

*Encouraging Imagination &
Creativity in Higher Education*

PERSONAL MANIFESTOS

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Note from the Executive Editor

This issue of Creative Academic Magazine complements CAM#13A, which comprises the discussion papers and key points emerging from the Facebook discussion that preceded production of individual manifestos. CAM#13B presents a range of those personal manifestos.

The discussion remains open on Facebook, so further contributions are welcome.

Thank you to everyone who has taken part in this invaluable exercise. A special thank you to Simon Rae for his cover image and to Paul Kleiman for creating the manifesto.

Jenny Willis

FOREWORD

Developing Creativity in Higher Education 2.0

Mihaly Csikszentmihalyi



Mihaly Csikszentmihalyi is the Distinguished Professor of Psychology and Management at Claremont Graduate University. Quoting his Wikipedia page - He is noted for his work in the study of happiness and creativity, but is best known as the architect of the notion of flow and for his years of research and writing on the topic. He is the author of many books and over 120 articles or book chapters. Martin Seligman, former president of the American Psychological Association, described him as the world's leading researcher on positive psychology. In his seminal work, Flow: The Psychology of Optimal Experience, he developed his theory that people are happiest when they are in a state of flow—a state of concentration or complete absorption with the activity at hand and the situation. It is a state in which people are so involved in an activity that nothing else seems to matter [it] is an optimal state of intrinsic motivation, where the person is fully immersed in what they are doing...Your whole being is involved, and you're using your skills to the utmost."

Fourteen years ago I was invited to write a Foreword for a book¹ in which I set out the case for why higher education needed to take more seriously the creative development of learners alongside their broader academic development. I was reminded of this by Norman Jackson the editor of that book who suggested that many of the things I had said then are true today. Its not often we get a chance to amend a Foreword after fourteen years have passed so I am delighted to have been given the opportunity by Norman to update my Foreword for this Manifesto issue of Creative Academic Magazine.

Doctoral students drop out of universities before graduation not because they cannot pass exams or get good grades in courses, but because they cannot come up with an original idea for a dissertation. They are bright and know an enormous amount, but all their academic careers they have learned how to answer questions, solve problems set for them by others. Now that it is their turn to come up with a question worth answering, all too many of them are at a loss.

One hears the same story in industry and the business world, in civil service and scientific research. Technical knowledge and expertise might abound, but originality and innovation are scarce. Yet the way our species has been developing, creativity has become increasingly important. In the Renaissance creativity might have been a luxury for the few, but by now it is a necessity for all.

There are several reasons for this, some that are in conflict with each other, and all of which have increased since 2005 when I wrote the first version of this foreword.

The first is the undeniable increase in the rate of change, mainly spearheaded by technology but also involving lifestyles, beliefs and knowledge. Today's technical marvel is obsolete tomorrow; the diet so many swear by to-day turns out to be unhealthy after all; the scientific specialty one has trained in for many years no longer provides a stable career. Great nations collapse, wealthy corporations dissolve in bankruptcy. It takes creativity not to be blinded by the trappings of stability, to recognize the coming changes, anticipate their consequences and thus perhaps lead them in a desirable direction.

A second trend, is the rapid globalization of economic and social systems. Ideally, this would lead to a better distribution of labor and of resources; a better integration of beliefs, values, and knowledge. At the same time, globalization involves a great deal of what Schumpeter called 'creative destruction' - without a certainty that the destruction will actually result in a creative outcome. And then there is the matter of 'uncreative destruction' that we witnessed in the global meltdown of 2008/09. It will take a good dose of creativity to avoid the result that the division between rich and poor will not replicate on a global scale the former division between capitalists and proletariat; that the valued traditions of less powerful cultures will not be lost, but integrated with the Western patterns so as to enrich the future instead of impoverishing it.

Another emerging trend is the specialization of knowledge, leading to new forms of fragmentation based on knowledge rather than tradition. A great number of breakthroughs in science of the past century have come at the interface of disciplines: between physics and chemistry, between chemistry and biology. As each discipline

keeps becoming deeper and more complex, it is easy to lose sight of those neighboring branches of knowledge that might help transform one's own. Any society, any institution that does not take these realities into account is unlikely to be successful, or even to survive in the coming years. On the other hand, individuals who see the opportunities in this new scenario are going to be in a better position to add value to their communities, and prosper in the process. But this requires the ability to recognize the emerging realities, to understand their implications, and to formulate responses that harness the energy of evolution to build products, ideas, and connections that add value to life. And that requires creativity.

How is education preparing young people for this creative task? So far, not very well. The culture-lag between what is needed in the present and what the schools offer has always existed; now it threatens to grow ever larger. Schools teach how to answer, not to question. They teach isolated disciplines that, as the years pass, become more and more difficult to integrate. Reference to the present, let alone to the future, is lacking in most school curricula which are dominated - understandably, perhaps - by a concern with transmitting past knowledge. Yet the past is no longer as good a guide to the future as it once had been. Young people have to learn how to relate and apply past ways of knowing to a constantly changing kaleidoscope of ideas and events. And that requires learning to be creative.

The creation of an aspirational educational manifesto aimed at opening up discussion and advancing thinking about the rightful place of creativity in a student's higher education experience, is timely and important and I commend the means of creating it through an open discursive process. Such a manifesto is always provisional but it makes public the interests, concerns and hopes for a better future and provides an indication of the direction of travel that the signatories believe would make a difference to the lives of the students that all of us involved in higher education serve.

It is a difficult but essential project. Difficult for several reasons, some more easily avoidable than others. The most obvious danger is that of reducing creativity to a facile routine of exercises in 'thinking outside the box.' These days the popular view of a creative person is someone who spins off original ideas left and right, a person one would like to hang out with at a cocktail party so as to be amused by a constant stream of witty apperceptions.

But if one is to go by the evidence of the creative individuals of the past, creativity requires a focused, almost obsessive concern for a clearly delimited problematic area. Neither Isaac Newton nor Leonardo da Vinci would have been great hits at a party. Neither Johann Sebastian Bach nor Dante Alighieri were known for their witty repartee or fluid imagination - except in their own work. There are occasional exceptions: Benjamin Franklin was more like the current conception of what a creative person should be like, as apparently he was the life of the party at the French court during his residence there. But within their domain of interest, all creative individuals love the task that engages their whole energy. They all echo the words of Paolo Uccello, the Florentine who was one of the first to learn how to use perspective in painting, who according to his wife used to walk up and down the bedchamber all night, shaking his head and muttering: 'Ah, what a beautiful thing is this perspective!'

So what is my advice for a manifesto that encourages higher education to put imagination and creativity at the centre of the higher education learning experience? I believe that if one wishes to inject creativity in the educational system, the first step might be to help students find out what they truly love, and help them to immerse themselves in the domain - be it poetry or physics, engineering or dance. If young people become involved with what they enjoy, the foundations for creativity will be in place. Vittorino da Feltre, who at the turn of the 1400s started one of the first liberal arts colleges in Europe, well understood the relationship between enjoyment and creative learning. He called his school La Gioiosa - The Joyful Place - and many of his students ended up among the leading thinkers of the next generation.

But how can the joy of learning be instilled in modern universities? There are several approaches one can take: First, making sure that teachers are selected in part because they model the joy of learning themselves, and are able to spark it in students; second, that the curriculum takes into account the students' desire for joyful learning; third, that the pedagogy is focused on awakening the imagination and engagement of students; and finally that the institution rewards and facilitates the love of learning among faculty and students alike. But even this is just a first step, a setting of the stage, so to speak. When students are eager to immerse themselves in learning because it is a rewarding, enjoyable task, the basic prerequisites for creativity are met. What next? That is where these manifestos come in. *Manifestos* because everyone who is concerned with encouraging and enabling learners to use and develop their imaginations and creativity must create their own manifesto to guide and inspire them in their vocation. The value of the examples of personal manifestos offered in this magazine, is to draw attention to the need for every teacher to draw out of themselves the beliefs and values they hold about the significance of imagination and creativity to human development and achievement and embed these in their everyday educational practices. In this way they provide a much needed foundation for the systematic enhancement of the place of imagination and creativity in every learner's higher education experience.

