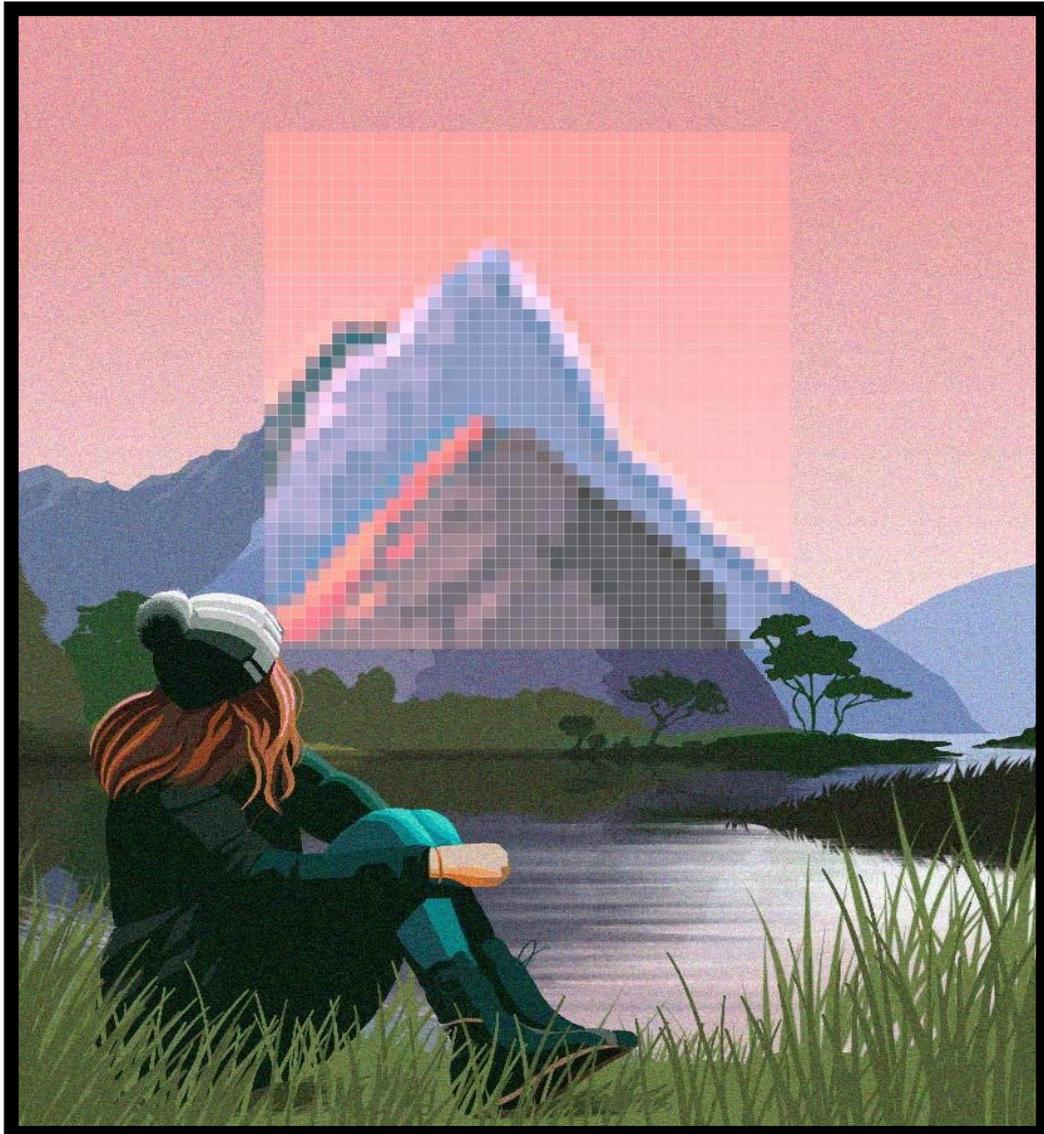


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Creative Ed-Ventures in Online Teaching & Learning

**Edited by
Johanna Payton & Lisa Clughen**

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Johanna Payton



A lecturer in journalism at City, University of London, Johanna has enjoyed the academic year in spite of its many challenges. As well as making the shift to online teaching, which affected all the classes Johanna teaches, she started a new role in September, as head of the third-year BA Journalism programme, which increased her hours at the university. Johanna also started studying for a PhD in autumn 2020, looking at creativity in journalism and how we prepare journalism students for an increasingly creative industry: “In 2020 my working life completely changed; I finally made the switch from a ‘blended’ career as a freelance journalist and visiting lecturer, to a member of academic staff. For me, this is such an adventure, because it has meant throwing myself into a role that I absolutely love and being able to commit myself fully to the students I teach, without distraction. I was a full-time freelance journalist for nearly 20 years,

and I loved the variety, the randomness and (perversely!) the instability of my career, but in teaching at university, I feel like I have found that same sense of excitement and the ‘unknown’. The pandemic really brought that home, because no one really knew, in September 2020, how this year was going to pan out. But with the support of brave and adventurous colleagues, and the sheer resilience of our students, I feel just as free and stimulated as I ever did as a journalist. Most importantly, I am using just as much creativity in my career as I ever did, from designing interactive online classes to compiling SWAY lectures that take me back to my blogging days, and designing creative research tools for my PhD

Lisa Clughen

Lisa Clughen studied at Oxford, Sunderland and Newcastle universities and is a senior lecturer in Spanish at Nottingham Trent University. She led a student-facing academic support service for over 12 years in the School of Arts and Humanities, where she was also Learning, Teaching and Academic Support Co-ordinator. She has therefore worked in the field of literacy development for over 25 years, supporting students and staff in the teaching and development of academic writing. She is co-editor of the book *Writing in the Disciplines: Building Supportive Cultures for Student Writing in UK HE* (Emerald 2012) and has also organised numerous symposia and published and presented papers on subjects ranging from approaches to writing development to embodiment in learning and teaching. The move online has provided a non-stop stream of adventures for her and here’s a mere glimpse at some of them - she’s meditated in the US, Australia and Hong Kong; in a café with Ruby Wax and extended her consciousness into the universe through meditations with the London Buddhist centre. She’s lit a peace candle every night with international friends from the Glastonbury Unity candle; done ecstatic dance in Lincolnshire; somatic movement sessions across Europe; Feldenkrais in Hungary; Rolwing in Spain and TRE with David Bercelli himself. The online world has also opened up the wonders of nature to her - she’s been bird watching with Chris Packham, forest bathing with Whistlewood and learned how Buddhists deepen their relationship with nature. Oh, and she’s even had a Zoom meeting with George Clooney about his latest film. And all this from her sofa.



Matthew Swan Cover Artist



The front cover for this issue, *Digital Horizons*, was created by Matthew Swan. Matthew is an artist and musician, based in South London. Matthew usually creates murals and signage for pubs, hotels and restaurants, but during the first 2020 lockdown, he recorded cover versions of popular songs with fellow London-based musicians, and produced accompanying music videos to raise money for the NHS. In the 2021 lockdown, he purchased an iPad Pro and turned his hand to digital art.

For the cover of issue 19 of Creative Academic Magazine, Matthew worked with the co-editors to create an image that represents adventure in the real and digital worlds, recognising that the pandemic has connected many of us to the great outdoors - as well as the possibilities of online discovery. The image encourages us to imagine distant digital horizons, and the potential they hold.

Matthew’s partner, Johanna Payton, is co-editor of this issue, and has previously commissioned Matthew to create illustrations that bring to life her research into creativity and journalism education. If Johanna ever reaches the writing-up stage of her PhD, Matthew is bracing himself for the inevitable workload! Contact Matthew on: MattSwan5@aol.com and on Instagram: @mattswan5

Welcome to Our Digital Creative Ed-Ventures

Johanna Payton & Lisa Clughen

At the beginning of 2020, the increasing urgency of the Covid-19 pandemic saw national lockdowns instated across the globe. Universities responded with an instant and precipitous move to online learning internationally. If you were teaching back in March 2020, you may well look back on that period of time with a mixture of terror, wonder and awe. Just *how* did we do it? Switching to online teaching, learning and research at such a speed was a shock to the system, but colleagues across the globe dug deep into their experience and resilience to successfully deliver the final weeks of the academic year in an online space. While many dedicated school teachers continued to teach in physical buildings, navigating the challenge of social distancing, the vast majority of higher education professionals were firmly home based, many juggling home-schooling and/or shielding with meetings, lectures and research seminars online. The glasses of champagne and sparkling apple juice raised at many a ‘virtual’ graduation ceremony were certainly well earned.

Looking back on the first lockdown of 2020, there’s a palpable sadness and even a certain amount of nostalgia. Remember when Saturday night quiz nights on Zoom were a novelty? Or when a grandma from Blackburn had three million more TikTok followers than you? Did you ever get up early doors to leap around your living room in the company of Joe Wickes’s YouTube channel? So many of these memories were intertwined with technology. Overnight, we went from worrying about how many hours our children were spending online, to stressing that our wifi connections couldn’t support around the clock surfing from every member of the household.

Throughout the summer of 2020, as the experience of extreme crisis morphed into memory, everyone working in education came to the same realisation: things would never be the same again. As we focused on a mass redesign and reorganisation of courses that were not considered ‘essential’ for on-campus learning, new - more positive - prospects emerged. Perhaps online teaching was not just the answer to the question of social distancing; perhaps it could provide a ‘third way’ for tertiary education. Blended learning is not new, but after years of resistance (and worries that computers would eventually replace us), HE educators were coming to terms with the idea that online classes, lectures and workshops were here to stay.

Figure 1 Virtual graduations were the norm in 2020 (Photo by [Mohammad Shahhosseini](#) on [Unsplash](#))



As well as helping us steer our students through the ongoing pandemic, online learning began to emerge as an answer to other, longer standing, issues. It might provide a way for struggling universities to engage more global students on distance learning programmes. It might also empower students who juggle their studies with jobs or caring responsibilities. Maybe this way of working and teaching could actually help stressed-out educators achieve some semblance of the fabled work-life balance people outside education speak of?

Could online teaching pave the way for creative ‘edventures’ in learning?

Figure 2 Creative educators were able to engage - and excite - their students online (Photo by [JESHOOOTS.COM](#) on [Unsplash](#))

And, for creative academics, a particularly pertinent question emerged: could online teaching pave the way for creative ‘edventures’ in learning? As a new academic year began, clouded by the traumatising images of students locked in their dorms due to Covid-19 outbreaks, creative academics seemed to push through the shadow of the virus and unfolding political minefield. They offered their students an exciting way forward - not just a temporary, substandard fix, or basic asynchronous programmes to help them ‘scrape through’ their courses and modules. Creative academics saw the opportunity in the adversity and set about designing and introducing interactive and ambitious activities and learning interventions. Harnessing technology, making the most of the places and spaces in which their students would be learning, and even reinventing their own teaching styles, creative academics threw themselves into an opportunity for innovation.



For many of us, the skills and the tools we were using were not new. There was no time - or budget - to send experimental VR headsets to the students and invite them into a more literal virtual classroom. Most of us weren't tech savvy enough to develop AI chatbots to handle those busy chat boxes on Zoom, Teams or Google Classroom during seminars. What we *did* know, was how to engage and educate our students without relying on a traditional 'lecture' format (which is a whole new level of 'dull' online). We also knew, instinctively, that lively, interactive and multimedia-filled asynchronous lectures would help students to ease into a VLE, and that live, synchronous sessions could facilitate relationship building, confidence and resilience.

Creative academics have been forging a different path across institutions for many years, often facing scepticism or scorn: but now the traditional lecture was forcibly - and indefinitely, as it turned out - on ice, was this our time to step into the spotlight? Evidence and conversation swirling around the #CreativeHE community suggests it was.



Figure 3 Mapping out 'creative adventures' online (Photo by [Firmbee.com](https://www.firmbee.com) on [Unsplash](https://unsplash.com))

Creative academics set out to discover the possibilities and parameters of online teaching and learning - but not all academics were so positive about it. Recent research by Primary Research Group Inc (2021) into the experiences of international faculty of online teaching during the Pandemic states that 42.52% participants felt that the overall quality of education delivered in online classes at your university vs. pre-COVID classes in person classes was worse¹ and 31.5% of respondents said that the quality was the same. Only 7.09% said educational quality was better and 2.36%, much better.

Universities have invested considerably in online learning and are now in the process of reviewing what it has to offer the educational experience of students. It seems that, despite such initial concerns about quality, faculty staff are now seeing the positive use value of online learning and are showing a willingness to continue with online education Post-Covid. For instance, 32.28% of the participants in the Primary Research Group Inc survey, want to use online education more than pre-COVID and 10.24% want to use it much more¹. Only 13.39% want to use online learning less than before COVID and 29.92% want more or less to return to pre-COVID levels of online education use. As staff become more used to online learning, its affordances for education are becoming more apparent and the move now is to analyse the positive contribution online learning can make to the education of the future.

As we reach the end of what has been, without doubt, an exhausting academic year, we wanted to contribute to the current reviews of the role of online learning in the future of education with a focus on the exciting, creative affordances of online learning and teaching. We also wanted to celebrate the bold, imaginative and inspirational work of creative academics. Most of us have now completed a whole year of online learning and teaching and, although there have been setbacks and challenging (to say the very least) circumstances to navigate, we can now reflect on 12 months when our commitment and passion for creativity in higher education came to the fore, facilitated by the online learning environment. In contrast to the Primary Research Group Inc survey, we found that our #CreativeHE community was brimming with positive, progressive and adventurous tales of their 'adventures' online.

We have some wonderful examples of simple, practical teaching interventions that have enhanced online teaching and learning this year

We kick off with Norman Jackson's reflections on our 'need for adventure'. We might argue that all we have achieved as a species has been founded on the spirit of adventure. We are then treated to an introduction to Adventure Learning (AL) by Aaron H Doering and Jeni Henrickson, who first used this inspirational model in 2006 to link student learning and teacher instruction to a six-month expedition across the Canadian Arctic. Bringing real-world field experiences into an online learning environment, the latest AL tools the authors outline could have exciting implications for higher educators.

Tina Seelig of Stanford University describes her experience of facilitating a crash course on creativity with over 44,000 participants; Bella Spencer's public engagement workshops demonstrate the unexpected benefits of working together online; and Heather Dyer found that 'creative insight' helped her to deliver and design a one-day workshop for doctoral students online. Getting used to hour-upon-hour of Zoom workshops - and seeing far too much of ourselves on screen has been a 2020-21 reality.

Stephanie Aldred, Linda Matthews and Chrissi Nerantzi discuss why being ourselves in the digital context, with a sense of fun and theatre, helps educators to establish - and enjoy - a more authentic presence in the online environment. Chicago-based Janet Taylor, an art teacher for The Art of Education University, also found that creative thinking was the key to developing strategies that support students' creative habits online.

Journalism lecturer Glenda Cooper used Zoom to stage a theatrical event where BA graduates ‘performed’ their final projects, with help from professional actors. Theatrical improvisation - and a playful approach - features in Gwen Lowenheim’s work at Pace University and New York Institute of Technology, too.

Johanna Payton harnessed the concept of an ‘e-learning place’ to turn her synchronous workshops in journalism into creative, interactive and playful learning experiences, and Alison James outlines how playful practices in a pandemic have promoted connections of all kinds - digital and non-digital. Sticking with a playful theme, Jane Secker and Chris Morrison explain how they have shifted their copyright card game online.

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Figure 4 The Zoom classroom (Photo by [lucas law](#) on [Unsplash](#))

We have some wonderful examples of simple, practical teaching interventions that have enhanced online teaching and learning this year, including Elodie Wakerley’s ‘online avatars’, Aleeza Khan’s ‘ticket out of the online classroom’, and Hoda Wassif and Maged Zakher’s ‘checking in’ activities to express digital care.

We’re also excited to present a unique contribution from Lisa Clughen and colleagues at Nottingham Trent University, who have compiled a gallery of short, interactive online learning and teaching vignettes that you can use to inspire and inform your future digital practice.

MIT’s Mitchel Resnick discusses how the four P’s of creative learning can provide a framework to support children’s learning while they’re away from school - and Jean-Marie Buchilly reviews Mitchel’s book, *Lifelong Kindergarten*.

And we wrap up the issue with two big questions for the future: Punya Mishra asks if the COVID-19 crisis is the tipping point for online learning, outlining five important considerations around ‘technological change’ for the future; and Robyn Philip asks if we’ve reached an online turning point, with passionate, creative teachers the leaders to look to for models in the future.

We hope that reading this issue of *Creative Academic* will be as positive and inspiring an experience for you as editing it has been for us, and that no matter what the next academic year has in store, you will join us in celebrating the ‘creative adventures’ that provided light to guide us through the darkness of the pandemic. A pandemic that has instigated a profound pedagogical shift in global higher education. As teachers, perhaps we will look back in years to come and say, “I was there!”.

Johanna and Lisa, Co-editors CAM #19

Source

1 Primary Research Group March 2021 <https://www.primaryresearch.com/Newsletter.aspx?ID=274>

Our Need for Adventure

Norman Jackson



Norman is Emeritus Professor of Higher Education at the University of Surrey and Founder of Lifewide Education and Creative Academic. He is also the Commissioning Editor for this magazine. He has long standing interests in creativity, learning through the whole of life and the ecology of learning and practice. His latest book with Ron Barnett "Ecologies for Learning and Practice" offers a range of perspectives on these ideas. Every issue of the magazine has its own ecology and it has been a privilege to have been part of Johanna and Lisa's ecology.

Adventure is an important part of growing up

This issue is all about educational adventures (ed-ventures) but what makes a good adventure? As a boy growing up in Manchester in the 1950's, adventures were an important part of my life. They turned the routines of everyday existence into extraordinary and memorable events. More than anything else they introduced me to the idea of exploration which has stayed with me ever since. Looking back, I think I had far more freedom than I ever gave my own children, although every so often they tell me about something I didn't know about so perhaps they had more freedom than I imagined.

The best places for an adventure were of course 'dangerous' in that they involved a degree of risk taking and therefore required a little bit of courage that was well oiled with the excitement of doing something I shouldn't be doing. They always involved, in some way, moving from a place I knew, to a place that I didn't know.

For an adventure to be fully executed three things had to happen. First, I needed to have a memorable experience, this was easily accomplished by the very nature of doing something out of the ordinary. I also had to avoid being caught, as most adventures involved being in places I shouldn't have been, and thirdly I had, at all costs, to avoid my parents finding out. I always prepared a jolly good story in case I was found out because corporal punishment was rife in those days, but the very worst thing that could happen was to be stopped from 'going out' and losing the potential for more fun.

My adventures involved such things as playing on abandoned wagons on a disused railway line or, in one daring escapade, venturing onto the railway tracks at the big engine cleaning depot a few miles from where I lived. On other occasions, I played in the canal making a raft out of old oil drums. I also went on a trek roped up with two other mini explorers, across some frozen ponds in fields that had been flooded. You can imagine the headlines - three school friends disappear on polar trek in Monton!! Climbing trees and making rope swings over rivers and brooks were favourite pastimes as was playing on building sites, all of which carried risk for life and limb.

...I remember climbing trees... These are very pleasurable thoughts for an old man! Nowadays I have no desire to climb a tree but the fact that I can remember climbing a tree has become incorporated into my sense of self.'

My thirst for adventure continued into my teens, and on one memorable occasion when I was 16, I hitchhiked with my friend Harry to Cornwall with 10 shillings in my pocket (50p) and stayed in a tent for a week with a friend and then hitchhiked back to Manchester. What all adventures do is broaden our horizons and test the limits of what we are prepared to do. They afford new opportunities and give us the confidence to try again and push ourselves further next time. And who knows where an adventure might lead us? My Cornish hitch-hiking adventure started a passion for surfing and a relationship with Cornwall that eventually led to a PhD on a tin mine!



Adventure is important to being an engaged practitioner

What all my adventures had in common was excitement and risk because of the uncertainty and the newness of what I was doing. I was venturing into uncharted territory and learning about that territory from participating in it. It was all part of growing up but the feelings and sense of achievement I gained from an adventure stayed with me and it was one of the reasons that I chose to become a geologist where I could go to places that most people do not go, and venture into uncharted territory where the geology was not understood. The rewards from such professional adventures were the same as I gained from my childhood experiences of adventuring - it was the reward of exploring something I did not know and of discovering new knowledge - of place and of things and, in the case of geology, of rocks, minerals and structures and the story of that particular piece of the earth.

I stopped practising as a geologist in the early 1990's, but I believe that same spirit of adventure has kept me interested and engaged throughout many different roles in higher education. Over the last 30 years, I have continually looked for new adventures and sought new and uncharted territories to explore and engage in experiences that I had not engaged in before. This is why in 2000, soon after joining the now defunct Learning and Teaching Support Network, I launched what has become a 20 year adventure into what for me was the uncharted world of creativity in higher education.

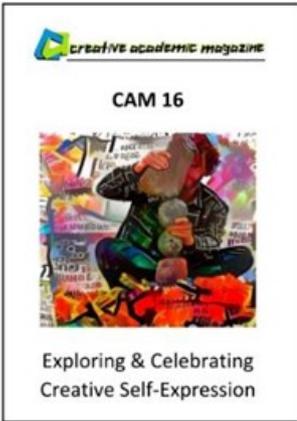
Now retired, my physical adventures are more limited; this has been particularly noticeable during the pandemic, although I still take whatever opportunity presents. I am, however, able to adventure in my mind, and I love

telling my grandchildren stories which involve them and me in an adventure (a bit like the adventures of Winnie the Pooh). All this history brings me to the conclusion that the thing I call my *self* needs adventure - it is important to my sense of who I am and therefore the maintenance of my identity. It is important to keeping me interested and engaged in the world around me, to giving me a purpose for my existence and to enabling me to give something back to the world. Which brings me to my latest educational adventure.

Learning Lives Inquiry - an adventure in co-creating knowledge

I am much taken with the Japanese concept *Ikigai* which means, "a reason for being". The wisdom in having a direction or purpose in life is what motivates us to engage in actions that give our life meaning and a sense of fulfilment beyond simple pleasure and happiness.

生き甲斐



When I retired from my last university post, I created a new purpose for myself through my two educational projects - Creative Academic and Lifewide Education. Both relate to aspects of education that I care about and want to make a difference, and both provide me with infinite scope for adventure. The main vehicle for my adventures is the production of magazines (including this one) which explore topics that often I know little about.

Over the years, and thanks to my involvement with Dr Chrissi Nerantzi, I have facilitated many online discussion-based explorations initially using the #creativeHE Google+ and more recently Facebook, but I had never managed to achieve this form of discussion with my Lifewide Education project. But this year, with two friendly partners, we decided to have a go. We didn't imagine that what we were doing was to create the conditions for a creative adventure but that is exactly what we are doing.

Our basic idea was to try and create a 'social ecology': a group of people bound together by shared interests and values, committed to exploring and sharing their understandings of the relatively uncharted territory of their own learning lives.

As facilitators, our role was to find and bring people together who care about and are curious to inquire into their own lifewide learning. We created a virtual place and space where participants could meet and interact and share their artefacts and understandings. We used the LinkedIn professional social media platform and I set up a private group space only accessible to the people who I admitted.

We called our adventure the 'Learning Lives Inquiry'² and to encourage interaction we developed a process lasting 6 weeks and created a rough road map (Figure 1). We also created a tool (vignette) for gathering and sharing short narratives of experiences in which personal learning was embedded.

Figure 1 - Learning Lives Inquiry Road Map

LinkedIn Lifewide Learning Research & Development Group – Protected space for interaction, discussion, sharing & learning		
WEEK -3 to 1	WEEKS 1 – 5	WEEK 6
1 Find & connect people 2 Produce information & form infrastructure 3 First Meeting overview/discussion 4 Produce experiential domains maps 5 Initiate process of interaction	1 Pay more attention to how learning emerges in the different parts of your life noting anything interesting or particularly meaningful 2 Create five vignettes of your learning experiences drawing out interesting insights into the circumstances in which learning emerged and what it meant. 3 Share your vignettes in the LinkedIn discussion space and comment on the experiences shared by other participants	1 Final Meeting to share our experiences and insights 2 And plan how we might use curate and distribute the knowledge we have gained

Figure 2 Format for a vignette

VIGNETTES OF EXPERIENCES WHEN LEARNING EMERGED
1. Max 1 page (A4)
2. Title : The substantive theme
3. Domain: Identifies the part of your life in which the experience occurred
4. Narrative: describing an experience that was meaningful from any life domain. Please provide information on context, situations, the environment and how learning emerged.
5. Reflections: on what was learnt & why it was meaningful plus any insights and principles relating to everyday learning
6 Please share in LinkedIn discussion space

Our advertising campaign attracted over 60 people: mainly people who work in education or who have worked in education. We invited everyone to a start up meeting on Microsoft Teams and prepared a Guide and a background paper.

An adventure requires participants to wholeheartedly engage with and embrace the risks. Creating a culture within which people are encouraged and supported to take risks is essential.

