

CAM #19B



Creative Ed-ventures in Online Teaching & Learning

**A #creativeHE Discussion led by
Johanna Payton & Lisa Clughen**

Cover illustration by Matthew Swann

INTRODUCTION

Norman Jackson

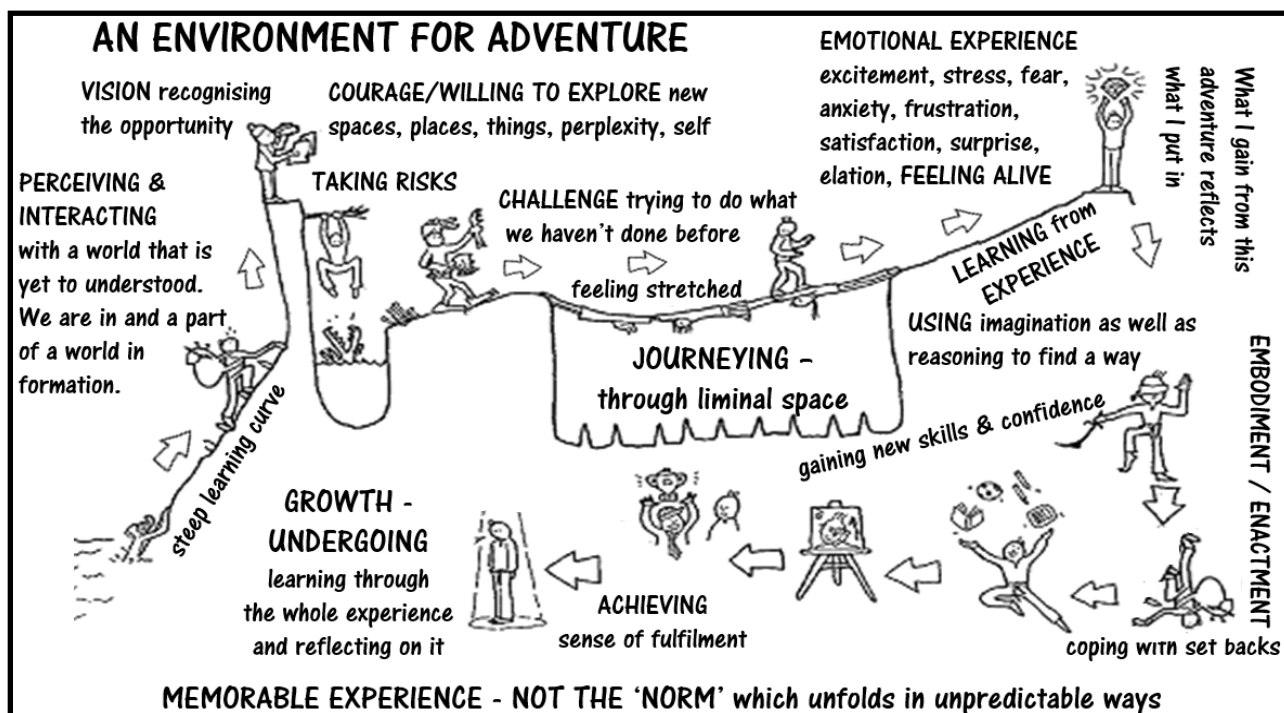
This is the sixth year that Creative Academic has contributed to World Creativity and Innovation Week (WCIW). Our contributions this year took the form of an issue of Creative Academic Magazine 'Creative Ed-Ventures in Online Teaching and Learning' published at the start of WCIW and an online discussion in the #creativeHE Facebook group on the same theme during WCIW (April 14-21). The production magazine and the discussion were led by Johanna Payton and Lisa Clughen, and we thank them for their commitment, enthusiasm and creativity, as well as their hard work, in making these things happen. Their passion for creativity in higher education, their enthusiasm for inquiry and adventure, and their commitment to encouraging members of this community to share their practice, greatly inspired us. In this issue of the magazine we curate our online conversation for the benefit of others who were not able to participate.

During the discussion we learnt that it is typical for social media groups like #creativeHE for only 1% of members to ever contribute by joining in with discussions or sharing resources. It has therefore been a delight to see that 23 people contributed to the discussion or 4.3% of our membership so that is to be celebrated. The 8 posts made by the members of the facilitation team attracted a total of 365 comments and each post reached between 150 to over 200 readers. We advertised the daily discussion on twitter and Linked in and during the week 33 people joined our group. All these statistics suggest that the opportunity we provided for discussion was valued and useful.

I found the whole discussion interesting but the idea that really made me think was the idea of 'adventure' itself - what it has meant to me throughout my life as I have experienced what I would call an adventure. Our circumstances and the environments we inhabit daily or occasionally, provide the landscape into which we venture. I now realise that with the right perspective and attitude most landscapes for venturing can provide opportunities (affordances) for adventure. Several participants mentioned the idea of mini-adventures. I am sure the idea can apply to any aspect of life and it is embraced by the idea of an explorative disposition (Law 2008). But I also like the idea of bigger adventures when we push ourselves into unfamiliar territory and discover new things about ourselves and the world.

While some environments demand adventurous participation others require us to engage in adventurous ways in order to find adventure. It seems to me that there needs to be a willingness to enter into an adventure - perhaps this is what we call the 'spirit of adventure.' But once inside our adventurous experience, as we interact with our environment and the things in it, we are affected/infected and we embody and enact the adventure in ourselves - we become the adventure and that constitutes the basis for our growth our development- what Dewey calls our undergoing.

At the end of the first day's conversation I tried to synthesise some of the characteristics of an environment for adventure based on an original illustration by illustrator Patrick Sanders, who accompanied us on some of our educational adventures when I worked at the University of Surrey. Over the course of the week I refined it and I offered the visual metaphor at the end of the discussion and posed the question - what other features of an adventure might be incorporated into this visual metaphor?



Source
Law, R. (2008) Get a Life - an Introduction to Explorativity. Lulu.com.



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

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 1 'WHAT'S AN ADVENTURE? WHAT'S A CREATIVE ED-VENTURE?

Norman Jackson Every year during World Creativity & Innovation Week April 15-21 we facilitate an online conversation on a creativity theme. This year Johanna Payton and Lisa Clughen, supported by many co-facilitators, will lead a conversation on the theme of 'Creative Ed-Ventures in Online Teaching and Learning'.

TODAYS TOPIC: 'WHAT'S AN ADVENTURE? WHAT'S A CREATIVE ED-VENTURE? In reflecting on my adventures growing up I associate adventures with 'danger' in that they involved a degree of risk taking and therefore required a little bit of courage. They usually involved moving from a place I knew to a place I didn't know and therefore required me to explore and perhaps improvise and use my resourcefulness along the way. To get us started on our journey of exploration please share some of your experiences of adventures and the characteristics you associate with such experiences. Also please share any understandings of what a creative ed-venture might mean in an educational context.

Johanna Payton Morning Norman Jackson! And all. Hmmmm, I've been thinking about this and it's really interesting that we often associate adventure with 'danger'. I am an incredibly risk-averse person (can't drive, hate flying, get lost very easily, etc.), so adventure is different for me. There is certainly risk involved, but not danger. If there was danger, I wouldn't enjoy it - and I love adventure. So I think for me, an adventure is trying something new, which can be 'scary' just not 'dangerous'. It's often more of a cerebral experience (meditation, yoga, attending classical Indian music concerts that go on for hours, cold water swimming - which, for me, is all about the psychology of forcing myself into freezing water) and about changing things in my everyday life: experimenting with plant based or sugar free recipes, teaching myself to use a new programme online or a new app, brewing my own kombucha... I consider myself an adventurous person because of these micro obsessions and activities that contribute to the evolution of my personality (and make me the easiest person in the world to buy presents for, apparently). Others might not think I'm particularly adventurous because I'm not canoeing down river rapids or parachuting out of planes. I think my experiences indicate that change, creation and experimentation mean adventure to me - and that definitely ticks over into my teaching. I have never run a course or module the same way twice. I constantly redesign. And my idea of adventure in the classroom is often to encourage students to 'come with me' as we experiment with a different way of learning, or trying an activity that is 'safe' and classroom based, but takes them somewhere new in a cerebral sense. Perhaps they are my creative ed-ventures: where we get to is unknown, which feels v different to the standard 'learning outcomes' we're usually bound by in our work.

Norman Jackson A wonderful exposition Johanna Payton so many ideas. What comes across in your sense of adventure is the idea of stepping out of your comfort zone to experience something new, something that is different to the norm. I have a friend who talks about the disposition to be 'explorative' the will to put yourself into a new situation in order to have an experience that you have not had before. Is there something of this disposition in your idea of adventure?

Johanna Payton Norman Jackson yes! Exactly that. I do think the concept of 'adventure' gets tied up in extreme activities and travel these days, when adventure is everywhere if you're willing to think differently and do exactly as you describe: step out of your comfort zone. I like to take an explorative approach to life, I think....it's danger and age-proof! Day 1 of our conversation and I may have a new mantra already.

Marta Davidovich This conversation resonates for me as well Johanna Payton and Norman Jackson. The word 'danger' has very different connotations to me than 'pushing boundaries' or 'taking risks' or engaging in 'beginner experiences.' Each of those takes stepping out of our 'comfort zones' in the classroom and in life. But that action of 'pushing past' former limits opens us to tolerating discomfort in service of learning and seeing from different perspectives. This is foundational in all my teaching and observations of transformative learning. It is all grounded on the idea life, creativity, and the future we are moving into requires engagement in the process of stretching past what was into what now is!!!

Johanna Payton Marta Davidovich I think that 'tolerating discomfort' nearly always happens - or must be endured - at the start of an adventure...or the start of a creative project/new term. Perhaps the definition of someone who is not adventurous is the person who cannot tolerate discomfort?

Marta Davidovich Johanna Payton I think adventure is a choice or preference. I would not label someone who had a preference for music over adventure simple has different passions and preferences. Discomfort is what we deal with in everyday life. I might not like taking out stinky garbage - but I do it. I think we also need to look at how 'adventure' is being defined/understood. For some driving into town in rush hour traffic is an adventure. I think of adventures as pleasant. As in unexpected detours leading to delight or something else pleasurable. Words are worlds to me. I love playing with them.

Johanna Payton This little video is interesting....athletes (all male, sadly) talking about their definition of adventure. Common themes of 'the unknown' and 'stepping outside one's comfort zone'. I really like this definition: "setting out on an ambitious journey with an unknown outcome"

What does adventure mean to you? <https://www.youtube.com/watch?v=0pMArnouJl0>

Lisa Ma Such rich thoughts already! You make me want to come on your educational adventures with you every time I see one of your teaching activities, Jo. I fully agree with the above - adventure as a stepping into the unknown and, by proxy, a metaphor for learning itself. Adventure as risk-taking, which raises constant questions for

tutors as we negotiate the need for familiarity and safety that underpins wellbeing with wanting to innovate with new approaches to L&T and new genres for assessment. I suppose the potential for anxiety involved in embarking on an adventure (setting off for holiday can provoke stress) can be soothed by encouraging re-framings: "It's going to be great!". Yesterday I started a 3 month course on embodiment with a view to it underpinning teaching and coaching (which I will be bringing into these discussions) and this is precisely how the leader started us off. He created a great sense of excitement in the group (there are about 500 students on my course) as he encouraged us to write about what we were hoping to get from the course, emphasising all the time the notion of growth and change we were likely to experience. He ameliorated this by getting us to write about what we already knew, though, so we realised we were starting on a sound footing. And talk about an anxiety-provoking adventure: one of my weeks is on comedy improvisation and we have to practise every theme we do as part of the assessment. Talk about a sense of anxiety... Shall I skip this week and 'stay at home' or shall I view it as an educational adventure?

Johanna Payton Lisa Ma oh you HAVE to do it, Lisa! You will be absolutely brilliant (us Northerners have a natural gift for comedy, right?) Creating excitement to foster adventure is definitely a technique that helps a group to cope with the uncertainty that comes with adventure. Also learning to embrace - or just accept - the fear/adrenalin. This reminds me of my own parenting experience, teaching my son that 'butterflies in the tummy' can become 'fuel for adventure'. When he was little, he was quite anxious, and he'd often confuse nerves with excitement. It was so interesting talking to him about it, and working through the way the feeling of intense excitement can feel just the same as intense terror - easy to confuse/conflate the two. And I guess I tried to help him by reframing: "try to see it as good energy that you can use". If you're scared, it'll help you run away from danger faster; if you're excited/nervous, it will help you give 100% of your energy to the adventure. Funnily enough, he's now an actor and has zero issues with performing on stage (even at the Royal Albert Hall!). I'm taking all the credit.

Lisa Ma Johanna Payton The Royal Albert Hall!! All thanks to that beautiful reframing! This goes back to a conversation I had in this group on the importance of drama in L&T, I think - it helps us to negotiate all sorts of issues - like performance nerves. The embodiment course is big on 'centring' as a technique, so I'll whether it helps my nerves. In terms of adventures, the course also used google maps to start. Participants clicked on the map to show where they were from, then we clicked on another map to show where we are now. We all got a sense of community building from this - as well as a sense of travelling. Thought it was a neat way of bringing the two ideas together. There are 59 countries taking part in the course!

Kevin Byron Johanna, Norman - interesting opening conversation for what promises to be an adventurous week! I've never really understood the idea of 'comfort zone' apart from it representing our conditioning, and our inflexibility to explore. But of course any current comfort zone must have been, at an earlier point in time, a 'discomfort zone' and to help extend the current zone it's worth reflecting on the idea that we got to the current one by taking a risk with the earlier one. I guess the problem is we reach a point where we feel we don't need to go further! I guess that's the: 'If it ain't bust don't fix it!' attitude on a professional level. But things are changing so rapidly now, that we sometimes need to ask "What do we mean by working?" Because it might not be working from other perspectives. If we don't drop the: 'If it ain't bust' attitude - it might eventually fix us!

Regarding risk - on a personal level - I was the opposite of risk-averse to the point of being reckless especially in my early rock-climbing adventures. One of these particularly foolish incidents was when I climbed solo on an unmarked route in The Lake District and fell badly injuring my ribs and knee. I have a vivid recollection as I fell, of the mountain (Red Pike) being a powerful living organism that was telling me who is in charge! I managed to scramble to a path, and the first person I met - thank the mountain - was a trained paramedic who patched me up and helped me down, after which I ended up in hospital. So there is another safe, but maybe 'discomfort zone' always, beyond the current one, but leapfrogging that, at least for me, to the one beyond is not recommended!!

Johanna Payton Kevin Byron reading your Red Pike story has got my own butterflies going. Outside my comfort zone just thinking about it. I'd like to discuss the constant evolution of the comfort zone - what a great concept, and surely something that is intrinsically linked to our creative capacity as humans, but I need to lie down and recover from the mental image of you solo rock climbing/falling first!

Kevin Byron Johanna Payton Well it just shows that risks need a bit of common sense assessment first. Diving into cold water is just as daunting to me! I agree the comfort zone should be seen as constantly changing. Professionally however - especially in education - there are external forces that limit the expansion of the comfort zone for both teacher and learner. Excursions beyond that limit in a sense can be reached by stealth. That is to say indirectly. So we set out to teach something that is in the syllabus, but the way we do it requires a more creative approach that cannot be restrained by a syllabus. This opens up many options to the teacher - provided they take the first risk - to embrace creativity!

Samantha Read Hello, really enjoying the discussions around this. For me, adventure is constantly learning from others and finding new experiences (usually intellectual rather than physical dangerous pursuits!). Lisa Ma Your embodiment course sounds fascinating and gives me a sense of adventure to seek out what I do not already know about. I love reading and hearing about different creative approaches and often set myself a challenge to try to make an ordinary situation more extraordinary. I agree Kevin Byron that we need to drop the 'if it ain't broke, don't fix it' attitude - I believe everything can always be delivered in a more creative way and we have to keep adapting our teaching and learning and delivery approaches or it will become stale/lack purpose. But that 'change' can be the Red Pike to some who fear failure of the unknown (especially with digital technologies I think). In terms of Ed-venture, I like your analogy Johanna Payton that we need to encourage excitement rather than nerves and perhaps this would reduce some of that fear with trying something more 'adventurous' in an educational context.

Lisa Ma Samantha Read Trying to "make an ordinary situation more extraordinary" should be a compulsory module on our CPD courses.

Norman Jackson I am really enjoying this discussion it is opening up the territory of adventure in a facilitative sort of way. The characteristics that have been described are a long way from traditional didactic teaching

methods. I note that Jon Levy (a behavioural scientist) asserts that for an experience to be considered an adventure, it must meet three criteria 1) It is exciting and remarkable 2) It possesses adversity and/or risk; 3) It brings about personal growth. Since growth is essential for an adventure, people must expand their comfort zone and cross some kind of social, physical, or emotional boundary.

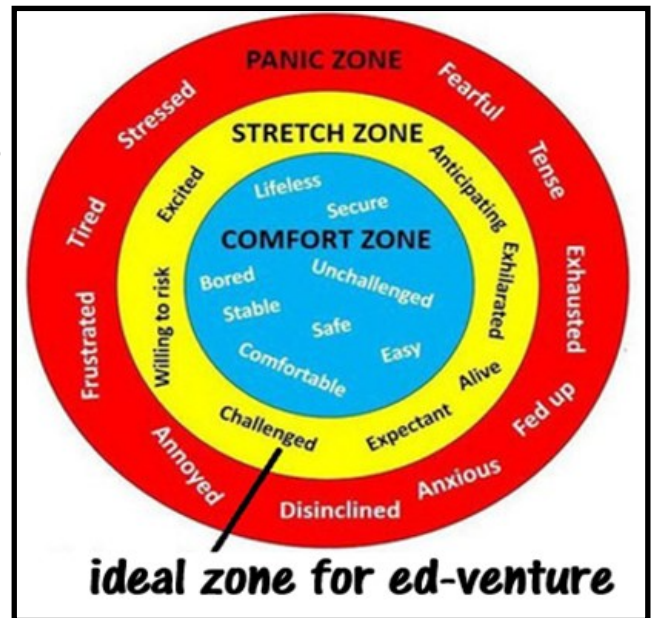
I guess this requires the participant to be open and willing to engage with experiences with these characteristics which is where the idea of an explorative disposition might sit. But does that mean if we don't have this disposition we are unlikely to participate in an adventure, even if the affordance is available? Another challenge for pedagogical practice.

Source: Levy, J. (2016). *The 2 AM Principle: Discover the Science of Adventure* Paperback. ISBN 978-1942872696. [https://en.wikipedia.org/wiki/Jon_Levy_\(behaviorist\)](https://en.wikipedia.org/wiki/Jon_Levy_(behaviorist))

Norman Jackson This conversation reminds me of Tom Senninger's simple but useful learning zone model as a framework for understanding the idea of a creative ed-venture. Senninger argues that in order to develop we need to stretch ourselves. Just chugging along in our comfort zone doing what we always do will not help us develop neither will being pushed into a situation where we are overwhelmed -what he calls the panic zone. The zone which holds the greatest potential for our personal and professional development is the stretch zone and from a pedagogical perspective this is the zone into which we are taking learners when we engage them in a creative ed-venture.

Source: Senninger, T. (2000). *Abenteuer leiten - in Abenteuer lernen*. Münster/Germany: Ökotoxia. Learning Zone Model. <http://www.thempra.org.uk/.../the-learning-zone-model/>

Johanna Payton What a fantastic model - so simple, but it rings so true. Interesting that the stretch zone is shown as being quite narrow - perhaps the size of the zone is different for everyone, and we can roll from one zone to another in quite a fluid way, maybe travelling through all three zones in a very short space of time. I've certainly started classes in the panic zone, moved quite quickly into comfort as I've settled into the room, and then moved in and out of 'stretch' during the session. Maybe it's just be, but it wouldn't take much to knock me out of one zone and into another. The rollercoaster ride of teaching.

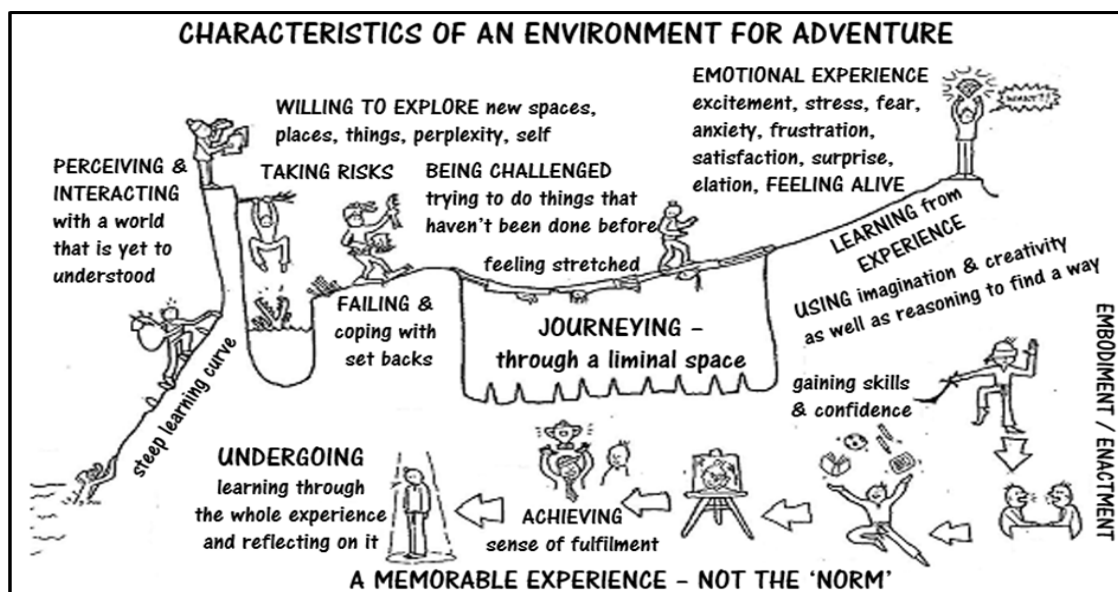


Norman Jackson Yes I think the model should be used in a fairly fluid way Johanna Payton and complex experiences will involve occupancy of all three zones. I also think we can learn important things like resiliency and determination when thrust into the 'out of our depth' panic zone. And some adventures/journeys we make, particularly involving transition and transformation, definitely take us here.