1 Jackson, N.J. et al (eds) (2006) *Developing Creativity in Higher Education: an imaginative curriculum*, London and New York: Routledge



STEPS TO A MANIFESTO TO ADVANCE IMAGINATION & CREATIVITY IN HE LEARNING & EDUCATIONAL PRACTICE

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

All journeys begin with one step but we began our journey with 7. The first was to commit to an open public discussion aimed at giving meaning and substance to the idea. The second was to gather together a small band of people who cared enough about the idea to try to turn it into a reality. The third was to create some questions and some information resources¹ to engage people and encourage discussion. The fourth was to encourage more people to join the discussion and the co-created conversation is preserved on the #creativeHE facebook page² and curated in CAM#13A.

Four weeks into our conversation we reached the fifth step. We invited participants to create their own manifestos to share the values, beliefs, propositions and principles that underlie their own creative practices and ways of seeing creativity in their own lives. Over two weeks we received over 20 personal manifestos, mostly published in the facebook forum but others published in more adventurous ways (e.g. slowly on twitter). We promised to curate these in the magazine and this issue honours that promise.

The sixth and most challenging step was to create and discuss an overarching manifesto. Obviously there are many ways of constructing a manifesto but Paul Kleiman stepped in to provide a solution. His rhapsodic manifesto written in verse inspired us to invite Paul to be the architect of the overall manifesto and he undertook to draw from the personal manifestos important and meaningful ideas which he crafted into new verses. At the start of World Creativity and Innovation Week we published our draft manifesto in this magazine, (the production of which was our seventh step), recognising that it can only ever be provisional and we continue to discuss the myriad of ideas and meanings it contains.

In choosing an image for our manifesto, I remembered a cartoon that the illustrator Patrick Sanders had drawn for me over a decade ago. Sadly, Patrick died in 2017 at the very early age of 41. But his spirit lives on in the memories we have of being with him and in his body of work. So a decade after he used his imagination and creativity to create this cartoon it seems entirely appropriate to place it alongside our collection of personal manifestos. I'm sure he would say that this would be his own manifesto for encouraging higher education to do more to encourage and enable students to use their imagination and creativity.

I took the liberty of tinkering with the illustration to make it even more meaningful for our purpose and I know Patrick would have approved. This cartoon says it all. A manifesto is about having the confidence to stand up for what you believe and using your beliefs to drive forward actions that carry you towards realizing your ideals. In a very real sense those who believe in this manifesto are doing battle with a corporate world that values efficiency and profit over the fundamental purpose of education.





BUT IRREPRESSIBLY DANGEROUS TO THE TIRED, FLOODING POWERS THAT BE.

Emerging from our conversations was the transformative idea that higher education needs a concept of imagination and creativity that puts it at the very heart of students' learning experiences and the moral purpose of education. It seemed to many of us involved in the conversation that 'Transformation' **NOT** 'Originality' is the core concept for a definition of creativity that education can appropriate for itself. After watching a TEDx talk by Greg Bennick⁴ I extended the definition he used and offer it as a starting point for discussion.

"creativity is the process through which we take elements of [ourselves and] the world around us and transform them into something new that reflects what we want what we need what we can imagine [and in that process we transform ourselves]"

Having taken our initial steps, our hope is that many more steps will be taken, not just by those contributing to the discussion, but by everyone who is inspired to do more. Our discursive process remains open as does our invitation to contribute your personal manifesto to our community forums on facebook² and linked in³.

If you believe in our ideals and visions for a higher education system that encourages and enables learners to use and develop their imaginations and creativity and gain recognition for their creative efforts and achievements, you can add your signature to the founding signatories at:

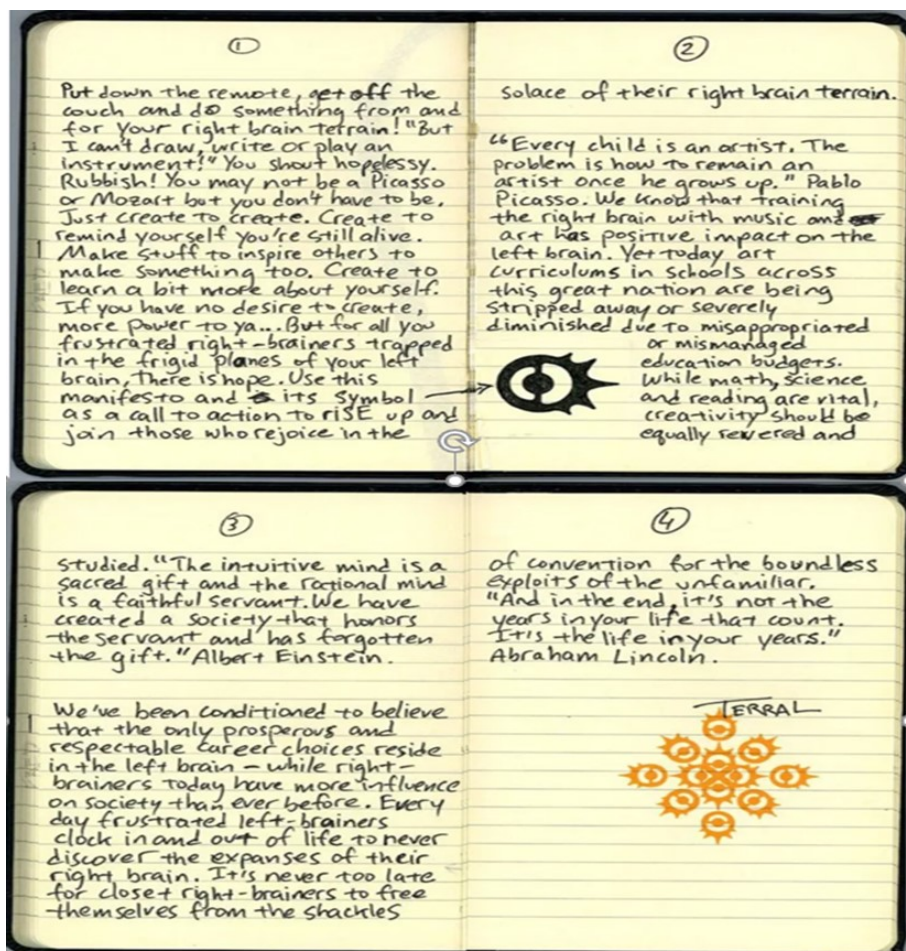
<http://www.creativeacademic.uk/manifesto.html>

Norman Jackson
Commissioning Editor & Discussion
Leader

Links

- 1 <http://www.creativeacademic.uk/manifesto.html>
- 2 <https://www.facebook.com/groups/creativeHE/>
- 3 <https://www.linkedin.com/groups/8755256/>
- 4 Greg Bennick TEDx talk Creativity and Transformation <https://www.youtube.com/watch?v=dnchjo8J8fg>

Frederick Terral the creative visionary
behind design studio



DISCUSSION PAPER 4

Personal Manifestos

What are the important values, propositions, principles and actions that need to underpin a manifesto to encourage and enable learners in HE to use and develop their imaginations and creativity and gain recognition for their creative efforts and achievements? How would you express these in your personal manifesto?

WHAT'S YOUR PERSONAL MANIFESTO FOR CREATIVITY IN HE?



STEPS TO A MANIFESTO TO ADVANCE IMAGINATION & CREATIVITY IN HE LEARNING & EDUCATIONAL PRACTICE

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

INVITATION TO CREATE AND SHARE YOUR PERSONAL MANIFESTO

Manifestos are common in the field of education. They are a public declaration of aspirations for a different and better educational future. Such documents identify and justify concerns, new needs and interests and propose changes to current practice. Above all they offer a vision of a different world through which interested practitioners and institutions can discuss what they care about.

So far in this discussion we have shared and discussed ideas relating to the reasons for why we need to pay more attention to these aspects of learning and achievement, we have considered the assumptions we make about the role of imagination and creativity in higher education, and explored the nature of the problem relating to the use of imagination and creativity in HE. We have also shared some ideas about what these things mean and how they are perceived in the HE academy.

In this next stage of the process we invite you to share your views on the important values, beliefs, propositions and principles that might underpin such a manifesto and the concrete actions that might be undertaken to enable such propositions to be realised.

There is no template to guide or constrain the design of a personal manifesto other than a suggested length of about one page. If we can generate a sufficient number of these personal manifestos we can use them to identify the beliefs and values we share and some of the actions we believe are necessary to evolve higher education towards a future in which learners are encouraged, enabled and empowered to make good use of their imaginations and creativity in their educational experience. All manifestos will be included in the special issue of *Creative Academic Magazine* we are intending to publish on April 15th at the start of World Creativity and Innovation Week.