All too often I have experienced in an online community a culture of passive participation where, in spite of their being many members only a small number of people contribute. We set out our expectation at the start that members of the group were expected to play an active role in the adventure by contributing their stories of learning experience to the research process. We monitored the activities of participants. In the third week, we let everyone know that if they had not contributed they would not be allowed to stay in the group in fairness to those who were sharing their lives. 24 participants were removed from the group at the end of week 3 so those that were left were all actively involved.

Our adventure involves exploration for learning

I liken the space we had created in LinkedIn to explore our lifewide learning to the slightly risky but exciting spaces I ventured into as a boy. It's a space that is full of affordance for learning in every vignette and every comment. All participants were inhabiting uncharted territory; a liminal space between and between that we had to traverse together. A degree of bravery was required to step into the space to share experiences, intimate thoughts and feelings. Some vignettes described difficult challenges or painful experiences requiring the writers to reveal their vulnerabilities. Clearly, writers recognised that the purpose of our adventure was to share ourselves and what we understood about the ways in which learning emerged from our everyday lives and unlike

academic learning, learning through life is full of emotion and so was this space. We were on a mission to turn our embodied experiences into meaningful stories that could be shared with our fellow explorers (Figure 3). Furthermore, the diversity of writings and graphical representations that were provided demonstrated that the space we had co-created was a space for self-expression, in which participants felt enabled to express themselves in their own creative ways.

From this rich source of personal knowledge our intention is to engage in synthesis to find the wisdom that comes from reflecting and analysing experience and knowledge more deeply in the manner depicted in Figure 3. Ultimately, our aim is to share what we have learnt with the wider world through the June issue of Lifewide Magazine which is available to everyone.

Figure 3 Representation of the way we were seeking to codify embodied learning derived from experience in written stories for fellow explorers and thence into new perspectives on lifewide learning developed through synthesis articles that could be shared openly through Lifewide Magazine.

What is creative about this?

It all depends on your understanding of what creativity means. At the most basic level, it is about bringing new ideas and things into existence that have value, which I am defining here as new understandings and perspectives on the forms of emergent learning which is the subject of our inquiry. In these terms, I see creativity everywhere, in the sharing of carefully crafted stories (the creative artefacts of this process) that reveal insights embedded in everyday, sometimes mundane situations as well as more unusual circumstances. It is also present in the sensitive, empathetic and insightful comments made to draw out new perspectives from a

post and in the syntheses that are just beginning to emerge where themes and ideas are woven together to create a bigger picture. I also see creativity in the formation of the social ecology and the way culture has been co-created by all the participants and in the relationships that have been developed between participants. Seen as a whole, which is also the way creativity should be viewed, the social ecology has co-created entirely new and significant knowledge relevant to the focus of our inquiry.

I have participated in many online discussion forums but never one like this one. The energy and commitment of participants has been truly amazing. 152 vignettes were shared and hundreds of appreciative, supportive, encouraging and insightful comments were posted. Through our collective actions and the thinking brought about by interaction, we are visibly facilitating the emergence of our own and each other's learning. As I write this article it is week 5 and we are sharing what we have learnt and in this explicit environment we can see the shifts in thinking that have occurred. I am excited for individuals and I am excited for myself. I posted a 3 page vignette detailing some of the significant shifts in my own thinking: changes in understanding that I attribute directly to my involvement and my exposure to the ideas of others. I had already thought a lot about the things we have been talking about, but this energetic and turbulent environment encourages and demands more.

The educational adventure of life

When Eduard Lindeman wrote nearly one hundred years ago that “the whole of life is learning therefore education can have no ending”³, he was inviting us to see and appreciate the whole of our lives as an adventure. A life being lived in a world that is brim-full of opportunity for exploring. Sadly, all too often in education, we don't afford students the freedom to explore. Rather we force them along ever narrowing pathways that have already been explored to learn what has already been learned, limiting opportunities for the exploration and discovery modes of learning that all organisms need to survive and thrive. Thankfully, the illustrations of adventurous practices in this issue are testament to the spirit of adventure that lives on in many parts of our educational systems.

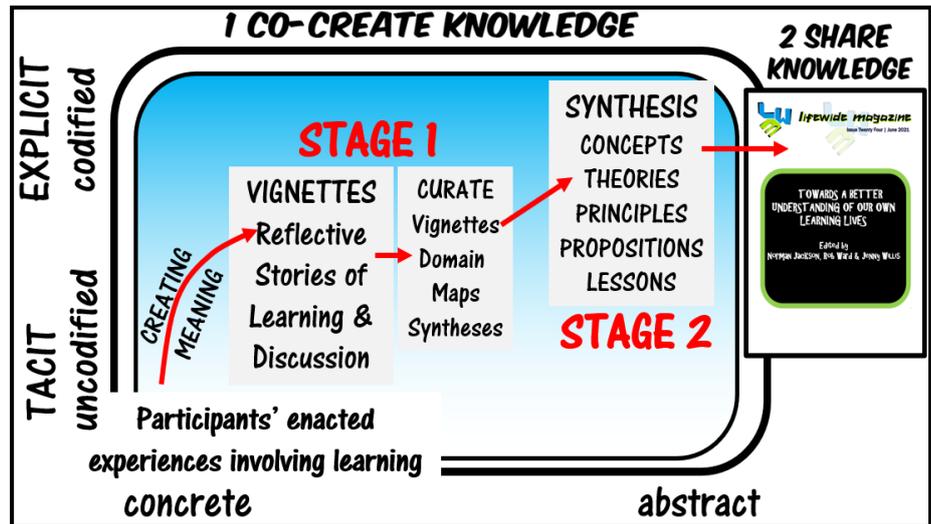
Note: The results of our Learning Lives Adventure will be published in the June issue of Lifewide Magazine <https://www.creativeacademic.uk/magazine.html>

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Adventure Learning: Changing the World of Online Teaching and Learning

Aaron Doering & Jeni Henrickson



Aaron is an American educator, explorer, author, public speaker, and adventure learning pioneer. He was a full professor at the University of Minnesota until 2019,^[1] and the director and co-founder of the Learning Technologies Media Lab. Aaron is a laureate of the humanitarian Tech Awards, and was a fellow for the University of Minnesota Institute on the Environment.^[2] He is also a fellow for the Royal Canadian Geographical Society.



Jeni is associate creative director, Learning Technologies Media Lab College of Education and Human Development University of Minnesota

Technology may open new worlds to learners but does not, by itself, inspire critical or creative thinking

How do we engage students while assisting them to learn in a way that the learning ‘sticks’ and is transferable to other areas of their lives? This is a concern that educators have grappled with since at least the time of John Dewey, who emphasised the importance of spurring a continuum of learning with a focus on collaboration and creative problem-solving.

As we think about online learning, this challenge deepens. Technology may open new worlds to learners but does not, by itself, inspire critical or creative thinking, or deep and engaged learning. In fact, many online learning environments use generic or stock media and text to feed content to learners, are focused largely on cognitive elements, and offer little to no venue for learners to interact with others or to share their own questions, stories and discoveries. Thus, the opportunity to generate a more meaningful, personalised and engaging experience for the learner is rarely achieved.



Adventure Learning

Adventure learning, or AL, is a form of hybrid education that is changing the online teaching and learning experience. This model - first defined by myself (AD) in 2006 after a successful online education programme that tied student learning and teacher instruction to a six-month expedition across the Canadian Arctic - emphasises real-world, authentic learning while blending an online learning environment and multiple technologies with teacher-led classroom activities.

Grounded in a strong curriculum and pedagogy, as well as an exciting adventure-based narrative, AL focuses on transformative, multidisciplinary learning experiences. It has been shown to have a positive influence on student engagement, motivation and learning outcomes, and to be a successful model for teaching and learning across the curriculum.

The principles, practice and community models for AL

Within an AL programme, a team undertakes an expedition or exploration centred on a specific location and topic, for example, climate change in the Arctic. The team develops an inquiry-based curriculum tied to that issue and location, and then travels into the field to capture authentic data and narratives that are synched with the predesigned curriculum.

The field experiences, data, media assets and observations of the team are shared online in an environment in which learners are able actively to participate and collaborate with the explorers, their peers around the world, their teachers and a variety of field experts.

These online collaboration and interaction opportunities allow learners to form connections between what is happening in the real world and their studies.



Learners complete activities related to those real-world events, engage in online and face-to-face discussions around them, and present potential solutions to issues that are raised, all the while following along with the adventures of the team of explorers who are out in the field.

In AL, field expeditions and authentic narrative play a key role, and help communicate content to learners in the form of a compelling real-world story. These assets also bring excitement, risk and challenge to the learning and serve as journeys of discovery that are synched with the curriculum that has been written for the AL project.

Technology also plays a heavy role in adventure learning, both in the project team's delivery of an AL programme, and in a classroom and learner's engagement with an AL project.

AL teams typically make use of laptops, handheld devices, GPS units, cameras and satellite technologies, among other devices, to collect and share data and narratives from the field.

Participating classrooms employ desktop and laptop systems to access the AL online learning environment, and multiple technologies to engage in online interactions with the project team and outside field experts, as well as to complete and share project-related activities and collaborate with other learners and classrooms online.

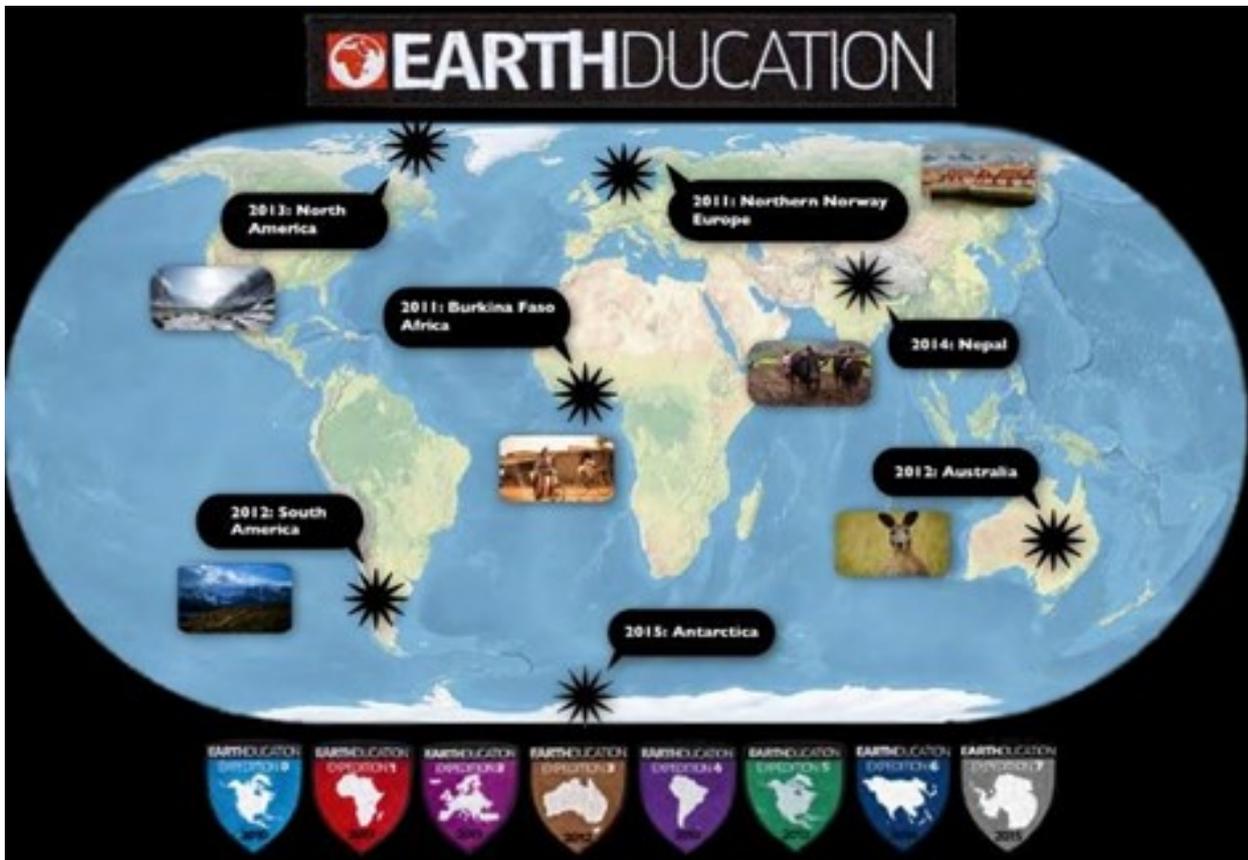
A series of five free K-12 adventure learning programs delivered online to classrooms worldwide between 2006 and 2010. GoNorth! reached more than 3 million learners annually across all 50 states and around the globe. Students completed research-based lesson plans while interacting with the Arctic dog sledding expedition team, scientists, and their peers and teachers. They learned about climate change, Arctic geography and culture, and issues of sustainability, among other topics, as they followed live expeditions that traversed the Arctic.



AL programmes, advances

The first AL programme supported by theory and research was the **GoNorth! Adventure Learning Series of circumpolar Arctic dog sledding expeditions**. This programme focused on climate change, sustainability, Arctic culture and traditional knowledge and engaged millions of learners worldwide.

AL delivers real-world field experiences tied to an interdisciplinary curriculum to students within an online learning environment.



Another prominent AL project is **Earthducation**. The Earthducation project is examining intersections between education and sustainability in communities around the world. The overarching goal is to consider how education might influence a healthier future for our planet. As such, the Earthducation team is travelling to climate hotspots on all seven continents over a four-year period. While in the field, the team is documenting local culture, education and environmental issues. The team members are also collecting video narratives from diverse individuals discussing individual and cultural beliefs about education and sustainability, and how education impacts on sustainable development in that region of the world.

While in the field, the team is posting photos, videos and field reports online, and sharing these assets on a website that includes background information about the communities and environmental issues being explored, along with associated educational resources and classroom activities for teachers.



There is also an online area for teachers, students and the general public to expand upon and discuss sustainability and education issues via self-posted videos in an **EnviroNetwork**.

Although the best-known AL programmes, including GoNorth! and Earthducation, have involved large-scale expeditions and remote locales, it's important to emphasise that AL programmes can just as effectively focus on ordinary, everyday adventures with people and issues familiar to us.

User-driven adventure learning environments (UDALE) are a new advancement in AL, in which learners create and share self-initiated AL projects online. My colleague Dr Charles Miller, PhD student Jeni Henrickson and I work at the Learning Technologies Media Lab (LTML), creating such environments.

These environments allow learners to act as teachers and facilitators, strengthening their knowledge of a subject and networking skills as they interact with others online around a topic that is important to them.

A prime example of a UDALE is Explore15, a unique, custom-designed environment from LTML that scaffolds learners through the process of creating an AL project and sharing it online.

There is also an AL tool in development in the form of a mobile learning app designed to facilitate the collection of media artefacts, field notes and geographical data in an organised manner tied to the specific issue and location being explored by an AL team, and to then be able easily to share those assets among team members, within both the mobile environment and an online learning environment.

There is an existing AL app as well, titled simply “Adventure Learning”, that introduces the AL model along with key AL projects and publications (the app is available for free through Apple’s App Store).

When done well, online learning takes into consideration not only content, content delivery and learning outcomes, but also learner experience.

In order truly to engage learners in content and facilitate transformative, deep learning, designers need both to consider the aesthetics of their online learning environment and to focus on creating rich, authentic, participatory learning experiences through a thoughtful combination of pedagogy, technology and real-world interaction.

The AL model can serve as a model for creating online learning environments that do just that.

Editor: the interesting question is how might some of the ideas expressed here be adapted to higher education.

Sources

Originally published 01 July 2012

<https://www.universityworldnews.com/post.php?story=20120627151042328>

Nomination of Professor Aaron Doering for the Brock International Prize in Education 12 August 2015 <https://brockprize.org/wp-content/uploads/2017/08/Doering.pdf>

WEEXPLORE

WeExplore is a unique adventure learning (AL) environment that provides students with the opportunity to become explorers pursuing answers to their own questions, and to then share their discoveries with the world. This custom-designed environment scaffolds learners through the process of creating and sharing an inquiry-based adventure learning project online.

Working in teams, students choose a real-world location and geographical, environmental, or social issue that interest them and create an expedition focused on that topic. They then craft a mission statement and a guiding question and begin collecting media and field notes that speak to the question at hand. Using a desktop, laptop, or mobile device, students upload and share their media and findings within the *WeExplore* online environment. Teams throughout the world follow along with each other’s adventures and learning. Students act not only as explorers and expedition leaders, but also serve as teachers and facilitators, strengthening their knowledge of a subject and a geographical area as they communicate with others about it.

Educators can provide as much or as little guidance as desired in setting guidelines and rubrics for learners. *WeExplore* can be easily incorporated within existing curriculums tied to geography, STEM learning, digital storytelling, place-based learning, and project-based and design learning, to name just a few examples.



GOALS + OBJECTIVES

- » Provide a scaffolded online environment in which learners can generate and follow along with user-driven adventure learning projects
- » Motivate learners to pursue answers to their own questions both through adventure-based activities and engagement with mobile and online technologies
- » Encourage collaboration and community building as learners work together in teams to both learn about and teach others about real-life issues impacting their local community
- » Support and strengthen learners’ 21st century skills as they engage with and create with new technologies

Visit *WeExplore* at <http://we-explore.com>

Crash Course in Creativity With More than 44,000 Students

Tina Seelig



Dr. Tina Seelig is Executive Director of the Knight-Hennessy Scholars Program and Professor of the Practice in Stanford University's Department of Management Science and Engineering, and is a faculty director of the Stanford Technology Ventures Program. She teaches courses in the Hasso Plattner Institute of Design (d.school) and leads three fellowship programs in the School of Engineering that are focused on creativity, innovation, and entrepreneurship. Dr. Seelig earned her PhD in Neuroscience at Stanford Medical School, and has been a management consultant, entrepreneur, and author of 17 books, including *Insight Out* (2016), *inGenius* (2012), and *What I Wish I Knew When I Was 20* (2009). She is the recipient of the Gordon Prize from the National Academy of Engineering, the Olympus Innovation Award, and the Silicon Valley Visionary Award.

In this transcript of a YouTube talk she describes her experience of facilitating A Crash Course on Creativity, a massive open online course (MOOC) with over 44,000 participants. The techniques she uses provide useful insights how a teacher can facilitate learning relating to creativity both on and off-line.

Can you teach creativity?

Can you teach creativity? And if you can, can you teach it online to? Well, I was crazy enough to try this. To begin the process of engaging participants I asked them to design the cover of their own autobiography as a way to introduce themselves to the class. The reason I did this, is that it encouraged them to stretch their imaginations, even in the first assignment, so they could share a little bit about themselves with other people, but also for them to see that everything in the world is ripe for innovation and creativity.

"everything in the world is ripe for innovation and creativity"

So how did this class work? It's actually pretty simple, each class (online session), starts with a short lecture, a short lecture about five minutes long. But guess what? To make that five minute lecture, it takes about five days.

each class (online session), starts with a short lecture, a short lecture about five minutes long. But it takes 5 days to make that 5 min video!

The videos are really well thought out. The lecture might be on reframing problems or challenging assumptions or connecting and combining ideas, or how to work in creative teams. There are readings to support each lecture and discussion groups online, but most importantly, there's a challenge every week. Sometimes it's a challenge for an individual and sometimes for a team. Students upload the results of their work and most importantly everybody evaluates everybody else. It's essentially 'crowd sourced grading'.

I created a rubric, essentially a guideline on how to evaluate the assignments, and I do several of them so people can see some examples, and guess what? The more you evaluate, the more feedback you get. The most interesting and most valuable part about this approach is you get to see thousands of examples of solutions to the same problem. In a class at Stanford, where I might have 40 students, there are teams of four. With 10 projects, you get to see ten solutions; here you get to see hundreds, if not thousands, of solutions to the same problem.

you get to see hundreds, if not thousands, of solutions to the same problem.

Who participated?

**44,000 people
Age 18 to over 80
150 countries**

We attracted a diverse group of people. Their ages ranged from under 18 to over 80. They originated from over 150 countries, about half of them women, half of them men, but most of them had college degrees. In fact, quite a lot had advanced degrees. So these are people who want to keep learning: people who participate in these online classes are hungry to find ways to continue their education.

But there are also interesting challenges, there's a huge range of technical literacy. Some people are digital natives who have grown up with the technologies we are using and they exactly know what to do, they know how to make videos, they know how to collaborate online. But there are those people who are coming to this for the first time. In fact, one of the most interesting things I found is that learning to use these technologies and online tools is actually one of the most important things that people learn in the class.

In addition, people are motivated to take this class for lots of different reasons. Some people spend 20 or 30 hours a week working on this. It becomes a key part of their life during the course. They're really interested in finding out about this new world of online education.

learning to use technologies and online tools is one of the most important things that people learn in the class.

What have I learned through teaching this online class?

What I've learned is that teaching an online class is quite different to teaching at Stanford. When I'm at Stanford teaching, I'm on a surfboard and I'm pretty experienced at teaching, so those waves come in and I can ride them. When things happen that are surprising, I can usually figure out how to deal with it. But when you're teaching in an online class, you know what happens? You're on a cruise ship, and when you see an iceberg, you will hit it. I got really used to hitting a lot of icebergs, and there are surprises every single time I've done it. For example, in the last version of this class, I had the students form their own teams. Great, in my mind a team is three to seven people, well, some people in the class thought that was 300 to 700 people. I suddenly realised that some people had invited everybody in the class to join their team and so we ended up with towns as opposed to teams. So it became very difficult to manage, and now I know that I have to put this into the guidelines the next time I teach the class.

I learned that I need to give individual assignments first. This is critical because the first time I talked to the class, I did what I would do at Stanford and I instantly threw folks on teams, but guess what? Because people have different levels of commitment and some people are just observing, you don't know who's there. So you need to do an individual assignment first to see who's actively involved in a fully engaged way. And in fact, in my last online course, 50% of those people who did the first assignment actually finished the course, but there were quite a number of people who didn't even do any of the work, even if they signed up.

I also learned that you need to break the assignments into smaller pieces, because it helps to reduce the ambiguity and the places where people can have misunderstanding, but most importantly, I need to deputise the entire class, because I can't possibly, as one person, answer all the questions that are emerging through the process. So I essentially say, 'Listen, collectively all of you know much, much more than I do about a lot of different things, so if you see a question that has been posed and you know the answer, please answer it.' And what happens is a number of people bubble up in all my classes and assume the role of teaching assistants and so you end up with a whole collection of people who are helping each other, and it becomes an amazing, amazing online learning community. So I find that my role, and the way I think of myself as chief instigator in this class, I get things going and then see what things happen.

The things I've learned teaching in this very extreme example of an online class have definitely affected the way I think about teaching my class at Stanford. The wonderful thing is that students say that this is an incredible, meaningful learning experience. They say that this has brought meaning into their lives, they've gotten inspiration from working with other people all over the world. It's changed the way that they think about education in general and some people feel that this is one of the most powerful learning experiences they've ever had.

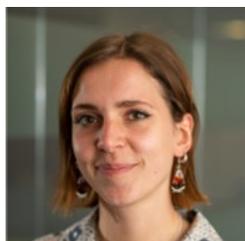
Acknowledgement

This article is a lightly edited transcript of a talk given by Tina Seelig at Stamford University. You can watch the video of her presentation at: https://www.youtube.com/watch?v=IC_ZT00fasY

You might also like to listen to Tina's podcasts. She is the host of the Stanford Innovation Lab podcast, brought to you by Stanford eCorner and the Stanford Technology Ventures Program (STVP). This series is designed to give you a taste of the topics that Tina and her colleagues at STVP explore in their classes on innovation and entrepreneurship. <http://www.tinaseelig.com/podcast.html>

Public Engagement Workshops: A New Affordance for Creativity

Bella Spencer



Bella Spencer is the public engagement officer at the EPSRC Centre for Doctoral Training in Smart Medical Imaging, a joint programme at King's College London and Imperial College London. She is responsible for supporting PhD students to undertake activities that enable diverse communities to engage with and influence scientific research, in order to contribute towards a more accountable, transparent and trusted research culture. Bella is also experienced in event production, film-making and journalism. She has contributed towards interdisciplinary events and exhibits for cultural organisations including Science Gallery London, The Barbican, The Science Museum, State Gallery and Blast Theory. She also creates short experimental films that engage audiences with social and scientific topics. Her films have been shown at the British Film Institute (BFI) and London City Hall, and have been aired

on Channel 4.

In June 2020, in the midst of the pandemic, PhD students from the EPSRC Centre for Doctoral Training in Smart Medical Imaging (CDT) had the opportunity to take part in Create Escape, a series of weekly online workshops facilitated by artists, makers and creators that brought the student community together during lockdown. Bella Spencer, public engagement officer, tells Creative Academic about the aims of these workshops, the challenges of facilitating creativity online, and the unexpected outcomes.

Public engagement plays an important role in student life at the CDT. It describes myriad ways of facilitating mutual learning between the academic community and public groups. In a time before Covid-19, I would regularly meet with PhD students from across multiple research disciplines to develop and deliver public engagement projects. This presented a valuable opportunity for researchers to consider their work from a new perspective, flex their creativity and take a break from the intensity of their research.

