and changes in learners' understandings and this is the most fundamental level at which creativity takes place, 'any human act that gives rise to something new is a creative act regardless of whether what was created is a physical object or some mental or emotional construct that lives within the person who created it and is known only to him. Lev Vygotsky 1930 (7)

Learning Ecology 1.0 We can use the idea of learning ecology to frame the evolution of learning processes within formal education environments. A learning ecology is (3,4) 'the process(es) we create in a particular context for a particular purpose that provides us with opportunities, relationships and resources for learning, development and achievement'. This definition represents the integration and interdependence of the elements of learning and achievement which include the contexts and spaces we inhabit, including our history, relationships and resources, (the most important being knowledge and tools to aid thinking), and our will and capability to create

a learning process for a particular purpose. Such actions may be directed explicitly to learning or mastering something but more likely they will be primarily concerned with performing a task, resolving an issue, solving a problem, or making the most of a new opportunity. Learning ecologies have temporal dimensions as well as spatial and contextual dimensions: they have the capability to connect different spaces and contexts existing simultaneously across a person's life-course, as well as different spaces and contexts existing in different time periods throughout their life-course.

Extending the metaphor, learning ecology 1.0 is the traditional classroom-based learning ecology where teachers working within the instructivist model of teaching with a pre-determined curriculum or syllabus containing specific knowledge and opportunities for skill development and supported by an appropriate set of resources, engage their students in a process for the explicit purpose of learning which is predetermined by the intended learning outcomes. Learning and achievement reflect mastering the content of the course, determined through teacher assessments. In this type of learning ecology the learner has little or no involvement in the design of the ecology they simply participate in one that has been designed for them.

This approach to education is not intrinsically wrong. It is the way that most of the world has been educated to date. It is only wrong if this is the only approach that is used to encourage and support learning in formalised learning environments. What follows is an exploration of two additional perspectives on formal education.

Education 2.0 / Creativity 2.0 / Learning Ecology 2.0



'Education 2.0 takes on the characteristics of an andragogical, more constructivist teaching orientation where the principles of active, experiential, authentic, relevant, and socially-networked learning experiences are built into the class or course structure.' (1)

Many teachers become dissatisfied with the instructivist approach and start to think of better ways of engaging students more actively in learning through processes. They know that they learn best when they themselves are motivated to formulate and solve their own problems, when they ask questions and their curiosity drives them to search for and gather information from different sources, and when they devote time to making sense of it and change their own understandings in the process. This

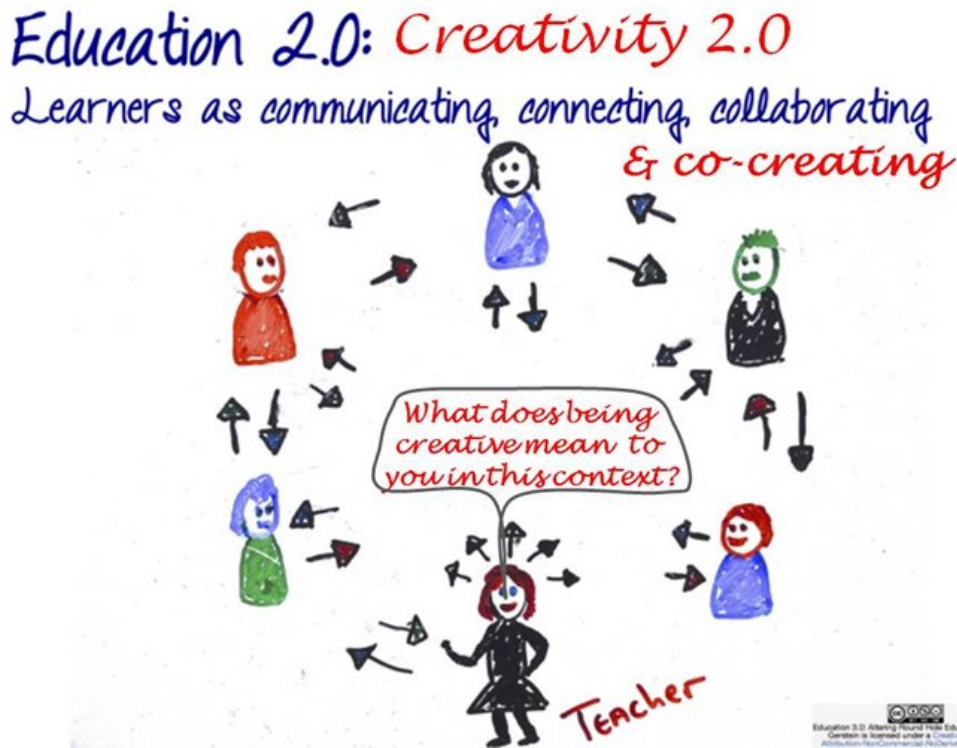
realisation or perspective change might cause a teacher to imagine and then bring into existence new strategies for teaching inside and outside the classroom that encourage learners to adopt this more constructivist approach to learning. At this point teachers may blend or even replace the *sage on the stage* pedagogic stance with that of *guide on the side*, or even *meddler in the middle* (5) becoming more of a facilitator or disrupter to encourage learners to find things out for themselves and learn with and from each other.