Johanna Payton As we were discussing earlier, experiencing excitement/exhilaration/challenge can be (physically) indistinguishable from stress/anxiety/tension/fear, particularly when you are young.

Norman Jackson Yes and one person's panic zone might be a place where another can stretch themselves. The nature and extent of these zones will be personal and context specific.

Norman Jackson I attempt to synthesise some of the characteristics of an environment for adventure based on an original illustration by Patrick Sanders.



Paul Kleiman On the idea of adventure.

I was involved in a creative arts-focused 'adventure' that was established in a highly-respected, research-intensive, 'traditional' university. The director of the project was brought in from outside academia: a bold move in itself, as she was relatively and refreshingly unencumbered by such things as history, precedence, protocol, etc.

One of the major projects she initiated was the development of a MA in interdisciplinary arts practice. The aims of the course were to explore and extend the boundaries of various arts disciplines, and all aspects of the course were designed to be innovative - the curriculum, the delivery, the assessment.

As with all courses, the proposal had to go through the university's validation processes, and there were intense discussions about what might or might not be acceptable, especially given the 'conservative' nature of the university. As it turned out, the director stuck to her guns and, much to the surprise of some colleagues, the university validated a course which included a number of modules called 'Adventures' and 'Further Adventures' in which the course participants - a mixture of recent graduates and mature, part-time students - gathered on a Friday and worked intensively through the weekend on various experimental projects and exploratory assignments with artists, directors, film-makers, composers, etc.

One important lesson for me, as an academic working inside the system, is that we frequently censor or stop ourselves from challenging 'the system' i.e. "there's no point in trying to do 'x', as that'll never be approved". We have become immured in our own discourses and practises, and we've created a hall of mirrors in which each iteration of a course or programme reflects and replicates the previous one.

To boldly go!

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 2 ENGAGING STUDENTS WITH CONTENT

Johanna Payton Welcome to day 2 of our week-long discussion to mark World Creativity & Innovation Day/Week. Today I'm joined by my colleague Dr Glenda Cooper, senior lecturer in journalism at City, University of London, to facilitate a conversation around how we've engaged students with subject content online. This felt like one of the biggest challenges when we made the switch to online teaching & learning, and many colleagues were daunted by the prospect of getting to grips with new technology (polls, interactive white boards, etc.) that might engage students in their Teams/Zoom/Collaborate/Google classroom spaces. But often, the answer to engagement seemed more organic and creative: it was more about trust, community and shared experience than a teacher's - or students' - tech-savvy. Today we'll share some of our own examples, including an online 'cookalong' led by the food director of a magazine, and understanding journalism through live performance. **How did you engage your students with subject content online?** We'd love to read about your own experiences and examples - and the challenges you have faced in engaging students during such a difficult period of time.

Glenda Cooper Thank you Johanna Payton for kicking this off! I must admit that it did feel daunting switching to online, as journalism is often about encouraging students to make those face to face connections. But actually I found that working via Zoom etc could encourage them to be more creative, and they found it less daunting than being in the classroom. This is particularly true for my approach mixing journalism and theatre. For example, in a first year journalism class, I was wanting to discuss how news aggregators work, and the kind of news values that emerge from that (eg what stories go to the top of the news agenda). Whereas normally we might have looked at some sites and had a discussion/looked at the differences between them, this time I worked with my research partner Catherine Adams from NTU, and a playwright George Pitcher, and performed a scratch reading of a play George had written. Before the session started, the students were all given roles (eg political correspondent, showbiz correspondent, sports reporter etc) and a couple of sentences describing them (eg you're a health correspondent who's written about nothing but Covid for a year and you're desperate to find another type of story even if your news editor disagrees). We then put them into breakout rooms to discuss with each other current news stories for the day. In the second part of the session, we did a scratch reading of the play which had parts which were improvised - including a daily news conference - which is an integral part of any media organisation's day. At the end we discussed what they had learned. I found the students were more confident in this kind of role play online than when I'd done it previously in class. Part of this I think was because I



gave them detailed character descriptions (so it felt less like 'them' and thus they weren't exposing themselves, but acting something that they could research). But also there was something about the online nature that again felt less exposing. Not quite sure why that is! Any ideas gratefully received. It certainly meant that they felt happier putting their cameras on for the class, as it was a performance and therefore they need to be seen. The discussions that came out as a result were much fruitful - not just about news aggregators and clickbait, but also about how news conferences work and how to present themselves in that (an important practical point for new journalists), how Meghan Markle is treated by the media (it was around the time of the Oprah interview).

Kevin Byron Glenda Cooper On the difference between working F-T-F and on-line, with regard to the students' sense of 'exposure', this relates to a number of performance differences between these two modes of working that have been observed. When we work in virtual 'presence' we are operating more from the imagination, because our experience of the real world has been attenuated. This can have real benefits, for example in the productivity of idea generation, provided it isn't facilitated in the same way as F-T-F. People are also less inhibited (though this does bring its own challenges) as their imagined comfort zone has been extended somewhat, and this is because they don't have the same cues and reference points as they would have if everyone was present.

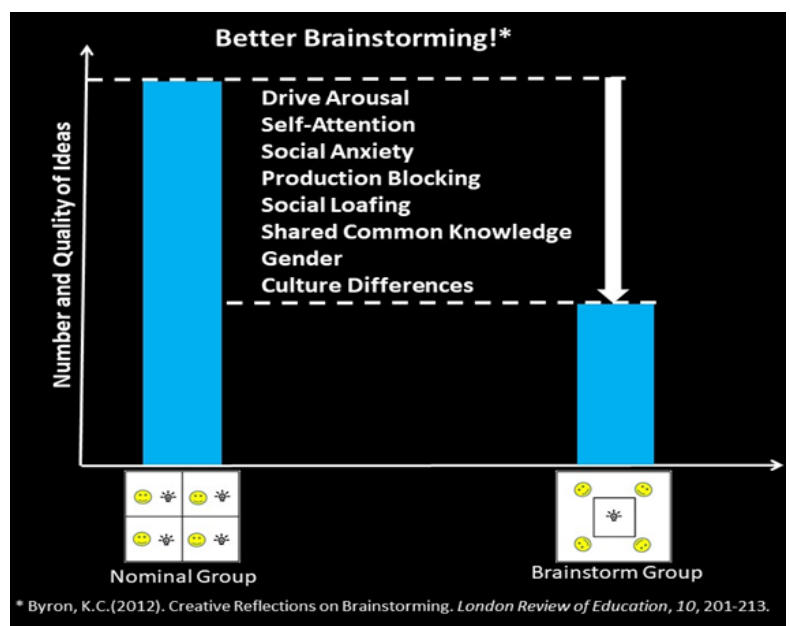
Johanna Payton Kevin Byron this is very interesting: the idea that when we work in virtual presence we operate more from the imagination. This is absolutely my experience. Do you have a reference at all, Kevin? Would love to read more about this.

Glenda Cooper Yes me too! Having started a research project (News on Stage) that was meant to be FTF but had to go online because of Covid, it was great to see how students produced really original work in different media which they couldn't have done in the same way if we had been performing in a physical space.

Kevin Byron Johanna Payton I have no reference to this other than something I presented at a creativity conference two years ago. It was more based on my own research on creative reflective practice using different modes of attention. I'll aim to summarise it in a short piece, and post it here this week. Taking an extreme example of deprivation of the real world. Two writers who support this idea are Arthur Koestler who stated in his book 'The Act of Creation', that when he had been imprisoned in solitary confinement for political activism, he used to stare at a blank wall for hours on end, and he said, at that time he was at his most creative. The other more recent example is the Turkish writer Ahmet Altan who was imprisoned, again for activism. From prison he wrote a wonderful book - 'I will never see the world again' - that celebrates the power of imagination. In it he says: "You can imprison me but you cannot keep me here. Because like all writers, I have magic. I can pass through your walls with ease." Now I'm not suggesting working on-line is the same as being in prison, though I wouldn't be at all surprised if a lot of students in their halls of residence drew upon that as a metaphor during lockdown!

Johanna Payton Kevin Byron I think you're right! I would love to read more of your thoughts/research on this, Kevin.

Kevin Byron Johanna, Glenda: The reason that people are more productive with idea generation when they work alone, goes back to some research carried out at Yale University in the 1950's. Here the researchers introduced the idea of a 'Nominal Group' (ie a group of people working in isolation from each other - currently known as a Zoom meeting). They showed that if you compare the number and quality of ideas (to meet the same challenge) produced by nominal groups, they always out-perform that of groups of people working together. Following that work many research groups tried to find out what the various factors were that inhibited creativity in groups working together. I summarised all these factors in the image below. The difference in performance is about a factor of 2 in favour of nominal groups. Many attempts have been made to improve the performance in groups, and ironically one of them is the 'Post-It' note. But in fact all that is really happening in using Post-Its is that the group members are putting themselves temporarily in a Nominal Group, because you can't write and talk at the same time.



Lisa Ma Your cookalong is utter genius, Jo. I was also inspired by your class where you got the students to dress up and I took from it the principle of 'the challenge' and set up a series of asynchronous challenges for every class. I teach Spanish and for example, when we had done different types of verbs, I asked my students to 'test your partner to see how many verbs they can name in 20 seconds' or 'test your partner to see how many irregular verbs they can name in the first person in 20 seconds'. The idea of challenges applies across the board and adds a bit of excitement (back to the idea of 'the adventure') to the class. The students said they liked them...

Johanna Payton Lisa Ma I love setting a challenge! I think it pushes the students into the 'stretch' zone we talked about yesterday. Obviously, for some students it means going into that red danger/panic zone, but if there's trust and a sense of community - on and offline - I think students are more likely to embrace it. As I often say to them 'what's the worse thing that can happen?' - they might answer 'I fail' (so what? you learn!) or 'I make a fool of myself' (you either entertain the class by allowing yourself to be ridiculous, or you get their support, because we all trust each other - and we all make fools of ourselves sometimes). It took me years to stop worrying about making a fool of myself - I'm on a mission to fast-track them.

Glenda Cooper I think someone was talking about teachers walking backwards into the discomfort zone yesterday which described it really well. I've found that useful..if they see me taking part (playing a role in this case) then they felt reassured

Johanna Payton Glenda Cooper absolutely! I think it was Curzon-Hobson's pedagogy of trust where I picked up the idea that to be a truly creative and empathetic teacher who inspires trust you need to be vulnerable and show that you are willing to learn alongside your students. Not always comfortable (for them, or you) but it can foster the most amazing atmosphere and results from a group.

Lisa Ma Glenda Cooper Yes - that's why I constantly take courses. It's so interesting to be a learner again. EG: With the course I'm doing at the moment, I'm really feeling how important breaks and what embodiment approaches call 'check-ins' (checking how you are feeling, how your body is) are to my two hour sessions.

Norman Jackson Thank you Glenda Cooper for drawing attention to the matter of engaging with content and providing such a vivid illustration of adventuring with knowledge. It seems to me that your strategy required engagement with real world knowledge emerging in and through action. When we engage in adventure we feel alive. Codified academic content is pretty dead and has to be given life/ meaning through real contexts and situations that students can relate to. By involving them in role play and getting them to use their imaginations in order to perform you are literally turning knowledge that is already available into embodied enacted personalised knowledge that is being brought to bear in a challenging situation (role play). So does adventuring with knowledge always involve its productive use in contexts that enable it to acquire personal meaning?

Glenda Cooper Thank you Norman Jackson. It's a really interesting point you raise. My intention originally had not for them to see a real life parallel with the news conference when I planned the session. But that was what the students were intrigued by and the Meghan Markle discussion led to discussions about racism and the media. So the adventuring in many ways went not where I expected or predicted....

Norman Jackson And that is another feature of a good adventure Glenda Cooper it unfolds in unpredictable ways because it is alive and organic the participants themselves shape its form and any outcomes rather than the teacher determining what will be. Perhaps in adventure-based learning we shift from the teacher control of the curriculum to the idea that WE (students) are the curriculum.

Glenda Cooper Yes, and actually one of the things I really feel I had to learn as a teacher is to trust in that...it can be hard when starting out to do that I think.

Norman Jackson Yes giving up control and going with the flow can be one of the hardest things to do as a teacher but it is necessary for adventurous learning Glenda Cooper. So how does this facilitate learners' creativity?

Johanna Payton Before I share an example, I wanted to flag a very interesting paper by Ari Wahlstedt, Samuli Pekkola and Marketta Niemelä: From e-learning space to e-learning place (2008). Obviously, this was written pre-lockdown, but the authors argue that e-learning environments are more like buildings (learning spaces) than schools (places for learning). My first thought is that physical university campuses are often more like 'learning spaces', because the way we run universities often means seminar rooms and lecture halls must be anonymous and multipurpose. The authors describe e-learning environments as 'common information spaces' - which sounds like a description of many a room I've taught in at university, over the years. So how do we create a sense of 'learning place' when we teach in person? Surely, it's about community, personality, social interaction, play, fun....giving knowledge personal meaning (as Norman mentions in the previous comment) by sharing stories, games, challenges, exercises, debate, discussion. So, it's about what we do not where we are. I feel that's how we engage students with subject content. The authors of the paper say: "A space becomes a place when meanings, constructed through social interaction, cultural identities and personal involvement are supported and embedded into the environment. The degree of social involvement can be questioned if participants cannot experience and be aware of the presence of others." So perhaps the most simplistic answer to how we engage students with subject content online is through synchronous teaching (where students come together with their tutor and each other and create a place for learning in real time) and community (which might be synchronous or asynchronous but still involves interaction, so students are still aware of the presence of others, not just the subject content). I particularly relate to the authors' conclusion: "...the focus in designing e-learning environments cannot be solely on technologies and single tools or media. Instead, it should be on their composition for social purposes."

Source: Wahlstedt, A., Pekkola, S. & Niemela, M. (2008) From e-learning space to e-learning place. British Journal of Educational Technology. 39 (6), p.1020.

Norman Jackson I quite agree Johanna Payton you are talking about creating a richer, more memorable, more socially engaging and therefore more emotional environment within which subject content and ideas can be examined and explored in order to create personal meaning. The ed-venture is both process and environment within which interaction is encouraged and facilitated. And in the context of creativity it must provide the affordances for creativity to flourish.

Johanna Payton Related to the spaces and places concept I referenced above, the way I've tried to engage my students with subject content is to make the most of where they are when they learn/attend seminars remotely, and what tools and physical props/facilities they have access to. One such example is the cookalong that I mentioned in the intro. In March 2020, I'd scheduled a guest lecture from Sarah Akhurst, the food director of Sainsbury's Magazine, for my Fashion & Lifestyle Journalism students. Of course it was cancelled due to the lockdown, and this year, when I found out I'd be delivering the whole module online, I knew a traditional guest lecture would be, again, out of the question. However, this time around I knew that many other possibilities existed, and the thing missing from any guest lecture is hands on experience - I've never been a fan of the 'sit in a lecture theatre and stare at a speaker' approach. I absolutely zone out in those situations as a learner, and always have done. I feel the same about online learning, just sitting in a chair and staring at a screen is not active learning. So I decided to make the most of the fact that most students - and Sarah and I - had access to a kitchen. I led the class from my own kitchen, which helped to change the tone and atmosphere of the session (changing the backdrop is always good), and after interviewing Sarah about her career, and taking questions from students, Sarah led a 15-minute



'cookalong'. Students were given the ingredients list a week before the session (including preparation) so they were all ready to go, and it was the most fantastic experience seeing them all cooking the same dish in their kitchens, encouraged and supported by a professional foodie. Cooking along was completely optional (students who didn't cook reviewed the cookalong as if it were a TV show, those who took part reviewed the experience as a participant) and the estimated cost of the lunch was £1.70 - so it was affordable. We also recorded the session, so students who couldn't cookalong live, could try out the recipe later. At the end of the session, students emailed me photos of their dish (without being prompted to) and the fact they were all eating the same lunch, even though they were apart, enhanced the sense of community we were building (the session took place halfway through the course). I'm thinking that next year, even if we are back on campus, I'll run the session online again, in the same way. It gave the students the chance to really become a food journalist/content creator and brought the subject matter we were discussing (food journalism) to life in a way that just wouldn't be possible on campus (sadly no Bake Off style kitchen as far as I know!) If you'd like to see this class in action, there's a 10 minute edit available on YouTube <https://www.youtube.com/watch?v=sihdc0DS5bU>

Glenda Cooper Johanna Payton may have to try this recipe myself. How did the students' experience change depending on whether they were participant or reviewer? What benefits did they both see?

Johanna Payton In journalistic terms, I reckon it was the difference between writing an experience piece and a review. The students who cooked were *in* the piece; they were creating, smelling, tasting...under more pressure in the moment. The students who didn't make the meal were observers - the Bake Off viewer, rather than the Bake Off contestant. They were more interested in the presentation style, the recipe itself and how easy it *appeared* to be to make, the tips Sarah shared during the cookalong that they could try later, etc. On reflection, it tied in well with the two clear themes Sarah pulled out in the content of her talk - careers in recipe development/food creation vs. food writing.



Norman Jackson You raise an interesting point about participation Johanna Payton . Through her pedagogical efforts a teacher can create the affordance (conditions and environment) for adventure. But it also requires effort and commitment (will) on the part of students to engage fully with the opportunity. The old maxim, 'what you get out of something (like an adventure!) reflects what you put in.' Adventures in learning will always be personal not only because learners are themselves unique, but because the way they engage will also be unique. This is perhaps even more apparent in a rich experiential learning situation than in a situation where the mastery of codified knowledge is the primary concern.

Johanna Payton Norman Jackson absolutely. I find with creative activities I am asking more of students in terms of commitment - they need to engage fully, and sometimes to bring something extra to a class (example: the dressing up/styling activity I used to do in f-2-f sessions required students to bring in old clothes to the session - usually enough students did, but it was always touch and go whether enough would commit fully to make the activity work). That's why I've tended to build up creative activities, starting with low risk, where I provide the materials and the activity doesn't involve a performative element (an example would be collaging in class), working up to the full on 'bring in your clothes, style them up and model them in front of the class' type challenge. That is high risk, so there's trust, commitment and engagement required from everyone. In comparison, talking at students in a lecture hall is low risk; it requires very little in the way of student commitment, and teachers don't need to create the conditions and environment that experiential learning requires. Hard to see how that model can lead to adventure, but happy to be proved wrong...

Norman Jackson An adventure is a particular type of affordance and it sounds to me Johanna Payton that you are trying to encourage/develop a culture for a type of participation that will enable the students to more fully realise the potential in the affordance you are creating. I think the idea that teachers not only create affordances but also the cultures that enable the potential in the affordance to be realised - super interesting... and it takes teacher pedagogical creativity to another level

Glenda Cooper Thinking about commitment and building up trust Johanna Payton do you take different approaches with core and elective modules? This is something I think about. With electives students have chosen a subject they are interested in (and committed to). Ho... See more

Johanna Payton Glenda Cooper That's such an interesting point - one I confess to never even really thinking about before. I guess because our core modules are so cool and foundational in terms of journalism, why wouldn't students be delighted to take part. Thinking about our magazine module (a core third year module where students

concept, design and create their own magazines - magazines that are at the printers as I type!), the thing I tried this year was to build every workshop around a creative activity to try and help them find the fun, and the magic, in the module. So in week 1, in their teams, they were asked to think of the most ridiculous and outrageous concept possible for a magazine (the laughs we had - I will share some of the best) and in week 6/7, once they'd decided on their actual concepts, they were asked to imagine their magazine was single and in need of a date and to create a Tinder profile for them. It all had genuine merit in terms of understanding magazine concept and branding, but it also brought fun and a sense of humour into the session (all worked fine online using breakout rooms for brainstorming and then not-serious-in-any-way presentations to share their ideas). To contrast that, we tried to professionalise the module, so they would get a 'real life' experience of creating magazines: in the second part of the workshop we hauled them into editorial conference to grill them over their ideas/choices/features. I think that gave the module the same kind of pace and vibe as an elective (but I may be delusional). Here are some of the outrageous concepts they came up with in week 1 (I think this set the tone perfectly for the whole module): Stalker Stans (for fangirls); Pugly (for parents of babies who look like pugs); Brilliant, for cheesy people; How To Get Away With Murder, for serial killers; and my personal favourite, Sh*t-hole! (for people interested in toilets with one recurring feature - the UK's best public loos).

Norman Jackson I love the way you provoke the use of imagination in engaging with content Johanna Payton But it got me thinking that some content (like the idea of magazine) might be a lot easier to have an adventure with than other content.

Johanna Payton Journalism certainly lends itself to adventure...but I've heard amazing examples of imaginative/ adventurous exercises in other disciplines, such as role play in law and art in teaching maths. Would be great to hear from colleagues who have such examples and could tell us how they managed the switch to online in the delivery of these activities.