However, in late March 2020, Covid-19 forced us physically apart and brought most public engagement projects to an abrupt halt. Early on during lockdown, I met online with the CDT's public engagement ambassadors, a group of students who champion public engagement and provide me with valuable advice and insights. It was clear that everyone was feeling stressed by the challenges of continuing their PhD research in this new environment and unsure of how they could adapt their engagement skills to reach non-academic audiences online. We had typically focused our efforts on engaging audiences through physical, interactive activities and workshops, so the prospect of online public engagement was unfamiliar territory.

After this meeting, the CDT management board and I reflected on the importance of carving out time for the student community to come together and have fun. As creativity is a fantastic tool for both increasing our overall sense of wellbeing and communicating complex topics in an engaging manner, I proposed a series of workshops that would allow students to come together to make, do or create something new. While my primary aim was to give the PhD students time to relax, my secondary ambition was to spark new creative skills that could contribute towards new exciting public engagement projects.

In order to ensure that the workshops reflected the diverse interests of the student community, I asked the public engagement ambassadors to select the creative practitioners. The chosen online sessions covered a variety of different practices. In the first session, facilitated by social sculptor Julia Vogl, individuals created colourful mandalas (geometric-like symbols) that reflected data about their past, present and future. Following on from this, Jenny Leonard taught new drawing techniques and Anna Staufenburg explored the sounds in our immediate surroundings. The Creative Escape Series was rounded off with a workshop from Hana Ayoob, who ran a tutorial about zines; small self-published magazines.

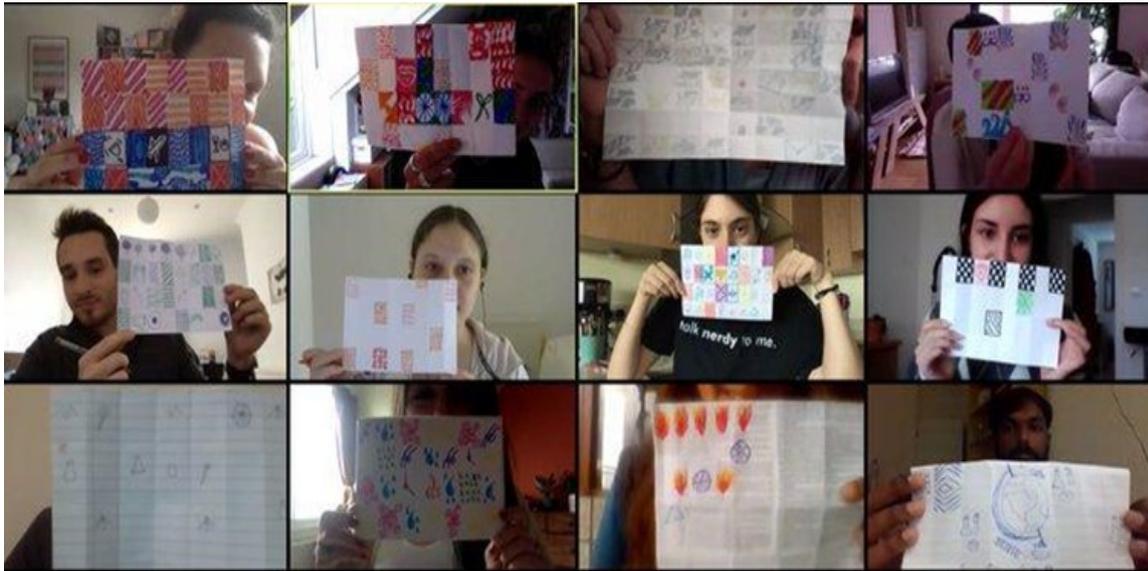
Figure 1 Illustrations created by students during Jenny Leonard's drawing workshop.

The workshops demonstrated the unexpected benefits of working together online. Initially, I had concerns that the virtual format would be a barrier to engagement. Online meetings present the opportunity to hide behind the webcam and can reduce contributions. However, the creative practitioners used the online platform to their advantage. For example, during Julia Vogl's data mandala workshop, students were asked to share facts about themselves through Zoom's chat function. This allowed everyone to share, even those who wouldn't normally have the confidence to speak up in meetings. After the workshop, Julia



reflected that the online format may have ultimately allowed for deeper concentration and enjoyment. She said: "With everyone in the comfort of their own home, there was another safety net for many, and while they could not share the experience physically, it was nice to see everyone working away and sharing via chat."

Figure 2 Students share their mandalas in progress during Julia Vogl's workshop



Connecting remotely during lockdown also required ingenuity from the creative practitioners to overcome the challenge of being restricted to the supplies commonly found in homes (e.g. paper, pens, scissors). Anna Staufenburg was not fazed by this and used the opportunity to encourage students to explore their surroundings from a different perspective. During Anna's workshop, *'Detectives of Sound'*, participants learnt about the history of audio recording and were challenged with the task of finding items that made a noise that characterised select emotions, such as playful and timid. Anna said: "Having access to limited equipment because of lockdown can absolutely inspire creativity, which is exactly what I'm hoping to do in my *'Detectives of Sound'* workshops. I think routine is important - but too much of it means we become repetitive in what we do and monotonous in how we express ourselves. All routine has been overturned during Covid, and with it we're being forced to tune in to different ways of communicating and being creative."

With each workshop, the students surprised me with their artistic approach, their innovative ideas and their lateral thinking. During Jenny Leonard's session, they created colourful drawings using new techniques. The session prompted PhD student Virginia Fernandez to use a method taught by the artist to create an illustration inspired by her PhD research, which is focused on developing a generative model of the diseased human brain. Virginia said: "Thinking of Alzheimer's and how some neurons degenerate, I made a drawing of our garden and then started applying sets of four alternating colours using a neuron pattern. Some of the colour sets are vivid, and some are greyish, conveying the idea of *Degeneration*."

Figure 3 Degeneration, a drawing by CDT student Virginia Fernandez

Evaluation of the workshop series indicated that the students enjoyed all four of the online Create Escape workshops. As well as being a welcome distraction from the Covid-19 situation, the participants mentioned that they enjoyed coming together as a community and having the space to be creative, something they admitted they rarely had the opportunity to do. To me, these reflections support the value of interdisciplinary activities within the academic environment and demonstrate that it is possible to facilitate creativity online.



Source

Article originally published 29 June 2020 in King's News by Rozi Harsanyi.
<https://www.kcl.ac.uk/news/bmeis-phd-students-unleash-their-creativity-at-online-public-engagement-workshops>

Creative Thinking on Zoom

Heather Dyer



Heather is a Royal Literary Fund consultant fellow who leads workshops and 1-1 sessions in creative thinking and academic writing. She also writes novels for children aged 7-11, and is a creative writing tutor for the University of the Creative Arts. Her doctorate explores the psychology of creativity.

Sometimes, the very problem that restricts us can force our minds to leap sideways or beyond the initial problem - so that we not only solve the problem, but discover something new and better. This was the case when Covid-19 meant I had to adapt one-day face-to-face workshops for Zoom delivery.

Before the pandemic, I had been delivering a range of one-day workshops (with three other writers) to students across several doctoral partnerships. A new one-day workshop called Find Your Best Creative State had been scheduled for September 2020 - but now, like our other one-day workshops, it needed delivering online.

But because Zoom is so intense, we divided our one-day content up into short Zoom sessions spread across three days, with asynchronous tasks between. Teaching online meant reconsidering how best to share materials, direct group activities and encourage interaction. But many of the exercises in Find Your Best Creative State could be delivered online without much modification, and the staggered Zoom sessions allowed participants to 'incubate' ideas between sessions, and try techniques like freewriting or walking in nature at different times of day. This was an unexpected advantage.

I like to describe creative insight as *the making of a new connection which allows us to solve a problem, grow, or see the bigger picture*. Find Your Best Creative State is structured around several 'creative thinking' exercises, each designed to engineer a key attribute of the creative mindset: playfulness, openness, humility, uncertainty, curiosity, and so on. But instead of asking participants to be creative with random prompts or materials (like the exercise that asks for 100 different uses for a brick), I ask researchers to apply the exercises to their own work-in-progress.

As readers of this magazine will be aware, creativity requires a certain relaxed and wandering state of mind for insight to occur. To achieve insights, we need to engineer situations in which we're thinking about our research but not *interrogating* it. We must look at it without wanting anything from it. I describe this mindset as being like a sea anemone, with its tentacles wide open: waiting, blind, receptive to anything that approaches. Here are some of the exercises I use to generate this mindset:

1. **Freewriting** is writing fast, without stopping or going back to edit. While many professional writers I know seem to freewrite their first drafts as a matter of course, students often find the idea of writing a 'rubbish first draft' revelatory. It frees them up, allowing them to overcome the fear of the blank page and the crippling demands of perfectionism. More importantly, freewriting allows us to bypass the intellect and explore our material *without interrogating it intellectually*. This can generate real insights. The sort of freewriting prompts I might give are: Write for five minutes on, 'what I love about my research' or 'what I find most interesting about this subject....' Or I ask them to think about a knotty problem they're wrestling with, and free-write 'around and through it'.
2. **Forced connections** can also generate insights. Researchers can look for a solution to a problem in an image or an object. I have a hunch that this functions in the way tarot cards do; our unconscious offers connections between a visual symbol and the thing we can't resolve, allowing us to 'see a way forward' or find solutions.
3. **Divergent thinking exercises** can force connections in a similar way. I might ask participants to write a dozen words associated with their research across a piece of paper, then connect pairs of words that may have a relationship, before freewriting on that relationship. This allows participants to see beyond the structures they've already established, and explore new connections.
4. **Doing nothing** is an exercise that some participants find most difficult. But slowing down is essential if we are to allow our minds to expand and wander. The 3-day online format is advantageous here, because participants can be given tasks like sitting in a chair with a cup of tea when they first wake up, while holding the whole of their research projects loosely in their imagination - or to walk for half an hour while mulling loosely on a question.
5. **Guided visualization** is another valuable technique that allows researchers to see their material from new angles. I sometimes talk participants through a short relaxation then ask them to visualize a scene or process from their research, before dropping questions into the silence like, 'who's there?' or 'what are they talking about' or 'what lies beyond?' Similarly, asking participants to draw their research as a landscape or a map can help them structure their material.
6. **As a group**, as well as in breakout rooms and in the Chat, we can share working habits that make us more productive or more insightful. We reflect on times when we have made decisions based on intuition

versus logic, and we discuss the value in following our hunches and trusting that the unconscious often recognises patterns before the conscious mind does. We reflect upon the personal ideals and standards that might be inhibiting our creativity, and the importance of being able to tolerate being in a place of 'not-knowing'. Finally, we share the things that inspire us and nourish us.

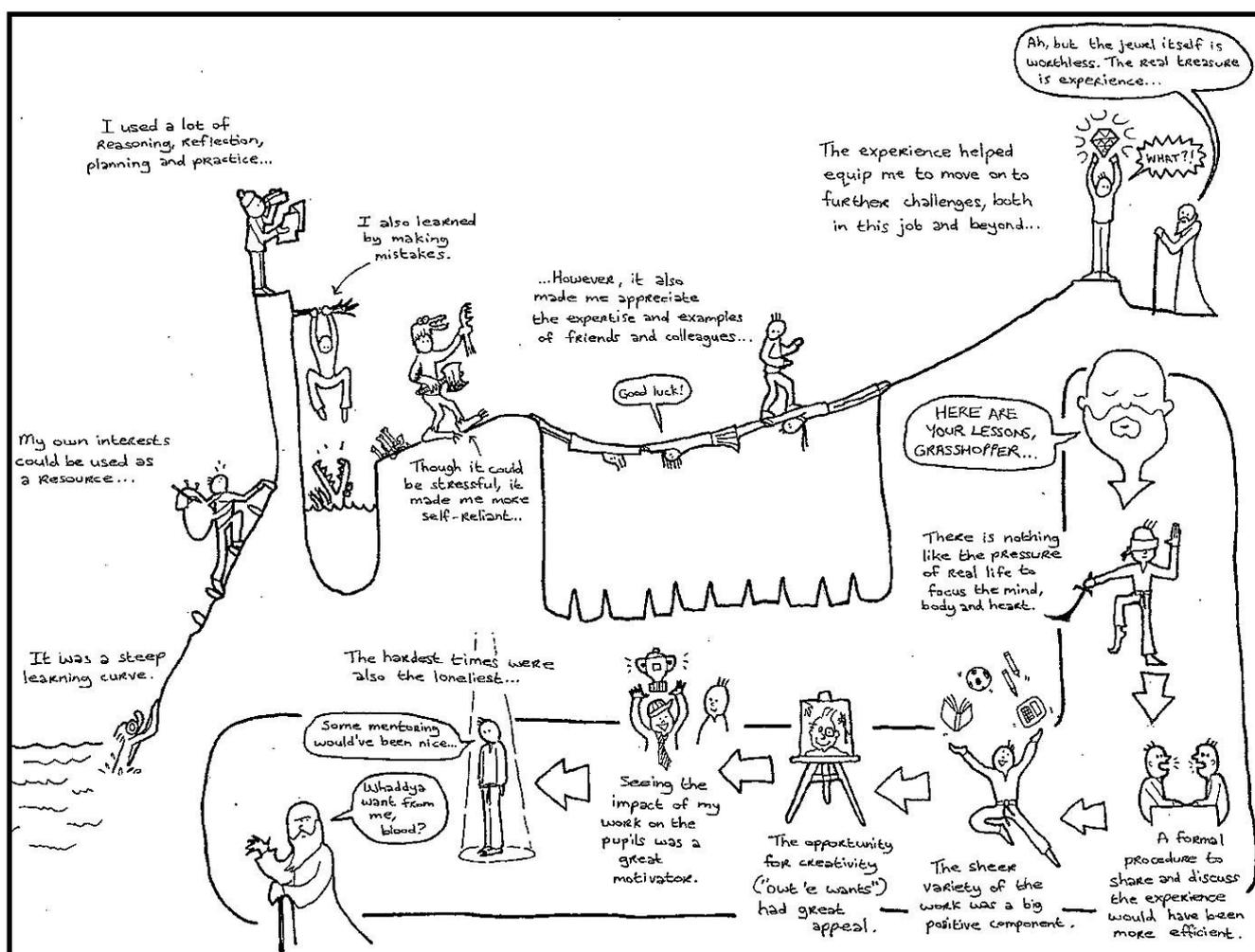
During these workshops students sometimes have insights that bring their original contribution into focus or suggest a new line of enquiry. But more importantly, I hope that they take away the suggestion that thinking harder can sometimes be counterproductive, and that self-discipline sometimes means holding ourselves back rather than driving ourselves faster.

Doing a PhD (like being a novelist) requires that we dedicate ourselves to one narrow topic for a long time, alone. This is difficult - and sharing our process with others can be motivating and reassuring. Creativity seems to thrive on a combination of inspiring conversations and solitary introspection, and it was reassuring to discover that both can be engineered online - perhaps even more effectively than in a one-day face-to-face workshop.

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This sketch by Patrick Sanders of a friends edventure captures something of what it feels like.



Being Ourselves in the Digital Context: Online Presences

Stephanie Aldred, Linda Matthews & Chrissi Nerantzi



Stephanie Aldred is an academic developer at Manchester Metropolitan University. Prior to her almost 20 years' UK Higher Education experience, she worked in schools and Theatre in Education, both in the UK and abroad. With a background in linguistics and Teaching English to Speakers of Other Languages, she has presented and written extensively on the use of the arts in language teaching, particularly the application of techniques drawn from drama, music and puppetry.

Linda Matthews works for the University Teaching Academy at Manchester Metropolitan University. Her areas of expertise include curriculum development, observation strategies and assessment literacy. Alongside her 16 years in academic development, she has maintained an enduring love for music and theatre, recently directing the Manchester Online Players in *As we like it*.



Chrissi Nerantzi is an academic developer in the University Teaching Academy at Manchester Metropolitan University and a National Teaching Fellow. She is the founder of the #creativeHE open community and cofounder of Creative Academic and the #LTHEchat and loves experimenting with alternative learning and teaching approaches. She was in a pantomime group and played the violin when she was a little girl but was not good at it...

A reflective narrative by three academic developers related to a short video clip co-created to explore personal dilemmas when teaching or supporting learning on screen.

Our clip is available at https://mmutube.mmu.ac.uk/media/Being+Me+Online+2020/1_9hx090rt Enjoy!

We shape our tools, and our tools shape us¹.

The abrupt pivot to online learning in the face of Covid-19 necessitated timely support, guidance and encouragement from us, as academic developers working from our University's Teaching Academy at Manchester Metropolitan University in the United Kingdom. At this difficult time, colleagues were experiencing high levels of anxiety associated with their teaching and supporting students' learning; as many of them reported, the 'physical' reality of higher education had suddenly become 'virtual'. Staff used to three-dimensional bricks-and-mortar environments filled with lively flesh-and-blood humanity had to adapt to the oddly muted world of the small screen. Teachers who liked to move around the room and use gestures were rendered static. Staff who enjoyed using humour missed the laughter. And those who normally used hands-on making practices said now what? Colleagues complained they were 'talking into a black hole', 'staring at initials', 'missing all the non-verbal communication'. Above all, they were worried about student engagement and students' presence or absence.

As staff worked to extract the essentials of the learning they were trying to facilitate from the familiar face-to-face context, they needed to learn to trust themselves and the students in the online sphere. The video we made was a quick, light-hearted response to the initial anxiety we encountered, when we were all getting used to encountering our digital selves in online classrooms. We wanted to recognise the challenges to colleagues of this new teaching environment and if possible address their stress in a humorous way but also show that we all feel similar. We wanted to convey that we ourselves were not immune to 'stage fright' in the new environment, and we had our moments of 'imposter' syndrome too or were looking for our perfect self perhaps.

Understandably, the sudden introduction of online delivery led to over-involvement with superficial appearances (one's face, one's hair, one's clothes, one's backdrop and make-up and jewellery too for some). Teaching to the screen involved looking in a close-up mirror, which, we wished to acknowledge, was discomfiting to many. Instead of looking into somebody else's face, we saw ourselves. We chose theatrical music for the soundtrack (overture to the opera *The Marriage Of Figaro*) to highlight the feeling some colleagues experienced, that presenting onscreen meant 'acting' the part of the teacher rather than inhabiting the role authentically. We also tried to convey 'production' interest in lighting, costume, make-up, facial expressions, scenery and staging. Teaching is a kind of performance although it differs from acting, so shifting the medium from 'theatre' to 'screen' work requires reorientation and adjustments.

Having described the more surface or visible elements of the digital teaching world through the 'silly video', as we called it, we explored deeper issues of 'presence'. We felt that it was important to help staff re-find their authenticity in the new environment. In a playful way, we hoped to show that we all needed to 'pass through' the stage of painful self-consciousness, in order to reach a more deliberate level of conscious 'presence' which would let us embrace the environment positively, and confidently, in order to promote learning in our students truthful to our real selves, with all our imperfections.

We had previously explored teacher 'presence' in traditional settings using a theatre model² looking at communication in three circles of attention:

1. Self-to-self utterances (e.g. the absent-minded talk of the teacher to herself, or to her equipment, as she orders her thoughts);
2. One-to-one (e.g. the highly present, intimate, focussed conversation with a personal tutee);
3. One to group (e.g. highly present, public style, 'loud and clear').

Listeners can perceive circles of communication as appropriate or jarring; for example a sensitive one-to-one conversation should not be carried out in the style of a public address. There were also opportunities to role-play communications in the different circles to observe and reflect on affect. Through this exploration we also considered aspects of 'function', that is, what teachers wish to 'do' with speech e.g. to persuade, to warn, to motivate, to celebrate student success. Bringing these aspects into the conscious awareness and control of teachers helped them use the most appropriate vocabulary, pitch, volume, tone and style of communication.

Techniques for managing communication circles and functions were revisited for digital spaces. With growing awareness of these nuances of communication, staff could develop skills and capabilities appropriate to the new environment. This meant that their 'screened self' could confidently, be developed and projected, in order to facilitate learning in the new context. Participants shared and discussed anecdotes as they reflected on aspects of their digital presence and approaches to communication. Using the Community of Inquiry (CoI) framework³ as a basis for our thinking we introduced staff to the key features of online 'presences'; that is the social presence (the human contact which amongst other things provides vital motivation); the cognitive presence (attending to the student's intellectual development) and the teaching presence (whereby processes are structured and organised). In a review of the CoI framework Armellini & De Stefani⁴ proposed an adjustment to this as they found that social presence plays a more important role than cognitive and teaching presence. If this is indeed the case, and we accept that social presence can be the most 'compromised' in the online environment, due to the lack (or alteration) of traditional interaction patterns, reduced non-verbal communication, decreased opportunities for spontaneous responses, creating an effective social presence online may be the greatest challenge.

So we explored with participants the real meaning of the elements in the 'silly video' and how these could be used to facilitate authentic relationships in the online environment. We considered not only our use of language and facial expression, but also the props, the images, and the kinds of tasks which would stimulate the most authentic interaction for their discipline and context, which together would add to our online presence. We shared examples of tasks from our own practice, such as 'show and tell' flipgrids for a leadership unit and activities where students had to draw pictures, or scavenge for objects, which could represent ideas and concepts in an introduction to HE unit, to encourage practice exchange. We aimed to show that there were advantages as well as restrictions to the new and alternative ways of working.

We know that making human connections with students is the best way to teach them⁵, and that the cognitive and structural matters might dominate the consciousness of the teacher as they struggle to find ways of redirecting the learning experience. However, we found that by maintaining a sense of fun and theatre, underpinned by a grasp of some key principles of communication, we were able to support staff in finding their own way to a stronger and more authentic presence in the online environment and sharing moments of enjoyment.

Acknowledgements

We would like to thank our colleague Ben Davies from the University Teaching Academy who stitched the video clip together so expertly.

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Teaching Art in a Pandemic: Focus on Creative Thinking

Janet Taylor



Janet is a high school art educator and artist in the suburbs of Chicago. She currently works for The Art of Education University in various roles from writer to professional development facilitator and curriculum producer. She geeks out on developing Choice Art curriculum, authentic assessment (not grades), and supporting creative thinking habits. Prior to becoming a teacher, Janet spent ten years as a scenic artist for theatre and film in NYC and Chicago.

Even as we watched COVID-19 spread across the globe, no educator was truly prepared for what was to come. While we engaged in triage mode last spring, a year later we have now settled into and established the new “norm.” Teachers continue to redevelop curriculum to fit the ever-changing flux of our school systems while tackling multiple forms of technology to reach our students.

Whether fully remote, fully in-person, or some form of hybrid, one thing has become abundantly clear: education will never look quite the same again. As educators, we must ask: What do we do with this new educational landscape? How can we look at this as an opportunity to rethink education for the better?

Reflecting on your values

As a Choice Art Educator, my classroom is set up as a studio environment. Lessons are often flipped or front-loaded using our school’s one-to-one capacity or taught in a small group setting. Students build competence in their technical skills as well as concept ideation given varying levels of student choice. Through highly scaffolded and strategic lessons and prompts, collaboration is encouraged and student expertise is developed. Over time, students develop confidence in freely using and caring for a variety of tools and media in order to articulate their unique artistic voice. The creative process is emphasized; risk-taking, exploration, and investigation are valued. Failure, in conjunction with reflection and critique, is an expectation of learning. Students are empowered through their own personal art-making process as they create and share meaningful and powerful artworks.

My classroom didn’t always look this way, however. Over the past six years, I’ve slowly developed my teaching practice through trial and error, deeply reflecting on my philosophical values as an art educator. I watched my students ask questions like, “Is this what it’s supposed to look like?”; “Will this get me an ‘A?’”; and “What should I do next?” Clearly something has been missing from our educational framework in which students expect to be told what to do and struggle to be independent, forward thinkers. I deeply considered the purpose of education and my role as an art educator and was moved to shift my focus toward critical thinking skills, providing choice, and transitioning my role from instructor to guide. It is imperative that we support future generations to be critical and creative thinkers, which starts in our classrooms. Teaching in a pandemic is no exception.

While these philosophical goals and outcomes change depending on the situation, teaching for creativity is always at the root of what I teach. Regardless of my students’ path in life, creative thinking is not only a skill that will benefit them as they navigate their passions in life, but also enrich their overall view of the world in deeper and more meaningful ways.

Teaching for creativity means that I want my students to...

- be creative thinkers.
- learn creative thinking skills that apply outside of the art room
- use their heads and their hands to solve a problem.
- consider and identify problems that need solving.
- practice thinking outside-the-box when given constraints.
- generate ideas, consider many options, and collaborate for feedback. (Taylor 2020)

What role does creativity play in rethinking education?