Education 2.0, like Web 2.0, permits interactivity between the content and users, and between users themselves. With Web 2.0, users move from just accessing information and content to being able to directly interact with the content through commenting, remixing, and sharing it via learning activities inside and outside the classroom and using technologies like social media platforms that support the sharing and reshaping of content. Technologies that permit users to communicate directly with one another synchronously and asynchronously and that enable people to communicate and create content in many different ways - text, audio, video, music, pictures, animations to name just a few.

Like Web 2.0, Education 2.0 includes more interaction between the teacher and student; student to student; and student to content and others. Education 2.0 has progressive, humanistic roots where the human element is important to learning. The teacher-to-student and student-to-student relationships are considered integral to the learning process. Education 2.0 focuses on - communicating, contributing, collaborating and co-creating and is

not only a cognitive process but also a highly social and often physical and emotional process.

Learning Ecologies 2.0 The ecologies created by the teacher are ecologies for collaborative learning. They are therefore co-created with learners as learners are empowered to help shape them.

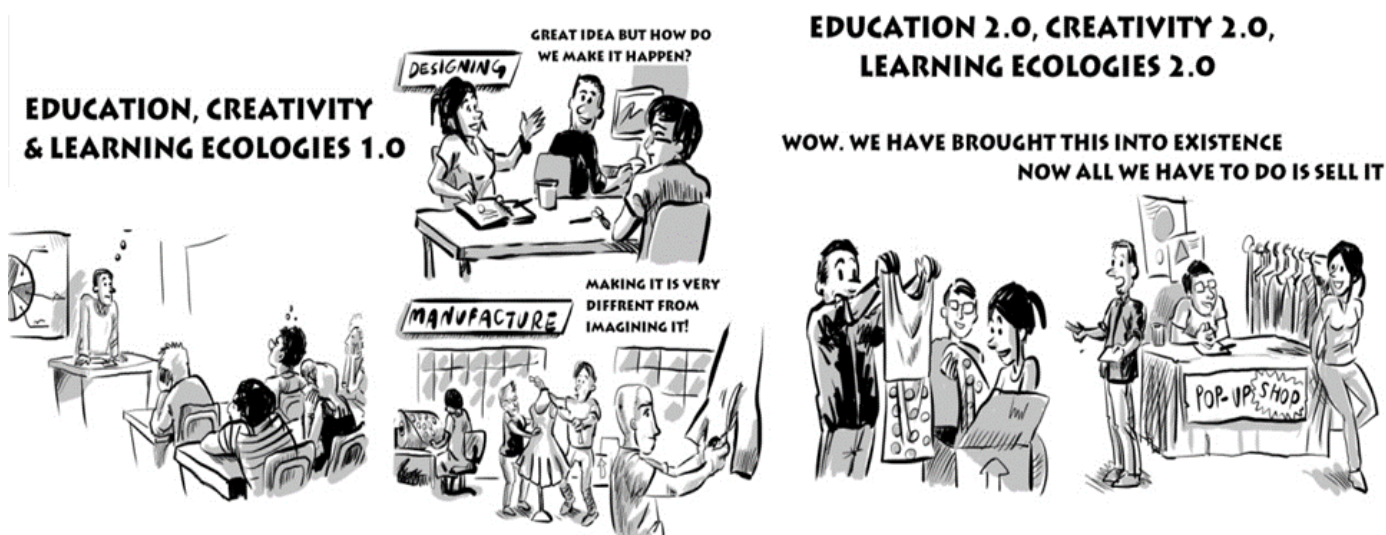


Pedagogies and learning contexts and strategies like problem-, project-, enquiry- research- and field-based learning actively encourage learners to define and explore problems, build and utilise relationships for learning, and discover resources and possible solutions for themselves sometimes in contexts that are unfamiliar. In some learning contexts learners make new physical objects and/or make new things happen. Such pedagogies and practices help learners develop the will,

capability and confidence to extend into and create their own learning ecologies within the world outside formal education.