Josefina Ramirez I believe this new context online and socially distant, requires much more community building and personal connection. I have used different opportunities to start or finish a session with a personal question to share in a chat or to share verbally or with an app to receive several answers in parallel

Reviewing my lectures and preparing them, they have become much more of a construction we build with much more participative students. The amount of content has been selected and made more significant, deepening its understanding and connection to practice. As the content has had to be selected carefully, making it a "minimalistic content experience" (less is more), each session becomes more engaging, maximizing active participation and connections. Stopping every few minutes to check comprehension through participative activities and games has result on engaging lessons.

Nathalie Tasler One of the main challenges we had with moving to online teaching was translating object base learning and learning landscapes into something meaningful. While much can be imitated in the digital space the visceral experiences, and the lack of haptic perception in space and place and with objects was not so easy to recreate. So we suggested to students engage in their local spaces and share the experience online. Some have done this in a very creative way from setting up Google Map Journeys to setting up live webcams in student favourite places.

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 3 USING TECHNOLOGICAL TOOLS FOR CREATIVE APPROACHES TO ONLINE LEARNING

Welcome to day 3 of our week-long discussion to mark World Creativity & Innovation Day/Week.

Today's topic is facilitated by two of the #creativeHE organising team, Dr Anna Hunter from University of Central Lancashire and myself, Rachelle O'Brien from Durham University.

We are hoping to challenge your thinking a little. But to start off, let's think about the technology and technological tools you might be using creatively. You can answer questions with any context in mind, whether that be work, home, relaxation time, family time, cooking - any context is good. We'd like you to think of and provide examples to the following questions:

- ◆ What kind of tools are you using?
- ◆ How are you using them?
- ◆ What creative opportunities have you found with these tools?

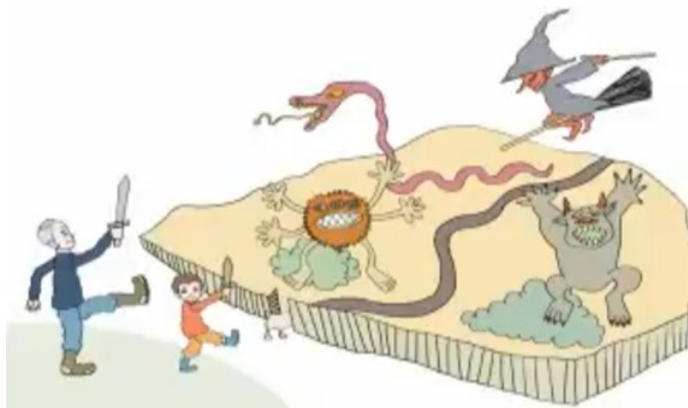
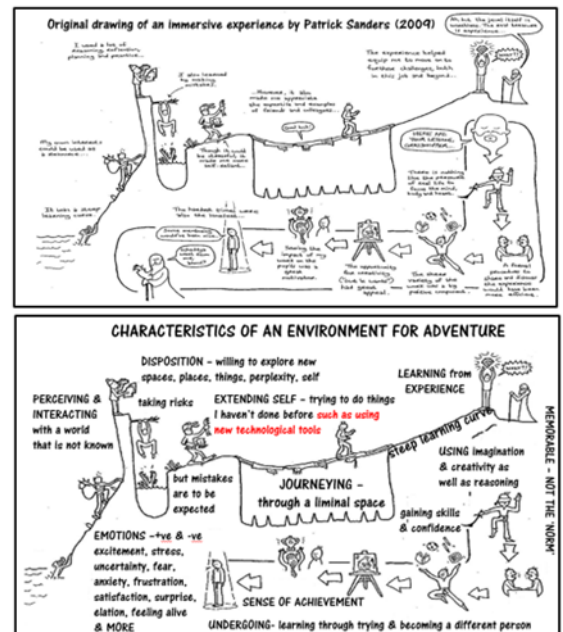


Feel free to answer any or all of these questions in any way that you feel best represents your response. Descriptions, pictures, songs, gifs, emojis, stories, demonstrations - we'd love to see it all.

Norman Jackson Thanks for your interesting prompts. My experience of teaching students pre-dates the modern era of technological tools but I am struck by the power of how even simple technological tools can stimulate my creativity. Even something as 'old fashioned' as power point, provides me with endless opportunities for creativity. I like to create narrative pictures that illustrate a concept - over the years I have worked with numerous illustrators so I have a collection of character drawings. Using combinations of power point, paint, snipping tool and lunapic - which enables me to edit photos and create special effects, I can remix and recontextualise characters from my drawings and create entirely new compositions a different purpose.

To give a simple and current illustration. Over the last few days I have been repurposing and redesigning an illustration made by Patrick Sanders to illustrate the characteristics of a creative adventure. (Note I just added today's theme to the illustration). When such images are embedded in a narrative that explains their meaning they add considerably to the communicative power of the narrative.

Rachelle Emily O'Brien Norman Jackson this is really excellent, thank you for the share. I love the image too. Do you use other tools to help with narrative or do you stick with PowerPoint? Really fascinated here and hoping to learn more!



Norman Jackson Rachelle Emily O'Brien I tend to stick to static images and therefore power point with the other technologies I mentioned works well. But I have created animations from time to time like this one with artist Kiboko Hiron https://www.youtube.com/watch?v=tZ-SN5fWg_s&t=106s

Johanna Payton Ooh this is a tough one. I feel like I use technology all the time, and yet I don't feel I get enough out of it creatively. In personal terms, my Apple Watch was the big lockdown-related change. In lockdown 1, I put on a stone (didn't we all!?) due to lack of swimming and comfort eating. The watch has helped me to lose that weight and then maintain my normal weight in lockdown 2/3. It's certainly given me a more creative approach to keeping healthy (I started - finally! - practicing yoga on a daily basis and discovered a fantastic teacher on YouTube). It has also made me

more regimented, which doesn't seem feel that creative (my family is constantly laughing at me for being obsessed with 'getting my rings round'). As for research-related tools: I'm currently investigating the use of an avatar builder to import into a digital creative activity to attempt to define a creative/contemporary journalist. I'm in discussion with a Canadian-based developer to 'hire' the avatar builder he created for my research. I'm using practice-led research, so I want an avatar builder that is stylish and serious - not a cartoon-style one - so the journalists I'm engaging in my research will feel confident about 'creating' with it and not just feel that it's a gimmick. I've been playing with the avatar builder lots myself and thinking about what the choices my respondents make when designing theirs will mean (in terms of practice-led research, this will also involve bringing in my experience as a fashion journalist). Work-related tools: Zoom, Moodle and Sway.

Sway has been the biggest revelation - students have loved it. We (at City Journalism) took a flipped approach to online teaching, so students would get an asynchronous 'lecture' each week to go through ahead of synchronous workshops. Using Sway for this purpose took me back to my blogging days (which started back in 2003 - can't believe that's nearly 20 years ago!) I was conscious of making the content light (suitable for dipping in and out of), breaking it into easily digestible chunks and using lots of images and video to keep it entertaining and varied. In terms of designing lectures, using the pillars of 'engaging blogging' is something I realised I already did (somewhat) for my workshops and lectures, but using Sway really brought that into focus, so it was hugely helpful. I also think using video messages and mini lectures on VLEs provides a sense of presence and reassurance for students and you can get pretty creative with it (I'm attaching a pic that shows the welcome page of one of my modules). I feel like there are so many technologies out there to explore, but I got a sense last summer that some - particularly polls and whiteboards - were sometimes just being used for the sake of it. I couldn't really see the benefits, but maybe that's just me!

Module Overview

Welcome to JO3109 - commonly (and lovingly) referred to as the Magazine Module.
Here's a short welcome message from your module leader, Jo Payton...

On this Moodle page you will find:
• Your module overview and tutor contacts (with virtual office hours)
• Your assessment briefs including deadlines
• Submission points for all assessments
• A week-by-week guide to the course including online (asynchronous) lectures, recordings of online workshops, forums and required reading/research tasks
Please note: You'll find your weekly asynchronous lecture in the corresponding section below: new lectures are published on Fridays/Mondays.

Norman Jackson Johanna Payton I can see that you find technological tools that enable you to express yourself creatively and it is so important to demonstrate this as a teacher. But do these tools have the same effect on all students? Or do some students gravitate towards some tools for creative self-expression more than others? And do you encourage learners to use their own preferred technological tools or do you restrict them to the tools that you provide - in the interests of consistency and standardisation perhaps?

I remember when we ran the Lifewide Learning Award at Surrey Uni deciding that we would not force students to use e-portfolios to record their experiences - rather we would give them total freedom to choose whatever means they wanted to use and we would adapt as assessors. In fact many opted to create scrap books and we realised that they could include physical artefacts in these technologies that held powerful meaning. It was a good lesson for us as teachers to learn.

Anna Hunter Johanna Payton I think I've used Wakelet in the same way that you've used Sway, and it's completely transformed the way I think about my teaching. It feels so much more multidimensional now.

Norman Jackson WHY & HOW? So Anna Hunter Johanna Payton what is it about a technological tool that 'transforms' your pedagogy?

Anna Hunter Norman Jackson I think, for me, it's because Wakelet styles itself as a collection - so you're not putting together a lesson with the purpose of teaching something to your students, you're curating a selection of resources for them to explore by themselves. I love that.

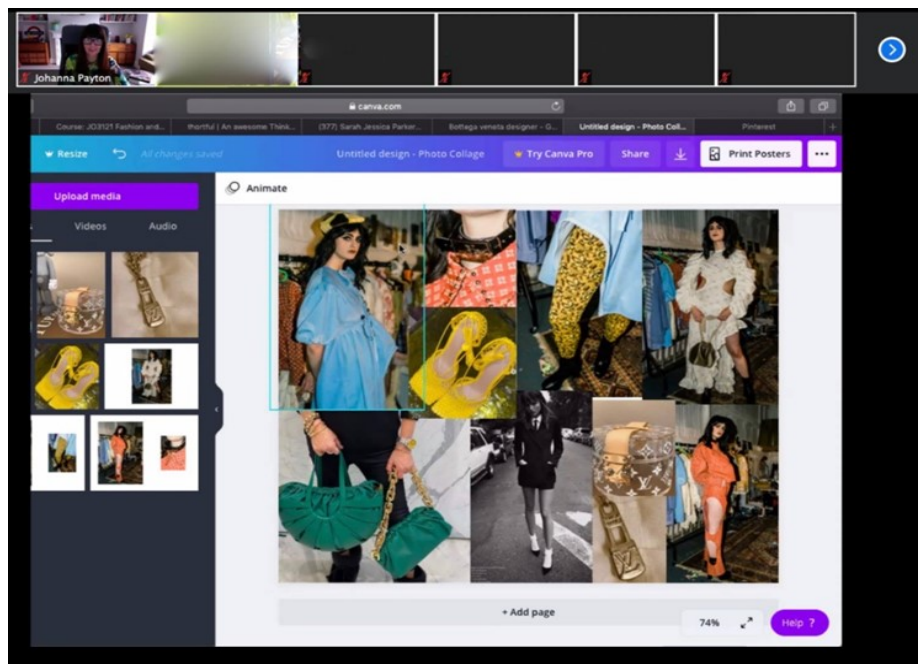
Johanna Payton Anna Hunter yes! Exactly that. I also loved the fact that the students are learning in a way that they associate with their social experiences, rather than educational. We know that young people now get their news and information online - often from social media. And yet the environment/culture we often provide at university is much closer to "school". Even VLEs can be flat and counter-intuitive compared to the sites and platforms our students are used to. Seeing the students respond to material that includes gifs and YouTube content and screengrabs etc. is wonderful; I was learning more about the way they communicate, and the way they want to learn, every time I designed a new 'lecture'. Communicating with the students in a way they genuinely enjoyed and understood felt transformational to me, too. When I compare it to some of the in-person plenary lectures we ran last year - having to constantly scowl at them when they were looking at their phones/ gossiping/falling asleep/turning up late etc. - it's hard to imagine going 'backwards' to all that.

Anna Hunter I also need to look up Wakelet!

Norman Jackson Johanna Payton & Anna Hunter is creative ed-venture facilitated by a landscape of tools, resources and other affordances that can be explored and engaged with a variety of ways and participants can choose how and when to engage? And the role of teacher is to not only prepare the landscape but to be a co-participant in the journey?

Q Do participants also help create the landscape?

Johanna Payton Norman Jackson I would say a big yes to that - or at least, this is how it *should* be. At the start of the academic year I heard talk of 'let's use narrated powerpoints': to me, that's a landscape that lecturers feel comfortable with because it's as near to a traditional lecture as you can get and the 'pre-record' takes the pressure off. Powerpoints can absolutely be fun - I use them all the time - but they are just one tool in the landscape. And would students choose narrated powerpoint lectures as the main mode of content delivery? Some would. Not all. This needs to be a compromise. We should use tools we feel comfortable with - definitely. But we should also explore (students and teachers) and try new tools that take us into the panic zone and allow us to 'stretch' (going back to the model you shared on Monday). We also need to give students the opportunity to suggest tools and methods for learning that they enjoy. One example this year was Canva - I wanted to find an alternative to physical collaging and so I asked the students what they'd like to use. They suggested Canva and we've used it lots since then (I've attached an example). Another tool - the chat box on Zoom (or Teams). I learned this year that some students prefer to add to discussion in the chat, others prefer to take centre stage and speak with cameras on - it's a personal preference. Online delivery gives students those options. For shy students who actually engage more due to the chat window function than they would during an in-person discussion, they discover a really positive landscape for learning. Thinking about how this works if/when we go back on campus: at London Met, they have an in-classroom system (in some rooms) that allows students to contribute to a chat window and a whiteboard - all shown on a big screen at the front of a class - whilst they are in a workshop. They could also add their choices to a Spotify playlist. I'm going to dig out the name of the system because it was really interesting.



We also have a "sexy" learning room in the journalism department at City where there's a system that fuses digital and physical learning environments. I'll find the name of that too...

Johanna Payton Here's the "sexy" room at City - seems like a million years ago since I was teaching in there. We had such fun. In one session the students re-enacted iconic movie scenes using Lego: they were able to "act out" the scene on their own table/workstation, filming on their mobile phones and broadcast live to the screens on every other table. Fancy! <https://wolfvision.com/.../case.../city-university-of-london>



Glenda Cooper Johanna Payton I found it really interesting with guest speakers online. Very early in the first lockdown I had a guest speaker on Zoom, and I found that students who had previously been reluctant to ask a question in person were willing to ask one in the chat box on Zoom. And this was before we had all got used to using it....

Johanna Payton The chat box is so helpful. A colleague asked me recently how come the students always seemed to be so positive in the chat box in my sessions (using it to praise each other during presentations, etc)...I think it's because I consciously encouraged them to do that from the start, and also joined in myself during a guest talk or while we were watching a video, near the start of a course. Like anything else, the students just need permission sometimes to know it's ok to be informal and sociable and relaxed on any platform the lecturer also inhabits. They use the chat like they would WhatsApp and to coin one of their phrases "I'm here for it!"

Kevin Byron During lockdown I taught myself Visual Basic for Applications (VBA) and developed two on-line games. Whilst they were only used for family zoom nights, they may have educational value in testing creative skills and associative thinking through word-play and general knowledge.

The first is the well-known game 'Boggle' which, in its physical version, consists of sixteen dice with a letter on each of their faces. The dice are housed in a Perspex box and when shaken a 4 x 4 matrix of 16 letters can be seen. The players have three minutes to write down as many words of four letters or more, that they can form from adjacent dice letters (up, down or diagonally). After three minutes the scores are assessed. 1 point is scored for any word of four letters that no-one else identified, 2 points for five letter words and so on. In the software version I used 25 dice which results in many more words.

The second game is one I remembered from childhood, and I've not seen a board-game version of this. Here a list of 12 categories are written down by all players, and then a random letter is selected. The players have three minutes to write down an example from each category that begins with the chosen letter. Points are scored for any word that no-one else has written. Again I've modified the original in this software version so that the categories can be randomly changed from a database of 40 after each round, and the letter is chosen with a random number generator algorithm.

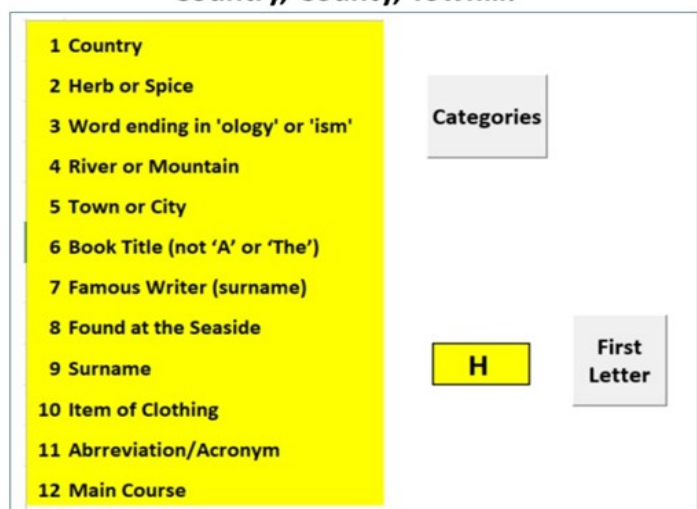
K.Byron April'21

Lockdown Quiz Games written in VBA!

Country, County, Town....



eg: BALE
SIDE
etc



eg: Country-Honduras, Spice – Hyssop etc

Norman Jackson Thanks for sharing Kevin Byron I find it really interesting how we choose or ignore particular tools and technological affordances according to our inclinations and abilities. Whereas your natural inclination perhaps is to engage in problem solving such as you describe above, as a (former) geologist I am drawn to visual/ observational/ process type applications of technologies in the natural environment. I will illustrate this in my post below.

So my question is how do our natural inclinations/orientations and linked capabilities shape the way we select and use technological tools? How do educational adventures expand our horizons, expose us to new tools and encourage us to use the tools to develop entirely new capabilities, that enable us to interact in new ways with our environment?

Kevin Byron Norman Jackson Good observation, and you are right regarding my specialities. Whilst I don't regard myself as having any artistic skill, I do aim to make my presentations visually stimulating. At times though it can be frustrating when there's an image in my mind and I have to hunt forever to find an existing image from a database that represents what I'm trying to express. I have a book on cartoon drawing and I may take your lead and give it a go!

Norman Jackson Kevin Byron I agree it can be very frustrating searching for something and not finding anything that fits. Its that sense of dissatisfaction that drives me to create my own.

Anna Hunter Norman Jackson this is a really interesting point - one of my favourite 'in person' teaching activities is asking learners to make collaborative collages; I realised this week that I've been doing the same thing remotely using Jamboard, although I didn't realise it at the time.

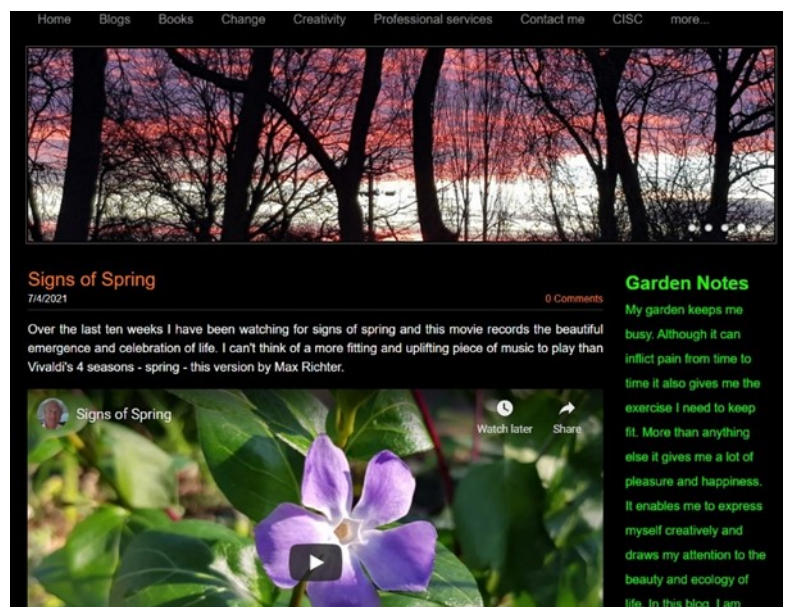
Chrissi Nerantzi Anna Hunter is our collage queen. We used jamboards recently and while many hadn't used them before, they managed to create some lovely work in just a few minutes. It showed again that the Google tools really work

Chrissi Nerantzi Also wondering about padlet? Is anybody using it systematically? I have recently attempted to use it for data analysis... of visuals.

Anna Hunter Chrissi Nerantzi I use padlet in our PGCAP to collate individual responses to a series of resources on contemporary issues in HE, allowing students to comment on each others' contributions and generate a conversation. It worked better the second time than the first! I think padlet is generally better for text based responses and jamboard for images...

Norman Jackson On Day 1 we mentioned the idea of having an explorative disposition - the will to engage to go beyond what we know and understand as being important to the idea of creative ed-venture. There might be another side to this, namely overcoming resistance or stasis (not wanting to change) which is something I can relate to.

I am not an early adopter of technology. For many years I resisted buying a smartphone.. I had a perfectly good mobile which I rarely used! Eventually, under much family pressure, I bought a Samsung Galaxy S8 with a wonderful camera. Suddenly, I couldn't stop taking photos and video clips and this morphed into the creation of a 'garden notes' blog on the website I had created using weebly, in which I posted my photos and videos. This in turn morphed into making movies using movie maker and a music clipping tool (Any Video Converter) which allows me to make MP3 clips from YouTube videos, and then posting them on my own YouTube channel. To say that these technologies and the making of movies opened up a whole new world for me would be an understatement. It has become one of my favourite hobbies and more than this it has become a way of curating priceless memories for the future.