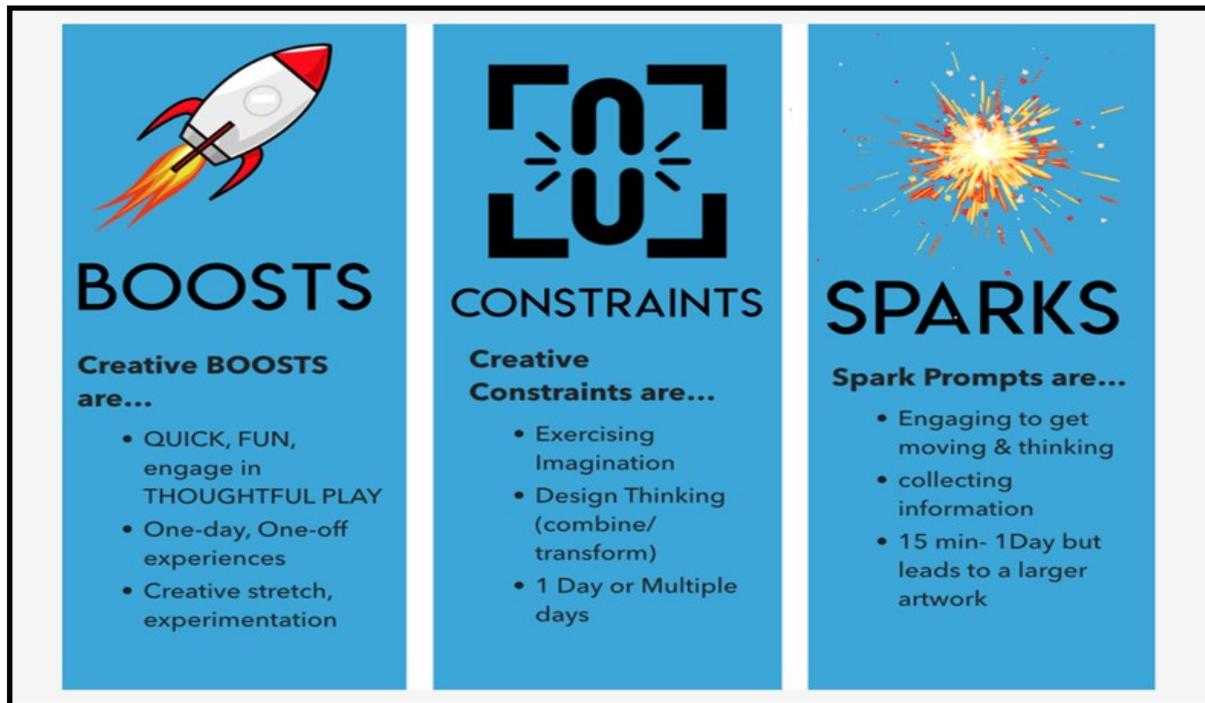
We are often told that in order to be an artist, you must be creative; as if creativity is simply a magical talent you are either born with or not. In reality, creativity is something that is learned, developed, and practiced just like any other skill. Students must practice how to be critical and dynamic thinkers, regardless of available materials and resources. What better time to focus on these skills than during a pandemic when resilience and resourcefulness is at an all time high?

What types of strategies can consistently support creative habits?

Offer Choice

A frequent concern of remote learning is the lack of student engagement. Whether in the classroom or behind screens, choice is an important spectrum to integrate into lesson planning. The choice continuum allows us to consider how much teacher directed instruction is needed at any given time. It slides back and forth depending on our students' needs both in the long term as well as in the day-to-day. By providing levels of choice, even in the remote setting, students gain a sense of ownership and authentic investment in what they are learning and creating. The choice continuum allows for even a small choice such as "choose your colour scheme for this portrait" as well as a full choice option in which students own the entire creative process from start to finish. No matter how much choice you provide to students, the process and the end product becomes immediately more personal and drives student engagement.

Figure 1 Creative Boosts, Constraints, and Sparks help students engage in short bursts to break up long-term projects and develop ideation



Integrate Creative Prompts

In order to support creative habits in the classroom, we need to provide as many opportunities for creative and imaginative thinking on a regular basis as possible. Flexible, short prompts can help break up or prepare for long-term assignments through exploration of ideation. Encourage students to play, explore, and let go of what they think learning *should* look like. Consider ways to integrate creativity through constraints and limitations. Infuse quick lessons that spark creativity and push students to collaborate. Remind students to take risks, that their visions have paths that change, and that creating is a journey.

One quick and fun option for thoughtful play is a "Creative Boost." These quick, one-day, one-time activities are great breaks while working on larger, long term artworks. Creative Boosts are good opportunities to pull in unconventional art media and introduce more exploration and experimentation. Examples of Creative Boosts include scavenger hunts, lists of drawing prompts, and playful investigation of different materials.

Another option to exercise the imagination is through "Constraint Challenges". These prompts help students push boundaries through transforming and combining unexpected ideas. Usually lasting from one day to one week, materials are limited in order to engage creative thinking to the max. Examples of Constraint Challenges are creating a fort with only what's in your bedroom or designing a wearable artwork using only paper and tape. Students also explore imaginative combinations such as "develop armour for an earthworm" or "design a lounge chair for a squid." In these prompts, students consider multiple variables and ask questions to determine possible (and silly) outcomes to stretch their thinking.

Lastly, "Creative Sparks" are that little extra push of creativity students need to inspire more complex or developed artwork. Sparks are also very short activities and exercises ranging from fifteen minutes to one day. Students use these prompts to give them a jump start for their thinking, help them find unique ways to collect information needed to pursue their topic, or connect to their next creation. Examples of Creative Sparks include looking at movies or other artwork for limited color palettes, documenting twenty minutes of only what you hear as research for your next artwork, or observing a mundane task and creating a step-by-step manual inspired by the activity. Creative Sparks support students in their creative process as they work through ideation toward artwork development.

Support social-emotional learning

In order to even engage the imagination during stressful and traumatic times we must also set up mental space to create. Many students may look to create as an outlet, setting aside their worries for their paint brushes. However, it is not that simple when we are talking about the collective trauma of a global pandemic inclusive of prevalent racism and other attacks on humanity. Students struggle to create when they are flooded with heavy thoughts that are often scary, confusing, and abstract.

Figure 2 Visual journaling supports social-emotional learning, providing a safe space for thoughtful pondering and creative exploration

Daily creative habits need to start with practicing mindfulness. Visual journaling is a great way to provide that much needed space. The practice of visual journaling not only encourages safe practice and exploration of media, but also bolsters ideation. Take time to teach your students how to dump ideas onto paper, map them out for clarity, and investigate a specific topic or theme in depth. Visual journaling promotes natural curiosity through thoughtful questioning and pondering. By creating space to think and play in a safe, personal journal, students are practicing powerful lifelong strategies to develop ideas and solve problems.



How do creative habits support students beyond the classroom?

Now more than ever, creative and critical thinking is needed in our world. We, as teachers, have the unique position to integrate creative habits into our daily teaching practices. Create a safe space for students to explore and play, imagine and invent so that they can put those skills into practice in real-world situations when the stakes are much higher. We cannot sit back and continue to address our world's needs with the status quo. It's time to support divergent thinking, starting in our classrooms, so that our students are prepared to be critical and creative thinkers and creators beyond the safety of the classroom.

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News on Stage: Journalism as Performance in the Online Space

Glenda Cooper



Dr Glenda Cooper is a senior lecturer in journalism at City, University of London. She is a co-founder of the News on Stage project, and is also currently working on a project with Bureau Local and the interactive theatre makers Coney, bringing journalists, artists and the public together.

In many ways it was a typical lockdown event. The audience had logged on to Zoom eager to see a show. The performers were ready to bring different worlds to life - from space junk to seaweed lingerie, from life in the NHS during Covid, to surviving child abuse - in various dramatic ways.

But those performing that night were not conventional actors but third-year journalism students from City University, taking part in a new research project looking at whether theatre can help reporters reconnect with the public and build back trust in the media.

In February 2020, my research partner Catherine Adams of Nottingham Trent University and I were about to start a project called *News on Stage* looking at the synergies between drama and journalism. At a time when trust in the media was falling, when local news was in crisis and when audiences seemed more distanced from news producers, we wondered whether this could be combatted by putting together journalists and audience. This would be done via events in which journalists revealed previously unpublished stories through a dramatic performance, and then directly interacted with their audience. We planned events and scoped out possible venues. And then the pandemic hit, all theatres and public spaces closed down. We couldn't have had worse timing.

Digital possibilities

But in fact, the creative possibilities online started to work to our advantage, and we began to think about how we could still use performance via online platforms such as Zoom to explore the issues we'd identified - but also work directly with students to enhance their learning and challenge their thoughts around storytelling.

Theatre inspired by real-life events is not new - think of the 'living newspaper' movement in Soviet Russia and the American Federal Theatre Project as far back as the early 20th century, and the rise in verbatim theatre from the 1980s onwards. What is new is how news organisations have been engaging in live theatre performances, in which journalists themselves perform rather than just creating the work and then leading conversations with audiences following a theatre performance - for example Pop-Up magazine in the US, the Black Box project in Finland, De Balie in the Netherlands and the Creative Storytelling Workshop in South Africa. Could we persuade journalists and journalism students to take part in something similar in the UK?

While journalists and performers might not see themselves as natural bedfellows, they are closer than they think. Both journalists and artists use narrative forms and language to create representations of reality^{1 p44}. Storytelling is hugely important in both forms. And as Postema and Deuze^{2 p1305} point out journalists and artists also share similarities in the precarious working conditions they operate within, as well as the motivations for the work that they do³ and disruption and challenges in their field. Journalism can thus be imagined as a created, creative space⁴.

And while it might be fairly obvious for onscreen broadcast journalists to see themselves as 'performers', producers, print and online journalists also 'perform' when interviewing or going about their tasks as a news or feature writer as well the 'backstage' work where the vital secrets of the illusion of the performance are constructed, maintained and held^{4 p53-55}.

Figure 1 The News on Stage logo announcing our first event



Going live

For our first event, Catherine worked with experienced freelance journalists around the country and a Zoom event was put on in June called Unrelated Stories (<https://newsonstage964645559.wordpress.com/unrelated-stories/>) which included reporters turned stand-up comedians, verbatim monologues about warlords and the use of Dungeons and Dragons in lockdown. I decided to try to persuade our journalism students to take part in a similar event.

The obstacles were clear. In 2020, our final year students had already suffered huge disruption to the last year of their degree - and also they wouldn't gain any extra marks for taking part. They were graduating at a time when jobs in the industry were thin on the ground, and needed to dedicate time to finding work. And there was no precedent for doing an event like this. On the plus side, however, when many were isolated, stuck back at home, and didn't have jobs, it was something creative for them to engage with. And because we had moved online, we could arrange rehearsals with myself, our theatrical director and the students far more easily.

I put out the call via the third-year group email - and five stepped forward, with little idea of what I was asking - to turn their final-year journalism project, previously written in print form, online or as a pre-recorded broadcast piece - into a short piece of live theatre.

Figure 2 Space to think: one student dramatising the complex history of space law



The process

The process worked as follows: first, the students and I had individual meetings talking through their project and what aspect of that might make a seven-minute scripted piece. This might - and quite often wasn't - the main focus of their original work. For example, one student who had investigated space law considered looking at the commercialisation of space travel, before focusing in on Lottie Williams, a woman who'd been hit by space junk, and how she would go around suing over this (this turned into a *How to Get Away with Murder* style piece).

The key rule that Catherine and I had was that the journalism was paramount - our motto was 'never let good drama get in the way of the facts'. The stories performed had to be as rigorously sourced as a conventionally written news story or news broadcast would have been.

Opening night

Experimenting with different forms took more time. Here, I was helped by two things: first a theatrical director, Leo Hatton, who generously worked with the students. And second the open-mindedness and willingness to experiment that the students themselves showed. So, for example, a student who investigated the closure of an A&E department came up with the idea of getting the audience to vote in Zoom polls on which A&E to send a patient to - like a gameshow - but then worked with Leo to develop a soundscape that would help the audience immerse themselves in that scenario. Another student who'd looked at compassionate fashion filmed herself IGTV-style in various fashion outfits. A couple of further pieces turned into verbatim theatre - an adaptation of a feature about an NHS radiologist became a monologue, while another student, who had done an investigation into survivors of child abuse, got in contact with his interviewee, and then re-conducted the interview for the event itself.

Figure 3 The live event: scenes from the Up and Coming Stories event

The event, a Zoom webinar, was planned for Welcome Week, to give our new first years a chance to feel part of the City journalism department and experience more senior students' work. We invited not only the incoming first years but the City journalism department, journalists and creative practitioners interested in this area. In between the students' scripted pieces there was a chance for the audience to ask questions. Added to that, in the 'interval' there was a live poll asking people about their media use, and at the end a 'Virtual



News Café' where the audience could interact with the student journalists in a less formal and more conversational way.

Reflections

What did we learn from it? For the students, thinking about their stories as a performative act gave them the chance to think about novel ways of storytelling which will become increasingly important as the mainstream media seeks to engage new audiences. It made them think about how every word counts when a live audience can lose interest at any time.

And by taking part in a live event where the audience could ask questions, it helped break down barriers and increased a sense of trust in the journalistic process that has been lost as local news has retreated. The ethical questions that we often discuss in media theory classes were being experienced live.

What else did we learn? First, the fact that this is a time-intensive process. Leo and I had a succession of Zoom calls, not only to hone the scripts but also to work on the performance of the students. Second, working with someone who was theatrically trained was important for the students because it gave the process credibility; to do this on a regular basis would have a financial implication. Third, there was still the need for signposting clearly between journalism and performance; in one piece we could have made it clearer that the student was playing a role from the start of their presentation.

From a pedagogical point of view, it was clear it taught students to hone their writing skills and consider their audience. It asked them to engage with the ethics of how all journalism involves choices in which angles to take.

As a result, Catherine and I have gone on to work with a playwright to bring drama and role play into modules at Nottingham Trent and City, and are developing more toolkits that can bring the skills that drama offers to our journalism students. We just look forward to the day when we can do this face-to-face, as well as via Zoom....

If you are interested in finding out more about News on Stage, want us to bring it to your university or even just fund us please go to <https://newsonstage964645559.wordpress.com/>. Or contact Dr Glenda Cooper Glenda.cooper.1@city.ac.uk or Catherine Adams Catherine.adams@ntu.ac.uk

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Embracing Uncertainty: Co-creating Classroom Communities for Meaning Making and Discovery

Gwen Lowenheim



Gwen Lowenheim is learning design specialist, teacher trainer, organizational developer and coach. She teaches academic writing and critical thinking at Pace University and New York Institute of Technology. She is co-founder/co-director of The Snaps Project, an educational consulting firm and has worked as a staff trainer with Performance of a Lifetime. Through the East Side Institute, where she is on the faculty, Gwen trains and supervises educators and social entrepreneurs around the world in a social therapeutic, performance-based learning approach that brings creativity and innovation into classrooms, organizations and community-based programs. Her programs introduce theatrical improvisation, philosophical exploration, remix and group play in developing collaborative teams, leadership, language learning and stress management.

It is the day of student presentations for their biographical essays. I am prepared with an improvisational activity to support taking risks, speaking up and listening appreciatively. Twenty-two students appear on my Zoom screen. I ask for three volunteers and I position them on the screen as we might speakers in a webinar (the rest of the students visible alongside the side of the screen).

I set the scene:

***Me/TV Host speaking to everyone in the room:** We are in midtown Manhattan. An hour ago a spaceship was spotted landing in Central Park. The FBI confirms that the inhabitant of the ship is friendly. Reporters from international news media (newspapers, the blogosphere...). I will now turn to the esteemed international group of reporters, each of whom has a question for the spacebeing about where they come from, why they are here, etc. Oh I am now just catching a glimpse of the alien! It has 3 heads! It's a 3-headed alien! OK, I'm listening to my earpiece now for instructions from Central. They tell me, each alien head speaks only one word at a time! How unnerving! Well, here we go!*

And so it ensues. Each student “reporter” asks a question of the alien, and the alien answers one word at a time in response to each question. Sometimes the questions require complex long answers. Sometimes they are as simple as “I - am - from - planet - porcupine.”

A little about me

I'm a learning design specialist, teacher trainer, organizational developer and community organizer. I'm on the faculty of the East Side Institute and I teach academic writing and critical thinking at Pace University and New York Institute of Technology. Through the East Side Institute, I have the pleasure of being part of a broad international community that uses play and performance as creating new approaches to learning, development and social change. This experience of working in both traditional and independent learning environments has allowed us to make discoveries that are hard to make in solely institutional settings. In this article, I will share some of this practical/philosophical and playful approach which, as it has turned out this year, is extremely well suited for the virtual environment. I'm very glad that Creative Academic Magazine has developed this platform so that so many of us can exchange ideas.

Students, we couldn't have done it without you: co-creating and innovating the virtual learning environment during a global pandemic

This issue of Creative Academic Magazine has inspired us to consider the resilience and agility that allowed educators in the midst of a world crisis to lead the transition to online learning. Many of us have forged new paths and discovered creative opportunities in this virtual world.

What I'd like to focus on here is that we couldn't have done it without the students. Though many educators focus on the “losses” for students this past year (and there have been many) what we sometimes miss is that our partners in this creative endeavor have been our students. Even though human beings are the creators of the environments in which we live, we rarely get related to that way, especially if we are students. As Arundhati Roy says, “the pandemic is a portal”.

We can say to our students: “We don't know how to do this, let's figure this out together. How shall we do this?”

If we've been co-creating then it's a mistake to relate to people as being “behind”. This quote from a former superintendent of a school district in the U.S. resonates with me:

“Resist the pressure from whatever ‘powers that be’ who are in a hurry to “fix” kids and make up for the “lost” time. The time was not lost, it was invested in surviving an historic period of time in their lives - in our lives. The children do not need to be fixed. They are not broken. They need to be heard.”

Embracing uncertainty

In my opinion, when we can relate to history’s most highly uncertain moments by embracing, rather than receding from them, the uncertainty allows us to grow in new ways. So as the superintendent said, far from having “lost” time, we have actually been engaged in a discovery process.

Why is this important? Long before the pandemic, we knew that we needed new tools; that traditional ways of teaching and learning were not working for many teachers and students. Many teachers I’ve worked with are eager to create inclusive classroom environments in which students and teachers can consider others’ points of view, challenge assumptions, and foster curiosity. This takes instructors and students out of our comfort zones. We are rarely trained in ways to engage with our students in emergent conversations that allow for discovery. Over the years, my colleagues and I have borrowed, stolen, remixed and developed a method that supports students and teachers to actively co-create developmental learning environments which encourage risk-taking and building with conversational “offers”. This article features two of them:

*Theatrical-improvisation (which you’ve met in my vignette above)
Vygotsky’s Zones of Proximal Development*

Mundane creativity

I’d like to say a bit about what I mean by creativity by sharing a quote from Lois Holzman, a colleague, mentor and author of *The Overweight Brain: How our obsession with knowing keeps us from getting smart enough to make a better world*.

“Rather than being a trait of certain individuals, we see creativity as a social phenomenon, a relational process, and one of the most important ways human beings give expression to our connection with each other, with the natural environment, and with the cultural artifacts (things and ideas) that, yes, we created.”

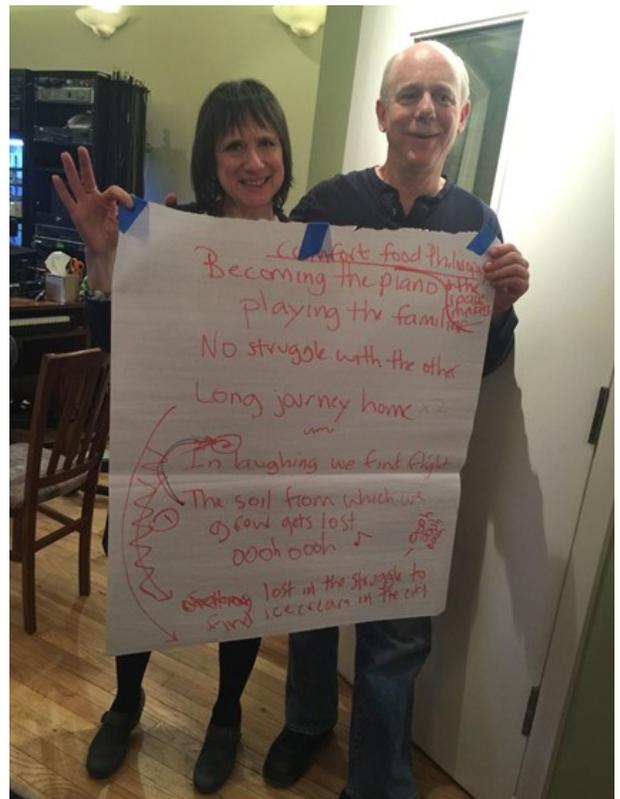
Creativity is often used in some esoteric way as opposed to it having something to do with making something - making a table, making a meal, making a conversation. I look at the classroom/Zoom room as an environment we make every time we meet. It’s not an environment we are “in” although it often feels and gets talked about that way. When we ask, “How shall we do this?” we tap into our capacity to not only choose between existing options, but to create choices, new ways of learning and developing together. We can create meaning together.

Figure 1: Gwen at an “Everything is a Remix” workshop with David Belmont, musician, novelist & performance activist

Performance, improvisation and the zone of proximal development

If human activity were limited to reproduction of the old, then the human being would be a creature oriented only to the past and would only be able to adapt to the future to the extent that it reproduced the past. It is precisely human creative activity that makes the human being a creature oriented toward the future, creating the future and thus altering his own present.¹

I have gained so much from exploring and playing with Lev Vygotsky’s notion of the Zone of Proximal Development as an activity of people creating environments where people of all ages (even the one-day old!) can take risks and support one another to do what we do not know yet how to do. This approach challenges the traditional notion of learning and development as separate from the *process of creating* the learning environment.



This is where improvising and creating improvised conversation can be so valuable. Theatrical improvisation requires that each member of an ensemble works to make the whole group look good, to succeed. The focus is on the activity of building the conversation, a conversation that never existed before. Students and teachers cannot rely only on what they already know, because they must utilize what others are saying to further create the conversation. Thus conversation creation continuously transforms the environment, and students can develop as ensemble/environment/conversation builders and meaning-makers. It's through that process that we can continually make discoveries.

So, let's get back to the 3 Headed Alien (based on a well-known improv game called "3-Headed Monster"). This is a great activity for seeing the creation of a Zone of Proximal Development through improv. This is a collaborative exercise where we make up the story as we go. One head never knows what word the other two heads will say and certainly no one knows what questions will be asked by the students/reporters. So, this is collaboration without a leader. As with all improv activities, it requires careful listening, building with what others say (the offers) and simultaneously building the ensemble. I love this activity for online synchronous learning. First, it is fun. And very funny!! And there is a buzz in the air that is catching.

Figure 2: Faculty and students playing on Zoom in an "Everyday Creativity" workshop through the Global Play Brigade (globalplaybrigade.org) - tapping into our capacity to collectively create our learning environment.



Making discoveries

So, as I've referenced, this is a rich time for making discoveries about what is needed for learning and development that I hope we carry forth. I am not alone in this. I do not think we should go 'back to normal' if normal means not embracing uncertainty and reverting to 'knowing' vs. creating what we are doing. Maybe it's that moments of uncertainty make us more open or maybe it's that our lives are always uncertain and these moments of collective uncertainty makes us more open. Creative educators, students and communities all around the world have been discovering the positive impact of the creative power of collaboration during a time of crisis.

What if we consider a new way of thinking about 'normal'? What if normal is the ongoing human activity of discovering. The human species has made and continues to make discoveries about ourselves, discoveries about the world. We are discoverers. And in that we continuously create ourselves and our world.

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A Place for e-Learning: Making the Most of Wherever We Are

Johanna Payton



Johanna is a lecturer in journalism at City, University of London. With a keen interest in creativity, Johanna is currently in the first year of her PhD, researching creativity in journalism and how we unlock the creative potential of journalism students. Johanna still works as a freelance journalist, alongside her teaching, and runs media training courses for professionals.

Fate can sometimes be incredibly fortuitous. During the course of my MA studies in Learning & Teaching in Higher Education at London Metropolitan University, I completed a module on Web-based Learning & Teaching. “Fantastic!” I thought at the time (back in the good old days of 2018); a contemporary module that would not only legitimise those WhatsApp tutorials I was fond of running with students, but also a way to help modernise a correspondence course I run independently. Little did I know that the innovative online classes, exploration of virtual learning environments and experience of redesigning a course for online delivery would wind up coming in quite so handy.

Fast-forward to March 2020 and I was in the middle of delivering teaching to my BA and MA journalism students when the first national lockdown began. There is absolutely no doubt that my calm and collected approach to digital delivery was thanks in large part to the excellent teaching and mentorship I’d received at London Met. As the nation ground to a halt, I thanked my lucky stars I had some grounding, some theoretical and technical knowledge, in online learning and teaching.

And the first lessons I put into practice were based on the fundamental principles I’d picked up on my course. Garrison & Vaughan¹ said that *blended learning should only be introduced if it makes a course better*; given the situation in March 2020, blended was a dream scenario. We had no choice but to make a full-scale move from in-person education to teaching to fully online. But I figured there was no point trying to do anything I would normally do on campus unless it made *sense* online. In the week we shifted to digital, my lesson plan had included a bake-off - a chance to share sweet treats in the comfort of the classroom. Well, there was no value in doing that online. If we couldn’t taste each other’s cakes, it simply wouldn’t work. So, instead, I set the students a challenge. What kind of food *content* could they create in their kitchens to share with the group? The results - including a hysterical ‘lockdown chicken salad’ video - certainly cheered up our first week of being stuck at home.