To get us started we are delighted that five people have provided their manifestos. We will keep developing this document over the next three weeks as others contribute. Please extend this friendly invitation to anyone you feel might be interested in sharing their ideas.

What are the important values, propositions, principles and actions that need to underpin a manifesto to encourage and enable learners to use and develop their imaginations and creativity, and gain recognition for their creative efforts and achievements? How would you express these in your personal manifesto?

Towards a personal manifesto for creativity: Professor Sally Brown, Independent consultant



The ludic principle has served me well over nearly half a century of teaching: I started playing to learn when I first taught English and Drama in schools in the Seventies and it has continued through all stages of my career as an FE teacher, drama teacher in prisons, university lecturer, educational developer and ultimately Pro-Vice-Chancellor in a large, metropolitan university. I continue to play within my work nowadays, both in my work as an independent consultant for universities in the UK and internationally, and as a volunteer at my grandchildren's Primary school, where as 'Granny Sally' I read and make up stories as well as listening to children learning to read: being a bit silly reduces stress for them!.

A key influence on my thinking and practice was renowned educator Dorothy Heathcote, whom I encountered while doing an in-service teachers' Associated Drama Board Educational Diploma, who used drama as a tool to promote holistic learning in schools. Heathcote used the term 'play' in educational contexts to describe how novices can become experts by adopting and exploring roles through role play. In a dialogue with Gavin Bolton¹. Heathcote said:

"I consider that mantle of the expert work becomes deep social (and sometimes personal) play because (a) students know that they are contracting into fiction, (b) they understand the power they have within that fiction to direct, decide and function, (c) the 'spectator' in them must be awakened so that they perceive and enjoy the world of action and responsibility, even as they function in it, and (d) they grow in expertise through the amazing range of conventions that must be harnessed..."^{1p18}

I passionately believe well-managed games and role play can engender creative thinking. For example, a game I co-originated for Anglia Ruskin University,² building on an earlier idea by Paul Kleiman to foster assessment literacy through the metaphor of biscuit evaluation, has been played to serious effect in at least 40 universities in the UK and internationally since it was developed. As another example, Shan Wareing and I³ (used role-play productively at a Staff and Educational Development conference and subsequent webinar to encourage productive thought about how educational developers and senior managers to work together effectively (creating much learning fun for both us and participants). I conclude this manifesto with seven personal principles for engendering learning creatively:

1. Trust that creativity can be cultured: it isn't sufficient to wait for inspiration to strike. Instead activities, tasks and drills can prompt inspirational outcomes as individuals and teams work sometimes serendipitously towards shared goals;
2. Avoid jumping to answers too fast. Much seemingly futile or left field activity is sometimes necessary prior to creative solutions and approaches being found;
3. Embrace the ludic: learning difficult and challenging matter often works best when some of the associated anxiety and uncertainty is minimised through playful activities;
4. Question everything: We need to learn like young children through what may seem like endless 'damn fool questions' or naive ranging round an issue from many sides leading to multiple perspectives;
5. Work in spirals rather than straight lines: Logic and structure have their place, but creativity can be closed down by seeking straight and conventional pathways towards solutions: it can help to start in the middle and work forwards and backwards from there;
6. Choose collegiality above lone hero approaches: it's fine to work autonomously but creativity requires ideas to be tested, probed and challenged by others who can often take ideas much further together than an individual can alone;
7. Trust intuition but support it with rationales: creative responses aren't always derived from systematic, well-judged thought-processes but can stem from snap responses and instinctive insights, tempered with considered judgements of outcomes.

Citations

- 1 Heathcote, D. and Bolton, G. (1994) Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education. Dimensions of Drama Series. Heinemann, 361 Hanover St., Portsmouth, NH 03801-3912.
- 2 Morris, E., Brown, S. and Price, M. (2016) Anglia Assessment Album 'The biscuit game' Downloadable from: [file:///C:/Users/Sally/Downloads/AAA%20workshop%20activity%20sheet%20-%20Fostering%20assessment%20literacy%20FINAL%20\(2\).pdf](file:///C:/Users/Sally/Downloads/AAA%20workshop%20activity%20sheet%20-%20Fostering%20assessment%20literacy%20FINAL%20(2).pdf)
- 3 Brown, S. and Wareing, S. (2017) 'Can we find five minutes for a chat?': Fostering effective dialogue between educational developers and leaders of learning and teaching in universities' in Educational Developments, SEDA Birmingham Issue 18.1

A personal manifesto for creativity: There should be fun Dr Phil Race, Independent Consultant



There should be fun

Learning should be fun. Our ability to learn is what distinguishes us from other species. We all started our learning by playing - and indeed if the new present was boring, playing happily with the box it came in. We can also play with ideas. Some ideas are much better than others, and we find out which are best by playing with them. Therein starts creativity.

“I’m going to tell you a story”

Ruth Pickford, NTF, can use this lead-in to calm an audience of hundreds into hushed expectation. Much better than “here is 35-minutes’ worth of background detail”. As children, we all were calmed and soothed by being told stories. We still want them. We were creative then, we don’t grow up. The stories of creativity having happened can delight us much more than just reading about what the results proved to be.

“We’re now going to do an experiment!”

How those words gladdened me at school - I liked experiments so much I became a scientist for the first third of my life, then discovered teaching, learning and assessment - even more opportunities to do experiments. ‘Experiment’ is much more exciting than ‘practical exercise’. There’s a chance of it working - or not. It doesn’t really matter if an experiment didn’t work, it was after all an experiment. The experiments that do succeed are the breeding ground of creativity. Some experiments don’t work, but we will never really find out what does work without an experiment involving finding out what doesn’t.

Mistakes are useful

Few things are perfect first time round. Actually, nothing is ever perfect - fit for purpose is about as far as we get. Creativity often happens as a result of trial and error. Sadly, our culture has things the wrong way round - when folk get things wrong they may be put on trial - no encouragement for trying again. There’s something vindictive about that word ‘error’. Slip, gaffe, mistake are more friendly. ‘Fail’ should stand for ‘first attempt in learning’ and not disaster. We can improve something when we get it wrong - we can’t if we don’t! Much creativity is born through our attempts to improve things.

Keep telling folk what you’ve tried

Verbalise it. Use the most primitive form of human communication, including tone-of-voice, eye-contact, facial expression, gesture and body language. All of these existed long before written or printed words. Every time we tell folk things, we deepen our own learning of what we’re talking about. It is true that we can deepen our thinking by just writing about what has happened, but we do so much faster by telling it as well. We get much more feedback that way - the expressions on folk’s faces, their responses, their rolling eyes, their yawns, their sighs - all that is useful feedback. Feedback on what we’ve done - and how we’re telling it - both useful.

Keep challenging and questioning

Creative problem-solving is addictive. Think of questions and search playfully, looking for answers. It often even helps to consider what would make a problem worse. Challenge what’s available already and think of better alternatives. Don’t take things for granted - better things are always possible (and that applies to models of learning too). Knock down the walls, and use the bricks to build more-interesting edifices. Didn’t we all do this as kids? Getting students to compose banks of short, sharp questions is one of the most efficient and effective ways of getting them to equip themselves to answer *any* exam or interview question. ‘If you don’t know what the question was, you won’t recognise a creative answer’.

Learning should be fun. Our ability to learn is what distinguishes us from other species. We all started our learning by playing - and indeed if the new present was boring, playing happily with the box it came in. We can also play with ideas. Some ideas are much better than others, and we find out which are best by playing with them. Therein starts creativity.

My Creativity Manifesto

Dr Robert Nelson



I denounce the contemporary academy in all anglophone countries for its structural aversion to creativity. In our learning and teaching culture, coursework programs are set up according to the doctrine of constructive alignment, where delivery and learning activities must align with stated learning outcomes and the assessment is solely designed for students to demonstrate that they have met the learning outcomes. Although logical and well-intentioned, this formula discourages imagination and is only good for uncreative study.

The reasons are not simply that learning outcomes incline us to definable and measurable terms, unlike creativity and imagination. Even if definitions and measurement tools lay to hand, the reason that constructive alignment kills creativity is this straitening chain:

- Learning outcomes must describe capabilities that the lecturer effectively teaches
- We can never accept a learning outcome for something that we do not actively teach
- It is difficult to teach creativity (though it can be fostered, just as it can be discouraged)
- Because we cannot claim that we teach creativity, it is shameless to include it as a learning outcome
- Creativity can be included as a learning outcome only by stealth or in defiance of constructive alignment
- Creativity is a liability for teachers because they can be accused of assessing something that they have never effectively taught.