Learning ecologies 2.0 recognise that there is a world of learning and achievement outside higher education and that one of the objectives of a higher education is to prepare learners for this world of ambiguity, uncertainty and emergence where there are rarely single right answers to problems only many possibilities and learning is about deciding which possibility to run with and make work. The relevance of education to real world situations becomes very important in Education 2.0 and Learning Ecologies 2.0 often aim to simulate or even incorporate real world experience.

Education 2.0 & Learning Ecologies 2.0 are enriched when the technologies of Web 2.0 are utilised: technologies like social media platforms, wikis, personal websites and blogs which encourage and permit collaboration, social learning and co-creation of knowledge and artefacts, the sharing of personalised learning, personal reflection and curation of knowledge so that it can be shared. There is a shift to openness and willingness to share in the Web 2.0 world unlike the closed world of Web 1.0 which makes it a more supportive environment for creativity to flourish. With greater freedom presented for learning comes a need for self-regulation - the need for personal learning and action to be underpinned by conscious planning, action aligned to plans, self-awareness and habits of reflection to learn through and from experience. In constructivist environments metacognition becomes an important target for development and learners are required to develop the skills to record, reflect on, draw deeper meaning and learning from their experiences. The recognition that learning that is personal to the individual means that there has to be a perspective change in what counts as learning and new approaches to assessment have to be developed to recognise such learning. In the UK this perspective change has been encouraged through the systematisation of personal development planning (PDP) and the use of e-portfolios and a wealth of Web 2.0 technologies to support this process (8).



Creativity 2.0: Affordances for students' creative development are significantly enhanced in Education 2.0. But to achieve this goal teachers have to believe that their students' creativity is worthy of development and care enough to create opportunities for development. Teaching for students' creative development requires a pedagogic stance that is facilitative, enabling, responsive, open to possibilities, collaborative and *mutually co-creative* and which values process *as well as* outcomes.

Students will be creative if they are given permission and the right conditions and challenges. Education 2.0 has the potential to provide this but for learners to develop their understandings of creativity attention must also be paid to enabling them to become conscious of their creativity as they are using it. Borrowing from practice in the architect's studio, the champion of reflective teachers Professor John Cowan, describes a collaborative teaching and learning scenario in which the development of understanding of creativity, the criteria through which it might be evaluated, and the process of claim and judgement making, is grown by all participants (including the teacher) through the learning processes (9). Working backwards, the results of creative thinking and action are embodied in a self-peer and teacher assessed portfolio - with significant emphasis on self-assessment. Here teachers and students can benefit from the wealth of Web 2.0 technologies and tools that enable them to record their imaginative ideas and their actions to turn ideas into practical realities. It is only by paying close attention to how personal creativity features in an individual's process that he/she can truly learn what creativity means in the particular circumstances of his/her life. This perspective on personal creativity aligns well with Carl Rogers' constructivist explanation of personal creativity: '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 his life'(10).

Emergence of Education 3.0 / Creativity 3.0 / Learning Ecology 3.0

We are entering a new age of communicating and learning which some commentators have termed the Social Age (2). Enhanced connectivity is at the heart of changing our behaviours and habits in how we find, use, develop and distribute information and knowledge and create new meaning and understanding. The Social Age might be defined in terms of 'the creation of *value* (knowledge, understanding or learning and relationships) by connecting individuals who want to share their interests, knowledge, passions who form a relationship to co-create new understandings(11). The Social Age began with Web 2.0 technologies but we are now morphing into Web 3.0 as a result of ever faster and increasingly pervasive broadband, wifi, 3G + 4G technology that enable connectivity almost anywhere at any time with infinite information resources and personal knowledge residing within personal learning networks

Education 3.0 is a more heutagogical, connectivist approach to teaching and learning. The teachers, learners, networks, connections, media, resources, tools create a unique entity that has the potential to meet individual learners', educators', and even societal needs. Education 3.0 recognizes that each educator's and student's journey is unique, personalized, and self-determined (1)

Gerstein (1) provides a useful summary of the Education 3.0, heutagogical, connectivist learning environment. Learners:

- Determine what they want to learn and develop their own learning objectives for their learning, based on a broad range of desired course outcomes.
- Use their learning preferences and technologies to decide how they will learn.
- Form their own learning communities possibly using social networking tools suggested and/or set up by the educator. Possible networks, many with corresponding apps, include: Facebook, Twitter, Edmodo, Instagram, Blogging sites, Youtube, and other social networks.
- Utilize the expertise of educators and other members of their learning communities to introduce content-related resources and suggest Web 2.0 and other online tools that the students could use to demonstrate and produce learning artifacts.
- Demonstrate their learning through methods and means that work best for them. It could include using their mobile devices to blog, create photo essays, do screencasts, make videos or podcasts, draw, sing, dance, etc.
- Take the initiative to seek feedback from educators and their peers. It is their choice to utilize that feedback or not.