The second fundamental learning I brought into my online teaching was *don’t teach the same way online as you would in person*. On campus, we’d taken part in a styling challenge to bring fashion journalism to life, reimagining unwanted clothes as costumes for film and TV shows we loved. Online, we couldn’t play with each other’s secondhand treasure, but we *could* wear the clothes we’d never dare wear on campus. In the week we’d been due to visit the V&A Museum’s Kimono exhibition, I introduced a dress code of ‘kimono realness’ (or a dressing gown, if a kimono was not forthcoming). When we discussed interior design, I might usually have shown slides in a classroom, spotlighting the homes of the bold and beautiful. Why do that when we could explore our own environments and re-style them on the spot? The backdrop challenge allowed the students to reinvent their ‘Zoom view’, putting their creativity and design skills to the test in a way I could have never allowed them to do in the classroom. The video below provides highlights of one of those fledgling classes online (to the tune of ‘We Are Family’, which seemed appropriate). <https://www.youtube.com/watch?v=7HWyrjHS4M&t=92s>

It struck me that the learning I was facilitating was being directed by the *place* that students were occupying: mainly, their homes. This made me reflect on one more crucial perspective on e-learning. Wahlstedt, Pekkola & Niemelä² argued that online learning environments were more like ‘buildings’ (learning *spaces*) than ‘schools’ (*places* for learning) due to a lack of social interaction and community - but connection, creativity and interaction in a learning *space* could lead to social community building and the creation of a motivating e-learning *place*. In a limited number of sessions during the first lockdown, I’d witnessed this first hand as students invited me, and their peers, into their personal *spaces*, interacting with each other and the course content there, and creating a positive *place* for learning.

Planning ahead

I finished teaching for the academic year, and dried my eyes after an emotional, virtual graduation ceremony, with a sense of hope. If we couldn’t get back on campus in September, which looked increasingly likely, what else could we do to make the most of the spaces we would be learning and teaching in to create *a place for learning*?

And could we still create a sense of fun - and build a community? My class of 2020 had bonded and built trust *before* we made the sudden switch to online. Would it be possible to foster a similarly adventurous atmosphere in an online learning environment, if the students hadn’t developed relationships on campus first? Looking back on my course in web-based learning and teaching, I had particularly identified with Diana Laurillard³ in the belief that web-based learning, if used creatively, could become transformational for students and teachers. I decided to spend the new academic year, a year that was completely divorced from anything I’d experienced in my previous decade as a lecturer, trying to discover if this transformational goal could become a reality.

In planning my teaching for the year, I was wary of simply ‘converting’ modules from in-person to online. Everything is different in the digital space, from attention spans to the notion of presence. In the classroom, the body makes a statement by the very fact of being there; online, students can log in, turn off their cameras and microphones and, for all we know, go back to watching daytime television in bed. When designing online courses, student engagement is crucial; long before the advent of Covid-19, Hampel and Pleines⁴ highlighted the low priority given to online activities and varying levels of e-literacy. Overloaded courses, low participation in task discussions, and significant differences in individual engagement were cited as engagement barriers in their work, along with a perception that a virtual learning environment was pointless if students did not actively use it. I felt that to ignite creativity and transformation, there would be no place for recorded lectures and a ‘distanced’ approach to learning in my courses.

I set about reimagining my modules for the digital space with connection, community, creativity and transformation at the heart of my design. Many technological tools were my friend. Zoom features, particularly breakout rooms, screen-sharing functions and the chat feature for questions and writing tasks, suited synchronous sessions well. I also found Microsoft Sway to be a wonderful tool for a flipped learning approach; treating asynchronous lectures in the same way I would a blog post, I made sure the Sway pages my students were required to work through before lectures were lively, well written, up-to-the-minute and packed with content including video (interviews with industry guests and alumni were particularly popular), gifs and images.

But technology is not a replacement for educational interaction. Marjorie Vai and Kristen Sosulski⁵ stress that a learning management system is ‘only as good as the content and pedagogical approaches that are employed’ - and the synchronous teaching sessions that helped to create a sense of *learning place* were where the magic really happened for my students and I.

Creating a place for e-learning

My Arts & Culture Journalism module kicked off with a live small group task to recreate an iconic movie scene: and the students certainly made the most of being at home. The recreation of a scene from Jaws, with a guest appearance from a toy shark, was hilarious, as was the scene from Harry Potter and the Chamber of Secrets, complete with hastily applied lightning scar; witches hat and Dobby’s sock, passed from Harry to Dobby via a sprinkling of Zoom imagination. The students also embraced their ‘Netflix Party’ homework, working in small groups to synchronously watch a film of their choice using WhatsApp or Teleparty (formerly Netflix Party) to share the experience. The following week they presented an unassessed live review. As well as reawakening their journalistic skills, they told me the experience had allowed them to bond and relax together - even though they were apart.

Figure 1: Tie dye week



In the Fashion & Lifestyle Journalism module, dress codes were back with a vengeance. We did vintage, colourful fashion, denim, Studio 54, tie dye...and the course ended with a virtual fashion show featuring the ‘outfit we never got to wear - thanks to lockdown’. At the start of each session, students would present their interpretation of the dress code, which opened the door to stories of fashion, family, culture and friendship; fantastic

icebreakers. Taking advantage of their home environments, in one session they were tasked with reinventing their look in 10 minutes; in another, taking photographs that captured something beautiful in their immediate vicinity. From the stunning outfits and make-up they showcased, to the encouraging and supportive words in the chat, these sessions were building confidence and community, as well as hands-on styling and storytelling skills.

Figure 2 A live cookalong with Sarah Akhurst, food director of Sainsbury’s Magazine

In the week we focused on food journalism, our live ‘cookalong’ was a module highlight. As well as meeting a prestigious industry guest, the students were asked to bring along the same prepared ingredients for lunch. Under our guest’s direction, we ‘cooked along’ and then ate the same lunch together. This was place-based, active and experiential learning. The 10-minute video illustrates just how much fun it was.

<https://www.youtube.com/watch?v=sihdc0DS5bU>



We are relentless

Perhaps the greatest achievement, in terms of the *place for learning* my students and I have developed together this year, is Relentless. Relentless is a project outside the curriculum that journalism students have volunteered to become involved with. It showcases their media skills, their creativity and their resilience. Celebrating sustainable fashion and gender nonconformity, we are creating a fashion documentary and a unique 'catwalk' collection, modelled in forest settings from London to Liverpool. Wherever the students are, they have borrowed clothes from sustainable designers - or created their own garments - and worked with friends and family to model and film them safely, and socially distanced, in their nearest woodland environment. The collaboration, progress and creativity I've had the pleasure of overseeing in my role as 'creative producer' has been an inspiration. We plan to celebrate the launch of our project on June 3 2021, with an online screening of the film followed by an in-person tea party (lockdown roadmap permitting). The tea party will be the first opportunity I've ever had to meet these talented students 'in real life'.

Visit Relentless and watch our trailer: <https://www.wearerelentless.net/>



Looking back on my pre-Covid training in Web-based Learning & Teaching, so many of the theories and ideas I imbibed have been present in the teaching - and extra curricular activities - I've delivered this year. Gleaves and Walker's 'model of caring'⁶ recognises that the features of a physical and digital caring domain are exactly the same: they involve divulging information, soliciting feedback and making critical assessments as to what constitutes the best interests of a student. In the academic year 2020-21, the bonds I've built with my students have been stronger than ever. I've shared more of my career and professional knowledge because I've been teaching in my home office: the workplace I operate from as a freelance journalist. Students have been invited to provide feedback at every turn, in forums, in 1-2-1s, in the chat box, in emails, and in Zoom meetings. Of course there have been moments of sadness and struggle; journalism students unable to conduct face-to-face interviews, or get their hands on cameras and other equipment, have not found the year easy. That's before dodgy wifi connections, awkward breakout room atmospheres, and deep cravings for after-seminar chats, impromptu coffees, and the simple pleasure of real life conversational cues - discussion on Zoom will always be 'laggy'.

But I believe that this focus on a *learning place* - which means more than the technology we use to teach, and reaches beyond the physical boundaries of a bricks and mortar *learning space* - has the best interests of my students, and their creative potential, at its core. This year has been transformational for my teaching, and I've seen some of the most outstanding and creative student work ever. It's not quite over yet, and teaching may never be the same again, but I can already see that this strange yet wonderful year of learning and teaching online was, in many ways, a career-defining adventure.

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Micro, Macro, Techno, No-Tec: A Few Playful Practices in a Pandemic

Alison James



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“If imagining is ‘seeing’ new things, creativity is bringing those new things into existence” Both of these are illustrated in [this video from Hiptoro Restaurant, France](#), where, through 3D projections and augmented reality, a magical fantasy is created on the diners’ (real) plate. A tiny chef creates an artistic dessert with comic, as well as culinary, flourishes and then vanishes in a puff of pixels. What kind of imagination, never mind technological capability, comes up with such ideas? Perhaps the kind which echoes Pablo Picasso’s words: “Others have seen what is and asked why? I have seen what could be and asked why not?”

“Why not?” is an important question for imagining educationally, as well as in life more widely. In the last 12 months it may have felt that we encountered a great many “nots” and constraints, thanks to Covid 19. It is a question that has come up in different forms in my current [research study *The Value of Play in Higher Education*](#) as educators seek to “fight the formula” of expected or familiar educational practices.

The study expands on existing knowledge of the different kinds of play used in university learning, while delving into educator values and perceptions of the importance of play. My participant interviews began at the same time as the emergency shift to teaching online; with many respondents pondering how they might continue teaching playfully and creatively as before. Some were stuck on how to transpose their face-to-face practices into a digital domain (or find alternatives); others were worried that the push to prioritise student access to content was crushing any institutional interest in imaginative teaching practices.

It became clear very quickly that nurturing and humanising connections of all kinds would be vital for learning. Information alone was not enough (surprise!). It became necessary to find ways of tapping into and galvanising the energy of students who were suddenly dispersed, disoriented and physically distanced. Many of us - perhaps you? - sought out new and existing playful networks which could support this desire for, and challenge of, making creative connections.

Imaginative digital play

From March 2020 to 2021 I accumulated evidence of educators finding imaginative alternatives to narrated Powerpoints and online breakout rooms. Their approaches sit along a whole spectrum of imaginative digital play. Depending on our preferences, confidence, context, participants and technical knowhow, we may position ourselves at different points (and perhaps at different times) on this spectrum. Examples range in scale and complexity from highly sophisticated technological initiatives to simple, quick and low-or-no-tec encounters. All are about stimulating engagement, participation, curiosity and sustaining momentum and interest in learning.

Figure 1 Imaginative play happens on and offline (Photo by [James Pond](#) on [Unsplash](#))

Examples include using augmented and virtual reality for designing MBAs, or transposing physical games into online versions. Digital escape rooms/games for learning new material/revising/problem solving increased in popularity; and so did how-to guidance on Youtube, [such as this video](#).

Hybridised approaches, combining on and offline play, are having their moment, such as David Cicurel’s [Chronicles of Crime](#), which combines a card game with phone activity and virtual reality. Such approaches were already in educational use - see [Liz Cable’s transmedia storytelling across various platforms](#) - but their value and relevance is now being explored beyond their original context or purpose. Hybrid games are one example of something reaching new audiences or being adopted by new experimenters. In uncertain times



Creating a sense of community through play has been another essential during the pandemic. (*Chronicles of Crime*, for example, now has a community group where new versions of the game can be freely created and shared). Some playful activities have been created collaboratively; hackathons and gamejams have, in the last few years, offered condensed and collective opportunities to design games (educational or otherwise). [Gamechangers Fest](#) was held online in March 2021 to celebrate the end of the [Gamechangers programme](#); a 5-month learning experience where youth workers and educators from Estonia, Finland, Latvia, Lithuania, Sweden, and Russia created their own educational games with focus on different topics related to civic education. Some of these addressed social inclusion, [explored values](#), [evaluated volunteering](#), or tested knowledge of environmental issues, as in the [Ökofuzzi](#) (German for ‘tree hugger’) quiz. While it is possible to play these online they have also been designed with print-to-play materials for offline use. All combine pleasing visuals, touches of humour, intriguing interactions and serious content; the ideal mix to capture the imagination of those playing.

Imaginative activities have also abounded among those preferring digital minimalism. They include incorporating memes or emojis as responses to/within activities; locating ‘[Easter eggs](#)’ in different parts of the VLE; using props, lights, accessories or filters to enliven meetings (halos, wigs, false moustaches on Zoom); setting up digital or physical screens to hide surroundings; creating rituals or playspaces that accompany time spent online; music and movement warm ups before/in between activities. Challenges have been set that invite students to engage using materials they have to hand, or to complete actions that take them away from the computer and around the house or outside if possible. Drawing together, baking, building models with LEGO, sharing ideas with [Ketso](#), solving collaborative puzzles; anything where the digital medium can be transcended or is sufficiently intuitive not to overshadow or encumber participation has also been important.

Non-digital play

Two non-digital play activities that I have built into my own online workshops have proved powerful ways of creating connection between participants. One came about by accident when I was interviewing the musician and play author Stephen Nachmanovitch via Zoom. I asked him how it was possible to create connection online and he proceeded to invite me into a silent few minutes where he created a series of hand gestures, which I mirrored. Written down it sounds like nothing. In practice it was an extraordinary encounter in stillness with someone I have never met, focussing just on the movement of our hands. It showed me just how possible it is to make connection online using no other resources than ourselves.

The second is one that I adapted from face-to-face workshops where I ask participants to draw their neighbour. The point of it is not the drawing, but rather how people feel about their ability to draw. Sometimes, the participants are delighted with their artistic outputs, but more often they express guilt or embarrassment at them. The reason for drawing is to surface the different and sometimes competing views people have about engaging in creative or playful activity. In my revised version, I asked people to spend three minutes drawing themselves, either prior to, or during an online workshop. I linked the drawing with a section of the workshop where we were exploring how our educational practices had changed and shifted in the last year. I then asked them to rip up the picture. Again, the point was to explore reactions to the request and draw an analogy. (Some did, some didn't, some were baffled, some waited for what they were sure would be the punch line.) The analogy I drew related to how educators had felt since the impact of the pandemic. Did they feel understood and supported? Were they being asked to take on or abandon certain kinds of teaching practice? What impact had there been on their identity as teachers? Many felt that in fact the ripping up of their self-portrait was indeed a parallel for how they had felt during a time of seismic change, especially if they felt they were being asked to prioritise ways of teaching that felt alien to them and/or their educational values.



Figure 2 The point is not the drawing, but how people feel about their ability to draw (Photo by [Irene Strong](#) on [Unsplash](#))

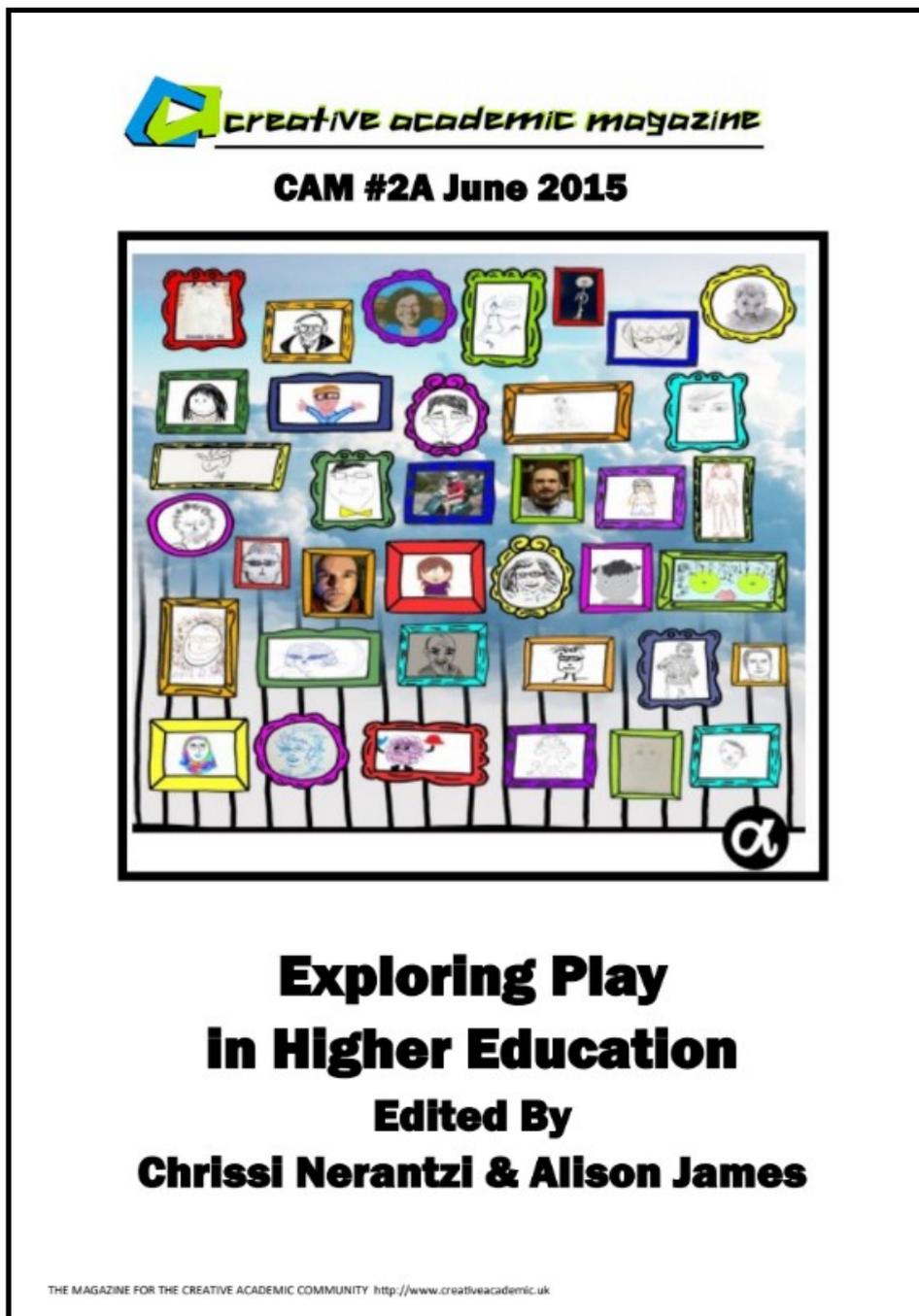
So my main message is that play can promote connections of all kinds; funny, relaxing, bonding, provoking, reflective, questioning. I hope these positive examples show how we can stretch our imaginations in playful spaces and encounters, with a little experimentation. However we all know that present challenges - time, resource, mood, topic audience, inclusivity, purpose (or not) - can dampen our imaginative energy. We manage these as best we can. Happily, play is limitless and flexible and allows for us to interpret it and engage with it in our own ways. In difficult circumstances it is a resource open to us which allows us to ask “Why not?”

Sources

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- 3 Pablo Picasso, Pablo Picasso: Metamorphoses of the Human Form : Graphic Works, 1895-1972
- 4 Their words, and a phrase that came up in several interviews
- 5 A recent WonkHE post on [learning technologists' experiences of 2020](#) also emphasises the importance of shifting from a crisis response to a 'more positive and nuanced' approach
- 6 You can find links to several of these in my blogpost [Playing In A Pandemic](#)
- 7 You can see a short subtitled video of its international festival in 2019 here <https://www.youtube.com/watch?v=LVSa-w5JxkY>
- 8 You can see a short subtitled video of its international festival in 2019 here <https://www.youtube.com/watch?v=LVSa-w5JxkY>

Editor— In 2015 we published two issues of the magazine on the theme of play in Higher education

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



Shifting Copyright Games Online

Jane Secker & Chris Morrison



Jane Secker is a senior lecturer in Educational Development at City, University of London, where she is deputy programme manager of the Masters in Academic Practice. She leads modules on digital education. She was copyright and digital literacy advisor at London School of Economics and Political Science for over 15 years. She is chair of the CILIP Information Literacy Group and a member of the Universities UK Copyright Negotiation and Advisory Committee which negotiates with the Copyright Licensing Agency on the higher education licence. She is co-author of *Copyright and E-learning: a guide for practitioners* published by Facet in 2016.

Chris Morrison is the copyright, licensing and policy Manager at the University of Kent, responsible for copyright policy, licences, training and advice. He was previously the copyright assurance manager at the British Library, and before that worked for music collecting society



PRS for Music. He is a member of the Universities UK Copyright Negotiation and Advisory Committee on whose behalf he also attends the Copyright Education Awareness Group (CEAG). He is co-author of the second edition of *Copyright and E-Learning: a guide for practitioners* which was published in July 2016, and is also the originator of *Copyright the Card Game*, which is an openly licensed resource for teaching about copyright in practice. Chris recently completed a masters in copyright law at King's College London and his dissertation explored the understanding and interpretation of Section 32 of the Copyright, Designs and Patents Act 'Illustration for Instruction' by UK universities.

Background

We both have a keen interest in creative approaches to teaching. However, another of our key research interests is copyright and its relationship to online learning. Both of us see copyright as part of digital and information literacy, but believe that copyright should not be a barrier to teaching, learning and education more broadly. Using copyright protected content in teaching is unavoidable, and sometimes it is not possible or appropriate to get permission from the copyright owner. In order to address this, copyright law includes a number of 'exceptions' which allow legal use without the permission of the copyright owner where this is 'fair'. We find understanding what you can do, what copyright protects and how to use your judgement and understand the risks associated with copyright is a real challenge to teach. Many people hear the phrase copyright and run for the hills, seeing it as a compliance issue or another headache at a time when they are already overloaded.

The games - pre-pandemic

We first teamed up in 2015 at a time when we were both responsible for delivering copyright education for staff at our institutions - Jane at LSE and Chris at the University of Kent. We were fed up delivering 'Death by PowerPoint' training sessions on copyright so we decided to develop a new way of teaching those in education and libraries about copyright. We were motivated to do this because changes to UK copyright law (following the Hargreaves Review of Intellectual Property) had taken place the previous year and there were several changes made to copyright exceptions. Also, the review of the law had been designed to make copyright 'fit for the digital age' and we were keen to raise an awareness of what we were starting to call 'copyright literacy'. With this in mind we developed *Copyright the Card Game*, which is an openly licensed educational team game, designed to teach people about how the law works in practice.

The game breaks copyright into Works (the subject matter that qualifies for copyright protection); Usages (the activities that are regulated by copyright); Licences (legal use with permission); and Copyright Exceptions (legal use without permission). The final round of the game also introduces the concept of risk into the game, when players have to decide which licences and exceptions apply to a range of scenarios related to their role. However, most importantly *Copyright the Card Game* is a team based game, so people work together to share their understanding of the law and use the cards, which display all the key information they need, to enable them to make informed choices. Points are awarded at the end of each round based on the teams' answers and there is a winning team at the end who we typically gave a box of chocolates to.



Figure 1 Playing Copyright the Card Game pre-pandemic

Figure 2 The card game in action: a team discussion



The challenge

There were a number of challenges with shifting this game online. We had already inspired a learning technologist, Greg Walters, at the University of Glasgow, to make an online version of our game, which was largely a self-assessment tool. You worked through the scenarios on your own and chose answers and found out if you were right or wrong.

However, we wanted to create something different that retained the team based nature of our game. For us, the card game was also not about right and wrong answers, as the law isn't always that clear. So we wanted players to be able to discuss the potential answers and to be awarded points for their interpretation of the law and the judgements they made. Clearly people couldn't sit around tables and play with physical cards, so we explored a number of options to make online resources available.

What we did

In March 2020, Jane had to shift her teaching online for the modules on using educational technology. She was also involved in supporting staff at City and ran a number of sessions on using virtual classrooms, including Zoom breakout rooms. This seemed the obvious way to retain the team based nature of the game. We came up with a plan to adapt the game by creating PDFs of each of the sets of cards which could be shared online (these are on our website). We already had a PowerPoint we used in face-to-face workshops to structure a session and present the scenarios to players. This could largely be used in the same way online through screen sharing. However, we needed to find a way for teams to notify us of their answers so we could discuss these when they returned to the main room. We decided to use Google forms, where the answers had to be selected by each team to register their response.

Managing the game involves having to share links to the cards and Google forms in the chat as the session progresses. It also ideally requires players being able to go into a breakout room and for one person (nominated as the team captain) to share their screen so everyone is looking at the form and the cards together. This replicates the idea of a team sitting around a table looking at the cards in a physical workshop.

We record the scores on a piece of paper as we go, and update them on a PowerPoint slide at key points in the game. This replaces the whiteboard or flipchart we use in face to face sessions.