Alongside this constrictive demand only to assess the things that are taught and only to teach the things that are assessed, the reign of learning outcomes entails a ministry of criteria, resources and marking rubrics that encourages students to see their studies as a set of checklists, which they mechanistically scope and strategize toward the highest marks. Deviating from the learning outcomes by imaginative narratives or metaphoric or image-rich language is a risk that few students are foolish enough to take.

This stifling regime is relatively recent in the history of education. Many of us can remember the time before constructive alignment took hold. Instead of a single focus on learning outcomes shared by student and teacher, there was a twin focus: first, an ambition on the part of the teacher to say something or demonstrate something or set up a discourse; and second a desire on the part of students to respond, to try out something analogous and work with whatever is at their disposal. Only twenty years ago, coursework offerings were framed in terms of teaching objectives, what the teacher sought to cover or contemplate. They were replaced with the learning outcomes that acknowledged the student's share, given that 'learning is what the student does', as John Biggs famously put it. But paradoxically, collapsing the teacher's narrative with the student's narrative has locked both into a monofocal paradigm where imaginative behaviours on the part of both student and teacher are unwelcome and transgressive. Before this monofocal tyranny of the learning outcome, a bifocal stimulus and response flourished: this is my narrative that I'm going to relate as a teacher and now it's your turn to come back at me with a narrative of your own in response. The one narrative is not strictly measured against the other. Creativity is free to try its hand and examiners are allowed to recognize it without restrictions.

The corollary is that all subjects (or modules or units) that are identified as uncreative should stick to the current convention of learning outcomes. But for all subjects that earnestly seek to foster creativity among students, learning outcomes must be abolished and replaced with teaching objectives.

Australia invented constructive alignment and convinced the world of the wisdom of learning outcomes. Australia must now undo the damage and ask the world to isolate this pedantry to strictly uncreative fields, if such purely uncreative fields are deemed still to have a place in a university at all.

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A Manifesto Statement for Creative Tactics and Alternative Pedagogical Practices in HE

Dr Craig A. Hammond



We should begin to reconceive and shift our meta-understanding (of pan-associations) of creativity and creative initiatives in Higher Education, especially in relation to everyday practice. It is important to acknowledge that we are entrenched within, and on a daily basis bombarded with, bureaucratic pressures - to conform to a powerfully policed array of production outputs. Whether academic research or publication initiatives, or pre-specified learning outcomes, aligned with detailed grading criteria, (all devised and honed, allegedly, in the interests of objective standardisation), we are confronted, strategically enrobed, and professionally measured by these pressures.

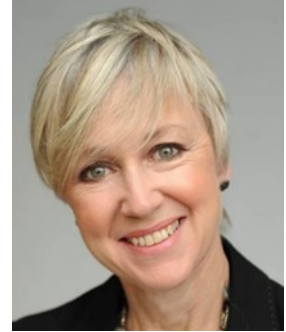
We cannot and should not underestimate the administratively ubiquitous and autonomy-debilitating pulses and pressures associated with these systemic and localised policy scaffolds. For these reasons it is important to begin to natalise, or breathe new life in to philosophies, concepts and alternative ideas, with a view to reinvigorating the everyday practices associated with our own pedagogical frameworks. In sum, it is important to think about, imagine and conceive of alternative ways of practicing pedagogy, prior to practically exploring - in specific and micro teaching contexts - innovative ways of Détourning the power and performative expectations endemic to institutional policy. To détourne, in this sense, is to take the existing parameters of a legislated policy statement, and wrestle with the elasticity and gaps between its the words and bureaucratic assumptions - with a view to experimenting beyond established and typical ways of acting.

I have developed the notion of the pedagogical tactic here, and adapted it to promote the idea of satellite practitioners, or tacticians, scouring the debris of potential that slumbers between the gaps of institutional legislation. The idea of the tactic is also important, as it relates to operating within the parameters of institutional policy (if not within the 'spirit' of it). As Michel de Certeau notes, this is a powerful form of creative resistance, as it means that we can operate as maverick satellites using the strategic might of the monolithic institution against itself. This is easily said, but in the context of everyday academic and teaching practice, the notion of developing an experimental praxis is increasingly problematic and difficult. Space for taking pedagogical risks, getting things wrong, inviting vulnerabilities and (by implication) jeopardising consumer-student grades, pose powerful obstacles. It is still possible though, I have started to experiment with an array of everyday pedagogical tactics as practical techniques for recognising, harnessing and affording space to the creative cacophony of nonlinear student voices. These techniques - creative autobiography, peer assessment, the student détournement of concepts in personally creative ways, collage and bricolage (see my forthcoming chapter, 'Folds, Fractals and Bricolages for Hope') - have operated, so far, to elicit inspirational and creative serendipities. Importantly, these techniques have become part of validated modules and contribute as part of summatively assessed activities and grades.

Citation

Hammond CA (in press) 'Folds, Fractals and Bricolages for Hope' in P Gibbs and A Peterson (eds) Higher Education and Hope Institutional, Pedagogical and Personal Possibilities Palgrave MacMillan

My Creativity Manifesto Professor Alison James



Creativity is

- in us all. Not just the gifted, quirky or chosen.
- kaleidoscopic; so many forms, facets and sources
- still and subtle as well as exuberant
- the familiar and the different. 'Other' is not wrong. Strange can be beautiful.
- at the heart of teaching and learning, not a distraction
- sourced from, and reveals, the hidden
- where surprises come from
- found or comes out of unexpected places
- open to nurturing, but is not always bidden
- emotional - questioning, challenging, absorbing, satisfying. Joyful.
- about opening out and looking in
- growth and extension
- not always understood or understandable
- well served by freedom to emerge. Allowing time and space for creativity does not mean a waste of either.
- Expressed by trying, not by criticising. To try is to do.
- Visceral and vital; part of our energy and flow. Individual and collective.

My Manifesto for Creativity in HE

Dr Jenny Willis



- Mankind's creativity has culminated in global crises which we can no longer ignore if we are to continue living on this planet: average life expectancy¹, expanding populations, migration, natural disasters, man-made conflict, global warming, all have contributed to the need for urgent action, in the interests of both the individual and society. If our natural capacity for creativity has caused the problem, so can it be harnessed to address the situation.
- Higher Education plays a crucial role in this endeavour, but it is clear that creativity is often undervalued in academia, and, even when appreciated, difficult to extrapolate from others skills and dispositions.
- Creativity is a classic 'wicked'² issue: everyone thinks they know what it is and can recognise it when they encounter it, but we struggle to define it. The trouble is, it is predicated on personal values, and, by definition, these are subjective, diverse, hence conflictual.
- Matters are compounded when we come to Higher Education and our assumptions as to its role: to prepare the future workforce? To develop the individual? Some combination of the two? And what of preparing the individual for a long life, with many years in retirement from the active workforce? In other words, our personal well-being³, which thrives on feelings of worth and self-fulfilment generated by our creativity.
- Creativity encompasses different forms⁴, from small c, personal levels, through professional c to big C, works of art and innovation.
- Two key issues emerge: 1. We need to make explicit the presence of creativity in our everyday activities and celebrate its value. 2. Creativity and personal achievement are important for personal wellbeing as well as for social purposes.
- By failing to recognise our individual small c achievements, we are doing ourselves and wider society an injustice. In Bourdieusian⁵ terms, we are allowing ourselves to be the victims of symbolic violence by becoming complicit in rejecting the importance of these creative achievements for our personal sense of wellbeing.

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Our Manifesto

**Sandra Sinfield, Tom Burns
& Sandra Abegglen**



“You ARE the course! The course happens as we talk, listen, engage and generally do stuff together... be with your fellow students, work together to create the course.”