The idea of connectivity and connectivism underlies the concept of Education 3.0. George Siemens (12) defined the characteristics of connectivism in these terms:

- Learning and knowledge rests in diversity of opinions.
- Learning is a process of connecting specialized nodes or information sources.
- Learning may reside in non-human appliances.
- Capacity to know more is more critical than what is currently known.
- Nurturing and maintaining connections is needed to facilitate continual learning. Ability to see connections between fields, ideas, and concepts is a core skill.
- Currency (accurate, up-to-date knowledge) is the intent of all connectivist learning activities.
- Decision-making is itself a learning process. Choosing what to learn and the meaning of incoming information is seen through the lens of a shifting reality.

Education 3.0 builds on and subsumes Education 2.0. It embraces more directly and comprehensively the idea that learning is personal, social and informal, as well as more formal notions of academic learning. Education 3.0 is characterized by educational designs and opportunities provided by institutions where the learners themselves play a key role as creators of knowledge artefacts that are shared, and where social networking and social benefits play a strong role in learning. The distinction between artefacts, people and process becomes blurred, as do distinctions of space and time and the boundaries between professional learners (teachers) and student learners are blurred.

Education 3.0: Creativity 3.0



Education 3.0 subsumes the four Cs of Education 2.0 communicating, contributing, collaborating and co-creating and also includes the additional C's of connecting, collectives and curating (the products of collective learning). It subsumes the constructivist principles of Education 2.0 and adds in the emerging principles of connectivism. Learners are pro-active in authoring their own learning lives and in helping their peers author theirs.

Education 3.0 encourages us to see the world from the learner's perspective where formal educational opportunities are but one element of a much richer lifewide set of learning experiences and opportunities that are co-created by the learner and any number of organisations, communities and contexts. This lifewide perspective on education (13) opens up possibilities within formal education for the recognition of *self-determined and self-directed but supported student learning ecologies* (Learning Ecologies 3.0). Examples of such ecologies are found in Negotiated Work-Based Learning (NWBL) or Lifewide Education where the learner's contexts are essentially unstructured learning environments - like the work place, community settings, playing sport, travel scenarios, families and other social /cultural situations. In such situations the role of the teacher is that of a coach, mentor and validator, providing guidance and critique to help learners visualise, plan, record and ultimately gain recognition for learning and development that they claim and demonstrate. These forms of support and recognition vary in the extent to which they focus learners' attention on specific goals and outcomes or they encourage learners to define their own goals and achievements. Support may also be given to encourage and facilitate interaction between learners engaged in a similar process.

Douglas Thomas and John Seeley Brown (5) view this emergent phenomenon from a cultural perspective.

'In the new culture of learning, people learn through their interaction and participation with one another in fluid relationships that are the result of shared interests and opportunity. In this environment participants all stand on equal ground - no-one is assigned the traditional role of teacher or student. Instead, anyone who has particular knowledge of, or experience with a given subject may take the role of mentor [or leader] at any time.'

'We call this environment a COLLECTIVE - a collection of people, skills and talent that produces a result greater than the sum of the parts. Collectives are not solely defined by shared intention, action, or purposes. Rather they are [also] defined by an ACTIVE ENGAGEMENT with the process of learning. Communities derive their strength from creating a sense of belonging. Collectives derive their strength from active participation'. At its logical best then Education 3.0 encourages and supports the conditions for a culture of collective inquiry. 'In the new culture of learning, collectives, as we define them, become the medium in which participation takes shape. They are content-neutral platforms, waiting to be filled with interactions among participants. As such they are well defined to facilitate peer to peer learning, their *raison d'être*'.

'Finally, in the teaching-based approach [Education 1.0], students must prove that they have received the information transferred to them - that they quite literally 'get it'. In the new culture of learning [Education 3.0] the point is to embrace what we don't know, come up with better questions about it, and continue asking those questions in order to learn more, both incrementally and exponentially. The goal is for each of us to take the world in and make it part of ourselves. In doing so, it turns out, we can re-create it.'