Reflections: what worked, what didn't

We've now run the session around 6 or 7 times for different groups and the game works reasonably smoothly. We have discovered we need to be fairly strict with the timing for each round. The game typically took around 2 or 2.5 hours to play and there is a danger it can take even longer given the delays that can occur when sending the teams off to their breakout rooms. We've also found we need to go into the breakout rooms to check the teams understand what they are doing each round, and don't run into any technical issues.

The scoreboard still needs refining. We also find that the game definitely requires two people to manage the chat, the screen sharing and checking the answers using Google forms. Some things work better, some things less so. Clearly people don't get to network and chat in quite the same way as at a face-to-face workshop, but we definitely get a sense that we have retained the elements of fun about the game. In some ways the Google Forms actually work a bit better than the teams holding up the cards to display their answers, which is what we do in a workshop. We're therefore looking at retaining the benefits of a more digital approach when we return to running face to face sessions.

Going forward

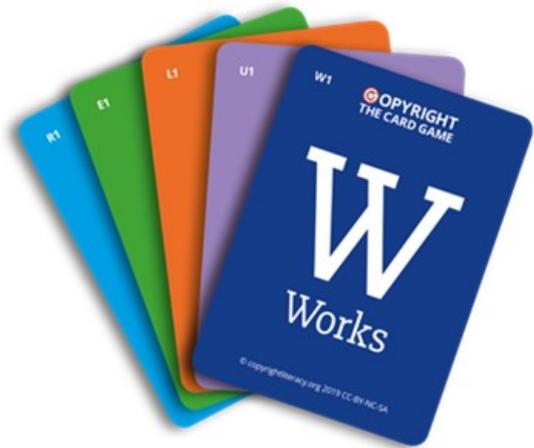


Figure 3 The five suits of cards

Jane and Chris turned their experience into a comic strip for Creative Academic

Jane and Chris tweet as @UKCopyrightLit and maintain the Copyright Literacy website: <https://copyrightliteracy.org>

They are keen advocates of open education and founded a playful learning conference on copyright education called Icepops, which is now in its third year.

To find out more about Copyright the Card Game visit: <https://copyrightliteracy.org/resources/copyright-the-card-game/>

We also run a regular webinar series on Copyright in a Time of Crisis (<https://copyrightliteracy.org/upcoming-events/webinars-copyright-and-online-learning/>) and a podcast called Copyright Waffle (<https://copyrightliteracy.org/resources/copyright-waffle/>) where we chat to people about copyright and

We have been excited and pleased to be able to adapt our game for online delivery. We have also worked on a similar process to shift our board game, The Publishing Trap, online. The Publishing Trap was more of a challenge, and required some really creative thinking and dispensing with our beautifully designed board.

Online games sound like something that might take a huge amount of effort to create, and we both had to be quite resistant to the idea of shifting our games into a digital format. However, the facilitated online workshops have proved to us that games do work online, and that the important elements of our game - the team based nature and the discussions - can still take place using features such as breakout rooms. We can see new opportunities to teach people remotely as well. It's been a less challenging process than we expected technically and we have both learnt the art of multitasking on Zoom. We also hope people have found playing the game online fun as well as developing their understanding of copyright. Having said that, we're very much looking forward to being able to get together with people face-to-face again, and share our passion for copyright literacy and playful learning.



Online Avatars and Student Belonging

Elodie Wakerley

ONLINE AVATARS AND STUDENT BELONGING

FIRST STEPS TO DEVELOPING AN ONLINE COMMUNITY DURING COVID-19

COMMUNITY

As an introductory activity students were tasked to create an online avatar to use as their profile picture on MS Teams. The aim was to embrace the use of technology and create a sense of community online.



ONLINE AVATARS

Avatars are digital representations of the self. Technologies such as Bitmoji are increasingly used by young people on social media. When creating their avatar students have autonomy over which aspects of their identity to share and have opportunities to be creative in their design.

ISOLATION

For many students starting a new course during Covid-19 has been an isolating experience (Gravett & Ajjawi, 2021) and educators have sought new ways of making connections with and amongst their students. Approaches such as gamification can facilitate students' feelings of belonging online (Martin & Tyler, 2017).



STUDENT FEEDBACK

Students enjoyed the opportunity to be creative. Every student participated and many continued to use their avatars throughout the module. Going forward, opportunities to embed student avatars in other learning activities will be explored.

@ELODI EWAKERLEY

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Gallery for Creative Ed-Ventures

Creative Teaching Online at Nottingham Trent University: Quick Teaching Ideas from the Disciplines

Lisa Clughen



Lisa Clughen is a Senior Lecturer in Spanish at NTU. She has also worked in the field of literacy development for over 25 years and co-edited the book *Writing in the Disciplines: Building Supportive Cultures for Student Writing in UK HE* and her recent research is on blogging as inclusive practice.

When we're looking to be more creative, we need to insert more restriction, not take more away, because it's the restrictions that are making us creative'.¹

It is often said that creativity springs from limitations. which, we are told, are 'good for you' as limits test your creative muscles. Indeed for Stefan Mumaw, a well-known tutor of creativity on LinkedIn, limitations are a *precondition* for creativity: "The more restrictive the environment, the more creative the opportunity"¹. We should learn to embrace restrictions, for they force us into a creative response: 'if you want to be more creative you have to actually insert more restriction, not take more restriction away'.

For anybody looking to embrace restrictions to flex their creative muscles in HE, March 2020 certainly offered the perfect, if uninvited, opportunity. What were you to do when your module relied on physical presence as in lab-based modules? How would you ensure that students talk to you and each other in language classes and other seminars? How would you create a sense of community online when 'cameras off' quickly became the default mode in online classes? Staff responded to the limitations wrought by the vertiginous move to online teaching with breath-taking creative ingenuity.

The learning curve was vertiginous, the challenges many and the experience not entirely welcomed by students, with student petitions claiming that online learning was not equal to face to face learning receiving 270, 066 signatures² or by staff³, some of whom perceived online learning to be of less value than physical, in-class learning. Higher Education, according to Ambler, Huxley and Peacey⁴, was indeed experiencing the 'Covid-19 shock', a stinging shock to the (educational) system.

Yet though I certainly experienced the challenges mentioned in press articles and studies on online learning during the pandemic, I was also aware that in many ways, online learning offered exceptional possibilities for learning and that in some ways I actually preferred it to in-class learning in terms of its pedagogical value. For instance, being able to give immediate feedback to all students participating in chat rather than to the lone student with her/his hand up was one such advantage of the online environment over the physical. The negative reviews, then, did not cohere with my experience, experience which also told me that my own colleagues were also doing remarkably creative and exciting things in their online classes. Given the very mixed reviews of online learning, I wanted to pause and consider the hugely positive aspects of online learning and demonstrate that, even though it has undoubted challenges, it can be active, engaging, imaginative, fun and offer many positive opportunities for learning and teaching. This is the context of the 'Creative Teaching Online at Nottingham Trent University' gallery.



In order to gain a sense of the creative affordances of online learning, in January 2021, I put out a call for colleagues across Nottingham Trent University to share in a few lines a creative online learning activity or an approach that had worked well for them in their teaching. The idea was that tutors would share their practice in such a way that others could use it too, so they were also asked to explain the process they used. When I saw how staff had responded to the limitations wrought by the rapid move to online teaching with such breath-taking creative ingenuity, the online learning gallery was born.

In the gallery, all contributors describe activities that are eminently usable across the disciplines. You will therefore find quick approaches to some of the salient issues for online tutors and learn how to do each of the activities yourself. To give you a flavour of some of the contributions: you will see that ideas for creating a sense of presence and community online abound (see Samantha Read's use of personal images to get students create a sense of community, for instance). Others describe how they made use of technological tools to bring online teaching to life. If you want to learn how to take your students on an online adventure, have a read of Paul Blakeman's use of google street view in his teaching. If you are delivering subject information, on the other hand,

read how Patrick O'Connor used dynamic video essays to spice up the traditional lecture. Some contributors describe how they also inverted tutor-directed teaching online - see, for example, Dr Karin Garrie, Shaz Rebelo Ebrahimi and Fisentzos Floras's piece as they describe how students in biosciences took over the teaching and guided their tutor through an experiment.



Right: Dr. Stuart Jolly (Principal Lecturer in Coaching and Sports Science) acts out a research article for his students...

WE WELCOME VISITORS TO OUR ONLINE GALLERY

@ <https://www.lifewideeducation.uk/sway.html>

Here is a list of our contributors and their topics:

1. Verity Aiken, Senior Lecturer in Education Studies: Using Collage to Explore Module Ideas
2. Paul Blakeman, Principal Lecturer in Social Work: Using Google Street View for virtual field trips: A free, simple and enjoyable way for students to explore the world from their computer.
3. Lance Carr, MA Student of Mathematics and Mathematics Mentor: Screensharing in Teams for Class Collaboration: Lessons from Mathematics
4. Claire Cohen: Senior Lecturer in Criminology: Virtual Communities, Real Support: Daily Group Writing Retreats
5. Lisa Clughen, Senior Lecturer in Spanish: Using Student-Generated GIFs to Create a Positive Atmosphere at the Beginning of the Class
6. Dr Karin Garrie, Shaz Rebelo Ebrahimi and Fisentzos Floras, Biosciences: Students as Teachers: Developing Practical Skills Online
7. Dr David Hindley, Principal Lecturer in Sports Science: Using Student-Generated Zines in Online Teaching
8. Dr. Stuart Jolly, Principal Lecturer in Coaching and Sports Science: Using Drama to Engage Students with Ethnographic Research: Microsoft TEAMS and Adobe Premiere Pro
9. Dr Patrick O' Connor, Senior Lecturer in Philosophy: Using Video Essays to Teach Subject Content
10. Dr Charlie Pratley, Lecturer in Museum & Heritage Studies: Using Padlet for Subject-based Learning and Assessment: "Public thinking in Museum and Heritage Studies"
11. Samantha Read, Senior Lecturer in Marketing: The "Brand of Me" Online Induction Activity
12. Hua Zhong, Senior Lecturer in Building Services: Using Virtual Laboratories with Large Cohorts of Students: Go-pro Camera
13. Jane Vickers, Senior Lecturer in English for Academic Purposes (EAP): Show & Tell for Community-Building: Bringing Physical Items into the Online Space

If you wish to contribute an activity to further iterations of the gallery, please contact: lisa.clughen@ntu.ac.uk; Johanna.Payton@city.ac.uk; or normanjjackson@btinternet.com

References

- 1 Mumaw, S. (2014) 'Creativity Bootcamp', [LinkedIn Learning]. November 19th 2014, [online] Available from: <https://www.linkedin.com/learning/creativity-boot-camp/defining-creativity?u=36922300> [accessed: 29/03/21]
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Ticket Out of the Online Classroom: A Narrative

Aleeza Khan



Aleeza Khan is the programme lead for the FDS Sc HE Trainee Nursing Associate Programme at University of Bolton based at the Satellite Centre for Nursing at Bradford College. Aleeza is a registered nurse (Adult) with experience in accident and emergency as well as acute stroke and neurology. Whilst working at University of Bolton, Aleeza is also a trustee at Bradford Bereavement Support, this is a charity supporting adults with grief and loss counselling. Aleeza has an interest in student engagement and knowledge retention and has presented at the Teaching Excellence Network (TEN) at University of Bolton as well as the Creative HE Event discussing ways to support student engagement and wellbeing.

Coronavirus was declared as a pandemic on March 11th 2020 by the World Health Organization¹. The United Kingdom (UK) was subsequently put into 'lockdown' on March 23rd 2020 in an unprecedented step to limit the spread of Coronavirus². With the news of the 'lockdown', academics had little time to prepare for teaching in an 'online classroom'. Teaching, learning and assessments were reviewed immediately to prevent students from being disadvantaged. Exams were made available online, reference lists on modules were reviewed to ensure resources were available online.

As a senior lecturer on the FDS Sc HE Trainee Nursing Associate Programme, our learners remained in practice working on the 'frontline' during Covid-19. These learners would often feel 'burn-out' secondary to the events they had witnessed in practice; when in the online classroom, these fatigued learners were disengaged as well as having increased stress levels with other extrinsic factors such as childcare, digital poverty and sharing of electronic items, including laptops and iPads, with their children. Furthermore, with some learners wanting to keep their camera off in lectures due to having children, I could not ensure they were learning.

As an academic teaching on this programme, and also a registered nurse with the Nursing and Midwifery Council, I have a responsibility of ensuring students are practicing safely and have the underpinning knowledge which shapes their practice. Illeris³ illustrates learning is a complex and multi-dimensional process and for one to understand learning, we must understand the conditions and influences and processes. Thus, after reflecting on all these factors I created a teaching style: 'ticket out of the online classroom'. This simple teaching style had a big impact which supported engagement, knowledge retention and also promoted reflection.

Learners would attend their online lectures and at the end of the lecture whilst also doing a register, I would ask learners to tell me one thing they have learned or one thing they will research into further in order to get their 'ticket out of the online classroom'. An example of a 'ticket' was one student shared how they had reflected on their leadership style and shared an online event they would be attending; this resulted in four students also booking onto the leadership session online.

I would also ask learners who had their camera off to turn this on for a minute if comfortable when their names were called, this would also form a wellbeing check. If learners did not want to turn their camera on, they had the option of speaking with the camera off, or using the chat feature to gain their 'ticket'.

The advantages for 'ticket out of the online classroom' are that it would enable students to take some time to reflect on their learning to be able to get their 'ticket'. As a lecturer, I am able to identify which students contribute and which don't, however, some students do not contribute due to confidence issues, therefore, this teaching style not only allows every student the opportunity to speak but it also supports building confidence and shaping behaviours. There could possibly be a situation where a student may not want to voice their 'ticket' thus, using the chat feature to submit their response would also be acceptable and students were made aware of this. Whilst I have only had positive experiences, students have the option to participate or not - all students would still be marked as having attended.

'Ticket out of the online classroom' allowed students to consolidate their learning as well as promoting reciprocal peer learning. For example, if one student shared what they had learned, another student would then make note of this. Students were allowed to mention the same thing another student used as their 'ticket' if that is what they have learned as something new. This peer-to-peer learning not only encouraged an effective learning environment, it also created a sense of community removing that physical isolation the learners were struggling with. This learning encouraged further dialogue between students; one of the students said they had watched a documentary recently which was relevant to the teaching, this was then discussed with the group and a link shared in the chat. This learning intervention also supported student growth with a shift from tutor to student, allowing the students to engage as partners in teaching.

Chickering⁴ explains that students learn more in higher education than what is outlined in the curriculum. They develop as social agents forming identities as learners and professionals. Upon successful completion of the programme which I teach on, students apply to become registrants on the Nursing and Midwifery Council register. Using 'ticket out of the online classroom' supports development of learning in a social context as well as active and collaborative peer learning. This then supports the engagement in the online classroom which takes us back to where the journey started during the first lockdown.

After 11 months of using this teaching style, I have received positive feedback from students such as: *'The ticket out session is an opportunity to individually reflect on your learning and gain confidence from the things others are highlighting'*.

Figure 1 Aleeza Khan at work

Meyers and Jones^{5 p27} say "active learning involves providing opportunities for students to meaningfully talk and listen, write, read, and reflect on the content, ideas and issues of an academic subject." From this experience I have learned students can direct learning as well as tutors. Moving forward, I will encourage further reciprocal peer learning through 'ticket out of the online classroom' as an extracurricular activity as well as sharing of this practice. This practice can also work very well in the [physical] classroom once we do resume teaching [on campus].

This teaching style is now being adopted by other academics which will strengthen development of learning and support opportunities between peers.

This teaching style was also presented at University of Bolton, Teaching Excellence Network.



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- 1 World Health Organisation (2020) *WHO announces COVID-19 outbreak a pandemic*. [Online]. Available at: <https://www.euro.who.int/en/health-topics/health-emergencies/coronavirus-covid-19/news/news/2020/3/who-announces-covid-19-outbreak-a-pandemic>
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Logging On, Checking In...Expressing Digital Care and Learning Routine as Part of Online Teaching

Hoda Wassif & Maged Zakher



Dr Hoda Wassif is a principal lecturer in Medical & Dental Education at the University of Bedfordshire. Hoda teaches and supervises Master's and PhD students and is interested in creative research methods. She is a Senior Fellow of the Higher Education Academy (SFHEA) and a Fellow of the Institute of Leadership and Management (FInstLM).

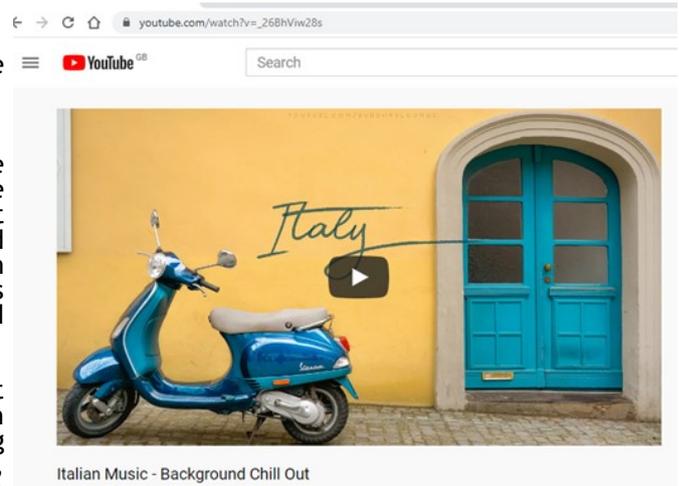


Dr Maged Zakher is a senior lecturer in Cross-Cultural Management at the University of Northampton. He teaches international business, intercultural competence and research methods. Maged is a Fellow of the Higher Education Academy (FHEA) and a Certified Management and Business Educator (CMBE).

One of the challenges about synchronous online teaching is the lack of build-up to starting teaching sessions. Online sessions are unlike in-person on-campus teaching when you walk into the classroom and say hello to a few colleagues or you see your teacher walking in from the car park, or all the little things that mean that a learner is 'walking into the classroom'. The online teaching sessions mean that once you log on to your online class, you are 'on' straightway, facing many people or most likely facing blank tiles on your screen.

We started using the same clip of music¹ for the 15 or 20 minutes before the start of each online session. This is free, YouTube music that was selected for its beauty and calm. It is long enough so it would not be a very short piece on repeat.

Figure 1 A screenshot of a YouTube music clip used at the beginning of online sessions



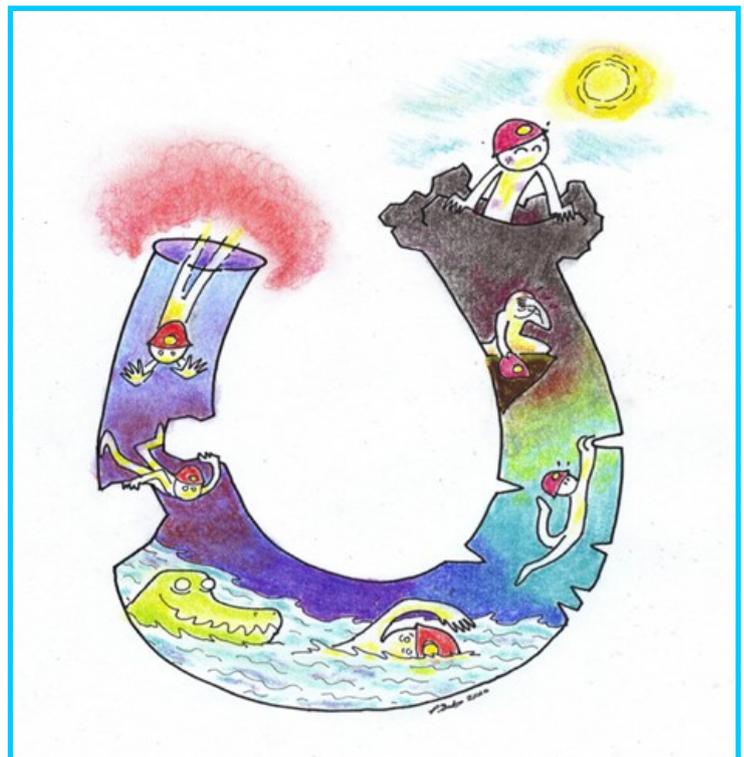
The same piece was used before the start of each online synchronous teaching activity. It helped to keep a routine to each session, remove the awkward silence at the start of the session and perhaps bring in a unique background to the learning environment and allow those who log on early some time for reflection if needed. Students commented on the music, that listening to it was linked positively to the start of online lessons.

As these teaching sessions were taking place at the height of the pandemic, it was felt that there was a need for an opportunity for students to 'count down' to the teaching session where they can see that their teacher is online, the music is on and the classroom is about to start in a few minutes. It was reassuring that they are 'in the right room'. Using the same piece of music also played an important part for educators as it became part of their own rituals before the start of online teaching sessions. Some students started to ask about the music and halfway through the semester, as well as using the music before the start of the session, it was also used at the end of the class while students were completing their online feedback, saying goodbye and signing off.

While it may be difficult to bring some of the soundscape of a 'real' in-person classroom, perhaps a piece of music that students can identify before the beginning of an online session can add an element of reassurance and can help ease the students into the headspace for a new learning session.

The use of music also helped to build up to the start of the session and to check about the 'mood in the classroom'. Another challenge for online sessions was not being able to observe the dynamic of learners walking into the classroom tired, excited or sleepy. So as the music faded at the start of each teaching session, we would say hello to the learners and start by "how do you feel today" activity using a range of illustrations, memes and emojis. These ranged from tired, happy or excited cats to cartoon illustrations and/or pictures with a range of emotions. The aim was not only to check how learners were feeling at the start of each session but also to gauge the mood of the whole classroom at the start of the session.

Figure 2: Character illustrations were used to help students indicate their mood. This one by illustrator Patrick Sanders, represents the emotional roller-coaster of an immersive experience



Learners were asked to mark on the screen which character represented them (students were able to circle or indicate on the whiteboard their selected character). This was anonymous and allowed learners to engage early in the session. As students circled or indicated their choices, the educator will comment about each selection; "I see walking a tightrope", "yes, lots of reading", "a very tired cat indeed" and so on. At times, students volunteered to explain their choices or indicated that they needed a chance to talk after the session and so on. At other times, shyer students were still able to anonymously take part and express how they felt perhaps without having to share their cameras or even be identified through typing in the chat box.

This was a chance to demonstrate care online at the start of each session, it was also a chance to ease students into the online classroom with an opportunity to actively engage early on. Setting the tone early on in the session highlights to the students what type of session they are about to be part of - an interactive one!

Sources

1- <https://www.youtube.com/watch?v=26BhViv28s>

Cultivating Creativity During the Coronavirus Crisis: Four P's of Creative Learning

Mitchel Resnick



Mitchel is Professor of Learning Research at MIT Media Lab, director of Lifelong Kindergarten research group, and founder of the Scratch project (<http://scratch.mit.edu>) and is co-founder of the Computer Clubhouse project, a network of after school learning centres for youth from low-income communities.

The coronavirus crisis highlights the growing need for creativity in today's society. We need the creativity of public-health professionals to develop strategies for limiting the spread of the virus. We need the creativity of doctors and scientists to develop a vaccine. We need the creativity of educators and parents to provide learning opportunities for children while schools are closed.

Situations like the coronavirus pandemic will be rare. But the need to deal with unexpected challenges is becoming more and more common. It is becoming the new normal. In today's fast-changing world, people are confronted with a never-ending stream of unknown, unexpected, and unpredictable situations. The ability to think and act creatively is now more important than ever before.

Unfortunately, many schools and homes do not place a high priority on helping children develop as creative thinkers. There's a common misconception that the best way to encourage children's creativity is simply to get out of the way and let them be creative. Although it's certainly true that children are naturally curious and inquisitive, they need support to develop their creative capacities and reach their full creative potential.

4 P's of Creative Learning

In our research in the Lifelong Kindergarten group¹ at the MIT Media Lab² we have identified four guiding principles for cultivating creativity: Projects, Passion, Peers, and Play. That is, we need to provide children with opportunities to work on projects, based on their passions, in collaboration with peers, in a playful spirit.

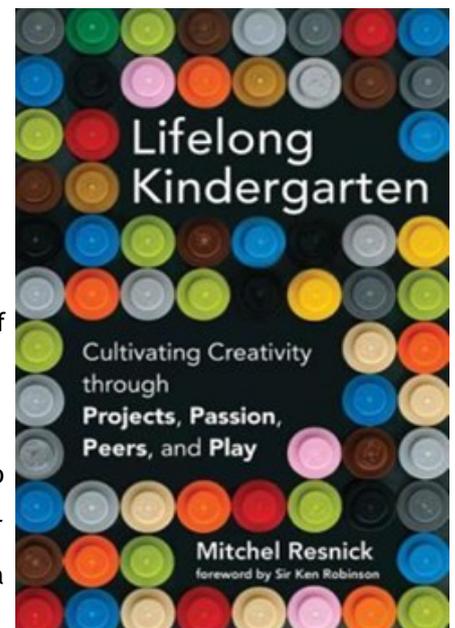
These Four P's of Creative Learning can provide a good framework if you're looking for ways to support children's learning while they're away from school during the coronavirus crisis:

Projects. Children can use everyday materials for many types of projects. With paper, they can write stories, draw pictures, and create origami sculptures. With more types of materials, they can work on a broader array of projects. LEGO bricks and popsicle sticks are good for making structures, felt and fabric are good for decorating, pens and markers are good for drawing, glue guns and duct tape are good for holding things together, and software tools like Scratch are good for making animated stories and games.