I guess there are several lessons here. Firstly, I needed to overcome my resistance to a new technology in order to begin my adventure with it. But once I had access to it and could appreciate its potential (recognise the affordance in it) I began to experiment and immediately got feedback, in the form of photos and video recordings, that excited me. My motivation to use the technology became a powerful force and eventually, I realised that combining different technologies I could create something that was interesting and meant something to me - my garden movies. It was at this point that the making of these movies became an important new outlet for my own creativity. In doing these things I invented my own creative ed-venture. I learnt how to use and combine different technologies to achieve a goal and I learn so much about the life in my garden every time I engage in my movie making process. Please feel free to visit my garden notes blog <http://www.normanjackson.co.uk/garden-notes>

Kevin Byron Just 45 Seconds!

PowerPoint has a number of powerful tools, and this animated presentation, which I've used on-line, is really useful for students to practise skills in presenting. It's best used at the end of a training session, because it requires a touch of improvisation.

In the classroom version, a volunteer - who is willing to give it a go - comes to the front, and on display is the 'Front Slide' shown in the image below. The student randomly selects any of the numbers 1 to 12, and when the facilitator clicks on that number, a new slide appears with a title and a couple of images (see examples in the image). That number goes blank on the front slide after the presentation and cannot be used again.


A timer, shown in the bottom right automatically starts, and the student has just 45 seconds to give a mini presentation on what the words and images mean to them. I've always found that students love this once a couple of people have melted the ice and given it a go. In a more challenging version, the presenter is required to speak without hesitation or repetition. Hence the name of this game borrowed from the Radio programme 'Just a Minute'.

The themes in the slides can be selected according to taste. In one version of this all of the slides were visual images representing metaphors. Before selecting a number, the student started the presentation with a pre-selected opening sentence like: "Studying for a degree is like.....", and then the image appeared, and they would have to relate everything to the image. For example, if an image of a mountain appeared it might go: "Studying for a degree is like climbing a mountain. You first need to be sure you are fit enough for the endeavour, and learn some basic skills such as navigation, and to know when to take a break.....etc.

K.Byron April'21

Just 45 Seconds!

4. Better Late Than Never!




Just 45 Seconds!


Front Slide

1	2	3	4
5	6	7	8
9	10	11	12

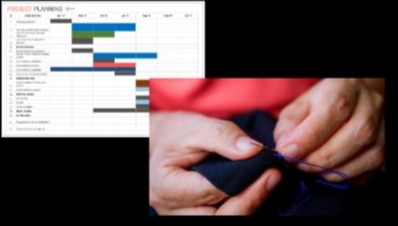
1. Look Before Your Leap!




2. Many Hands Make Light Work!



10. A Stitch in Time Saves Nine!



7. A Bird in the Hand Is Worth Two in The Bush!



Glenda Cooper Kevin Byron I love this idea....definitely borrowing this!

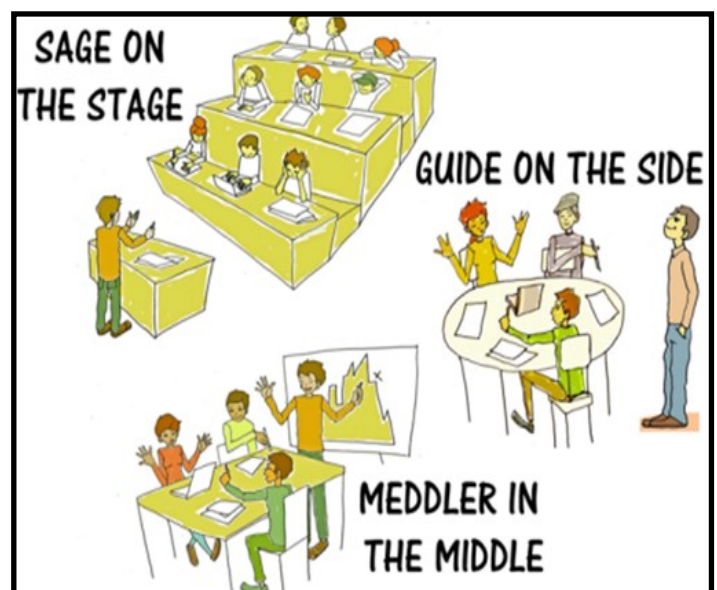
Samantha Read What a brilliant idea!

Chrissi Nerantzi Kevin Byron nice way to illustrate multiple uses of a widely used tool. Love it!!!

Norman Jackson I'm interested in the pedagogical practices that facilitate creative learning ed-ventures in the context of introducing and using technological tools to aid learning and creativity, what is the repertoire of pedagogical stances that stand the best chance of success?

As a starting point I offer Erica McWilliam's insightful conceptual framework of 'sage on the stage', 'guide on the side' and 'meddler in the middle'... There might of course be other metaphoric visualisations - I felt myself adding 'culture maker' after yesterday's conversation. But perhaps, this discussion is setting out to explore the particular territory of "adventurer and ed-venturer maker". Perhaps a fitting outcome for this discussion would be a clearer elaboration of the pedagogical characteristics of "adventurer and ed-venturer maker"?

Source :McWilliam, Erica L. (2009) Teaching for creativity : from sage to guide to meddler. Asia Pacific Journal of Education, 29(3). pp. 281-293.
<https://eprints.qut.edu.au/32389/1/c32389.pdf>



Rachelle Emily O'Brien Thank you all for sharing the tools you're using so far, it's great to see all of the different perspectives. Something Anna and I have been discussing recently is the difference between using technological tools for creative purposes and creatively using technology. What do you think? Are there any examples you can think of where you may have used technology creatively?

One thing I've done a lot of since last March is figuring out ways of adapting tools to create games. An example of this is Microsoft Forms which, due to its fantastic branching skills means it's really easy to make choose your own adventure games. Also, OneNote has become a fantastic tool for developing Escape Rooms.

Although these are examples of using tools in learning and teaching, I'm not using them for their intended purpose! Has anybody else been doing such things?

Samantha Read I particularly enjoy using storyboarding technologies. One of my favourite apps is Plotagon which is really easy to use and has many different animation options for each scene. The web-based Storyboard That platform is great to use in the classroom, but you are restricted by how many you can make for free. I have found storyboarding to be very accessible to international students by breaking down barriers of having to read/write comprehensive English and placing more emphasis on visual communication.

I find storyboarding useful not only for telling stories but also for sense-making. Creating storyboards and short animations quickly became a favourite part of home schooling with my two young daughters, particularly during the first lockdown which was more topic based rather than worksheet based so we had more freedom on how we delivered the curriculum. I have also used storyboarding for therapeutic purposes. The image below is from an animation my 7 year old made on Plotagon entitled 'beating the loneliness' to help her process and cope with the lockdown restrictions.



Chrissi Nerantzi Samantha Read love the graphics of this. Would love to watch the clip. Would this be possible? Here is the link <https://www.plotagon.com/Plotagon> or <https://www.plotagon.com/desktop/>

I have used something similar before but can't remember the name of the tool. Often tools come and go... unfortunately...



Samantha Read Chrissi Nerantzi This is the final edit which my daughter wrote and put together. We talked about how people could meet up after lockdown so they could beat loneliness and this is what she came up with

Chrissi Nerantzi Hello everybody, my approach has always been to keep it simple, so using tools that have worked in the past, are reliable and easy to use are preferred. The Goggle drive tools have been available for many years and I still use them regularly in my teaching and when working collaboratively with colleagues in a range of ways. I don't fully understand the fascination with teams or zoom for example especially since we had skype for many years now. For me it is not about the tool but what it enables and often we use tools that

have not been designed for learning specifically. These seem to be for some strange reason the best ones. Also important to provide freedom to students to use what helps their learning and not insisting on a particular tool or technology. What does everybody else think?

Norman Jackson I think we are tool makers and users Chrissi Nerantzi They are an integral part of being human and the human-made part of our environment. We make tools and they shape us as we use them. Then we

reshape them according to what we need to do and if we can't reshape them we invent another tool to do the job we want it to do. We often discover that a tool designed for one purpose works well for another purpose.

The problem with technology is that there are so many tools. I agree we tend to stick with those we know but often don't learn how to make use of their complete functionality. The #creativeHE and BYOD courses you have run were very good at introducing us to new technological tools but I am not sure I persisted with many of them. What made these courses so effective as environments for adventure and creativity was the social interaction. Creative people who commit to something like a course will find a way to use their creativity with or without the help of technological tools.

As Chrissi said technological tools come and go. Some of the courses were run on the Google+ platform and I was very sorry that Google in its wisdom decided to abandon it. Here's one of the events that was curated. It gives a flavour of the ed-adventure. <https://www.creativeacademic.uk/.../3/5/4/13542890/cam3.pdf>

I am jolly glad we curated our conversations and the artefacts we created. Perhaps that is an important lesson when we incorporate technological tools into our processes and practices.

Perhaps we also need to be aware of how vulnerable we are to the hacking of content within our social media platforms. We need to be mindful that the content we create may suddenly vanish. Here I am reminded of the hundreds of hours of video content we carefully produced through our SCEPTRe work only for it to be deleted from YouTube by some hacker.

Chrissi Nerantzi Thank you Norman Jackson lovely memories from back then. It is a shame that Google decided to switch off the community feature...

Norman Jackson I want to bring the discussion back to the use of tools to nurture creative ed-venture. To do this we must integrate tools, purpose and process.. (Tools + Pedagogy + Environment).

A 'professional inquiry' is an affordance for creative adventure in the sense that the open exploration of an idea by people with diverse perspectives will unfold in unpredictable and fascinating ways. Such inquiries expose us to new ideas and ways of thinking, new people through which new relationships can form. A good process will enable people to express themselves creatively and the very act of participation involves us in a process of learning or undergoing (John Dewey).

Over the last 10 years I have facilitated many online discussion-based explorations using the Google+ Facebook and most recently Linked in social media platforms. Before these technologies I used email lists but they did not have the interactive power of social media platforms.


Our most recent 'Learning Lives Inquiry' in Feb/March of this year used the LinkedIn platform - although it has many limitations it is perceived by many people to be a more professional space than Facebook (there is a psychology in the use of technological tools). To encourage interaction we developed a time-limited process lasting 6 weeks and created a rough road map. We were engaged in a knowledge development process so we created a tool (vignette) for gathering and sharing short narratives of experiences in which personal learning was embedded.

To my mind an adventure requires participants to wholeheartedly engage so we worked hard to create a culture - through expectations, modelling and specific actions like removing participants (after fair warning) that were not contributing.

All participants were inhabiting uncharted territory a liminal space betwixt and between that we had to traverse together and 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. 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.

In this process the facilitators created the process and tools. They worked hard to develop and demonstrate a respectful, supportive and productive culture of participation in which they were participants like everyone else. They encouraged exploration through comment and acted as curators and synthesisers so that the products of adventuring. I don't think any of the pedagogical metaphors provided by Erica McWilliam really work - we were really "facilitators and curators in the middle".

Johanna Payton As I was discussing my yoga/YouTube use earlier, I thought I'd share this tonight as it's on topic. This is the yoga teacher I use on the Tube and I'm halfway through her 30-day evening yoga challenge. Tonight's affirmation is 'I am an open channel for creativity' which seems pretty apt for this week. I'll see everyone for more creative ed-venture chat over the weekend. <https://www.youtube.com/watch?v=5mGBw5wlyHY>


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

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

Josefina Ramirez It's so interesting to see everyone excited about all these new tools (or more than new, recently known). I have used mentimeter and jamboard . What I realize is that , whilst I always used technology to facilitate presentations and lectures , in this new context I have learned to use technology to collaborate and promote more interaction. Again I am surprised that long distance or online learning, with less personal contact, has pushed forward many initiatives towards more connection and community building experience

Jane Vickers Quizlet and Kahoot are two of my favourites. I particularly like the 'Kahoot challenge' option as a way of flipping content or for reviewing content after class. Another tool that I haven't tried with students (but have used with my family) is skribbl.io - an online Pictionary. You can create a private room and choose the language you play in - I think it could be great for language students in or outside class.

Norman Jackson These posts make we ponder on the question of how we find new technological tools. I have been thinking about the lifewide dimension of how we discover, use and adapt new technological tools. For example, has anyone discovered a tool through a hobby or perhaps through a member of their family that they have then introduced into their educational work or vice versa. Or perhaps we pick up new tools through our involvement in social media platforms like this one or YouTube. Or perhaps we find them by participating in a conference or workshop. Or perhaps we have a job to do and we simply ask google if there is an App to help us. It would be interesting to know about how we have found our favourite tools.

Josefina Ramirez Norman Jackson I have learned about new tools through sharing with people in their areas of expertise : music teacher = app to record singing and produce music like a studio Other teachers on blogs and Facebook groups = educational and administration tools Google: for all the above.

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 4 PLAYFULNESS ONLINE

Johanna Payton It's day 4 of our week-long discussion to mark World Creativity & Innovation Day/Week and today' topic is playfulness online. What role does play have in learning? And how does this manifest online? The importance of play when we are children is really clear, but we have a misguided perception that play is something we should stop doing when we are adults because it's not serious or helpful. But in fact, play is hugely important as a way of motivating learning and encourages you to think about things in new ways.

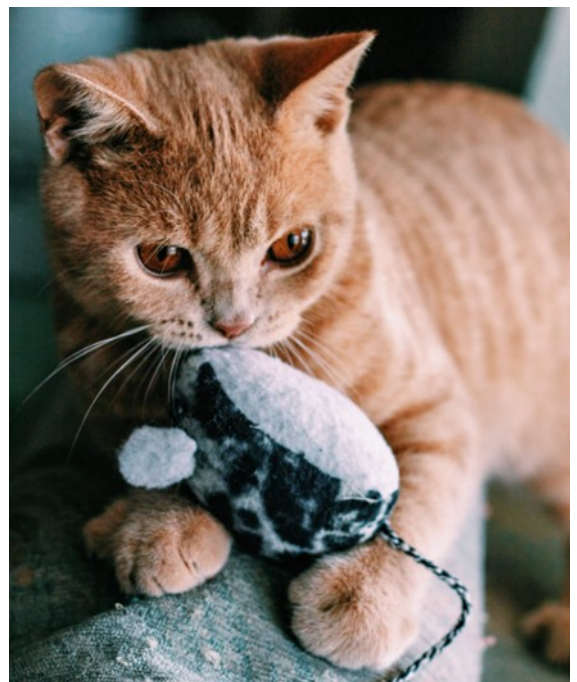
Having a playful approach to learning and teaching is one of the things that my colleague at City, Dr Jane Secker, senior lecturer in educational development, and I feel got us through the lockdown and helped us to enjoy creative ed-ventures with our students online. Jane joins me today to facilitate a discussion around playfulness online - and we'd love to hear your stories of playfulness in a digital context:

How do you engage your students with playful learning or activities online?

Have you transferred the games and play you usually use in f-2-f teaching onto a VLE or into synchronous sessions?

What impact do you think playfulness has on online education?

(And here's pic of a playful cat, as it's a Saturday! Photo by Nina Mercado on Unsplash)



Chrissi Nerantzi Thank you for these thoughts and the opportunity to discuss here with everybody. Play is freeing ourselves, daring and experimenting, connecting with others and their ideas and making discoveries. Failing too and picking ourselves up again. How else can learning happen? Things are changing in HE, they have been changing for at least the last 5 years and playful learning is embraced more. The rebels have continued and the evidence of impact they generate on students' engagement, learning and on colleagues is opening up such practices for others too, I feel. We find strength when we connect with others, as we have been doing in this community. Would love to hear more about what has been happening at City.

Johanna Payton Chrissi Nerantzi agree so much! One thing we're looking forward to at City is re-awakening our 'community of playful practice', which had just launched before the first lockdown. We'd started to meet regularly, inviting colleagues across the university, to discuss play, our playful practice and exchange ideas. We'll have lots to talk about when we go back onto campus. As you say Chrissi, there is strength in connection and I think sometimes just feeling like you have at least a little permission to play makes a huge difference. I always think of a talk that Alison did for the L&T conference at London Met a couple of years back, when she said that unis hadn't even wanted to invest in sending staff to a conference with 'play' in the title in the past....but that things were changing. I believe that, too. Maybe now more than ever, in light of the pandemic. Have we - students and staff - ever needed the lightness, possibility and freedom of play more?

Jane Secker Alex Moseley and Nic Whitton's work is probably what first inspired me, and they write about the magic circle, so through play you can step outside your everyday life and engage with a subject differently.

For me play and games are important ways of making learning a difficult subject (e.g. copyright!) more fun and less threatening. So through using role play, people take on the persona of a character in my game The Publishing Trap, which means they can make decisions and choices as a character rather than seeing things from their own perspective always. I also think it makes learning more memorable. Playing Copying the Card Game in a team allows people to share their knowledge and experience and the competition element of this game often works well to motivate people to take part.

Games are time consuming to create though, they require a lot of effort whereas playful approaches to learning are much easier to try out - e.g. using Lego or Play Dough, or a playful activity in a session. I have run workshops on designing games for learning and know the principles of game design (again I have Alex Moseley to thank for his help here!) - It's important to have some clear learning outcomes, to devise rules, to work out how to 'win' the game and then align this with the learning outcomes. It's also hugely important to test out games and get feedback along the way. The Playful Learning Association is really valuable for sharing ideas: <http://pla.playthinklearn.net/index.php/2019/07/20/home/>

Johanna Payton Jane Secker yes I think that's why I've always leaned towards play rather than games...the design of a game stumps me! But it would be fun. My London Met colleague Victoria Neumark-Jones wrote a really interesting paper on using parlour games in teaching journalism: <https://journalism-education.org/.../The-use-of-parlour...>

Glenda Cooper I have to second Victoria Neumark-Jones's use of parlour games. I found it a great way to get first year students who have to do a lot of basic news writing and grammar involved by playing games...

Jane Secker Glenda Cooper and Johanna Payton I ran a great workshop on how to design games. I'm big into card, board games though and less interested in video games. I'd love to know what Chris Morrison, Andrew Walsh, Rosie Jones, Alex Moseley and Nicola Whitton might think though

Johanna Payton Jane Secker Me too! I particularly enjoyed (and have referenced in my own work) Andrew's paper on giving permission to play in higher education.

Chris Morrison Jane Secker I agree with what you say. Using games make learning fun and allows people to explore ideas in a safe space. Not everyone gets it at first though so you have to be patient

Norman Jackson I don't play online games myself (unlike my grandchildren) but I thought that this article by Matthew Lynch was interesting. In it he cites Shernoff et al (2014) who propose conditions for an optimal learning environment which seem to align well with our discussion about the importance of play and an adventurous environment for learning.

1. presents challenging and relevant activities that allow students to feel confident and in control
2. promotes both concentration and enjoyment
3. is intrinsically satisfying in the short term while building a foundation of skills and interests
4. involves both intellect and feeling
5. requires effort and yet feels like play

Sources

- The positive connection between games and on-line learning <https://www.thetechadvocate.org/the-positive-connection.../>
- Shernoff, D. J., Abdi, B., Anderson, B., & Csikszentmihalyi, M. (2014). Flow in schools revisited: Cultivating engaged learners and optimal learning environments. In M. J. Furlong, R. Gilman, & E. S. Huebner (Eds.), Educational psychology handbook series. Handbook of positive psychology in schools (p. 211-226). Routledge/Taylor & Francis Group.

Chrissi Nerantzi Thank you Norman. I think the multiplayer games, also help us develop social skills and learn how to work in a team?

Norman Jackson Chrissi Nerantzi One of my grandchildren has cerebral palsy and has very limited mobility and fine motor skills. But by playing Nintendo Wii games like Super Mario he has developed his fine motor skills and his social interaction to the point where he can play the game competitively with his brother. I cannot tell you how much this has built his confidence especially when I tell him he can thrash me.

Johanna Payton That's brilliant, Norman. Lots of my journalism students this year have written pieces on the social and health benefits of gaming. One was a fascinating piece on how the game Animal Crossing provides a safe space for members of the LGBTQ+ community (I'll ask him if I might share it here); and I'm supervising a final project where a student is writing about the positive impact gaming has on young people who experience anxiety.

Johanna Payton Just checked with my wonderful third-year journalism student Raphael Sanis and he is happy for me to share his article with the group.

Johanna Payton Just thinking about how my use of 'playfulness' online was certainly more play than game based. One playful thing we did was at the end of the fashion & lifestyle journalism module, when - over the course of the final week - the students all filmed themselves in the 'outfit they never got to wear due to lockdown' - striking a pose or walking an imaginary catwalk - and then I stitched it all together using iMovie and shared the video with them at the end of the final lecture. We were all crying! It was certainly emotional, but also really playful. Another example was our 'climate drama' where I asked the students to research the worst-case scenario that the fashion/food/travel industry could possibly face (or cause) related to the climate crisis, and then to bring that to life through a performance. They played different parts, as broadcasters, scientists and ordinary people (one played a version of herself in the future, unable to find clean water and pleading for help - it was highly dramatic). This proved to be a great - and really playful - way to learn more about the environmental danger we

face. Like any form of drama, playing doesn't have to be frivolous - it can be used to make hugely serious and important statements. Both these examples were using technology creatively (Zoom/iMovie to showcase/create). The drama could have taken place in classroom - a couple of groups performed live. But some preferred to pre-record, and the online learning environment works perfectly for that (we always upload videos to YouTube and then share links to watch synchronously - screen sharing videos is nearly always a lag-plagued disaster!)

Chrissi Nerantzi Play is something much wider than games, I think. It also takes away the competitiveness often observed in games and creates perhaps more opportunities for collaboration...

Kevin Byron Word-Play!