Learning Ecologies 3.0: The idealised view of Education 3.0 is that learners create their own ecologies for learning and development and participate in the learning ecologies of other learners. Together these ecologies coalesce to form 'collectives'. Teachers are but one member of a collective and depending on the inquiry being made they may or may not be an expert contributor. But what they might be expected to be good at is meddling, provoking, challenging, encouraging and hopefully inspiring as well as modelling responsible participation and revealing their own learning.

In this conceptual space learners create their own ecologies for their self-determined learning projects in study, work or other contexts outside formal education. Their learning is not driven by the need or desire for formal recognition, rather it is driven by deep intrinsic interests, curiosity and need. They determine goals, contexts, content, process, resources and relationships. Learners may choose to incorporate Open Educational Resources and Open Educational Practices (like recording and reflective processes), offered by formal education providers, into their learning process but they are the architects of their own learning designs.

Creativity 3.0 The idealised view of Education 3.0 contains the most affordance for individual and collective creativity since it embraces the real world with all its uncertainty, ambiguity, authenticity, challenge and opportunity. Learning and achievement are driven by intrinsic motivations, passions and needs of learners, rather than the intended outcomes and assessment practices determined by teachers.

The invention, adaptation and evolution of a learning ecology is the fundamental creative process on which individual and collective learning is founded. It's a process of imagining and making, and out of it emerges the opportunity for creating new meaning. Such evolving social situations provide endless affordance for creative ideas and creative actions to turn ideas into something meaningful. This is the fundamental nature of creativity 3.0 and it is embodied in Carl Rogers' conception of personal creativity, '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 his life'(9).

Closing Remarks

The world gets ever more complex and complexity has been pushed to another level very quickly through the internet and the information and communications technologies that have grown with it. The evolutionary pathway outlined by Jackie Gerstein through Education 1.0 to 3.0 provides a useful conceptual tool to imagine the changes that are taking place with each new developmental phase subsuming the one before so that all these educational approaches now co-exist. It is not a case of one scenario replacing another: we need all of them in an education system that prepares people for the complexities of their future lives. The challenge and the wisdom is in combining and integrating these approaches into the higher education experiences of learners in a relevant and meaningful way.



I have witnessed and participated in this amazing shift over the last 20 years which has liberated formalised learning and associated creativity in a fantastic and inspiring way and will continue to do so in decades to come. We are only at the start of a whole new era of technologically enabled and enhanced personalised and social learning. I feel privileged to have grown through and with this development. I know that sooner or later I will get left behind as my capability, energy and enthusiasm for participating in ever more sophisticated technologically enabled practices for learning wanes. But I accept that is the way it will be and I am grateful for the chance to participate in it now. The one thing I do know is that I will carry on learning until the day I die or am no longer able to do so.

1 Acknowledgements

A great big thank you to Jackie Gerstein who really grabbed my attention and stimulated my interest with her article Moving from Education 1.0 Through Education 2.0 Towards Education 3.0. In the spirit of the Social Age I have shamelessly remixed some of her ideas, arguments and illustrations with some of my own so she is as much a creator of this article as I am.

TO COMMENT ON OR DEVELOP THE IDEAS IN THIS ARTICLE PLEASE USE THE LIFEWIDE EDUCATION BLOG 6.12/14 <http://www.creativeacademic.uk/disruptive-thoughts>

Norman Jackson 05/12/14 @lifewider1 @academiccreator <http://www.creativeacademic.uk/>

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CREATIVE ACADEMIC ISSUE 2

Summer 2015

Play an issue?

Play in higher education? Seriously? Often we are reminded that universities are not playgrounds and that play is childish and inappropriate... Isn't research playful experimentation with ideas, concepts and situations, recognised as an essential activity that drives innovation, while play at this level of learning and teaching is often still interpreted as undesirable especially within higher education?

In the next issue, we will explore the importance of play in higher education to create critical and creative thinkers and doers who have the curiosity, capacity and the vision to make the impossible possible. There will be a potpourri of contributions and perspectives shared through practitioners' and students' eyes and minds that offer valuable insights into the opportunities creative play presents for learning and teaching, students and their tutors.

Chrissi and Alison will be editing this issue. Please send any suggestions or contributions to the Executive Editor at

jjenny@blueyonder.co.uk

Deadline for receipt: June 1 2015

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