Passion. When children work on projects they care about, they are willing to work longer and harder, and persist in the face of difficulties and challenges. They are also more likely to make connections with the ideas underlying their projects. Encourage children to follow their interests, whether it's making a piece of jewellery or building a soapbox race car or baking a cake or writing a poem. What's most important is providing children with opportunities to create things they care about, with and for people they care about.

Peers. Creativity is a social process. We're most creative when we're working with others, learning from others. Of course, there can be challenges when children need to remain at home. But this can be an opportunity to create and learn together as a family, with parents and siblings. Ricarose Roque and her colleagues have developed a wonderful set of materials to support Family Creative Learning. And for children who have access to the internet at home, there are online communities like Scratch and DIY where children can collaborate on projects and share ideas online.

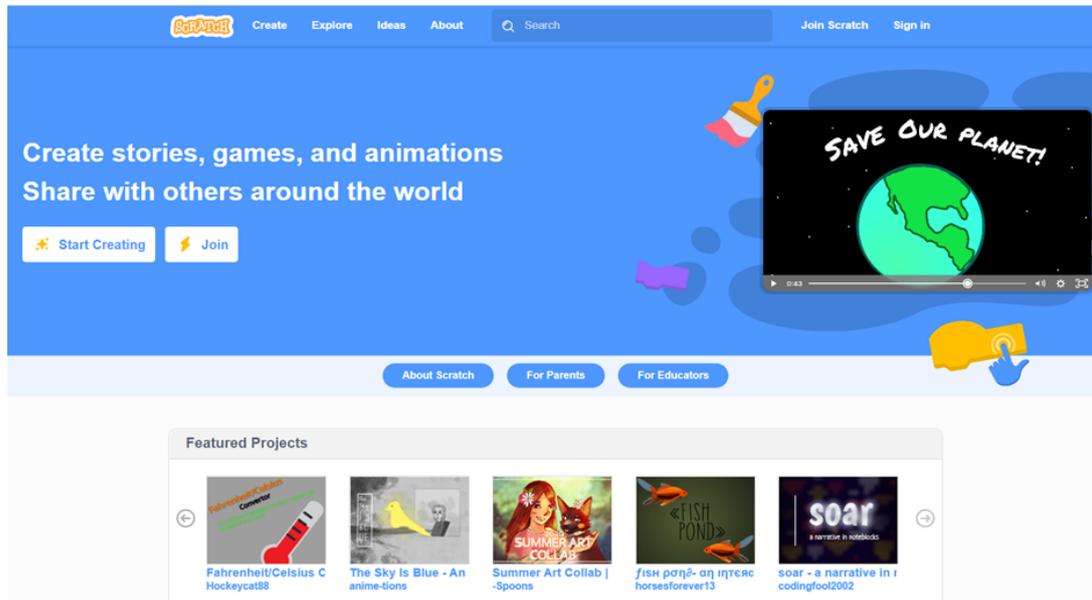
Play. Not all types of play are created equal. Some types of play lead to creative learning experiences; others don't. We need to ask: What types of play are most likely to help young people develop as creative thinkers? When I think about play, I don't think about particular activities, but rather a way of engaging with the world: a willingness to experiment, to try new things, to take risks, to test the boundaries. So it's important to create an environment where children feel comfortable to take risks and try new things. Encourage experimentation by honouring failed experiments as much as successful ones.



Cultivating creativity through the scratch project

Scratch is a project of the Lifelong Kindergarten Group at the MIT Media Lab. Its resources are available for free at scratch.mit.edu. These four principles of creative learning have guided my group's development of the Scratch programming language and online community. With Scratch, children can create interactive stories, games, and animations, based on their own interests, and then share their projects with peers in an online community. In the process, children learn to think creatively, reason systematically, and work collaboratively – essential skills for everyone in today's society.

Figure 1 Home page of scratch website scratch.mit.edu.

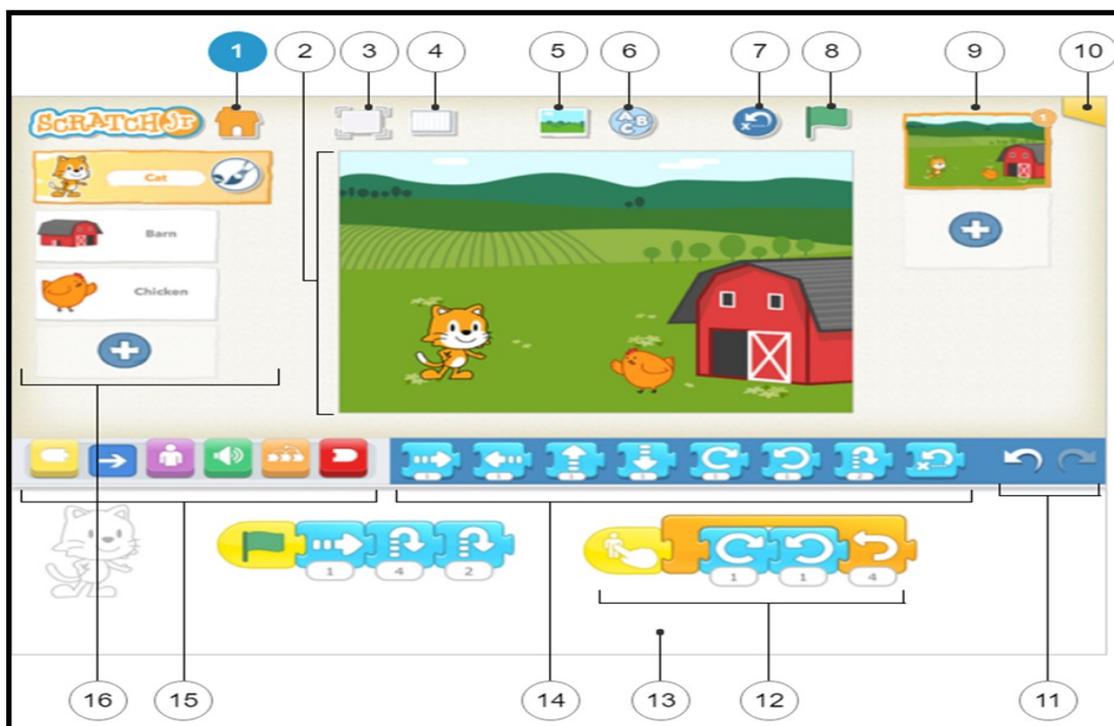


The Scratch Team offers a variety of free resources that can be useful for children, parents, and educators. The Ideas page on the Scratch website provides tutorials to help children get started with Scratch, along with educator guides that suggest strategies for supporting the learning process.

With so many schools now closed due to the coronavirus crisis, the Scratch Team recently launched a #ScratchAtHome initiative, providing children, parents, and educators with ideas for engaging in creative learning activities at home. The initiative includes Scratch tutorials, collaborative activities, and Create-Along live-streaming events.

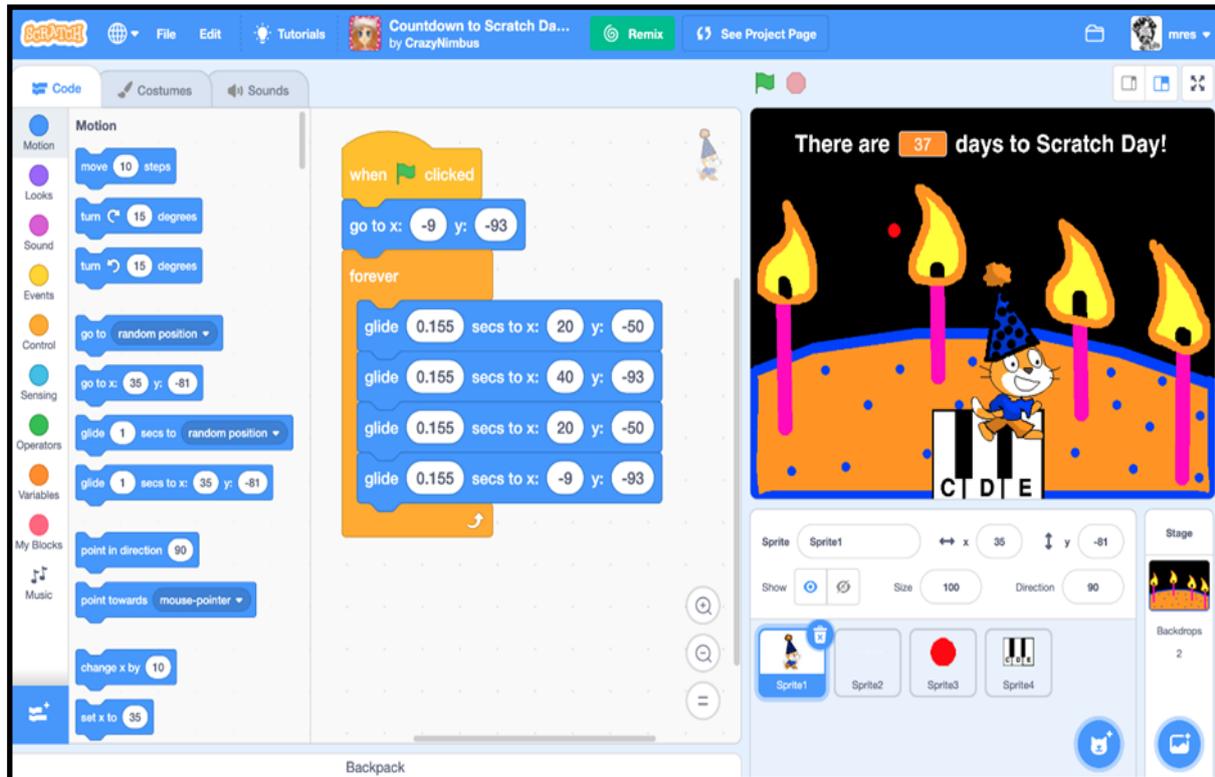
Scratch is designed for ages 8 and up. There is a separate version of Scratch, called ScratchJr, for children ages 5-7, available for free for iPads and Android tablets. Free resources are available on the ScratchJr website.

Figure 2 Screenshot from ScratchJr website <https://www.scratchjr.org/>



In most years, there is a network of Scratch events around the world on the second Saturday of May, called Scratch Day. Last year, there were more than 1500 in-person Scratch Day events. But this year, to help prevent the spread of the coronavirus, we're discouraging in-person events. Instead, we'll be organizing Scratch Month: offering extra online activities (including Scratch Design Studios) throughout the month of May.

Figure 3 A project by a member of the Scratch online community



The coronavirus crisis presents many challenges, but also some opportunities. By providing children with tools, materials, and opportunities for designing, creating, and experimenting, you'll be helping them prepare for life in a society where creative thinking is more important than ever before.

Acknowledgement

This is a lightly adapted version of an article that was originally published by MIT Media Lab

<https://medium.com/mit-media-lab/cultivating-creativity-during-the-coronavirus-crisis-fedfca3b6036> Mar 16 2020

Sources

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“Lifelong Kindergarten” by Mitchel Resnick

Book review by Jean-Marie Buchilly

Mitchel Resnick’s assertion is that kindergarten is the greatest invention in the previous thousand years.

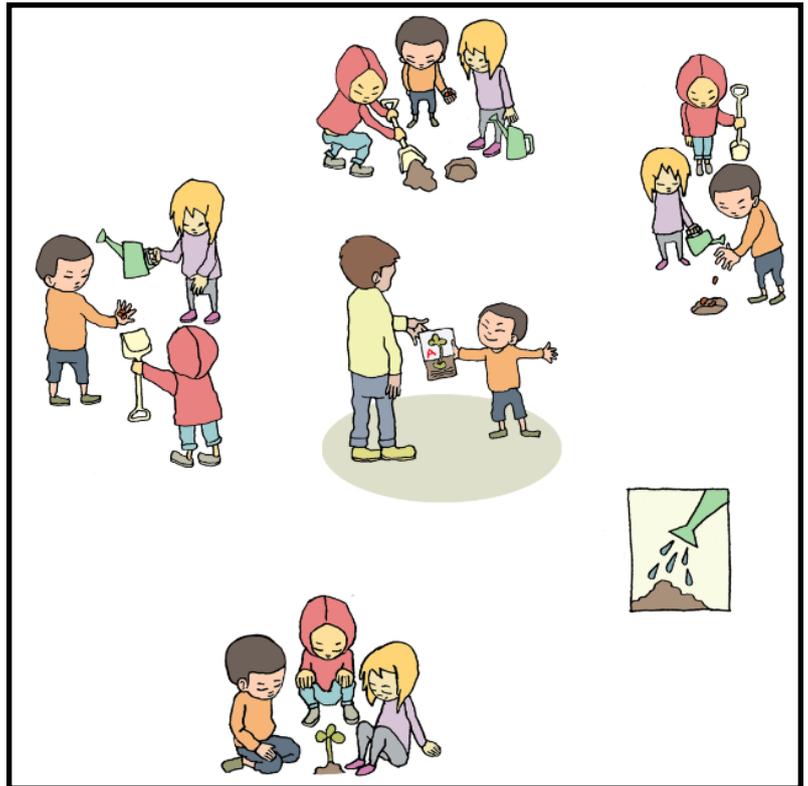
Friedrich Froebel, who opened the first kindergarten in Germany in 1837, defined a new approach for learning. He understood that young children learn best by interacting with the world around them.

The new approach that Froebel created is ideally suited to the needs of the 21st century – and not just for five-years-olds, but for learners of all ages.

Mitchel Resnick is convinced that kindergarten-style learning is exactly what’s needed to help people of all ages develop the creative capacities needed to thrive in today’s rapidly changing society.

Educational systems have proven stubbornly resistant to change. Even as new technologies have flowed into schools, the core structures and strategies of most schools have remained largely unchanged, still stuck in an assembly-line mindset, aligned with the needs and processes of the industrial society.

It’s now time for education to embrace creative thinking and put the priority on helping children develop their own ideas, goals and strategies instead of teaching them to follow instructions and rules.



The Big Idea

The creative process that is used by children at Kindergarten is the Creative Learning Spiral

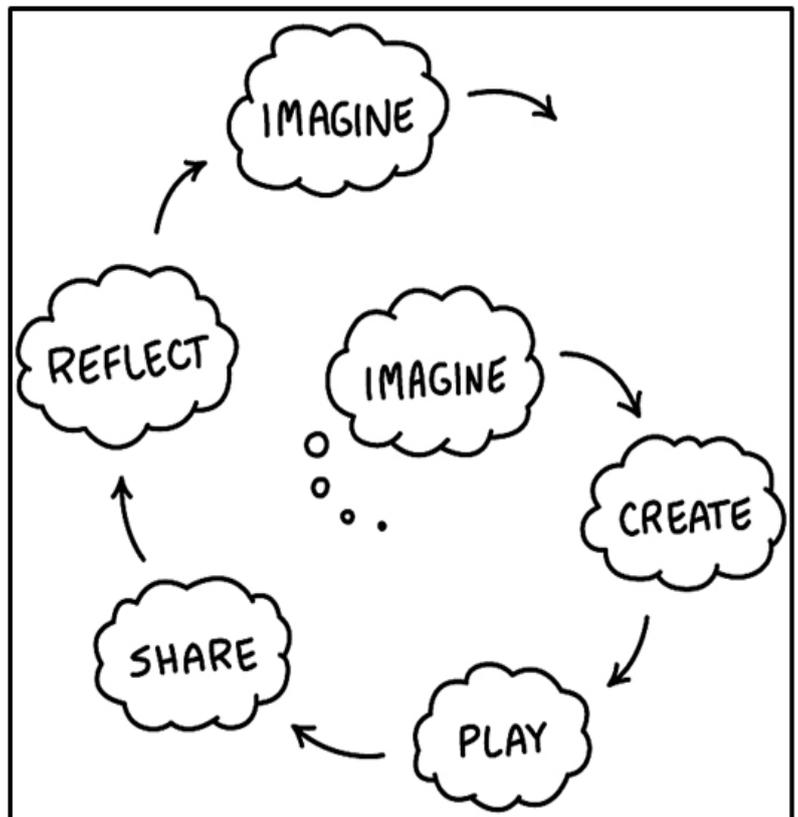
Figure 1 Creative Learning Spiral

They learn to use and develop their own imaginations and ideas, try them out, experiment with alternatives, get input from others, and generate new ideas based on their experiences and learning.

Unfortunately, after kindergarten, most schools shift away from the Creative Learning Spiral. Students spend much of their time sitting at desks, filling out worksheets, and listening to lectures.

The research group of the author developed a set of four guiding principles for helping young people develop as creative thinkers: projects, passion, peers and play. In short, they believe the best way to cultivate creativity is to support people working on projects based on their passion, in collaboration with peers and in a playful spirit.

These are the four P’s of creative learning and they are at the origin of the Scratch programming language, launched in 2007 by the same research group, in order to allow children to create their own interactive stories, games, and animations – and share their creations with one another in the Scratch online community (scratch.mit.edu).



Insights

Projects / Why focus on projects? Coding is a form of fluency and expression, much like writing. When you learn to write, it's not enough to learn spelling, grammar, and punctuation. It's important to learn to tell stories and communicate your ideas. The same is true for coding. A project-based approach is the best path to fluency, whether for writing or coding. As you learn to code, you become a better thinker. You learn to break complex problems into simpler parts. You learn to identify problems and debug them. You learn how to iteratively refine and improve designs over time. All these strategies are grouped under the term of computational thinking.

Projects / There is a common concern about project-based learning: it's difficult to predict, ahead of time, exactly what students will learn as they work on projects. It could be more efficient to develop a list of concepts that are important for students to know and teach them instead. In fact, that's the way most classrooms are organized. On the surface, this approach might seem to make sense. But when students solve sets of disconnected problems, they often end up with disconnected knowledge. The project-based approach is different. Students encounter concepts in a meaningful context. As a result, they are better able to access and apply the knowledge in new situations.

Passion / Too often, teachers and educational publishers try to make lessons easier, believing that children want things to be easy. But that's not the case. Most children are willing to work hard – eager to work hard – so long as they're excited about the things they're working on. Seymour Papert used the term of hard fun to describe this type of learning. By the way, the effects of rewards are most negative when creative activities are involved. Intrinsic motivation and passion are the key drivers here.

Peers / Most of the time, thinking is integrated with doing. We think in the context of interacting with things, playing with things, creating things. And most thinking is done in connection with other people. We share ideas, get reactions from other people, build upon one another's ideas.

Peers / One LEGO executive once explained the reason why open innovation is a great opportunity for their company: "We're proud of our product-development teams. But we also realize that 99.99% of the smartest people in the world don't work for the LEGO company."

Peers / Good teachers and good mentors move fluidly among the roles of catalyst, consultant, connector, and collaborator.

Play / Not all types of play are created equal. Some types of play lead to creative learning experiences; others don't. There is a big difference between playpen and playgrounds. A playpen is a restrictive environment. In actual playpens, children have limited room to move and limited opportunities to explore. In contrast, a playground provides children with more room to move, explore, experiment, and collaborate. As an example, when some children play with LEGO bricks, they follow step-by-step building instructions to make the model that's featured on the front of the LEGO box. After they finish building, they put their finished model on display on a shelf in their room. These children are playing in the LEGO playpen, not the LEGO playground. They are learning how to follow instructions, but they aren't developing to their full potential as creative thinkers. For playground-style play, it's important for children to make the decisions about what to make and how to make it.

My Big Actionable Takeaway

This book resonated with me on multiple levels.

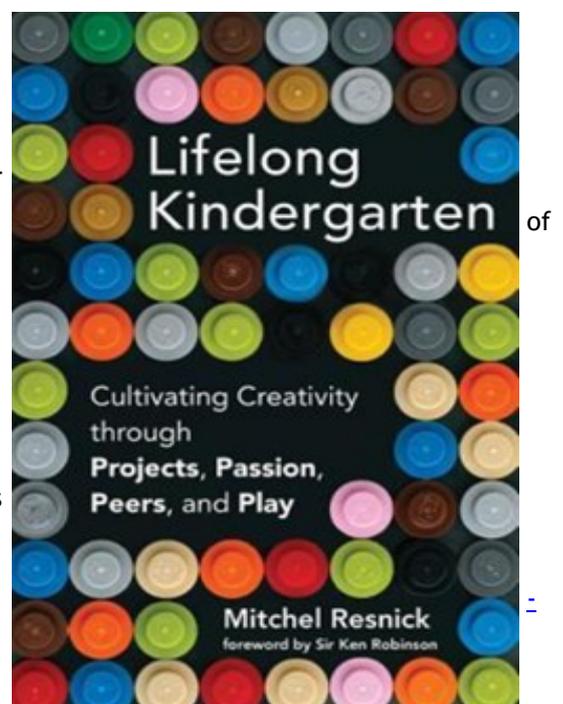
First, from a personal standpoint, I am the proud father of a six-year-old girl who is going to school. I am not sure there will be enough time for the education system to be disrupted before she will get out it, nevertheless my contribution will be to push her to define her own path, experiment and take some risks in her starting life.

Then, from a professional standpoint, I am pretty convinced that creative thinking is also the key to navigate in a fast changing world. Failing fast, experimenting, learning, iterating are the basics of agility and are essential for exploring new technologies, innovating and shaping the future.

As a conclusion, I will do my best to promote and support a growth mindset in all kinds of situations, whether with my family, my friends or my colleagues.

Acknowledgement

Blog post published Feb 26, 2018 at <https://itsyourturnblog.com/the-book-lifelong-kindergarten-by-mitchel-resnick-5c16ed59fb1c>



Is the COVID-19 Crisis the Tipping Point for Online Learning?

Punya Mishra



Punya Mishra is associate dean of scholarship and innovation and professor in the division of educational leadership and innovation in the Mary Lou Fulton Teachers College at Arizona State University. Professor Mishra has worked extensively in the area of technology integration in teacher education and is co-developer of the Technological Pedagogical Content Knowledge (TPACK) framework. He is one of the 10 most influential people in educational technology. He is an award-winning instructor who teaches courses at both masters and doctoral level in the areas of educational technology, design, and creativity.

Is the COVID-19 crisis the tipping point for online learning? The crisis has forced schools and universities to close, pushing often unprepared institutions to move teaching and learning online or at a distance. This was not a decision we, as educators, took with great deliberation—it was forced on us by the situation. To be fair, educators have done, and will continue to do, the best they can, under the circumstances.

It is also true that, one day, this storm will pass. Or maybe it will evolve into something else. What is clear, however, is that the choices we make today could have significant consequences for all of us for years to come.

Decisions that in normal times could take years of deliberation are passed in a matter of hours. Immature and even dangerous technologies are pressed into service, because the risks of doing nothing are bigger. Entire countries serve as guinea-pigs in large-scale social experiments. What happens when everybody works from home and communicates only at a distance? What happens when entire schools and universities go online? In normal times, governments, businesses and educational boards would never agree to conduct such experiments. But these aren't normal times.¹

I have been in the educational technology field for almost three decades now. And I would not be in the field if I didn't believe that technology has a great potential to transform education.

That said, over the past few years I have become increasingly concerned and skeptical about how this potential actually plays out: which aspects of technological potential are emphasized and which get ignored; how certain views get essentialized and normalized and which do not; who gets to control the discourse and who does not; and most importantly, on whom does the burden of it fall.

It is clear to me that we need to approach the decisions we make today with caution and humility. And, we, the technologists, need to step out of our boxes and be willing to learn. We need to talk to historians, philosophers, artists, and humanists - people who have thought deeply about these issues, not necessarily from a techno-centric perspective.

We need to speak to, and more importantly listen to, contrarians, people whose ideas upset us, because that is the only way we can get better at what we do.

One of the people who I have always regarded as a thoughtful and insightful thinker about technology and society is Neil Postman. Back in 1998 (eons ago in terms of technological change) he delivered a talk in Denver titled *Five Things We Need to Know About Technological Change*. What he said that day, 22 years ago, is as relevant today as it was then (maybe even more so). He brings to the conversation over three decades of studying the history of technological change. He adds, however, that he does not consider these ideas as being.....academic or esoteric ideas. They are the sort of things everyone who is concerned with cultural stability and balance should know and I offer them to you in the hope that you will find them useful in thinking about the effects of technology².

Five things we need to know about new technological change

Postman's article² is, obviously, worth reading in full, but for now I will stick to the brief summary he offers at the end of the piece. (Note: The five points below have been lightly edited from Postman's original prose.) The five things we need to know, about technological change, are as follows:

First, that we always pay a price for new technology. All technological change is a trade-off, a Faustian bargain. Technology giveth and technology taketh away. It is important, therefore, that we as educators ask ourselves: what have we gained by this move online - and what have we lost? What are the multiple roles that schools play in our society and how has the move to going online changed that?