One widely used test in research studies on creativity (for example investigating the arrival of insights) involves solving 'word play' problems. The most popular of these is anagrams because in tackling well-designed ones, there's very few logical rules that can be applied to help solve them. Instead the solution relies on a process of unconscious pattern-matching, and when we get a match it's like having a mini 'Eureka!' moment or insight. Some years ago I did some research using a bio-feedback device that measures skin-resistance, to see if I could detect the onset of such insights. I used anagrams as the problems to be solved, and sure enough there was a marked blip in the timeline of the measured skin resistance, when the anagram was solved. The idea with this work was to see if there was any other techniques that could be used during the tests, to see if the insight could be produced earlier in time. One of these is to become more relaxed first, by using the device in its intended way, as a bio-feedback device! In other words if we are tense when trying to solve anagrams, they take longer to solve. This has implications more generally in terms of nurturing creativity. That is to say, the best ideas arise when we are not trying too hard to find the best ideas.

Here's a few amusing examples of multi-word anagrams:

- "Public relations" -> "Crap built on lies." (Mick Tully, 2001)
- "Male chauvinism" -> "I'm such a vile man" (Segura, 2000)
- "Soccer Player" -> "Score, leap, cry!" (Meyran Kraus, 1999)
- "Performance-related pay" -> "Mere end-of-year claptrap." (Donald L. Holmes, 1995)
- "Lower Back Pain" -> "Work incapable!" (Peter Pereira, 2004)
- "Eleven plus Two" -> "Twelve plus One" (Martin Gardner?)
- "Britney Spears" -> "Best PR in years!" (Ron Young, 1999)
- "The late John Lennon, Sir Paul McCartney, the late George Harrison, and Ringo Starr" -> "In long careers, they all once sang major hits in a rather talented Northern group." (Larry Brash, 2004)
- "Wolfgang Amadeus Mozart" -> "A famous German waltz god" (Earle Jones, 1997)

Another form of word-play that I developed for Lockdown quizzes that draws on the creative act of combining, is shown in the image below. Here, at least 13 compound nouns can be found by pairing images.

May be an image of outdoors and text



Johanna Payton These anagrams are fantastic - particularly the Beatles one (but I would say that).

Johanna Payton As we're talking about playful learning, here's something I'm considering for future journalism students that I'd love to get some feedback on - I've stolen it from my son's Theatre Studies course. I was thinking of setting students the challenge of learning a magic trick and performing it in class (or perhaps online, if that's where we are next year). I think 'magic' - and the art of 'the prestige' are such playful concepts. And in a journalism context, I also think it might bring home themes around research, commitment, telling a compelling story in order to draw an audience into your world...and the power of 'fake news': how easily we can be led to believe if the story told is compelling, somewhat mystical and demands to be believed...

Kevin Byron Johanna Payton Here's a video of a friend of mine: Dimis De Michaelides, who uses magic to teach about Innovation (The magic starts 14 mins in) : <https://www.youtube.com/watch?v=P1RUWa8pC0k>

Source The Art of Innovation: Dimis Michaelides at TEDxGramercy

Norman Jackson Given our concern for creative ed-venturing I have been wondering about the connection between play and adventure. While adventure may and often does involve some play, play often does not include adventure.

As a kid growing up I recognised the distinction between “playing in” and “playing out”. I played in with toys, friends and other stuff in the familiar surroundings of house and garden under the watchful eye of at least one parent. There was little prospect of adventure. There were no video games in my era of growing up but I played loads of board games with rules - perhaps that’s where I learned about rules for playing. But “playing out” was another dimension of experience because the primary aim was to have an adventure without a parent telling me what I could and couldn’t do. This usually meant going places with friends that I shouldn’t have gone and doing things I shouldn’t have done. But it was exciting, fun, novel and memorable and probably character building. The rules for “playing out” were quite different to playing in. We (my friends and I) had autonomy to make decisions and choices about what we did. The experience unfolded and we made it up as we went along, spotting opportunities, calculating and taking risks, ‘egging each other on’, encountering new places, doing things we hadn’t done before. I can’t help but feeling in education we cater pretty well for “playing in” but leave the “playing out” for students to do by themselves in their own time.

Back to on-line teaching and learning and a question to all teachers - is there any sense of “playing in” or “playing out” in your pedagogical approaches?

Heather Somewhat I like the idea of a relationship between play and adventure, and think they are dependent, if only in the sense that there is an element of testing or pushing a boundary or exploring a new dynamic or process in play - but safely. I learned to play with my dog, and came to believe that play in animals is simply a joyful way of testing one’s own and the other’s limits, in terms of strength, speed, intelligence, mood, etc. Exploring the frontiers.

... in that sense, maybe all play is playing out, otherwise it’s not as exciting.

Johanna Payton Heather I agree! My favourite play was always imaginative- didn’t really matter if I was inside or outside. Outside I played with friends, inside on my own (only child), but either way it was mostly make believe stuff - and a lot of making perfume for some reason (water and flower petals - not for the faint hearted). Maybe the difference Norman is talking about is more about rules and boundaries...and being observed? I didn’t really feel like that about indoor play. I remember at primary school always playing outside at the furthest reaches from the watchful eyes of the teachers...there was more adventure to be had the further away you were.

Heather Somewhat I did the same! For me, games with rules and observers weren’t much fun. I was never any good at netball, and I dropped out of gymnastics because although I enjoyed it, I didn’t want to enter competitions. It turned it from play into something else, for me.

Having said that, it occurs to me that there are rules and observers in imaginative play, like writing... Hm.

Norman Jackson “People who are playful are able to transform almost any situation into one that is amusing and entertaining by cognitively and imaginatively manipulating it in their mind.” (1)

I particularly like this insight because it connects deeply (in my mind at least) to the idea that creativity is about transformation not [just] originality. But I would go further by saying that playing with something, like an idea or a situation, is not only about providing amusement or entertainment- it can, and often is, about finding new perspectives on something in order to find new affordance - new ways of engaging with a situation, or something that is perplexing. Using Dewey’s vocabulary, we play with something like a situation and all the things that matter in it, when we want to try things out in our head before we actually do something in the concrete reality of life.

Sources

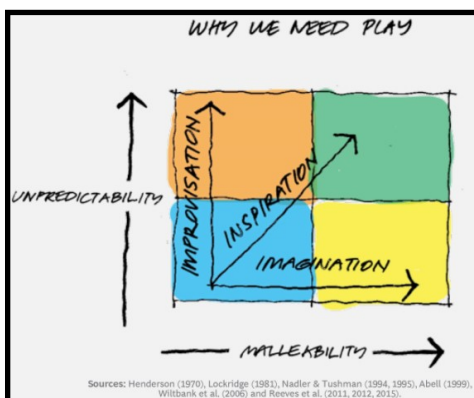
1 Barnett, L. (2011-12) Playful People: Fun is in the mind of the beholder *Imagination, Cognition and Personality* v31(3) 169-197 available at:

<https://docs.google.com/viewer?url=https://www.deepfun.com/wp-content/uploads/2016/11/Fun-Mind-Beholder-ImagCogPers-2011-2012.pdf>

2 The Components Of Playfulness: Exploring The Playful Mind <https://www.deepfun.com/components-playfulness/>

Chrissi Nerantzi Norman Jackson so play makes us more hopeful and positive for the future, it seems. Will read the original article too.

Josefina Ramirez I can see how play lowers the defences we build as adults. Being to self conscious sometimes limits your engagement and sense of wonder. So play seems to “neutralize “ inflexible points of view ; seems to open yourself to risk and adventure ; to see the possible in things and not only the evident. I use play in short competitions in costumes and playing parts in a class. Normally learning is more significant and memorable that way, as my students report .



WHY WE NEED PLAY

Play is an activity that can be realized in many forms. We can define it as deploying improvisation and imagination, to inspire ourselves and others toward more effective exploration of possibilities.

Improvisation is needed the more an environment becomes unpredictable. The less we can rely on plans, the more we need the mindset and skill of improvisation, to respond rapidly to novel situations. *Imagination* is needed the more an environment becomes malleable: the more opportunities we have to shape patterns of demand and competition. In such open-ended situations we compete on our ability to envision new products or areas of unmet need. *Inspiration* is required the more we involve others, as in building and orchestrating a complex and dynamic business ecosystem. In each case, the more our environment departs from orderly stability, the more we need to cultivate play.

Source: Reeves, M., Fuller, J. and Gutiérrez-López, G. (2018) *The Playful Corporation* (2018) By <https://www.bcg.com/publications/2018/playful-corporation>

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 5 ISSUES WITH ADVENTURES IN ONLINE LEARNING

Johanna Payton Welcome to day 5 of our week-long discussion to mark World Creativity & Innovation Day/Week. Considering some of the themes we've already explored over this week of creative conversation - on risk, novelty, going beyond one's comfort zone, pushing boundaries, 'playing out', etc. - has it been possible for you, as an educator, to have adventures with your students online?

Today, I'm joined by Kevin Byron to facilitate a discussion around the issues with online learning - and we welcome a frank and honest conversation. Online teaching has not been a hotbed of creativity for all, and we want to acknowledge the many difficulties that have been encountered.

A 2020 paper by Olasile Babatunde Adedoyin and Emrah Soykan raises some interesting points about the challenges (technology, socio-economic factors, human - and pet! - intrusions, digital competence, assessment and supervision, heavy workloads, and 'compatibility' of discipline to online) and opportunities (research and tech innovations, and socio-economic interventions) with online learning. Have you struggled with the same issues? Or did you only find the opportunities in this context? And how have the challenges you faced impacted the affordances for adventure in your teaching over the last 12-months?

Source

Adedoyin, O. B. & Soykan, E. (2020) Covid-19 pandemic and online learning: the challenges and opportunities. Interactive Learning Environments. DOI: 10.1080/10494820.2020.1813180. Available online: https://www.researchgate.net/publication/344146577_Covid-19_pandemic_and_online_learning_the_challenges_and_opportunities

Kevin Byron Shortly after we were all confined to home-working last year due to the pandemic, and students were holed up in their halls of residence, there followed a huge surge of enthusiasm for on-line learning. Very soon afterwards The Times Higher Education supplement was reporting on this wave of euphoria that on-line learning had arrived at last, and that in some universities the classroom would now be redundant, even after the pandemic. Creativity was celebrated as the driving force to turn on-line learning into an exciting and memorable experience. Very soon into lockdown, people across the country were dressing up and dancing around in the lounge shouting 'Hey! - look how creative I am!' Was it creative? - I'm not so sure - at least from the perspective of the well wrung-out definitions of creativity that have emerged from this forum. It looked more like gallows humour to me, because everyone was on the back foot, worried and insecure about their health and their future, at a time when the economy had ground to a halt, and even your best friend might pass you a poisoned chalice. As the real world shrunk before our eyes, we retreated back into our imagination. But the imagination is not just a place rich in new ideas, it's full of old and fixed ideas and monsters and demons too, and many people quickly felt haunted by what was lurking there. The pandemic was a battle to recover the real world, and still is for many people.

So this of course was no time to make any objective assessment on the value of on-line learning, because it's all we had at the time! The enthusiasm, in effect, was in my view, more a sense of relief that technology had come to our rescue, and that the educational system hadn't ground to a halt. Of course remote learning isn't new at all given that the Open University had pioneered this approach in the 1960's. It didn't however have anything of the sophistication that Web 2.0 had to offer when it became available in 1999.

If this on-line approach had any superior benefits in terms of teaching and learning, it would have become much more widespread earlier than the more relatively recent developments in MOOCs that began in 2008. There are of course benefits and issues for both on-line and FTF education, and today I wish to explore these different aspects based on both personal experience and published research. I hope this will result in a lively debate from the #Creative HE membership. It's time to let off steam folks!

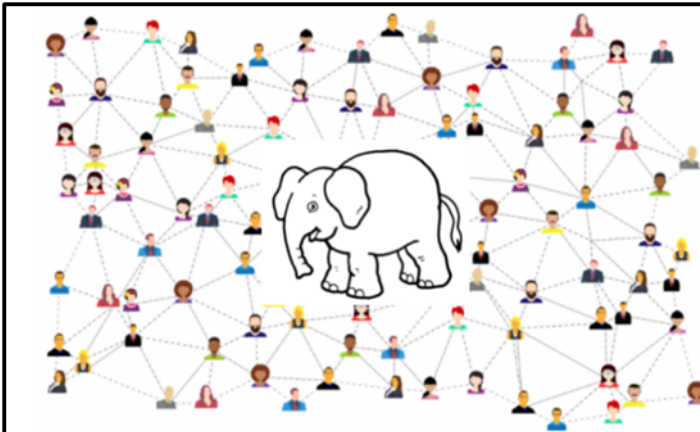
Norman Jackson THE ISSUE OF NON-PARTICIPATION/NOT CONTRIBUTING

In an earlier post on Day 3 I mentioned an inquiry I had recently facilitated 'Learning Lives Inquiry' in Feb/March on the LinkedIn platform. We set out clear expectations that this was a research process and participants had to contribute their own stories of learning. An inquiry is an adventure and it requires participants to wholeheartedly engage so we worked hard to create a culture - through expectations, modelling and specific actions like removing participants (after fair warning) that were not contributing. We ended up with 30 highly engaged people who were wholeheartedly involved from a starting group of 60.

The issue with many on-line groups, such as this one, is that although there might be several hundred members only a tiny number, perhaps less than 5%, have ever posted. How much more of a community for learning would we be if a lot more of us contributed our views, experiences and practices.

Perhaps it's the elephant in the room?





When considering the importance of community linked to [on-line] learning, it can be useful to think of the acquisition of new knowledge and ideas based on the process of sharing <https://teachinghub.bath.ac.uk/the-bath-blend/essentials/developing-community-online/>

Kevin Byron Norman Jackson It would be great to hear a wider range of views especially on this topic.....!

Johanna Payton One of the problems with contributing to online communities is that it exists so far outside 'real life' - mainly in your mind, unless you live with someone who is also a member (relaying conversations you've had on forums is never fun for the other person!) - that as soon as real life comes along in any form (needing to make lunch, an opportunity to meet a friend, exercise....) it can be a total distraction and you lose the momentum of the conversation you were having, or the group you'd joined. Of course in a f2f exchange, you might get hungry halfway through the conversation - so you'd go and eat lunch together, developing and nurturing the relationship you've started to build. Or you'd make a date to meet up again and pick up from where you left off. I guess online is much more fluid than that - particularly when it's asynchronous/ written communication. That's why I much

prefer video-based synchronous sessions for teaching rather than forums or discussion boards: everything takes place within a 'window of opportunity' and it's much more like a 'real life' exchange. I have the same thing in my personal life: I constantly get distracted in the middle of WhatsApp conversations I have with my mum. So we have Zoom sessions - we've even had Zoom meals (where we make the same menu!) so that we are giving each other undivided attention for a period of time, as we would in real life (she lives in France and I haven't been able to see her in person since late 2019).

Norman Jackson Johanna Payton I think there is a culture within social media that says it's okay to join a special interest group and never contribute to the group.

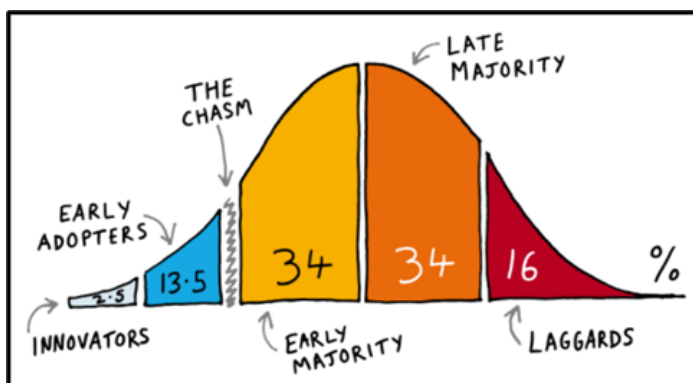
Lisa Ma Developing student communities when students don't want to put their cameras on. We can only encourage them to do so and I'll be writing stronger guidelines next year to do so, but my colleagues and I have found that the default mode is cameras off. The few that would put them off stopped doing so when they realised they were the only ones. I have raised it through the year, but also told them I just wanted them to feel comfortable in class, so the cameras off mode has continued.

Samantha Read This is the image which most resonates with me right now. I would say that I (and probably everyone in this group) generally views online learning as an adventure to be embraced but there has definitely been a cost to that over this year. With rising isolation, worry and stress felt amongst many of our students, there is a sense of responsibility I feel to providing a high quality and engaging online experience. Add home schooling and research into this and so much time is spent in front of the screen in addition to thinking about that screen experience when away from the screen. It's a good job I love my job! Looking forward to more of a balance soon and trying out more teaching and learning ideas in a face to face context when you can feel the classroom energy and see all of their faces.



Lisa Ma Samantha Read Only laughing at the image here. I completely agree with you. I'm almost concerned about my lack of desire to leave my house. The image sums up my experience - I'm a member of so many nature based groups and have really enhanced my knowledge and appreciation of nature because of them. I did use a technique I got from an online nature retreat in one of the sessions and it worked well: simply invite students to look out of the window and to identify one good thing in nature and explain their thinking. It was lovely. Changed perspective and we said we felt quite uplifted as a result of it.

Jane Vickers Samantha Read me too - great idea thank you Lisa Ma.



Kevin Byron Samantha Read "I would say that I (and probably everyone in this group) generally views online learning as an adventure to be embraced..." - if only we knew whether or not this is the case?

Samantha Read Lisa Ma What a lovely idea, I shall try this!

Kevin Byron I reckon we only see < 5% of views from the membership! Another (unlikely) conclusion we could draw from this is that the majority don't like working on -line, otherwise they would be commenting!

Norman Jackson Kevin Byron I think the point I was making above is that this is not the case (your response

above to Samantha). Those who embrace an idea /adventure participate/give to it. If commitment to giving is the measure of embracing an adventure in learning then we are talking about the enthusiast part of the population curve even in a self-selected group like a voluntary on-line forum. Perhaps Rogers' innovation diffusion curve provides a clue... if learning in an open online forum is considered to be a complex adaptive process then a similar dynamic might apply?? I'm only speculating but I see this pattern in many online forums. So I agree with your post immediately above.

Johanna Payton The first social media group I joined was a community group for journalists and we had lots of 'lurkers'. And I think that's fine. Not everyone wants to contribute openly but they get lots out of reading debates or being able to search a forum when they are looking for a reference or a contact. I think one mistake we might make (as academics/professionals) is to use platforms for reasons, or in ways, they weren't designed for. For example, a long Facebook post or comment is so hard to read sometimes; if you use the platform for social reasons (and let's face it, it's *social* media) it just seems really odd to see very long posts (this post I'm writing is now way longer than anything I would ever post on a social thread, for example). When I've trained brands on using social media, I quote research that shows the ideal length for a post is 40-80 characters to increase engagement. Whether we like it or not, attention spans are short online, across the board, and I'm sure that drives non-participation. Conversely, VLEs are often way too formal and clunky - our students are used to intuitive social platforms and so they are immediately turned off by anything that isn't super user friendly.

Johanna Payton Can we talk about Zoom fatigue? Anyone else get it? How do you cope? My record in term 1 was 9 hours in one day. Exhausting and so bad for my body, sitting in the chair for so long. I miss prowling around a learning room!

Lisa Ma Johanna Payton It is exhausting staring into a limited space for so long. Will pass on some strategies from embodiment coaching tomorrow if you remind me.

Kevin Byron Johanna Payton I found initially I was emotionally drained after a two hour session on Zoom. I'm sure that's partly because we are in a more emotionally heightened state in trying to make up for the inevitable loss of human communication bandwidth. After a few sessions however we learn how to deal with it.

Johanna Payton Kevin Byron definitely. Zoom can never replace the human cues in conversation that we need to make a debate really zing. I got used to the sessions themselves, it was just the volume - and the back to back meetings/supervisions/workshops/presentations. Relentless. There should be a limit to how many you are allowed to agree to/be asked to attend in one day!

Kevin Byron Johanna Payton Here's a really informative research-based article on Zoom fatigue: https://news.stanford.edu/.../four-causes-zoom-fatigue...

Source: Four causes for 'Zoom fatigue' and their solutions | Stanford News

Kevin Byron Back to the 'Present'

In my work as a research skills developer, I design and present a range of workshops for Ph.D students and academic staff. The topics cover various aspects of academic writing, creative problem solving, public engagement, entrepreneurship, IPR etc. The duration of these events can vary from half a day to three days, and the workshop design - as well as equipping the attendees with the background knowledge on the topics (16 in all) - provides opportunities for practising, sharing and experiencing the skills in action. For any transferable skills training event to be effective the three modes of teaching: Transmissive, Transactional, and Transformative (1) - need to be active, and the main features of these modes are listed below:

Transmissive (T1): Conventional 'Chalk and talk' presentation of pre-existing knowledge, theories and methods, illuminated where possible with examples and case studies. This can be achieved largely with the use of a well-designed slideshow, and through question and answer sessions.

Transactional (T2): Development of independent, self-directed, critical and creative thinking skills. This is facilitated through interaction, dialogues (between students and the teacher) and collaboration, and further embeds the knowledge acquired through T1.

Transformative (T3): The emergent result of T1 and T2, whereby the student in acquiring and practising new skills, becomes more integrated with their profession, and strengthens their connectivity with themselves, others and the world.

#The best a teacher can do is create the resources for teaching in combination with an environment in which these three modes are fully in play.

In my experience in transitioning from FTF to on-line, it was quite simple to sustain T(1), but there was a marked loss of capability and effectiveness in both T(2) and T(3) even with the best that Zoom and other media could offer. In the classroom it was easy to facilitate movement between groups, to split groups up into pairs, to draw on Magic Whiteboard on the walls, to carry out energiser exercises where everyone stood in a circle or a straight line depending on the exercise, to enable random discussion between pairs of people or larger groups etc. Also as a workshop proceeds the facilitator constantly senses the level of engagement of the attendees, and may change the order of the programme in order to keep the energy going. Shared breaks also play an essential role where people can walk around and look at other people's work, and talk to other people in pairs or threes etc.