This ‘manifesto’ for a creative HE is patched together from extracts from our module hand-book: *Becoming an Educationist*. This first year, year-long module was devised on the assumption that creativity is emancipatory practice: that through playful, ludic and thoughtful practice our students would flourish, find joy - blossom - and find out that they were in fact capable of so much more than they thought

“Learning can be slow and emergent - it can be fast and furious... it can happen in solitary contemplation - it can be social, collective, embodied:

- Huizenga calls us *Homo Ludens* - we are the playing animal, we learn through play
- Thornburg speaks of the primordial spaces of the cave, the fire and the watering hole: we learn by engaging, reflecting talking and being with each other
- Carl Rogers argues for unconditional positive regard, empathy and congruence: we learn in places of warmth and love
- John Dewey thought we needed education for democracy via democratic education: we need equality and voice and agency in order to be
- Freire did not want to do education to people - he wanted to work with them - in socio-political spaces for emancipatory action: education is within and for all of us
- Ivan Illich thought that traditional schooling damaged us: we need to ‘de-school’ society - through play, playfulness and ludic practice - but
- John Holt was so disillusioned with formal schooling that he joined the home school movement.”

“How we do it

We turn up every week interested in the course and interested in you... We would like you to turn up every week prepared to immerse yourself in the class. We want you to play, engage, immerse, talk, listen, discuss, present... to join in with energy and enthusiasm ... We want you to be with us and with the other students to create a Community of Practice (viz. Lave and Wenger-Trayner) - where together we build the course and work out how to be successful, creative, joyful, active and inspiring educationists.”

Creativity, play, active and embodied learning are at the very heart of what it is to be human; we need to have this at the heart of university teaching and learning to (re-)build self-efficacy, humanity and life itself.

My manifesto Holly Warren

See with the eyes of child wants to invite all learners to experience spontaneous creativity that arises from wonder and awe that can be experienced when we forget conventions and explore the essence of things as we did when the world was pretty new. It wants to invite you to see the wonder of simple things through multi perspectives. Turn, twist, put things inside out and upside down looking for connections and new visions.



Let your Mind Wander. See with the eyes of a child.

Young minds wander. They meticulously observe their environment and flow with it. They explore experiment, question, research, investigate, question, fail without distress and move on creating subtle visions and possible narratives of the possible. See the world through the eyes of child you were.

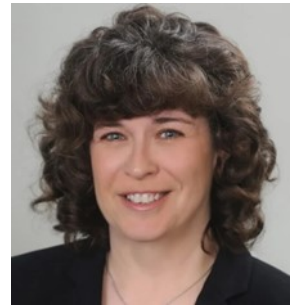
1. Creativity is an instinct. Unleash it.
2. Observe children at work .They carry our ancestral knowledge.
3. Treasure and celebrate children's (our) concepts and theories. They reveal our learning path.
4. Take your mind and a line for a walk.
5. Follow your inner and deeper intuitions. They can reveal great things.
6. Your brain is a mighty machine.
7. Fail and start again. The path is rarely straight.
8. Review, rewind, rewire.
9. Let your mind wander.
10. It knows where to go.

Children seem to manifest a nimble and wide spanning ease in the use of materials producing striking pieces of artwork. Taking a closer look at the process of mark making it seems that they are not a tabula rasa but are unfurling an ancestral ability that has lied dormant and awakens as the gestures of visual representation emerges. Carl Jung's creative instinct (van den Berk, 2012) shows how this impulse is rooted inside each individual and makes its way from deep inside the human psyche to then surface and blossom. Furthermore, he illustrates this concept by stating that the artist reaches down into his/her roots and works like an alchemist transmuting the drive into artwork.

It has been proved that young children are able to produce striking pieces of artwork that are aesthetically pleasing and can reflect the high quality of their production. With time, this creative drive falls asleep. A curtain is drawn. In most cases no more light shines through and the earlier dynamic phase is obscured. Creativity is stolen by evaluation, rewards, competition, over control, restricting choice and compliance.

Take Action! Let you mind wander and see with the eyes of a child.

Manifest Creativity Teryl Cartwright



I believe we are creative because we are made in the image of God, our Creator. With creativity comes the responsibility to use it to benefit others and to use it to allow others to express their own creativity.

1. There are several ways to be creative. I use the “Adopt, Adapt, Creative” model (think fruit, fruit salad, and fruit smoothie of ideas). The most original ideas and unique perspectives are the least accepted or tried due to risk, individuality, and cost. Education can emphasize remixing a remix or re-brainstorming solutions to push these boundaries. “You must be willing to build what isn’t there yet, to build where you belong and sometimes where you don’t, a creativity frontier in which you follow the biggest and highest ‘C’.”
2. There are several processes of creative thinking. Some of these are inventor, pioneer, engineer, diplomat. The diplomat creativity which shares and exchanges ideas, rather than selling or imposing them, is the least taught process of creative thinking. Education can focus on developing new feedback methods and giving space for promotion of others’ ideas before one’s own to practice understanding others’ creativity and empathy for rejections.
3. There are several kinds of creativity. Some are quick growth but have the majority of the ideas discarded. Some are long-term and slow in developing. Some are deadline and adversity/crisis driven, creativity that comes out of necessary or barren conditions. There is no constant “flow” in most of these kinds of creativity. Education can acknowledge the discomfort zones of creativity as also being strength training toward enhancing creativity in “flow.”
4. There are several “C” levels of creativity. High C creativity affects everyone while low C creativity affects a niche or individual. The different Cs can overlap, can all be accessed, and all are needed accordingly. High “See” creativity can see creativity in anyone/anything while low “see” creativity only acknowledges creativity in self or ideal. High “See” creativity will seek to bring creativity out in others or allow room for multiple creativities; low “see” will impose a favored view of creativity and ultimately create group think. Metacreativity education can teach each person to make creativity theories, manifestos, and tests to go with new definitions in order to expand the field and to outdo AI. It will also teach students to create multiple theories and practices since being bilingual makes people more creative so being a polyglot, fluent in many creativity “languages,” will grow and sustain greater creatives.
5. There are different applications of creativity. Creativity in each field will take on its field’s forms and values. The field of creativity itself by definition must continually change to be original and useful. One of the keys then to expressing “new creativity” is unlearning. Education can teach this by reversing the long incubation/burst of creativity model to have long stretches of creativity with short incubation intervals.

Personal Manifesto

Dr Joy Whitton



'Little' creativity AND 'big' Creativity

We believe that any thought or object that gives rise to something new is creative whether it lives within a particular person, or makes a change in a domain. For this reason, creative pedagogy emphasises personally forming meaningful connections. This personal agency bestows a capacity to engage purposely even in open-ended, uncertain situations.

Imagination, humour, morality and tools

Imagination somehow involves making a mental leap and combining heterogeneous ideas or domains (Ricoeur, 1975/2003) - hence the connection with humour and why we laugh.

Imagination can fuel cruelty and despotism just as it can enhance life. Imagination when it is joined with the spirit of care, love, respect or justice, can illuminate how to act with an eye for the long-term. Imagination harnessed with social-cultural tools, can equip us to tell stories powerful enough to change the world, to discover things that turbo-charge innovation, and help us to how to learn practices and ways of thinking that are new. This suggests cultivating imagination in concert with ethical thinking is important to higher education.

The dance of imagination and critical thinking

We believe criticality and questioning assumptions should dance with the capability of imagining possibilities. Asking 'What if?' questions and questioning assumptions, opens up new thinking. It is the role of H.E., for it entails a disposition to be open to new knowledge and to knowledge being reconstructed in the future.

Imagination, perception and cultural/symbolic tools

Imagination enables us to suspend the force and validity of immediate experience and to wonder if things might be other than as they appear. To think of possibilities we fuse cultural tools and memories of sense perception to make meaning, a process that connects empirical experience (and memory) of being in the world to 'productive' or 'generative' imagination - and describes a movement from one to the other. The imagination uses mental representations in the service of the intention or purpose of the person, specifically its power to give rise to a 'soft'-technological ability of consciousness to simulate the free play of possibilities - or to conjecture (Dawkins, 1989; Whitton, 2018).

Creativity involves risk and failure

The creative life is courageous because it won't conform to others' expectations and is prepared to take risks. We believe in educators modelling attitudes to failure that lead to persistence, mastery and achievement. This can mean allowing yourself to be seen when making a mistake. And to be seen picking yourself and trying a new tack. And doing it again. An impediment to creativity is fear. Fear of being thought a fool; fear of being wrong; fear of being out on a limb; fear of being cast out; fear of losing your job and your ability to pay the bills. Other times, it is attachment to habitual ways of thinking working, or power, which is the biggest barrier to innovation. Actions are intertwined with political networks and institutional structures, so the risks are not unfounded. This is also why moral perspectives need to be meshed with creative action - because modelling moral thinking, behaviours and interaction are powerful social facets of learning in communities. We believe in recognising and rewarding the powerful role of trying and failing in order to keep learning.