Second, the advantages and disadvantages of new technologies are never distributed evenly among the population. There are always winners and losers, and the winners always try to persuade the losers that they are really winners. This crisis, if it has done anything, has revealed the deep inequities that are inherent in our current system. And if online is the way forward, we have to ask ourselves, who benefits from this shift? And who does not? Which organizations, corporations, and industries will prosper and which ones will wither? Who will control the technology and who will be controlled? And ultimately, who will be harmed?

Third, embedded in every new technology there are one or more powerful ideas—and biases. These ideas are often hidden and abstract—but they influence how people use their minds, in what it makes us do with our bodies, in how it codifies the world, in which of our senses it amplifies, in which of our emotional and intellectual

tendencies it disregards. As McLuhan said, “The medium is the message.” Online learning “codifies” in certain ways—ways that connect learning via screens, a process of information transfer. What forms of understanding and knowing are being ignored or suppressed? If oral cultures valued memory and print cultures valued systematic organization, what forms of knowing does the online world create?

Fourth, technological change is not additive; it is ecological, which means, it changes everything. The consequences of technological change are always vast, often unpredictable and largely irreversible and is, therefore, too important to be left entirely in the hands of [any one person or group]. What is amazing as schools have responded to the COVID-19 crisis, is just how uniform the responses have been. Moving online, wherever in the world you may be, has meant jumping onto technologies such as Zoom, Blackboard, Google Classroom, or Microsoft Teams. Any pedagogical innovation that occurs is constrained by the design of these tools and not necessarily the pedagogical needs of teachers and educators. In taking these decisions under immense time-pressure, we are shifting, in not so subtle ways, the very ecology of the emerging educational ecosystem.

Fifth, new technologies are often perceived as part of the natural order of things and therefore tend to control more of our lives than is good for us. Technologies are fictions, created by humans in specific political and historical contexts. There is nothing inherently normal about school as it existed pre-COVID-19. In fact, it can be argued that separating learning from our everyday life, building it around curricula developed by “experts,” breaking the day into 50-min periods around disciplines, and assessing students and school via standardized tests are all fundamentally historically contingent decisions that do not stand much scrutiny. Online learning, as it grows, can be many different things. It can continue to instantiate the worst aspect of face-to-face schooling or truly allow the emergence of new tools, technologies, and pedagogies.

There are a lot of questions that we need to ask ourselves as we move through this COVID-19 crisis, and these five issues raised by Postman are a good start. The point is not whether online learning is good or bad just as print culture was not better or worse than a culture based on orality. The advent of print is deeply connected to the renaissance, the enlightenment, and the scientific revolution. One could argue that schools are an invention of the printing press and the important role that the printed word has on our lives. And television allows us to be part of a global village, to share and understand the world visually and powerfully and the Internet has just sped that along with the ability to communicate, engage with others across the globe in real time. It has also led to fake news, twitter bots, and a devaluation of expertise.

I hope that, as educators and as global citizens, we have the courage, grace, wisdom, and humility to make decisions (whether about online learning or anything else) with thoughtful compassion.

*When choosing between alternatives, we should ask ourselves not only how to overcome the immediate threat, but also what kind of world we will inhabit once the storm passes. Yes, the storm will pass, humankind will survive, most of us will still be alive—but we will inhabit a different world.*¹

We need to ask difficult questions regarding business models and technology, the regulatory and policy environment, as well as the broader political and economic contexts within which they function. These are complex issues that go beyond merely going online or not. For now, let’s give Postman the last word:

*...we have been willing to shape our lives to fit the requirements of technology, not the requirements of culture. This is a form of stupidity, especially in an age of vast technological change. We need to proceed with our eyes wide open so that we may use technology rather than be used by it.*²

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<https://journals.sagepub.com/doi/full/10.1177/2096531120934492>

Changing the Plot: an Online Turning Point

Robyn Philip



Robyn works as a senior researcher on the Medical Program at Flinders University in the Northern Territory, Australia. Her background is in educational design and academic development, and her research interests include the development of creative learning and teaching in higher education, elearning, sharing and reuse of educational resources, and creative writing.

Long before Covid times, as part of my doctoral studies, I was lucky enough to survey and explore higher education practitioners' concepts of creativity. I was also privileged to shadow six exemplary creative teachers in an effort to discover their secrets for teaching creatively, and for encouraging creative capacity in their students. One outcome of my survey was that I received 156 different definitions of creativity. One of these definitions struck me as having particular resonance for this edition of the magazine:

Creativity means 'making', that is, it is an active notion, something engaging the wholeness of a person . . . Creativity can be the outcome of deep and intense study, practice and knowledge-making. It can also be the child of risk, experiment and serendipity. (survey participant)¹

Like a number of educators², I regard learning and teaching as inherently creative. And like the participant above, I agree that creativity involves the whole self. It's also about depth of engagement and persistence. And it can at the same time be exciting and inspiring, and about risk and failure. For me, all these attributes are part of what it means to teach and learn, and be creative. The concept of creativity offered by the practitioner here can therefore work as a starting point for reflecting on designing for and facilitating online learning and teaching.

If you're a teacher interested in going beyond merely curating online content for students, and would rather create engaging and challenging learning experiences for both you and them, you too might connect with this definition. If applied as an approach for designing online learning, it's one that moves away from a version of e-learning that produces bland courses that sit like warmed up frozen dinners on the computer table.

It allows for a model of learning that has life and energy, evolves over time, and encourages spaces where students can express themselves creatively and actively - on and off the computer.

It's an environment that invites connection, and one that benefits from an emerging social community of peers and/or interested supporters and facilitators, who could be found locally or far across the globe. Professor Tina Seelig's 'A Crash Course on Creativity' is an example of this. I did this MOOC (Massive Open Online Course) way back in 2013, and was delighted by it. I engaged with a group of likeminded learners from six different countries, and we had fun and plenty of opportunities to express our own creativity, and develop even more as a group.

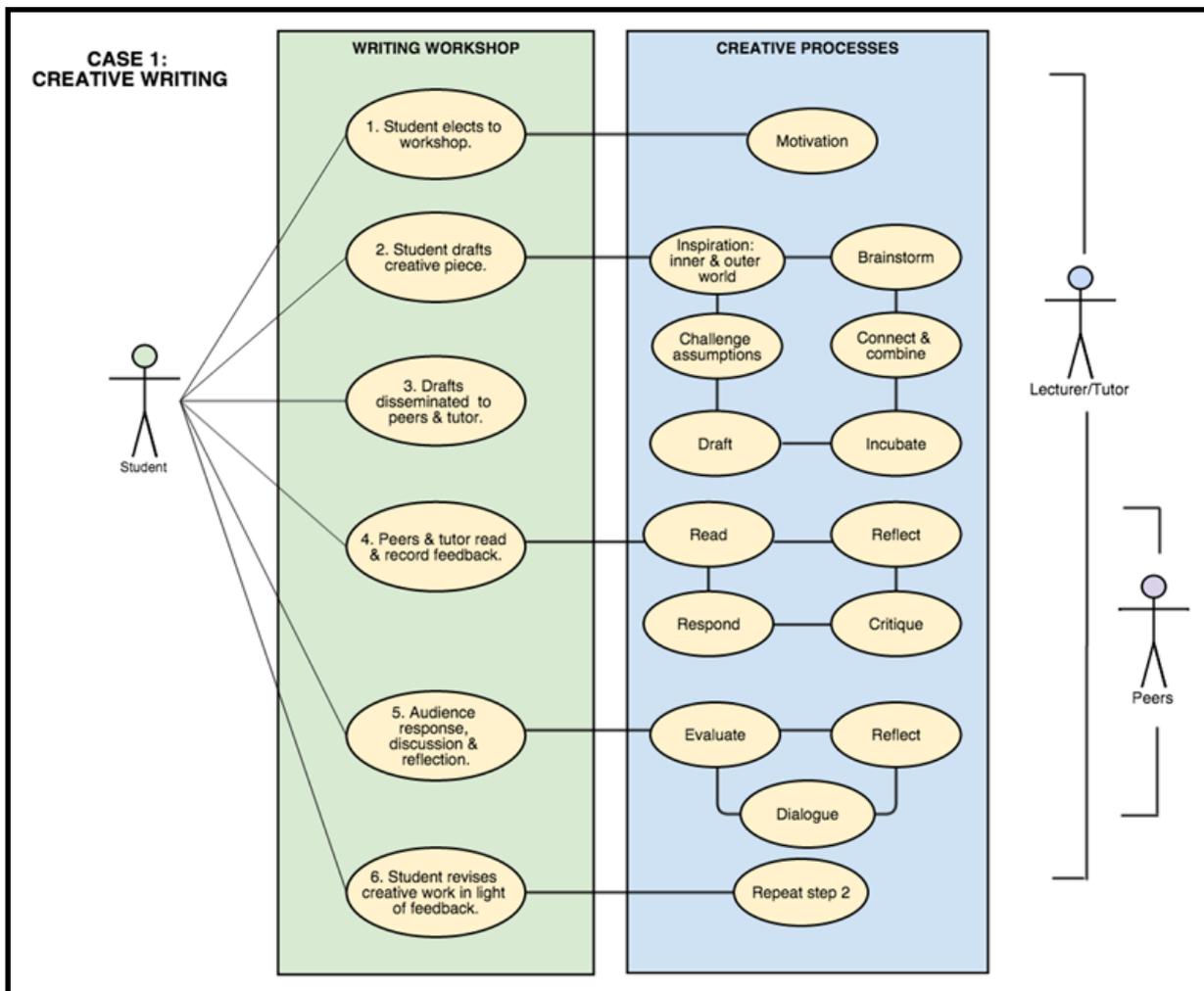
Once the coronavirus pandemic hit, classrooms, lecture theatres and schools across the world were shut down, and the ensuing panic to transform classroom education into online environments has overwhelmed many teachers³. This sudden and enforced change could be likened to a *deus ex machina*, that is, a 'god out of the machine' event, that changes the plot of the educational story.

In literature, drama and film a *deus ex machina* is a surprising dramatic intervention inserted into the plot to solve an intractable problem or conflict. The resolution may seem far-fetched, but it is a theatrical device still used today. It was once common in Greek drama, where a powerful god would descend onto the stage via a mechanical crane, and change the outcome of a play. Shakespeare used the device in his play *As You Like It*, and aficionados of James Bond films will recognise the device, used when the secret agent needed rescuing from the hands of yet another evil mastermind. So similarly, the coronavirus has come crashing down on our world, changing the plot of almost everything, like a *deus ex machina*.

And while this devastating public health emergency has resulted in enforced remote learning, and exacerbated already existing inequalities and access to education issues, its sudden appearance has triggered consequences that could, unexpectedly, lead to the implementation of creative solutions to a number of educational problems. It has caused many of us to rethink how and where learning occurs, and how it could be different. For example, practical skills now need to be taught online. Physical education teachers in secondary schools in Korea, for instance, have faced this problem and suddenly had to find new methods for teaching their subject remotely⁴. This is challenging work and means re-evaluating core values, distilling what is essential for the subject, and investigating new methods of interaction.

Over the last few decades we've seen a slow transformation from industrial models of education designed for different economic times, to, for example, more inquiry-based models⁽⁵⁾. But the rhetoric has leapt ahead of practice, and evolution has been slow.

Figure 1: Learning design example for a workshoping activity, within a creative writing online course. (Source^{1 p.155} The figure shows the activities the student undertakes (left hand column), the creative processes the student is likely to engage with while completing the workshoping activities (right hand column), and the likely times when the student interacts with teachers and peers.^{1 p.155}



The global pandemic, however, despite its dire health and economic outcomes, may become a trigger for more rapid change, not only at the subject level, but at a systemic institutional level. Could we see more widespread adoption of creative learning and teaching models better suited to our challenging times?

If so, where do we look for inspiration and leadership so we can make the required changes? Exemplary teachers are a good start. In my professional life I have been privileged to work with exceptional teachers who exemplify the creative approach we need. I remember early in my career working with a drama lecturer (Jenny) in the School of Early Childhood at my university. She was obliged to offer her on-campus course in distance education mode, in order to meet strategic, economic and political imperatives. She was aghast. *How can you teach drama online?* As a committed and passionate teacher, it seemed impossible to Jenny to teach the course differently. But through a process of visualising and imagining what an online course might look like, and coming to see the affordances that online learning could bring, she was able to sit with uncertainty, reframe her thinking, reimagine what it might mean to be a learner online, put in the hard work of creating an online course and, importantly, search for ways to establish and retain relationships between teacher and student, and student to student.

We kept these relationships at the forefront of our design thinking, and sought endlessly to create opportunities for students to make connections. We were always concerned about the social and cognitive interactions that students engaged in, and in setting up and maintaining what is now known as a community of inquiry⁶. This much cited and critiqued framework highlights the importance of attending to three essential elements in order to achieve successful online learning: social presence, cognitive presence, and teaching presence (also now known as facilitatory presence³). Together we were able to reconceptualise learning and explore questions such as - *Where and how do students learn best about drama? Is it in the classroom? Is it in the rehearsal space? Is it in the foyer after a theatrical performance? Is it in an online discussion room?* These questions brought about shifts in how we conceived of the course, and the kind of learning contexts and possibilities we created for students.

It was only once we let go of a traditional mindset, and began to revisit our fixed notions about when and where learning occurs that we were able to think through the problems of presenting a practice-based course in an online environment. We were then able to recreate it anew. We moved beyond merely creating resources for consumption, to *How do we create communities online and promote students as active, social learners and community participants?* This was despite barriers at the time around the limitations of technology, such as

access, cost, and bandwidth issues. Interestingly these same issues plague our students now during the pandemic, though the expectations around capacity and connection are even greater. But back then, discussion boards were a new phenomenon, YouTube did not exist, video conferencing tools were limited, and internet connections could not be guaranteed⁷. But there was more to our plan: we paid attention to the social and cultural needs of our students and accounted for environmental and technological constraints in the design.

But what if students can't connect online? What if students can't get to a theatrical performance in their own town to complete an assessment? How do we accommodate all students? What if students don't contribute as expected to the online group discussion and let down other students in their tutorial because they haven't participated?

The creative mindset that Jenny brought to our early efforts of online teaching was similarly evident in the teachers who participated in my doctoral case studies. Whether these teachers taught fully online or in a blended mode, these teachers had one thing in common: a creative mindset. They were passionate, risk-taking, dedicated educators, who took a whole of person approach to being creative. A number of principles emerged from their approach, for example¹: (i) the ability to overcome personal, disciplinary, institutional and technological barriers by persistently looking for and creating pathways through problems; (ii) working *with* the learning environment, rather than against it; (iii) the setting of parameters that made space for student freedom but did not overwhelm students with choice; (iv) the ability to reframe technological constraints 'as opportunities to challenge assumptions and design for creativity' (p.259); and (v) as an essential capability for our times, encouraging students to become creative learners, able to 'navigate and position' themselves within social networks and creative teams, using technologies to 'cultivate relationships, build communities and contacts, and create and find re-sources' (p.53)⁸.

Reflections on creativity¹

I have learnt that the technology required for online learning is only one of the many elements and layers of complexity that teachers must manage and shape. To create meaningful and engaging online environments now and into the future, passionate creative teachers are the leaders to look to for models. My research and experience indicate that they are likely to be exemplary teachers who thrive on a challenge. Have a chat to one today, and be surprised and inspired.

Anna's thoughts on creativity:

I think it's broader than just me. I think it's really important for our society that people are able to be creative, because creativity means that you can change, and that you can adapt, and that you can meet challenges because you're not stuck . . . it's that opening up of rigidity, it's towards flexibility. And . . . I think they're going to need that in the future . . . I think we all are. (Anna, creative¹ p.143)

Kasumi's thoughts on the importance of the creative environment:

The creative process is the synthesis of knowledge and skills . . . It's about creating an environment where the synthesis occurs. (Kasumi, interface design¹ p.159)

Alex's thoughts on designing for a creative student learning environment:

Our challenge is to provide a really exciting, intellectually challenging, creative, relevant and fun atmosphere. And these are words that are not often used in academia. Fun. And it is fun. (Alex, sociology¹ p.166)

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- ⁸ Philip, R., & Nicholls, J. (2007). Theatre online: The design and drama of e-learning. *Distance Education*, 28(3), 261-279. <https://doi.org/10.1080/01587910701611310>

Editor: If you have enjoyed our exploration of creative ed-ventures in online teaching and learning, why not join us for a week long, asynchronous conversation on the same theme during World Creativity and Innovation Week. Let us show the world that we care about the creative development of our students. The conversation kicks off on April 14th and you can join us in the #creativeHE Facebook Forum.

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

**Creative Academic & #creativeHE
invite you to join an online discussion on the theme of
CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING
OUR CONTRIBUTION TO WORLD CREATIVITY & INNOVATION WEEK 2021**

WEDNESDAY APRIL 14TH TO APRIL 21ST
on the open access #creativeHE Facebook Forum
<https://www.facebook.com/groups/creativeHE>

SCHEDULE

WED 14th: The ideas of 'adventure, adventures in education and creative adventures'
Facilitated by Lisa Clughen, Norman Jackson & Johanna Payton

THUR 15th: Creative "edventures" online: engaging students with subject content
Facilitated by Glenda Cooper & Johanna Payton

FRI 16th: Using technological tools for creative approaches to online learning
Facilitated by the Creative Academic Team

SAT 17th: Playfulness online
Facilitated by Jane Secker & Johanna Payton

SUN 18th Issues with adventure in online learning
Facilitated by Kevin Byron & Johanna Payton

MON 19th Building online communities through creativity
Facilitated by Samantha Read & Lisa Clughen

**TUE 20th Embodied learning in adventures online: making stuff,
doing stuff and engaging the senses online**
Facilitated by Verity Aiken & Lisa Clughen

WED 21st Creative futures: how to be a 'creative educational magpie'
Facilitated by Laura Stinson & Kate Cuthbert

THIS IS A CREATIVE ADVENTURE AND WE WILL GO WITH THE FLOW



<https://wciw.org/about-wciw/>

Creativity & Innovation Week is a worldwide community dedicated to celebrating all forms of creativity. Every year Creative Academic produces a magazine on a theme that is relevant to creativity in Higher Education and collaborates with #creativeHE to facilitate a conversation during WCIWk. We believe that higher education has a pivotal role to play in encouraging, supporting and enabling the creative development of learners.

During WCIWk 2021 we are facilitating a conversation on the theme of 'creative ed-ventures in online teaching and learning', on the #creativeHE Facebook Forum. <https://www.facebook.com/groups/creativeHE>

Please join us and share your own experiences of creative ed-ventures.



Creative Academic Team

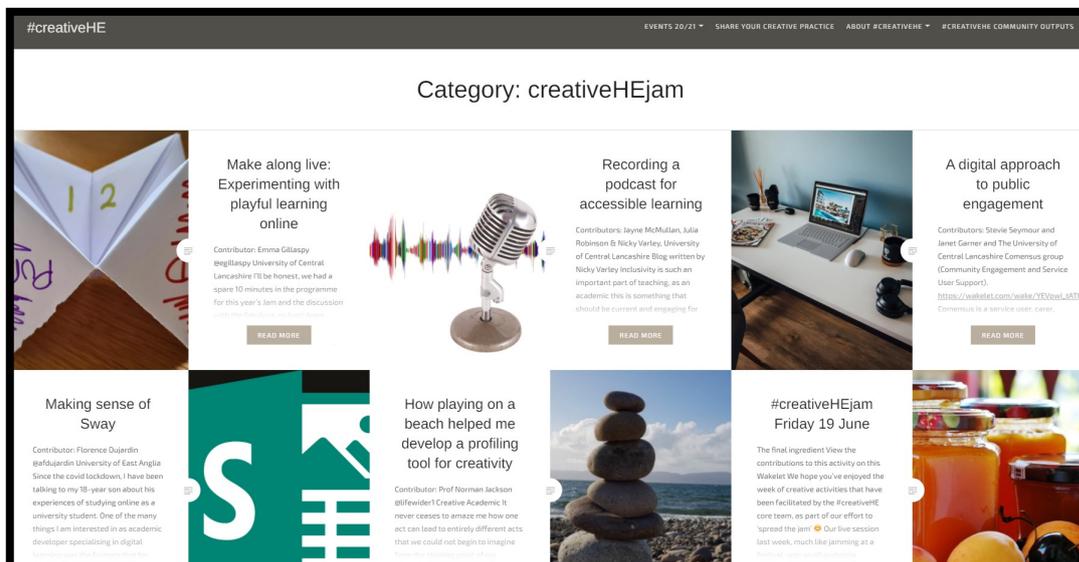


Top – Dr Chrisi Nerantzi (Co-Founder & Director), Kieran Matthews, Johanna Payton

Bottom– Dr Norman Jackson (Founder and Director), Dr Kevin Byron, Dr Paul Klieman

Annual #creative JAM June 2021

The #creativeHE jam is an open event for staff, students and the wider public organised annually by the Creativity for Learning in Higher Education community <https://creativehecommunity.wordpress.com/> to share and celebrate creative and innovative approaches. This year, we will be looking back at learning and teaching during the pandemic, the eureka moments and discoveries we all made individually and collectively. Individuals from a range of higher education institutions will share some of their discoveries, illustrate how they have been resourceful and inventive to overcome some of the challenges during the last year and how lessons learnt have the potential to shape future practice. The #creativeHE Jam 2021 will take place online and is organised by colleagues from the University of Salford, The London School of Economics and Durham University. To register https://docs.google.com/forms/d/e/1FAIpQLSeDPA1iOCzoTYTmPV_63j_v2MbSCglRccn7mgavKMQ60UjZ8g/viewform



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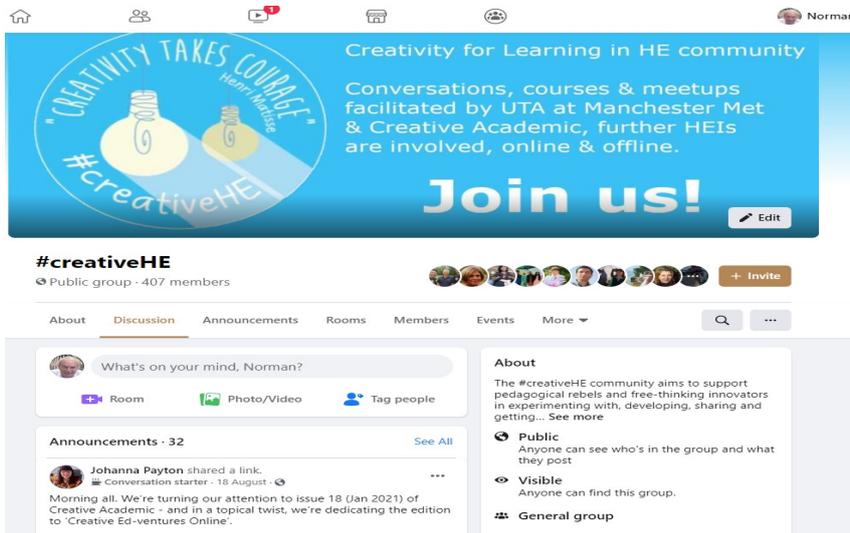
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Creative Academic champions creativity in all its manifestations in higher education in the UK and the wider world. Our goal is to support a global network of people interested in creativity in higher education and committed to enabling students' creative development. Our aim is to encourage educational professionals to share practices that facilitate students' creative development in all disciplines and pedagogic contexts, and to connect researchers and their research to practitioners and their practice. Our ambition is to become a global HUB for the

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What's on your mind, Norman?

Announcements · 32

Johanna Payton shared a link.
Conversation starter · 18 August ·

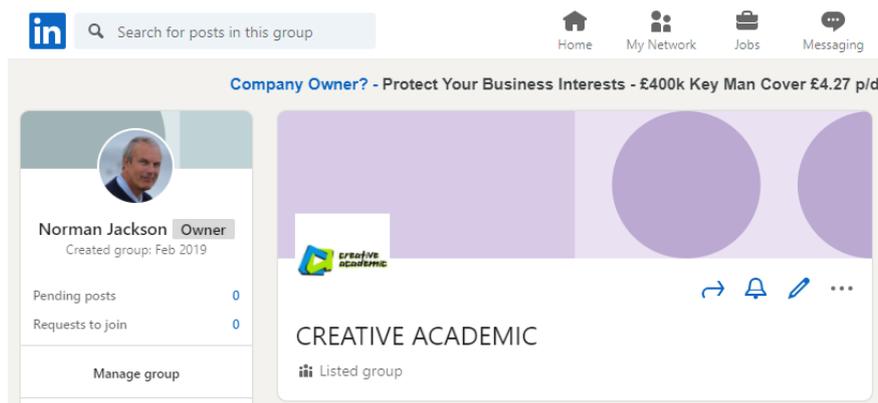
Morning all. We're turning our attention to issue 18 (Jan 2021) of Creative Academic - and in a topical twist, we're dedicating the edition to 'Creative Ed-ventures Online'.
We'd love to hear your ideas for contributions in the form of articles

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The #creativeHE community aims to support pedagogical rebels and free-thinking innovators in experimenting with, developing, sharing and getting... See more

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Norman Jackson Owner
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