All of these natural processes that occur when people are in the same room, and working together simply cannot be achieved on-line. This is because we are only partially there on-line. The social cues emanating partly from micro and macro body language are strongly attenuated on-line, and the latency inherent in telecoms systems adds to this shrinkage in human communication bandwidth. The mind operates largely through inference, and when the information available has been lost there is a greatly likelihood of misinterpretation.

At the start of the pandemic, after several attempts in trying to reproduce what I could do with ease in a classroom, I was forced into a trade-off. I simply focussed only on T1 and presented slide shows of the background information. However in order to supply some of the missing elements of T2, I shifted to the flipped classroom, and developed some 'Self-Tutoring' exercises that could be performed on a PC. These were distributed to the students beforehand, and in the on-line session that followed, as well as a more in-depth presentation on theory etc, more time for Q&A was introduced.

The one benefit of all this is that when I return to delivery in the classroom, I now have some extra resources to enhance the workshops. However these came about not because of the value of on-line methods but because of its shortcomings. Oh! and as a foot note - anyone tried organising a 3-day Zoom event with the same group of people present for six hours a day?

Source: (1) Miller, J. P. 2007. *The Holistic Curriculum*, University of Toronto press.

May be an image of 2 people and text that says "K.ByroMar' 21 The Future of Communication! It'sso great to be able to meet you outside last. What would we do without Zoom? know! You look just the same! -It's as we were our separate homes!"

Johanna Payton Just to pick up on one of many interesting points made here: “the facilitator senses the level of engagement” - that would suggest instinct. I don’t disagree with this, but I have wondered about the accuracy of such “feelings” in a classroom, and wondered how much I’m actually projecting my own energy levels in such f2f scenarios (sometimes I’ve commented to a student after class that the room seemed low/high energy and they have a totally different perception). One thing about being online, and being cut off from some of those instinctive senses is that we can simply ask students what they need, or how they’d like the session to progress. Or they can use the chat - or even emojis - to indicate moods or energy levels. You could argue this is more about how students are actually feeling than how we perceive them to be....

Kevin Byron Johanna Payton I am no slave to intuition, because I think it is often flawed. I actually ask the students in the classroom sometimes. But the background hubbub is a fairly good indicator that boredom has set in!

Here's an interesting study comparing On-line with FTF learning: <https://www.tandfonline.com/.../00221546.2014.11777343>

Performance Gaps between Online and Face-to-Face Courses: Differences across Types of Students and Academic Subject Areas

Kevin Byron This is a bit like the Monty Python sketch on: "What did the Romans ever do for us!" So apart from cookery, the ability to look like you are present when you are actually not, and the convenience of being at home with your pets/kids/partner - What has on-line learning ever done for you? Or more simply put: What can you do in on-line learning that you can't do in a classroom when there's also the bonus that you can meet your colleagues and have face to face conversations? (I'm not referring to people who live too far away from the university, so that they are unable to attend).



CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 6 BUILDING ONLINE COMMUNITIES THROUGH CREATIVITY

Welcome to day 6 of our week-long discussion to mark World Creativity & Innovation Day/Week. Today we focus on using creativity to build online communities. It is facilitated by Samantha Read and Lisa Clughen from Nottingham Trent University.

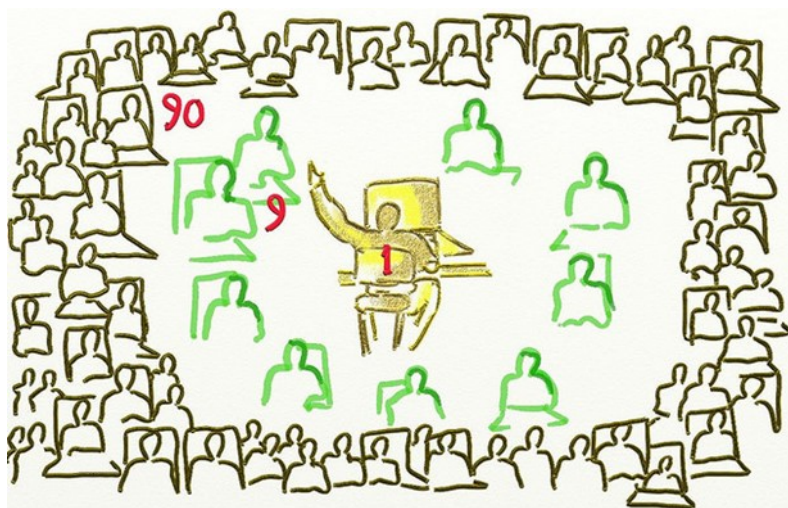
According to Amicha et al (2016), only 1% of any online community are creating content, 9% are editing content and 90% are merely reading content. Is it possible to have a community with silent voices? What does an online community mean to you?

Yesterday, we began to consider the importance of facilitating online community building in the context of the pandemic. With many students feeling isolated and having met few if any of their peers, what can we do to encourage online connections? To establish an online community with 55 postgraduate students who were forced to begin their studies online in January of this year, I asked them to post just one image that represents them on their course MS Teams channel. I then instructed the other members to comment underneath with possible guesses/questions concerning what that image might represent. At the end of the week, the original poster was asked to leave a 3-minute video introducing themselves to the class and revealing the relevance behind their shared image. The response was a fantastic array of creative posts to depict hobbies, passions, skills, life quotes and personification of personalities. The videos posted at the end of the week were even more revealing, with one student even sharing a beautiful song to demonstrate her passion for singing and another walking around her accommodation to introduce her collection of plants. Would the students have been this forthcoming face-to-face I wonder? Was this level of engagement and creativity a consequence of wanting to desperately connect with others at a time of isolation and uncertainty?

In Internet culture, the 1% rule is a rule of thumb pertaining to participation in an internet community, stating that only 1% of the users of a website add content, while the other 99% of the participants only lurk. Variants include the 1-9-90 rule (sometimes 90-9-1 principle) which states that in a collaborative website such as a wiki, 90% of the participants of a community only consume content, 9% of the participants change or update content, and 1% of the participants add content. This also applies to Wikipedia

What creative ways have you tried to establish an online community? Has this sense of community continued beyond the initial burst of activity or have you found the 90-9-1 rule to the true?

Image credit <https://cultivate.ning.com/ning-blog/90-9-1-rule>



Norman Jackson Excellent post Samantha Read going head to head with the issue I raised yesterday. I agree with your statistics that has been my experience of on-line 'communities' except I would question the idea that 90% of the members read the posts. I think (and I am as guilty as anyone) that people often join special interest groups and do not even read the posts of the groups.

I think we have to start by working out what we mean by community. For me a community has to exist for a reason - it's a coming together of people who care about something enough to want to engage and interact with other members to achieve something - like exploring ideas, sharing experiences and practices, learning cooperatively, empathising, giving encouragement and support and renewing their own identities, beliefs and values in the process.

To count ourselves as a member of a community we have to give. I don't see how we can use the word to describe an online group of people most of whom don't participate in any of these things. So I guess the thrust of today's conversation is how do we create the conditions and CULTURE (which has popped up many times in this conversation) where most of the members are participating in these sorts of activities.

Lisa Ma Such a great activity, Samantha Read. What is the 90-9-1 rule...?

Kevin Byron Given there's 523 members of this group, by posting this the participation has increased from 0.38% to 0.57%! so we need ~3 more posts to reach 1% If we compare the behaviour of FTF communities, let's say a number of people at a gathering who have been invited to network, the dynamics are quite different to social media. People who know each other gather together first and conversations ensue. Then the group might split as the conversation bifurcates. New people may be admitted into the conversation when they have something useful to add. People may also leave the conversation and then join another and so on. This works because it's a parallel process, but Facebook is designed to be serial, and this may partly explain the relatively low level of engagement. There are other platforms where parallelism is retained, and Creative HE was originally on Google docs which had this facility. It would be interesting to re-design a social network that closely simulated FTF where admission into a particular conversation was based on a contribution. All the lurkers could be outside the discussion spaces, and

they are invited to join a particular conversation only based on a contribution and so on. The problem with this of course is that it needs to be managed. However I believe some of the recent avatar based tools have enabled this form of social network where private conversations can also be held.

Norman Jackson Hi Kevin Byron I guess the point I am trying to make is the way we use the word community for online social structures that are designed and intended for interaction, sharing and learning where only 1% of the members interact and share. I know that #creativeHE is no different to the millions of similar online communities that exists across the social media landscape. In fact I think that #creativeHE is more like 2.5 to 3% of significant involvement.

Norman Jackson Samantha Read I love your example of how you engaged your students. Encouraging people to share something of themselves in such an enigmatic way and encouraging interaction around this is a wonderful way building a culture of caring and meaningful relationships.

Lisa Ma To go back to your point that communities have to exist for a reason, Norman Jackson, I'd like to underscore that community members have to care about the reason. This is crucial for engagement in a community, but can be an issue for HE practitioners, I find. I went to a remarkable event with the Peruvian politician and social activist, Hugo Blanco. A member of the audience told him about her frustrations that they'd set up fantastic project for people in one of the poorer areas of Nottingham to grow their own food (I think it was), but there was little engagement. Hugo replied that people have to want to engage. The project has to mean something to them deeply, personally. It was a salutary moment for me and one that impacts on our community building activities for our own courses. You can't guarantee that the students will have that intrinsic interest, that deep sense of belonging/wanting to belong (or the time to belong, for that matter) despite being members of a group. Not saying we shouldn't devote time to Trying to awaken the sense of purpose, of course. <http://elgranangular.com/.../hugo-blanco-historia-de.../>

Norman Jackson I completely agree Lisa people have to care enough to want to do something (participate/engage/share) or what is the point? People have to develop a sense of belonging and commitment to each other and to what the group is trying to achieve. So the question is how do you create the conditions/culture in an online group? I agree that group dynamics are different according to whether people join voluntarily or they are there because they have to be.

In an earlier post (Day 3) I mentioned the 'Learning Lives Inquiry' in Feb/ March of this year. We set up a private (closed group) safe space for personal disclosure on Linked in. We advertised widely and attracted about 60 participants on the understanding that this was going to be an energetic process and we expected them to participate wholeheartedly in the process and contribute at least one weekly post over 6 weeks in the form a vignette about an experience they had in which learning emerged.

The three facilitators worked hard to create a culture - through explicit expectations, modelling how we hoped participants would behave - for example by commenting on posts in a respectful and encouraging way. We monitored participation and after two weeks informed those participants who had not contributed that they would not be able to continue beyond week 3. After three weeks we ended up with 30 participants who were all contributing (152 vignettes) and the culture felt like no other online community I had ever been involved in. As facilitators we curated the knowledge we had co-created and we, along with other members of the group are now preparing a magazine to share what we have learnt more widely. This experience taught me that it is possible to create the conditions where a community is fully engaged in collaborative learning and creativity flourished.



Lisa Ma Norman Jackson I imagine (nb imagine) that people joined this because they cared enough about the topic area to devote their time to it. I guess I'm looking for things to generate a sense of care when this is not necessarily the case.

Johanna Payton Lisa Ma that's a v good point. Reminds me of the comment Glenda made last week about electives vs core modules - the idea that students might care more about electives because they have chosen to do them. Students might not care about a particular clas... See more

Norman Jackson I guess there is also a dimension beyond 'us' Johanna Payton the care of a parent for their child, a teacher for their pupils and a doctor for their patients puts care beyond ourselves. A community is about caring about things that are beyond ourselves and devoting time and energy to such things. So to build a community we need to create cultures that share a concern for caring for others and working for goals that are owned and shared by the group and not just their own grades.

Johanna Payton Altruism is a wonderful thing. But when people's lives and diaries are absolutely packed (particularly this academic year, when many workloads have been doubled-up), or when students feel they are doing something because they have to, not because they want to, I think we might need to consider incentives. An example: I encourage my students to care by showing them (regularly and frequently) what they can put on their CV from the content they are exploring or creating, and how they might use a project to impress a colleague or prospective employer: how it might stand them apart from someone else with a similar background or amount of experience. I'm trying to give them a personal incentive to care about what they are doing. And from there, we might also talk about the growth and change and potential that we're exploring in our work together. Passing an assessment to advance their progress on the course is another personal benefit I guess we all use to encourage a sense of care. A lovely consequence of this might be they start to care about our classroom community, but to start that journey, I think appealing to someone's sense of ambition and self (or selfishness) can be more successful than appealing to their sense of altruism. Maybe I'm just super cynical!?

Lisa Ma Norman Jackson We do try to encourage group care - it is built into the structure of my courses, in fact, but students own schedules can render a coming together difficult. I'd love more practical ideas for encouraging group solidarity.

Norman Jackson In a system that values and rewards individual achievement this is the natural order Johanna. I guess more collective concerns grow in an environment where people are working together to achieve something. We used to facilitate a Cultural Academy at the university of surrey and 20 or more students would collaborate to produce a cultural event.. Students didn't gain any reward other than making something happen and sharing in the effort and joy co-creating something. I wonder what the equivalent of something like this might be in an online community?

Samantha Read Do you think that when people feel not just a sense of community but also a sense of responsibility to contribute then they are more likely to join in? I have found that tagging people in conversations certainly encourages engagement. I guess it's the online equivalent of calling out someone's name in a class? Kevin Byron makes a really good point that it is important to find the right platform for community building based on the typical sharing conventions although this are not necessarily unchangeable if there is a clear purpose for interaction.

Norman Jackson Yes I do Samantha Read if you care about your community then you have a responsibility to it to help it flourish. And you are right about tagging it does help to make a contribution more personal. There is certainly an issue with facebook in so far as quite a lot of people I know do not want to use it which is why we tried LinkedIn.

Samantha Read Another creative way to encourage the development of online communities is through the use of digital badges. Facebook seems to be late to the party with this but just from this page I can see people are starting to collect these, such as the 'visual storyteller' badge, whether they intended to or not. Has anyone tried this within online community building? Do you think this is valued by online community members and motivates people to contribute more?

Robyn Philip Love your creative trigger activity, Samantha. A great idea. It gives students time to do something creative in a safe personal space of their own choosing. You allowed them to find and use their own generative space, and build confidence within the group. They only share what they feel comfortable sharing. And sharing is a risk. Creativity is risk. And accepting a creative challenge helps us learn what is possible, what might be.

Reminds me of the first activity I did on Tina Seelig's MOOC - A Crash Course in Creativity (https://stanfordconnects.stanford.edu/.../crash-course...) - creating a cover page for your own biography. It's a great activity to spark self-reflection, and works well in the online space. Highly recommended.

Norman Jackson Thank you Robyn for reminding us of Tina Seelig's talk in which she describes facilitating creative engagement in a MOOC with 44,000 participants. The principles that derive from her talk could be applied to any teaching and learning context.

So how did this class work? 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.

Each 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. 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 see thousands of examples of solutions to the same problem.

Teryl Cartwright One of the interesting challenges I tried today was to teach a hybrid discussion class without using questions. I failed (but only asked five questions within that hour and most were such easy slip-ups like "what do you think?" that came out before I could stop myself).

We are called in this time to unlearn some things so I wondered what teaching would look like if one of our most cherished tools was off the table.

I will try this experiment again since there were various alternatives I found to questions. I was intrigued by the fact that the discussion from both online and in-person was not hindered. In fact, if anything there was more conversation from everyone, even from our quietest student.

If anyone can do the "no question" class challenge without using lecture, let me know how you did it. I didn't tell the class until the end what I was trying to do -- if I had, I wonder what response I would have received!



THE BACKWARDS BRAIN BICYCLE
<https://www.youtube.com/watch?v=MFzDaBzBIL0>

George Station An interesting way to shake oneself out of a time-honoured routine!

Teryl Cartwright It was so hard!

Norman Jackson That's an interesting challenge Teryl Cartwright which I will attempt to try out today with my family.

Norman Jackson I fell at the first conversation with my wife Teryl Cartwright. I think I need to practise as there is a lot of unlearning involved.

Teryl Cartwright Norman Jackson but it is really interesting to work on how to carry on learning and conversations without questions and what those alternatives look like. I even wonder if inviting connections and responses are forms of questioning. Imagining how we le... See more

Norman Jackson I think it's an exciting idea Teryl denying ourselves the tools we use to learn and interact and seeing how we adjust our interactions. It plays into today's discussion theme of embodiment. But it's one thing to stop ourselves asking a question out loud quite another to stop questions forming in our mind. I guess even here, by posing a proposition, I am inviting you to treat it as a question.

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 7 EMBODIED LEARNING IN ONLINE ADVENTURES

A warm, embodied welcome to you all from me, Lisa Clughen, Senior Lecturer in Spanish and Nottingham Trent university, and Verity Aiken, SL in Education Studies at NTU. We've already spoken this week about feelings like "Zoom gloom" and the desire for face to face (or, perhaps, body to body) interaction. Today's theme speaks to these issues as we consider how we can bring the body into online learning. Engaging the learner as an embodied being can seem rather daunting in a disembodied digital environment. Yet even Mark Walsh, an international leader in embodiment and host of the Embodiment Conference, the biggest ever online conference to my



knowledge (with over 1,000 speakers), now sees the great potential for embodied learning online. If we start from a simple understanding of embodied learning and teaching as 'making the body more present during learning and teaching', how might we do this online? Have you any examples of 'making stuff, doing stuff and engaging the senses' in online L&T or in other arenas of your life? You may also wish to expand on this understanding of embodied learning. If so, have you done anything, seen anything or experienced anything online that for you would count as an embodied approach to learning, teaching, being and community building online?

https://www.youtube.com/watch?v=klkun7HM_qw

Verity Aiken Many thanks Lisa for the introduction! I will get the ball rolling with a few examples of what I have been doing. Mostly, the tactic has been to get students involved in activities off-screen and then to return to the online environment to chat or to do a type of 'show and tell'. Students have created mind-maps, collages, lesson plans, flow charts - and have generally been encouraged to put pen to paper. The trick that I've missed, I think, is to move my thinking (and their learning) from 2D to 3D activities and to think much more holistically about ways to use the body. I'm looking forward to generating new ideas and hearing from others today and beyond.

Lisa Ma Verity Aiken Lovely ideas, Verity. Just getting them off screen gets them moving in the first place. Johanna Payton did a marvellous class in fashion journalism where she got the students to dress up. Made me want to be in the class... Jo - do post it again if you have the link!

Verity Aiken Lisa Ma Johanna Payton - yes please. That sounds awesome.

Verity Aiken Inspired by the work of Burnett et al (2006) who asked children to fill shoeboxes with items that had meaning in relation to their views on literacy, I wonder how a similar technique could be used as part of a more



embodied way of teaching matters of identity. Why not ask students to spend time identifying objects that represent their identity in order to use later on as a discussion point? Could be used for many other topics and puts students own thinking at the centre. One of the things that online teaching offers, that classroom teaching does not, is the immediate use of the home and all of its resources (as per Johanna Payton's inspired fashion show!)

Lisa Ma Yes - we were saying on the embodiment course that people often feel safer, more relaxed etc in their own space, so working online has a huge advantage for learning. And: I absolutely LOVE that idea of the shoe box!!! Definitely going to develop it for language learning. In fact, we have just been commenting in language learning's relationship with identity and saying on the course that, to learn a language, you have to embody the culture - 'be Spanish' in my case. I remember doing a 'box for future people to see how we lived' when I was a young girl and burying in the garden. I loved the process. Oooh. Thanks!

Johanna Payton Loving these ideas. Here's the dressing up madness of spring 2020, in the first lockdown... <https://www.youtube.com/watch?v=7HWyrjHS4Mt&t=92s>



Student feedback on our online sessions:

"I've been enjoying the online teaching and I do think it can be more fun and even more interactive than in-class sometimes (with different exercises) - the powerpoints, videos and small challenges really help to keep the class engaging."

Paul Kleiman Not education, but in the context of supporting parents who have suffered baby loss. I've been closely involved in the 'Still Parents' project run as a partnership between Manchester Sands (the babyloss charity) and the Whitworth Art Gallery in Manchester.

Support groups are usually 'talking shops'. Still Parents is an artist-led project which uses art and creativity to explore the experiences of baby loss. The project - meeting once a month - started in the gallery a few months before lockdown and then we moved it online. A steady group of c. 20 parents have been exploring printmaking, photography, animation, watercolours, embroidery, collage.

We meet on Zoom. All the participants receive a small pack of materials related to that month's technique before we meet. There is usually an introduction by the artist and then we start work. An important factor is that alongside Zoom we have opened a Still Parents channel on Slack (communication software) so that individuals can post work in progress, chat, comment on others' work etc..

Still Parents has been incredibly successful. Recently it won an international museums award for innovation and 'Going the Extra Mile' and the work produced will form a major exhibition at the Whitworth in the autumn.

Verity Aiken Paul Kleiman That sounds really powerful. In the context of the pandemic when so much is moved to an online version it is important to find ways to keep other senses stimulated. This is of course increasingly important when providing support to others who are dealing with trauma and reaching out in the normal ways are prohibited (such as the simple 'haptics' of hugging or a putting a hand on a shoulder to reassure). One of the things that people often note (anecdotally) as the positives of lockdown is a new found appreciation of the simple things in life: a walk, painting a picture or bird watching. I like this idea of reaching out in other ways and providing a type of care package that allows these more mindful activities to take place. Thank you for sharing this thought-provoking approach.