Because we are human creativity co-exists with emotions

We recognise the role of emotions to the creative life. Inquiry is certainly attended by, sometimes guided by, and is often impeded by, emotions. Ignoring that fact ignores the power of emotion to fuel a lifelong disposition to learn, and for the deliberate modulation of emotion necessary to engage learning (Nussbaum, 2001). It is *because* we have emotions that inquiry often has a purpose! It is why people are motivated to invent a mobility prosthetic or a theory of change. Insightful higher educators acknowledge that our emotions colour learning moments, as they do creative moments, and can impel, or stifle, agentic learning.

Creativity respects the agency of learners

Teaching for the creativity of learners means repositioning learners as knowledge producers and producers of new processes/practices. Is your curriculum and the assessment fit for that?

Creativity, Innovation and situatedness

Imagination harnesses 'mindtools' (derived from historical-cultural practices - including symbols and disciplinary thinking) and drives the creation of new ideas which underpin creativity and innovation. 'Innovation' tends to imply effectively implementing creativity in specific industry contexts to add value to the production of goods or services (Flew & Cunningham, 2010; A. Cropley, 2009) - hence why it's the preferred term in business, engineering, technology and medicine. It is also the reason why teamwork, social skills and critical thinking need to be joined up with creative production. Learners need lots of experiences making products and inventing processes.

Selected sources: full citation list can be found in my book

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Personal Thoughts on a Pedagogy for Creativity in HE

Simon Rae



With respect to creativity in your chosen subject area or discipline:

- If asked to define creativity, **yours** will probably differ from **ours**; **we** will encourage **you** to discuss different definitions with others.
- With **your** agreement, **we** will endeavour to help **you** achieve **your** own creativity.
- **We** will suggest a curriculum, and **we** are happy to discuss all aspects of this with **you**.
- **We** will suggest assignments and **we** are happy to discuss all aspects of these with **you**.
- **We** will suggest assessments and **we** are happy to discuss all aspects of these with **you**.
- **We** will suggest readings etc and **we** are happy to discuss all aspects of these with **you**.
- **We** will respect **your** views although **we** reserve the right to disagree with them, as **you** have the right to disagree with **ours**.
- With **your** agreement, **we** will make comments in the light of **our** experience on **your** work while **you** are doing it, when **you** ask us to and when **you** say the work is finished.
- **We** do not expect **you** to respond to **our** comments or to alter **your** work in response to **our** comments.
- **We** would welcome a dialogue about **your** work, and about **our** comments about **your** work.
- With **your** agreement, **we** will provide resources, or help **you** source **your** own.
- **We** hope that **you** will work hard.
- **We** hope that **you** will be reflective on **your** work and practice.
- **We** hope that **you** will be reflexive in **your** work and practice.
- **We** understand that some people work best under pressure, that some people work best against constraints, that some people work best alone and some people work best in a group; with **your** agreement **we** will endeavour to help **you** do **your** best work.
- **We** understand that rules are made to be bent, or adapted, or, under certain circumstances, broken and **we** will respect **your** rights with regard to them; **we** would welcome any discussion with **you** about them.
- **We** reserve the right to veto **your** activities on the grounds of Health and Safety.
- **We** understand that actions have consequences and **we** welcome any discussion with **you** about the consequences of **your** actions.
- With **your** agreement, **we** will do all **we** can to help **you**.
- **We** will not mind if **you** dismiss **us** or what **we** say, but **we** would welcome a dialogue about **your** decisions.
- **We** would welcome a dialogue with **you** about what **you** are doing and why.

You can do it.

My Manifesto for a More Creative & Transformative HE

Norman Jackson



"If one wishes to inject creativity in the educational system, the first step might be to help students find out what they truly love and help them to immerse themselves in the domain - be it poetry or physics, engineering or dance. If young people become involved with what they enjoy, the foundations for creativity will be in place." "But how can the joy of learning be instilled in modern universities?" Mihaly Csikszentmihalyi¹

My aspiration for a higher education experience that encourages learners to use and develop their imaginations and creativity beyond what is currently practised, is founded on the principle that *'the whole of life is learning and education can have no endings'*^{2p4}. I believe that creativity, like learning, is an ecological phenomenon³ emerging from the interactions of unique people with their unique histories, identities, talents and beliefs with their environment as they try to create new value in things they value and care about⁴. Imagination and creativity in higher education is not so much about producing novelty and originality as it is about transformation (re-creation) of self, others and the world. Educational innovation lives in the ways and means that people transform what they are learning into future possibilities that only they can imagine. It follows that learners' imaginations and creativity are profoundly connected to the way they transform themselves while they are studying. Higher education can facilitate such transformations by adopting a 'lifewide' concept of education, curriculum, learning and achievement⁵ and:

1. giving learners the freedom and empowering them to make choices so that they can find deeply satisfying and personally meaningful and relevant situations that inspire, engage, immerse and enable them to transform themselves and their world
2. enabling learners to appreciate the significance of being able to engage with situations and see situations as the focus for their transformative development as well as the moment when they can make a difference to the world
3. preparing learners for and giving them experiences of adventuring in uncertain and unfamiliar situations where contexts and challenges are not known, accepting the risks involved
4. supporting learners when they participate in situations that require them to persevere and be resilient when encountering setbacks and failure, and not penalizing them for trying but not succeeding
5. enabling learners to experience, feel and appreciate themselves as knower, maker, player, narrator, enquirer, integrator and transformer of all that they know and can do
6. encouraging, challenging and enabling learners to be imaginative, creative, enterprising and resourceful in order to accomplish the things that they and others value
7. enabling learners to develop and practise the repertoire of communication and literacy skills they need to be effective, productive and creative in a modern, culturally diverse and pluralistic world
8. enabling learners to develop relationships that facilitate productive and creative collaboration, learning, personal development and transformation
9. encouraging learners to behave ethically and with social responsibility and enabling them to continue to develop their moral compass through the situations they encounter or create across their lives
10. encouraging learners to appreciate the ecological nature of learning and practice and enabling them, through willful, self-directed, self-regulated and self-aware practice, to create their own ecologies for learning and achieving, appreciating their learning and developmental needs as they emerge and recognising and valuing their own transformation.

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A Manifesto for researcher education

Søren Bengtsen, Aarhus University



In researcher education, there is a three-fold imperative evolving around the epistemological, social, and ethical realms of research. After having been debated for over 100 years, the PhD still unites our deep cultural roots of knowledge, identity, and obligation in building and sustaining better and desired futures.

Transformation

To research is to create new knowledge and transform knowledge that already exists. Originality brings the world close. Originality comes from *you* and *your imagined* visions. Originality is about how you see the world, and, more importantly, how you *listen* to the world, and what *you* hear. Transformation is how you imagine the world might be. Through research, you catalyse the world, you become its instrument, its force (Nietzsche, 1968), and its clearing (Heidegger, 2000). Through research, the world opens up and gives of itself. Originality includes creativity, which is the very link between the researcher and the world. Creativity is the dual process of shaping *and* becoming shaped. In creativity, the researcher transforms. Not only does the world emerge anew, but the researcher her/himself has been transformed.

Community

To do research is to open up, but also to take root. Doing research is to make manifest your own belonging. You take root in the soil of a certain worldview, a tradition, a history, and a remembering - a memory. You immerse yourself in the commons. Research is owned by no one. You cannot own knowledge, but you can wield it. You can become a steward of a discipline (Golde & Walker, 2006). To become a researcher you must learn to become a guide, and a warden at the same time. The research is yours, for a while, until you hand it over to the next generation - like it was handed down to you. To research is to become a part of something greater - a series of nested contexts (McAlpine & Norton, 2006), and, eventually, an ecology (Barnett, 2018) of thought.

Responsibility

As Ernest Rudd mentioned almost half a century ago (Rudd, 2018), to obtain not just a higher but the *highest* education, is to take on a particular responsibility. The researchers of today must strive to become, or at least to prepare, the leaders of tomorrow. To know is to be responsible. Knowledge creation on the highest level beckons a mandate for cultural leadership (Barnett & Bengtsen, 2019). However, to know is not to dominate or control, but to *make room* for others and for what is other. To think is to lead a culture (Bengtsen & Barnett, 2018) - to release it, as thinking releases the self into the open.