Lisa Ma Paul Kleiman Absolutely beautiful, Paul. I immediately felt a deep reaction to this poignant, loving work. What a space you have created for supporting grief. Have you encountered the Good Grief conference? It's marvellous. This year's speakers included David Kessler (the international expert on grief), Julia Samuels and the wonderful Michal Rosen. It's all about using creativity and the body to cope with grief (there were some, dare I say it, fun sessions on doodling as a way of processing grieving). I'm sure they'd welcome your lovely circle.

Lisa Ma Verity Aiken I took up bird watching myself because of the pandemic - I've joined Chris Packham's groups and attended his lives. It really is a visual, sensual experience despite being online. Hence my activity with the students to 'look out of the window and tell us one good thing you see in nature'.

Verity Aiken Lisa Ma I like the simplicity of the 'look out of the window...' activity. I wonder how else it could be used? Perhaps, for gender studies, it could be: 'look out of the window and tell



me one thing that has been designed for men' (drawing from Invisible Women by Caroline Criado-Perez as featured in <https://www.theguardian.com/.../invisible-women-by...>).

Source: The Guardian Invisible Women by Caroline Criado Perez - a world designed for men

Johanna Payton Yes! We used 'look out of the window' in one of our journalism welcome sessions....'look out of the window and write a news story based on what you can see'. The results were beyond diverse (and fascinating), given that the students were all around the country/world.

Lisa Ma Johanna Payton I think I'll use it in language teaching to get them to learn everyday objects.

Kevin Byron As part of a workshop presented to some folk in the USA and Canada recently, I started off with four exercises illustrating different forms of attention. In the first exercise everyone was invited to look around their room without focussing on anything in particular. This was followed by an exercise focussing on just one object in the room, and saying a few words about it. Then they were invited to look inwards with their attention and simply daydream about nothing in particular, and then reflect on what appeared. Finally they were invited to solve a calculation based on a string of numbers that I dictated to them. This again required inwardly directed attention, but with a focus. After practising all four exercises, we then reflected on the qualitative differences experienced in these different modes of attention, and how they can be used to solve different kinds of problems. Whilst all of this appears largely to be going on in the head, these different modes of attention are constantly switching in and out in different ways in any form of physical activity that we undertake. I refer here to Mark Rowlands' early work that made a good case for the idea that the mind extends in other ways beyond the head!

Source: <https://mitpress.universitypressscholarship.com/.../upso...> The New Science of the Mind

Verity Aiken I teach research methods and the focus has been moving what could be seen as traditional and established research methods in the social sciences to an online version. Recently, I have been thinking about ways to be more innovative and creative in my approach. One thing that comes to mind is 'walking tours' or the 'walking interview' that some researchers have used to explore, for example, the perspective of a child or to glean a much more localised and contextual understanding of somebody's subjective experiences. These ways of doing things - when outside and socially distanced - can provide a different way of generating data that relies on embracing embodiment. See Clark and Emmel (2010) and the Connected Lives project (<http://eprints.ncrm.ac.uk/.../connected-lives-findings...>). How could this approach be harnessed to help the online teaching of research methods in a way that foregrounds the embodied nature of walking and data generation? Or even used for other types of teaching or topics? I love these ideas of using what is around us and the differences this inevitably generates.

Rachel Stead Loving this thread everyone. So I have been using 3D building challenges for a few years adapted originally from Ready, Set, Design- a brown paper bag activity I found on The Smithsonian Design Museum. I've used it face to face over the years for team building, leadership, summer schools and even more recently with my foundation year nurses to prototype an idea based on a need or goal. During lockdown I've now used this idea a couple of times via zoom using break out rooms. Instead of each team being given a bag of items (which might include tin foil, string, toilet tube, bottle tops, pieces of spaghetti etc) I publish a list a week in advance of everyday household items that most people will have at home or in their recycling, along with suitable alternatives. The challenge online is to collectively build - everyone has the items or some items and each team must pitch their model/ idea but they can be as creative as they wish in how they go about this. The students loved it as they said it forced them to really communicate and was fun and different. Last week I did it with staff at our playful learning conference to design ways of making the Surrey Uni campus a more playful environment again they loved it. I've posted some of the results on Twitter @racheljstead if anyone would like to see! So much fun and people so resourceful.

Lisa Ma How creative, Rachel! I can see why they would enjoy this. Can I just clarify what it is that they are building?

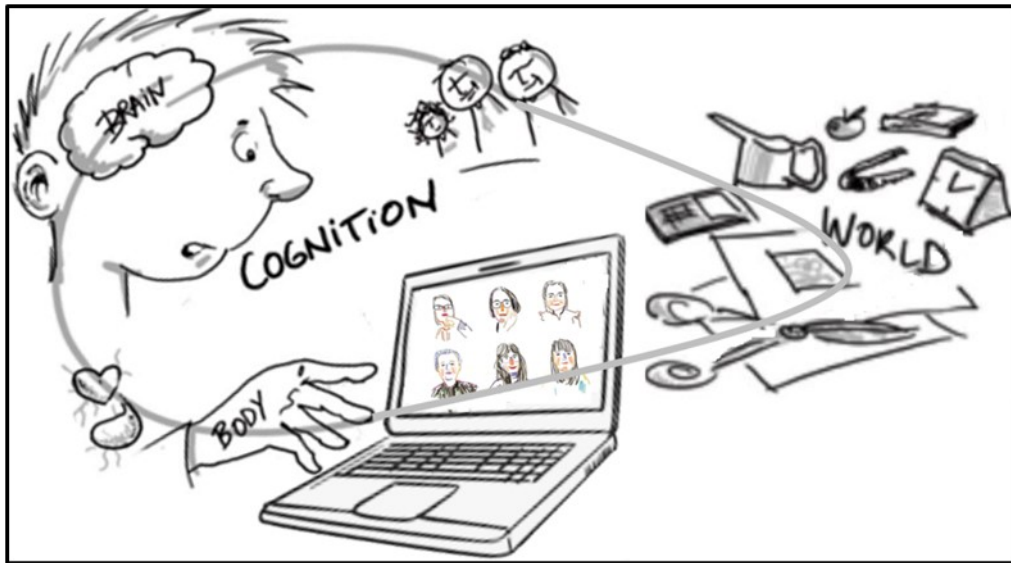
Josefina Ramirez So interesting to see all the creative ways of engaging and embodying online activities !! Thank you everyone !!

I have had the experience with as young as 3 year olds; we had to create ways to connect with the children in our preschool, and we have evolved from simple activities such as reading online to a group of children, to what we became to evaluate as effective online preschool teaching, which involves having children produce and have materials with which they work hands on at home. We cook, classify, explore, among other actions, and then share our creations on line, guided by instructions, steps, and questions made by the teachers.

This made me also transfer this experience to my student teacher undergraduates. I also ask them to draw, or organize visual maps or even invent a "coat of arms" for a certain content; this makes them draw, write and then share their understanding in a more "physical" way.

Verity Aiken It is interesting to see how crisis teaching has started to settle into something more routine and comfortable, making way for more creativity in the way that things are done. This process of starting out in 'substitution' mode and gradually looking for ways to improve and enhance practice reminds me of the SAMR (substitution/augmentation/modification/redefinition) model (Puentedura 2013) of using technology in learning and teaching. It strikes me that substitution was automatic and getting creative with technology is augmentation - both parts of the enhancement process. But I wonder how embodied approaches to online learning starts to tap into the latter two stages that represent more transformative uses of technology? I see this in many of the examples today - as well as a blurring between online/offline through the adoption of off screen tasks that are then accommodated onto the on-screen. For a quick guide of SAMR see <https://www.schoolology.com/.../samr-model-practical-guide...>. Thank you everyone for your contributions today. Lots to think about and integrate into practice.

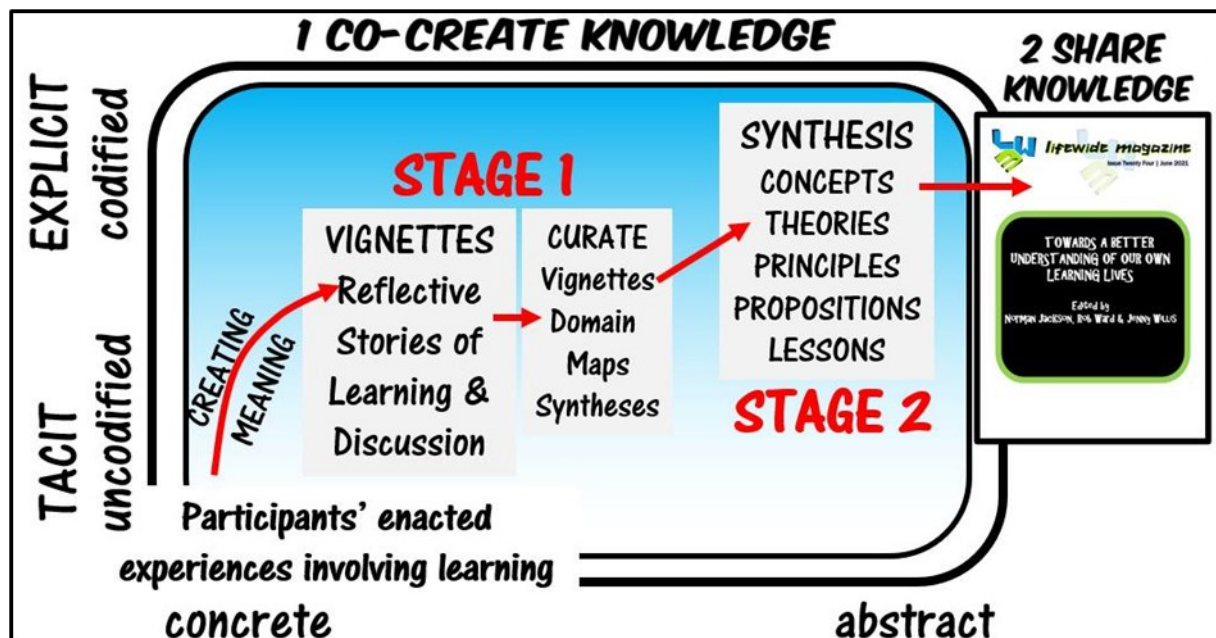
Norman Jackson It's a very interesting discussion. I adapted this representation of what is happening when we interact with our environment to include both online/offline environments. Cognition [and emotion] emerge from interactions between brain, body and the physical- and social environment.



Source

Original sketch of the Embodied Cognition perspective by Jelle van Dijk (Dijk, J., Van der Lugt, R. and Hummels, C. 2014). Available at https://www.researchgate.net/.../262275530_Beyond...

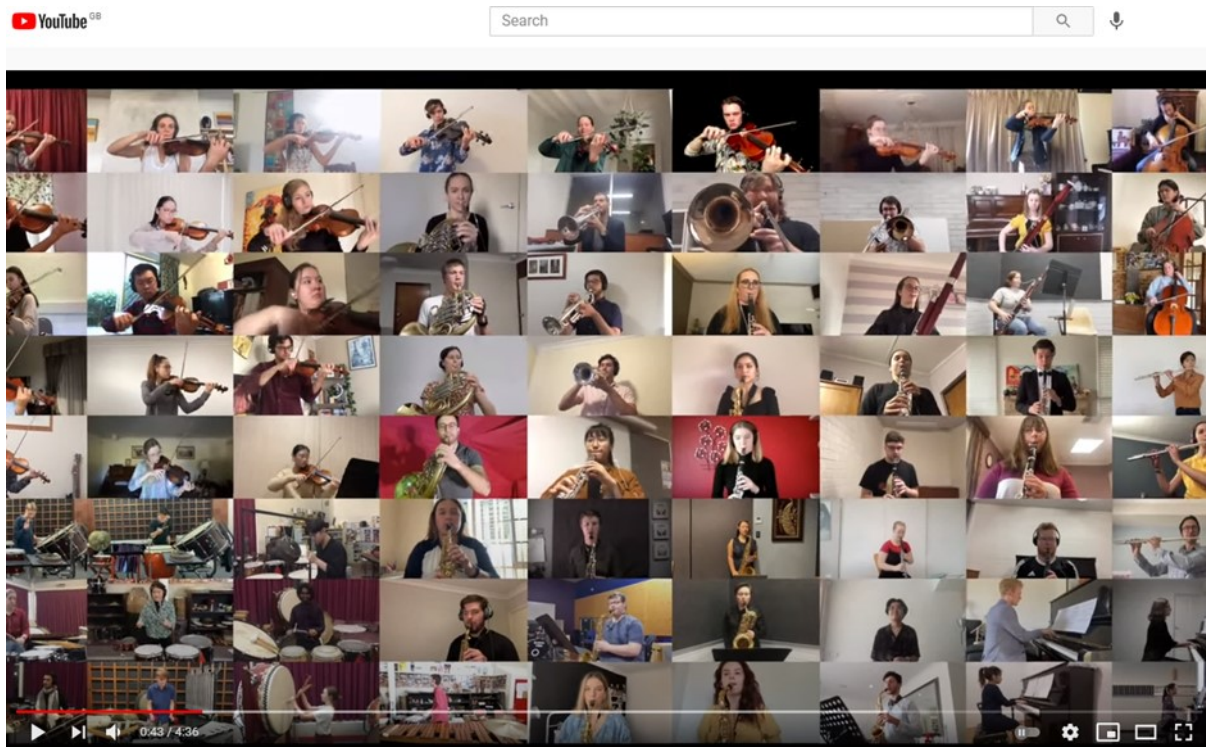
Norman Jackson I seem to have relied a lot in this discussion on my recent experience of facilitating the Learning Lives inquiry in Feb/March this year but I learnt a lot through this experience. The knowledge development process we engaged in, via a computer/internet mediated environment (Linkedin platform) was designed to encourage participants to share their embodied experiences within which learning emerged, through a reflective narrative, and to encourage deeper reflections to draw out more general perspectives on learning across the whole of our everyday lives. We used a conceptual framework adapted from an original diagram by Max Boisot to represent the process of moving from personal embodied knowledge and enacted experiences, via codified knowledge in narratives to more abstract forms of knowledge in articles that will be published in lifewide magazine. The process of sharing personal experiences which were sometimes quite deep, and the conversations that unfolded as participants responded in encouraging and empathetic ways, really helped in the formation of a caring, considerate and creative professional learning community.



Philip Apologies if this has already been raised earlier, but there is so much you can do creatively online now re music education and music performance. The technology has really come along. But one of the limitations, is that you can't play together across networks in real time. But - the creative solution is for each musician to record their music alone, in their own space, and then upload it to the music techie master mind, who layers it all together and produces a fantastic recording of everyone's contribution. The whole is greater than the sum of the parts.

Watching video/sound recordings of whole of class work makes me realise what an embodied, individual AND group event music can be. We all create in our own way, and together we do amazing things. There has been an upside to the COVID lockdown.

Love this student work from WAPA - Western Australia School of Performing Arts. Embodied creativity. No one is still. Creativity is whole of person expression and work. <https://youtu.be/1GO4Vv0GbMg>



Norman Jackson Thanks Robyn Philip yes its an impressive orchestral work and you are right about the technology. As a hobby I play my guitar with a friend in real time about three times a week. The software to allow us to do this is called Jam Kazam and its very good but to keep latency to a minimum it is dependent on fast internet and the use of ethernet cable. You are right that the musicians provide an excellent illustration of embodied disciplined creativity.

Lisa Ma Robyn Philip Well that's woken me up nicely! A musical, visual and embodied treat. I try to use music in my language classes when I can to help the students to embody a grammatical construct. Re music and embodiment, when I bought my Tibetan singing bowls, the instructions said that I should "listen with your body not with your ears". It really changed my experience.

Paul Kleiman Robyn Philip Yes. The combination of music, lockdown and technology has enabled some wonderful work to occur. My daughter is a music teacher in a secondary school in a deprived area of Cornwall. They have done lots of work bringing students and staff together to play and sing together online. It has been so important in keeping spirits up during this difficult year. Here's just one example. <https://youtu.be/kqkJlfsM270>

CREATIVE ED-VENTURES IN ONLINE TEACHING & LEARNING

DAY 8 CREATIVE FUTURES: HOW TO BE A CREATIVE EDUCATIONAL MAGPIE

Laura Stinson It's day 8 and today we celebrate World Creativity and Innovation day with a conversation on 'Creative Futures: How to be a creative educational magpie' finding and sharing gems of practice. Today, I'm joined by my colleague Dr Kate Cuthbert. We both work on the NTU Professional Recognition scheme at Nottingham Trent University. A large part of our jobs is to support colleagues to build and claim through reflecting on their practice and gathering creative ideas that they use for learning and teaching and showing the impact that they have. In our academic lives we see lots of really good ideas and we are going to facilitate a conversation about how to gather those ideas and use them in your own practice. Bringing them to your own nest and using them is not always an easy task so let's share how we do this! We'd love to read about your own experiences and examples so please get involved. Here is a link to our blog where we started to think about how to collect those shiny things and making CPD count. <https://ntufellowshipcommunity.family.blog/.../cpd.../>



It's really important to make sure you see the value in CPD and to be purposeful with reflection, translating ideas and making them your own, storing for easy retrieval and how to get others/peers onboard with new ideas/ trials. We look forward to the discussion!

What ideas can you share that you have used in the past to collect shiny things? E.g. after a conference - think digital and old school pen and paper!

Kate Cuthbert Good morning everyone- there's been some wonderful creative comments and sharing on here! Looking forward to today!

Johanna Payton I love the magpie sheet! I'm thinking I might fill it in to reflect on the week of conversation we've had....a great way to mark world creativity & innovation day! I am such a magpie when it comes to ideas and people I find inspiring. As a writer/journalist, I do have to be careful: there's a fine line between inspiration and impersonation. I remember when I read Russel Brand's autobiography and I was working on a really sensitive case -study driven feature for a women's magazine, but I couldn't get Brand's narrative tone out of my head. What a challenge that was!

Laura Stinson Johanna Payton That's a great idea! And yes I agree it can be difficult but I guess it is about making it your own and finding a way to let that inspiration guide your thinking!

Johanna Payton Absolutely. And also knowing when to let go. Sometimes I've been so inspired by someone else's super shiny way of doing things, or a particular activity they use in their classes, and I've been desperate to put it into my own nest....but there's not really a way it would fit for my students or my subject content. But that's the great thing about creativity/innovation - the act itself can be inspiring - and the energy that makes it so exciting can give your own practice a boost. I'll tell you someone whose nest I like to dip into (and this may not be what you are expecting) - RuPaul Charles. I model a lot of my teaching (in terms of culture) after Ru. I also pinched the 'style on a dime' challenge from the show for my fashion & lifestyle journalism class...



Kate Cuthbert There's something there too about explicit process of adoption of new (other people's) ideas. From reflection to active applying to one's own practice....making it yours

Johanna Payton Kate Cuthbert yes. It's a really important area. Often my colleagues will say they love what I'm doing in terms of creative l&t, but how could they ever apply the kind of activities we do in arts & culture journalism, for example, to a more academic topic, like international news or history of journalism. I guess this is where colleagues need to work together and brainstorm - actively reflect together, as the (excellent) blog post suggests. And it brings me back to one of the themes that has emerged this week, a theme I really want to explore in my own research - creative culture in HE settings.

Lisa Ma Johanna Payton I love his narrative tone. It fills me with enthusiasm.

Kate Cuthbert thinking about times when I have seen some inspiring practice.....maybe I haven't adopted the practice wholesale but tried to distil principles that I could subscribe to

Kate Cuthbert def! and even not just about adopting ideas but rather borrowing other people's bravery!

Johanna Payton Lisa Ma totally infectious! When I was a kid, I used to adopt accents all the time, according to who I was hanging out with, or what films I was watching; my family actually called me a little magpie. Now my son does the same thing. We both have to be mindful of the line between inspiration and impression. There was a great discussion recently on the Creative Pep Talk podcast about inspiration and how as creators we are pulling together everything we love or admire and then producing something new as a result - lining our nests with those shiny things and then mixing them all up to create something original?

Lisa Ma Kate Cuthbert Such a beautiful way to put it! The coats of arms mentioned yesterday spring to mind!! Johanna Payton Wonderfully put, Jo. Errr. Did you do my accent when we ended our calls at all???? Hmmm....

Johanna Payton Lisa Ma probably in my head! I love your accent.

Lisa Ma Johanna Payton It seems that many people can't resist imitating it... It is impossible to imitate, though. I've never worked out why Georgie is so hard to imitate. Sometimes, I cringe when I hear Vera on tv do it and she's a brilliant actress. If I try to imitate it (eg when I was in my peer group of international non English speakers yesterday and had to give examples of Georgie), and I just sounded exaggerated. Spanish is easier!

Lisa Ma I'm going to use the shoe box idea. Not sure how yet, but maybe get them to fill a box with 'all things they love about Spain' eg their favourite Spanish words, images, songs and learning activities and apps. Anyone any ideas about how I could do this online, though? I've used whiteboard in the past, but I like the symbolic image of the shoe box - walking, moving...

Kate Cuthbert Lisa Ma I think with Canva you can build "mood boards"

Lisa Ma Kate Cuthbert Thanks. I've heard of it, but never used it. Will have a look.

Johanna Payton Lisa Ma Canva's good - would be brilliant to have a seamless way of blending digital and physical....maybe it's with digital photography. So you have a physical shoe box that you can use to 'show and tell' but you also have a digital version that has photos of the objects in the real box as well as words, other people's images, illustrations etc that you might not have 'physically' if that makes sense?

Lisa Ma Johanna Payton It does!! Yes!! I was just thinking that the shuffle function on SWAY might also work well here - with an image of a magpie or a shiny thing as the first page.