Think. Listen. Lead. Transform.

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Personal Manifesto to Advance Imagination & Creativity in HE Learning & Educational Practice - Paula Nottingham



We do not know what bodies of knowledge will be most valued in the future, what ‘wisdom’¹ will be needed.

Practice is humanistic and holistic. An essential guiding principle of educational practice should be the belief that those involved in this human endeavour are there for the benefit of social, cultural, economic and political engagement. We are all a part of the world around us. In our various disciplines and areas of practice and research, individuals and collectives provide the mechanism for engaging new knowledge in what Haraway posits as ‘staying with the trouble’² to frame the knowns and the unknowns.

Higher education should influence democratic liberation and realisation.
Higher education should not harm individuals who continue their studies.
Intended and unintended happenings are equally important to experience.

A range of positions and knowledge sets include disciplinary, interdisciplinary, multidisciplinary and transdisciplinary affiliations for a broad conceptualisation of thinking and doing within preparatory studies and professional practice.

We need to embed creativity as ‘the process of having original ideas that have value’³ in a way that allows for individuals to have the confidence to do what they need to do when they need to do it with conviction and bravery.

The baseline for learning to prepare for future life goals and work is not fixed - it can adapt - it must adapt. Higher education is not just the academy, universities are more than they know. Preparation for work and competencies for practice are a part of higher education as well as the domain of professional bodies, but preparation should not limit the scope of providing holistic educational experiences that encompass life-wide and lifelong learning. We need to be ‘avant-garde’ activists (Poggioli, 1968) and creators. We need to liberate the curriculum to fully realise the contexts within which individuals and bodies of knowledge operate and flourish to embody the way in which learning advocates change.

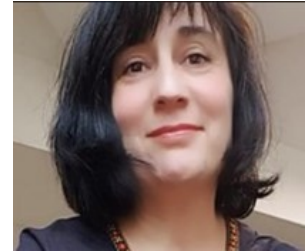
As Tzara’s concludes his classic Dada Manifesto 1918, creative practice should be about:

LIFE

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Living in the *uncomfort* zone or towards a creativity manifesto Chrissi Nerantzi



Curiosity to explore.
To experiment.
To play.
Searching for questions and answers.
More questions.
Questions move us,
move us into new/alternative directions.

Ideas are born through questioning,
through imagining things,
through novel connections.
Linked to desires, a need, a mission,
an opportunity,
a challenge AND adversity.
They signal hope.
They push boundaries.
They (can) rattle normality, tradition, conformity.

Resourcefulness is the oxygen of life.
Without imagination and creativity it doesn't mean anything.
To make things happen for the better,
with nothing, very little, or everything we have.
For us (and for others).

And there is *joy*. **The joy of life and being alive.**
Sun. Sea. Mountains.
Blueberries. Tomatoes. Watermelon.
Rain. Snow.
Sight. Smell. Taste. Sound. Touch.
Adventures. Art.
Friends. Family. People.
Warmth. Love. Care.
Disappointment.
Rejection.
Loneliness.
Emotions in abundance.
Highs AND lows.
All four seasons in a moment or two.

Create and **live in your uncomfortable zone** (for a little while or a bit longer).
Be comfortable there.
Challenge and be challenged.
Stretch. Risk. Fail. Pick yourself up again. And again.
It is a rollercoaster. Not on a fixed track.
Surprises are just around the corner.
Go for it! Make things happen. Transform.

Creativity doesn't mean being loud or visible or artistic.
We can be bold in a quiet way.
Whatever we do.
With our thinking, ideas and actions.
Immerse into (*im*)possibilities
Make surprising discoveries
About ourselves,
others
and the world we live in.

My Higher Education and Imagination Manifesto

Josefina Ramirez



Higher education receives a student after a long process of education, through which hopefully teachers may have strengthened their ability to learn, by using the learning and imaginative tools they have in each stage or time.

By engaging students through their natural tools for learning, as well as scaffolding experiences to enhance and develop new tools for deeper understanding, teachers should have given students by the age they leave school, the basis to engage with higher education full of questions and sense of wonder in the area of expertise they have chosen.

But, if teachers have won the battle of engaging students through school, such area of expertise should not only narrow down into specific theories and knowledge, but it should have marked their students with such sense of wonder, that they are willing to link other knowledges and areas to their own career or area of expertise, broadening their views and theories, and opening them to new questions.

Schools should have ensured that students start this next step with: sense of wonder, sense of agency and irony, as well as the ability to create strong images - metaphors- that simplify and connect theories to build deep understanding and be able to communicate them to others.

So higher education should ensure that if a student has not develop these previous competences, through school education, they do so through methodology and experiences that broaden their learning tools.

Higher education should give provocative questions that engage and make students wonder. It should give and share knowledge and expertise, gained by others, through imagining what made those experts wonder and propose such theories.

It should give such theories and knowledge, not as written in stone, but as the answers that others (with the same interest and wonder) have given and shared.

It should invite them to question and seek for new answers to old issues, through questioning theories.

It should invite them to Analyze opposed and similar theories that give coherent answers to issues and problems. This may show them that learning and knowledge is not something you conquer once and you may consider yourself an expert.

You may consider yourself an expert when you know there is so much more to understand in the area you chose to study. You may consider yourself knowledgeable in an area, when you know you don't know; when you connect and engage your area with other areas, extending that sense of wonder to a broader view.

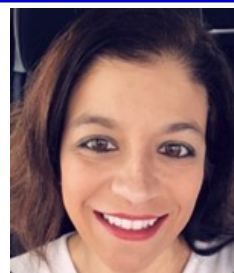
So teachers in higher education should be the wind that blows over a particular tree, and students should then be the seeds of that tree that will grow in different environments only if they discover how to keep their essence alive and adapt by seeking new answers.

IT SHOULD LEAD TO THEM TO THINK ABOUT THE POSSIBILITIES IN A SCENARIO THAT IS STILL UNKNOWN

My Manifesto

Professor Carmen Sánchez-Morillas

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revistaelectronicalenguaje.com



Creativity is to make new ideas, projects ...,
but also to find ourselves again.

I believe...

- ...that each student is a source of creativity.
- ...that creativity has to grow from the silence of observation.
- ...after observing, the idea is captured on paper, in an electronic document,
in an image or in a thought.
- ...creativity is also a constant work.

I know

- ...that it is necessary to read, but read all kinds of literature, from
poetry to the simplest text in the social network.
- ...creativity is to investigate in other arts, associate reading with painting.
- ... It is not easy to face the writing of a text or the creation of a drama,
but the teachers are there to help and encourage them.
- ...creative work is associated with the value of effort and hard work.

I desire...

- ...that my students believe in themselves.
- ...that my students believe in the strength of the word
- ...that they are capable of being poets, artists, actors or any other
profession that comes to mind or does not yet exist.

My Manifesto Beatriz- Acevedo

In the story of art, at least western art, manifestos are a way to consolidate key principles for the development of a movement, an idea or a project. I've been testing a number of ways to embed creativity in my role as artist-educator in teaching and learning (see my blog <https://beatrizacevedoart.wordpress.com/2019/03/31/creativity-in-higher-education-contributions-to-a-manifesto/>)



beatriz-acevedo
@beatrizacevedoX

Following

@academiccreator using a collage to talk about #creativity in higher education from the series #oracles. Using #artbasedmethods for teaching and learning, in education for sustainability and management development, for example in our project @RawTag . Let me develop the lines...



A PERSONAL MANIFESTO TO ADVANCE IMAGINATION & CREATIVITY IN HIGHER EDUCATION LEARNING & EDUCATIONAL PRACTICE

Andrew Middleton



Higher Education is

a safe space to discover the unknown you

never certain, full of problems, struggle and stretch

audacious and the best we've got

a place for wisdom and deep breaths

a continuous experiment of failures and successes

where you become your judge and I am mine

doing, being, belonging, becoming and connecting

smoke and mirrors and personal ignition

hocus-pocus, nexus, locus and uncommon purpose

caught up in tradition, contradiction and co-operation

the workshop of the world

where there is one tool for me and one tool for you

the white heat of technology and all our futures

a place of good learning

STEPS TO A MANIFESTO FOR CREATIVITY AND IMAGINATION IN HIGHER EDUCATION



This Manifesto was created through an open conversation facilitated by Creative Academic, #creativeHE and the Centre for Imagination in Research, Culture and Education (CIRCE) in March-April 2019. The manifesto was prepared by Paul Kleiman and the cover image is by Patrick Sanders. The discussion and the background papers to inform discussion are published in issue #13 of Creative Academic Magazine. The conversation continues at <https://www.facebook.com/groups/creativeHE/>



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Based on a work at <http://www.creativeacademic.uk/manifesto.html>.