Josefina Ramirez Lisa Ma they could use jamboard (Google tool) to express their collections through drawing a shared doc, or putting virtual sticky notes about their answers / findings/ reflections. They could also take pictures of aspects that can't be "boxed", and then share them in the screen or in jamboard. I am using all the ideas !! Really useful discussion !

To be able to "file them" in a practical way and easy to retrieve, I write down ideas in my phone regarding the use of the idea in a particular context or date. For example I include the new idea immediately in a ppt of a lecture if I feel it will be useful for that context .

Or write down the idea in a list of situations : I have a note on the phone with titles such as "class dynamics and team building ideas", to use in my HE lectures .

"Mother's Day present and activity " (regarding my early years centre activities)

All the ideas of this week will definitely find a home for all the inspiration they bring !!

Lisa Ma Josefina Ramirez Jamboard! I even like the name! 'Just jamming' with ideas. I've made a note of this - thanks. Write a public reply...

Lisa Ma And talking of shoe boxes and the conversation on walking that we had, colleagues made me remember that when I was at school learning Spanish, I used to hum the verb table to known songs as I walked down the street. Our conversation has inspired me to ... See more

Josefina Ramirez Lisa Ma they can "rap the content " or "dance it"

Johanna Payton Josefina Ramirez dancing the content....I'm going into magpie overdrive right now....

Lisa Ma Johanna Payton I see another of your videos coming on....

Lisa Ma Josefina Ramirez I do invite them to tap on their desks and I clap the verbs in class. Dancing, though. My mind is now alive with a verb dance!!

Josefina Ramirez Lisa Ma sorry.. though the mistake worked ! I meant "rap" the content , which is basically a form of poetry

Lisa Ma And now your vivid use of 'collecting shiny things' is making me want to use that as a teaching technique. Maybe I'll make the shoe box 'the shoe box of shiny things'. Maybe not. The magpie image also works, but not for a Sunderland fan.

Kate Cuthbert A while back I worked with Derby Museum's curator and she had just completed a award winning exhibition- part of her approach was to invited people to "notice" and "feel joy". I then worked with her on a community-curated exhibition....using words to establish shared understanding about objects <https://www.derbymuseums.org/collection/a-world-collection/>

Lisa Ma Kate Cuthbert Wow!!! I love this. Must tell our Museum and Heritage people. I used to run sessions called 'It's my pleasure' after that lovely series on Radio 4, where I invited students to share things they'd enjoyed from their course, their reading, their viewing around their subjects. Can't wait to look at your exhibition!

Kate Cuthbert Lisa Ma I was a volunteer- this was 3 years ago...the real mastermind was @andreaanhj who now works at the National Galleries of Justice....Andrea established object walks (taking museum objects out into the community)- and now during "lockdown" they have a museum bike!

Lisa Ma Would you believe that a magpie has just this second flown past my window and landed in my garden??! May be an image of bird and outdoors

Kate Cuthbert Lisa Ma a sign!

Johanna Payton Lisa Ma did you salute?? I had a really funny conversation with my friends about that...two of us salute single magpies and our third friend was shocked. She was like "are you conspiracy theorists, too?"

Paul Kleiman All this talk of collecting, magpies and shoeboxes takes me down a rabbit hole of memories and ideas. In particular it takes me to the work of an old friend and colleague, the designer/director/artist/creator Bill Mitchell (who sadly is no longer with us). Bill was a magpie in extremis and instead of a shoebox he filled his attic with thousands of objects that inspired him. 'Bill's Attic' is now a physical and digital resource which can be accessed here <https://feastcornwall.org/bills-attic/> Go and explore!



Lisa Ma Paul Kleiman Oh my goodness! I love this! There are so many things I like - even the strapline 'For the artist in everyone' makes me feel included as I feel that art is an area of life that eludes me. This is a treasure trove. I'm going to direct the students to this page - definitely. My class magpies could build a course attic.

Johanna Payton Paul Kleiman this has made me crave a physical space at uni to build an archive of the creative work my students do (that will never happen: I tried for years to have a fashion studio established at a former university and never got anywhere)...but we could s... See more

Lisa Ma Johanna Payton Better known as Bill's Attic!!

Paul Kleiman The other artist that the rabbit hole takes me to is Susan Hiller, whose work I love, not only for its originality but also, because behind it, there is the intellectual rigour of a trained anthropologist. Hiller also collects things and creates wonderful juxtapositions. In regard to shoeboxes I am thinking particularly of her work 'From the Freud Museum'. Inspired by her residency there, the work is collection of boxes filled with ordinary and extraordinary objects. <https://www.tate.org.uk/.../from.../from-the-freud-museum>

Kate Cuthbert Couple of the comments have hinted at the how people collect....some of the comments do seem to also hint at the importance of tactile collecting or artefacts that have meaning/ prompt ideas. Can this be achieved digitally or is something lost?

Paul Kleiman Kate Cuthbert I think something is definitely lost, but a I'll need to think more about what is lost and how exactly it is lost. I'm reminded of Ken Robinson's comment about academics living in their heads and regarding their bodies merely as a vehicle to get them to meetings.

Lisa Ma Paul Kleiman He was a great advocate of embodied learning. On my course, we have been encouraged to think about which of the embodiment techniques we are learning we might help us get through a meeting.

Kate Cuthbert Paul Kleiman whoa! I am not sure I have had enough caffeine to process that! I used to start "new to teaching" sessions by inviting people to share artefacts of their teaching- here's some people having conversations about their artefacts in a session I ran in Bahrain. Really rich conversations triggered by an object



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Norman Jackson Paul Kleiman and Kate Cuthbert I think it's a bit more complicated than saying one form of artefact is better than another. Yes some artefacts need to be experienced in the flesh so to speak but digital artefacts should be seen and experienced in their own right and may only be producible in that form.

There is the situation where a digital artefact created from the physical artefact can enhance the experience of the former. I am thinking for example of the way I make movies with music about the life of my garden. Nothing can replace the experience of being in my garden but the digital artefacts add another totally different dimension to my experience of my garden and they will outlive my ability to be present in my garden after we no longer live here. Also digital artefacts are more easily shared with others.

Paul Kleiman Norman Jackson That's true to some extent. Walter Benjamin wrote about the 'aura' of the original artefact (he also wrote that famous essay 'The Work of Art in the Age of Mechanical Reproduction' which has frequently been updated to '...in the Age of Digital Reproduction'). As you say, the video of your garden may be an original artefact in its own right but it is not actually your garden. In the same way the video of a live theatre production, no matter how well done, cannot capture the original, live experience. As an external examiner for performing arts it is not always possible to see students' live work in person, so I often have to rely on the video recording of the work - which is a poor substitute. But at least it can be shared so that you get some idea of what occurred.

Kate Cuthbert How do you work out what is shiny? What process or practice do you use to prioritise what you take back?

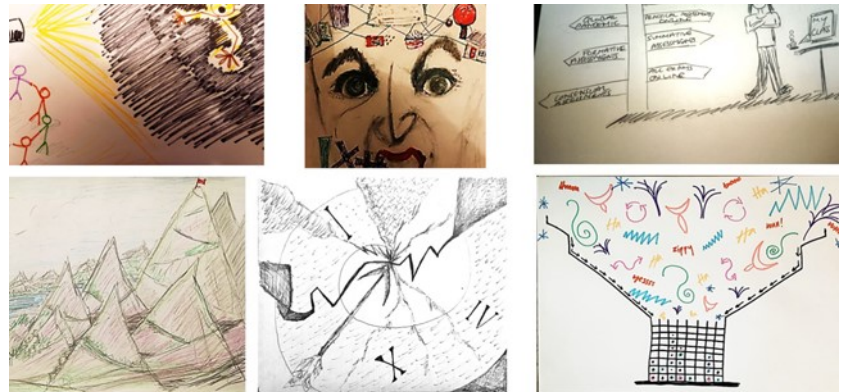
Laura Stinson I tend to take a note of key things I want to take away and look into more and then work out how I could apply them to my practice. Sometimes I have too many things so it's important to focus on what will really make a difference and be applicable!

Kate Cuthbert oooh I like that filtering process- reminded me of Pareto Principle, is an aphorism which asserts that 80% of outcomes (or outputs) result from 20% of all causes (or inputs) for any given event.

Kate Cuthbert Just spotted this too....made me wonder whether collecting and curating ideas is more productive/ effective if it is more than just a cerebral activity??? <https://twitter.com/UofGlasgow/status/1384780525773238272...>

Norman Jackson **Kate Cuthbert** absolutely agree it has to be more than collecting the value is in the re-use and adaptation of collected ideas to new contexts and situations only then does it become embodied.

Paul Kleiman In my own practice I get colleagues and students - no matter what the discipline - to draw/makes marks on paper as to what they feel/where they are in relation to the topic under discussion. I then give them 30 seconds, carefully timed, to explain what they have created, It works both as a warm up exercise, as an energiser and, particularly, as a wonderful opening up of ideas, attitudes, concerns and questions as well as providing some memorable images. These are some contributions from an online seminar on creative assessment.



Lisa Ma Actually, Josefina Ramirez - you do have me thinking. As part of my embodiment course homework, I have to try a new form of embodiment that pushes me out of my comfort zone (to see how I embody learning new things/ what my 'learning trolls' are - things that impede my learning) and - wait for it - I have signed up for classes on Tahitian dancing and Belly dancing! The Tahitian one advertises itself as 'telling a story with your hands' - I may get something out of it for Spanish verb teaching. And if anyone wants to join me in these dances - I hereby invite you!



Josefina Ramirez Lisa Ma love it!!!! My time difference in chile makes it a bit difficult in this season !! But would seriously join you if you are still in it in your autumn term.

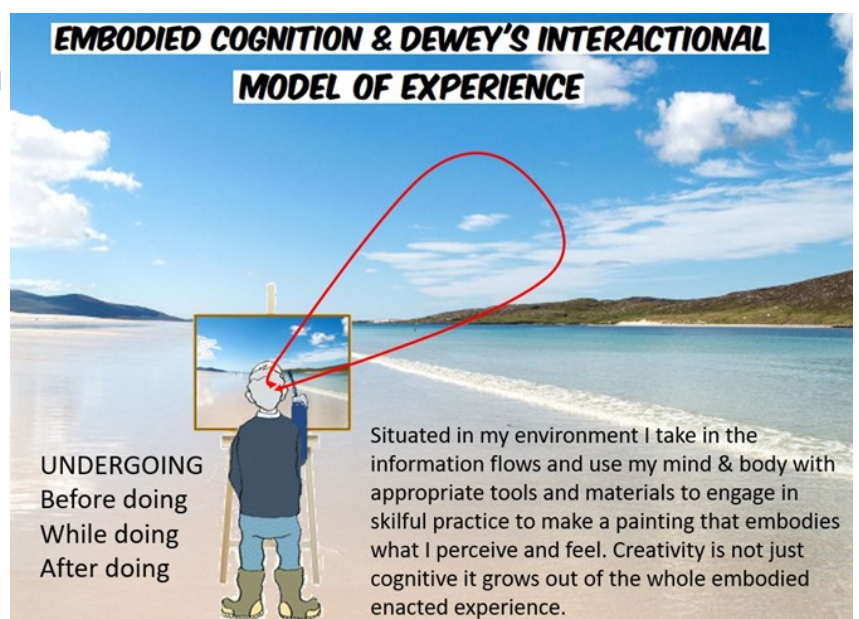
Lisa Ma Josefina Ramirez My 'learning troll' for this activity tells me that I bet I am not still doing it in the autumn (see how I immediately close myself down??). (Interestingly, we had to act our learning troll out in order to embody it. I loved doing it!!). I am considering doing a conference on conscious dance (another thing we are encouraged to try) which is a whole day, so we might be able to coincide there.

Josefina Ramirez A new inspiration that was shaped through this discussion, is to make students "imagine " the content we are reviewing or developing , as something else : If it was a touristic destination , how would you advertise it ? ; If it was the most famous dish / recipe of a restaurant , how would you make it? What would the ingredients be?

And also the coat of arms idea So they could "present " am new content this way .

Lisa Ma Josefina Ramirez Ingenious.

Norman Jackson I guess we all have our own "shoe boxes" containing useful bits and bobs that we can draw upon and make good re-use of. I don't think the bits and bobs have to necessarily be shiny. Some creations last a lifetime. Some of my bits and bobs sit in 'shoe boxes' on memory sticks or on my hard drive. I have one that I particularly like labelled 'cartoons' and it contains the illustrations of artists I have worked with over the years. Whenever I want to explain something to myself or others through a picture I visit this folder and it never ceases to inspire me to create a new image that expresses what I understand and how I feel. I dove into my cartoon box yesterday to create a narrative image that explained the idea of embodied cognition for a resource I am creating for a group of social care practitioners.



Kate Cuthbert Yes! I guess shiny is relative and context dependent- is there a fine line though between collector and hoarder! Does too much collecting make it difficult to make use of things?

Norman Jackson Kate Cuthbert My wife is a hoarder (but she would say the same about me) but only the hoarder knows the true value of something that is saved and that value may only be realised in the distant future. She has kept some letters from her school days now over 30 years ago) Over the last few weeks she has been sharing them with her children I cannot find the words to express the value of saving those letters for such moments so far into the future.

Josefina Ramirez Kate Cuthbert I always think a bit of the limit ... but when you revisit your "box, sometimes you reclassify contents and collections, and they make sense again ... and some won't qualify any longer in your "valuables "

Kate Cuthbert Life laundry for ideas....Laura Stinson forces me to have a spring clean of ideas!

Laura Stinson I am sometimes guilty of collecting too many good things then getting a bit lost! Maybe that is why I do a spring clean every now and then!

Paul Kleiman Collecting implies a certain degree of discrimination: a curatorial perspective. Hoarding is indiscriminate and undiscerning.

Kevin Byron Regarding the ideas with the shoebox, you may be interested in this work by a dear friend of mine - Myrna Shoa - who developed this idea of 'The World in a Suitcase'. She presents this workshop to immigrants and refugees: <https://www.aworldinasuitcase.co.uk/>

Norman Jackson Kevin Byron wonderful idea

Lisa Ma Kevin Byron That fits beautifully with languages teaching. Thank you!

Norman Jackson It is interesting the way the conversation has evolved towards collections or curations of things that have significance and meaning to our identities and how we have become who we are. If we collect or curate something we are seeing the value in something. In this post I want to consider the vehicle for curating. A shoe box or computer file is a private store unless its contents are shared.



At the university of Surrey we supported a Lifewide Learning Award and participants had to gather artefacts that reflected what they had learnt in all parts of their life and then give life and meaning to these artefacts. Some chose an electronic format and account but the students who left a lasting impression on me were those that chose to curate their experiences in a scrapbook and then explain their meaning and significance through a narrative. I can assure you it was a very memorable experience.

In a social world of learning we need to create more opportunities for sharing our curated collections of the bits and bobs of life that we find useful. Conversations such as this one serve an important purpose in helping to sustain us individually and collectively.

Andrew Penaluna The threat of digitising things is always in my mind, especially when I look at old photo albums or my antique air brush collection. I've lost two hard drives in recent years and my laptop died - thank goodness for artefacts!

Kate Cuthbert I get the impression that there are some pretty experienced Magpies on this discussion! So here's a reflective question.....Being more magpie isn't just about after formal CPD...but being an everyday collector and making sure the small things are captured. How do you make collecting and reflecting a habit?

Samantha Read Kate Cuthbert Collecting for me has become more of a hobby than a habit I think. I guess it links to that excitement we were discussing on this group last week about being innovative and creative and what we collect helps to fuel that interest.

Norman Jackson Kate Cuthbert In my digital world collect thoughts, memories, images, music and other things that matter to me in my folders and share through my blogs and websites <http://www.normanjackson.co.uk/blogs.html>

Paul Kleiman I think I picked up the habit of collecting and curating from my mother, who assiduously collected and, importantly, curated the documents and artefacts of her life. When she died, it was all there: 70+ years worth of diaries, journals, commonplace books, letters, postcards, invitations, photographs, travel guides, newspaper clippings, bits of ancient pottery, etc. all carefully stored, categorised, annotated. Having wondered why she did it, I found a note written at the back of one of her early 'schoolgirl' diaries. It was a quote from the author Giuseppe de Lampedusa: "it should be the duty of every citizen to keep a record of their lives because, if they do not, how will future generations know they ever existed".

Paul Kleiman Coming back to my own practice, one activity I used to do with students - especially when it was a real international mix - was to play 'Desert Island Artefacts' and ask 'You're marooned on a desert island. What artefacts (up to seven) would you have with you to remind you of who you are, where you've come from, where you feel you belong?'

It was always a fascinating exploration of cultural identity, belonging, etc. Some nationalities/ cultures seemed to find it much easier than others. Interestingly, it was the 'English' who often had the most difficulty!

Kate Cuthbert I would love to try that out...here's a similar version
<https://www.advance-he.ac.uk/.../episode-2-treasure...>

Nathalie Tasler So much to catch up with! I love the magpie sheet this is brilliant! The link to the walking creativity reminds me of something one of our students shared during our creative pedagogies post: Journey sticks they do this with children but we adapted it to suggest the creation of digital journey sticks.

I have begun to use the mix of Notion (best note taking app ever!) and liquid text to work on pdfs ... One idea I want to adapt but haven't found the right way yet is digital gardens. You can see the magpies happily bouncing through these <https://acdevadventures.blog/cmalt-portfolio/>

Laura Stinson Let's make a magpie pledge - Taking this experience of #CreativeHE- what are you going to take forward in your practice- how will you make sure it happens- how will you be more magpie?

Johanna Payton Laura Stinson I've been keeping everything on my phone, but inspired by the shoe box and the attic, I think I might start an ideas box and pop notes and doodles in it and try to line my nest that way. More fun than an ideas book...there's something v s... See more

Kate Cuthbert This is the first time I have used Facebook to connect up with learning and teaching- I am going to pledge to be bolder in the way I connect up with "colleagues".

Laura Stinson Kate Cuthbert Me too! Thanks for a really engaging discussion everyone! It's been great to hear all your ideas around being a creative educational magpie! Happy gathering!

Norman Jackson Laura Stinson & Kate Cuthbert thank you both for your energy and stimulating prompts that energised our conversation and generated over 100 comments. I would not be surprised if the conversation keeps flowing.

And finally, from the facilitators who led the discussion

Our discussion over the course of the week contained much food for thought. As well as discussing many issues around adventures in online teaching, we also explored the effectiveness of having such discussions on Facebook, and the meaning of online community. We shared practical ideas and tips for teaching, and some of the themes that came up are going to play a big role in our work going forward. Personally, the topic of 'culture' particularly resonated with me, and I am reassessing my research into journalism and creativity with this topic in mind. Now we are looking ahead to the next academic year, online learning, community, and culture will continue to play a pivotal role in HE, so this conversation feels very timely, and we hope it will be useful to colleagues over the coming months.

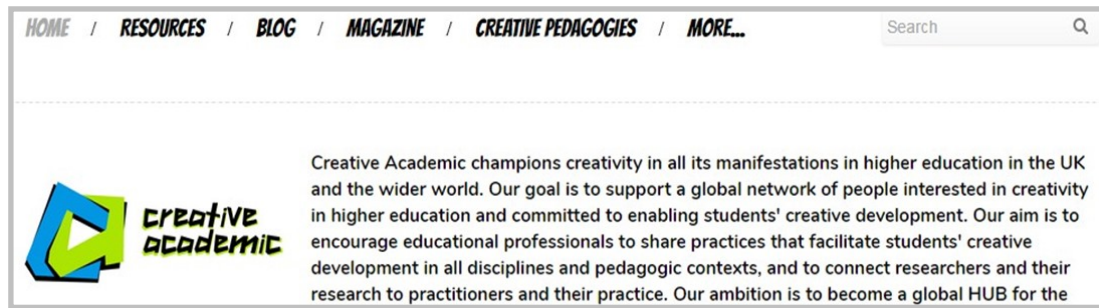
Johanna

I was particularly interested in the theme of 'embodiment online' and the ideas shared or 'off-screen teaching and learning' and the variety of approaches to physicality such as the use of walking, drawing, creating and music in online education. It has provided me with a new direction for my work on embodiment.

Lisa

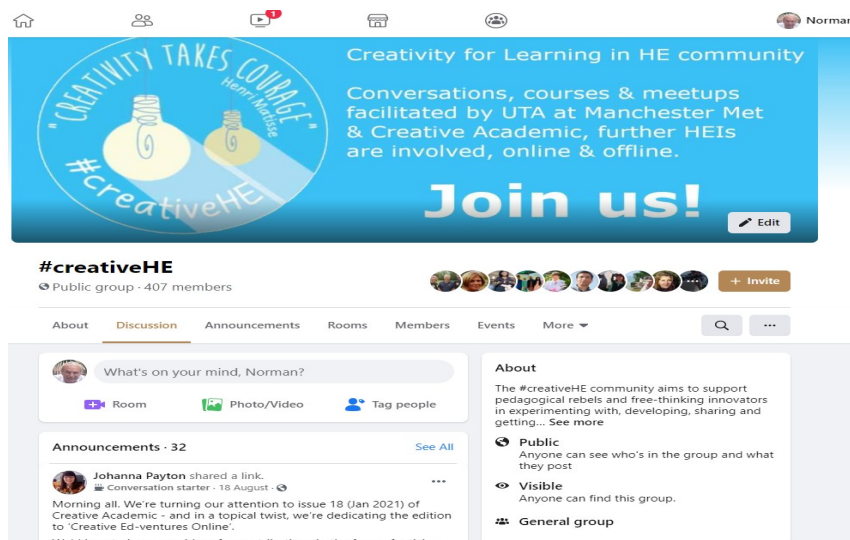
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