TOWARDS A MANIFESTO FOR CREATIVITY IN HIGHER EDUCATION

Traveller, there is no road; the road forms itself as you walk it. Antonio Machado

We believe learning is an extraordinary, creative, imaginative, transformative, wonder-full, lifelong and lifewide adventure.

We strive to construct a truly creative and imaginative curriculum in and across all disciplines.

We actively pursue a creativity that constructs new meanings, new tools and new outcomes, new embodiments of knowledge, new relationships, rules, communities of practice and new connections, new social practices.

We forge the creative, imaginative path by thinking, making, doing, solving, dreaming.

We acknowledge and are willing to inhabit the discomfort zones of creativity.

We embrace the perilous leap, the getting lost, the anxious moment, the fragile courage, the stumbling with confidence, the learning at the edge of chaos, the glorious 'failure'.

We do not turn away from the creative challenge and we grasp the imaginative opportunity.

We believe criticality & questioning assumptions should dance with the capability of imagining possibilities.

We expect the unexpected and we intend the unintended. We unlearn, de-school, and we do not assume that the discourses, practices and tools of the past will serve us well in the future.

We relish the passionate inquiry, the inspirational design and the challenging experiment, and we experience it all with all our senses.

We celebrate the everyday acts of 'small c' creativity alongside the great leaps of imagination and we do not allow ourselves to become victims of the symbolic violence that blinds us to the value of our acts of creativity, however humble they may be.

We illuminate how to act with an eye to the long-term when we combine the power of imagination with the spirit of care, love, respect and justice.

We acknowledge the ecological nature of learning, creativity and practice.

We have enminded bodies/embodyed minds and we do not separate the heart & the head. We and our environment are indivisible.

We live in a wonder-full and story-full world and we harness imagination with social-cultural tools to equip us to tell stories powerful enough to change the world...and ourselves.

We pursue the creative path in a way that allows individuals to have the confidence to do what they need to do when they need to do it with conviction & bravery.

We rejoice in our individual and co-operative acts of creativity and we enhance our personal and collective wellbeing through the exercise of our creativity.

We hold to the principle that through playful, ludic and thoughtful practices we flourish, blossom, find joy and discover that we are capable of so much more than we believe ourselves to be.

We resist the pressure to conform, to comply, to play safe, and we are not affronted by being challenged.

We repudiate the standardised blandishments of 'educate' and we are not embarrassed to use and revel in words such as play, fun, spirit, passion, joy, adventure, excitement.

We value resilience and perseverance and we reject the 'failure' and seek to recognise and reward the learning not the 'failure'.

We recognise creativity as an innate human attribute, and we resist - through our imaginations and creative practices - pedagogies that seek to suppress and dismiss creativity and imagination.

We accept that nothing ventured, nothing gained, and that our own anxieties and our fears of breaking the rules are, often, the greatest barriers to our creativity.

We understand that some people work best under pressure, some people work best against constraints, some people work best alone, and some people work best in a group.

We endeavour to help you do your best work to become the person you want to be.

We know that pursuing the creative, imaginative path can be a very personal, emotional, indeed lonely journey, and we welcome the opportunity to share our creative adventures with others.

We will not define creativity for you but we will help you to recognise, understand and express your own creativity so that you can make claims for it.

We will liberate the curriculum to fully realise all the contexts within which individuals seek to realise their potential and transform themselves into the person they want to be.

We will create the spaces where creativity and imagination can thrive and we will allow the time for it to flourish.

We will ensure that what we teach and how we teach, and what we assess and how we assess is fit for creative purpose.

We will encourage you to use and develop your imagination and creativity to enable you to sustain yourself through the challenges and opportunities you will encounter throughout your life.

We will act and behave ethically and with social responsibility and we will continue to develop our moral compass through the situations we encounter or create across our lives.

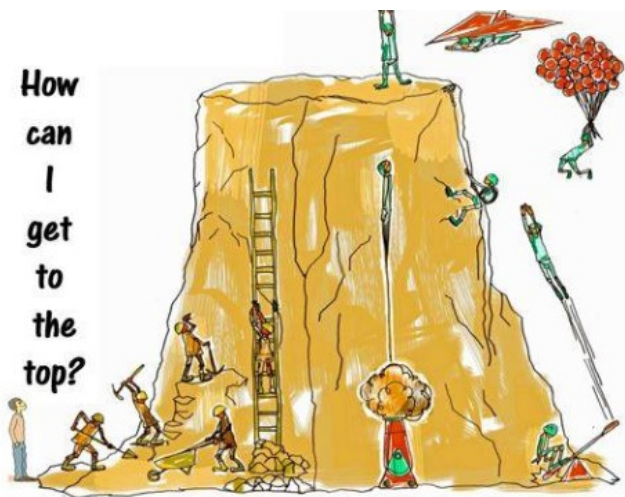
We will encourage and enable a willful, self-directed, self-regulated and self-aware practice to create our own ecologies for learning and achieving.

We will recognise and value our own transformations and the transformations we see in others.

**Standing on the edge of chaos and wonder
we launch our creative challenge to
the educational stars.**



Compiled by Paul Kleiman
April 2019



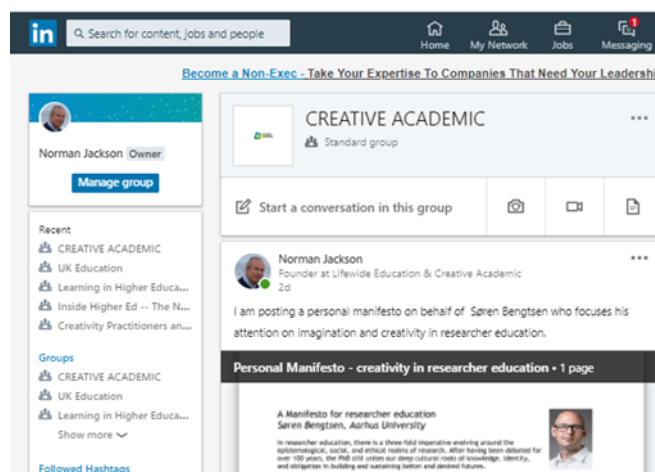
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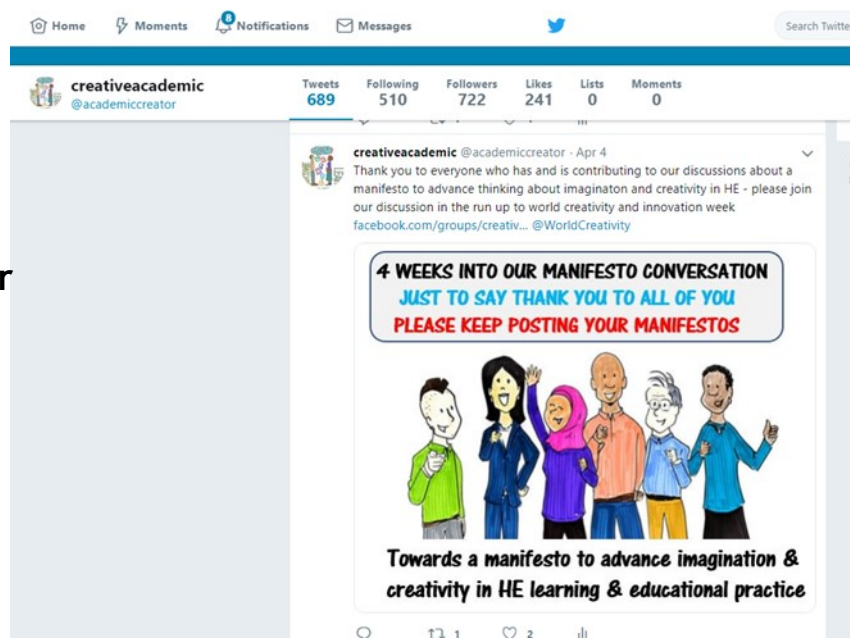


#creativeHE Discussion Forum

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